

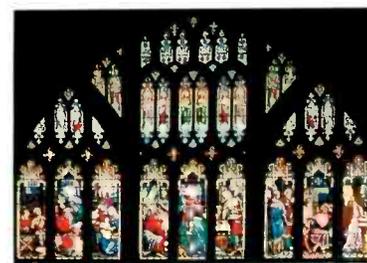
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NEWSPAPER



GOSPEL

SEE PAGES 27-30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 11, 1992

ADVERTISEMENTS

A REFLECTION OF WHERE RAP IS GOING.

LITTLE SHAWN

"WHAT I DO IS NOT OLD SCHOOL OR NEW SCHOOL—IT'S MY SCHOOL," PROCLAIMS **LITTLE SHAWN**. AND HIS DEBUT ALBUM, **THE VOICE IN THE MIRROR**, CONFIRMS IT. PRODUCED BY HOWIE TEE, IT FEATURES THE SINGLE AND VIDEO **"MICKEYS ON YOUR CHEST."** SO GET READY FOR THE START OF SOMETHING BIG. **LITTLE SHAWN**.

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P'Gram Profits By American Buildup Levy Restructuring Pays Off On Charts

This story was prepared by Ken Terry, Susan Nunziata, and Janine McAdams.

NEW YORK—Coming off its first profitable year in three years, PolyGram's North American division seems poised for a major expansion of both sales and profits, to judge by the number of PolyGram-distributed albums making noise on The Billboard 200.

Aside from Def Leppard's just-released "Adrenalize" album on Mercury, expected to debut high on the chart next week, PolyGram has 16 ti-

ties among this week's 100 best-sellers. Heading the list is the amazing Ugly Kid Joe (Stardog/Mercury), a new rock act that has risen to No. 4 with a bullet; right behind them, U2's



UGLY KID JOE



LEVY



CAFARO

triple-platinum "Achtung Baby" (Island) hangs in at No. 7. Another Island artist, Melissa Etheridge, debuted last week at No. 21, her highest-ever position; although she dips to No. 22 this week, heavy album-radio play on "Ain't It Heavy" promises continued strong sales.

Boyz II Men's triple-platinum debut album on Motown, distributed by PolyGram, is still moving at No. 13. And Vanessa Williams' gold album (Wing/Mercury) is safely ensconced in "The Comfort Zone" at No. 18, propelled by her No. 1 single, "Save The Best For Last."

One rung down the ladder are 6-month-old, double-platinum albums by A&M's Bryan Adams (No. 23) and Amy Grant (No. 28). Three new acts, Black Sheep (Mercury), M.C. Brains (Motown), and Mint Condition (Perspective/A&M), are sitting pretty at No. 30, No. 47, and No. 68, respectively. (Continued on page 85)

Realities Bring Shift In Label Mktg. Strategies

BY CRAIG ROSEN

LOS ANGELES—The harsh economic climate and restrictive playlists at radio and video outlets are leading several labels to shift their marketing strategies for new artists.

Few marketing executives, however, say the recession has caused their labels to cut back on marketing outlays. "What the recession has done is caused us to really rethink our marketing," says Epic Records director of marketing Marc Reiter.

For some labels, such as A&M Records, the new strategy means fewer releases per year and more intense campaigns for those titles. At other companies, the current climate has (Continued on page 21)

IN MUSIC NEWS

Visa Bloodbath Begins

PAGE 86

Old-Master Restorer Vies With Newfangled Machines

BY BILL HOLLAND

HYATTSVILLE, Md.—When you mention Jack Towers' name to reissue producers, restoration experts, and jazz buffs, you usually get a grin. "The best," they say of him. "A legend."

This is high praise, indeed, coming from a such a strongly critical group of people, to whom the quality reissue of jazz recordings is as holy as The Grail. Towers, they say, is probably the best hands-on remastering engi-

neer in the U.S., the godfather of the craft of mechanical transfer restoration.

Another compliment is the fact that the 77-year-old Towers is still busy at his craft, despite the introduction of computerized noise reduction systems that do the same jobs that Towers labors over—often for weeks and even months—but more quickly.

Since the mid-'70s, Towers has done restoration and transfer work (Continued on page 83)



Country Is Tour De Force In '92

BY EDWARD MORRIS

NASHVILLE—This year could be the best ever for country acts on tour. Major booking agencies say the number of dates is well ahead of what it was last year. Traditional pop/rock promoters are buying more country talent. New venues are opening up and regular ones are expanding their country offerings.

"Overall, we're up on the number of dates for '92 by around 10% to 15%," reports Tony Conway, (Continued on page 24)

GLOBAL MUSIC PULSE

Jamaica's Sly Dunbar Cues 'Bam Bam' Beat

PAGE 41

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING)	
THE BILLBOARD 200	
★ WAYNE'S WORLD SOUNDTRACK (REPRISE)	
HOT R&B SINGLES	
★ SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING)	
TOP R&B ALBUMS	
★ DANGEROUS MICHAEL JACKSON (EPIC)	
HOT COUNTRY SINGLES	
★ SHE IS HIS ONLY NEED WYNONNA (CURB)	
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND GARTH BROOKS (LIBERTY)	
HOT DANCE CLUB PLAY	
★ MOIRA JANE'S CAFE DEFINITION OF SOUND (CARDIAC)	
HOT DANCE SALES	
★ REMEMBER THE TIME MICHAEL JACKSON (EPIC)	
TOP VIDEO SALES	
★ FANTASIA (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ BOYZ N THE HOOD (COLUMBIA TRISTAR HOME VIDEO)	

Future Focus

BILLBOARD SPOTLIGHTS
BENELUX
 APRIL 18 ISSUE

15
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DEEP COVER

FEATURING: DR. DRE • SHABBA RANKS
 THE DEELE • CALLOWAY • PO' BROKE & LORELY?

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DEEP COVER
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SOUNDTRACK IN-STORE APRIL 14
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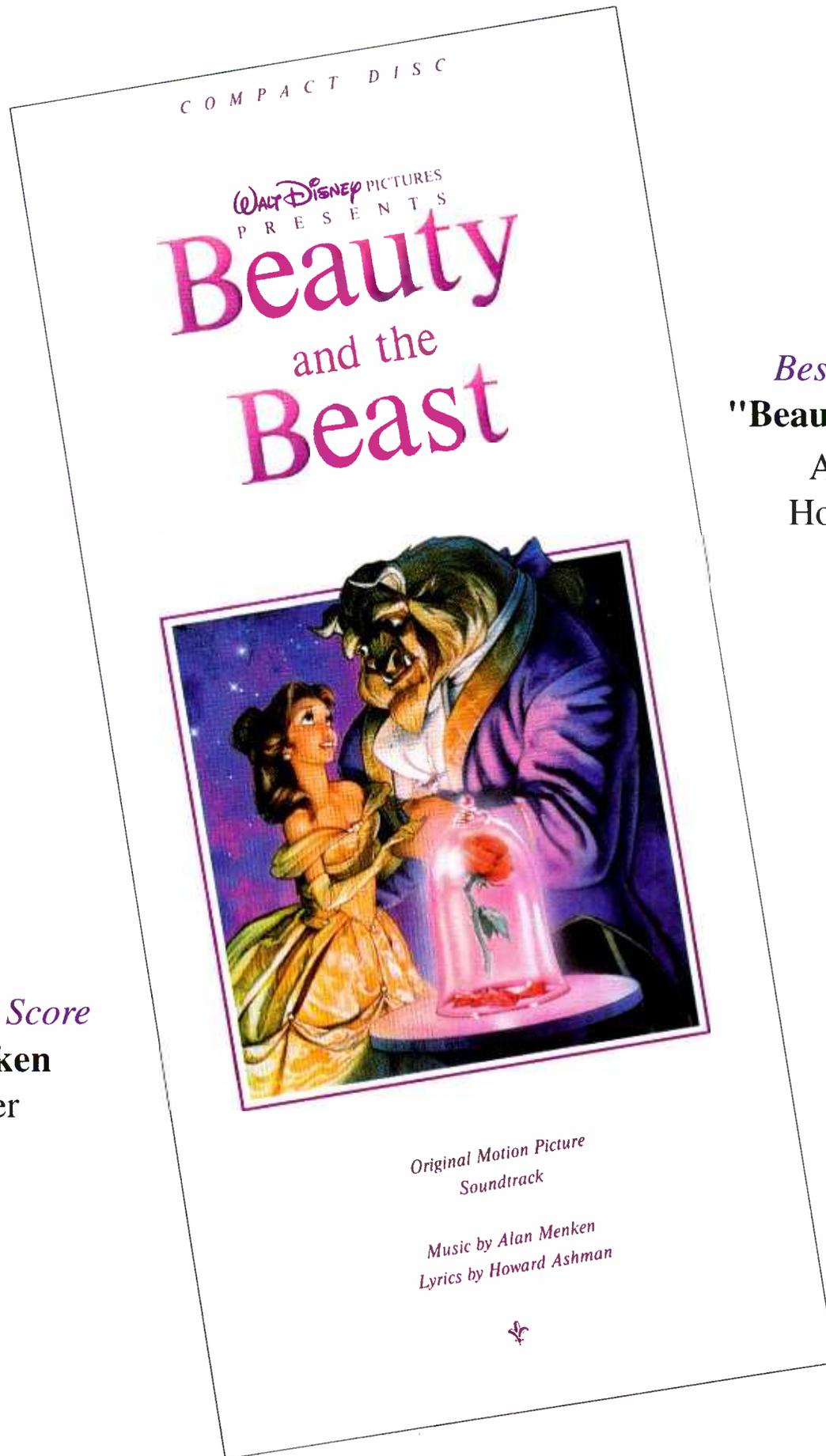


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ALAN MENKEN AND HOWARD ASHMAN, COMPOSER AND SONGWRITERS OF
"BEAUTY AND THE BEAST," ON WINNING TWO ACADEMY AWARDS



Best Original Score
Alan Menken
Composer



Best Original Song
"Beauty and the Beast"
Alan Menken,
Howard Ashman
Songwriters



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Immigrant Song Fades In Govt. Din

Much of the finest popular music heard yearly in this country must pass through customs to reach American ears, whether it arrives as a master tape from a studio in Budapest, Hungary; as a field recording from the foothills of the Rif Mountains of Morocco; via portable DAT equipment from a patio in Port Antonio, Jamaica; or carried in the imaginations of artists visiting from Haiti or South Africa.

Among the standout album releases of the last several months have been Hungarian singer Marta Sebestyen's exquisite "Apocrypha" (Hannibal/Rykodisc); the deeply spiritual Haitian dance contours of Boukman Eksperyans' "Vodou Adjae" (Mango) and Rara Machine's "Break The Chain" (Shanachie); South African reggae star Lucky Dube's visionary "House Of Exile" (Shanachie); Jamaican mento at its most buoyant on the Jolly Boys' "Beer Joint + Tailoring" (First Warning/BMG); and the spellbinding Moroccan trance cadences of the Master Musicians of Jajouka Featuring Bachir Attar, whose pan pipes and *tebel* drums tilt the firmament on "Apocalypse Across The Sky" (Axiom/Island).

While it is relatively easy for exceptional foreign recordings of this variety to enter this land, alien composers seeking to perform their works in this country can find the process rather problematic.

Happily, protests here and abroad from music and arts groups recently resulted in the amendment of provisions in the Bush administration's new immigration statutes, eliminating an absurd annual cap of 25,000 foreigner-performer work visas (encompassing orchestras, sports teams, etc.), as well as provisions requiring a 90-day wait and prohibiting entrance to a musical group that hadn't been together for a year. However, the Bush administration reportedly acquiesced to AFL-CIO lobbyists and assorted others by insisting on a compromise rule requiring that visa applications undergo a screening consultation by the American Federation of Musicians, which felt Bush's former, much-decried regulations had protected U.S. workers.

Since it's unlikely many American union musicians could fill in for members of Boukman Eksperyans or the Masters of Jajouka the way they'd sub for a Mexican top 40 lounge band or a travelling symphony's nonfeatured woodwinds, the AFM's decisive role as adviser/arbiter in any such supposed issues is dicey at best. This regulation also paves the way for possible government involvement in judging the artistic merit of foreign performing artists—a bad business in a pluralistic nation predicated on multicultural liberties. The Land of the Free does *not* need protectionism in the arts. Period.

Moreover, as noted by visa regulations expert Bob Tulipan, whose Traffic Control Group coordinates international visa petitioning for touring popular, classical, and ethnic folk musicians, "In the case of entertainers, most other countries generally don't grant work visas based on a review of professional or artistic worth or any comparable criteria, and they *don't* impose a complex list of rules and regulations like the U.S. does. They simply issue foreign entry permits for artists based on having a reputable employer who wants to sponsor them for specific work dates. Essentially, if that employer commits to hiring a foreign entertainer during a certain calendar period, they file a local application specifying the job order and their need for the artist—and that's that. In many countries such as England, once the local application has been approved, you can just pick up your visa at the airport after you

land."

In contrast, we put foreign performers through a veritable obstacle course of intricate scrutinies for the privilege of appearing here—including demands they submit substantial dossiers of native and global press clippings, critical reviews, chart listings, and letters from specialists in the field attesting to their abilities.

Adding untimely injury to recent insult, it was revealed in last week's issue of Billboard that, with the newly modified visa laws due to take effect in a matter of days, the U.S. Immigration and Naturalization Service had not even taken the necessary administrative steps to render those new rules operable—including the printing of revised forms. This negligence shows a contemptuous disregard for the concerns of the international creative community. Any chaos—encompassing the potential loss of millions in revenues to unionized support staff in the nation's top venues—that could result from major tour cancellations due to the simple unavailability of the most basic bureaucratic paperwork would be a debacle for the global touring industry. And the apparent need to cobble together a makeshift interim procedure is a diplomatic and political disgrace.

But that's not the most shameful part of this strange saga. One of the most fundamental responsibilities of America's federal bureaucracy is ensuring that the rest of the world is able to participate in our unique democratic social laboratory. If Washington cannot handle this job efficiently, then it is failing at one of the most pivotal tasks of the Republic.

To be an American is not simply to belong to a nationality but also to devote oneself to a surpassing social experiment, an experiment fueled by the belief that we are all one-of-a-kind, yet united in our humanity—and that we are all bound here by a desire to learn from each other.

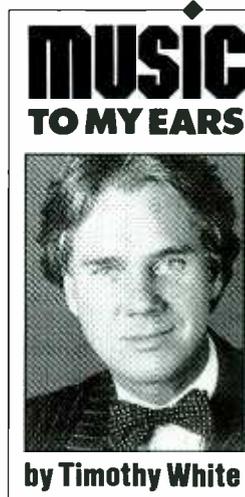
In music, as in all other pursuits, America is the sum of its diverse, difficult, and audacious pan-cultural past. And our government is not a private supercorporation authorized to spin its own exclu-

sionary racist web. Whenever any agency acting for America dares—by design or damned ineptitude—to ration access to other cultures and their artistic fruits, it denies this country a vital facet of its future.

There seems to be no verifiable explanation beyond veiled racism for the almost wholesale expulsion of Haitian refugees from U.S. territory; and beyond blatant foot-dragging incompetence, no good excuse has yet surfaced for the shoddy INS implementation of the national will as expressed in the newly modified O- and P-performance-category visa regulations.

Meantime, the world music albums cited above are recommended for their passion and craft—and also for their implicit faith in the American doctrine that an independent people are always eager to listen to the free expressions of others. U.S. record consumers comprise the largest single market in the world, and the staggering sweep of their musical tastes reflects the openness of our society as well as its ethnic multiplicity.

Let's strive to keep this country's official policies both caring and welcoming toward the global music pulse. As an industry of music lovers within a nation of freedom lovers, we have a responsibility to make certain this system fulfills our most rudimentary cultural expectations, as well as our highest democratic ideals.



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Paramount Mulling \$9.95 EP Video Line

■ BY PAUL SWEETING

NEW YORK—Paramount Home Video is planning to introduce a \$9.95 budget line duplicated in the extended-play mode, perhaps as early as this fall, according to sources.

The move, expected to involve several titles currently listing at \$14.95, would be the most aggressive thrust to date by a major studio into the budget EP business.

Tapes duplicated in the extended-play mode generally provide poorer resolution and sound quality than do tapes duplicated in the full-speed, standard-play mode. However, the EP mode uses substantially less tape than does the SP mode, allowing suppliers to lower manufacturing costs.

Last year, Orion Home Video released six EP-mode titles, including such hits as "Bull Durham," "Throw Momma From The Train," and "Married To The Mob" at \$7.98 each (Billboard, June 29, 1991). That test, however, was not considered a success and was not repeated.

Several years earlier, Nelson Entertainment released product duplicated in the EP mode at \$14.98, then considered a budget price. That test

was also deemed unsuccessful.

While declining to confirm a specific launch date for the line, Paramount senior VP of marketing Alan Perper says, "We have been looking very closely at a budget line. We're not certain as to how we are going to launch it or where we are going to launch it. But there is conversation about it. A lot depends on the technol-

ogy. Nothing is firm, but it's fair to say that we are assessing it."

According to knowledgeable sources, Paramount will be relying on developments in duplication technology that can generate EP images closer in quality to SP than has been the case in the past.

The tapes will be duplicated by Rank Video Services, using the high-

speed, thermal magnetic duplication (TMD) system developed jointly by Rank and Du Pont and marketed by Otari.

NEW CATALOG PRICE POINT

Paramount would not comment on how many, or which, titles would be included in the budget line. Paramount has been among industry leaders in adopting the \$14.95 list price and has nearly 200 titles in its catalog at that price point. With Warner Home Video, MCA/Universal, and FoxVideo introducing \$14.95-list product in the past six months, all major suppliers have now adopted \$14.95 as a catalog list price.

While many video specialty retailers, including giant Blockbuster Video, have been reluctant to embrace EP product, rackjobber executives say it makes little difference in the mass-market arena, clearly Paramount's target for the budget line.

"EP doesn't make much difference in the rack environment," says Doug Harvey, president of Arrow Distributing. "Most consumers are not sensitive enough to the quality for it to make a difference. And we've cer-

(Continued on page 84)

'Silence' Sweep Speaks Volumes For Sell-Thru Biz

■ BY JIM McCULLAUGH

LOS ANGELES—The Academy Awards have given a major boost to home video's sell-through prospects for the coming months.

The top five Oscars—for picture, actor, actress, director, and adapted screenplay—went to Orion's "The Silence Of The Lambs" during the Oscar broadcast March 30. The film was released to home video last Sep-

tember as a rental title, shipping 575,000 units. Now Orion Home Video is in the middle of soliciting orders for a repriced \$19.98 sell-through edition of the film, which will arrive on retail shelves May 20.

The pattern in previous years has seen major Oscars go to films still in theatrical release for the most part, which, in turn, typically bumps pre-order rental numbers.

(Continued on page 84)

MTV Looks To Blockbuster To Bolster Movie Awards

■ BY MELINDA NEWMAN

NEW YORK—MTV and Blockbuster Video are teaming up to promote MTV's June 10 Movie Awards and to enhance the MTV generation's awareness of home video.

The promotion, which will see clips from nominated films running in Blockbuster's 2,000 stores, will start April 23, the day after the nominations are announced.

"With the timing of the awards, many of the major titles that would appeal to MTV's audience will be coming out on home video then," says Harriet Seidler, senior VP of marketing and promotion for MTV. "For us, a home video sponsor is a very natural tie-in."

"We think this is going to help us penetrate more deeply into the 14-to-34-year-old marketplace," says Ron Castell, Blockbuster's senior VP of programming and communication. "Our demographics are already great, but this is one that MTV has a great relationship with, and it certainly can't hurt us."

MTV announced last winter that it planned to launch the Movie Awards and position them as an irreverent alternative to awards shows such as the Oscars. In addition to presenting traditional awards such as best actor and actress and best song, the two-hour program will also honor winners in such categories as Best Kiss and Most Desirable.

Each of the 12 categories' nominees were selected by a 2,000-person sampling of MTV viewers done by the channel, according to Seidler. The finalists will be announced at an hourlong press conference April 22 that will be telecast from Planet Hollywood here. Among the stars signed to appear on the telecast is Arnold Schwarzenegger.

Shortly after the telecast, the nominations will be touted on MTV,

with one category running at a time. A two-minute segment listing that category's nominees will air on the channel, followed by a 900-number viewers can call to vote in that category. Proceeds from the calls will go to the American Foundation For AIDS Research. Operators handling calls will advise viewers that if they don't want to vote week by week, for a complete ballot they can go to Blockbuster. People can vote as often as they want.

Simultaneously, Blockbuster will begin running the 12 two-minute category segments on its in-store video monitors. According to Brian Woods, VP of national marketing for Blockbuster, at least one category will air on the system every 20 minutes.

Additionally, Blockbuster will have mail-in ballots available at checkout counters. Other displays

(Continued on page 84)



A Gift From Whitney. American Red Cross president Elizabeth Dole, center, accepts part of a \$531,650 combined donation from the Whitney Houston Foundation for Children Inc., Arista Records, and BMG Distribution. The donation comprises all royalties and profits from the recordings and video of Whitney Houston's Super Bowl XXV rendition of "The Star-Spangled Banner," and will be used for the Red Cross Gulf Crisis Fund, which gives aid to U.S. military personnel and their families as well as war victims. At right is Whitney's mother Cissy Houston, standing in for Whitney, who was in Los Angeles filming her first movie. At left is Phil Wild, Arista VP of business and legal affairs.

Philips Sued Over Super Club Plans Minority Owner Seeks Compensation For Holdings

ANTWERP, Belgium—An investment capital group is suing Philips for \$11.7 million over its plans to make Super Club a wholly owned subsidiary.

Euroventures, which holds part of the 49% of Super Club stock not owned by Philips, is demanding compensation because, it argues, it put money into Super Club on the basis of "misleading and incomplete information" provided by Philips.

A Philips spokesman confirms the legal action is under way and comments that it could take "a long time" to come to any conclusion.

The action puts Philips board chairman Wisse Dekker in an awk-

ward position as he is also chairman of the board of Euroventures.

Meanwhile, other minority shareholders are unhappy about the projected future for Super Club. Philips formally announced at the Super Club shareholders' meeting March 25 in Geneva that it intends to liquidate the Swiss-based parent, Super Club Holding & Finance, and make Super Club a Philips subsidiary. This would reduce the Super Club share dividend to a fraction of previous levels.

However, despite the minority stockholders' disquiet, Philips used its 51% holding to approve the plan.

In an unconnected development,

Belgian police raided Super Club's Antwerp head offices March 29 in an action related to a yearlong investigation into Super Club's share dealings.

The investigation is centered on events in 1990, when shares in the expanding video chain were being heavily traded on the Antwerp stock exchange. At that time, about 10% of Super Club shares came into public hands without the company meeting stock exchange requirements.

The Antwerp public prosecutor's office says it is investigating whether there was any unlawful solicitation of investment funds.

JEFF CLARK-MEADS

Wee Three Wins Bidding War For Record World

■ BY ED CHRISTMAN

NEW YORK—In an 11th-hour bankruptcy courtroom drama, Wee Three Records has prevailed over The Musicland Group in a seessaw bidding contest for 59 Record World stores.

Wee Three, which saw its early March offer for certain Record World assets topped March 25 by a surprise \$35.6 million bid from Musicland, worked feverishly over the weekend to put together a \$37.8 million joint bid with Camelot Music. The new offer was entered the night before a March 31 hearing at the U.S. Bankruptcy Court in Brooklyn.

That hearing had been set on March 2, when Record World filed for Chapter 11 bankruptcy. Judge Jerome Feller scheduled the hearing to review Wee Three's original acquisition offer.

Record World's financial problems became known to the trade in February 1991, when it could not make payments on inventory bought for the previous holiday selling season. After protracted negotiations with creditors, the chain's owners, General Atlantic and Roy Imber, were forced out, leaving Chemical Bank, which had

(Continued on page 83)

Philips Has Weapon To Foil DCC Pirates

■ BY JEFF CLARK-MEADS

LONDON—Audio pirates aiming to exploit the new digital compact cassette have a nasty surprise in store: The international music industry will know exactly where and when their illegal products were made.

Format pioneer Philips has agreed that all DCC duplicating machines will include a device that will identify the origin of each tape.

Each duplicator will encode every cassette it makes with its own unique digital "fingerprint." By keeping a record of the location of the mass-production machines and the individual "fingerprints," it will be possible to trace which machine made every DCC tape—both legitimate and illicit.

The move is part of Philips' determination to put into practice the anti-piracy lessons it has learned following its launch of CD 10 years ago. A renewed spirit of common purpose with the record industry was evidenced when a Philips company spokesman comments, "We have struck an agreement with RIAA and IFPI that we will cooperate on preventing DCC piracy."

He adds that Philips will "monitor every manufacturer" that receives a DCC license to ensure the fingerprint device is not circumvented or removed from the duplicators or that the machine has not been resold. Also, he says, "We will be transferring all our information to the IFPI

(Continued on page 81)

Billboard

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Country Music Has Expansion Opportunities Overseas

BY RICHARD WOOTTON

As the European music business becomes increasingly aware that country music stars are challenging the biggest rock names at the top of Billboard's charts, the time is right for Nashville labels to think seriously about expansion abroad.

Those of us in Britain involved with country music have long felt it deserved wider popularity overseas. At the same time, we have been unsure whether this was possible because of its particularly American nature.

But now contemporary country seems more accessible, as Garth Brooks' spectacular U.S. success has shown. Also, the popularity of country radio stations in cities like New York and San Francisco—which have more in common with Britain than with the rural heartland of America—is very encouraging.

I have always been convinced that if people actually heard country music in this part of the world, they would like it. But getting exposure on TV and radio here is like

pushing water uphill. There are no country radio stations in Europe, let alone Britain; and, although several U.K. radio outlets have weekly specialist country shows, they are buried away in the evening schedules with inevitably small audiences.

Unfortunately, these off-peak slots (frequently handled by radio amateurs) confirm the supposed "limited appeal of country music" for most people in the local music industry. It is a situation compounded by serious misconceptions and a generally outdated image (cowboys, rhinestone suits, and people going "yee-haa") that non-Americans have about country.

Finding it difficult to break the music as a genre, we introduce new acts as individuals and focus on interesting characteristics—George Strait as one of the top acts from Texas and a favorite of George Bush, for example—rather than too many mentions of the "c" word. We have had some successes, but in almost every case, it has been a breakthrough for the artist rather than for country music.

The most successful country artists over here are acts whose music seeps into other styles: Steve Earle with his biker rock, Nanci Griffith's folkabilly, and k.d. lang's torchy pop. Recently, we have been working to introduce Brooks, an artist who is 100% country, to the U.K. We have had great success at a press level, and



'If people heard country music over here, they would like it'

Richard Wootton is an author and partner in a U.K. public relations and consultancy company specializing in country music.

"Ropin' The Wind" debuted in the U.K. charts at No. 41—but radio has proved a brick wall. Press coverage is an effective way to launch a record here, but radio is vital to sustain it and sell product. If Garth could be seen live on television, it would help enormously. But at the moment, we have limited access, and he is not planning

European concerts until early '93.

Artist availability is a key factor in success in any genre here. Country acts with time to develop the marketplace can do well: For example, Jimmie Dale Gilmore, a Texan singer/songwriter, has just completed a financially profitable tour of Europe without the need of underwriting by his record label, Elektra.

Ken Levitan, manager of Griffith, who is the most successful Nashville-based artist to break in the U.K. in the past decade, has explained, "If you really want to grow and develop in a country, you have to spend some time there, do media days, become a partner with each record company in that territory. It takes record company commitment, artist commitment, and management commitment."

Levitan was speaking at a recent Country Music Assn.-sponsored international conference in Nashville, which drew more than 150 people,

more than half from abroad. Sadly, a number of Nashville's most important labels were not represented.

This is symptomatic of another major problem for artists trying to crack the overseas market. Most Nashville labels show little interest in the outside world, allowing offices in Los Angeles or New York to coordinate visits.

Only in recent months has Warner Bros. Records taken the long-overdue step of actually appointing a Nashville-based international VP. The man in question, Bob Saporiti, has already made a number of trips overseas and is fast making friends. As he told the CMA meeting, "It's up to us to go out to the world. The world has no reason to come to us."

Warner's step—which is reportedly about to be followed by EMI's Liberty Records—must be emulated by the other labels in Nashville if country music is to develop in the '90s. And though it will not be easy, they should know that the knowledge and expertise of people abroad—a small but growing number of music publishers, concert promoters, record company people, and others—is available to them.

LETTERS

WHITE RAPPER'S BLUES

I am writing in reference to Havelock Nelson's review of my MCA EP "Don't Be Alarmed" (Billboard, March 14). He stated that my tracks were better than my rapping and that my rap was trying to sound credible.

To set the record straight, I have been rapping for six years. I am not *trying* to sound credible; I am credible. I'm just being myself.

I love to do what I do. It's not like some producers schemed me up. I'm not a one-hit wonder. I rap and sound the way I do because it's me.

The biggest problem in this business today is racism. You see a white guy rapping and the critics attack him with statements like "He's not credible . . ." "He's trying to be black . . ." "He's too soft . . ." "He didn't pay his dues . . ." "Oh no, not another Vanilla Ice . . ." or the most famous one, "He's selling out." Well, these people seem to forget that the business of making records is to sell.

When I got my record deal, I didn't just sit back. I started calling radio stations across the country. But I was nervous about the black audience, because of statements like the one made in Nelson's review. So I stayed away from urban radio and turned down some rap shows because of it.

Then in February, Power 94, an

urban station in Tennessee, called me because they came across my EP and began playing four cuts off it. Their request lines started exploding! They asked me to perform in a major rap show with headliners like Big Daddy Kane, MC Lyte, and Kid Money, plus three other rap groups.

At first I was hesitant, since I would be the only white rap act to perform to a majority black hip-hop audience. But the station's MD and PD told me they were receiving phone requests for me to be on the show. So I rounded up my dancers and drove to Tennessee from Long Island, N.Y.

The show was a big success. The other groups complimented my performance, saying my show was really hype and that I knew how to control the crowd. One artist even said I had a good voice for being a white boy and seemed right at home on stage.

If rap is to grow like rock did back in the '50s, it must expand racially. Every time a new black rap group comes out, you don't see critics attacking them half as much as they put down white rappers.

Rap is an art, and not everyone is going to like your art, whether it's rap or painting. But, like great painters, we should be able to appreciate others' art. Today, if you don't talk about killing, drugs, or how tough you are, or if your diction is different because of where you grew up, you're considered wack.

This year, 10-12 white rap acts that I know of tried to come out

and didn't make it. About half of them shouldn't have, but the other half were talented new artists who, maybe because of their color, didn't get a fair chance.

I know of two instances this year where stations were playing my record and immediately pulled it when they found out I was white. Both stations had white PDs and MDs. The reasoning was that they had experienced one white rapper who had left a bad taste in their mouth. But, as the saying goes, "one bad apple doesn't spoil the whole bunch."

The programmers of some big video shows, similarly, liked the songs on my advance CD until they found out (after viewing my video) that I was white. They made statements like, "We've got a Marky Mark right now." It's like you can only work with one white rap artist at a time, but you can handle a Big Daddy Kane, an L.L. Cool J, and a Public Enemy simultaneously.

My career is just beginning, and I enjoy what I'm doing. Whether I have a hit record today or a year from now, I will keep rapping, and this kid won't quit.

Kid Panic
East Meadow, N.Y.

Havelock Nelson replies: In my column item on the Kid Panic album, my assertion that he doesn't sound "credible" was not rooted in racism, as Panic suggests. There are lots of black rappers who, to me, don't sound credible. And there are a few white ones who do. To my ears,

there was a disparity between the hardness of Kid Panic's tracks and his grain of voice. Thus, his credibility came into question. Hardcore tracks are relatively easy to create in the studio. The experiences that contribute to a hardcore vocal style to match are a little harder to reach.

KEEPERS ARE OK

Billboard's March 14 editorial makes a compelling appeal for refixturing the nation's retail outlets to accommodate the elimination of the CD longbox. Unfortunately, the other viable merchandising solution available to all types of retailers, security packaging, is dismissed with a passing reference to "ugly plastic keepers."

I realize the intent of the arti-



After The Longbox. Alpha Enterprises, an East Canton, Ohio, firm, offers a line of plastic "keepers" for both CDs and cassettes.

cle was to stimulate new thinking about merchandising CDs and future formats like mini disc and digital compact cassette. No problem. Editorials are supposed to provoke creative thinking about the issues of the day.

But, as a manufacturer and leading supplier of plastic keepers for cassette tapes for the past 10 years, we think your editorial disparaged keepers. In fact, they were not even portrayed as acceptable alternatives. The truth is, keepers offer the following advantages:

- They are reusable for years and recyclable after being taken out of service.

- Converting to keepers will cost retailers substantially less than refixturing.

- Keepers are effective in cutting shrinkage, as evidenced by their widespread use by major chains and mass merchants for cassettes, as well as Canadian retailers' positive experiences with CD keepers (Billboard, March 21).

- The cost of keepers will decline as production increases to meet the new demand.

As for "ugly," I guess that's a personal-taste issue. Many store owners and managers, loss-prevention people, and stockholders might argue the beauty of plastic keepers when viewed from a business standpoint and not purely on the basis of aesthetics.

Larry K. Mundorf
VP of Marketing
Alpha Enterprises Inc.
East Canton, Ohio

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Springsteen, Def Lep Race From Gate Retailers Report Brisk Sales In U.S., Europe

This story was prepared by Paul Verna and Ed Christman in New York, Jeff Clark-Meads in London, and Wolfgang Spahr in Hamburg.

NEW YORK—Preliminary reports from retailers in the U.S. and Britain suggest that the new releases by Def Leppard and Bruce Springsteen are destined to become the first bona fide blockbusters of 1992.

Most dealers in the U.S. report that Def Leppard's new Mercury album, "Adrenalize"—the group's first since the multiplatinum "Hysteria" five years ago—is selling extremely well out of the box, in some cases outperforming both new Springsteen albums combined. However, at the Kemp Mill chain based in Beltsville, Md., the Springsteen titles together have outdone Def Leppard by 10:1.

Some retailers, like Steve Walker, VP of store operations and buying at 107-unit, Philadelphia-based Wee Three Records, report a more moderate ratio among the three re-

leases. "Def Leppard's first-day sales were in excess of 4,500 [units]," he says, "while the Springsteen titles will come out at about 2,000 each on CD and 1,000 each on cassette for a combined 6,000 units."

Retailers agree that Def Leppard's out-of-the-box success is a function of the group's fan base: young buyers eager to have their music on the day it is released. Consequently, stores that opened their doors at midnight March 30 report that "Adrenalize" did better that night than during the day on March 31.

By contrast, retailers say, Springsteen fans are older, more patient shoppers who are unlikely to rush out to stores in the middle of the night.

Midnight store openings this time out were not as successful as they were last year for such megasellers as Guns N' Roses, according to most retailers. The Nashville-based Cat's chain opened 16 of its 17 outlets at midnight with "disappointing" results, according

to director of retail Scott "Perk" Perkins. He says, "It has to be a metal act for a midnight sale to do well, of the ilk of Metallica or Guns N' Roses."

While most chains report that both Springsteen titles are selling equally well, Jeff Abrams, merchandise manager at 73-unit, Minneapolis-based Best Buy, notes that "Human Touch" is outselling "Lucky Town" by 3:1.

Every chain surveyed for this story is selling all three records
(Continued on page 79)

MCA Losing Elton To P'Gram, Petty To Warner Bros., In U.S.

■ BY IRV LIGHTMAN and CHRIS MORRIS

NEW YORK—Two major artists, Elton John and Tom Petty, will be switching domestic labels after they complete further album obligations to their current logo, MCA Records.

For John, the widely anticipated move is to a PolyGram label in the U.S. that is yet to be determined. Since 1977, PolyGram's Phonogram

label has marketed John product elsewhere in the world, including releases on the Rocket label formed by John in 1978.

Petty's new deal is with Warner Bros. Records. The arrangement is described as a long-term global tie.

According to MCA, John still has two more studio projects and a greatest-hits album to deliver. John was scheduled to meet April 3 with MCA Music Entertainment chief Al
(Continued on page 79)

Cochrane Bests Adams In Canadian Awards Rivalry

■ BY LARRY LeBLANC

TORONTO—Internationally lauded Bryan Adams led the pack of Juno Award nominees at Canada's 21st annual Juno Awards, held March 29 at the O'Keefe Centre here. But he was soundly beaten by local favorite singer/songwriter Tom Cochrane.

In a down-sized, two-and-a-half hour show, broadcast on CBC-TV and hosted by actor/ex-CHUM DJ Rick Moranis (winner himself of a Juno in 1983 for the McKenzie Brothers' best comedy album), five-time-nominated Cochrane swept the four major categories in which he went head-to-head with Adams, including male vocalist, album (for "Mad Mad World"), single (for "Life Is A Highway"), and songwriter (for "Life Is A Highway" and "No Regrets").

Despite Adams (with six nominations in 33 categories) beating out such acts as Blue Rodeo, Celine Dion, Colin James, and the Tragically Hip to win the Canadian entertainer of the year award—the sole category determined by public balloting for which Cochrane had been eligible—the 1,500 members of the Canadian Academy of Recording Arts and Sciences practically ignored Adams in casting their ballots. The only Juno win for Adams was for producer of the year, shared with John "Mutt" Lange. Adams, however, was also given a special achievement award by CARAS—but not a Juno—honoring the international success of "(Everything I Do) I Do It For You."

Cochrane's sweep, widely viewed

as both long-overdue recognition for the Toronto-based performer and for his album "Mad Mad World," has notched up sales of 500,000 units. The sweep has also been seen as an industry snub of Adams over his recent statements that Canadian radio and its content regulations bred "mediocrity" and propped up artists who might well be stars but who couldn't "get arrested anywhere else in the world." Adams made the comments following a Canadian Radio-television and Telecommunications Commission statement decreeing that the songs on "Waking Up The Neighbours" were non-Canadian because they had been written with non-Canadian Lange and had been recorded outside of Canada (Billboard, Jan. 25).

Adams' controversial Cancon comments, which have spurred sizable public awareness in the business here, coupled with the Adams-Cochrane Juno competition, sparked enormous advance-press speculation about this year's awards.

Though the two performers profess that there is no rivalry between them, their respective albums, Adams' "Waking Up The Neighbours" and Cochrane's "Mad Mad World," as well as their individual singles, have been neck-and-neck on the charts for months. As well, Cochrane was once handled by Adams' outspoken manager, Bruce Allen, whom he left in a reputed bitter dispute in 1985.

"Man, it doesn't rain, it pours," Cochrane crowed after accepting the
(Continued on page 41)



Acclaim For Adams. Bruce Allen, Bryan Adams' manager, right, accepts the Billboard International Achievement Award on Adams' behalf, at The Record's 1992 Music Canada Conference last month in Toronto. Appearing with Allen, from left, are Larry LeBlanc, Billboard's Canadian correspondent, and Joe Summers, president of A&M Records Canada. (For further convention coverage, see pages 41 and 66.)

House Royalty Bill Markup Likely To Proceed After Flap

■ BY BILL HOLLAND

WASHINGTON, D.C.—A Congresswoman who chairs one of the House subcommittees that must mark up the pending home-taping royalty bill expressed displeasure with record companies that failed to respond to her inquiries about their minority hiring practices.

But, after receiving assurances that they would respond from Jay Berman, president of the Recording Industry Assn. of America, Rep. Cardiss Collins, D-Ill., who chairs the House Subcommittee on Commerce, Consumer Protection and Competitiveness, said she plans to mark up the Audio Home Recording Act and to pass it to full committee "as soon as possible."

Unlike the Senate version, the House legislation has been referred to three different committees: Judiciary (for copyright matters), Commerce (for consumer and technology matters), and the Ways

and Means Committee (for trade and royalty collection matters).

The Judiciary Committee's copyright subcommittee has already held its hearing, and the bill will be passed by the full committee, according to Collins.
(Continued on page 79)

Atlantic Sets Up Artist Tour Unit

NEW YORK—Atlantic Records has created an artist tour development department designed to serve as a focal point for all performance-related activities.

The new division will interface with the marketing, product development, promotion, publicity, and sales departments "to ensure that the company exerts maximum synchronized efforts surrounding concert appearances," according to a label statement.

Perry Cooper, a 15-year veteran of Atlantic who most recently served as VP of artist relations and media development, will oversee the new division. He will be joined by Atlantic artist relations manager Lee Ann Beard, who assumes the title of manager of artist tour development, and Tony Mandich, the label's VP of West Coast artist relations and media development.

Cooper says the tour development
(Continued on page 85)

FUTURE SHAKY FOR TOP 40 COUNTDOWNS

■ BY ROCHELLE LEVY

LOS ANGELES—The continuing decline in the number of top 40 stations, coupled with the rise of new national and local countdown shows, means that one of the three biggest top 40 countdown programs will likely fall by the wayside, according to programmers, advertising agencies, and industry observers.

While Westwood One Radio Networks' "Casey's Top 40 With Casey Kasem" seems secure due to Kasem's veteran status, ABC Radio Networks' "American Top 40 With Shadroe Stevens" and CD Media's "Rick Dees Weekly Top 40" are battling it out for survival. Kasem has a lock on the older demographic, while Stevens and Dees—both in their early 40s—appeal to the younger listeners.

"It's kind of like hand-to-hand combat and guerrilla warfare," says ABC VP programming Corrine Baldasano. "With 149 [top 40] stations last year leaving the format, there are 149 fewer stations that we can get on. The competition has heated up."

As the new kid on the countdown block, Stevens has had to overcome the stigma of being Kasem's replacement and also the perception that he
(Continued on page 69)

Latin Publishers Group Elects New Board Slate

■ BY JOHN LANNERT

MIAMI—Citing a need to better represent its Hispanic and Portuguese members, the Federacion Latino-Americana de Editores de Musica—a consortium of Latin music publishers better known as FLADEM—elected a board of directors March 17 in Mexico City.

The 14-member board will be headed by Edmundo Munroy Ortiz, president of Mexican publisher Empresas Mexicanas de Musica or EMMAC. Other board officers include first VP Enrique Marquez Omana, GM of Geminis Musical/Liana Musical/Musica Versatil; second VP Alejandro Agudelo P., attorney, Asociacion Colombiana de Editores de Musica—Acodem; secretary José G. Cruz Ayala, president of Galaxia Musical; and treasurer Antonio Fritz Y Zozaya, GM of Beechwood de Mexico/EMI Musical.

Two of FLADEM's nine voting board members are from the U.S.: Edward Murphy, president and CEO, National Music Publishers Assn./Harry Fox Agency, and Elias Andrade, EMI Music Publishing's manager, Latin American operations, U.S.

Munroy notes that he hopes the board will help unite Latin publishers and increase FLADEM's membership in all countries where Spanish and Portuguese is spoken.

"We also want to include Latin publishers in the U.S.," he adds. The board's next meeting is slated to take place July 25-27 in Mexico City.

Echoing Munroy's commentary is Murphy, who points out that a viable trade organization is needed to better facilitate publishing/licensing activities in the burgeoning Hispanic music arena.

"The Latin market is growing very rapidly and it's going to grow very quickly in the future," says Murphy. "So we want to be sure that we're participating in it and that we have in place good communications. Then we

can help each other with the law and with the enforcement of regulations to make sure that proper licensing and payments are distributed."

FLADEM's board election capped the group's second international congress, an often stormy, two-day con-fab that found Hispanic publishers bitterly casting allegations of improper payment against U.S.-based licensing organizations and subpublishers.

LATIN ARTISTS LOSING OUT

American licensing companies ASCAP, BMI, and the Harry Fox Agency were the primary targets. Munroy says he is concerned that Latin artists are not being fairly compensated in the U.S. by American societies.

"I've been worried for many years that Latin music has been a little bit discriminated against in the payment process," says Munroy. "[The societ-

(Continued on page 71)



My Dinner With Cecilia. London Records hosts a dinner in New York to celebrate mezzo-soprano Cecilia Bartoli's sold-out U.S. tour and her album, "Mozart: Arias." Shown in top row, from left, are Lynne Hoffman-Engel, VP, London; Christopher Raeburn, Bartoli's producer, Decca; Larry Offsey, VP of finance and administration, PolyGram Classics & Jazz; and Debbie Morgan, senior VP of marketing, PolyGram Classics & Jazz. In bottom row, from left, are Ray Minshull, executive VP, Decca; Bartoli; and David Weyner, president, PolyGram Classics & Jazz.

3 Labels Withdraw From Tejano Awards Sony Discos Raises Questions About Balloting Process

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Three record companies representing some of Tejano music's major acts have withdrawn from the Tejano Music Awards, with one label questioning the integrity of the awards process.

In recent letters, the three labels—Sony Discos, Fonovisa, and Freddie Records—notified the San Antonio-based Texas Talent Musicians Assn., organizer of the awards, that their artists would not participate in future competitions.

A letter from Sony Discos raises questions about the integrity of the balloting process, and echoes complaints from the other labels that all 13 awards were swept by

one record company's artists—Mazz, Emilio Navaira, and Selena Quintanilla, all of Capitol/EMI. The awards were held March 6 at the Convention Center Arena here (Billboard, March 21).

This was the second consecutive year Capitol/EMI artists had a virtual lock on the awards, having swept 11 of 12 categories in 1991.

Rudy Trevino, a former high school art teacher who heads the awards organization, says he has requested a meeting with the labels to review their complaints.

"By their nature, the awards will always have some happy winners and some unhappy losers," Trevino says. "We run the awards as fair as fair can be."

The Sony letter of March 19 complains that "there are no procedures

in place to protect the integrity of the nominations and the awards process."

The letter also states: "It is difficult to understand how one company's artists can win all 13 1991 Tejano Music Awards, 24 of the last 25 in the last two years."

In their letters, each of the three companies instructed Trevino that their artists' names could not be used to promote the event.

Ray Martinez, sales director for the local Sony branch office, says the Sony letter has legal force forbidding the awards association from using the names, images, or the likeness of any Sony artist on any flier, poster, or ballot, even if the artist earns a nomination.

Until this year, the winners of the *(Continued on page 33)*

7 Million Is Lucky Number For Two Brooks Albums

■ BY PAUL GREIN

LOS ANGELES—Garth Brooks' last two albums were certified for U.S. sales of 7 million copies each in March. The country superstar's current album, "Ropin' The Wind," was certified seven-times platinum March 30, three weeks after his previous album, "No Fences," made the grade. Brooks is one of only five acts—and the only nonrock act—to top the 7-million mark with more than one album. He follows the Beatles, Pink Floyd, the Eagles, and Def Leppard.

Also in March, U2 and Genesis extended their streaks of multiplatinum albums, as certified by the Recording Industry Assn. of America. "Achtung Baby" became U2's third consecutive triple-platinum album; "We Can't Dance" became Genesis' fourth straight studio album to go double-platinum.

Influential reggae and rap collections also moved up the multiplatinum ladder. Bob Marley & the Wailers' posthumous retrospective, "Legend," reached the 3-million mark; N.W.A.'s hardcore rap album, "Straight Outta Compton," hit 2 million.

And the Sex Pistols' 1977 punk landmark, "Never Mind The Bollocks, Here's The Sex Pistols," went platinum, nearly 15 years after its release. Praised by critics but shunned by pop radio, the album did not even go gold until 1987.

"Aerosmith's Greatest Hits," a 1980 release, topped the 6-million mark, becoming one of the three best-selling greatest-hits albums in history. The Eagles' "Their Greatest Hits 1971-1975" stands at 12 million; the Doobie Brothers' "Best Of The Doobies" is also certified at 6 million.

Michael Bolton's "Time, Love And Tenderness" hit the 5-million sales mark, surpassing its smash predecessor, "Soul Provider," which topped 4 million. In addition, an eponymous *(Continued on page 84)*

EXECUTIVE TURNTABLE

RECORD COMPANIES. José Behar is promoted to president of Capitol/EMI Latin in Los Angeles. He was VP/GM.

Atlantic Records in New York promotes Perry Cooper to VP of artist tour development and Lee Ann Beard to manager of artist tour development. They were, respectively, VP of artist relations and media development and artist relations manager. (See story, page 7.)

Peter Lubin is promoted to senior VP of A&R for Elektra Entertainment in New York. He was VP of A&R.

Jerry Lembo is promoted to VP of AC promotion for Columbia Records in New York. He was national director of AC promotion.

Bob Freese is named VP of sales and marketing for Liberty Records in Nashville. He was national accounts manager for CEMA Distribution in Minneapolis.



BEHAR



LUBIN



LEMBO



GALLOWAY



DELONG



MOLESKI



KOMORSKY



TEPPER

Steven Galloway is appointed VP of music video, longform, at MCA Music Entertainment Group in Los Angeles. He was division manager of Pioneer Artists.

Atco/EastWest Records names Valerie DeLong senior director of CHR promotion in New York, Roger Smith director of CHR promotion in Los Angeles, Denise George director of CHR promotion in Chicago, Pat Marsicano national AC and NAC director in New York, Mark Snider director of alternative radio promotion in New

York, and Dennis Boerner manager of video promotion in New York. They were, respectively, national singles director of Atco; regional promotions director of EastWest in California, Utah, and Colorado; promotions manager of the Detroit region for Atco; national AC and NAC director for EastWest; national video and new music director at Atco; and alternative promotion manager at EastWest.

Linda Moleski is appointed associate director of media and artist

relations for Capitol Records in New York. She was an independent publicist and writer with her own company, Hill Communications.

Irwin Katz is named GM of the Moss Music Group, a division of Essex Entertainment in Englewood Cliffs, N.J. He was VP of A&R Worldwide at CBS Masterworks/Sony Classical.

DISTRIBUTION. Barbara Bausman is promoted to national director of product development for Uni Dis-

tribution in Los Angeles. She was product development manager, Los Angeles.

PUBLISHING. Linda Komorsky is appointed VP of international acquisitions and marketing for BMG Music Publishing in Los Angeles. She was head of her own company, International Music Services.

Allan Tepper is named creative manager/special projects for Warner/Chappell Music in New York. He was an independent music consultant.

Leon Russell Comes In From The Road For New Album

BY CRAIG ROSEN

LOS ANGELES—With "Anything Can Happen," Leon Russell's first major-label effort in a decade, Virgin Records is hoping to do what it did for Roy Orbison—bring an important figure in the history of rock'n'roll back into the spotlight.

Russell, a regular player on the string of Phil Spector-produced '60s hits and a participant in "The Concert For Bangla Desh," also has played with such notables as Jerry Lee Lewis, the Rolling Stones, Eric Clapton, Joe Cocker, the Byrds, Willie Nelson, and Bob Dylan.

In addition to those credits, he has recorded his own classics, such as 1972's "Tight Rope," and "This Masquerade," which was a Grammy-winning hit for George Benson.

Yet Russell has spent much of the last decade on the road in relative obscurity. "Orbison was on the road the whole time," says Virgin co-managing director Jordan



Leon Russell is "a very strong musical presence," says Bruce Hornsby, who co-produced Russell's comeback album on Virgin Records.

Harris. "He never stopped playing, and he didn't have the opportunity to put out a record. It's the same situation with Leon."

Russell, holed up in a Beverly Hills hotel room for an interview, concurs. "We both had a certain impact in the past and then didn't for a while, so this is kind of a new marketing introduction to a new

audience."

It is that sort of introduction Virgin is hoping will revive interest in Russell. "Our first goal is to reach the people that have been fans of Leon and let them know that Leon is back; that there is a new record," says Harris, who says Russell appeals to the same consumers as Bonnie Raitt, the Traveling Wilburys, and even Garth Brooks.

To help drum up support at radio and retail, Virgin compiled "The Leon Russell Appetizer," a seven-song sampler featuring material licensed from DCC Compact Classics. A video for "No Man's Land," the first single from the new album, has been shot, and Harris says there has been discussion about a possible VH-1 or MTV special on Russell. There is also an intense press campaign. Russell says he did more interviews in a recent three-day period than in his entire career.

Harris is also optimistic that a new generation of rockers will be

interested in Russell: "The Black Crowes are big fans, and I think a lot of their fans will be fans [of Russell], too."

It was another current artist—Bruce Hornsby—who was influential in bringing Russell back into the fold. The two keyboard players met at a Russell show at the Palomino in North Hollywood, Calif. Later, they were included in a Rolling Stone magazine feature on mu-

sicians and their mentors.

"Somebody suggested that it might be a good idea that we do something together," Russell recalls.

For Harris, who had already been impressed by Russell's one-man shows, Hornsby's involvement was the clincher. "Those things put together sounded too good to be true," he says. "Once

(Continued on page 12)

Donnie Wahlberg Takes Producer's Chair New Kid Scouting Acts To Work In New Interscope Deal

BY DEBORAH RUSSELL

LOS ANGELES—The New Kids On The Block are again reaping top 20 success on Billboard's Hot 100 Singles chart, with "If You Go Away," but at least one member of the group is spending time off the stage and in the producer's chair.

New Kid Donnie Wahlberg recently signed a production deal with Interscope Records, the same label that mined platinum with the debut of Marky Mark & the Funky Bunch, a

rap act produced by Wahlberg and fronted by his younger brother.

Wahlberg, who already heads his own Donnie D. Productions, currently is scouting talent for Interscope and says he will investigate everything from speed metal to opera.

"I'm like a kid in a candy store; I don't have any limitations as to what I enjoy or what I believe can be successful," he says.

The Interscope deal is loosely structured, says Wahlberg, allowing him the time and creativity to seek

out and sign the types of projects he believes can work. His success with Marky Mark & the Funky Bunch's "Music For The People" led Interscope president Jimmy Iovine to give him the freedom to explore and stretch, he says.

"I produced a good record, but I wouldn't call myself a good producer," says Wahlberg. "I can carry my weight in the studio, but what's most important to me is the vision and having what it takes to make that vision

(Continued on next page)

Seattle Meet Soars Above 'Erotic' Bill Blahs

BY JEFF PIKE

SEATTLE—A pall was cast over the annual Northwest Area Music Assn. conference March 20-22 here when, on the opening day of the event, Washington Gov. Booth Gardner signed into law the so-called "erotic music" bill. An

amendment to a 23-year-old state obscenity statute, the bill would potentially restrict the sale of some recordings to minors (Billboard, April 4).

Many in the local music industry saw the action as a troubling harbinger of censorship and a slap in the face to an industry that has sus-

tained remarkable growth in recent years with the success of such acts as Nirvana, Sir Mix-A-Lot, Queensryche, Robert Cray, Mudhoney, Soundgarden, Alice In Chains, and others.

Spin magazine publisher Bob Guccione Jr., the NAMA keynote speaker, rewrote his speech at the eleventh hour to address the issue. He decried the law as racist and inappropriately interfering government, and called for efforts to reverse it. He challenged artists to take on a role of cultural leadership.

Censorship became the theme of many of the seminars and conferences held March 21 and 22. And during evening showcases, the talk offstage and on kept returning to the passage of the law.

Still, there was great music aplenty at the showcases and the delicious buzz of speculation fed by Seattle's status as a hot talent market and the presence of numerous major-label A&R scouts. On March 20, an unusual venue, the Red Farms Films space, played host to an occasionally brilliant, if uneven, set by

(Continued on next page)



Molding A Deal. Rykodisc executives celebrate the signing of a multi-album deal with singer/songwriter Bob Mould, founder of the critically acclaimed power trio Hüsker Du in the '80s and now a solo artist. From left are Jim Neill, Rykodisc director of promotions; Mould; Rykodisc president Don Rose; and John Hammond, Rykodisc director of marketing.

Human-Rights Star Watch; Beastie Biz; Tracking Giants

CAN I GET A WITNESS? Stars know how the power of videos can propel their careers. A new coalition of artists wants to use them to compel support of human rights.

Musicians Peter Gabriel, Branford Marsalis, and Michael Stipe are among the members of the arts community that have teamed up with the Lawyers Committee for

Human Rights and the Reebok Foundation to launch Witness, a program aimed at getting the tools of hi-tech communication—video cameras, computers, and faxes—into the hands of trained individuals to expose human-rights abuses in places ignored by the media.

At a recent press conference in New York, actress Sigourney Weaver noted, for example, how little is known of the fate of Haitian refugees since they were forcibly sent back to their homeland by U.S. officials—out of the eye of network news cameras. Marsalis noted how little attention was paid in the U.S. to police violence in the inner cities—until the Rodney King video.

"It is much easier for those in power to get away with murder, torture, repression, and the destruction of our environment if their actions are not witnessed by the media," says Gabriel. "Technology transcends all borders. Information is power."

The Reebok Foundation, formed by the Reebok Corp. when it sponsored the Amnesty International Human Rights Now! tour in 1988, has contributed seed money to the project. Reebok chairman and CEO Paul Fireman says he will personally solicit top executives at electronics companies to contribute equipment and funds to the effort. For more information, call the Lawyers Committee for Human Rights at 212-629-6170.

THE BOYS ARE BACK: The Beastie Boys, that is, with a new Capitol Records disc, "Check Your Head," that finds the trio returning

to its musical roots as a crunching bunch of punks. "They were a punk band before they went to Def Jam," says Capitol A&R VP Tim Devine, who oversaw the project. "They've been through the hardcore rap and old-school styles and they've come out with something fresh and new."

Devine reports that 60% of "Check Your Head" was cut live in the studio after the guys resharpened their chops by "jamming on old Cream and Traffic songs. I think the Beasties have brought all their strong suits back to-

gether and made a very powerful in-your-face, yet totally accessible album." Preceded by the single "Pass The Mic," the new album arrives April 21.

WITH THE PUNK aesthetic running amok in America once again, Ace Records in the U.K. has chosen an ideal time to release a compilation from its Chiswick label, whose mid-'70s singles in the U.K. boasted early vinyl appearances by the likes of Joe Strummer (then of the 101ers), the Damned, Billy Bragg, Motorhead, and others. "The Chiswick Story: Adventures Of An Independent Record Label 1975-1982," an import-only double CD, serves up 51 tracks, from the Count Bishops' cover of "Route 66" (Natalie Cole, eat your heart out) through the 101ers' "Keys To Your Heart," Sniff 'N' The Tears' "Driver's Seat," and so on. The compilation is exhaustively chronicled with a full discography by Roger Armstrong.

GIANT TRACKS: The ever-prolific John Linnell and John Flansburgh of They Might Be Giants bring the concept of CD bonus tracks to new heights (or lows) on their new Elektra album, "Apollo 18." The readout on your CD player will confirm the single disc contains thirty-eight tracks—with Nos. 17 through 38 offering bits of melody and wit, lasting about five seconds each.



by Thom Duffy

SEATTLE MEET SOARS ABOVE 'EROTIC' BILL BLAHS

(Continued from preceding page)

Inflatable Soule, a six-piece act fronted by two sisters and a brother of Soundgarden vocalist Chris Cornell. Sounding at its best like a gospel harmony-inflected Velvet Underground, the act wowed the house.

The previous night, the Picketts, fresh from their appearance at the South By Southwest conference in Austin, Texas, delivered a sparkling set at the Crocodile Cafe. With their act honed more tightly than ever, these country rockers get across on both gorgeous country harmonies and an infectious rocking attack.

In all, more than two dozen clubs hosted the efforts of nearly 200 acts all over the city. Impressive sets were turned in by Imij, a five-piece black/grunge act fronted by a feisty female bawler at the rowdy all-ages OK Hotel; the Laura Love band at the ever-reliable Backstage; the astonishing blues guitarist Isaac Scott at the newly opened Fenix; Tina Chopp at the Rendezvous; Capping Day at RCKNDY; Sweetwater at the Off-Ramp; and many more.

It all came to a head at the 1992 Northwest Music Awards, staged March 22 at the Paramount Theater. Performing were the nationally recognized Garfield High School Jazz Band (the high school's alumni include Jimi Hendrix, Quincy Jones, and Ernestine Anderson); the African rhythms of the Anzanga/Sukutai Marimba & Dance Ensembles; Nastymix rapper Kid Sensation;

doo-wop quartet the Main Attraction; loud rock act Gruntruck; Sadhappy, a power trio that substitutes a tenor sax for guitar and covers Hendrix's "Manic Depressive," and which some predict will be the next group to be signed out of Seattle; the Lovemongers, Ann and Nancy Wilson's latest project; and jazz vocalist Ernestine Anderson, one of this year's inductees to the NAMA Hall of Fame.

Other inductees were DJ Danny Holiday, producer Kearney Barton, vocalists Nancy Claire and Gail Harris, and native son Quincy Jones.

Special awards went to Queensryche and Susan Silver, manager of Soundgarden and Alice In Chains. Other award winners included Nirvana for group of the year and song of the year ("Smells Like Teen Spirit"), Pearl Jam for new artist/group of the year, and blues singer Duffy Bishop for artist of the year. Terry Lee Hale, Kenny G, the Total Experience Gospel Choir, Robert Cray, Ranch Romance, Soundgarden, David Lance, Seattle Women In Rhythm & Blues, Sir Mix-A-Lot, Nirvana, Alice In Chains, and Jumbalassy took home awards in their respective genres. Presenters included members of Queensryche and the Posies and a battery of local DJs, among other industry professionals.

R.E.M. Paces Pack At Atlanta Music Awards ABC, Pebbles, Yearwood Are Close Behind

■ BY RUSSELL SHAW

ATLANTA—Another Bad Creation, Pebbles, and Trisha Yearwood each took home two trophies and Amy Grant nabbed three, while home-state favorite R.E.M. received four honors at the debut Coca-Cola Atlanta Music Awards, held March 19 before a near-capacity crowd at the Rox Theater here.

The three-hour presentation, attracted both artists and fans from across the contemporary musical spectrum. Another Bad Creation, Yearwood, and Pebbles all performed, as did Doug Stone, new country act Daron Norwood, Damian Dame, rap acts TLC and Kilo, rock act Drivin N' Cryin', and the Morris Brown College Gospel Choir.

Two other performing acts that deserve special merit are Daisy, an act from Athens, Ga., produced by Michael Stipe, which plays a combination of psychedelic-metal and modern rock, and Derek & the Destroyers, led by guitarist Derek Trucks, the 12-year-old nephew of Allman Brothers Band drummer Butch Trucks.

Coca-Cola Enterprises and Atlanta Mayor Maynard Jackson's office presented Lynyrd Skynyrd

with a Georgia Community Award. The band's series of 1977 concerts helped save the Fox Theater.

Award nominees, all with Georgia connections, were chosen by a committee of more than 300 local music industry professionals. The winners were selected by a combined vote of the committee and the public through ballots cast at local Turtle's Music & Video stores.

Highlights of the awards included the following:

Outstanding act of the year: R.E.M.
Outstanding rising star: (tie) Follow For Now and Trisha Yearwood.
Outstanding rock band: Drivin N' Cryin'.
Outstanding rock album: "Out Of Time," R.E.M.
Outstanding classic rock band: Kansas.
Outstanding pop artist: Pebbles.
Outstanding pop album: "Heart In Motion," Amy Grant.
Outstanding pop single: "Baby Baby," Amy Grant.
Outstanding debut pop/rock album: "Coolin' At The Playground Ya' Know!" Another Bad Creation.
Outstanding song/songwriter: "Miracle," L.A. Reid & Babyface.

Outstanding female vocalist: Pebbles.
Outstanding male vocalist: Bobby Brown.
Outstanding video: "Losing My Religion," R.E.M.
Outstanding R&B artist: Keith Sweat.
Outstanding R&B album: "Coolin' At The Playground Ya' Know!" Another Bad Creation.
Outstanding R&B vocalist: Peabo Bryson.
Outstanding country artist: Trisha Yearwood.
Outstanding country album: "It's All About To Change," Travis Tritt.
Outstanding local rock band: Hellhounds.
Outstanding new local rock band: P.S. Jonah.
Outstanding pop/rock album (independent label): "One Man's Trash Is Another Man's Treasure," the Jody Grind.
Outstanding pop/rock single (independent label): "The Hum Of Life," Daisy.
Outstanding local vocalist: Anne Richmond Boston.
Outstanding local R&B artist: TLC.
Outstanding club band: Insane Jane.
Outstanding rap artist: Kilo.
Outstanding blues artist: Clarence Carter.
Outstanding jazz artist: George Howard.
Outstanding contemporary Christian artist: Amy Grant.
Outstanding folk/acoustic artist: Indigo Girls.
Outstanding producer: Dallas Austin.

DONNIE WAHLBERG TAKES PRODUCER'S CHAIR

(Continued from preceding page)

a reality. With Markey's thing, I knew exactly where I wanted to take it.

"The stuff I'm looking at now is really underground," he adds. "I want to find the best and most talented people and put together some really strong packages."

Wahlberg says it is likely he will use some of the producers signed to Donnie D. Productions when he begins recording acts for Interscope. The company's roster currently includes such East Coast acts as the Def Duo, Mass Troopers, Spice, the Northside Boys, and Addhonas: The Phonetic Genius.

Wahlberg's own role at Interscope will range from hands-on producer to executive producer. Currently, he is

at work on the new Markey Mark & the Funky Bunch record, slated for fall, and he also will be recording and producing tracks on the forthcoming NKOTB album, slated for fall.

Wahlberg says he is unsure just how intense or long-term his production career will be. "I don't know if I want to be like a Jimmy Jam or Terry Lewis," he says. "I don't know if I'll be a huge producer. If I'm successful, that's great. If not, at least I'll know I made music that I like to listen to."

"I just really love making songs," he says. "I love to leave the studio and put the tape on in my car and just drive. That really does a lot for me. It fulfills me."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Palace of Auburn Hills Auburn Hills, Mich.	March 23-24	\$888,188 \$22.50	39,865 two sellouts	Metropolitan Entertainment Cellar Door Prods.
GRATEFUL DEAD	Copps Coliseum Hamilton, Ontario	March 20-21	\$637,826 (\$763,797 Canadian) \$26.50	34,421 two sellouts	Metropolitan Entertainment Donald K. Donald Prods.
BRYAN ADAMS THE STORM	Palace of Auburn Hills Auburn Hills, Mich.	March 21-22	\$618,953 \$22.50	27,509 two sellouts	Beaver Prods.
ROXETTE	National Auditorium Mexico City	March 25-26	\$586,633 (1,800,376,677 Mexican pesos) \$42.20/\$29.22/ \$19.48	18,800 two sellouts	Ogden Presents Ocesa Beaver Prods.
DUDLEY MOORE BBC CONCERT ORCHESTRA	Royal Albert Hall London	March 15-17	\$421,076 (241,998 British pounds) \$30/\$25/ \$17.50/\$12.50	11,090 11,571, three shows	Mee & Co. BBC Radio 2
U2 THE PIXIES	Knickerbocker Arena Albany, N.Y.	March 21	\$398,218 \$25	16,258 sellout	Metropolitan Entertainment
U2 THE PIXIES	Maple Leaf Gardens Toronto	March 24	\$387,837 (\$464,435 Canadian) \$29	16,015 sellout	Concert Prods. International
SANTANA PATO BANTON (21) JOSE SANTANA (22) REGGAE REVOLUTION (22)	B.J. Ring By The Sea Tijuana, Mexico	March 21-22	\$377,955 (1,156,825,766 Mexican pesos) \$20/\$15/\$10	24,886 31,000, two shows, one sellout	Bill Silva Presents
BRYAN ADAMS THE STORM	Meadowlands Arena East Rutherford, N.J.	March 27	\$364,689 \$22.50	17,137 19,600	Metropolitan Entertainment
DIRE STRAITS	Olympic Saddledome Cargary, Alberta	March 29	\$303,413 (\$361,334 Canadian) \$29.50	12,207 12,894	Brimstone Prods.

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ARTISTS IN CONCERT

LITTLE VILLAGE

The Terrace, Austin, Texas

THE BIGGEST BUZZ at this year's South By Southwest Music & Media Conference wasn't some new country singer from Dallas, a rock'n'roll trio from Milwaukee, or a hardcore act from Finland. It was the stateside music of the latest fortysomething supergroup, Little Village.

In 1987, all any music fan could have asked for was a tour from the band that backed John Hiatt on his breakthrough classic "Bring The Family." Five years later, the foursome of Hiatt, Ry Cooder, Nick Lowe, and master drummer Jim Keltner have taken to the road, offering up 90 minutes of real music by real men. At this March 14 show, one of the first on a U.S. tour, the band played all 11 tracks from its debut Warner Bros. album, "Little Village," and a handful of other nuggets from earlier solo efforts and collaborations.

The entire band—and this is a band—played like one chugging rhythm section, putting a hard, glossy soul edge on all the material, from the impossibly odd funk of "Inside Job" right down to the ethereal ballad "Don't Think About Her When You're Trying To Drive." Lowe's simple, affirmative bass lines gave Keltner all the room he needed to move. Hiatt's frequent guitar dueling with Cooder reminded that his Gretsch (with price tag still dangling) wasn't just a singer's prop. And the harmonies just fell from heaven.

On disc, Keltner's rich rhythms and dense, sampled undergrowth are the Village's foundation. Onstage, "the most wailing John Hiatt," as Lowe put it, clearly heads the show. A mugging R&B monkey, he's just too natural a showman not to steal the spotlight, even off mike.

Lowe is too busy thumping away, all English charm and wit, and Cooder is too reserved and scholarly to even be a contender. Hiatt turned "Memphis In The Meantime," one of only three songs offered from "Bring The Family," into an even more hilarious romp by ad-libbing line changes left and right. His crazed "hot, hot, hot" scat at the close of "She Runs Hot" (another auto-inspired tune, he claimed, about "manifold destiny") was the set's silliest and most inspired moment.

A round of encores included Lowe galloping through "Half A Boy And Half A Man," Hiatt's "Thing Called Love," and an aching take of "Lipstick Sunset" with Cooder dutifully re-creating one of the most appropriate guitar solos ever recorded.

MICHAEL ECK

THIRD WORLD

*The Pier
Ocho Rios, Jamaica*

THE POWER of Third World—in recent years sometimes lost in the

studio mix—was unleashed live and direct on an eclectic and multi-national crowd of reggae lovers at the Ocho Rios pier Feb. 15. Under a full tropical moon, reggae's distinguished ambassadors delivered a strong and focused set, despite the sound problems that plague the island's concert scene.

From the first, familiar Third World notes, people responded, dancing forward to the stage, but "96 Degrees In The Shade" started the serious skanking. A particularly appropriate "Street Fighting" (dedicated to Kingston's warring political posses) then preceded the debut of "Committed," the title track of the group's upcoming PolyGram album, due this month.

One of the night's highpoints was an extended version of "Sense Of Purpose," featuring keyboardist/arranger Ibo Cooper on congas, with a few burning bars of bass by Richie Daley, that segued into a driving duet with drummer Willie Stewart.

"Forbidden Love," the band's last U.S. hit, brought the many North Americans present (or on moored yachts) to their feet, turning the tables on the group when audience vocals eclipsed the powerful lead voice of Bunny Rugs Clarke.

The concert's finest musical moment came with "Ragamuffin Concerto #1," a wicked reggae/classical hybrid with ace lead guitarist Cat Coore on cello. Notable, too, was the earlier guest rap segment by Cooper's son, Arif.

Political references marked the evening. Ibo Cooper called for the "wiping out of both [Jamaican] political parties," neither of which, he commented, "have been able to stop the guns," and reiterated the "one world" philosophy symbolized by Rastafari's red, green, and gold.

Third World's reggae is classic, conscious, and a cry in the "dancehall" wilderness for respect of human life. As Bunny Rugs noted, "I don't hear anyone bus' no shot yet" (a reference to dancehall's gun salutes, which have replaced more traditional forms of audience appreciation). Instead, the crowd shouted for encores. The first brought the band back with "Now That We've Found Love," the second with Marley's emotionally stirring "One Love."

MAUREEN SHERIDAN

ALLAN HOLDSWORTH

*New George's
San Rafael, Calif.*

"HE'S AN ALIEN," shouted one admiring guitarist in attendance as Allan Holdsworth stretched to find the uncommon chord at this cozy Marin County bar Feb. 6. An unpredictable player with a unique, fluid tone, Holdsworth has gained a considerable following through his stints with such front men as Bill Bruford and Jean-Luc Ponty and acts from Soft Machine to U.K. Restless Records recently reissued Holdsworth's 1987 album

"Sand" and plans a new disc later this year. This date served only to promote drummer Chad Wackerman's debut album, "40 Reasons," on CMP Records. Guitarists Jeff Watson of Night Ranger and Josh Ramos of the Storm were among those seated closest to the stage.

The four-piece band, including bassist Skuli Sverrisson from Full Circle and keyboardist Steve Hunt, kicked off with "Proto-Cosmos" from Holdsworth's tenure in the mid-'70s with Tony Williams Lifetime. They performed "Letters Of Marque" from the 1982 "I.O.U." album with the guitarist on a double-neck Steinberger, a section of "Wish" from his 1976 CTI album "Velvet Darkness," and an inspired "Water On The Brain" from 1983's "Road Games." Nary a Sythaxe was seen. "Tell Me," from Wackerman's album, sounded kind of like Holdsworth Lite—some great taste, but less musically fulfilling. The rapport between drummer and guitarist was readily apparent, although Wackerman didn't seem to be having his best night. They are both fearless improvisers who play with confidence and vision.

Bassist Sverrisson added nice snippets of melody to the proceedings, closing his eyes to feel the music more intensely. Hunt didn't reach very far for his keyboard patches, and never stepped up as a soloist. With Holdsworth onstage, though, another soloist was hardly needed.

ROBIN TOLLESON

DIXIE DREGS

The Ritz, New York

WOULD A REUNION TOUR of fabled eclectic Southern rock act Dixie Dregs gather enough excitement to warrant an actual reunion and future albums by the band?

By the looks of things at this Feb. 22 show, the answer is definitely yes. The sellout crowd went wild for every Steve Morse guitar solo during the entirely instrumental, nearly two-hour show. They cheered nuggets from the group's pioneering (and hard to find) '70s Capricorn albums as well as the later Arista work.

This all bodes well for the newly relaunched Capricorn Records, which re-signed the band and recorded tour dates in Atlanta for a live disc due in June.

At this show, despite the interesting fiddle work of Allen Sloan and the occasional keyboard sendoffs from T. Lavitz, the night was all Morse. With a slight smirk, he slid up and down the neck of his guitar all night, most impressively on "Free Fall." Drummer Rod Morgenstein and bassist Dave LaRue filled out the roster.

Of course, the crowd went wild on a straight-ahead instrumental cover of Led Zeppelin's "Kashmir" and even on a silly medley of covers that included the "My Sharona" and "Free Bird" riffs back to back.

Opening the show was the wacky yet powerful Southern act Col. Bruce Hampton & the Aquarium Rescue Unit. The quintet combined electric mandolin with two

guitars and a scating bass player to deliver whimsical blues, jazz, and bluegrass tunes with a sense of humor.

SCOTT BRODEUR

BILLY BRAGG

Eye & I

Paleface

The Marquee, New York

ON THE NIGHT AFTER the New Hampshire primary, with Rock The Vote booths set up throughout the club, Manchester-bred Billy Bragg showed he knows more about the American political process than most Americans do—and certainly a lot more than many of his compatriots.

However, the Bragg show was much more than a political awareness session. The singer/songwriter interwove solo pieces with full-band selections, mingled a cappella performances with between-song banter, and proved himself to be a master showman, as capable of delivering sharp social commentary as dishing out stand-up comedy.

Bragg performed selections from his current Elektra album, "Don't Try This At Home"—including "Sexuality," "Cindy Of A Thousand Lives," and "Accident Waiting To Happen"—as well as such older nuggets as "The Myth Of Trust" and "A Lover Sings." He also played a delightful, humorous, unreleased track he called "Suwlk" (read "sulk").

For his encores, Bragg and his band, the Mighty Red Stars, were joined onstage by rapper DJ

Woody Dee, who co-wrote a track with Bragg that appears on Elektra's "H.E.A.L." benefit album. The ensemble played a cover of Todd Rundgren's "Hold That Line," followed by a rousing extended jam on the Specials' "Message To You Rudy."

Eye & I, the newest sensation from the Black Rock Coalition, suffered from a poor sound mix that undermined the music, particularly a rapid-fire double bass drum figure in a new cut that doesn't appear on the group's Epic Records debut. Also, the band shot itself in the foot by not performing "Can't Live Without Your Love," arguably the catchiest track from the album.

Nevertheless, the New York-based outfit put on a strong show for the packed crowd, much of which seemed to be there for these local up-and-comers. The group really hit stride toward the end of its 30-plus-minute set, when lead guitarist Andre La Salle let rip a Van Halen-esque solo that was as surprising as it was pyrotechnically gratifying.

Opener Paleface, a New York-based "anti-folk" singer/songwriter, was perhaps more suited to open a Billy Bragg show than Eye & I, given that the Polydor artist shares many of the British singer's sensibilities. Like Bragg, Paleface unleashed politically charged tirades at an audience hungry for it. He also had the guts to showcase what he called "a work in progress," a song titled "You Say 'What?'"

PAUL VERNA

NEWSLINE

On The Road: Clapton On U.S. Trek; Tull In Europe; Ugly Kid Joe & Ozzy

Eric Clapton opens a 20-date U.S. spring tour April 25 at Reunion Arena in Dallas, sponsored by JVC Electronics. Clapton is expected to do stadiums on a co-bill with **Elton John** later this summer . . . **Jethro Tull** is staging a European acoustic tour this spring with plans for a live acoustic album for late-summer release abroad . . . **Ugly Kid Joe**, whose debut EP, "As Ugly As They Wanna Be," on Mercury/Stardog Records has hit gold and top 10 on The Billboard 200, has landed the opening spot on **Ozzy Osbourne's** summer arena tour, opening in early June . . . Other tour openings: **Cypress Hill**, April 2 at the 5th Street Sound Factory in Miami Beach. The Columbia Records rap act has been sharing the bill on the **Ice Cube** tour . . . Capitol Records' **Cavedogs**, April 4 at the Variety Arts Center in Los Angeles, backing their sophomore disc, "Soul Martini" . . . Mute/Elektra artist **Diamanda Galas**, Tuesday (7) at the Phoenix Theater in Toronto, supporting her current disc, "Diamanda Galas: The Singer" . . . The **Wedding Present**, Wednesday (8) at Maxwell's in Hoboken, N.J., showcasing its First Warning debut disc, "Seamonsters."

New Deals: Enuff Z'Nuff, Helmet, Hole

Former Atco pop rock act **Enuff Z'Nuff**, which placed both its 1989 debut album and 1991 sophomore album, "Strength," on The Billboard 200 and scored two Hot 100 hits with "New Thing" and "Fly High Michelle," has signed with Arista Records . . . Other new signings: **Helmet** to Interscope Records in a deal that is competitive (but not likely to make the band "rich," as a New York Times headline recently suggested) . . . **Hole**, spurning **Madonna**, who reportedly pursued the group for her soon-to-be-launched custom label, to DGC Records . . . Former RCA act **Raging Slab** to Def American . . . The roster of Island Records' Mango and 4th & B'way labels to Shore Fire Media for publicity . . . The **Cure**, the **Beastie Boys**, **Prong**, and **Infectious Grooves** to Set To Run public relations . . . Nashville buzz band the **Cactus Brothers** to **Monterey Artists** for booking. The band is managed by **John Lomax III** at **Kinetic Management**.

LEON RUSSELL COMES IN FROM THE ROAD

(Continued from page 9)

they were in the studio, the results were amazing."

Co-producer Hornsby describes his role as "a catalyst." "The most difficult aspect was just getting going," he says. Once the project was in motion, Hornsby found working with Russell a unique experience. "Every [vocal] was a first take," says Hornsby. "He nailed it all—pitch, phrasing, attitude—the whole thing. He's just a very strong musical presence."

Because of Hornsby's hectic schedule, "Anything Can Happen" was written and recorded in bits and pieces over a year's time at Russell's home studio in Nashville, without any demo recordings.

"The demo consciousness is from yesterday's technology," says Russell, who toyed with a lap-

top computer during the interview. "Today you are able to work in the same space all the time. If there is something wrong you can just fix it. There is no need to recut the whole thing."

According to Russell, the album was recorded by mixing improvisational jams with technology. Both he and Hornsby would alternate turns on synthesizer, playing directly into a computer. "We would pick out a part and say, 'That's a verse. That's a chorus,' and 'That's an ending,'" Russell recalls.

However, the use of technology also has its drawbacks. "These songs were written while they were being recorded, so I actually don't know them," Russell admits. "I have to go back and learn them, and figure out how I'm going to do

them live, because I never really do them the same way they are on the record... It has more of an impact than if you just play it the same way."

A tour to support "Anything Can Happen," with a seven- or eight-piece band, is tentatively planned for late May. "I generally tour to support myself," Russell says. "A lot of people have the attitude that when you make a record you tour to support the record, and if there is no record, you don't tour, but I have been touring for the last 10 years constantly."

"This time, perhaps it will be better, perhaps not," adds Russell, who estimates he plays about 130 shows a year. "But I doubt I will be playing any fewer dates than last year."

Gordy & Sill's Restaffed Jobete On A Winning Streak

MOVING ON, ON ITS OWN: For a two-year period, it was no secret that **Berry Gordy** had intentions to sell **Jobete Music**, the home of 15,000 copyrights, most of them forming the soul of the great **Motown** sound. But, for whatever reasons—some say his asking price of close to \$200 million was too high—Berry took the company off the market and decided to hold on.

About a year after removing the For Sale sign, **Lester Sill**, who has headed the company for seven years as president and COO, reports that Jobete Music had its best year ever last year in terms of revenues and profits. He won't be more specific than that.

"Because of the pending sale, some key executives did leave," says Sill. "I brought in someone on a temporary basis to handle movie and TV exploitation. But I also felt that chances for a sale could be hurt by cutbacks, so I restaffed." One of Sill's major moves was to bring in **Allison Witlin-O'Connell** from **All-Nations Music** as director of creative services. Even Sill himself, long a proponent of heavy promotion to the movie and TV soundtrack fields, jumped in to help get synchronization dollars. This area has seen soaring revenues, Sill notes.

Witlin-O'Connell is now assisted by **Margaret Shelton**, administrative assistant; **Genie Brown**, manager of creative services; **Gloria Robertson**, creative services associate; and **Jim Durkin**, creative services assistant.

Although Jobete no longer has the vaunted writers on staff whose songs helped make Motown a legendary label, Sill says he's bringing in songs on a selective basis and has signed two veteran pop writers, **Ron Dante** and former Jobete writer **Ron Miller**, who also brings production credentials to the publisher. Sill might also pick up a modest catalog or two.

And soon to come is a tie-in with a Nashville music man—he can't name him yet—for a joint venture there. Before abandoning an office in Nashville, Jobete did obtain a copyright that made it to one of the industry's top-selling acts. "No One Gets Off In This Town" by **Dwayne Blackwell** and **Bud Lee** is on **Garth Brooks'** first album. Blackwell and Lee also are the authors of Brooks' smash "Friends In Low Places" (which is not a Jobete copyright).

On the international scene, Jobete recently inked a new four-year subpublishing deal with **EMI Music Publishing** for all territories outside the U.S. and Canada. The extension of ties with EMI was negotiated by **Vincent Perrone**, executive VP and general counsel for

both Jobete Music and **The Gordy Company**.

As previously reported in **Words & Music**, Jobete recently marketed a promotional three-CD package of performances of its songs, as well as a song folio, which, while also intended for promotional purposes, is becoming a commercial affair via its new print agreement with **CPP-Belwin Inc.** in the U.S. and Canada.

Frank Banyai, executive VP and GM says, "Ours is a boutique, modernized operation in the great tradition of what a music publisher used to be."



by Irv Lichtman

MAJOR Indie Players: Two and a half years ago, **Stu Cantor** and **Murray Deutch**, two veterans

of the music publishing wars, established **Next Decade Entertainment Inc.** in New York as an administrator of copyrights and film/TV music supervision. Since then, in addition to running the worldwide music publishing operations of **Orion Pictures** and **Orion Pictures Television**, the company's client list has grown to include **Golden Harvest Films** and **Harry Belafonte**. Cantor and Deutch also control and administer hundreds of film scores and TV themes and co-publish a top 10 single in **Hammer's** "Addams Groove." An example of their services is their work, as the co-presidents put it, as **Golden Harvest's** "music department." They supervised the music for both "Ninja Turtles" films, negotiating the **SBK** soundtrack album deals while coordinating cross-promotions between the label and film distributor. Cantor himself acted as executive producer of the **Vanilla Ice** video single "Ninja Rap" from "Turtles II." According to Cantor, Next Decade has educated many independent film and TV producers about "how to go about retaining the music rights of their productions and about the financial benefits available to them on a global basis."

OUR WRITER'S WRITINGS: **Mike Hennessey**, Billboard's European chief correspondent, has some copyrights making the rounds. He's got an original work, "Gaby," on the new **Gonzalo Rubalcaba** album, "Images," on **Toshiba-EMI's** new **Something Else** label, and also wrote the lyric to the **Johnny Griffin** song "When We Were One," on the successful **Novus** album "Soul Eyes" by **Vanessa Rubin**.

PRINT ON PRINT: The following are the best-selling folios from **CPP-Belwin**:

1. **Garth Brooks**, Ropin' The Wind
2. **Extreme II: Pornograffitti**
3. **Marc Cohn**, Marc Cohn
4. **Henry Mancini**, Greatest Hits
5. **Prince Of Tides**-Movie Selections

NOTE NEW DATES!

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It's not a hit until it's a hit in Billboard!



AT THE TOP OF THE Hot R&B Singles chart, "Save The Best For Last" by **Vanessa Williams** (Wing) holds on to No. 1 by a hair. It retains reports from the entire radio panel. Moving up 3-2, "Here I Go Again" by **Glenn Jones** (Atlantic) develops new No. 1 reports from 25 stations; it has reports from 96. If radio holds one more week, it can easily be next week's chart topper. "Masterpiece" by **Atlantic Starr** (Reprise) gains points and moves up, but without the strength to maintain a bullet. It has reports from 97 stations, including 12 that list it at No. 1. "Ain't 2 Proud 2 Beg" by **TLC** (LaFace) gains points and new station reports yet is forced backward. It is on 83 stations and has new activity at WWIN-FM Baltimore, WYFX West Palm Beach, Fla., and WRXB Tallahassee, Fla. It has No. 1 reports from nine stations and holds at No. 1 in sales points. "Don't Be Afraid" by **Aaron Hall** (SOUL) has reports from 94 stations. Forty-four stations show top five reports and five log No. 1 reports, including WAMO Pittsburgh, WPEG Charlotte, N.C., and WXYV Baltimore. The total points for all of the records in the top five are so close that anything could happen next week.

ON THE MONITOR: This week, records on the R&B Radio Monitor chart that show an increase in radio exposure and move up the chart earn bullets. Again this week, the R&B Radio Monitor chart displays variations from the playlist-based airplay chart. "My Lovin' (You're Never Gonna Get It)" by **En Vogue** (Atco EastWest) gains strongly and moves up to No. 4. Official playlist reports lag behind, placing "My Lovin'" at No. 20. "It's O.K." by **BeBe & CeCe Winans** (Capitol) ranks high on official playlists with reports from 91 stations. On the monitored chart, which has information from only 63 stations, it moves up strongly, earning a bullet, but ranks at No. 28.

Keith Sweat's single "Why Me Baby" (Elektra) slips three places to No. 32 on the monitored chart. Some of this decline may have been caused by an actual decrease in airplay. Another possible contributor is that a new mix, by **Marley Marl** and featuring **L.L. Cool J.**, which is beginning to gain airplay, was not added to the R&B monitor's library until after this chart was compiled. While this chart is in an experimental stage, the development of records is not negatively impacted. However, this is a good example of the need to verify that all new versions of songs are added in a timely manner to the R&B monitor's library as soon, if not before, they are sent to radio. A complete list of monitored stations is on page 17.

Billboard. R&B Radio Monitor™

Compiled from a national sample of monitored R&B radio stations by Broadcast Data Systems. 63 R&B stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay. ○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

T. WK	L. WK	WKS. ON	TITLE	ARTIST (LABEL)	T. WK	L. WK	WKS. ON	TITLE	ARTIST (LABEL)
1	1	2	REMEMBER THE TIME	MICHAEL JACKSON (EPIC) 2 weeks at No. 1	21	17	2	EVERLASTING LOVE	TONY TERRY (EPIC)
2	2	2	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	22	18	2	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
3	3	2	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	23	19	2	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	7	2	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	24	26	2	LOVE ME	TRACIE SPENCER (CAPITOL)
5	4	2	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	25	24	2	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
6	6	2	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	26	37	2	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
7	5	2	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	27	25	2	WE GOT A LOVE THANG	CECE PENISTON (A&M)
8	9	2	STAY	JODECI (UPTOWN/MCA)	28	36	2	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)
9	8	2	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	29	31	2	I WANT YOU	JODY WATLEY (MCA)
10	16	2	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	30	35	2	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
11	10	2	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	31	28	2	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	12	2	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	32	29	2	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
13	20	2	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	33	33	2	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
14	13	2	HERE I GO AGAIN	GLENN JONES (ATLANTIC)	34	27	2	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
15	15	2	MASTERPIECE	ATLANTIC STARR (REPRISE)	35	40	2	CAN'T HAVE MY MAN	ALYSON WILLIAMS (OBR/COLUMBIA)
16	22	2	COME & TALK TO ME	JODECI (UPTOWN/MCA)	36	39	2	UP AND OVER	SKYY (ATLANTIC)
17	23	2	ALL WOMAN	LISA STANSFIELD (ARISTA)	37	32	2	UHH AHH	BOYZ II MEN (MOTOWN)
18	14	2	I LOVE YOUR SMILE	SHANICE (MOTOWN)	38	34	2	TESTIFY	SOUNDS OF BLACKNESS (PERSPECTIVE)
19	21	2	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	39	30	2	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)
20	11	2	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	40	38	2	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)

YOU'LL
BE
CRAZY
ABOUT
RAY

RAY SIMPSON

[CRAZY
PICTURES]

The first track
from the
album
Ray Simpson



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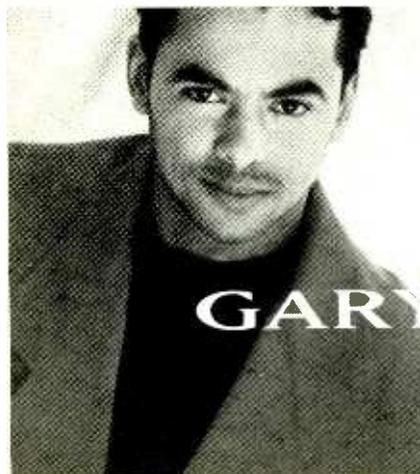
FOR WEEK ENDING APR. 11, 1992

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
★★★ No. 1 ★★★						
1	1	1	18	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ) 12 weeks at No. 1	DANGEROUS	1
2	2	2	23	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	2
3	7	12	31	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	3
4	4	6	27	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
5	5	5	42	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
6	3	3	22	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
7	9	10	19	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
8	8	7	18	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	10	11	25	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	9
10	11	9	45	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
11	6	4	13	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
12	12	8	26	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
13	14	15	9	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	13
14	13	13	12	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
15	15	14	19	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
16	17	19	11	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	16
17	21	24	4	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOOHHH...ON THE TLC TIP	17
18	16	16	22	BLACK SHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
19	18	18	19	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	17
20	20	22	5	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
21	19	17	27	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
22	22	20	7	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
23	24	27	7	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	23
24	23	23	8	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
25	25	28	21	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
26	27	25	38	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
27	26	21	26	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
28	28	26	39	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
29	29	29	18	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
30	30	33	45	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
31	31	35	23	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
32	35	37	20	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
33	40	47	5	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	33
34	37	42	23	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
35	43	66	4	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	35
36	36	36	47	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
37	33	31	26	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
38	38	38	15	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
39	39	39	25	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
40	32	34	30	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
41	41	32	21	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
42	45	46	43	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
43	47	54	6	CECE PENISTON A&M 5381* (9.98)	FINALLY	43
44	34	30	27	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
45	46	45	41	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
46	NEW ►	1	1	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	46
47	42	40	24	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
48	49	44	28	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
49	44	41	20	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31

50	59	61	4	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	50
51	NEW ►	1	1	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	51
52	53	52	27	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
53	52	59	15	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	52
54	56	62	5	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	54
55	50	50	63	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
56	48	43	35	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98)	C.M.B.	10
57	54	51	23	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
58	57	58	16	AUDREY WHEELER EAF CANDY 31002 (9.98)	I'M YOURS TONIGHT	57
59	55	49	20	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
60	61	57	14	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
61	62	67	80	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
62	91	88	3	THE HARD BOYS A.E.I. 4120*/CHIBAN (8.98)	A-TOWN HARD HEADS	62
63	65	69	9	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	63
64	60	55	29	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
65	58	53	38	HEAVY D. & THE BOYZ ▲ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
66	74	—	2	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	66
67	66	68	21	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
68	51	48	11	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	48
69	72	75	6	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	69
70	64	65	23	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
71	67	63	33	OKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
72	63	60	45	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
73	70	71	5	THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NOTHIN' BUT A PARTY	70
74	92	—	2	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	74
75	75	81	5	WHISTLE SELECT 61252/ELEKTRA (9.98)	GET THE LOVE	75
76	93	—	2	DETROIT'S MOST WANTED BRYANT 4126*/CHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	76
77	78	82	9	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	77
78	71	74	24	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
79	83	76	7	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	76
80	77	85	3	KID SENSATION NASTYMIX 7101*/CHIBAN (9.98)	THE POWER OF RHYME	77
81	79	78	38	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
82	81	79	42	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
83	89	—	2	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	83
84	73	70	39	GETO BOYS ▲ RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
85	80	73	25	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
86	85	87	5	CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	85
87	76	72	50	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
88	68	56	18	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
89	NEW ►	1	1	FATHER DOM WRAP 8105*/CHIBAN (9.98)	FATHER DOM	89
90	87	97	30	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
91	82	77	23	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
92	NEW ►	1	1	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	92
93	69	64	23	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
94	86	84	24	BOBBY RUSH URGENT 4117/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
95	90	90	35	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
96	94	91	24	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
97	97	89	11	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
98	100	95	3	LORD FINESSE GIANT 24437/REPRISE (9.98)	RETURN OF THE FUNKY MAN	95
99	84	83	31	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
100	96	—	2	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	96

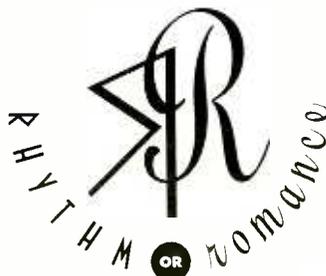
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk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



Rhythm or Romance?

Whatever your preference, Gary Brown's got it.

GARY BROWN



The Capitol debut album featuring the hot single and video "Don't Make Me Beg Tonight"

Whatever your preference, *Rhythm or Romance* will introduce you to a top R&B talent. On Capitol/Manhattan compact discs and cassettes.

Produced by Barry J. Eastmond for East Bay Music, Inc. Management: Reach Entertainment/Kery Davis



SUPERSUMMIT VI TO ASSESS RAPPORT

(Continued from page 13)

a.m. by a yet-to-be-named panel on consumer marketing techniques, led by promotion and marketing consultant Michael Johnson. Scheduled to participate are Doug Daniel, Arista; Greg Mack, KTAA Fresno, Calif.; the Poetess, artist; Cheryl Dickerson, Epic; Michael Austin, MCA; Al Jay Wallace, KQXL Baton Rouge, La.; and marketing and promotion consultant Jackie Paul.

A Motown-sponsored luncheon, featuring entertainment, will be followed at 4 p.m. by the summit's keynote speaker, Irving Azoff, chairman of Giant Records. He in turn will be followed by a panel titled "New Jack Executives," moderated by LaFace's Lamont Boles. Expected panelists include Steven McKeever, Motown; Shakim of Flavor Unit Management; Angela Thoma, Columbia; Hiram Hicks, manager; Kevin Fleming, Perspective; Cassandra Mills, Giant; Wayne Brown, WPEG Charlotte, N.C.; Louis Burrell, Bust It; Blossette Kitson-Elliott, Island; Donald Walton, MCA business affairs; and Glynice Coleman, EMI Records Group. A Mercury-sponsored reception and dinner with entertainment will close the day.

Saturday, April 25, will begin with another 9 a.m. Zoo-sponsored breakfast meeting, led by Sister 2 Sister editor Jamie Brown. Titled "Is Today's Music Harmful To Women And Children?," the panel will be co-moderated by model manager BethAnn Hardison, with panelists yet to be confirmed.

The confab's theme panel, "Partners For Progress, Or Casualty By Choice?," takes place at 11 a.m. Moderated by NARAS president Michael Greene, the session will begin with two presentations, one by MCA black music president Ernie Singleton, representing the record side, and one by Charles Warfield, GM of WRKS New York, representing radio's view. They will be joined by a panel that will include Ruben Rodriguez, Elektra/Pendulum; Sharon Heyward, Virgin; Miller London, RCA; James Alexander, KKDA Dallas; and radio consultant Tony Gray, Gray Communications.

At 1 p.m., MCA will sponsor the Impact Awards Luncheon, which honors the efforts of outstanding industryites. The luncheon will be followed by the panel "Evolutionary Music: Contemporary Fusion Styles Of The '90s," moderated by Dyana Williams, president of the International Assn. of African American Music. Tentative panelists include Vivian Scott, Epic; Gerry Griffith, Arista; T-Money and Dr. Dre of "Yo! MTV Raps"; jazz artist George Howard; producer Teddy Riley; artist El DeBarge; and producer/artist/manager Michael Bivins.

Columbia/Epic will sponsor an evening buffet with artists.

Sunday, April 26, has been slated as a retail day to focus on issues important to black music retailers. Coordinated by Terri Rossi, Billboard associate director of charts/special markets, and Beverly Taylor of The Joy Of Music, Cleveland, the day kicks off with a 9 a.m. breakfast meeting on business information for retailers with an emphasis on taxes featuring Velma Union of Accent On Taxes, Los Angeles. At 10:30 a.m., Earl Jordan of Warner Bros. will lead a session called "Overcoming The Obstacles Of Illegal Competition," featuring panelist Steve D'Onofrio, RIAA; Ken Giel, RIAA; Rita Roberts, WEA; and Joe Cox, T.P.I.R.

A luncheon sponsored by Perspective and A&M will be followed by a "Retailers Speak Out" session, moderated by George Daniels of George's House of Music, Chicago, and featuring a number of black music retail owners and managers. At 4 p.m., Billboard director of charts Michael Ellis and Steven Libman, Nova Distributing Corp., will co-moderate "Automate Or Evaporate," also featuring retailers and Leanne Meyers of SoundScan. A cocktail party sponsored by Rap-A-Lot Records will close the day.

JANINE McADAMS

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	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	AIN'T 2 PROUD 2 BEG	TLC	4	1	1	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	1
2	3	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	5	2	2	HERE I GO AGAIN	GLENN JONES	2
3	5	HERE I GO AGAIN	GLENN JONES	2	3	3	MASTERPIECE	ATLANTIC STARR	3
4	2	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	1	4	5	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	5
5	6	MASTERPIECE	ATLANTIC STARR	3	5	6	TAKE TIME	CHRIS WALKER	6
6	10	LIVE AND LEARN	JOE PUBLIC	7	6	7	IT'S O.K.	BEBE & CECE WINANS	10
7	14	ALL WOMAN	LISA STANSFIELD	11	7	8	AIN'T 2 PROUD 2 BEG	TLC	4
8	8	TAKE TIME	CHRIS WALKER	6	8	10	LIVE AND LEARN	JOE PUBLIC	7
9	15	WHY ME BABY?	KEITH SWEAT	9	9	11	GOODBYE	TEVIN CAMPBELL	8
10	16	GOODBYE	TEVIN CAMPBELL	8	10	12	WHY ME BABY?	KEITH SWEAT	9
11	18	HELLUVA	BROTHERHOOD CREED	16	11	15	MAKE IT HAPPEN	MARIAH CAREY	13
12	4	SOMEBODY LOVES YOU BABY	PATTI LABELLE	12	12	4	SOMEBODY LOVES YOU BABY	PATTI LABELLE	12
13	7	REMEMBER THE TIME	MICHAEL JACKSON	14	13	16	ALL WOMAN	LISA STANSFIELD	11
14	17	IT'S O.K.	BEBE & CECE WINANS	10	14	20	UP AND OVER (STRONGER AND BETTER)	SKYY	17
15	9	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	21	15	19	LOVE ME	TRACIE SPENCER	18
16	29	JUMP	KRIS KROSS	22	16	17	DO NOT PASS ME BY	HAMMER	15
17	22	MAKE IT HAPPEN	MARIAH CAREY	13	17	22	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	28
18	11	BREAKIN' MY HEART	MINT CONDITION	25	18	21	I'M CRYIN'	SHANICE	20
19	20	DO NOT PASS ME BY	HAMMER	15	19	24	PLEASE DON'T GO	BOYZ II MEN	27
20	19	THE CHOICE IS YOURS	BLACK SHEEP	23	20	25	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	19
21	—	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	19	21	9	REMEMBER THE TIME	MICHAEL JACKSON	14
22	13	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	31	22	26	CAN'T HAVE MY MAN	ALYSON WILLIAMS	29
23	34	I'M CRYIN'	SHANICE	20	23	32	COME & TALK TO ME	JODECI	24
24	23	NO NOSE JOB	DIGITAL UNDERGROUND	35	24	28	I'M THE ONE YOU NEED	JODY WATLEY	30
25	21	BABY HOLD ON TO ME	GERALD LEVERT	32	25	29	HELLUVA	BROTHERHOOD CREED	16
26	28	UP AND OVER (STRONGER AND BETTER)	SKYY	17	26	31	TEARS OF JOY	CHERRELLE	26
27	33	LOVE ME	TRACIE SPENCER	18	27	27	THE CHOICE IS YOURS	BLACK SHEEP	23
28	31	TEARS OF JOY	CHERRELLE	26	28	—	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	43
29	27	I WANNA ROCK	LUKE	41	29	35	STILL IN LOVE WITH YOU	MELI'SA MORGAN	40
30	—	COME & TALK TO ME	JODECI	24	30	30	LET'S GET SMOOTH	CALLOWAY	33
31	12	TESTIFY	SOUNDS OF BLACKNESS	34	31	37	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	36
32	25	OOCHIE COOCHIE	M.C. BRAINS	51	32	39	THE LOVER IN YOU	BIG DADDY KANE	38
33	—	BRENDA'S GOT A BABY	2PAC	42	33	40	DON'T MAKE ME BEG TONIGHT	GARY BROWN	46
34	38	ONE TO GROW ON	U.M.C.'S	44	34	—	WALKIN' THE DOG	KARYN WHITE	45
35	36	WE GOT A LOVE THANG	CECE PENISTON	39	35	38	(MEANWHILE) BACK AT THE RANCH	SMOOVE	37
36	39	I'M THE ONE YOU NEED	JODY WATLEY	30	36	—	SECRETS OF THE HEART	LISA TAYLOR	47
37	24	EVERLASTING LOVE	TONY TERRY	50	37	—	I DREAM, I DREAM	JERMAINE JACKSON	48
38	—	LET'S GET SMOOTH	CALLOWAY	33	38	13	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	21
39	—	CAN'T HAVE MY MAN	ALYSON WILLIAMS	29	39	—	JUMP	KRIS KROSS	22
40	32	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	61	40	—	—	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	49

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbltone, ASCAP/Tizbiz, ASCAP)	73 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)
11 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	20 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP
93 BABY GOT BACK (Songs Of PolyGram/Mix-A-Lot, BMI)	29 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alex Shantiz, ASCAP/EMI April, ASCAP)
32 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	10 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
96 THE BLUES COME OVER ME (Music Corp. Of America, BMI/Blue Ballet, BMI/Blue Sky Rider, BMI)	41 I WANNA ROCK (Pac Jam, BMI)
94 BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)	53 THE JAM (Aunt Hilda, ASCAP/BOP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)
30 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	99 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM
42 BRENDA'S GOT A BABY (GLG Two, BMI)	22 JUMP (So So Def, ASCAP)
81 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP)	66 LET ME GROOVE YOU (Virgin, ASCAP/Four Power, ASCAP)
28 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	33 LET'S GET SMOOTH (Epic, BMI/Solar, BMI/Calloco, BMI/S.Beck, BMI/K.Rob, BMI/Screen Gems-EMI, BMI)
76 CHIC MYSTIQUE (Tommy Jymy, BMI/Warner Chappell, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	7 LIVE AND LEARN (Harrindur, BMI/Jo Public, BMI/Noiseta, BMI/Ensign, BMI) CPP
23 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	18 LOVE ME (Modern Science, ASCAP)
24 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)	56 LOVE OR THE SINGLE LIFE (Blackson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)
85 DARK AND LOVELY (Seven Songs, BMI)	38 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
31 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	43 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
15 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	13 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civilles, ASCAP/Sony Songs, BMI)
5 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	98 MAKE YA BODY MOVE (All Nations, ASCAP/Silver Cloud, ASCAP/Trolley, ASCAP) CPP
46 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, BMI/JKD, ASCAP)	3 MASTERPIECE (Kenny Nolan, ASCAP) CPP
95 DOO DOO BROWN (Future Sights And Sounds, BMI)	37 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
77 DO YOU WANT IT RIGHT NOW (Virgin, ASCAP)	78 A MINUTE TO PRAY AND A SECOND TO DIE (N-The Water, ASCAP)
87 EMOTIONAL VIOLENCE (Better In Black, ASCAP)	82 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)
54 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	97 MONEY (GLG Two, BMI)
50 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	64 MY HEART BELONGS TO YOU (Human Rhythm, BMI/ATV, BMI)
61 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	19 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
68 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	35 NO NOSE JOB (GLC Two, BMI/Pubhwoyalike, BMI/Willesden, BMI)
71 FIRE & EARTH (Not Listed)	79 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
92 FOREVER & EVER (One Toone, ASCAP)	44 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP)
8 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	51 OOCHEE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)
60 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	26 PLEASE DON'T GO (Mike Ten, BMI)
16 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	70 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)
2 HERE I GO AGAIN (Luella, ASCAP)	14 REMEMBER THE TIME (Donrri, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
36 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	89 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP)
57 HONEY (Bust-It, BMI)	1 SAVE THE BEST FOR LAST (Longitude, BMI/Moon &

Complete List Of Stations On R&B Radio Monitor Chart

NEW YORK—The R&B Radio Monitor, a new airplay-only chart that provides actual monitored airplay data on R&B stations, debuted last week in Billboard. The chart appears this week on page 15.

Due to a production error, several stations were dropped from last week's story about the new chart. Here is the complete list of stations being monitored for the new chart:

WVEE Atlanta	WVXX Detroit	WBSL New York
WWIN-FM Baltimore	WDZZ Flint, Mich.	WRKS New York
WXYV Baltimore	WQMG-FM Greensboro, N.C.	WBSK Norfolk, Va.
KQXL Baton Rouge, La.	WLWZ Greenville, S.C.	WYK Norfolk, Va.
WXOK Baton Rouge, La.	KMJQ Houston	WOWI Norfolk, Va.
WENN Birmingham, Ala.	WTLN Indianapolis	WJHM Orlando, Fla.
WLD Boston	WHJX Jacksonville, Fla.	WDAS-FM Philadelphia
WBLK Buffalo, N.Y.	WJBT Jacksonville, Fla.	WUSL Philadelphia
WWWZ Charleston, S.C.	KPRS Kansas City, Mo.	WAMO Pittsburgh
WPEG Charlotte, N.C.	WCKU Lexington, Ky.	WQOK Raleigh, N.C.
WJTT Chattanooga, Tenn.	KIPR Little Rock, Ark.	WCDX Richmond, Va.
WNOO Chattanooga, Tenn.	KJLH Los Angeles	WPLZ Richmond, Va.
WGCI-FM Chicago	KKBT Los Angeles	WDKX Rochester, N.Y.
WIZF Cincinnati	WGZB Louisville, Ky.	KMJM St. Louis
WZAK Cleveland	KJMS Memphis	XHRM San Diego
WWDN Columbia, S.C.	WHRK Memphis	KMJJ Shreveport, La.
WYKO Columbus, Ohio	WEDR Miami	WVOI Toledo, Ohio
KJMD Dallas	WBLX-FM Mobile, Ala.	WQOK Tulsa, Okla.
KKDA-FM Dallas	WQKQ Nashville	WHUR Washington, D.C.
KDKO Denver	WQUE-FM New Orleans	WKYS Washington, D.C.
WJLB Detroit	WYLD-FM New Orleans	

PUBLIC ENEMY



With two No. 1 singles, the Grammy-nominated and Soul Train-winning rap group says "All aboard." **Nighttrain**, the latest single from Public Enemy, featuring the smash remix by Pete Rock.

Executive Producers: **The Bomb Squad**. Produced, Created, Arranged, Directed & Sequenced by **The Imperial Grand Minister of Funk; Stuart Robertz, Cerwin (C-Dawg) Depper, Gary G-Wiz, and "The JBL"**

*387 74272

COLUMBIA

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Moe Bee's Buzz On Miles' Hip-Hop Set; Loc To 'Roc' Role; Cool J Plays 'Toys'

Before being sucked into an elitist vacuum, jazz was a vital art form for young black most-downs. Artists like Gang Starr and A Tribe Called Quest have brought jazz back to the bricks in recent years. And now Warner Bros. is set to release "Blow," a post-humous hip-hop set by jazz superstar Miles Davis. The album is due out June 16. Its eight tracks (including two from 1989 that were stripped then recontextualized), were produced by Easy Moe Bee, from the group Rappin' Is Fundamental. The first single is "Doo Bop," a smooth-flowing cut with harmonizing and raps by RIF. What follows are excerpts from a conversation with Moe Bee.

April 3 nationally... Queen Latifah and possibly Monie Love are about to start work on a pilot for NBC-TV called "Get Out Of M' Face"... MC Lyte has completed the role of a single parent in the upcoming Columbia flick "Fly By Night."

WHAT MORE CAN I SAY?: The underrated Intelligent Hoodlum's forthcoming second album drops fire-bombing poetics onto butt-naked funk grooves. Titles include "Rebel To America," "Black Rage" (the title

on his debut... Marley Marl recently wrapped mixes on seven songs for the next Monie Love album on Warner Bros.... Heavyweight speaker Chubb Rock isn't quite the Bomb Squad in the studio, but the tracks he and Trackmasterz supervised for "Go Down (But Don't Bite It)" by Roxanne (formerly the Real Roxanne) are a promising start to a career behind the producer's desk. They still don't save Roxy's honey smacks from weakness, though... Mad-cool BDP homegirl Heather B. is in the studio completing her Edu-tainer Records debut with producer DJ Kenny Parker. The New Jersey rhymer is, moreover, one of seven subjects whose everyday life is being filmed for the 13-episode MTV series "Real World," which debuts May 23... "Sisters In The Name Of Rap" and "Buried Treasures—Rap Source," a compilation of classic clips by Public Enemy and Anthrax, Eric B. & Rakim, and others, will hit stores April 21. Both are from PolyGram Video... Kris Kross will perform with Joe Public on the April 16 "Arsenio Hall Show." Kris Kross' "Rap-Clap-Sing-Along" single "Jump" has sold more than 350,000 copies in 3½ weeks. The group recently rewrote the lyrics to "jump" for the New York Knicks.



by Havelock Nelson

track), "At Large," "Shit For Your System," and "Life," which features turntable cuts by Pete Rock and a beat by Epitome Of Scratch. Former A&M A&R director Alonzo Brown is Hoodlum's manager... New Orleans funk/rap stylist Jes-Life was just signed to Island by Chris Blackwell. The Meters and Aaron Neville are producing tracks

Billboard® FOR WEEK ENDING APRIL 11, 1992

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	11	*** NO. 1 *** THE INT'L ZONE COASTER ♦ LEADERS OF THE NEW SCHOOL (C) (T) ELEKTRA 4-64828	1 week at No. 1
2	7	20	4	JUMP (C) (T) RUFFHOUSE 38-74197/COLUMBIA	♦ KRIS KROSS
3	4	8	6	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	♦ U.M.C.'S
4	1	3	8	THE JAM (C) (T) EPIC 34-74069	♦ SHABBA-RANKS FEATURING KRS-1
5	2	1	10	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 38-74165/COLUMBIA	♦ PUBLIC ENEMY
6	12	18	5	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	♦ CYPRESS HILL
7	11	15	5	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	♦ BROTHERHOOD CREED
8	8	7	7	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	♦ ERIC B. & RAKIM
9	9	12	7	I WANNA ROCK (C) (M) (T) LUKE 4-98619/ATLANTIC	♦ LUKE
10	16	21	4	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 4-96212/ATLANTIC	♦ 2PAC
11	5	2	12	OOCHIE COOCHIE (C) (T) MOTOWN 2146	♦ M.C. BRAINS
12	14	14	7	JIGGABLE PIE (C) (M) (T) SELECT 4-62382	♦ AMG
13	6	5	11	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	♦ X-CLAN
14	20	22	5	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088-4	♦ CHI-ALI
15	10	6	11	RING THE ALARM (C) (M) (T) JIVE 42020	♦ FU-SCHNICKENS
16	24	—	2	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 4-98600	♦ DAS EFX
17	22	—	2	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	♦ ARRESTED DEVELOPMENT
18	15	9	13	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	♦ MC LYTE
19	18	13	17	THE CHOICE IS YOURS (C) (M) (T) MERCURY 866 086-4	♦ BLACK SHEEP
20	13	11	9	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	♦ TIM DOG
21	NEW ▶	—	1	VICTIM OF THE GHETTO (C) (T) VIRGIN 4-98635	♦ COLLEGE BOYZ
22	17	17	12	EVERYTHING'S GONNA BE ALRIGHT ♦ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 999*	
23	NEW ▶	—	1	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 4-18947/REPRISE	♦ SIR MIX-A-LOT
24	28	—	2	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	♦ LITTLE SHAWN
25	19	10	15	MISTADOBALINA (C) (T) ELEKTRA 4-64826	♦ DEL THA FUNKEE HOMOSAPIEN
26	NEW ▶	—	1	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 38-74167/COLUMBIA	♦ NICE & SMOOTH
27	27	—	2	IF YOU WANT IT (C) (T) PROFILE 5361	♦ 2ND II NONE
28	23	—	2	IF YOU WERE MINE (C) (M) (T) PENDULUM 4-66454/ELEKTRA	HEN G & EVIL E
29	30	27	5	NO NOSE JOB (CD) (M) (T) TOMMY BOY 513*	♦ DIGITAL UNDERGROUND
30	29	—	2	MY MAN'S PLAYING TRICKS ON ME (CD) (M) (T) AVENUE 1206*	♦ GHETTO GIRLZ

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.

Billboard: How'd you hook up with Miles?

Moe Bee: He came to Rush Producers Management wanting some hip-hop flavor. Me, Eric Sadler, and a few other people were recommended by Francesca Spero, the VP of RPM. He took a liking to my tape.

BB: What was the recording process like?

MB: Most of the grooves were already done and saved to disc. He just picked the ones he liked. A lot of his tracks were not even two takes. He just came in and blew. Perfection. He had brought along his keyboardist, Derren Johnson, who added to my stuff.

BB: We know what you brought to Miles. What did Miles bring to you?

MB: He was real tight in his arranging. That's what I got from him. Some of the things he did I would've never thought of.

BB: What do you think the response to "Blow" will be?

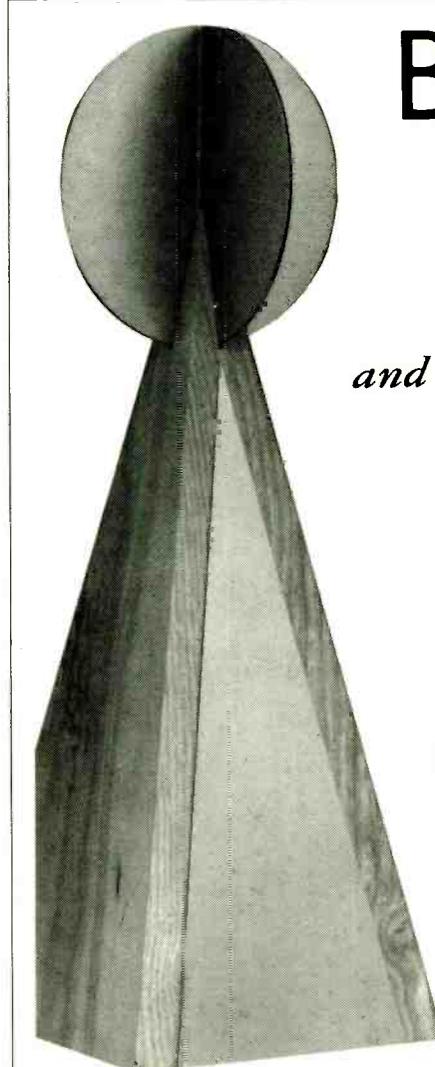
MB: I think it will probably appeal to middle-aged people who appreciate music. I think some jazz purists will try to beat it up a little, too.

Some people in the rap family might hear it and say, "Yeah, he worked with a jazz superstar, but he ain't do it right." There's rap on the album, but it's not like Naughty By Nature. That's only because Miles didn't want hardcore, cursing. We just did the braggadocious thing.

BB: Any final thoughts on Miles?

MB: He goes back over four decades—that's a long time. And to be able to ride as many musical waves as he did, including the last one before he died—hip-hop—is incredible.

PLAYIN' THE ROLE: Platinum rapper Tone Loc has joined the cast of the Fox-TV sitcom "Roc." His character, "Ronnie," has a recurring role. Later this year, Loc's trademark raspy voice will be in two animated feature films: 20th Century Fox's "FernGully... The Last Rainforest," slated for a spring release, and Paramount's "BeBe's Kids," scheduled for a summer release... L.L. Cool J is in Hollywood filming a role in "Toys." This Fox motion picture stars Robin Williams and will hit theaters during the Christmas season... "Roadside Prophets" (Fine Line) co-stars Adam Horovitz from the Beastie Boys and John Doe from the seminal punk-rock band X. The two musicians portray bikers on an odyssey. "Roadside" opened March 27 in New York,



Billboard®

Salutes

NAIRD '92

and The Indie Awards

The issue of May 9 will have special importance for independent labels, distributors and the companies that service them, as Billboard takes a pre-convention look at the National Association of Independent Distributors & Manufacturers, as well as an in-depth review of this year's INDIE AWARD nominated releases.

Be sure that your company has a presence in this influential issue, that will not only reach Billboard's 200,000+ readers, but will also be distributed to attendees of the NAIRD convention May 6-10, Austin, Texas.

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Multiformat Madness, AIDS Awareness At WMC7

PASS THE COCOA BUTTER: As the organizers of the seventh edition of the **Winter Music Conference** are well aware, it can be quite difficult to lure winter-weary folks in from a warm and sunny beach to attend panel discussions.

But somehow WMC7, held March 24-28 at the **Fountainbleau Hilton** in Miami Beach, succeeded in bringing 'em indoors (at least for a few moments) by staging a number of lively panels that provided instruction for industry novices and sparked healthy exchanges among veterans. Although the proceedings were, on the whole, shrouded with a self-conscious vibe that begged to be taken as seriously as confabs like **New Music Seminar** and **South By Southwest**, WMC7 managed to retain much of the intimacy that makes it worthwhile.

This year, more than 1,000 delegates were given the opportunity to vent about a variety of topics, ranging from the predictable (indie label survival, dance music credibility at crossover radio) to the timely (AIDS, decreasing 12-inch single sales). Additionally, a series of intensive, genre-specific meetings were held to evaluate the status of house, hi-NRG, rap, techno, and freestyle music.

Several points continually cropped up. First, as the music industry, in general, becomes fully entrenched in the age of the multiformat hit, people are having an increasingly difficult time stylistically identifying music. Should **Army Of Lovers** be categorized as hi-NRG or house? Does an album with four house songs make it a *house* album? Was techno borne out of house or hi-NRG? Should freestyle be considered club music or pop radio fodder? Despite (or perhaps as a result of) flaring tempers and territorial attitudes, none of these questions was answered conclusively.

Ironically, many people appear to have developed an inferiority complex. Representatives from almost every subgenre of dance music voiced feelings of being slighted, cheated, and overshadowed by their club competitors. They also hanker for more mainstream industry respect and crossover radio play. It is clear that the contingent from each subgenre views its problems as unique—but they're not. Sure, it was healthy for people to have a chance to air their grievances, though the lack of realistic solutions was disappointing.

It was also disheartening to see a limited sense of unity among the delegates in general. Since they share many of the same problems, it would have been wise for them to rally together and brainstorm some workable ideas.

TACKLING A UNIVERSAL Problem: One of the more difficult but heartening experiences we had during WMC7 was moderating an informal discussion group addressing the effects of AIDS in the club community. There were no panelists (although Miami Health Crisis Network representative **Scott Tobin** was on hand to answer questions), no microphones, just a group of people commiserating on the pain this disease has inflicted on all of us.

This time, a few seemingly realistic solutions were formulated. SBK executive **Daniel Glass** and club impresario **Bob Caviano** spread the word about their new AIDS resource and relief group, **LifeBeat** (Billboard, March 21).

Also, we took the opportunity to launch a grass-roots moral support phone network. A contact sheet was created with the names and phone numbers of folks around the country who are willing to be available to others for information and consolation. All registrants of WMC7 will be receiving a copy of the contact sheet within a week. We expect to be updating the list periodically.

LAUNCHING NEW MUSIC: One of the most memorable aspects of last year's Winter Music Conference was that it was the birthplace of **Crystal Waters'** megasmash "Gypsy Woman (She's Homeless)" (Mercury).

The **Basement Boys**-produced track received so much positive exposure it saturated the club market within days after the conference and went on to become a pop radio staple.

With that in mind, nearly every major label went to WMC7 toting what they hoped would be dubbed the most influential new record of the conference. While most of the music we heard was top-notch, it appears the 1992 crown and kudos go to New York-based indie **Maxi Records** and the oh-so-fierce "Helpless (I Don't Know What To Do Without You)" by **Urbanize Featuring Sylvano**. Remixed by "Little" **Louie Vega** and **Kenny "Dope" Gonzalez**, this jam worked people into a frenzy upon im-

pact. Look for 12-inch promos to go to club DJs within a week, while commercial formats ship to retail at the end of April. By the by, **Big Life** has picked up the single for U.K. and European distribution.

Other close contenders included "Surrender Yourself" (Columbia), the debut single by **Peter D'auo's** new band the **Daou**. Reconstructed by **Danny Tenaglia**, the track is a mind-altering deep-house trip that is poised for major success.

Epic raised eyebrows with the return of **Li'l Louis** and his cheeky houser "Club Lonely." We love DJ



by Larry Flick

Pierre's remixes—not to mention the finger-snappin' intro, which features a familiar exchange between a club patron and a huffy doorman. Another future smash.

Finally, **Clubland Featuring Zemya Hamilton** proved their No. 1 hit "Hold On Tighter" was no fluke, with "Set Me Free" (Great Jones/Island). Flavored with just the right amount of pop seasoning, this houser sports a killer bass line and an unshakable hook. Also, Hamilton goes a long way toward proving her diva potential.

IT'S AN HONOR: WMC7 concluded with its annual awards banquet, honoring the best singles, artists, labels, and promoters in dance music.

Dominating the ceremony was **C&C Music Factory** and its masterminds, **Robert Clivilles** and **David Cole**, who collectively racked up four awards, including best group and best producer. **Steve "Silk" Hurley**

was noted as best remixer, and **Crystal Waters** was dubbed best artist.

Hosted by **Frankie Crocker**, the show moved along briskly and was fairly uneventful. The highlight of the evening was Epic ingenue **Paris Red** unexpectedly bringing down the house by belting out the nominees and winner in the best-record-pool category (the winner was **For The Record**, by the way).

OTHER CONFAB NOTES: Over a year and a half, **Roger S.** has gone from the creator of **Underground Solution's** massive "Luv Dancin'" (Strictly Rhythm) to being one of clubland's most sought-after producers and remixers. At WMC7, he announced the formation of **Renegade-One Records**, his new indie label.

Actually, the company will be split into two labels. **Renegade** will focus on techno and alternative music, while **One** will emphasize deep-house. Initial signings to **Renegade** include **Eddie Frente**, **Manny Napuri**, and **Maddhaus**. The **One** roster includes **Todd Terry's** new act, the **Countdown**, and **Roger's** new alter-ego, **Jazz Lovers**.

Among the staffers in place at **Renegade-One** are **Roger's** partner, **Edward Colon**, and **George Cabrera**, who is head of promotion and marketing. The New York-based label is currently being courted by several majors for international distribution and should start releasing singles shortly.

Other **Roger S.** projects coming up are a new **Underground Solution** single, featuring vocals by **Brenda Braxton**, production of albums by **Michael Watford**, former **Stevie V** singer **Melody Washington**, and **Orchestra 7**. On the remix front, look for his interpretation of **Frankie Knuckles'** "Rainfalls" later this spring.

On a totally different tip, WMC7 delegates witnessed a small clique of writers and DJs unveil a new dance-

music publication called **Underground News**. Published and edited by **Michael Paoletta** and **Tim Richardson**, the first edition offers hope to the withering field of dance specialty magazines. We'll be reading future issues—so should you.

WHO SAID THAT? There were three things on the lips of practically every attendee of WMC7—and they weren't the titles of new singles. Ever-known for its insider lingo, the dance music community adopted three amusing new phrases that were uttered at a constant (and sometimes maddening) rate: *how 'bout that?* (or for variety, *how 'bout you?*), *crack!*, and *like buttah!* Peppered in conversations in various forms, these phrases often added a much-needed shot of levity—and took on the magnitude of mainstream slangs like *go for it!* and *party on, dude!* It was perhaps the one completely unifying and bonding element of WMC7. How 'bout that?

Hot Dance Breakouts

CLUB PLAY

1. MAKE IT HAPPEN MARIAH CAREY COLUMBIA
2. MY LOVIN' (YOU'RE NEVER GONNA GET IT) EN VOGUE ATCO EASTWEST
3. TAKE MY ADVICE KYM SIMS I.D.
4. SURVIVAL MACHINE ORCHESTRA GREAT JONES
5. CHIME ORBITAL FFRR

12" SINGLES SALES

1. MAKE IT HAPPEN MARIAH CAREY COLUMBIA
2. HIGH THE CURE ELEKTRA
3. STILL IN LOVE WITH YOU MELI'SA MORGAN PENDULUM
4. MARIA TKA TOMMY BOY
5. FAITH HEALER RECOIL SIRE

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

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Flying To Ronder. After being at the center of an aggressive bidding war, Columbia recording act the **Daou** has inked a publishing deal with **Ronder Music International**. The band's debut album, "Head Music," goes to retail shortly, while the first single, "Surrender Yourself," has just shipped to clubs. Pictured in the top row, from left, are **Molly Raye**, GM of **Ronder**; **Josh Warner**, **Amuse America**; and **Brenda Braxton**, senior VP of **Ronder**. Shown in front row, from left, are **Lance Freed**, president of **Ronder**; **Vanessa Daou**; and **Peter Daou**.

HITS!!! 12-INCH PLAY LIST



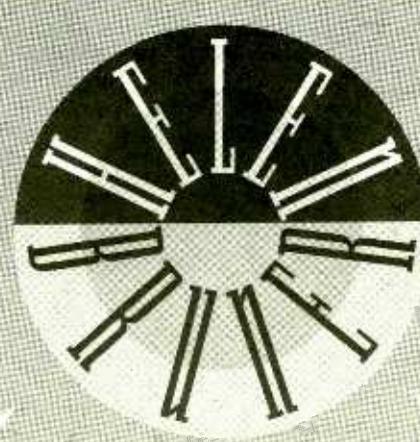
1. T.F.O. Mekanika TECHNO
 2. LAST RHYTHM Open your mind GARAGE
 3. CYNTHIA M. Love storm GARAGE
 4. LOVE REVOLUTION Give it to me baby HOUSE
 5. QUAZAR Last train to paradise HOUSE
 6. NARDO RANKS Burrup RAGGAMUFFIN
 7. D.O.C. BROWN She's coming TECHNO
 8. RAY PLACE Karisma TECHNO
 9. WINTON I just can go DEEP HOUSE
 10. D.J. MAGNETICO Program TECHNO
 11. M.A.N. The track HOUSE
 12. ANNIE JOYCE Ev'rbody singing HOUSE
 13. CHARLES GRAY All day GARAGE
 14. STEP & RHYTHM Time like this HOUSE
 15. TECHNOLOGIK Sky is the limit HOUSE
 16. JERRY LEE What I say? TECHNO
 17. JASMINE Satisfied HOUSE
 18. DANAHEH Gone away HOUSE
 19. MAGNUM FORCE High energy HOUSE
 20. ACID RAIN Incredible gogo machine DEEP GARAGE
- 78/A MECENATE, MILAN ITALY
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	3	4	8	MOIRA JANE'S CAFE CARDIAC 3-4023 <small>1 week at No. 1</small>	◆ DEFINITION OF SOUND
2	2	3	6	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
3	4	6	7	MAKE IT MINE EPIC 74241	THE SHAMEN
4	5	11	5	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
5	1	1	7	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
6	6	9	6	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
7	8	13	6	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
8	13	24	4	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
9	11	16	6	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
10	20	43	3	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
11	9	2	10	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
12	10	12	8	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
13	7	8	8	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
14	24	33	3	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
15	18	27	5	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
16	14	7	9	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
17	12	5	9	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
18	17	23	5	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
19	16	19	7	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
20	21	30	4	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
21	27	44	3	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
22	25	39	3	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
*** Power Pick ***					
23	29	38	3	SCHIZOPHRENIA RCA 62232-1	QUADROPHONIA
24	22	28	5	RAVING MADD CRAP 001	MIDDLE FINGER
25	19	15	11	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
26	38	—	2	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
27	23	18	12	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
28	37	42	3	NEVER AGAIN FICTION 0-85898/ATLANTIC	DIE WARZAU
29	34	37	4	LOVE STORM STRICTLY RHYTHM SRB-001	CYNTHIA M.
30	30	17	9	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
31	40	46	3	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
32	28	22	12	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
33	44	—	2	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
34	35	36	5	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
*** Hot Shot Debut ***					
35	NEW	1	1	REJOICING (I'LL NEVER FORGET) WARNER BROS. 0-40368	ULTRA NATE
36	NEW	1	1	CLOSER MCA 54363	◆ MR. FINGERS
37	NEW	1	1	(CAN YOU) FEEL THE PASSION BIG LIFE Y-19751/SBK	◆ BLUE PEARL
38	36	20	8	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLAN S
39	43	—	2	CYBEX CUTTING 257	OH-BONIC
40	NEW	1	1	VOGUE WAX TRAX 9178	KMFDM
41	32	34	5	GET OFF JIVE 42046-1	MR. LEE
42	42	45	4	STATE OF SHOCK CAPITOL V-15813	REVENGE
43	NEW	1	1	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
44	NEW	1	1	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
45	NEW	1	1	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
46	NEW	1	1	CALL MY NAME RCA 62236-1	◆ LOVE & SAS
47	45	32	7	EUPHORIA QUARK 033	EUPHORIA
48	15	14	12	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
49	26	10	11	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
50	41	31	9	GO INSTINCT 237	MOBY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	1	6	REMEMBER THE TIME EPIC 74201 <small>5 weeks at No. 1</small>	◆ MICHAEL JACKSON
2	3	4	9	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
3	2	2	8	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
4	6	7	6	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
5	5	6	7	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
6	4	3	9	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
7	7	9	7	MAKE IT MINE EPIC 74241	THE SHAMEN
8	13	22	4	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
9	11	16	6	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
10	10	13	9	GOOD FRIEND EPIC 74157	◆ PARIS RED
11	8	5	10	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
12	17	21	5	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
13	12	15	7	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
14	16	17	6	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
15	19	23	6	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
16	18	20	7	GO INSTINCT 237	MOBY
17	22	32	4	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
18	25	—	2	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
19	21	26	5	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
20	9	11	11	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
21	23	30	4	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
22	26	37	3	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
23	37	—	2	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
*** Power Pick ***					
24	44	—	2	JUMP RUFFHOUSE 44-74193/COLUMBIA	◆ KRIS KROSS
25	27	35	5	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
26	15	14	12	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
27	24	36	4	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND
28	28	45	3	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
29	39	43	3	LIVE AND LEARN COLUMBIA 44-74230	◆ JOE PUBLIC
30	35	41	3	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
31	14	8	9	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
32	20	12	14	PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
33	41	—	2	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
34	38	38	4	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
*** Hot Shot Debut ***					
35	NEW	1	1	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 0-96194	◆ EN VOGUE
36	30	29	9	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
37	49	—	2	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
38	40	—	2	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
39	50	46	3	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
40	32	24	14	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
41	NEW	1	1	I GOTTA HOLD ON YOU I.D. 1011	MAURICE JOSHUA
42	42	42	3	THIS IS THE LAST TIME NEXT PATEAU 50172	LAURA ENEA
43	31	27	23	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
44	NEW	1	1	ONE ISLAND 866 533-1	◆ U2
45	NEW	1	1	NOW THAT YOU'RE GONE CUTTING 259	CORINA
46	NEW	1	1	GOT TO GET AWAY EPIC 74140	OFF SHORE FEATURING JOCELYN BROWN
47	NEW	1	1	THEY WANT EFX ATCO EASTWEST 0-96206	◆ DAS EFX
48	33	19	17	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
49	29	10	13	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
50	36	25	9	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA

○ 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.

HELEN BRUNER
MISSIN' YOU



HITS THE STREET APRIL 13!
FROM THE UPCOMING ALBUM "HAVE YOU HEARD ABOUT IT?"
FEATURING REMIXES BY BLUEJEAN, HELEN BRUNER
AND ADDITIONAL MIXES BY PAUL DICKERSON

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LABELS REACT TO RECESSION BY RETHINKING THEIR NEW-ARTIST MARKETING STRATEGIES

(Continued from page 1)

caused an increased focus on regional marketing to test the waters before the label launches a national push. Some are de-emphasizing video and/or taking a more cautious approach to tour support.

"We're not spending any less in '92 than in '91, that's for sure," says Jim Guerinot, senior VP of marketing for A&M, and also manager of Epic act Social Distortion. "We're just spending it differently on less acts. We are chasing things that are reacting strong in the marketplace... We made a conscious decision to do less records and go further with them."

Instead of investing a lot of money in a project that could bring back little or no dividends, Guerinot says he is testing retail, radio, and press to gauge early reaction on an album release.

"If there wasn't a strong reaction, I would stop the process and say, 'Let's not put this out,'" he says. "If it comes out, it's going to be a stiff, and we are not going to want to spend a nickel on it. You have to set it up and see if you have something to spend behind."

Guerinot says he used this setup strategy on new A&M act CeCe Peniston: "We released a single ['Finally'] first, so I knew it was happening and was something worth chasing."

Similarly, MCA released a CD-5 last September to introduce the band Live to college radio and retail. "We never really pushed [the CD-5]," says Randy Miller, MCA senior VP of marketing. "We looked at it as more of a promotional item. Sales weren't as important as creating an overall

road map for the [album] marketing plan."

REGIONAL MARKETING

Another method to avoid overspending on projects, say several label executives, is to launch relatively inexpensive regional campaigns.

"With the advent of SoundScan, we are able to monitor pretty effectively whether a record is going to work on a national basis," says Jeff Jones, VP of marketing for the PolyGram Label Group.

Jones says regional marketing, also known as "micromarketing," is "a trend because people are trying to be more cost-effective, but it's not a new idea. In radio, it has been happening for years."

Direct-to-consumer promotions are another cost-efficient strategy the industry has returned to. "It's sort of old-world business, but it works," says Jones.

He cites a recent PLG campaign that involved the distribution of cassette singles by the Wonder Stuff to fans attending Siouxsie & the Banshees concerts that the Wonder Stuff opened. "We put the music directly in the hands of the fans, which is the most targeted and economical way of marketing," Jones says.

Epic also staged a direct-to-consumer promotion with Pearl Jam. According to Reiter, the label obtained mailing lists from the Mother Love Bone—a defunct act that included Pearl Jam members—and Soundgarden fan clubs and sent members a three-song preview cassette of the band's debut album.

Reiter says the campaign helped build a buzz on the band, whose debut album, "Ten," has gone gold. "The minute that album was on the street, before MTV, it started to move at alternative accounts," he says.

Reiter adds the label has embarked on other street-level campaigns that "are much more grass-roots and less expensive than going full-out... If you get to the kid directly, you have saved several steps in the chain."

PolyGram is also experimenting with independent distribution as a means of reducing initial expenditures on baby acts while increasing their street credibility. While the PolyGram labels are creating separate indie logos for acts slated to go through PGD's Independent Label Sales division (Billboard, Feb. 1), the company's biggest success with this strategy occurred with Ugly Kid Joe, a Stardog/Mercury act marketed by Relatively Entertainment Distribution, a national indie distributor.

VIDEOCLIP PRODUCTION

One area where labels have unquestionably cut back—and, in some cases, have been doing so for the past year and a half (Billboard, Nov. 10, 1990)—is in videoclip production.

For example, Robert Smith, director of marketing for Geffen Records, says the label is "spending less" on videos "where possible," but says Geffen still does "a lot of videos. It's one of the most critical tools for breaking a new band."

According to Doug Thaler, who manages new Geffen act Roxy Blue,

the label's video spending was cost-effective for that act. "We didn't spend \$100,000 doing a video," he says. "We had to do the best we could with a bare-bones budget."

Geffen is not the only label taking a more cautious approach to videos. MCA's Miller says regional sales "almost dictate when the time might be right to do a tour or video."

According to Miller, MCA is making less expensive clips that he calls "demo videos" for purposes other than MTV play. "We want to create awareness at retail and get the image of a band out there without spending \$50,000 to \$100,000 to get an MTV [quality] video," he says.

And Ed Eckstine, president of Mercury Records, a PolyGram label, recently told students at Boston's Berklee College of Music that his label sometimes takes money from the video budget for a new act and puts the money into tour support. "Sometimes, instead of spending \$50,000 on a video," he said, "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."

TOUR SUPPORT UNDER SCRUTINY

Atlantic Records is also increasing its focus on tour support by establishing a new-artist tour-development department (see story, page 7). As in the case of PolyGram's indie label push, the move is positioned as a method of raising the "street" visibil-

ity of Atlantic artists.

Some other labels, however, are taking a more conservative approach to tour support for new acts.

"I won't play Oklahoma City, or markets where there is no activity, and instead of 10 weeks, we'll have them do four weeks," says A&M's Guerinot.

He says his past experience at Avalon Attractions and booking shows at the Universal Amphitheatre in Los Angeles, as well as his management duties with Social Distortion, gave him insight into the club and touring scene. "I'm out there talking to club owners," he says. "If they are out there telling me a band is going to stiff, I'm not going to put them in there. But if they are calling about the band, that is a supply-and-demand situation."

Still, Guerinot acknowledges that fewer acts are going out on the road and it "takes longer for a band on the road to do good business."

Reiter says his label is attempting to deal with the tough climate for touring by coupling two Epic acts together on the road. "They are sharing equipment, crews, and buses," he says. "Everyone has to be aware of the climate and tighten their belt a little bit."

Apparently artist managers are getting used to the new economic realities. Thaler says Geffen is not "nickel and diming. We're seeing money spent intelligently, and at the end of the day we are happy with that, because a lot of [marketing costs] get charged back to the band."

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	29	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98) 29 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	81	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	152	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	26	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	44	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
(6)	9	13	3	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6
7	6	8	55	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
8	7	7	46	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
(9)	14	19	33	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	9
10	8	6	39	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
11	12	12	39	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2
12	10	11	18	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
13	15	14	27	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
14	11	9	6	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
15	13	10	7	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
(16)	18	22	11	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	16
17	16	16	50	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
(18)	22	25	33	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
19	19	21	20	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
20	17	17	13	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
(21)	24	20	4	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	20
22	20	18	49	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
23	23	23	73	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
(24)	29	26	22	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	19
25	25	31	25	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
26	21	15	76	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
27	27	27	45	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
28	26	24	29	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
29	30	30	107	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
30	28	29	81	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
31	31	28	73	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
32	32	35	190	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
(33)	36	37	33	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
34	33	34	31	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
35	34	32	44	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
36	35	36	108	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
37	37	38	118	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
38	39	39	152	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
(39)	46	41	104	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
(40)	43	40	23	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
41	38	33	11	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
42	40	44	27	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
43	41	45	20	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
44	42	48	54	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
45	47	51	51	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
46	44	43	77	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
47	45	46	30	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
(48)	51	58	25	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
49	50	49	29	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
50	53	52	131	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
51	49	50	85	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
52	54	55	126	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
53	48	42	53	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
54	56	57	80	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
55	52	47	18	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
56	57	63	123	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
57	59	60	115	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
(58)	65	67	8	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
59	58	62	53	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
60	55	53	52	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
61	62	66	96	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
62	61	64	51	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
63	66	68	83	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
64	60	54	20	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	54
65	64	56	11	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
66	63	61	59	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
67	69	69	81	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
68	70	72	97	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
69	72	70	147	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
70	71	74	24	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
71	67	59	26	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
72	74	—	86	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
73	73	73	115	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
74	75	75	69	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
(75)	RE-ENTRY	—	59	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17

○ 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 APRIL 11, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98) 47 weeks at No. 1	GREATEST HITS	47
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	47
3	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	47
4	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	47
5	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	16
6	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	33
7	6	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	47
8	8	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	47
9	12	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	40
10	7	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	42
11	11	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	47
12	15	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	27
13	13	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	19

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	46
15	10	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	47
16	16	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	47
17	18	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	37
18	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	45
19	17	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	42
20	21	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	32
21	20	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	37
22	—	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	1
23	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	47
24	—	DAVID ALLAN COE COLUMBIA 35427*/SONY (6.98 EQ)	GREATEST HITS	2
25	23	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	29

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

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CURB
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Country: A Tour De Force In '92 Increased Dates, Venues Suggest Strong Yr.

(Continued from page 1)

president of Buddy Lee Attractions, booking agency for Garth Brooks, Doug Stone, Trisha Yearwood, Mark Chesnutt, Lorrie Morgan, Ricky Van Shelton, and Marty Stuart, among others.

"I would venture to say that country is in every venue that exists without a problem," Conway says, "unless you're talking about clubs that cater to an urban or heavy-metal crowd. But even some of those venues are experimenting and bringing in country."

"It's the best I've ever seen it," asserts Rick Shipp, VP of Triad Artists. "My roster's booked. In most cases, we have the year outlined. Certainly, everything for the first half to the first three-quarters is done." Triad's acts include Alan Jackson, Vince Gill, Patty Loveless, Diamond Rio, Mary-Chapin Carpenter, Pam Tillis, Brooks & Dunn, and Restless Heart.

For Triad acts with steady radio play, both the number of dates and price per concert are increasing, Shipp says. He adds that he is doing more packaging in-house than before, pairing, for example, Jackson

and Diamond Rio, Gill and Tillis, and Restless Heart and Carpenter.

"The touring season for us is up probably 25% to 30% [in number of dates]," says Dan Wojcik, whose Entertainment Artists books Sawyer Brown, the Kentucky Headhunters, Pirates Of The Mississippi, B.B. Watson, Gary Stewart, and others. "It's really to the point that the demand is even getting better than the supply."

A reason for this jump, he continues, is that "a lot of people who've been on the fence with country music are now taking the plunge and saying, 'We want to buy country this year.' I'm finding this with corporations, for example, that I never imagined would be interested in country."

Wojcik says he has lately booked country acts at meetings and conventions for computer, telephone, travel, and cruise ship companies. "They call and say, 'We've never had a country act at our convention, and we've been around for 25 years doing this.'" Wojcik adds, "Even rock'n'roll clubs are now doing country one night a week that never thought about doing it before."

Promoters who used to deal almost

exclusively with pop and rock acts are becoming increasingly interested in country, the talent agents agree. Observes Conway: "I would say that out of the top 25 national promoters in North America, probably about 90% of them have flown into Nashville in the last few months to have meetings with the agencies. They're also buying a lot of country for their amphitheaters."

But their interest in country, Conway says, goes deeper than vying for superstars: "I think what we're seeing this year—which is different from the past—is that a lot of the national promoters, the rock promoters, are really making an effort to concentrate on the new country acts."

Conway points out that these promoters have booked country acts on
(Continued on page 26)

Local, Nat'l Acts To Power First Fan Jam In Dallas

NASHVILLE—Dozens of nationally known and local country acts are scheduled to appear on the first Country Music Fan Jam, April 24-26 in Dallas. The festival is being produced by KTXA-TV and sponsored by KPLX radio, Bud Light, Chevrolet, Pepsi, the Dallas Morning News, and American Airlines.

Among those scheduled to perform are Lynn Anderson, Razy Bailey, Toy Caldwell, Jeff Chance, Confederate Railroad, Rob Crosby, Billy Ray Cyrus, Davis Daniel, Gail Davies, Martin Delray, Dixiana, Great Plains, Chris LeDoux, Sammy Kershaw, Eddie London, the McCarters, Ronnie McDowell, Gary Morris, Marie Osmond, John-

ny Paycheck, Ray Price, the Remingtons, Billy Joe Royal, Jo-El Sonnier, Donna Ulisse, J.J. White, Karen Tobin, Michelle Wright, and Tom Wopat.

Twenty-five radio stations in Texas, New Mexico, Arkansas, Oklahoma, Kansas, Missouri, and Louisiana are functioning as a network to promote the festival.

Tickets are \$20 for three days and \$10 for one day, with various product-oriented discounts available.

Funds from the event will go to the St. Jude Children's Research Hospital and the West End Foundation, a nonprofit organization to maintain Dallas' historic West End district, where the Fan Jam will be held.

Black, Ham Take Spat To The Public Clint: 'I Trusted Him'; Bill: 'The Attack's Unworthy'

DUELING PRESS RELEASES: As the various lawsuits involving Clint Black and former manager Bill Ham work their turgid way through the courts, the two principals have turned to their publicists to make their cases to the world at large. In his statement, made March 13 through Jonni Hartman of T.J. Hartman Public Relations, Black conjures up the title of one of his hits and asks the public to "Put yourself in my shoes" and recognize that, "Since I was inexperienced in the business aspects of the entertainment industry, I put my trust and faith in Bill Ham and expected that he would always act in my best interest." He says he was shocked to discover that his business relationship with Ham was "grossly one-sided and served to advance Mr. Ham's personal interest at my expense, financially and professionally."

Specifically, according to Black, Ham took commissions from a Black endorsement "over and above the amount called for in our management agreement," failed to provide him full and timely financial statements, and refused to meet with him as requested. In a parting shot, Black says, "Mr. Ham has apparently expressed his concern over the quality of advice I am [now] receiving. I am pleased to say that since terminating my relationship with Mr. Ham, I no longer suffer from that problem."

In his March 27 response, issued via Dera & Associates, Ham is generally conciliatory toward Black personally. He notes that Jonni Hartman is Black's mother-in-law and suggests that it was her words—not Black's—making the accusations: "So, when I read Jonni Hartman's scurrilous press release, I cannot believe in my heart that Clint had anything to do with it, as I consider the attack unworthy of him."

As Ham describes it, Black "is not only a talented performer, but . . . has a keen intelligence and a shrewd, calculating mind for business." He asserts that Black has always had competent legal and financial representation and that the management company has been diligent in providing Black and

his agents the necessary business data. "The press release," he adds, "was a thinly disguised, self-serving attempt to escalate a business dispute and degrade it into a personal smear campaign."

Ham chronicles the lawsuits filed and laments that these suits were not allowed to "quietly work their way through the court in responsible silence." He also gives a brief history of his dealings with Black and the successes the singer has achieved as a recording artist, songwriter, performer, and product endorser. Further, Ham asserts, he helped lay the groundwork "for the execution of [a] plan to start his career as a film actor." Under his guidance, he says, Black "has skyrocketed in four years from being an unknown, starving musician to living the life of a superstar celebrity and enjoying his status as a multimillionaire."



by Edward Morris



MATTHEWS, WRIGHT & KING TRIO: From left, Raymond Matthews, Woody Wright, and Tony King.

NEW ON THE CHARTS

NASHVILLE—The Matthews, Wright & King trio is Columbia Records' most recent contribution to the world of country music. The group, Raymond Matthews, Woody Wright, and Tony King (who is married to Wynonna Judd), delivers a warm and honest blend of Southern vocal harmony.

Their debut single, "The Power Of Love," moves to the No. 59 position with a bullet on the Hot Country Singles & Tracks chart this week. The forthcoming album of the same name is scheduled for release at the end of this month. Steve Buckingham (Ricky Van Shelton, Dolly Parton, Sweethearts Of The Rodeo) and Larry Strickland (who is married to Naomi Judd) produced.

These three fellows emerged from a broad array of musical influences. Their individual roots

are entangled in country, rock, bluegrass, and gospel—all of which culminates in their existing product.

Matthews landed in Nashville during the late '80s as a member of the band Southern Gray. That group eventually split up. Wright was a member of the gospel group the Tennesseans, and later he became lead singer of the group Memphis. King spent several years as lead singer for J.D. Crowe & the New South. He has backed Holly Dunn and toured with Vince Gill.

Matthews, Wright & King are booked by Triad Artists. They are managed by Larry Strickland and Narvel Blackstock (Reba McEntire's husband/manager) at Starstruck Entertainment.

DEBBIE HOLLEY

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING APR. 11, 1992

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	9	★★★ No. 1 ★★★ SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNNONA (V) CURB 7-54320/MCA 1 week at No. 1
2	1	1	12	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
3	5	10	11	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 7-54282
4	7	11	10	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
5	9	12	9	THERE AIN'T NO THIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (V) RCA 62181-7
6	4	6	15	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
7	12	18	10	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
8	11	16	9	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
9	3	2	14	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
10	13	20	9	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB PRO 098
11	20	27	9	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
12	14	19	17	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
13	6	3	14	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
14	16	24	8	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
15	15	23	7	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
16	17	17	10	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
17	23	32	6	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB PRO 79200
18	8	7	17	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRIS 4-19148/WARNER BROS.
19	28	31	10	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
20	19	8	17	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
21	18	5	18	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN (V) RCA 62105
22	30	34	7	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 34-74242
★★★ POWER PICK/AIRPLAY ★★★					
23	33	45	6	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
24	21	15	17	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
25	22	14	15	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
26	10	9	15	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
27	25	21	19	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
28	32	38	10	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
29	27	26	18	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
30	36	40	6	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 34-74250
31	26	22	17	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
32	38	39	9	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
33	37	43	7	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GÖTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
34	40	48	4	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 38-74258
35	42	54	4	COME IN OUT OF THE PAIN D. JOHNSON (D. FRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 34-74259
36	43	51	5	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
37	44	47	9	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
38	24	13	15	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
39	35	30	17	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	49	7	FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE)	RESTLESS HEART (V) RCA 62054-7
41	48	59	3	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217-7
42	41	41	19	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
43	50	68	3	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 7-54362
44	29	25	14	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
45	47	52	8	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
46	31	28	11	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
47	63	—	2	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199-7
48	55	72	3	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA PRO 2407
49	45	42	20	IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS)	KENNY ROGERS (V) REPRIS 7-19080/WARNER BROS.
50	52	53	8	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
51	56	62	6	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H. SHEDD, C. BROOKS (S. DEAN, K. STALEY)	◆ RONNA REEVES (C) (V) MERCURY 866 380-4
52	51	50	20	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
53	60	—	2	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT ARISTA PRO 2406
54	64	—	2	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY PRO 7952
55	57	60	4	I'M OKAY (AND GETTIN' BETTER) R. HALL (S. EWING, M. T. BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
56	74	—	2	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-18943
57	59	61	5	BILLY CAN'T READ B. BANNISTER, P. OVERSTREET (P. OVERSTREET, J. MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
58	49	36	15	FIGHTING FIRE WITH FIRE R. HAFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
59	71	—	2	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC PRO 4469
60	53	46	14	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
61	58	55	13	LOVESICK BLUES J. BOWEN, G. STRAIT (I. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
62	67	—	2	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 7-19069
★★★ HOT SHOT DEBUT ★★★					
63	NEW ►	1	1	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS ARISTA PRO 2408
64	72	—	2	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522-4
65	66	—	2	FAMILY TREE A. BYRD, L. CARTWRIGHT (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-54366
66	68	73	4	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDELE, C. JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
67	62	57	10	HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
68	61	58	19	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
69	54	44	17	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRIS 4-19128/WARNER BROS.
70	65	56	11	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	◆ B. B. WATSON (V) BNA 62195-7
71	70	63	11	WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN)	◆ MARTIN DELRAY (V) ATLANTIC 7-87537
72	69	69	6	NOTHIN' TO DO (AND ALL NIGHT TO DO IT) D. MALLOY (B. BURNETTE, R. VAN HOY, D. ALLEN)	◆ BILLY BURNETTE (V) WARNER BROS. 7-19042
73	NEW ►	1	1	HONKY TONK MYSELF TO DEATH K. LEHNING (J. MAX, D. BARNES, M. T. BARNES)	GEORGE JONES (V) MCA 7-54370
74	NEW ►	1	1	STRAIGHT TALK G. LADANYI, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) HOLLYWOOD 4-64776/ELEKTRA
75	75	70	14	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAU, S. HOGIN, K. WILLIAMS)	◆ GEORGE JONES (C) (V) MCA 54272

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	—	2	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
2	3	1	6	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
3	2	2	3	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
4	—	—	1	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB
5	4	3	7	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
6	—	—	1	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
7	6	4	7	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
8	5	—	2	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO ARISTA
9	7	6	6	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART RCA
10	8	5	6	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS LIBERTY
11	12	10	7	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE MCA
12	9	9	28	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD MCA
13	10	7	11	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.

14	13	17	28	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
15	11	8	7	(WITHOUT YOU) WHAT OO I OO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER LIBERTY
16	19	—	34	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO ARISTA
17	16	20	21	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
18	—	13	14	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	◆ JOE DIFFIE EPIC
19	17	15	28	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
20	14	12	19	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
21	15	11	10	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL MCA
22	25	19	25	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
23	—	18	17	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
24	—	—	43	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
25	18	22	63	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY

◆ 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 ON THE Hot Country Singles & Tracks chart is captured by Wynonna Judd's debut solo release, "She Is His Only Need" (2-1). The track is produced by Tony Brown and penned by Dave Loggins. This is Loggins' 17th No. 1 on the Billboard charts. Wynonna's self-titled debut album also hit the retail stores this week; her tour opened April 2 in Midland, Texas.

INSIDE THE TOP 10, a new group of artists moves into position to challenge for the top of the chart. Vince Gill's "Take Your Memory With You" climbs from No. 5 to No. 3; "The Tips Of My Fingers," by Steve Wariner, moves from No. 7 to No. 4; Aaron Tippin's "There Ain't Nothin' Wrong With The Radio" shoots from No. 9 to No. 5; and Tracy Lawrence's "Today's Lonely Fool" storms from No. 12 to No. 7.

THE MOST ACTIVE TRACK on this week's chart is Travis Tritt's "Nothing Short Of Dying," jumping from No. 33 to No. 23. Also showing strong gains for the week are Sawyer Brown's "Some Girls Do" (23-17); Shenandoah's "Rock My Baby" (63-47); "Don't Go Near The Water" (28-19) by Sammy Kershaw; and Doug Stone's "Come In Out Of The Pain" (42-35).

THE ALBUMS CHART reflects activity spurred by the combination of strong radio play and touring. The main beneficiaries are Aaron Tippin's "Read Between The Lines," jumping 9-6, and Hal Ketchum's "Past The Point Of Rescue," powering 14-9. "Dirt Road," by Sawyer Brown, jumps 18-16. Also showing retail strength are Brooks & Dunn's "Brand New Man" (22-18) and "Acres" (29-24) by Suzy Bogguss.

ALBUM TRACKS CONTINUE TO BE a hot topic of conversation. One of the more recent converts to programming selected cuts is Jim Howie, PD of WPCM Burlington, N.C. Howie says he had been thinking about adding selected tracks to his regular programming for some time. During the recent Country Radio Seminar he discussed the subject with several of his peers and was encouraged to make album tracks a regular part of the music mix. Howie says, "It has been very well received. The only problem we have run into is we are getting requests for [album tracks] in drive-time areas and we do not play them in drive time." Because of these requests, Howie says, he is now looking into changing this policy to allow for drive-time play. "We have now been programming selected tracks for less than a month and we have gotten a real good response from our listeners."

IN OKLAHOMA CITY, both KXXY and KEBC have been programming album tracks for some time. KEBC's Eddie Edwards is most vocal about programming album cuts. Edwards cites the active consumer of country music, particularly the club patrons, as influencing what tracks might be used and says, "On a number of occasions we have programmed tracks such as Tim Ryan's 'Dance In Circles,' 'Earthquake' by Ronnie Milsap, 'Little Sheeba' by Eddie Raven, and 'Boot Scoot Boogie' by Brooks & Dunn as tracks being initially exposed via the clubs, and then receiving selected play on KEBC." Edwards gives credit to better product being generated by the artists. He also says today's active consumer has always been an album buyer and is into a wide variety of music, not just country music.

COUNTRY: A TOUR DE FORCE IN '92

(Continued from page 24)

and off for the past six or eight years—but that now they are actually helping groom them for bigger things: "They're putting them in theaters, clubs, and performing arts centers to work with them on the ground-floor level—so that as they grow, they can move them into larger venues. This is the way it's supposed to work."

Conway cites Bill Graham Presents, Concert Productions International, Pace, Jam Productions, and Beaver among the several traditionally pop promoters now involved with country.

Chicago's Jam Productions, which promotes throughout the Midwest, now uses country talent at venues of every size. Its showcases at the 100-seat Schuba's club in Chicago, featur-

ing such new and developing acts as Marty Brown, Kelly Willis, and Little Texas, have been "incredibly successful," according to buyer Andy Cirzan.

Jam has also promoted bigger acts recently at Chicago's 1,200-seat Vic Theater, including Mark Collie and Rodney Crowell, and co-promoted the Clint Black/Lorrie Morgan and the Randy Travis/Alan Jackson packages at the 17,000-seat Rosemont Horizon. Currently, Jam is trying to secure a date on the upcoming Clint Black/Wynonna Judd tour for the new 26,000-seat World Music Theater in suburban Chicago.

"We want to build this audience base and then grow with it," explains Cirzan, "rather than being incredibly aggressive right off the bat and get-

(Continued on page 62)

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

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

- | | | |
|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 54 ACES (Bug, ASCAP) | 61 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP | 36 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL |
| 64 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) | 55 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM | 12 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM |
| 52 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL | 27 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) CPP | 1 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL |
| 66 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL | 2 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/CPP | 75 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL |
| 41 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI) WBM | 18 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM | 59 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) |
| 44 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM | 38 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM/CPP | 24 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 |
| 34 BACKROADS (Corner, SOCAN) | 70 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL | 17 SOME GIRLS DO (Zoo II, ASCAP) |
| 31 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 61 LOVESICK BLUES (Mills Music, ASCAP) CPP | 8 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP |
| 57 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI) CLM | 30 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) HL | 74 STRAIGHT TALK (HolPic, BMI/Velvet Apple, BMI) |
| 63 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) | 29 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL | 20 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) HL/CPP |
| 13 BORN COUNTRY (Collins Court, ASCAP) CPP | 51 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) CPP | 53 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) |
| 16 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM | 14 NEON MOON (Sony Tree, BMI) HL | 3 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM |
| 9 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM | 48 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM | 39 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 19 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL | 23 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL | 5 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP |
| 22 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI) | 72 NOTHIN' TO DO (AND ALL NIGHT TO DO IT) (Billy Beau, ASCAP/Chrysalis, ASCAP/Posey, BMI/Sail Away, BMI) CLM | 33 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP |
| 21 EXCEPT FOR MONDAY (Englishtowne, BMI) | 15 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL | 4 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL |
| 40 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM | 6 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP | 7 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM |
| 65 FAMILY TREE (Warner-Tamerlane, BMI/Long Run, BMI) | 26 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) CPP | 42 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL |
| 60 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL | 11 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/CPP | 45 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL |
| 58 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP) | 10 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM | 25 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/CPP |
| 28 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP | 32 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM | 71 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI) |
| 73 HONKY TONK MYSELF TO DEATH (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) | 62 THE POWER OF LOVE (Rick Hall, BMI) | 43 THE WOMAN BEFORE ME (Mad Jack, BMI) |
| 67 HOTEL WHISKEY (Bocephus, BMI) CPP | 69 PROFESSIONAL FOOL (Catch The Boat, ASCAP) | 46 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM |
| 37 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM | 47 ROCK MY BABY (WB/Stroudavarious, ASCAP) | |
| 56 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) | 50 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM | |
| 49 IF YOU WANT TO FIND LOVE (Acuff-Rose, | | |

Jazz BLUE NOTES



by Jeff Levenson

BLACK IS GREEN IS BLACK DEPARTMENT: This copy appears in the April issue of Ebony magazine: *John Coltrane's sound was unique. Part mystical, part spiritual, always reaching, always Coltrane. His spirit influenced an entire generation of jazz musicians. Nice words. Accurate, too.*

The following, however, is the part I like best: *The Cherokee Laredo shares that same spirit of uniqueness. It has a heritage that can't be matched. Because it's from Jeep.*

Thirty years ago, who'd have thought John Coltrane, then embraced by precious few residents of Mainstream, U.S.A., would ultimately become a centerpiece icon for an American Motors advertising campaign. What seems particularly ironic is that Madison Avenue is turning to a vanguard artist whose music paid zero heed to commerce. In fact, by the standard perceptions of populists, Coltrane was downright scary—creatively militant, agitative, political, angry.

So, one of the lessons here is that the avant-garde fringe has a real shot at becoming the pop-cult middle as long as corporate necessity greases the slide. Of course, the middle is not quite where an adventurous soul-searcher like Coltrane wanted to be. Trane was looking for places you just couldn't get to by car. Even with a Jeep.

(GRP is planning to reissue a number of Trane's Impulse titles later this year.)

WHO NEEDS A PRESENT WHEN THE Past Is Good Enough: For those still pondering the march of jazz back to the future, consider the following: Three out of the 10 entries leading the Top Jazz Albums chart this week are retro-fittings that make no bones about dipping into jazz's past. Dave Grusin has a hot album roasting Gershwin chestnuts; Harry Connick Jr. is reviving the skinny-crooner-with-a-nice-haircut-fronts-a-big-band approach to entertainment; and Natalie Cole has summoned the ghost of her unforgettable dad. The Top Jazz Albums chart, which folks around here routinely refer to as jazz's traditional chart, is becoming just that.

Interestingly, this movement follows the '80s trend of panning hard bop's waters for inspirational gold (read: Wynton Marsalis and his prospecting minions). Will jazz that does not look back ever be popular? The expert answer is a resounding yes, maybe, I'm not sure, could be, I haven't a clue. But, in the name of responsible journalism, we'll keep our ears to the grindstone nonetheless. (Hmm, grindstone jazz...)

PHILLY STEAK, NEW ORLEANS-STYLE? Or Philly-Boys, Philly-Style? Each Memorial Day weekend, Penn's Landing, Philadelphia's waterfront park, attracts thousands of visitors who want that good-time taste of New Orleans' food and music but don't want to travel far to get it. The seventh annual USAir Jambalaya Jam (May 23-25) promises a bash that may not rival the New Orleans Jazz and Heritage Festival, the mother of all such occasions, but certainly knows how to keep the spirits boogying. In the words of the famed Cajun Man, expect huge amounts of *on-ee-on* but not *de-presh-ee-on*, compliments of Fats Domino, Dr. John, the Radiators, and C.J. Chenier & the Red Hot Louisiana Band, among others.

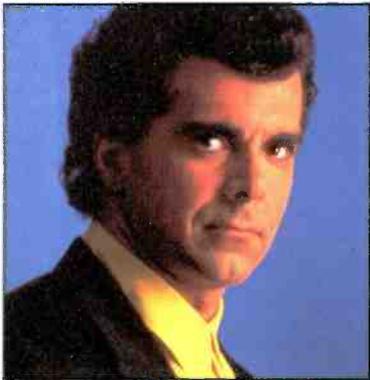
GOSPEL

A BILLBOARD EXPANDED ARTISTS & MUSIC SECTION

By Bob Darden

The long expected contemporary Christian and urban contemporary gospel breakthrough finally arrived in 1991. You had only to look at the charts or listen to the radio: Amy Grant, Michael W. Smith, BeBe & CeCe Winans, Take 6, Paul Overstreet, David Mullen, Kathy Troccoli... Granted, in the cosmic scheme of things it was just a steady trickle, but then again, New Age music was just a trickle in the late '70s, and so was rap in the early '80s.

By early '92, the trickle has become a small stream. Triple platinum status for Grant's "Heart in Motion" is a given. Smith's American Music Award was ho-hum. Overstreet's #1 single was just another day at the office. You almost expect Troccoli's single "Ev-



CARMAN

erything Changes" to get on VH-1. Cream rises.

Before Christian crossover acts can make any bigger splashes in the mainstream, though, two things will probably have to occur. One is that SoundScan technology be brought into a majority of Christian bookstores. Could it make that big a difference? Just look at the charts the week before and the week after SoundScan was introduced and count the number of country acts appearing for the first time.

"I think the proof of that is the advent of Garth Brooks," says Frontline's Brian Tong, "someone who came out of nowhere with no radio or video. It was a grass-roots thing."

The second precondition is a viable Christian video channel. Jerry Parks, the head of Benson Records, feels once that becomes widely available, the industry's visibility—and acceptability—will change overnight. "That one thing will do for the growth pattern of Christian music what TNN and Country Music Television did for country music," he says.

"It took all of the preconceived notions people had and exposed them to a great new bevy of fresh

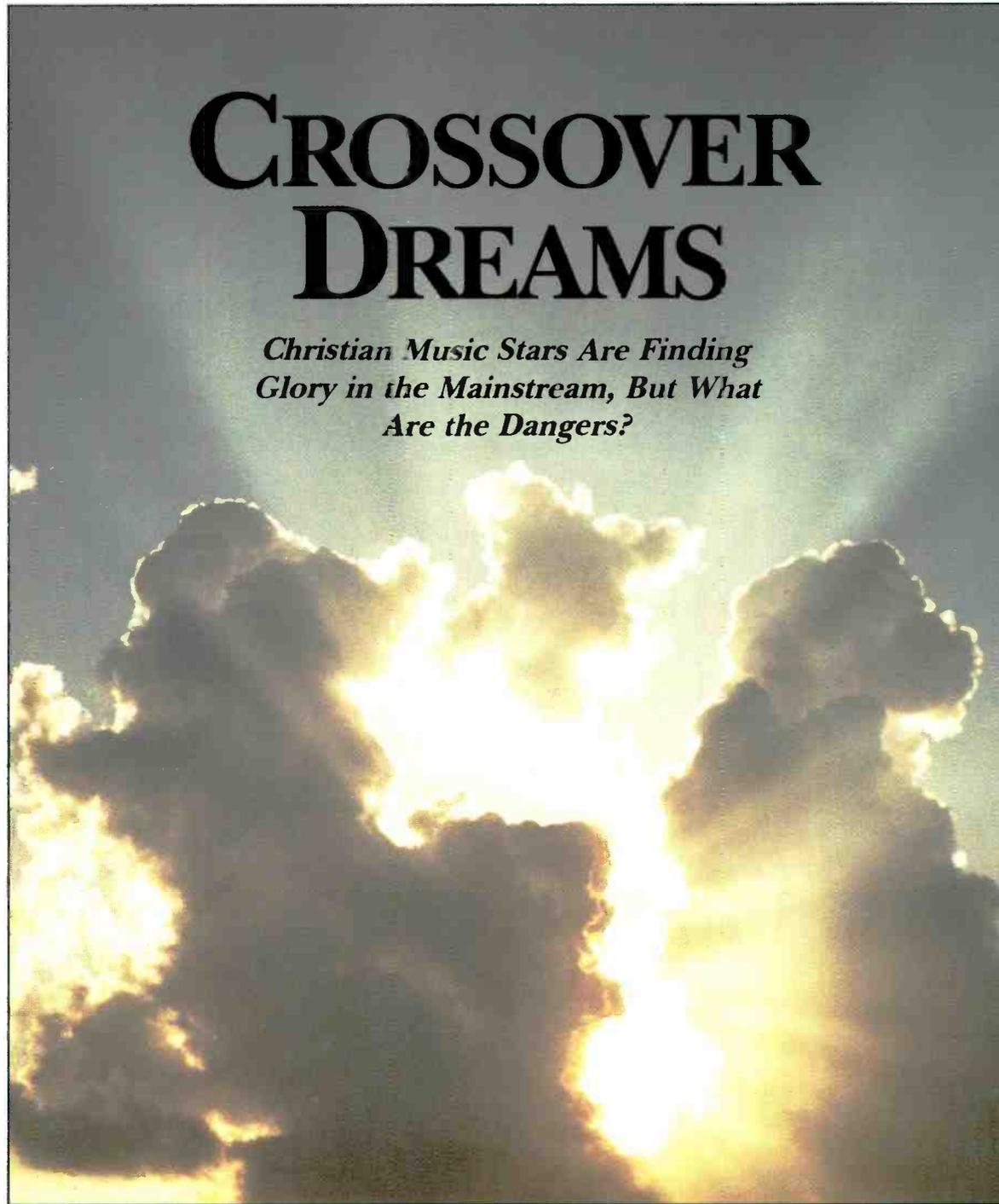


PHOTO: LARRY LEE / WEST LIGHT

CROSSOVER DREAMS

Christian Music Stars Are Finding Glory in the Mainstream, But What Are the Dangers?

talent. Contemporary Christian music has an even wider potential because it has an even wider range of musical tastes. We've got something to appeal to everyone from teen-agers to 60-year-olds."

It was no accident that 1991 was also the year that the Sony/Word, Geffen/Reunion, Capitol/Sparrow, and Warner Alliance deals were finally in place and fully functional. Before the mainstream distribution deals, more than 80 percent of all contemporary Christian product was purchased in religious bookstores. But only one Christian out of 10 had ever been in a Christian bookstore. That, of course, has to



AMY GRANT

change, Tong says. "My goal is to get two out of 10 Christians into Christian bookstores. We've got to find their venacular, to convince them to buy something that's of use to them. That second person out of 10 isn't where we're selling at the moment. It is no longer a problem to get product into the stores. The problem is getting the consumer into the stores."

Today, sales of Carman, Petra and Sandi Patti's catalog are boosted by penetration into Wal-Marts and Sound Warehouses, along with the mom and pop religious bookstores. Consequently, those artists are selling three, four and five million units, all with no

mainstream airplay. Airplay is, of course, significant for crossover success. In terms of sales, anyway, it's what separates an Amy Grant from the equally talented Margaret Becker, a Michael W. Smith from a Wayne Watson, BeBe & CeCe from Phil and Brenda Nicholas. But those "lesser artists" still can have powerful, lucrative careers.

Musically, the walls between Christian music and the mainstream have tumbled. The buyer who picks up a CD in an Air Force base exchange or a Zondervan's Family Bookstore is buying a release that's musically comparable to anything in the pop world. Where contemporary Christian artists were once saddled with budgets in the \$30-\$60,000 range, they're now at least in the same ballpark as their secular counterparts. The rise of in-de-



EDWIN HAWKINS

mand producers like Keith Thomas, Michael Omartian, and Brown Bannister, who do both religious and secular projects, has enabled (or forced) the gospel music industry to continue to improve its musical product. A second tier of talented producers like Wayne Kirkpatrick, Tim Miner, James Hollihan Jr., Darri Daugherty, Steve Hingalong and Charlie Peacock means this trend will continue.

Despite the potential gold of a crossover Christian hit, many labels are cautious. "Maybe one day the head of Tower Records is going to say to his people, 'Why aren't we selling more contemporary Christian product?'" says Bill Hearn of Sparrow. "And maybe one day 25 percent of Tower Records' sales will be contemporary Christian product. But if that's the case, it'll be because Christian bookstores did such a good job of spreading the word. We can't market our way to 25 percent sales in Tower. The Christian marketplace is still 85 percent of our sales. And I'm not an anti-secular crossover person. I'm not. I love Amy Grant, more power to her. But I hope we don't give so much attention to the crossover thing that we foresake

(Continued on 30)

GOSPEL LOOKS INWARD

Finding Success in More Places Than the Charts, Black Gospel Still Controls Its Own Destiny

By Lisa Collins

By now, the phenomenal growth in gospel music should be no surprise to anyone. Steady sales increases over the last five years have hiked gospel's share of overall sales by a healthy five percent, and there's been marked increase in the number of gospel releases topping 250,000 units sold. There are also more gospel labels than ever, an awakening international market and continuing popularity of top artists like BeBe and CeCe, Take 6 and more recently, Sounds of Blackness.

But while one aspect of gospel's new impact is its beefed-up presence on the R&B charts, a more significant portion of the gospel community is looking inward. An oft-mentioned example is the success of the Mississippi Mass Choir, whose debut album topped 200,000 units sold on what amounted to a word-of-mouth campaign. Many veterans of the days when gospel couldn't be purchased at superchains or major retail outlets like K-Mart welcome the change in the music industry's perception of gospel's marketability, but note that it was long overdue. But they're not knocking the clear advantages crossing over has for certain gospel artists.

"Because of crossover, Take 6 is getting more TV exposure, and being included in some of the bigger awards programs," reports Demetrius Alexander of Warner Alliance. "Additionally I see a lot more gospel artists teaming up with secular artists, generating an increase in sales with the added visibility. People are seeing that gospel sells."

But what many in the industry still mistrust about crossover is its tendency to water down the natural appeal of gospel in its purest form. All too often teaming with a secular company has can leave a gospel artist without a voice and frequently misrepresented. "The marketing has to complement gospel and be sensitive to its concerns," agrees Vicki Mack, director of Artist Development for Sparrow's Gospel music division. "If you're not perceived to be sincere, you won't be very successful in gospel. 'Addictive Love' wasn't the big hit in gospel. Instead it was 'Can't Take This Away.'"

Benson vice-president Theresa Hairston points to a gap that's developing between ultra-contemporary and traditional



Siblings CeCe & BeBe Winans savor their new R&B clout.

gospel artists. "The widening spectrum makes it difficult to pinpoint what's going to work in the marketplace," Hairston says. "These days gospel is touching more than one market. Still, it's a risky business when artists move away from their base, especially in gospel. Tramaine Hawkins and Vanessa Bell Armstrong are just now re-establishing their support bases, and I think MCA executives are also finding that to be an issue with Vicki Winans."

"For many, the definition of crossover is at the root of the issue," Hairston continues. "Mahalia Jackson crossed all lines with traditional gospel, and that hasn't yet happening during this current wave of popularity. You can say the word 'Jesus' and have a crossover hit, especially in a marketplace that is more receptive to gospel. People think that only music that's very urban contemporary can sell, and they're mistaken."

No one knows this better than Tyscott Records vice president Brian Scott. His top artist, John P. Kee, averages close to 100,000 units per album, and is putting out three or four a year with phenomenal response. "The contemporary-traditional style of music that John's ushered in breaks barriers," says Scott. "People of all ages are getting excited about him. The music is working to bridge the gap in the gospel commu-

nity, and it's taught us that you don't have to be contemporary to sell."

To prove that, Savoy Records executive director Milton Biggum says one need look no further than today's gospel music charts, but Biggum feels it's not the whole picture: "There has been tremendous overkill. The church continues to be

the most powerful entity through which traditional gospel music is promoted, and it happens every Sunday morning. That's why choirs continue to be successful. The charts do not reflect this contemporary craze people are talking about."

What they do reflect is more receptivity on the part of retail chains to stock gospel, and a tremendous movement in the number of black Christian buyers who have shifted from the general market to Christian bookstores (a move some attribute to the rise of the "word-oriented" churches). According to I AM Records president June Mhoon, "another 30-40% increase in sales could be realized if more contemporary gospel artists were played and stocked in Christian bookstores."

The Mississippi Mass Choir, hitmakers by word-of-mouth



There's roughly 6,500 bookstores that sell contemporary Christian music," Mhoon continues, "but the majority of black gospel is sold in 200 stores. We have to get the black marketplace to be more sophisticated in their buying habits, to go into record stores and bookstores and demand that the store carry what they're requesting."

Church support is another area being targeted for improvement, and is one of the primary objectives of the newly formed United Gospel Industry Council. Reports Juandolyn Stokes, National Gospel Promotion Director at AIR Records, "A little more than half of all gospel sales are to church-goers."

Still, on the whole the church has not embraced gospel music. If it started supporting gospel tomorrow, sales would skyrocket. Think about it: there are more churches than clubs. There's one on every corner!"

One trend that's getting a great deal of support from the church is praise & worship. The basic call-and-response format has long been successful in the contemporary Christian marketplace but it's now growing in influence. "We're just beginning to tap it," reports Sparrow's Mack. While the overhead is

(Continued on 30)

Gospels first lady, Shirley Caesar



FORGOTTEN MARKET

Small Christian Labels Fill Untapped Niches Like Praise/Worship and Children's Music

By Bob Darden

It happened so quickly on Grammy night, you might have missed it: the winner of the always-tough Best Album for Children category was "A Cappella Kids" by the Maranatha! Kids on the Benson-distributed Maranatha! label. It was belated recognition for years of quiet excellence in children's music that small Christian labels like Maranatha! have produced, as well as their skill at filling this niche for more than a decade.

It's only part of an almost forgotten market, one that's potentially as large as the 40 percent of the U.S. population that claims active religious affiliation. Children's music—and video—is just one aspect of this silent but potent Christian specialty market that contemporary gospel labels have been successfully tapping. A second musical niche untapped by the mainstream world but yielding million-unit sales for the gospel labels is praise and worship music. Integrity Music is the largest producer of this genre, and its albums chart regularly. Maranatha! Music, arguably the founder of the genre, has a best-selling "Praise" line. Star Song Records is releasing Carman's praise line. Sparrow has the black gospel-oriented



"Saints in Praise" series. Benson has released a Southern gospel praise album. Word is expected any day to announce a full-scale praise and worship line called "Heart Cry," headed by Don Cason and John Stewart. There are even several hard rock/heavy metal praise albums available through Pakaderm Records.

There was a second surprise Grammy night at Radio City Music Hall in New York, as Take 6 won the Best Jazz Vocal Performance Grammy for

"He Is Christmas." This shed light on yet another area where contemporary Christian labels have carved a viable empire: Christmas music. Besides Take 6, recent high-quality releases have included "Christmas" (Sparrow), "Our Christmas" (Word), "Christmas Never Ages" by Missy Tate (Star Song), "A Cappella Christmas" by GLAD (Benson), "A Christmas Album" by Amy Grant (Myrrh) and "The Young Messiah" (Word). Almost every major Christian label is involved in Christmas music.

A fourth area of increased religious label penetration involves taking popular sub-genres of music and giving them Christian lyrics. The major gospel labels now have entire divisions given over to thrash metal, glam metal, rap, instrumen-

tal music—whatever the public wants. Why? Jimmy Brown of Deliverance, which has a video on MTV's Headbanger's Ball, "Weapons of Our Warfare," thinks he knows why these sub-genres are proving successful. "We want to offer encouragement as an alternative music to people who like this style of music, but don't always want death and sex-only lyrics," he says. "Some kids who come to know the Lord want to throw away the things of this world, but aren't ready for the Bill Gaither Trio yet, either."



Rappers DC Talk; (at left) country artist Bruce Carroll

And the Christian acts are winning respect. The better metal bands on Intense, R.E.X., Pure Metal and Pakaderm, for instance, are finding vigorous interest among the major players in the secular metal industry—without compromising their lyrics or attack. Likewise, there's been increasing interest in a number of artists from both the country and rap sub-genres, from Bruce Carroll and Michael James to DC Talk and D.O.C.

"We feel very positive about the future of this industry," (Continued on 30)

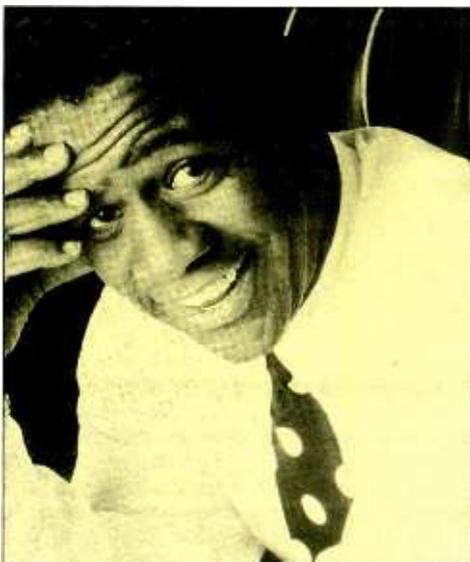
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IN OUR FIRST YEAR TOGETHER, WORD AND EPIC BUILT A MILLION-UNIT-PLUS MAINSTREAM FOUNDATION OF NEW AND CATALOG RELEASES DESIGNED TO SERVE THE GROWING NUMBER OF GOSPEL AND CONTEMPORARY CHRISTIAN MUSIC CONSUMERS. HUNDREDS OF RETAILERS, FROM THE CHAINS TO MOM-AND-POPS TO NATIONAL MASS MERCHANDISERS, ARE BEGINNING TO EXPERIENCE THE VARIETY AND EXCITEMENT OF THIS NEW PRODUCT... AND THIS NEW CONSUMER.

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SHIRLEY CAESAR
"He's Working It Out For You"
ET/EK 48785



AL GREEN "Love Is Reality" ET/EK 48860



SANDI PATTI
"Another Time... Another Place" ET/EK 48545



PETRA "Unseen Power" ET/EK 48859

CONSIDER THESE RECENT DEVELOPMENTS:

- Word/Epic artists received 7 Grammy and 54 Dove Award nominations.
- Petra and Shirley Caesar scored two back-to-back No. 1's on the Billboard album charts.
- Al Green's "Love Is Reality" is advancing up the charts at Gospel, R&B and CCM.
- Rev. Milton Brunson & The Thompson Community Singers prove once again the undeniable street demand for their best-selling traditional Gospel choir sound.
- Sandi Patti's stunning "Another Time... Another Place" leads the way as she experiences across-the-board sales for her entire catalog.

NOW'S THE TIME TO REAP THE REWARDS.

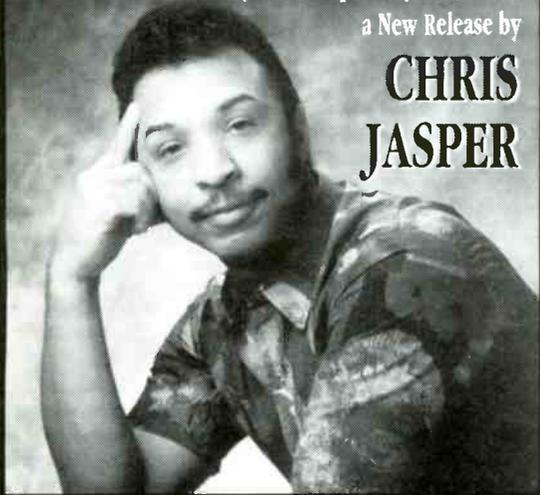


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CROSSOVER

(Continued from page 27)

our main avenue of distributing Christian product. It is dangerous for any Christian label to focus all of their energies into the crossover arena."

Reunion's Terry Hemmings agrees. "I think the future of Christian music still lies in the Christian Bookstore system and in Christian radio," he says. "I think there are going to be Christians in music who, as artists, cross over onto radio formats and become more broadly known on that basis. But I don't think that Christian music as a whole and as an industry is going to explode into the mass mainstream."

Word's Tom Ramsey believes it's all still in a transitional phase. "We're having to re-assess the changes in the styles of music that meet the needs of the consumers out there," he says, "and the amount of exposure we're getting from the general-market companies."

"Since nobody really knows what's ahead," Frontline's Tong suggests, "the time might be ripe for something to break. Both the best place and the worst place in the world to be right now is in a major label A&R department. You could luck into something, the next Nirvana, the next Garth. Or you could not." ■

CHRISTIAN

(Continued from page 28)

maintains Tom Ramsey, head of Word Records. "More of our artists are having an opportunity to have that greater exposure via the airwaves and other media, indicating that there are other styles of music available that consumers want a part of."

"I think it is becoming the 'cool' thing among teen-agers to listen to contemporary Christian music," suggests Jerry Parks of Benson. "It's not as much a closet thing as it was five or ten years ago. This is due to the fact that this music has finally been around a while, and now it's a front page/lifestyle section front musical form."

Ultimately, what it all means is that while the secular attention and airplay are nice, the contemporary Christian labels don't need it to survive. They've found important, via-

ble niches for what they do well, they've developed a loyal market base, and they've survived the lean times of the late '80s and early '90s. Ramsey says that that success will continue—as long as the labels don't get complacent in the days ahead.

"Our responsibility to the market and the industry is to make sure we're always out there looking for the right new talent," he says, "to be sensitive to the changes in the musical styles that consumers are looking for, and being on that front line of making that product available—without making too much product available."

In fact, Frontline's Brian Tong says the Christian labels have one definite advantage over their secular counterparts. In a world where albums must show a bullet almost immediately or be lost forever, Tong says the Christian labels have been able to make do with less, make it last longer, and give their records a longer look.

"We don't rely on radio and lavish marketing and promotion," he says. "We've had to learn to sell into stores that are only 20 percent records, to sell songs without radio, and do it without national advertising. And we've found a way to do that adequately—mostly through point-of-purchase materials. I think that knowledge will continue to benefit us in the future, because we know how to do it when times are lean!" ■

GOSPEL

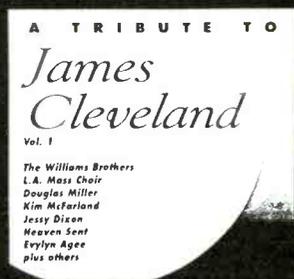
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parallel to that of an average choir album (25,000 units), Mack says the sales are phenomenal. Where choir sales average 50,000 units (with 75,000 considered a hit), combined sales of "Saints In Praise, Volume III" is slated for release this month. "All this with an act that doesn't travel," she adds. "Plus these records are still selling. We have another healthy five years on this project easily, and it's the kind of thing you'd never delete from the catalog."

"Actually," Word Records executive James Bullard stresses, "we hold the growth of gospel in our hands and it all has to do with our respect level. There are still people who are not being as professional in terms of quality and it still affects the industry. If we continue to raise the quality, we can better compete." ■

A&M Black Gospel

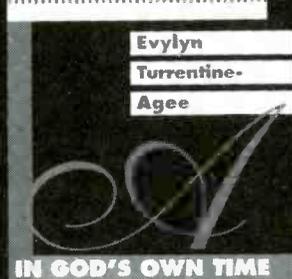
the inspiration continues from Benson and CGI



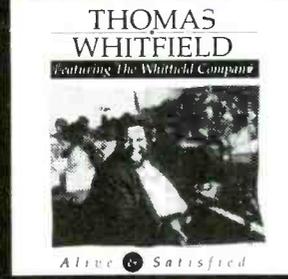
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CGI RECORDS



BENSON



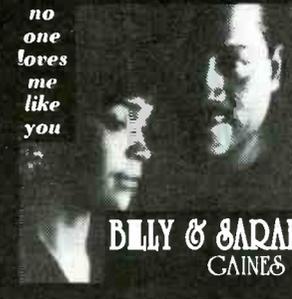
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SOUTHERN GOSPEL MUSIC

"Rooted In Tradition"

Fact: Over 36 million people attended a Southern Gospel concert in 1991.

Southern Gospel's National Quartet Convention

September 28 - October 3, 1992
is Nashville's largest convention.

Over 40,000 attended in 1991.

Fact: Over 900 radio stations program over 25,000 hours of Southern/Country Gospel Music each week.

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Latin Notas



by John Lannert

ESTEFAN'S GLORIOUS CLASSICAL GAS: On March 28, nearly 13 months after launching her global "Into The Light" tour, **Gloria Estefan** teamed up with Miami's **New World Symphony** and together they delivered a warm homecoming concert at the sold-out Miami Arena. Dubbed "A Night In Harmony," the two-hour-and-15-minute performance boasted an appealing melange of Hispanic folkloric numbers, several classical entries, and Estefan's well-known pop hits.

Estefan even opened her performance by gamely tackling "Gypsy Song" from Bizet's "Carmen." The New World Symphony's ebullient conductor, **Michael Tilson Thomas**, brilliantly interweaved the disparate musical threads, while making a rare appearance as a piano soloist during Gershwin's "Second Rhapsody."

Proceeds from the concert—Estefan's last on-stage appearance in the U.S. for the near-term—will benefit the orchestra, as well as several Miami charities. Additional funds are expected from a worldwide telecast of the concert, set to be aired May 10 on Univision. Spearheading the musical event were Univision chairman **Joaquin Blaya** and developer **Sherwood Weiser**, CEO of The Continental Companies.

After the performance, Estefan said she is drastically scaling back her career activities this year, save for a concert Saturday (11) at the Euro Disney opening in France and a pre-Olympics show in Barcelona,

Spain, this summer. She also is working on a new Christmas song that will be included on a greatest-hits package due out on Epic in late summer.

SECADA'S SOUTH BEACH BOW: SBK's **Jon Secada**, who sang "Quiereme Mucho" with Estefan during her Arena concert, met with press and industryites during an album presentation March 26 at the Whiskey in south Miami Beach. On hand were manager **Emilio Estefan**; **Daniel Glass**, executive VP/GM of EMI Records Group North America; **José Behar**, president of Capitol/EMI Latin; and **Mario Ruiz**, VP of A&R and marketing, EMI Music Latin America. Asked about the musical bent of his forthcoming self-titled debut, the Cuban-born singer/songwriter replied, "My vibe has always been European rhythm and blues. I've always gravitated toward that sound."

MISCELLANEA: The rap nominees for "Premio Lo Nuestro A La Música Latina," or Latin Music Awards, are **Vico C.**, **Lisa M.**, **El General**, and **Fransheska**. Mexican pop/rock act **Amanecer** has signed with Quality Records. Los Angeles-based Trident Entertainment is handling the group, whose self-titled debut is set to ship in May. Virgin's Chicano rapper **Kid Frost** is scheduled to release his slamming sophomore album, "East Side Story," April 21. No singles have been picked for Hispanic radio thus far. In an unusual promotional campaign, TH-Rodven's sultry siren **Lilly Ponce** has been bouncing from restaurant to restaurant in Miami, showing off her husky, emotive pipes—usually with little instrumental accompaniment. The personable 20-year-old singer/songwriter from Puerto Rico is a debut album away from breaking into the big time.

3 RECORD COMPANIES WITHDRAW FROM TEJANO MUSIC AWARDS

(Continued from page 8)

awards had been determined by a public vote. This year, awards officials implemented a new formula in which radio programmers and music distributors also get to vote. The programmers and distributors each account for 25% of the total votes; the remaining 50% of the voting power still rests with the fans. Also, for the first time this year, the association brought in an auditor to review the balloting.

José Behar, newly promoted president of Capitol/EMI Latin, says his rival labels' complaints about the awards are unfounded.

"It's easy to place the blame on the Texas Talent Musicians Assn.," he

says. "Basically I think [the labels] should re-evaluate their organizations in Texas, their own staffing, and maybe next year they would do better.

"I don't think that Rudy Trevino, being as intelligent as he is, would ever jeopardize the integrity of the Tejano awards given the kind of sponsors that are involved."

Since their inception 12 years ago, the awards have been sponsored by Budweiser and Coca-Cola. The awards were taped and will be telecast throughout the Southwest on various dates throughout April.

Capitol/EMI entered the Tejano market in late 1989 by signing top

bands like Mazz and Selena. In early 1990, it announced the purchase of San Antonio-based Cara Records, which at the time had La Mafia and other top groups on its roster and had been marketed and distributed by Sony, then Discos CBS.

Sony Discos and its sister label, Discos International, have more than 150 Latin artists on their active rosters; about 16 fall into the Tejano or Tex-Mex genre. Included are top-ranking groups such as Little Joe, Oscar, Leonard Y La Mafia, Ramiro Herrera, David Marez, Adalberto, and Ruben Ramos. (Herrera, Marez, and La Mafia are new Sony signings; each remains under contract with Capitol/EMI for at least one album.) Fonovisa, which has more than 30 active artists, has only one Tejano act—La Sombra, which is considered among the top-five Tejano groups.

Freddie Records' roster includes about 50 groups; about 10 are considered Tejano. The Texas label's biggest-selling artists include Ramon Ayala, Los Chamacos, and Los Terribles del Norte.

Others in the industry appear concerned about the threatened boycott. "I understand if those companies have a legitimate concern," says Manny Guerra, owner of Manny Music, another Texas indie whose top artists include Shelly Lares, Oscar, and Sunny Ozuna. "But what they're doing is not the way to fix the awards... That's the way to destroy the awards."

Other labels with key Tejano acts include multinationals IM-Rodven and WEA Latina, and Texas independent Joey Records.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	9	LOS BUKIS FONOVISA	★★★ No. 1 ★★★ MI MAYOR NECESIDAD 4 weeks at No. 1
2	2	3	7	LUIS MIGUEL WEA LATINA	◆ NO SE TU
3	4	5	7	RICKY MARTIN SONY	◆ FUEGO CONTRA FUEGO
4	3	2	15	ALVARO TORRES CAPITOL-EMI LATIN	◆ NADA SE COMPARA CONTIGO
5	5	4	8	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
6	7	6	9	MIJARES CAPITOL-EMI LATIN	◆ PERSONA A PERSONA
7	6	10	9	LUIS ENRIQUE SONY	LO QUE ES VIVIR
8	10	12	7	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ ESTAS TOCANDO FUEGO
9	9	11	7	MAGNETO SONY	◆ PARA SIEMPRE
10	8	7	9	DANIELA ROMO CAPITOL-EMI LATIN	◆ DUELE
11	14	23	5	LOS LOBOS ELEKTRA	BELLA MARIA DE MI ALMA
12	21	22	4	TITO ROJAS M.P.I.	◆ CONDENAME A TU AMOR
13	17	19	8	BRONCO FONOVISA	LIBROS TONTOS
14	18	16	10	CAMILO SESTO ARIOLA	◆ QUE MALA VIDA
15	20	—	2	ANA GABRIEL SONY	SIN PROBLEMAS
16	12	8	19	ROBERTO CARLOS Y ROCIO DURCAL SONY	SI PIENSAS, SI QUIERES
17	15	20	8	LISA LOPEZ DISCOS INTERNATIONAL/SONY	PARA QUE
18	11	9	17	PANDORA CAPITOL-EMI LATIN	◆ NO LASTIMES MAS
19	28	—	2	★★★ POWER TRACK ★★★ JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO
20	23	32	4	ANGELA CARRASCO CAPITOL-EMI LATIN	◆ SUSPIROS
21	16	15	10	EDNITA NAZARIO CAPITOL-EMI LATIN	MAS QUE UN AMIGO
22	27	27	5	INDUSTRIA DEL AMOR UNICO	ENAMORADO DE TUS OJOS
23	32	31	3	ALEX D'CASTRO TH-RODVEN	SOLO
24	19	18	9	LOURDES ROBLES SONY	◆ TODO ME HABLA DE TI
25	13	17	7	RICARDO MONTANER TH-RODVEN	◆ VAMOS PA' LA CONGA
26	34	—	2	JOSE MARIA NAPOLEON FONOVISA	AQUI ENTRE NOS
27	NEW ►	—	1	★★★ HOT SHOT DEBUT ★★★ LUIS ANGEL DISCOS INTERNATIONAL/SONY	SOLO PIENSO EN TI
28	33	—	2	LOS CAMINANTES LUNA	EL AMAR NO ES PECADO
29	22	13	17	JOSE LUIS RODRIGUEZ SONY	◆ ESA CHICA ME VACILA
30	NEW ►	—	1	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS
31	25	21	11	RUDY LA SCALA SONOTONE	ME CAMBIASTE LA VIDA
32	31	—	2	GLORIA TREVI ARIOLA	QUE VOY HACER SIN EL
33	26	14	21	LUIS MIGUEL WEA LATINA	◆ INVOLVIDABLE
34	30	29	5	MAZZ CAPITOL-EMI LATIN	DEMASIADO HERIDO
35	35	34	3	JOHNNY RIVERA RMM/SONY	TE REGALARE
36	29	25	15	WILFREDO VARGAS TH-RODVEN	AMOR CASUAL
37	24	28	13	GRUPO LIBERACION FONOVISA	COMO ME DUELE
38	NEW ►	—	1	NAOMI SONY	SI DE MI TE ALEJAS
39	NEW ►	—	1	LINDA RONSTADT ELEKTRA	PERFIDIA
40	40	33	3	GILBERTO SANTA ROSA DISCOS INTERNATIONAL/SONY	VINO TINTO

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1992, Billboard/BPI Communications.

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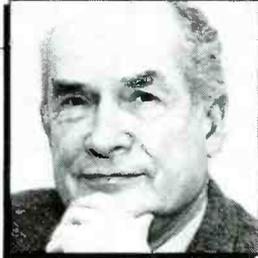
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Artists & Music

ARTISTS & MUSIC

Classical KEEPING SCORE



by Is Horowitz

THE BEAT GOES ON: When Sir Georg Solti relinquished his post as music director of the Chicago Symphony Orchestra last season he was not about to sit by idly and watch the musical scene. His date book seems just as crowded as ever, particularly in recording. If anything, he has broadened the scope of his activities.

Following the release last month of a Mozart Requiem with the Vienna Philharmonic Orchestra, he'll hit the stores this month with two new London CD packages; Strauss' "Frau ohne Schatten," again with the VPO and a roster of singers headed by Hildegard Behrens and Placido Domingo, along with the Shostakovich Symphony No. 10 with the Chicago.

But that's just a sampling of what's in store. In the can are the Bruckner Second and Eighth Symphonies recorded with the CSO, and a Debussy set with the Royal Concertgebouw performing "La mer," the Nocturnes, and "Prelude a l'apres-midi d'un faune." Add Stravinsky's "Rite of Spring" and Shostakovich's Symphony No. 1 to material already recorded with the Concertgebouw. And safely in the can are recordings of Haydn's Symphonies Nos. 97 and 98 with the London Philharmonic.

In May, Solti will record Haydn's "The Seasons" live with the CSO. Another live recording with the CSO in June, this time during a trip to Salzburg, will document a performance of the Berlioz "Symphonie fantastique," as well as works by Wagner and Liszt.

On the operatic front, a "Falstaff" recording is scheduled

in Berlin next March, with other Verdi projects said to be under discussion.

Solti turns 80 next fall and we can expect a major promotion by London to mark the event. Tucked in amid a heavy concert schedule here and abroad is a 1993 U.S. tour with the Vienna Philharmonic. Perhaps by then he will have added yet another Grammy to his streak of 30, more than any other recording artist, pop or classical.

PASSING NOTES: Irwin Katz, former VP of A&R for Sony Classical, is moving over to Moss Music Group as GM. Before his stint with CBS/Sony, the onetime trumpet player with the Cleveland Orchestra under George Szell was RCA Red Seal's director of marketing.

Myung-Whun Chung, music director of the Orchestre de la Bastille, in Paris, who makes his Deutsche Grammophon disc debut in May with works by Messiaen and Bizet, will follow up with Berlioz's "Symphonie fantastique" and Shostakovich's "Lady Macbeth of Mtsensk." Another DG project will have Anne-Sophie Mutter recording the Berg Violin Concerto this summer with James Levine and the Chicago Symphony.

Musical America magazine will seek to regain at least a modicum of its past tradition as a national magazine covering the live classical music scene this spring when it's revived as a "substantial insert" in American Record Guide. Most importantly, Shirley Fleming returns as editor of the section.

Larry Kraman, head of Newport Classic, claims strong initial retail response to his digital hymnal, a book-with-CD package containing texts, scores, and performances of 40 Protestant and Catholic hymns. Musical arrangements are by Newport's Anthony Newman, who performs on organ with the Chestnut Brass Company.

The Chicago Symphony Orchestra has produced a two-disc package of broadcast performances with its onetime music director Rafael Kubelik. The set is another in a series used by the CSO during annual fund-raisers.

Billboard®

FOR WEEK ENDING APRIL 11, 1992

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	THE BACH ALBUM DG 429737*	★★★ No. 1 ★★★ KATHLEEN BATTLE, ITZHAK PERLMAN 3 weeks at No. 1
2	3	5	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	2	81	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
4	5	7	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
5	4	9	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
6	24	3	ROSSINI HEROINES LONDON 436072*	CECILIA BARTOLI
7	6	45	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
8	11	5	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE
9	8	37	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
10	10	27	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
11	16	3	BARBER: THE LOVERS KOCH 3-7125-2H1*	CHICAGO SYMPHONY & CHORUS (SCHENCK)
12	15	5	POEME: FRENCH SHOWPIECES LONDON 433519-2*	BELL, ROYAL PHILHARMONIC (LITTON)
13	9	23	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CD08-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
14	7	33	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
15	12	13	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
16	13	23	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
17	NEW ▶		BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846*	AX, STERN, LAREDO, MA
18	14	27	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
19	22	3	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284*	WELSH NATIONAL OPERA (MACKERRAS)
20	NEW ▶		PISTON: SYMPHONY NO. 4 DELOS DEL 3106*	SEATTLE SYMPHONY (SCHWARZ)
21	23	23	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
22	17	21	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
23	18	101	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
24	NEW ▶		WAGNER: SIEGFRIED DG 429407-2*	GOLDBERG, BEHRENS, BATTLE (LEVINE)
25	NEW ▶		BARBER/PISTON/GRIFFES MERCURY 434307-2*	EASTMAN-ROCHESTER ORCHESTRA (HANSON)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	HUSH SONY MASTERWORKS SK 48177*	★★★ No. 1 ★★★ YO-YO MA/BOBBY MCFERRIN 5 weeks at No. 1
2	2	27	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
3	3	27	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	4	5	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
5	5	55	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
6	6	9	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
7	8	7	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278*	CINCINNATI POPS (KUNZEL)
8	7	27	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
9	9	17	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
10	NEW ▶		MUSIC FROM THE SCREENS POINT MUSIC 432966-2*	PHILIP GLASS, FODAY MUSA SUSO
11	10	9	WEILL: STREET SCENE LONDON 433371*	BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)
12	NEW ▶		DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
13	11	17	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
14	14	11	PROSPERO'S BOOKS LONDON 425224*	MICHAEL NYMAN BAND
15	13	19	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)

● 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.



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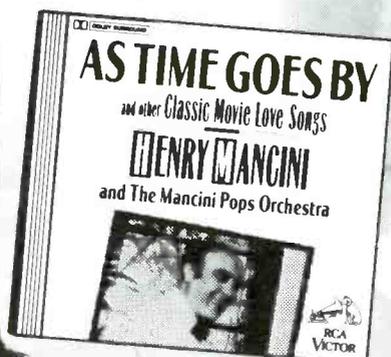
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Music Video

ARTISTS & MUSIC

David Naylor Puts His Focus On Expansion

BY MELINDA NEWMAN

LOS ANGELES—In a space that once housed Gene Kelly's dance studio, David Naylor plans his next steps.

At a time when many music video production companies are scaling back, David Naylor & Associates has just moved into a new office to accommodate its expansion into longform music videos and commercials.

For Naylor, it is a move back to his roots. He started as a free-lance commercial producer before forming No Pictures with Sharon Oreck, and then DNA four years ago.

Ironically, Naylor, who went into music video only because the people he was working with wanted to, now is somewhat reluctantly turning back to commercials. "It's a financial necessity these days to diversify," he says.

As part of the expansion, Naylor has taken on two new reps, Jeff Beasley, formerly with Spellbound, and Georgia Archer, previously with U.S. 95.

Although not actively looking, Naylor is also open to adding more directors. "Although I'm comfortable with the staff I have, I haven't closed the doors," he says. "With the breakup of several companies, a lot of directors are on the loose. A lot of them know I've grown and are interested. Some of them have a great track record, but I've got a lot of talented people here who aren't always working and I don't want a factory; I want to take care of the people here first."

Among the directors working through DNA are Rocky Schenck and Piers Plowden. Schenck has helmed such clips as "Superwoman" with Gladys Knight, Patti LaBelle, and Dionne Warwick; Martika's "Coloured Kisses," Joni Mitchell's "Night Ride Home," and Jellyfish's "That Is Why."

Plowden's credits include Susanna Hoffs' "My Side Of The Bed," the Bee Gees' "When He's Gone," and Dwight Yoakam's "It Only Hurts When I Cry." Additionally, he is in Belize shooting

"Forbidden Love" for new Warner/Reprise act Bronx Style Bob.

Other directors at the company include Julie Cypher (Melissa Etheridge), Gavin Bowden (Red Hot Chili Peppers), Katy Lynne (Escape Club), Ken Doty (Ice-T, West Coast Rap Allstars), Robin Katz (Eric Morena), and Jim Hershsleder (Lou Gramm, Williams Brothers).

The company has also signed designer Thierry Mugler, a favorite among acts including Deee-Lite.

In addition to DNA's in-house directors, Ralph Ziman (Ozzy Osbourne, Faith No More) also runs his projects through DNA, though he maintains his own company, Zinc.

Film director/producer Lili Zanut directed "Tears In Heaven" by Eric Clapton through DNA and may do other projects through the company.

Like many company heads, Naylor grooms his younger directors for the big time by having them tackle the lower-budget clips.

"I believe that a company needs to nurture new talent," he says. "It doesn't always work out as well as Rocky and Piers have. Some new directors get their shot and you realize that they aren't going to go above a certain level. Other times, they really grow as several of ours are doing."

"Almost everyone here has done low-budget videos, including some of the bigger directors," adds Naylor. "Rocky did all the effects on the new Cramps video in-camera when he was shooting and we got the crew for next to nothing, but you can't keep calling favors if there's no big payback."

And while no one can deny the lower budgets have allowed new directors willing to work for less the chance to break into the business, Naylor says if budgets keep declining the opposite effect may occur. "If experienced directors keep taking lower-budget videos, it may get to the point where new directors can't get in," he says.

However, Naylor has found an ad-

vantage to low budgets: "Sometimes, that means there are less people in the soup." And often, when the director can work unencumbered, the result is a better video. "We did a \$30,000 video for the War Babies and delivered a \$70,000-looking video rather than an underground-looking clip," he says. "It became a label priority."

However, penny-pinching labels can also work the production company so hard upfront that it feels worn out before it shoots the first shot. "For one band, we did 11 different budgets,"

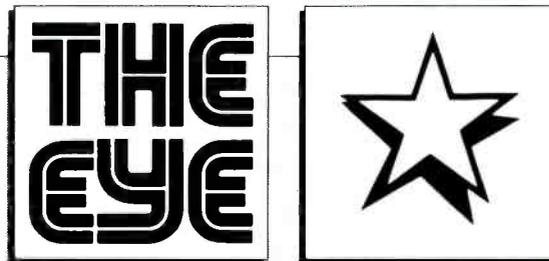
Naylor recalls. "You can bid things really tight, and you'll still make your 15%, but it's tough. Sometimes, we'll go into the project with the markup already pushed down, but the director really has to want to do the video."

And DNA has had to do its homework. "We've seen our location before we pitch the project," Naylor says. "We know the parameters before we sell it. We have to make sure we know what the video is going to cost so we aren't leading anyone down the garden path."

While many companies have collapsed because of the recession or because their British parent companies went bankrupt, Naylor feels he is on solid ground.

"This is a stable company owned by one person, me," he says. "I run it and always know where our cash flow is. The key is keeping the overhead down."

And, perhaps most important to survival, Naylor says, "We never do a job to pay for the last one. You can't be betting on the future in this business."



This week's column was written by Jim Bessman.

THE GUEST EYE was a guest at the Country Radio Seminar in Nashville, where wide-eyed Jimmie Dale Gilmore still couldn't fathom the impact of his video for "My Mind's Got A Mind Of Its Own."

"Now everywhere I go people recognize me," marveled the Elektra artist, adding, "In my world, that's a massive breakthrough."

This was at the "Video: Ally Or Enemy Of Country Radio" round-table, where Cleve Francis proclaimed himself "living proof that if it weren't for video, I would not exist musically." Indeed, had it not been for his indie video "Love Light," the D.C.-based cardiologist "would probably be working in the intensive care unit in Mt. Vernon Hospital." Now signed to Liberty, the video-genic artist could observe that video allows comparative unknowns like himself the chance to "hold my ground" alongside the superstars. "I've never met Garth Brooks, [but the music video medium] gives me the opportunity to be on his show, or have him open for my video."

Francis also reaffirmed the obvious in noting that "the video and the song are not the same thing." To us, at least, that means that even though we all salute video's impetus behind the likes of Francis and Gilmore, it's the song that comes first. Hence, we heartily sympathize with CMT's Bob Baker, forced again at the panel to defend the channel's controversial stance on not allowing "excessive dialog" in videos, i.e., Reba McEntire's "Is There Life Out There." We agree with Baker that asking programmers to play indulgent spoken-word bumpers speeds up viewer burn-and-zap, thus hurting channel and artist.

RCA RESEARCH: One thing about Reba, though. At least she can act. Even then, RCA honcho Jack Weston's focus groups much prefer seeing country artists just sing. "Those in the business of making videos might want to produce minimovies, but the belief that country fans want them is a fallacy," says Weston. "They don't want to see their favorite artists out of character or playing some part in a Shakespeare play. This format is very much real, and its successful artists are real people. And that's why the fans get into them—not because they can act, but because they're music artists."

We only wonder what they think of all the real actors who overwhelm so many country videos with what we think is a lot of fake emoting.

EX-NASHVILLIAN JOANNE GARDNER, meanwhile, is sick of seeing suitcases, "guys walking down the road," and the other Nashville video clichés. So you won't see any of these in the Acme Pictures

head's produced/directed "Lovin' All Night" clip for Rodney Crowell.

"We haven't heard from Rod in two years," says Gardner, who produced Crowell's last five videos. "The new record has different musicians and a different sound and energy. He looks great and feels great, and I'd like to think that he's having the time of his life, full of love and affection and having fun with his music."

Gardner's sepia-toned, grainy performance clip was largely shot in one take before a "Nashville Now" audience and presents a picture of Crowell that is indeed warm and fun-loving. "It's grown-up fun, with great crowd stuff that messes with the safety of what's expected," she says.

Incidentally, Gardner's daughter Jessica provided the typical teen bedroom setting for Ice-T's "There Goes The Neighborhood" vid.

LAST TIME WE TRIED to visit Sherman Halsey's Laboratory for the Entertainment Arts and Sciences, we somehow missed the turn and ended up at some hot-air balloon festival in mid-Tennessee. Our ability to follow directions has improved greatly, and when we finally pulled into The Halsey Company's complex, Wayne Newton was already there, overseeing completion of the Halsey-produced and -directed video "The Letter."

The classy letterbox clip combines Newton's lavish Vegas stage show (dig the laser cloud!) with archival Elvis Presley footage, seeing as how the song is Newton's tribute to his departed friend via an anguished "Help me, Lord" letter the lonely King scribbled and crumpled during his last Vegas stint. Newton recently acquired the missive at an auction, and recites it during the song.

"You see the stage Elvis performed on, the Hilton suite where he wrote the letter, and we even show the letter itself," says Newton, whose new Curb album, "Moods & Moments," is his 91st. "Let's just say no expense was spared—I wanted only the best for my first video."

That included use of the versatile Technocrane, says Halsey, who proudly toured us through his five-room, computerized 32-track audio recording studio—all synchronous to 10 Super-VHS cameras—and on-line/off-line video-editing facility. All of this can also be hooked up to Halsey's mobile film/video truck—a '47 Chevy truck hauling a customized Airstream trailer.

"It's got a '40s sci-fi look, but the equipment is all 2001," says Halsey. "We can go in and shoot a band with 10 cameras and 32 audio tracks, then come back and edit and remix. With the budget cuts for video production, we can deliver higher-quality product faster and for less money." Halsey is currently finishing two clips for Leon Russell in L.A.

THE CHRISTMAS COBBLER: Backstage at the Grand Ole Opry, Ramona Jones, whose "Country Christmas Memories" home-vid bio came out last year, reported that husband Grandpa Jones is readying his own "The Christmas Guest" longform. "He's dressed like a shoe cobbler waiting for Jesus to come," says Ramona of Grandpa's role in the Yuletide tale—which he will recite during an upcoming taping at The Museum of Appalachia in Norris, Tenn.

With Tyson Down, PPV Camp Seeks Music Champ

BY EARL PAIGE

LOS ANGELES—Concerts, especially those involving developing acts, may become more important in the pay-per-view television market now that the medium has lost top-grossing events featuring boxer Mike Tyson for at least three years.

Disappointment over the cancellation of the Tyson-Evander Holyfield fight because of Tyson's prison sentence and how music and sports co-exist amid changing dynamics were discussed during the sixth annual Paul Kagan Pay-Per-View Seminar, March 20 at the Beverly Hills Hotel here.

Not only are the nation's 1,200 cable operators apt to be more adventurous in replacing the Tyson fight's expected \$50 million payday and to welcome a wider range of music fare,

research shows more interest in PPV by a younger demographic.

New insights into PPV music fans show "absolutely no difference in buy rates" whether the price is \$7.95, \$9.95, \$14.95, "our regular-price \$19.95, or \$24.95," said Robert Meyrowitz, president of Thursday Night Concerts. Thursday Night Concerts, which debuted last October, presents a new concert featuring a midlevel act each month. The show repeats the subsequent three Thursdays of the month.

This eagerness for concert fare, tested at various price points over five months with eight types of music, means PPV is changing from a time when it was thought of only in terms of major events, Meyrowitz said.

In fact, PPV may be ideal for music like rap, "where the consumer may

(Continued on next page)

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

ACTORS Jason Priestley and Jennifer Connelly appear in the new MCA video "I Drove All Night," featuring the late Roy Orbison. The track is featured on the album "White Knuckle Scorin'," which was inspired by the Nintendo game Super Mario Bros. Satellite Films' Peter Care directed the shoot and Tima Surlmelioglu produced.

Interscope recording act the Storm linked with Original Video director Tobe Hooper to shoot its debut video, "Show Me The Way." Hooper, who's known for his work on "Texas Chainsaw Massacre" and "Poltergeist," created a storm environment for the clip, using wind, smoke, and special effects. Crescenzo Notarile directed photography. Randi Wilens was executive producer.

Priority rap act 415 challenges Americans to re-examine this country in the searing new video "Life-style As A Gangsta," directed by Underdog Films' Okuwah Garrett. Garrett shot footage for the clip on the streets of L.A. The conceptual video comes from the trio's "Nu Niggaz On The BloKKK" album and illustrates the cultivation of inner-city despair.

NEW YORK

BLACK & WHITE FILMS director Paris Barclay recently reeled

PPV CAMP SEEKS MUSIC CHAMP

(Continued from preceding page)

not want to go out and see it or know where to go, but has heard about it and is curious," Meyrowitz added.

It is tricky, however, to compare music with sports, and particularly boxing, said Gene Falk, VP of Showtime Networks, because while fewer than 50% of music-event viewers have guests over, that multiple viewership, he said, goes up to 80% for boxing.

A large factor holding back PPV event programming is the lack of any central network forcing program suppliers to "convince 1,200 cable operators" to go with something, said Meyrowitz.

"There is no center to PPV and it's hard to get an act, or a manager, or a record label to understand who they're working with and have a feel for," said Meyrowitz. He contrasted giant but costly concert bills like a Rolling Stones with slowly developing acts that allow PPV to present talent "at prices reasonable to everybody."

According to Meyrowitz, PPV has not found a music act that will do for music events what heavyweights did for boxing and Hulk Hogan did for wrestling.

Not even New Kids On The Block and the Judds, which he said were "exceptions" and did do well on PPV, were considered breakthrough acts.

In response to the suggestion that U2 might be a breakthrough PPV act, Meyrowitz said they would "want so much money that it's not economically feasible."

Mint Condition's "Forever In Your Eyes" video for Perspective/A&M. The clip follows the conceptual love story originated in the band's "Breakin' My Heart (Pretty Brown Eyes)" video, which Barclay also directed. "Forever In Your Eyes" tracks the budding romance between lead singer Stokley Williams and "video director" Marla Long. Joe DeSalvo directed photography and Richie Vetter produced.

Meanwhile, Black & White director Sam Martin shot the video for the new Rhonda Clark cover of Luther Ingram's "If Loving You Is Wrong (I Don't Want To Be Right)." Martin reeled Clark performing in front of a series of "living portraits." Vetter produced the shoot for Tabu/A&M. Bob Lechterman directed photography.

OTHER CITIES

PLANET PICTURES director Gerry Wenner lensed "Harley," the new Dan H. video for Warner Bros. Wenner directed photography on the shoot, reeling live performance and conceptual footage on location in Holland. John Hopgood produced.

Oil Factory director Sophie Muller recently wrapped production on six new Annie Lennox videos, which come from the artist's new solo album on Arista. Muller shot the clips on location in Venice and London.

AS OF APRIL 11, 1992

Billboard THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>The Nashville Network The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
BREAKTHROUGH Tori Amos, Silent All These Years	ADDS Bryan Adams, Thought I'd Died ... Prince, Money Don't Matter Tonight Gary Moore, Cold Day In Hell	ADDS Keith Sweat, Why Me Baby? The U.M.C.'s, One To Grow On The Boys, The Saga Continues	ADDS Joe Diffie, Ships That Don't Come In Billy Ray Cyrus, Achy Breaky Heart Chris LeDoux, Riding For A Fall Dennis Robbins, Home Sweet Home Confederate Railroad, She Took ...
EXCLUSIVE The Cure, High Def Leppard, Let's Get Rocked Nirvana, Come As You Are *Roy Orbison, I Drove All Night	FIVE STAR VIDEO Sophie B. Hawkins, Damn ...	HEAVY Patti LaBelle, Somebody Loves You Vanessa Williams, Save The Best ... Michael Jackson, Remember The Time Prince & The New Power Generation, Diamonds & Pearls TLC, Ain't Too Proud To Beg Atlantic Starr, Masterpiece Glenn Jones, Here I Go Again Chris Walker, Take Time Aaron Hall, Don't Be Afraid The Sounds Of Blackness, Testify Mint Condition, Breakin' My Heart BeBe & CeCe Winans, It's Okay Joe Public, Live And Learn Tevin Campbell, Goodbye Lisa Stansfield, All Woman Hammer, Do Not Pass Me By Black Sheep, The Choice Is Yours Brotherhood Creed, Helluva Tracie Spencer, Love Me En Vogue, My Lovin'	HEAVY Dwight Yoakam, It Only Hurts ... Suzy Bogguss, Outbound Plane Billy Dean, Only The Wind Steve Wariner, The Tips Of My Fingers Sammy Kershaw, Don't Go Near ... Little Texas, First Time For Everything Aaron Tippin, There Ain't ... Tanya Tucker, Some Kind Of Trouble Hank Williams, Jr., Hotel Whiskey Lee Roy Parnell, The Rock Clinton Gregory, Play, Ruby, Play Dan Seals, Mason Dixon Line Hal Ketchum, Past The Point Of Rescue Sawyer Brown, Some Girls Do Travis Tritt, Bible Belt Dolly Parton, Straight Talk Ricky Skaggs, Same Ol' Love Tracy Lawrence, Today's Lonely Fool Dixiana, Waitin' For ... McBride & The Ride, Sacred Ground Rodney Crowell, Lovin' All Night Wayne Newton, The Letter
BUZZ BIN Arrested Development, Tennessee Live, Pain Lies On The Riverside Social Distortion, Bad Luck Sugarcubes, Hit	ARTIST OF THE MONTH ZZ Top, Viva Las Vegas	HEAVY Atlantic Starr, Masterpiece Natalie Cole, The Very Thought Of You Little Village, She Runs Hot Lisa Stansfield, All Woman Kathy Troccoli, Everything Changes U2, One (Version II)	HEAVY Molly & The Heymakers, Mountain ... The Remingtons, I Could Love You Billy Burnette, Nothin' To Do ... Ronna Reeves, The More I Learn Cleve Francis, Love Light Jeff Irwin, My Heart Belongs To You Deanna Cox, Texas Sidestep Michelle Wright, Take It Like A Man Matthews, Wright & King, Power ... Martin Delray, Who, What ... Shenandoah, Rock My Baby Prairie Oyster, Will I Do ...
HEAVY Bryan Adams, Thought I'd Died ... Eric Clapton, Tears In Heaven *Hammer, This Is The Way To Roll Metallica, Nothing Else Matters Ozzy Osbourne, Mama, I'm ... Queen, Bohemian Rhapsody Queensryche, Anybody Listening? Red Hot Chili Peppers, Under ... Bruce Springsteen, Human Touch Tesla, What You Give U2, One (Version I & II) Ugly Kid Joe, Everything About You Van Halen, Right Now	GREATEST HITS Mariah Carey, Make It Happen Eric Clapton, Tears In Heaven Richard Marx, Hazard Queen, Bohemian Rhapsody Bonnie Raitt, Not The Only One Bruce Springsteen, Human Touch Vanessa Williams, Save The Best ...	WHAT'S NEW Tori Amos, Silent All These Years Joe Cocker, Feels Like Forever Cowboy Junkies, Southern Rain A. Franklin/MacDonald, Ever ... Kenny Loggins, The Real Thing John Mellencamp, Now More ... Dolly Parton, Straight Talk John Prine, The Picture Show Jon Secada, Just Another Day The Williams Brothers, Can't Cry ... Geoffrey Williams, It's Not ...	MEDIUM A. Franklin/MacDonald, Ever ... Jermaine Jackson, I Dream, I Dream Damian Dame, Gotta Learn My Rhythm Shabba Ranks, The Jam Ce Ce Peniston, We Got A Love Thang Jody Watley, I'm The One You Need Russ Irwin, My Heart Belongs To You Chaka Khan, Love You All My Lifetime Shanice, I'm Crying Mariah Carey, Make It Happen
STRESS Body Count, There Goes ... Mariah Carey, Make It Happen Joe Public, Live And Learn Kris Kross, Jump Richard Marx, Hazard John Mellencamp, Now More ... Matthew Sweet, Girlfriend	ACTIVE 2 Pac, Brenda's Got A Baby Black Sheep, The Choice Is Yours Concrete Blonde, Ghost Of A ... Cracker, Teen Angst Melissa Etheridge, Ain't It Heavy Michael Jackson, Remember The Time *James, Born Of Frustration King's X, Black Flag L.A. Guns, It's Over Now Mr. Big, Just Take My Heart *Right Said Fred, Don't Talk, Just Kiss *Soundgarden, Rusty Cage TLC, Ain't Too Proud To Beg	AMERICA'S NO. 1 VIDEO Luke, I Wanna Rock	MEDIUM A. Franklin/MacDonald, Ever ... Jermaine Jackson, I Dream, I Dream Damian Dame, Gotta Learn My Rhythm Shabba Ranks, The Jam Ce Ce Peniston, We Got A Love Thang Jody Watley, I'm The One You Need Russ Irwin, My Heart Belongs To You Chaka Khan, Love You All My Lifetime Shanice, I'm Crying Mariah Carey, Make It Happen
ON David Byrne, She's Mad The Lightning Seed, The Life Of Riley Little Village, She Runs Hot Sarah McLachlan, Into The Fire Pantera, Mouth For War *Pixies, Alec Eiffel Public Image, LTD, Covered *Skid Row, Quicksand Jesus *Spinal Tap, Bitch School Geoffrey Williams, It's Not ... *DENOTES ADDS	AMERICA'S NO. 1 VIDEO Luke, I Wanna Rock	PEOPLE-POWERED HEAVIES 2 Pac, Brenda's Got A Baby Cypress Hill, Hand On The Pump Das EFX, They Want EFX Jodeci, Stay Kris Kross, Jump MC Brains, Oochie Coochie Michael Jackson, Remember The Time Mint Condition, Breakin' My Heart Sir Mix-A-Lot, Baby Got Back TLC, Ain't Too Proud To Beg	HEAVY Aaron Tippin, There Ain't ... Billy Dean, Only The Wind Dwight Yoakam, It Only Hurts ... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In Little Texas, First Time For Everything Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near ... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool
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International

Music Vids Starting To Move In Germany

■ BY WOLFGANG SPAHR

HAMBURG—The five-year battle to excite German consumers about sell-through music videos may have turned in the industry's favor on a new price point.

The music business here admits it has been an uphill struggle to establish a market foothold. However, a number of companies are now reporting substantial sales increases, partly due to product by leading acts retailing for a midprice of \$18.50.

According to PolyGram Video GM Bernd Wiesner, the titles that have most captured the public imagination at midprice are hits compilations from established artists and live footage. He says his company's

music sell-through sales rose 58% last year compared with 1990.

Overall, PolyGram has about 200 music video titles, of which the best-sellers are from Pink Floyd, the Scorpions, INXS, and Jean-Michel Jarre.

At EMI Germany, where of 300 titles the top video act is Queen, product manager Katrin Garz has also noticed an improvement in the market. But, she contends, "A video's success does not depend so much on price; it's the content that counts."

AT MCEG Virgin Vision, the company reports a 44% growth in music video sales to a total of 1.8 million units. The company's target for this year is another 50% rise in sales. Virgin best-sellers are Depeche Mode, Sandra, Die Toten Hosen,

Enigma, Genesis, Gary Moore, Abba, the Bee Gees, OMD, and Keith Richards.

However, EastWest Records' head of video marketing, Ylva Neumann, states, "Our sales development in the past 12 months did not correspond with the optimistic expectations of the rest of the music industry. This is mainly due to the fact that in 1990 our revenues went up immensely but that was due to a few best-sellers only."

Stefan Michel, WEA Records' head of video, is more enthusiastic, describing the market trend as "very positive." His company gained gold awards last year for sales of titles from Madonna, Phil Collins, the Woodstock festival, and German star Marius Muller-Wes-

ternhagen. WEA's videos retail for between \$18.50 and \$25.

Michel notes, "Videos are bought as a kind of accompaniment, which means the consumers have already got other sound carriers of the artist."

Sony Music has had substantial success with videos from New Kids On The Block and Bruce Springsteen. Artist marketing director Thomas Mohl says that the key to effective presentation is to treat video as a fourth format and market it alongside CDs, cassettes, and vinyl.

According to Mohl, a top-selling video will sell 25,000 units. Good to very good sales range from 5,000 to 20,000 units.

Sony/Pace To Manage U.K.'s Keynes Bowl

■ BY JEFF CLARK-MEADS

LONDON—The management of Milton Keynes Bowl, one of the U.K.'s premier outdoor concert venues, has been taken over by a consortium consisting of Sony Music Entertainment U.K. and U.S. and The Pace Entertainment Corp.

The group, in which each partner has an equal share, has bought a five-year lease and is planning to install seating, a new stage, and other facilities in the man-made amphitheater.

Sources say the five-year management agreement will be extended to a 25-year lease and that Sony/Pace's total investment on the site will be up to \$16 million.

7 SHOWS A YEAR

The lease has been bought from the Milton Keynes Development Corp., the body set up to oversee the establishment of the Milton Keynes new town, which is being wound up. A statement from Sony says it is envisaged seven shows will be staged at the bowl each year, along with a number of community-based events.

Sony/Pace has pledged to pay 43 cents from every ticket sold for events at the bowl to Milton Keynes' Community Trust. In addition, an annual scholarship of \$8,600 will be awarded to a resident of Milton Keynes to study event management in the U.S.

Pace vice chairman Brian Becker says of the future for the bowl, "Our plans are to create a stage that is capable of presenting the entire range of the performing arts and to construct seating, food, beverage, and other amenities for the patrons which will be without parallel in terms of comfort and quality."

EXTENSION OF AGREEMENT

The link-up with Pace, the Texas-based producer and presenter of live entertainment, is an extension of Sony Music's 2-year-old agreement with the company in the U.S. There, they jointly operate amphitheaters and art centers. The Milton Keynes project is Pace's first venture outside the U.S.

Opened in 1979, Milton Keynes Bowl has hosted concerts by Queen, David Bowie, U2, the Police, Michael Jackson, and Bon Jovi. Its 60,000-capacity audience is accommodated on a flat, grassed area surrounded by grassy banks. Its central location attracts concertgoers from all over the U.K.

Bertelsmann Has Hottest Holiday Hand

■ BY ELLIE WEINERT

MUNICH—Bertelsmann was the most successful company in the German singles and albums charts over the important Christmas and New Year period.

In the quarter from Dec. 2 to Feb. 24, the company had 29.57% of all charted singles and 29.02% of albums action, according to figures collated by trade paper Der Musikmarkt.

Bertelsmann's singles success was comprised of 15.28% for BMG Ariola, 8.72% for Virgin, and 5.57% for MCA. MCA has been distributed by Bertelsmann since April and is listed for the first time after becoming a full-fledged company in Germany Jan. 1.

Runner-up in the singles category was PolyGram with a 21.48% showing, up 3.76% on the same period 12 months ago. Third-place EMI/Electrola (13.29%) lost ground. Most successful singles label was Virgin.

In the albums category, Bertelsmann's 29.02% was made up of 12.52% from BMG Ariola (Munich and Hamburg), 8.57% from Virgin, and a 7.93% debut from MCA.

Bertelsmann's share was up 7.58% on 12 months ago while all its nearest rivals lost ground. Second-place EMI/Electrola was down 1.92% at 17.64%; PolyGram lost 6.64% to end at 17.06%, and Warner Music's share fell by 4.65% to 16.10%.

Most successful albums label in the period was Columbia with 9.27% of the chart. Biggest albums were "We Can't Dance" by Genesis (Virgin), Queen's "Greatest Hits" (Parlophone), and Michael Jackson's "Dangerous" (Epic).

9 Aussie Acts To Appear At 'Wizards'

Angels, Conway, Price Among L.A. Showcase Selections

■ BY ADAM WHITE

LONDON—The nine Australian acts to appear at next month's "Wizards Of Oz" showcase concerts in Los Angeles (Billboard, March 14) have been selected. The choice has sparked some local controversy, with one act reportedly dropping out at the last minute.

Spanning Australian rock veterans as well as new talent, the nine acts are the Angels, Beatfish, Black Sorrows, Club Hoy, Deborah Conway, Kate Ceberano & the Ministry Of Fun, Pearls And Swine, Rick Price, and the Poor Boys. Label affiliations include major labels and independents alike. Mushroom Records and Sony Music each have three entries; as a publisher, Mushroom also has three.

The showcases are due to take place at The Palace theater in Hollywood May 10-15, with each act performing twice during the week to an invited audience of U.S. industry executives and local music fans.

The \$250,000 "Wizards" initiative is intended to help performers, labels, and publishers secure U.S. licensing arrangements, develop existing deals, build a North American profile, and, eventually, stimulate record sales. It is being organized by industry-funded, nonprofit trade unit Export Music Australia. U.S. co-sponsors are BMI and ASCAP.

Two of the nine acts are currently on the Australian charts: Conway, whose "String Of Pearls" is a top 30 album, and Price, whose "Not A Day Goes By" single is climbing the top 20. Ceberano and the Black Sorrows were part of an earlier EMA-organized "Australian Rock Showcase" in Europe in 1990.

Each act's label and publisher are contributing \$7,500 toward the cost of the showcases. The remainder of the financing is coming from industry associations, sponsorship, contributions from the government-backed Austrade organization, and other sources. Leading Australian entertainment law firm Tress Cocks

& Maddox is offering free legal advice to each act for showcase-related needs and has also arranged for Los Angeles law firms to make expertise available at no cost.

The choice of artists was handled by a panel of EMA board directors. The band Hunters & Collectors was to have been among the nine, but was withdrawn at the last minute, reportedly because its management was critical of other "Wizards" selections. The Poor Boys were the replacement act.

The longest-serving "Wizards" in the campaign are the Angels—this is the choice said to have sparked some of the industry criticism—who have been together for close to 20

years. They unsuccessfully tried to break the U.S. market in the '80s as Angel City, signed to CBS. Another veteran is the front man of the Black Sorrows, Joe Camilleri, known for past association with Jo Jo Zep & the Falcons.

The label/publishing affiliations of the showcase acts are as follows: Angels (Mushroom/EMI, Rondor), Beatfish (BMG/BMG), Black Sorrows (Sony/Rondor), Club Hoy (Regular/Mushroom), Conway (Mushroom/Mushroom), Ceberano (Regular/Regular), Pearls And Swine (Big Stars, Mushroom/Big, Mushroom), Price (Sony/Sony), and Poor Boys (Sony/EMI).

CD Spurs Sales Growth In Portugal But Units Decrease 8% From '90

■ BY FERNANDO TENENTE

LISBON—The Portuguese record industry logged total sales of \$46.92 million at trade value last year, up 26.76% on the 1990 figure. But unit sales were down 8% to 5.55 million.

The main reason for the sharp revenue upturn was the CD sector where 1991 sales soared to 2.1 million units, up 67.6% on the previous year, at a value of \$26.76 million, according to figures released this week by Associacao Fonografica Portuguesa, the national IFPI group.

Classical and domestic repertoire, listed separately by the AFP companies, had retail values of \$4.43 million and \$7.57 million, respectively. Sales of vinyl LPs were down 19.51% to 1.49 million units (worth \$10.72 million) and pre-recorded cassettes were down 26.87% to 1.9 million units (\$8.52 million). Singles slumped by 65% to 71.7% units, while music videos also showed a sales dip, to 29,716 units.

The market share breakdown shows joint-venture company EMI/Valentim de Carvalho holding on to the No. 1 spot with 25.39%, followed by PolyGram (25.22%), Sony Music (12.70%), Warner Music (12.68%), BMG (12.37%), Edisom (7.94%), and Edisco (1.79%).

Top-selling artists in Portugal last year were local singer Rui Veloso and Bryan Adams. Veloso's album "Mingos & Samurais" won seven platinum disc awards with sales in excess of 280,000 units and his "Auto Da Pimenta" went double-platinum. Adams earned three platinum album awards for "Waking Up The Neighbours."

Other recipients of platinum awards from AFP were Portuguese acts Marco Paulo, Trovante, GNR, and international acts Phil Collins, Tina Turner, Elton John, Madonna, Enigma, the Beach Boys, Dire Straits, Supertramp, Roger Waters, Juan Luis Guerra, Michael Jackson, Queen, Joanna, and Guns N' Roses.

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WARNER MUSIC
INTERNATIONAL

Sony France Bows Electronic Pub Unit

■ BY PHILIPPE CROCC

PARIS—A further stage in the development of Sony Music's diversification program here is signaled by the formation of Sony Electronic Publishing (SEPC), a separate division that will specialize in electronic books and video games.

SEPC will launch its first electronic books in conjunction with its sister hardware company, Sony France. The division will also develop video games compatible with Nintendo consoles. By the end of this year, SEPC will be marketing original video games on CD-ROM.

Says Henri de Bodinat, Sony Music Entertainment president, "SEPC represents the third ele-

ment of Sony's involvement in the culture/leisure market. Sony Music and Sony Pictures are, respectively, world leaders in recorded music and cinema/video. We are aiming at creating a flourishing electronic book market in France."

Meanwhile, Sony Music recently signed a distribution deal with Trema, a leading French independent label. Formerly distributed by EMI, Trema has a 2.5% share of the French record market and last year posted sales of 150 million francs (\$26.8 million).

Trema, 90% of whose catalog consists of French repertoire, will significantly augment Sony's substantial domestic roster, which includes Jean-Jacques Goldman.

Third-party labels currently account for 15% of Sony's sales, which last year totaled 1.3 billion francs (\$232 million), representing 20% of the French record market.

The Trema deal goes some way toward compensating the French Sony operation for the loss last year of two major video catalogs—Fox and GCR—which saw the Sony video division's market share slump 20%, to about 5%.

But to help offset the loss of major feature-film repertoire, Sony's video chief, Dominique Magret, is expanding activity in acquisition of plays from the French TV channels; signing of children's repertoire; airing comedy subjects; and airing music videoclips.

VTA Pact Gives U.K. Dealers Right To Rent Sega Games

■ BY PETER DEAN

LONDON—U.K. video dealers will be allowed to rent Sega video games software following a deal reached with the Video Trade Assn. For a license fee of 400 pounds sterling (\$690 at \$1.72 to the pound), an \$8.60 surcharge on each game, and compulsory membership (\$258) of the VTA trade body, any video dealer will now be allowed to rent Sega software.

This follows months of uncertainty over renting video games. Unlike the U.S., copyright laws in the U.K. give copyright holders the right to veto rental.

With an estimated 2,000-4,000 video dealers offsetting the decline in video rental by renting video games, the announcement has been warmly greeted by the trade—though there is concern that the stipulations are too restrictive.

Sega estimates that once the rental deal has been implemented, 2,000 video outlets will be renting games software, while the VTA estimates it will gain an additional 1,500 members as a result of the scheme, which it will also be policing.

Blockbuster Video, the U.K.'s largest chain, is not a VTA member and looks to be covered by a separate agreement with Sega.

Nick Alexander, Sega Europe's chief executive officer, says the green light was given to dealers renting software because research showed consumers want to "try before they buy." Video outlets also offer a dealer base that is complementary to games sales rather than directly competitive. He says, "Video outlets are in different locations, have longer opening hours and are dedicated software specialists. They

stock a wide variety of catalog which is not in a high street outlet."

He adds, "There are retailers who have stocked through hard times, who we'll need in the future, and we were also concerned that their business would be disrupted by rental. But what finally persuaded us was that we can control the stage of a game's life-cycle when it's rented."

"It may be that a game is for sale for three to six months and rental thereafter, but what this agreement does is give us complete flexibility over time. We can experiment with certain titles, for example, regarding the best time to rent or to see if rental hinders sales."

The U.K. games market is valued at some \$860 million, with software sales accounting for 35% of this figure. The market is dominated by Sega and Nintendo, who own 95% of the market. Sega claims to have just under 1.5 million hardware systems in place; Nintendo claims a base of just under a million NES machines and 600,000 Game Boys.

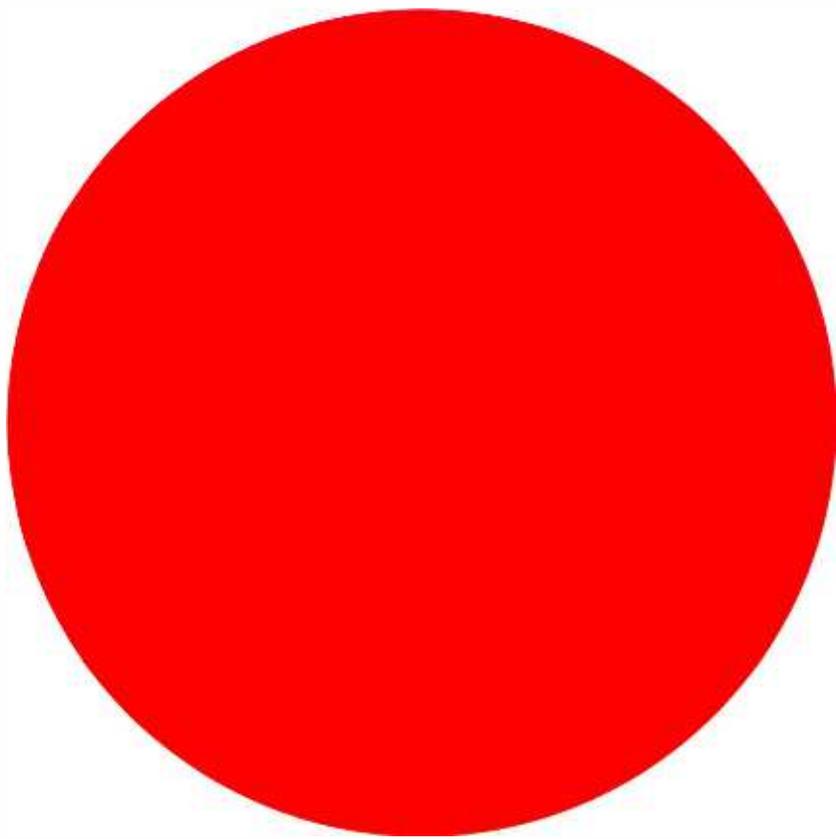
Both companies hope to at least double penetration this year, with sales of Nintendo's Super NES console (launched next month) projected at 650,000. Nintendo has no plans to allow rental of its software and is currently consulting with the Federation Against Software Theft on this matter.

Alexander says software rental announcements are expected in other West European territories where the video games market is now valued at \$5.16 billion retail.

The markets in order of size are France, U.K., Germany, and Spain. Sega has a current installed hardware base of 4.69 million machines and is predicting European sales this year of 6 million units.

JAPAN

A Billboard Spotlight



Japan has proven itself a world leader in the entertainment industry. Japanese artists are achieving overseas success, and Japanese labels are signing foreign talent. Billboard tells these stories, as well as uncovering what's behind the phenomenal growth of the cd single and expansion of the longform music video market. Japan's active developments have attracted worldwide attention, as will your ad message in Billboard's Spotlight on Japan.

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newsline...

BMG INTERNATIONAL is planning a Pacific Rim marketing campaign for Filipino group Smokey Mountain, following the teen quartet's success at the recent Tokyo Music Festival. Its current BMG album is "Paraiso."

POLYGRAM HAS concluded a deal to distribute Acclaim video games in the U.K., including such titles as "Terminator II," "Bart Simpson Vs. The World," "Spiderman II," and "Ferrari."

BENELUX INDEPENDENT Dureco is throwing a bash Friday (10) in Utrecht to celebrate its 40th anniversary. The firm continues to be active in talent development and licensed repertoire, and last October brought its total number of CD plants to four with the opening of a second factory in France.

SONY MUSIC ENTERTAINMENT (U.K.) has promoted Mark Tattersall to head of marketing for its newly formed licensed repertoire division (Billboard, Feb. 29). He was international marketing manager for the Columbia label.

THE U.K. government's Office of Fair Trading says it can find no evidence of CD price-fixing by the country's retailers. Officials came to the same conclusion about the U.K.'s record companies last year. However, the OFT says dealers have failed to pass on price reductions by the manufacturers.

TWO MEN already serving five-year jail sentences for forging British passports have been given new 12-month prison terms for audio piracy. A court in Lewes, England, decided the sentences should run concurrently.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

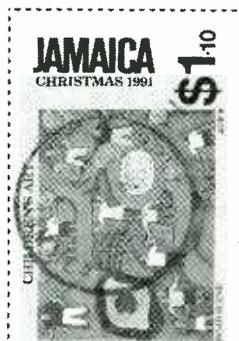
ITALY: Although Bob Marley once drew a bigger audience than the Pope, domestically produced reggae music has traditionally been relegated to the sidelines. That seems likely to change with the success of indie band



Pittura Fresca, a highly unusual group of Rasta-inspired musicians performing in the regional dialect of Veneto. The group's music stretches from roots reggae to ska and calypso, and its debut album, "Na Brutta Banda," on the Psycho label, has already sold in excess of 100,000 units. Lead vocalist and lyric writer Sir Oliver Skardy is backed by a nine-piece band that includes a brass section and a guitarist who pays more than passing respect to the technique of Jamaican reggae ace Junior Marvin. Among the nine songs on "Na Brutta Banda" are harsh attacks on the Mafia, racism, social indifference, and hard drugs. Yet despite tackling such serious issues, Pittura Fresca has developed a formidable reputation as a fun-loving live band, a key element in its current success. DAVID STANSFIELD

U.K.: Inspired by the success of last year's Lollapalooza Tour in the States, a British version of the alternative-rock package show took to the road last month. Dubbed the Roller Coaster Tour, and featuring the Jesus & Mary Chain, My Bloody Valentine, Blur, and Dinosaur Jr., it is an event that does not boast the variety of the Lollapalooza lineup. Instead, there is such a strong thematic cohesion—all four bands playing glum, textural rock at crazy volume levels while staring morosely at the floor (what we call "shoegazing")—that despite the promise of the show, the reality is a wearily unvaried four hours worth of entertainment. However, today's audiences seem to be on a different wavelength from those of the past, demanding either to be entertained by a lavish and outlandish spectacle or else lulled into a state of terminal, hypnotic gloom. Roller Coaster caters, at times magnificently, to the latter. D.S.

JAMAICA: The current fast mover is "Murder She Wrote," a song about a girl called Maxi with minor morals. The number features the voices of DJs Chakademus and Pliers, both well-known figures on the local dancehall circuit. Produced by Sly Dunbar and Lloyd "Gitsy" Willis, it features a new reggae rhythm, invented by Dunbar, called bam bam. Adapted from the song "Bam Bam," which was a hit several years ago, the bam bam rhythm is a pared-down dancehall beat: loose, fluid, very catchy, and in line with the current reggae tempo, which has accelerated noticeably in the last couple of years since the dancehall scene took over. In sharp contrast to traditional reggae, the bam bam rhythm uses no bass; the guitar carries the bass line accompanied only by drums. Stand by for a flood of bam bam tracks in the coming weeks. MAUREEN SHERIDAN



LEBANON: With his first solo release, "Elrai Elaam," on the Charade label, the singer Sami Hawat follows in the footsteps of his old colleague, the renowned Ziad Elrahbani, with a poignant satire on the injustices being suffered by the Lebanese people. Unlike Elrahbani, Hawat employs mainly Arabic instruments—oud (Arab lute), bouzouq, violin, tabla, riq, mazhar—but on two of the songs he uses keyboards to create new arrangements of songs composed and originally performed by the legendary Sayid Darwish. After a decade of singing Elrahbani's compositions, Hawat's decision to go it alone reflects his frustration at seeing the lion's share of the credit and publicity going to Elrahbani. MUHAMMAD HIJAZI

FRANCE: One of the most pleasing and emotional moments at this year's Victoires de la Musique (the French music awards) was the presentation of the award for best new female act to Jill Caplan. At the age of 25, she is a performer whose personality and infectious charm have helped to push her to the forefront of a new generation of singers. She has recorded two albums for Epic, both written, arranged, performed, and produced by renowned Belgian producer Jay Alanski—Caplan's former boyfriend. This perfect combination of talents has produced a new style of quality "French variety." The melodies are catchy, while the French lyrics express the despair and sadness of many a doomed love affair. Caplan's most recent album, "Charmeuse de Serpent" (The Snake Charmer), has already sold more than 200,000 copies. EMMANUEL LEGRAND

Cochrane Cleans Up At Juno Awards Adams, Dion, Dummies Also Score Honors

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award for best male vocalist, beating Adams for the third time. And this is a very sweet rain."

Later, after Cochrane shook up the crowd with a frenzied performance of "Life Is A Highway" and accepted the male vocalist of the year award, a camera caught a dejected, seated Adams; it was one of the night's more telling moments. "Bryan and I are real good friends," said a jubilant Cochrane in accepting the award. "I just wanted to get that off my chest."

Though Adams' much-publicized dispute with Cancon regulations was generally downplayed on the show (aside from quips by Moranis), it was a hot topic backstage.

After the show, Cochrane, talking to the media, countered Adams' viewpoint of Canadian music. "There's some incredible music being made in this country," he said. "Anyone who says Canadian music is mediocre can go to hell."

An unrepentant Adams retorted, "I have no regrets. I think I said the right thing. I don't believe we need [Cancon regulations] in Canada. Canadian music is strong enough and we don't need the Canadian government to tell people what to play."

"I didn't expect to win single of the year," said Cochrane, a few hours after the awards were presented. "That was a real surprise. I had actually voted for Bryan and thought he'd win. Bryan came back in my dressing room and congratulated me." Of his exuberant performance of "Life Is A Highway" in the telecast, Cochrane said, "Jim Cuddy [of Blue Rodeo] pissed me off. He told me not to go out there and be wimpy."

There were numerous upsets and surprises in this year's Junos, including newcomers Crash Test Dummies winning group of the year over veteran bands such as Rush, the Tragically Hip, Glass Tiger, and Blue Rodeo; and the remix of "Everyone's A Winner" by hard rock band Bootsauce winning as best dance record against discs by dance-oriented acts like Candi & the Backbeat, Love & Sas, Debbie Johnson, and Alanis. That factor is expected to fuel controversy in the dance community.

Among the acceptance highlights was newcomer Cassandra Vasik, who, after depositing her gum on the podium, accepted an award for country female vocalist; she beat out Anne Murray, Carroll Baker, Joan Kennedy, and Cindi Cain in the category. And newcomer Alanis made a tearful acceptance of the most promising female vocalist.

While there were strong performances by both Adams and Cochrane—as well as by the Crash Test Dummies, harpist Loreena McKennitt, and cellist Ofra Harnoy—the performance highlight of the evening was the Hall of Fame tribute honoring Canadian folk pioneers Ian & Sylvia, which included standout performances of their songs by the duo Kashtin and singers Jane Siberry, Neil Osborne of 54-40, Molly Johnson of Infidels, and Andy May of the Skydiggers, with backing by Blue Rodeo. "This has been longer in coming than



At this year's Juno Awards, Bryan Adams, above left, did it in the categories of entertainer and producer of the year. But it was local favorite singer/songwriter Tom Cochrane, above right, who did it best, notching honors for best male vocalist, album, single, and songwriter of the year. And in a surprise, newcomers Crash Test Dummies, in bottom photo, beat out veteran bands to claim the title of group of the year.

springtime in Alberta," said Ian Tyson on receiving the award. Asked backstage if the couple—divorced for over a decade and involved in separate careers—would consider touring together again, Sylvia Tyson quipped, "If the price was right." Here is a full list of Juno winners: Canadian entertainer: Bryan Adams (A&M) Album: "Mad Mad World" by Tom Cochrane (Capitol-EMI) Single: "Life Is A Highway" by Tom Cochrane (Capitol-EMI) Female vocalist: Celine Dion (Sony) Male vocalist: Tom Cochrane (Capitol-EMI) Group: Crash Test Dummies (BMG) Rap recording: "My Definition Of A Boombastic Jazz Style" by the Dream Warriors (Attic) Country male vocalist: George Fox (Warner Music) Country female vocalist: Cassandra Vasik (Sony) Country group or duo: Prairie Oyster (BMG) Most promising female vocalist: Alanis Most promising male vocalist: Keven Jordan (Sony) Most promising group: Infidels (I.R.S.) Songwriter: Tom Cochrane for "Life Is A Highway" and "No Regrets" (Capitol-EMI) Best dance recording: "Everyone's A Winner" (Chocolate Movement Mix) by Bootsauce (PolyGram) Best classical album—large ensemble or soloists with large ensemble accompaniment: "Debussy: Pelleas et Melisande" by Orchestre Symphonique de Montreal, Charles Dutoit conductor (PolyGram) Best classical album—solo or chamber ensemble: "Franz Liszt: Annees de Pelerinage" by Louis Lortie (Chandos) Best classical composition: "Concerto For Piano

and Chamber Orchestra—Michael Conway Baker" by Robert Silverman and CBC Vancouver Orchestra (CBC) Best roots & traditional album: "Saturday Night Blues" by Various Artists (Stony Plain); and "The Visit" by Loreena McKennitt (WEA). Producer: Bryan Adams and John "Mutt" Lange for "(Everything I Do) I Do It For You," "Can't Stop This Thing We Started," and "Waking Up The Neighbours." Best-selling Francophone album: "Sauvez Mon Ame" by Luc de Larochelliere (Trafic) Instrumental artist: Shadowy Men On A Shadowy Planet (Cargo) Hard rock album: "Roll The Bones" by Rush (Anthem) Best R&B/soul recording: "Call My Name" by Love & Sas (BMG) Best world beat recording: "The Gathering" by Various Artists (Attic) Best jazz album: "For The Moment" by Renee Rosnes (Blue Note); "In Transition" by Brian Dickinson (Unity); and "The Brass Is Back" by Rob McConnell and the Boss Brass (Concord Jazz). Recording engineer: Mike Fraser Best video: Phil Kates for "Into The Fire" by Sarah McLachlan Best album design: Hugh Syme for "Roll The Bones" by Rush Best children's album: "Vivaldi's ring of Mystery" by the Classical Kids; Susan Hammond, producer Foreign entertainer: Garth Brooks (Capitol-EMI) Best-selling album by a foreign artist: "To The Extreme" by Vanilla Ice (Capitol-EMI) Best-selling single by a foreign artist: "More Than Words" by Extreme (A&M) Hall of Fame: Ian & Sylvia The Walt Grealis Special Achievement Award: William Harold Moon.

HITS OF THE WORLD



EUROCHART HOT 100 3/28/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
2	4	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
3	3	YOU TEN SHARP COLUMBIA
4	7	STAY SHAKESPEAR'S SISTER LONDON
5	2	I LOVE YOUR SMILE SHANICE MOTOWN
6	5	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
7	NEW	FINALLY CECE PENISTON A&M
8	10	DON'T TALK, JUST KISS RIGHT SAID FRED TUG UP INTERCORD
9	9	DAS BOOT U96 POLYDOR
10	6	REMEMBER THE TIME MICHAEL JACKSON EPIC
1	1	ALBUMS
2	4	GENESIS WE CAN'T DANCE VIRGIN
3	2	SIMPLY RED STARS EASTWEST
4	3	QUEEN GREATEST HITS II PARLOPHONE
5	6	NIRVANA NEVERMIND DGC
6	5	GARY MOORE AFTER HOURS VIRGIN
7	8	MICHAEL JACKSON DANGEROUS EPIC
8	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
9	9	U2 ACHTUNG BABY ISLAND
10	10	MADNESS DIVINE MADNESS VIRGIN
		QUEEN QUEEN PARLOPHONE

AUSTRALIA (Australian Record Industry Assn.) 4/5/92

THIS WEEK	LAST WEEK	SINGLES
1	2	MARVELLOUS THE TWELFTH MAN EMI
2	1	SALTWATER JULIAN LENNON VIRGIN/EMI
3	3	DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM/POLYGRAM
4	4	ONE U2 ISLAND/POLYGRAM
5	NEW	HIGH THE CURE FASTWEST POLYDOR
6	10	GET READY FOR THIS 2 UNLIMITED FESTIVAL
7	NEW	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM
8	5	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI
9	7	I CAN'T DANCE GENESIS VIRGIN/EMI
10	NEW	WAY OUT WEST JAMES BLUNDELL & JAMES REYNÉ EMI
11	19	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
12	9	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
13	NEW	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
14	8	ROCKET MAN (I THINK IT'S GONNA BE A LONG, LONG TIME) KATE BUSH PHONOGRAM/POLYGRAM
15	12	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM
16	6	LOVE YOU RIGHT EUPHORIA EMI
17	14	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR
18	15	ALIVE PEARL JAM EPIC/SONY
19	11	JUSTIFIED & ANCIENT THE KLF f/TAMMY WYNETTE INTERCORD
20	NEW	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
1	1	ALBUMS
2	3	DIESEL HEFIDELITY CHRYSALIS/EMI
3	2	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
4	12	BABY ANIMALS BABY ANIMALS IMAGO/BMG
5	5	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
6	4	SOUNDTRACK THE COMMITMENTS MCA/BMG
7	6	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
8	9	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
9	7	QUEEN GREATEST HITS EMI
10	10	NIRVANA NEVERMIND GEFLEN/BMG
11	8	THE COMMITMENTS THE COMMITMENTS MCA/BMG
12	14	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
13	15	GENESIS WE CAN'T DANCE VIRGIN/EMI
14	11	QUEEN GREATEST HITS II EMI
15	16	JULIAN LENNON HELP YOURSELF VIRGIN/EMI
16	16	MICHAEL JACKSON DANGEROUS EPIC/SONY
17	13	BONNIE RAITT LUCK OF THE DRAW EMI
18	NEW	HARRY CONNICK JR. BLUE LIGHT, RED LIGHT COLUMBIA/SONY
19	NEW	CONCRETE BLONDE WALKING IN LONDON IRS/EMI
20	18	SIMPLY RED STARS EASTWEST WARNER
		BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR

GERMANY (Der Musikmarkt) 3/24/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	3	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP INTERCORD
3	2	I LOVE YOUR SMILE SHANICE MOTOWN
4	NEW	I WANNA BE A KENNEDY U96 POLYDOR
5	5	JUSTIFIED & ANCIENT THE KLF f/TAMMY WYNETTE INTERCORD
6	6	I CAN'T DANCE GENESIS VIRGIN
7	7	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
8	8	REMEMBER THE TIME MICHAEL JACKSON EPIC
9	4	HURZ!! HAPE KERKELING ARIOLA
10	NEW	AMERICA: WHAT TIME IS LOVE? THE KLF INTERCORD
11	9	YOU TEN SHARP COLUMBIA
12	10	OBSESSION ARMY OF LOVERS ULTRAPOP IDI AL
13	17	TO BE WITH YOU MR. BIG ATLANTIC
14	12	I'M WALKING ANTOINE "FATS" DOMINO EMI
15	11	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC

16	NEW	STAY SHAKESPEAR'S SISTER LONDON
17	NEW	I'M TOO SEXY RIGHT SAID FRED IDEAL
18	14	KRIEG WESTERNHAGEN WARNER BROS
19	13	HAIL HAIL ROCK 'N' ROLL GARLAND JEFFREYS RCA
20	15	FEEL SO HIGH DES'REE SONY SOHO SQUARE
1	1	ALBUMS
2	5	GENESIS WE CAN'T DANCE VIRGIN
3	2	GARY MOORE AFTER HOURS VIRGIN
4	2	QUEEN GREATEST HITS II PARLOPHONE
5	4	SIMPLY RED STARS EASTWEST
6	3	NIRVANA NEVERMIND GEFLEN
7	7	MICHAEL JACKSON DANGEROUS EPIC
8	NEW	QUEEN GREATEST HITS PARLOPHONE
9	11	GENESIS TURN IT ON AGAIN VIRGIN
10	9	SHANICE INNER CHILD MOTOWN
11	8	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
12	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
13	NEW	WESTERNHAGEN JAJA WARNER BROS
14	10	YANNI ROMANTIC MOMENTS BMG-ARIOLA
15	12	SANDRA CLOSE TO HEAVEN VIRGIN
16	NEW	ROXETTE JOYRIDE ELECTROLA
17	13	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
18	14	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
19	17	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
20	18	NICOLE AUGENBLICKE JURIFER
		SALT-N-PEPA HIGH ON THE HAPPY SIDE IRI/METRONOME

JAPAN (Music Labo) 3/30/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY
2	4	BRIDGE HOUNDDOG MMG
3	NEW	1090 THOUSAND DREAMS/LIFE TAKAHIRO MATSUMOTO BMG/VICTOR
4	NEW	KONYANO NAMIDAWA SAIKO THE CHECKERS PONY CANYON
5	NEW	KOKORONO KAGAMI SMAP VICTOR
6	3	PROMISED LOVE THE ALFEE PONY CANYON
7	5	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE
8	7	WOMAN KEIZO NAKANISHI PIONEER
9	2	CRAZY CLOUDS NOKKO SONY
10	NEW	ANATAGA TRUKARA KOKONI IRU AKANE ODA COLUMBIA
1	NEW	ALBUMS
		KOROSHINO SHIRABE BUCK-TICK VICTOR

2	NEW	TRINITY SHIZUKA KUDO PONY CANYON
3	NEW	K2 BEST SELLER KYOKO KOIZUMI VICTOR
4	3	AINO SEDAINO MAENI SHOGO HAMADA SONY
5	4	BRIDGE HOUNDDOG MMG
6	1	KOJI KIKKAWA TOO MUCH LOVE TOSHIBA/EMI
7	2	YASASHIKU NARITAI MARIKO NAGAI FUN HOUSE
8	NEW	KINSHONO DAISHARIN KINNIKU SHOJOTAI 10Y'S FACTORY
9	5	BIRTHDAY MIDORI KARASHIMA FUN HOUSE
10	8	MEZURASHIH JINSEI KAN POLYDOR

FRANCE (Nielsen/Europe 1) 3/28/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
2	3	YOU TEN SHARP COLUMBIA/SONY
3	2	JOU FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
4	6	SUZETTE DANY BRILLANT WFA
5	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
6	4	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
7	7	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
8	9	LA PROMESSE ROCH VOISINE GM/BMG
9	10	THE SHOW MUST GO ON QUEEN EMI
10	13	L'HOMME A LA MOTO FANNY EMI
11	19	1990 JEAN LOLEUP WFA
12	20	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
13	12	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY
14	8	UN DEUX TROIS JEAN-JACQUES GOLDMAN COLUMBIA/SONY
15	11	INDRA TEMPTATION CARRERE
16	NEW	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
17	17	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
18	NEW	J'VEUX DU SOLEIL AU PETIT BONHEUR POLYGRAM/POLYDOR
19	NEW	MYSTERIOUS WAYS U2 ISLAND/POLYDOR
20	16	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
1	3	ALBUMS
2	1	U2 ACHTUNG BABY ISLAND/POLYGRAM
3	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	11	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
5	5	FRANCOIS FELDMAN MAGIC BOULVARD PHONOGRAM/POLYGRAM
6	8	GENESIS WE CAN'T DANCE VIRGIN
		SOUNDTRACK DIRTY DANCING RCA/BMG

7	4	PATRICK BRUEL SI CE SOIR RCA/BMG
8	6	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
9	12	NIRVANA NEVERMIND GEFLEN/BMG
10	7	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
11	NEW	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
12	16	SIMPLY RED STARS EASTWEST
13	10	WILLIAM SELLER EN SOLITAIRE PHONOGRAM/POLYGRAM
14	13	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
15	14	LES INCONNUS BOULVERSIFIANT PPL/SONY
16	9	MYLENE FARMER L'AUTRE TOUJ/POLYDOR
17	18	RENAUD MARCHAND DE CAILLOUX VIRGIN
18	NEW	SANDRA CLOSE TO HEAVEN VIRGIN
19	NEW	JANE BIRKIN JE SUIS VENUE TE QUE JE M'EN VAIS POLYGRAM/PHONOGRAM
20	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR

SWEDEN (GLF) 4/1/92

THIS WEEK	LAST WEEK	SINGLES
1	5	TO BE WITH YOU MR. BIG ATLANTIC
2	1	STOCKHOLM ORUP METRONOME
3	3	SHAME SHAME SHAME IZABELLA VIRGIN
4	6	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
5	2	YOU TEN SHARP COLUMBIA
6	8	AMERICA: WHAT TIME IS LOVE? THE KLF MCA/SONY
7	NEW	HIMLEN RUNT HORNET LISA NILSSON DIESEL MUSIC
8	4	DON'T TALK, JUST KISS RIGHT SAID FRED TUG UP INTERCORD
9	NEW	TWILIGHT ZONE 2 UNLIMITED CNR
10	NEW	DAS BOOT U96 POLYDOR
1	NEW	ALBUMS
2	1	VARIOUS ARTISTS MORE POWER BALLADS EVA
3	4	GARY MOORE AFTER HOURS VIRGIN
4	3	HANNE BOEL MY KINDRED SPIRIT MEDLEY
5	NEW	EVA DAHLGREN EN BLEKT BLONDINS HJARTA RECORD STATION
6	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
7	2	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
8	NEW	NIRVANA NEVERMIND GEFLEN
9	5	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
10	6	QUEEN GREATEST HITS II EMI
		GENESIS WE CAN'T DANCE VIRGIN

NETHERLANDS (Stichting Nederlandse 40) 3/27/92

THIS WEEK	LAST WEEK	SINGLES
1	3	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
2	1	TWILIGHT ZONE 2 UNLIMITED BYT
3	2	GOODNIGHT GIRL WET WET WET LONDON
4	7	WE GOT A LOVE THING CECE PENISTON A&M
5	9	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
6	4	DON'T TALK, JUST KISS RIGHT SAID FRED TUG UP INTERCORD
7	NEW	AMERICA: WHAT TIME IS LOVE THE KLF INDISC
8	5	I CAN'T DANCE GENESIS VIRGIN
9	NEW	KAPLAARZEN DINGETJE POLYDOR
10	6	WHEN YOU TELL ME THAT YOU LOVE ME DIANA ROSS EMI
1	1	ALBUMS
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	4	VARIOUS ARTISTS GREATEST HITS '92 DL 1 MAGNUM
4	7	SIMPLY RED STARS EASTWEST
5	10	GARY MOORE AFTER HOURS VIRGIN
6	3	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
7	5	VARIOUS ARTISTS HOUSE PARTY II ARCADE
8	NEW	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
9	NEW	FOREIGNER THE VERY BEST OF... ATLANTIC
10	NEW	VARIOUS ARTISTS MOVE THE HOUSE 3 EVA
		ROBERT LONG VOOR MIJN VRIENDEN EMI

CANADA (The Record) 3/23/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUSTIFIED AND ANCIENT THE KLF RCA/BMG
2	2	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
3	5	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
4	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
5	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
6	6	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
7	9	I CAN'T DANCE GENESIS ATLANTIC/WEA
8	NEW	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA/SONY
9	7	PRIDE (IN THE NAME OF LOVE) COLE & CLIVILLES COLUMBIA/SONY
10	NEW	GOOD FOR ME AMY GRANT A&M/A&M
1	1	ALBUMS
2	2	NIRVANA NEVERMIND DGC/DGC
3	3	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
4	3	U2 ACHTUNG BABY ISLAND/A&M
5	4	MR. BIG LEAN INTO IT ATLANTIC/WEA
6	7	GENESIS WE CAN'T DANCE ATLANTIC/WEA
7	5	SOUNDTRACK WAYNE'S WORLD REPRISÉ/WEA
8	8	RIGHT SAID FRED UP VIRGIN/A&M
9	NEW	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
10	9	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
		METALLICA METALLICA ELEKTRA/WEA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	STAY SHAKESPEAR'S SISTER LONDON
2	6	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
3	3	TO BE WITH YOU MR. BIG ATLANTIC
4	4	DEEPLY DIPPY RIGHT SAID FRED TUG UP INTERCORD
5	2	FINALLY CECE PENISTON A&M
6	9	WHY ANNIE LENNOX RCA
7	5	TEARS IN HEAVEN ERIC CLAPTON REPRISÉ
8	12	BREATH OF LIFE ERASURE MUTE
9	NEW	JOY SOUL II SOUL TEN
10	7	I LOVE YOUR SMILE SHANICE MOTOWN
11	36	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
12	NEW	(I WANT TO BE) ELECTED MR. BEAN & SMEAR CAMPAIGN f/BRUCE DICKINSON LONDON
13	10	WEATHER WITH YOU CROWDED HOUSE CAPITOL
14	16	DO NOT PASS ME BY HAMMER f/TRAMAINÉ HAWKINS/TRINA JOHNSON CAPITOL
15	13	MY GIRL THE TEMPTATIONS EPIC
16	17	TIME TO MAKE YOU MINE LISA STANSFIELD ARISTA
17	NEW	CHAINSAW CHARLIE (MURDERS IN THE NEW MORGUE) WASP PARLOPHONE
18	8	HIGH THE CURE FICTION
19	31	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. PAISLEY PARK
20	15	SWEET HARMONY (EP) LIQUID WEA
21	26	CHURCH OF YOUR HEART ROXETTE EMI
22	29	TAKE MY ADVICE KYM SIMS ATCO B
23	23	EXPRESSION SALT-N-PEPA IRI
24	20	SLASH 'N' BURN MANIC STREET PREACHERS COLUMBIA
25	NEW	FREE YOUR BODY/INJECTED WITH A POISON PRAGA KHAN f/JADE 4 U PROFILE
26	NEW	MAKE IT WITH YOU THE PASADENAS COLUMBIA
27	11	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
28	NEW	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
29	NEW	HALLELUJAH '92 INNER CITY TEN
30	14	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
31	19	MORE THAN LOVE WET WET WET PRECIOUS
32	40	YOU TEN SHARP COLUMBIA
33	30	DON'T LOSE THE MAGIC SHAWN CHRISTOPHER ARISTA
34	NEW	TOO GOOD TO BE TRUE TOM PETTY & THE HEARTBREAKERS MCA
35	18	RAVE GENERATOR TOXIC TWO PWL INTERNATIONAL
36	28	THE LIFE OF RILEY THE LIGHTNING SEEDS VIRGIN
37	NEW	RING THE BELLS JAMES FONTANA
38	21	A DEEPER LOVE CLIVILLES & COLE COLUMBIA
39	25	WINTER TORI AMOS EASTWEST
40	NEW	WASTED IN AMERICA LOVE/HATE COLUMBIA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
3	3	RIGHT SAID FRED UP TUG
4	4	SIMPLY RED STARS EASTWEST
5	1	MADNESS DIVINE MADNESS VIRGIN
6	2	TEARS FOR FEARS TEARS ROLL DOWN (THE HITS 1981-1992) FONTANA
7	8	LISA STANSFIELD REAL LOVE ARISTA
8	7	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
9	9	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FLYING/POLYGRAM
10	12	TINA TURNER SIMPLY THE BEST CAPITOL
11	6	CROWDED HOUSE WOODFACE CAPITOL
12	NEW	ROBERT PALMER ADDICTIONS VOLUME 2 ISLAND
13	11	BRYAN ADAMS WAKING UP THE ... A&M
14	NEW	THE JESUS AND MARY CHAIN HONEY'S DEAD BLANCO Y NEGRO
15	14	ELVIS PRESLEY FROM THE HEART/HIS GREATEST LOVE SONGS RCA
16	37	JOSEF LOCKE HEAR MY SONG EMI
17	10	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
18	33	BARRINGTON PHELOUNG INSPECTOR MORSE VOL 2 VIRGIN TELEVISION
19	5	GARY MOORE AFTER HOURS VIRGIN
20	NEW	ROZALLA EVERYBODY'S FREE PULSE 8
21	NEW	THE CHARLATANS BETWEEN 10TH AND 11TH SITUATION TWO
22	39	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA
23	13	NIRVANA NEVERMIND DGC
24	15	CURTIS STIGERS CURTIS STIGERS ARISTA
25	16	U2 ACHTUNG BABY ISLAND
26	NEW	BOB MARLEY & THE WAILERS LEGEND TUFF GONG
27	22	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
28	20	GENESIS WE CAN'T DANCE VIRGIN
29	17	JAMES SEVEN FONTANA
30		

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► CELINE DION

PRODUCERS: Walter Afanaseff, Humberto Gatica; Guy Roche, Ric Wake
Epic 52473

French-Canadian singer who made a big splash last year returns with her second English-language release brimming with confidence. In addition to Oscar-winning "Beauty & The Beast" duet with Peabo Bryson, set is heavy on lush, dramatic ballads such as "Water From The Moon," "Show Some Emotion," and upcoming single, "If You Asked Me To" (previously recorded by Patti LaBelle). The remainder are beat-laden pop tunes such as "Love Can Move Mountains" and "Did You Give Enough Love."

★ LYLE LOVETT

Joshua Judges Ruth

PRODUCERS: George Massenburg, Billy Williams, & Lyle Lovett
Curb/MCA 10475

Though not as wonderfully diverse as "Lyle Lovett & His Large Band," Lovett's latest is still full of beautifully crafted songs that require the listener's complete attention to catch all of Lovett's clever word play (as witnessed by the album title, taken from three consecutive books of the Bible) and the truths and pain often hidden within. Musically, Lovett switches with ease from the bluesy, cautionary "You've Been So Good Up To Now" and "All My Love Is Gone" to the jazzy "She Makes Me Feel Good" and points in between. On "Flyswatter/Ice Water Blues" Lovett sounds remarkably like Jackson Browne. Should play big with smart alternative outlets and adventurous AC stations.

★ PETER CASE

Six-Pack Of Love

PRODUCERS: Mitchell Froom & Peter Case
Geffen 24466

After two folk-inflected solo albums, ex-Plimsoul Case recharges his creative batteries with a rock-oriented collection of superior songs. Singer/songwriter is ably abetted by a band that includes guitarist Michael Den Elzen, bassist Bruce Thomas, drummer Gary Mallaber, producer Froom, and frequent conspirator Steven Soles. Top-notch, tuneful tracks with modern rock and even pop appeal include "Vanishing Act," "Dream About You," "Last Time I Looked," and "Beyond The Blues."

★ THE ELLEN JAMES SOCIETY

Reluctantly We

PRODUCERS: George Pappas, Chris McGuire, Cooper Seay
Daemon 5054

Stellar sophomore effort by Atlanta-based band reveals a far more mature and streamlined modern-rock sound. Although the lyrical content of the songs continues to probe the darker—and often depressed—side of life, the musical arrangements are tighter, brighter, and more conducive to radio play. Chris McGuire's unique and expressive voice adds dimension to gems like "Say Goodbye" and "Favorite Son." A smart single choice would be the lively "Proper Rocker," which is offset by brassy horns and snaky guitars.

JAH WOBBLE'S INVADERS OF THE HEART

Rising Above Bedlam

PRODUCERS: Invaders Of The Heart
Oval/Atlantic 82386

Former Public Image Ltd. bassist Wobble and his two playmates concoct an intriguing sound based on Middle-Eastern rhythms and Western pop sensibilities. First single, "Visions Of You," which features Sinead O'Connor on vocals, is

causing a stir at modern rock, as should fairly straight-ahead "Ungodly Kingdom." Other cuts, if not radio ready, are still listener friendly, such as the international dance hit "Bomba" and "Soledad."

DR. RAIN

... And The Knife Ran Away With The Spoon

PRODUCER: Zeus B. Held
Imago 21003

New Imago act's knack for catchy melodies should win it a home at rock outlets. While the band doesn't reinvent the rock wheel, the songs are uniformly well-delivered. Best cuts are the energetic modern rocker "Go For Your Gun," straight-ahead "Turn Your Head Around," and first single, the driving, punk-inflected "What's Your Name" (which would actually sound great by Joan Jett).

GHOST OF AN AMERICAN AIRMAN

Life Under Giants

PRODUCER: Mark Opitz
Hollywood 61283

Sententious band name is cover for a U.K. four-piece that features solidly constructed tunes and a lead vocalist whose forceful performances call up memories of the early Paul "Bono" Hewson. Yet this isn't just a U2 derivation: "When The Whistle Blows," "Honeychild," and Jack Kerouac elegy/homage "Walking Jack" all have enough pizzazz and intelligence to nudge into modern rock and album rock formats.

LINDA EDER

The Scarlet Pimpernel

PRODUCERS: Frank Wildhorn & Karl Richardson
Broadway Angel 54397

This is the first in an unusual series of "pre-cast" albums resulting from a deal with writer Frank Wildhorn, who wrote the music with lyrics by Nan Knighton. Set for a Broadway debut next year, the musical is in the expansive mode of "Les Miserables" or "Phantom Of The Opera." Highlights include a radio-ready duet between Eder and none other than Peabo Bryson called "You Are My Home."

EILEEN FARRELL

It's Over

PRODUCER: J. Tambllyn Henderson Jr.
Reference Recordings 46CD

Happy shades of the '50s as the opera-singer-turned-pop-stylist sings 12 songs with a common theme of lost love against a lovely backdrop provided by another great voice of the '50s, Robert Farnon. The songs themselves are uncommon, among them "How About Me?," "By Myself," and "Easy To Remember." Made in the U.K. last year, it's all timeless pop work.

R & B

► ALYSON WILLIAMS

PRODUCERS: Al B. Sure! & Kevin Deane; Daryl Simmons & Kayo; Vincent Bell & Alvin Moody
OBR/Columbia 45417

Sure-throated singer's latest contains luscious, soulful ballads, such as "Here Comes The Rain"; "So Special," a duet with Jeff Redd; and first hit, sleek yet sassy "Can't Have My Man." Just when things start to get a little too calm, she turns up the volume with snazzy "Just The Way I Like It." Despite various producers, Williams' sultry voice holds it all together in a cohesive, pleasing way.

JAZZ

► STEVE COLEMAN

Rhythm In Mind

PRODUCER: Steve Coleman
Novus 63125

Five Elements leader/composer/altoist Coleman proves that he's not exclusively into avant-funk with this (mostly) traditional-sounding octet, graced by the musical gifts of Kenny Wheeler, Kevin

Eubanks, Tommy Flanagan, Dave Holland, and Ed Blackwell. Best of a surprising set include Holland's rollicking stomp "Pass It On," Thad Jones' masterfully swinging themes "Slipped Again" and "Zec," as well as lovely down-tempo tracks such as Coleman's "Sweet Dawn" or Eubanks' slow, reflective "Afterthoughts." Fans should note that Coleman still gets slightly "out there" on such originals as the angular "Left Of Center" and slightly warped "Vet's Blues."

NEW AGE

► OTTMAR LIEBERT + LUNA NEGRA

Solo Para Ti

PRODUCER: Ottmar Liebert
Epic 47848

With two albums still in the top 10 on the New Age Albums chart, Liebert releases his first album for Epic. The classical guitarist, playing with a percussionist and bassist, weaves through flamenco, salsa, and other musics with a light pop touch. "Deep In Your Heart," with vocals by Joey Bradley, could get some adult alternative play. Other saucy tunes like "Danza Viva (My Heart Grows Wings)" have a world music tone. Among the top of the tasty tunes here is "Arrow Without Destination," a guitar feast also featuring Carlos Santana.

MARS LASAR

Olympus

PRODUCER: Mars Lasar
Real Music 0011

Composer/synthesist/keyboardist whose tunes were used during the 1992 Winter Olympics broadcasts releases a 13-tune set of atmospheric songs including cascading "Flight Of The Phoenix," jangly "Gypsy Legend," and soaring, pulsating "Victory." Also noteworthy is "Awakenings," inspired

VITAL REISSUES

FATS WALLER

Fats And His Buddies

REISSUE PRODUCER: Orrin Keepnews
Bluebird/BMG 61005

Charting the composer/performer's surplus of talent in 1927-29, this release includes three different bands featuring such notables as Gene Krupa, Eddie Condon, Jack Teagarden, Red Allen, and recently re-appreciated pianist James P. Johnson (whose performance on "Willow Tree" is dazzling). Playing pipe organ on some tunes, Waller is outstanding on the lyrical "Persian Rug," and a swinging version of Rodgers & Hart's "Thou Swell," as well as enchanting instrumentals "Sippi" and "Won't You Get Off It Please." Best vocals include "I Need Someone Like You," "Lookin' Good But Feelin' Bad," and "Red Hot Dan," the last of which features Fats' own bleating scat.

DESMOND DEKKER

Rockin' Steady: The Best Of Desmond Dekker

COMPILATION PRODUCER: Harry Young
Rhino 70271

Dekker, a pioneering force in Jamaican ska, rock steady, and reggae during the '60s, is heard to superb advantage on this 20-track reissue of long-unavailable material. The Leslie Kong-produced numbers here show why Dekker became reggae's first international star; cuts here include his mammoth worldwide smash "Israelites," the classic "Harder They Come" soundtrack hit "007 (Shanty Town)," its sequel "Rude Boy Train," and a sweet cover of Jimmy Cliff's "You Can Get It If You Really Want." Crucial listening for reggae fans.

by the Robert DeNiro/Robin Williams movie.

WORLD MUSIC

► MARTA SEBESTYEN

Apocrypha

PRODUCERS: Szabolcs Szorenyi; Karoly Cserepes & Ibolya Toth
Hannibal/Rykodisc 1368

Hungarian vocalist—best known as the singer for Hungarian combo Muzsikás—joins with producer Cserepes for this compilation of newly arranged traditional music, drawn from three '80s European releases. Backed by a lovely, ear-catching combination of synthesizers and folk instruments, Sebestyen's vocals are naive yet incandescent, and should appeal to fans of the Bulgarian Voices or Mouth Music. Highlights include "Tavaszi Tavasz," "Zugadoz Az Erdo," "Andras," and Christmas folk carol "Betlehem, Bethlehem."

COUNTRY

CHET ATKINS/JERRY REED

Sneakin' Around

PRODUCERS: Chet Atkins, Darryl Dybka, Jerry Reed
Columbia 47873

For those who appreciate the sound of good guitar music or those who simply enjoy being entertained, Atkins and Reed accommodate both. The record, mostly instrumentals—although Atkins and Reed sing on a couple and Suzy Bogguss, Gary Chapman, Amy Grant, and Vicki Hampton add doo-wops to "Nifty Fifties"—includes the standard "Summertime," as well as the charming Reed-penned "First Born."

BILLY JOE ROYAL

PRODUCER: Rick Hall
Atlantic 82327

Royal, sounding more country than ever, soulfully delivers 10 cuts with remakes to spare—including the Grayson Hugh hit "Talk It Over," Brenda Lee's "I'm Sorry," Willie Nelson's "Funny How Time Slips Away," and Randy VanWarmer's "Just When I Needed You Most." Also eager to be heard are "Familiar Pain," "She's Everything I Wanted You To Be," and "Look Me Up On Your Way Down."

CLASSICAL

SCHUBERT: VIOLIN SONATA IN A; FANTASIE IN C; RONDO

IN B MINOR

Gidon Kremer, Valery Afanassiev

Deutsche Grammophon 431 654

An album that will confound some of Kremer's most ardent fans, who have found many of his earlier disc performances among the most perceptive in the catalog. Slow tempos here often seem twisted out of shape rhythmically, full of rubato excesses. Given the violinist's stature as an interpreter, his readings cannot be dismissed out of hand. Some listeners may even find a hidden musical rationale that will elude most others. A strange and provocative album.

RACHMANINOFF: PIANO CONCERTOS

NOS. 2 & 3

Yefim Bronfman, The Philharmonia, Salonen

Sony Classical 47183

The catalog is hardly lacking in marketable versions of these two hardy potboilers, but rarely are they coupled on a single CD. At a playing time of 77 minutes, that alone would give this entry a boost. But there's much more to attract the discerning. Bronfman is a performer of rare achievement, naturally musical and able to meet technical challenges with thrilling ease. Good sound.

NEW & NOTEWORTHY

WYNONNA JUDD

Wynonna

PRODUCER: Tony Brown
MCA/Curb 10529

If there were any doubts about Wynonna Judd's artistic brilliance as a soloist, this collection should settle them forever. She is, by turns, a balladeer, a blues moaner, a gospel proclaimer, and all the emotional niches in between. Departure from longtime Judds producer Brent Maher works out fine; Brown's production is tight and attentive to the lyrical messages. Best cuts: "I Saw The Light," "It's Never Easy To Say Goodbye," and "My Strongest Weakness." First single, "She Is His Only Need," continues to soar.

SOPHIE B. HAWKINS

Tongues & Tails

PRODUCERS: Rick Chertoff, Ralph Schuckett
Columbia 46797

Though prerelease push behind debut by New York-bred newcomer has bordered on overzealous, Hawkins reveals a unique voice and charisma that's well worth the attention. Set distinguishes itself from the femme-fronted confessional genre by contrasting sensitive lyrics with insinuating pop grooves, '70s soul stylings, and African-tribal percussion. First single, "Damn I Wish I Was Your Lover," shows signs of becoming a deserved multiformat smash. Other fine moments include the cathartic rocker "Carry Me," infectious "Saviour Child," and "California Here I Come."

BODY COUNT

PRODUCERS: Ice-T & Ernie C.
Sire/Warner Bros. 26878

Ice-T's thrash band, introduced last year on the Lollapalooza tour and on the rapper's "O.G." album, burns loud and hard on first full-length fly-by. Two-

guitar assault of Ernie C. and D-Roc is extremely effective, while Ice-T makes the transition from rap to metal rage with no loss of power. Full-frontal assault of "There Goes The Neighborhood" kicks things off in high style; other scorched-earth cuts like "Cop Killer" and "KKK Bitch" are radio-resistant, but street buzz will move huge numbers nonetheless.

MASS ORDER

Maybe One Day

PRODUCERS: The Basement Boys
Columbia 48777

Charismatic Baltimore male duo bows with a highly potent set of R&B-anchored house jams. First single, "Lift Every Voice (Take Me Away)," is already a popular dance anthem that was one of the most heavily bootlegged 12-inch singles of 1991. Clubsters will likely be among the act's most ardent fans, although several cuts, including the rousing, pop-splashed "Let's Get Happy" and the romantic, Vandross-style ballad "I Wanna Be Your Love," have the juice to lure urban programmers.

KRIS KROSS

Totally Krossed Out

PRODUCER: Jermaine Dupri
Ruffhouse/Columbia 48710

Precocious adolescent rap act is already zooming up the charts with "Jump," and it's easy to see why. The range of the raps and delivery belie the duo members' young ages, although it's hard to foretell if they have what it takes to continue past puberty. Even if their music doesn't catch on beyond a song or two, they've already started a trend of wearing clothes backward. That should count for something.

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.

HMV Extends Japanese Presence Opens New Tokyo Site, Plans Superstore

BY STEVE McCLURE

TOKYO—British music retailer HMV has opened its fourth store in Japan—a small outlet in Tokyo's youth-oriented Harajuku district—while proceeding with plans to debut the country's largest record outlet in June. The latter will be an 18,000-square-foot site in the Ikebukuro district of the capital.

HMV's fourth outlet here was opened March 14. It has 2,500 square feet in the basement of the La Foret Building, owned by one of Tokyo's biggest real estate concerns, Mori Building Co.

The store's inventory mix is 70%

foreign product—of which imports account for about 80%—and 30% Japanese repertoire. It also features a street-level, glassed-in DJ booth, a first for HMV anywhere in the world, which the company hopes will become a well-known part of Harajuku's bustling street scene.

"We've been looking at Harajuku for about two years," says HMV Japan president Chris Walker. Because of the area's popularity among teenagers, the chain thought Japanese product would sell heavily, says Walker, but so far foreign product has dominated. That may change, he adds, as word of the store spreads among Tokyo teens.

Helping Walker open the Harajuku site was Japanese pop singer Sandii Of Sandii & the Sunsets. Other artists and well-known local DJs made appearances during the weekend.

Meanwhile, Walker says HMV is gearing up for the June 10 opening of the superstore in northwestern Tokyo's Ikebukuro district, with 17,900 square feet. At present, Tower Records' Osaka outlet is Japan's largest, at 16,100 square feet.

HMV Japan plans to open two additional stores in the coming year at unspecified locations, according to Walker.



Multi-Award Winners. J&R Music World senior buyer Phil Tudanger, left, congratulates Phil Aveli, center, and Lou Miranda, principals of Shirley, N.Y.-based rep firm A&M Marketing. A&M Marketing recently received five awards—three from Case Logic and two from Allsop—in recognition of its role in the accessories firms' sales successes.

Brooks Bags 4 Best Seller Nods At NARM

NEW ORLEANS—Garth Brooks was the big winner at NARM's 1991 Best Seller Awards, bringing home four honors at the ceremony held March 16, the final night

NARM '92

of the National Assn. of Recording Merchandisers convention at the New Orleans Marriott.

Brooks' "Ropin' The Wind" was named best-selling recording of the year, best-selling recording by a male artist, and best-selling country music recording by a male artist. Additionally, his long-form video "Garth Brooks" was named best-selling music video.

Other multiple-award winners were Natalie Cole, whose "Unforgettable" was named best-selling recording by a female artist and best-selling black music recording by a female artist; Metallica, whose self-titled album was named best-selling recording by a group and best-selling heavy metal recording; and C&C Music Fac-

(Continued on next page)

18 Recipients Benefit From NARM Scholarships

NEW YORK—Eighteen young people were awarded scholarships by the Scholarship Foundation of NARM at a private reception during the recent NARM convention at the New Orleans Marriott, bringing the total of NARM grants to more than \$2 million since the Foundation began in 1966. Each recipient will receive a total of \$6,000, given in increments of \$1,500 per year for four years.

The recipients were chosen from more than 200 applicants on the basis of academic achievement, financial need, and future potential by the NARM Scholarship Committee and academic adviser William Owen. The recipients are either employees or relatives of employees of NARM companies.

The reception was followed by a gala dinner featuring a performance by Columbia recording art-

NARM '92

ist Peabo Bryson and Epic recording artist Celine Dion.

The scholarships for 1992 include nine existing endowments. The endowments are created by donations of \$20,000 or more and are invested to accrue interest, with each year's recipient receiving \$6,000. The endowments are as follows:

- **Aaron Rosenbloom Memorial Scholarship**, contributed by Surplus Record & Tape Dist. This scholarship was established in 1992; the original Surplus Endowment was established in 1976. Winner: Sara Burkhert, Harmony House, Troy, Mich.

- **Al Bramey Memorial Scholarship**, established 1991. Winner: Yelena Gluzman, Sony Music Entertainment, New York.

- **Allan Stein Memorial Scholarship**, contributed by Bertelsmann Music Group, established 1990. Winner: John Lund, Hastings Records, Dallas.

- **Al Sherman Scholarship**, contributed by Alshire International and Al Sherman Foundation, established 1991. Winner: Subhmani Ramnarain, J&R Music World, New York.

- **Joel Friedman Memorial**

Scholarship, contributed by Time Warner Inc., established 1974. Winner: Paul Pinon, Sound Warehouse, Dallas.

- **Michael Coolidge Memorial Scholarship**, contributed by friends, family, and business associates, established 1987. Winner: Yira DeLaPaz, Fuji Photo Film, Carstadt, N.J.

- **Mickey Granberg Scholarship**, contributed by NARM members, friends, and business associates, established 1989. Winner: Anna Aunio, San Juan Music Group, Parlin, N.J.

- **Mike Spence Memorial Scholarship**, contributed by Atlantic Records, Elektra Entertainment, Virgin Records, Warner Bros. Records, and WEA Corp., established 1991. Winner: Mark Faulkner, Super Club Music Corp., Orange Park, Fla.

- **Nesuhi Ertegun Memorial Scholarship**, contributed by Atlantic Records, established 1990. Winner: Jacob Terson, Sound Warehouse, Niles, Ill.

The remaining nine scholarships, created by a contribution of \$6,000, are as follows:

- **A&M Records Scholarship**, a contributor since 1969. Winner: Mickel Shepherd, Priddis Music, Pleasant Grove, Utah.

- **Camelot Music Inc. Scholarship**, sponsored by the David Fam-

(Continued on page 47)

Meat Puppets, SST Swap Suits Royalties, Copyrights At Issue

SST RECORDS of Los Alamitos, Calif., and the **Meat Puppets**, a former recording act on the label, are trading lawsuits, apparently over royalty accounting and copyright registration.

The Meat Puppets, in a counter-complaint against their former label, name SST, its president **Greg Ginn**, and the publishing company **Cestone Music** in the suit, which alleges, among other things, false and fraudulent registration of copyrights and the diversion of royalties due and payable to the band. The complaint, which was filed March 25 in U.S. District Court, central district of California, cites a suit initiated by SST in the



by Deborah Russell

same court Feb. 18.

The litigation comes on the heels of SST's recent settlement with **Island/Warner Chappell** over the **Negativland** novelty single "U2." The same law firm that represented Island/Warner Chappell in that dispute has taken on the Meat Puppets' cause.

(Continued on page 60)

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BEST SELLER AWARDS*(Continued from preceding page)*

tory, whose "Gonna Make You Sweat" won for best-selling black music recording by a group and tied for best-selling recording by a new artist.

The Best Seller Awards are based on over-the-counter sales of albums on CD, cassette, and vinyl for the calendar year Jan. 1 to Dec. 31, and are voted on by NARM's regular members (wholesalers and retailers).

The complete list of winners is as follows:

Best-selling recording of the year: "Ropin' The Wind," Garth Brooks, Liberty.

Best-selling single of the year: "(Everything I Do) I Do It For You," Bryan Adams, A&M.

Best-selling recording by a female artist: "Unforgettable," Natalie Cole, Elektra.

Best-selling recording by a male artist: "Ropin' The Wind," Garth Brooks, Liberty.

Best-selling recording by a group: "Metallica," Elektra.

Best-selling music video: "Garth Brooks," Liberty Home Video.

Best-selling recording by a new artist: (tie) "Cooleyhighharmony," Boyz II Men, Motown; "Gonna Make You Sweat," C&C Music Factory, Columbia; "Nevermind," Nirvana, DGC.

Best-selling country music recording by a male artist: "Ropin' The Wind," Garth Brooks, Liberty.

Best-selling country music recording by a female artist: "For My Broken Heart," Reba McEntire, MCA.

Best-selling country music recording by a group: "Greatest Hits Volume 2," the Judds, Curb/RCA.

Best-selling black music recording by a male artist: "Diamonds & Pearls," Prince, Paisley Park/Warner Bros.

Best-selling black music recording by a female artist: "Unforgettable," Natalie Cole, Elektra.

Best-selling black music recording by a group: "Gonna Make You Sweat," C&C Music Factory, Columbia.

Best-selling heavy metal recording: "Metallica," Elektra.

Best-selling rap recording: "Efil4zaggin," N.W.A, Priority.

Best-selling gospel or spiritual recording: "Heart In Motion," Amy Grant, A&M.

Best-selling alternative music recording: "Out Of Time," R.E.M., Warner Bros.

Best-selling recording merchandised at classical music: "In Concert," Carreras/Domingo/Pavarotti (Mehta), London.

Best-selling movie or TV soundtrack recording: "New Jack City," Giant/Reprise.

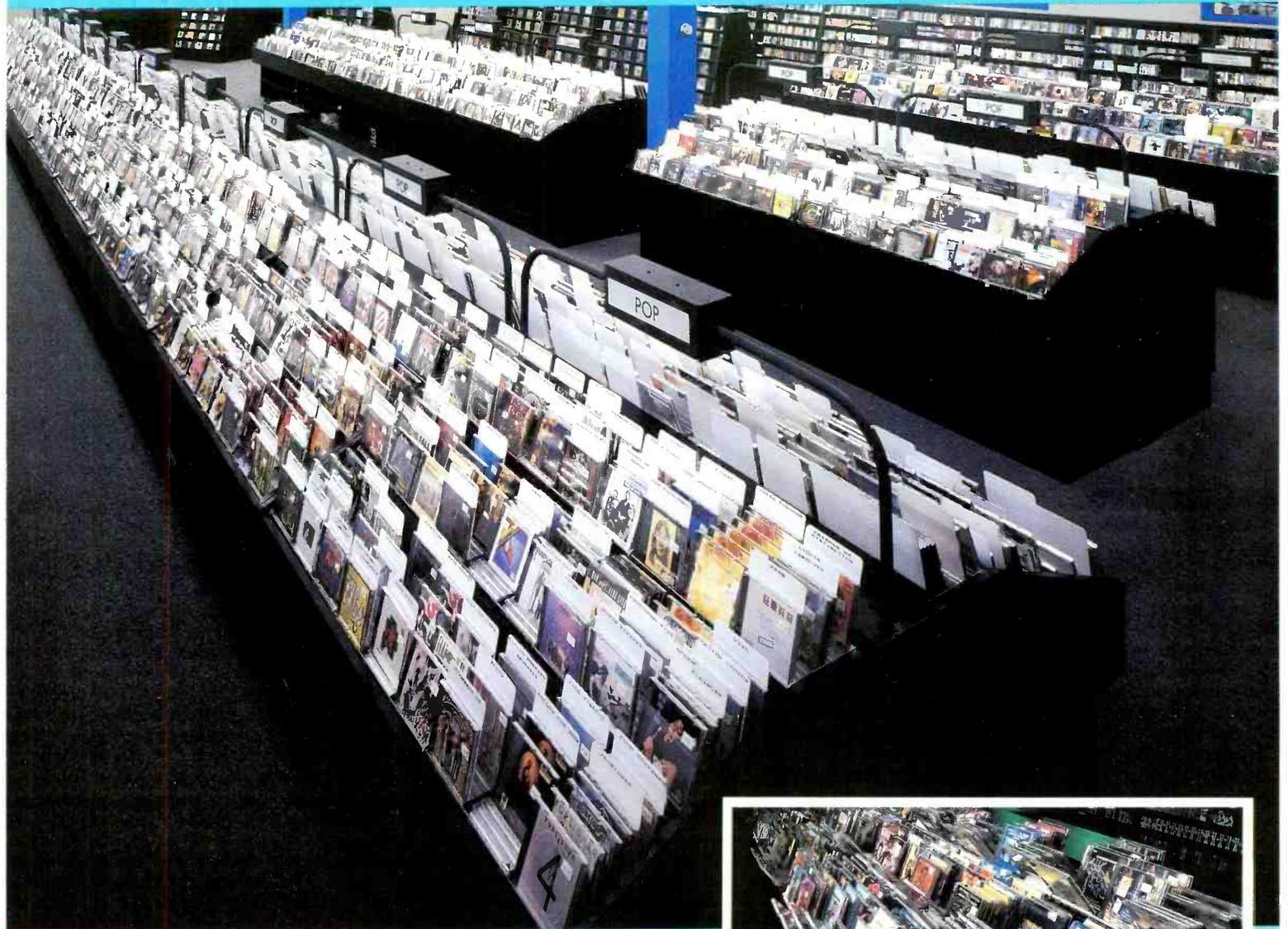
Best-selling original cast recording: "Phantom Of The Opera," Polydor.

Best-selling jazz recording: "Blue Light, Red Light," Harry Connick Jr., Columbia.

Best-selling comedy recording: "Dice Rules," Andrew Dice Clay, Def American/Reprise.

Best-selling new age recording: "Reflections Of Passion," Yanni, Private Music.

Best-selling children's recording: "The Little Mermaid" soundtrack, Walt Disney Records. **TRUDI MILLER**

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From Now On, It's Spec's Music & Movies; Rhino Throws 'Wedding' Feting WEA Move

THE NAME GAME: Somewhere along the way, Spec's Music Inc. has changed its main moniker from Spec's Music & Video to Spec's Music & Movies. So, henceforth the chain will be referred to as such in the pages of Billboard. By the way, look for Spec's to be on the move again. The chain spent all of 1991 digesting the previous three years of growth. But now, the Miami-based company is "positioned to really start growing again," says **Ann Lief**, president of the 62-unit chain. It just began implementing such a strategy with its pending acquisition of four Q Records & Video stores.

While the chain now has the ability



by Ed Christman

to open stores in other Southeast states, Lief says she still wants to concentrate on "dominating more of the markets that we are already in."

JUST CLEANING OUT THE OLD NARM Notebook: For the last few years, Rhino's representatives at the National Assn. of Recording Merchandisers convention have been sprucing up the last night's activities by making themselves, shall we say, a bit of a spectacle. Of course, it's all done in the name of good clean fun and with the attitude of going to any lengths to sell an album. This year's convention, held in New Orleans March 13-16, was no exception, as the Rhino folks once again found a way to keep the spotlight on themselves.

Rhino celebrated its movement out of the CEMA camp and into the WEA fold by staging a wedding, with the whole event being captured on video and shown during the label's product presentation. On the last night of the convention, the Rhino staffer—led by head sales honcho **Keith Altomare** dressed as a priest—walked majestically into the awards dinner, with the men wearing natty Southern-gentleman-style tuxes and ladies adorned in "Gone With The Wind" style gowns. Later in the Rhino suite, **Rocky Rhino**, still wearing

his wedding dress, mingled with guests (see photo, page 49).

ON THE MOVE: **Russ Solomon**, president of West Sacramento, Calif.-based **Tower Records**, will chair NARM's Presidential Advisory Committee, which was recently formed to discuss and make recommendations to the trade group on important industry issues... **Chip Cappelletti** has been promoted to VP of real estate for **Super Club Retail Entertainment Corp.** Cappelletti, who has worked with **Record Bar** since 1981, will oversee real estate for all the company's music and video stores... **Cynthia Cohen Turk**, president of the **Marketplace 2,000** consulting firm, has been appointed to Spec's Music's board of directors.

ONE STOP CORNER: **Nova Distributing Corp.** in Norcross, Ga., will hold its first annual convention May 29-31 at **Stouffer's Pine Isle Resort** in Lake Lanier, Ga., which is just north of Atlanta... Meanwhile, in Albany, N.Y., **Lou DelSignore**, owner of **Northeast One Stop**, phoned to tell **Retail Track** about the success of his company's first sales meeting. The 60 or so independent retailers who attended got to enjoy a performance by the **Cavedogs** and a personalized product presentation by **Garland Jeffreys**, who spoke about his new album, while playing some of its songs and videoclips. Also, during the WEA product presentation, **Devonsquare** on **Atlantic** performed. In addition, **Slaughter** was there to preview its new album, "Wild Life."

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- SWING 52 - YOU KEEP HOLDING BACK - CUTTING
- GUY COSTLEY - SOMEBODY HERE - MOVIN'
- JUS' FRIENDS - ONE - MASSIVE BEAT
- SECRET LOVERS - DO ME RIGHT - BOTTOM LINE
- CYNTHIA M - LOVE STORM - STRICTLY RHYTHM BLUE
- MICHELLE AYERS - SHARE MY LOVE - EMOTIVE
- T'WAN - LIES & ALIBIS - ON THE MOVE
- SAX (EP) - IF YOU WANNA RIDE/NO PARES - MOON ROOF
- KINGDOM COME - GROOVY BABY - STROBE
- WORLD DOMINANCE - COMPRESSION - POWER TRAX
- MANDATORY BASS - YOU GOT ME GROOVIN' - NU GROOVE
- UNDERGROUND - IN MOTION - ATMOSPHERE
- DETROIT DEEP SOUND - YOU CAN'T GO WRONG - AZTONK
- CHRISTINA LORR - PURE ENERGY - HI BIAS
- MADD NOISE (EP) - PINNACLE - STRICTLY RHYTHM
- JORIO - PUSH IT TO THE LIMIT - EIGHTBALL

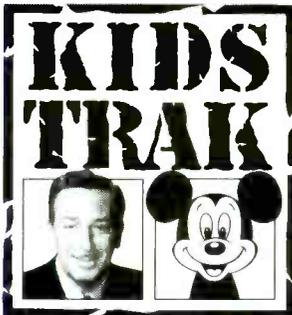


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This June, Walt Disney Records will release **Country Kids**, a one-of-a-kind album featuring the most recognizable names in country music singing original and traditional country songs for children and their families.



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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.

POP/ROCK

ALL Dot
CD Cruz Records CRZ 024
CA CRZ 024

RICK CAMERON
It's Different
LP My Turn Records NR 18866

UNCLE GREEN
Book Of Bad Thoughts
CD Atlantic 82374
CA 82374

GUN
Gallus
CD A&M 75021 5383-2
CA 75021 5383-4

JAMIE LORING
Love Or Infatuation
CD Smash 314848324
CA 314848324

MIDI, MAXI, EFTI
Midi, Maxi, & Efti
CD Columbia CK-48891
CA CT-48891

MICHELLE SHOCKED
Arkansas Traveler
CD Mercury 512101-2
CA 512101-4

SOLAR CIRCUS
Twilight Dance
CD Relix Records RRCD 2047 \$13.98
CA RRCA 2047 \$9.98

R&B/RAP/DANCE

DESHAY
R&B Style
CD A&M 28965 4001-2
CA 28965 4001-4

BOBBY KONTERS AND MASSIVE
SOUNDS
CD Mercury 314510927-2
CA 314510927-4

SNAP
The Madman's Return
CD Arista 07822-18693-2 \$13.98
CA 07822-18693-4 \$9.98

JAZZ/NEW AGE

BOB BALDWIN
Reflections Of Love
CD Atlantic Jazz 82345
CA 82345

MICHAEL GETTEL
Places In Time
CD Narada ND-63019
CA NC-63019

MICHAEL JONES
Morning In Medonte
CD Narada ND-61030
CA NC-61030

ARTURO SANDOVAL
I Remember Clifford
CD GRP GRD-9668
CA GRC-9668

DIANE SCHUUR
In Tribute
CD GRP GRD-2006
CA GRC-2006

SPECIAL EFX
Global Village
CD GRP GRD-9670
CA GRC-9670

VARIOUS ARTISTS
Black Top Blues-A-Rama, Vol. 6: Live At Tipitina's
CD Black Top BT 11661-6573-2
CA 11661-6573-4

YELLOWJACKETS
Live Wires
CD GRP GRD-9667
CA GRC-9667

COUNTRY

HUGH MOFFATT & KATY MOFFATT
Dance Me Outside
CD Philo PH 11671-1144-2
CA 11671-1144-4

SOUNDTRACKS

RANDY EDELMAN
My Cousin Vinny
CD Varese Sarabande VSD-5364
CA VSC-5364

JERRY GOLDSMITH
Basic Instinct
CD Varese Sarabande VSD-5360
CA VSC-5360

SHELDON MIROWITZ
Columbus And The Age Of Discovery
CD Narada Cinema ND-66002
CA NC-66002

NIGHTMARE CAFE
CD Varese Sarabande VSD-5363
CA VSC-5363

HANS ZIMMER
Millennium: Tribal Wisdom And The Modern World
CD Narada Cinema ND-66001
CA NC-66001

WORLD MUSIC

MINGO SALDIVAR Y SUS TREMENDOS
CUATRO ESPADAS
I Love My Freedom, I Love My Texas
CD Rounder 11661-6047-2
CA 11661-6047-4

TOGO
Music From West Africa
CD Rounder 11661-5004-2
CA 11661-5004-4
LP 11661-5004-1

REGGAE

LEE PERRY
The Upsetter And The Beat
CD Heartbeat HB 11661-7559-2
CA 11661-7559-4

SUPER CAT
Don Dadda
CD Columbia CK-42435
CA CT-42435
LP C-42435

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

RECIPIENTS BENEFIT FROM NARM SCHOLARSHIPS

(Continued from page 44)

ily Foundation. Winner: Kelley Smith, Word Inc., Irving, Texas.

- **Capitol-EMI Music Inc. Scholarship**, a contributor since 1970. Winner: Bobbie Serensky, Handleman Co., N. Jackson, Ohio.

- **PolyGram Scholarship**, a contributor since 1978. Winner: Gia Smith, Musicland, Austin, Minn.

- **San Juan Music Group Scholarship**, a new contributor. Winner: Dana Nolen, Philips Optical, Kings Mountain, N.C.

- **Sony Music Entertainment Inc. Scholarship**, a contributor

since 1971. Winner: Noelle Keller, Camelot Music, Harrison, Ohio.

- **Tower Records/Video Scholarship**, a contributor since 1985. Winner: Cynthia Reynolds, BMG Music, Indianapolis, Ind.

- **Uni Distribution Corp. Scholarship**, a contributor since 1975. Winner: Steven Girardot, Super Club Music Corp., Atlanta.

- **NARM Board of Directors Scholarship**. Winner: Valerie Bubb, National Record Mart in Fort Wayne, Ind.

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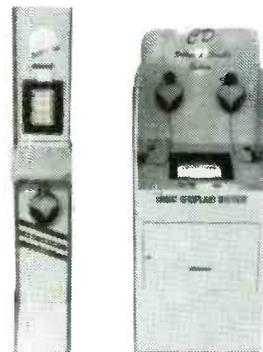
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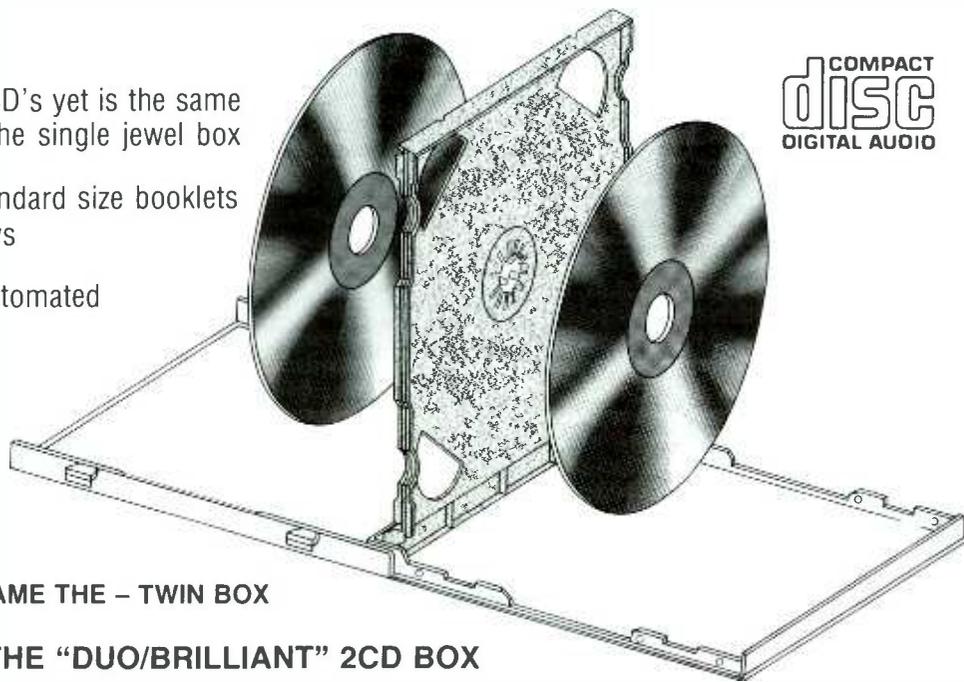
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Billboard®

FOR WEEK ENDING APRIL 11, 1992

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	1	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 7 weeks at No. 1	47
2	3	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	47
3	2	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	24
4	4	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	47
5	5	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	47
6	11	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	21
7	6	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	47
8	10	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	36
9	7	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	46
10	8	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	47
11	9	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	47
12	13	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	47
13	12	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	47
14	17	METALLICA ▲ ² ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	38
15	14	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	47
16	16	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	47
17	15	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	15
18	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	41
19	18	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	36
20	19	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	33
21	20	METALLICA ▲ ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	32
22	21	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	47
23	22	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	47
24	23	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	47
25	24	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	47
26	27	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	24
27	25	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	6
28	29	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	47
29	26	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	47
30	30	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	6
31	38	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	23
32	32	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	11
33	31	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	44
34	34	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	43
35	35	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	29
36	39	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	24
37	36	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	26
38	33	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	40
39	—	SANTANA ▲ ² COLUMBIA 33050* (7.98 EQ/11.98)	GREATEST HITS	2
40	44	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	40
41	40	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (9.98 EQ/11.98)	TOP GUN	7
42	42	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	30
43	—	STEVIE RAY VAUGHAN ▲ EPIC 38734* (7.98 EQ/11.98)	TEXAS FLOOD	1
44	45	KANSAS ▲ EPIC ASSOCIATED 39283*/EPIC (7.98 EQ/11.98)	BEST OF	6
45	48	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ/11.98)	THE HUNGER	31
46	46	ROD STEWART ▲ WARNER BROS. 26158 (9.98/15.98)	DOWNTOWN TRAIN/SELECTIONS. . .	43
47	37	U2 ● ISLAND 811148* (7.98/11.98)	WAR	4
48	41	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	5
49	—	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98/28.98)	LES MISERABLES	32
50	—	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	2

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

NARM CONVENTION: THE BIG DOINGS IN THE BIG EASY



NEW ORLEANS—The National Assn. of Recording Merchandisers held its 34th annual convention March 13-16 at the Marriott Hotel here. In addition to discussing packaging, new formats, and direct marketing, attendees found time to buttonhole old friends and participate in the industry's pas-time—schmoozing.



Label and retail presidents gather to share their views at the NARM presidents' panel. Shown, from left, are Geffen president Ed Rosenblatt; Capitol president Hale Milgrim; Epic president Dave Glew; Spec's Music president Ann Lief; Zoo president Lou Maglia; A&M president Al Cafaro; and Motown president Jheryl Busby.

Rhino Records, which recently signed a deal with Atlantic Records and the WEA family, held a wedding reception to celebrate the marriage between the companies. Shown with the "bride," from left, are Rhino VP of marketing Chris Tobey; WEA president Henry Droz; Rhino VP of sales Keith Altomare; and Rhino national sales manager Dave Kapp.

Merchandisers Honored



Rose Records is named midsize retailer of the year by NARM. Shown, from left, are district manager Brian Kooy; store manager Alan Klein; CFO Jeanne Hair; director of advertising Jeff Lusis; Jim Rose, owner; Jack Rose, owner; Simone, Penthouse Pet of the Year, who helped present the award; PGD executive VP Jim Caparro, who serves as chairman of the NARM manufacturers advisory committee; president/CEO Dave Roger; and buyer Dave Siania.



Musicland Group chairman/president/CEO Jack Eugster, center, and his wife, Camie, greet Wherehouse Entertainment president/CEO Scott Young.



NARM's newly elected officers chat at the NARM convention. Shown, from left, are Record Shop president Mary Ann Levitt, who will serve as VP of the trade association; Handleman Co. president Steve Strome, NARM treasurer; Musicland executive VP Arnie Bernstein, NARM president; and Spec's Music president Ann Lief, NARM secretary.



The NARM convention provided a coming-out party for the home video industry. From left are Herb Fischer, president, West Coast Video Duplicating; Danny Kopels of Skouras Home Video; Gary Rockhold, president, PGD; and John Roth, CEO, West Coast Video Duplicating.



The NARM award for rackjobber of the year is presented to the Handleman Co. Shown, from left, are senior VP of purchasing Mario De Filippo; president Steve Strome; VP of marketing Jerry Adams; Penthouse Pet Simone; Caparro; senior VP of merchandising Larry Hicks; senior director of advertising Karen Goldstone; assistant VP of video products Dave Stevens; and category manager, audio and video, Mike McKenzie.



Russ Solomon, left, president of Tower Records, accepts the award for large retailer of the year from Penthouse Pet Simone and PolyGram Group Distribution executive VP Jim Caparro.



Navarre president Eric Paulson, left, and LIVE Entertainment CEO Dave Mount talk shop.



Alan Meltzer, president of CD One Stop, proudly displays his NARM award for one-stop of the year.



The small-size-retailer-of-the-year award is presented to Compact Disc World president David Lang, left, and VP Jerry Solomon, right. Simone, Penthouse Pet of the Year, assists in the presentation.



Socializing at the convention, from left, are Camelot executive VP Jim Bonk, who stepped down from his year as NARM president; Spec's Ann Lief, who served as convention chairman; and NARM executive VP Pam Horovitz.

DCC, MD Mastering & Duplication Equipment In Focus

■ BY SUSAN NUNZIATA

VIENNA—New consumer formats garnered a substantial share of attention among attendees at the 92nd Audio Engineering Society Convention, March 24-27 here. The meet was the site of the first showing of duplication and mastering equipment for the Philips digital compact cassette technology, and mastering systems for Sony's mini disc format.

Although several manufacturers of duplication equipment exhibited DCC gear, initial sales of the products will be handled exclusively by Philips in Eindhoven, the Netherlands. Delivery to pilot DCC manufacturing facilities is slated to begin in April, according to Koos Middeljans, manager of mastering and duplication with Philips Consumer Electronics Key Modules Group, Eindhoven.

Plants due to receive equipment are Sonopress, Cinram, and Capitol/EMI in the U.S., Sonopress in Germany, Intercassette in Holland, and JVC in Japan.

It has not yet been determined when manufacturers will begin selling their duplication systems independent of Philips. In addition to its mastering and premastering systems, Philips displayed a solid state running master and slave for DCC duplication. Other manufacturers involved in developing DCC duplication systems include Tapematic, Gauss, Lyrec, Otari, Concept Design, and Dupltronics.

Mastering and duplication for DCC looks to be fairly costly. A premastering workstation, including software for the format's expanded text capabilities, is priced at \$39,000 for first deliveries, with additional text creation software available for \$1,000. DCC mastering station, professional player/recorder, and cassette tester required for mastering will have a total suggested price of about \$142,000.

For manufacturing plants, a downloading set has a \$45,000 price tag, while the solid state master will be in the \$80,000 range. Slaves range from \$32,000-\$150,000. A quality-control tester for pancake and blank tape is priced at \$95,000, batch controller is \$225,000, and cassette loaders are in the \$26,800 range.

"We've had loads of interest," said Middeljans. "There are three basic behaviors here. The vast amount of people have shown interest, and they're here for confirmation of our commitment. Others say, 'Yes, we know it is here, others have acted, how quickly can I be part of that game?' The third is a major amount of companies that are relatively small but important for mastering and pre-mastering, and they are here to find out when they should get involved."

The premastering and mastering requirements of DCC and MD were explored in a marathon panel on the opening day of the convention.

The text-generation aspects of DCC appear to be the most challenging aspect of the technology. The audio portion of the format can be mastered on a standard U-matic tape now used for CD preparation. This master

would contain the basic timecode and PQ code information used for CD.

In some cases, the DCC master could differ from that of CD, according to PolyGram's Peter Van Doorn, who discussed the technology during the panel. Because a DCC can accommodate up to 90 minutes of program, while the standard U-matic holds about 80 minutes, a second tape might be needed. "There are some required adaptations of a CD tape master," said Van Doorn. DCC requires at least two program tracks, users are advised to use digital silence at the point where the program switches from side one to side two of the tape, and a suitable fade-in/fade-out must be used when the tape changes sides.

However, says Van Doorn, "DCC will require no generation of a new production master for programs previously released on CD."

Text for the format is input using

a screen editor developed by Philips using a 3.5-inch floppy disc, which is then supplied to the mastering facility along with the audio program.

Middeljans warned it is important to know who is responsible for the final text proof. "Two things can go wrong," he told the panel. "The text can have typing errors, and the tim-

AES '92

ing can be off when the audio and text should be linked."

At the manufacturing facility, downloading equipment is used to dump the program material to the solid state running master, which is linked to the slave recorders.

The philosophy behind Sony's mini disc preparation is similar to that of the digital compact cassette. It, too, uses a standard U-matic for premas-

tering and passes the program through a format encoder, which compresses the audio data. From the converter, the program is sent to a DMR-4000 CD machine, from which a U-matic MD master is created in one-fifth real time.

At the mastering lab, the need for a PQ generator is eliminated, because the company's address generator handles that function as well as interfacing with the host computer controlling the cutting machine.

The format converter used in MD premastering has a list price of \$100,000-\$120,000, while the address generator will be available for about \$40,000, according to Sony's David Bush. Prototypes were presented at the convention, but the units are still under development and are expected to be available in July.

Modifications will also be required for replicating equipment, although

the polycarbonate prerecorded MD discs use the same basic manufacturing, according to Bush.

Most manufacturers of duplication equipment exhibiting at the convention were optimistic about DCC's market potential. "DCC is the next major steppingstone to the world turning digital," said Jim Williams, president of Gauss. At the convention, Gauss displayed its MAX digital solid state bin system designed to be compatible with analog and DCC slaves.

"The unit will be configurable when purchased to be either digital-to-analog or DCC, and the conversion will involve plugging in the correct board and changing the computer interface," said Bart Bingamin, director of engineering with Gauss, Sun Valley, Calif. The conversion of the master can be handled by the end user, he

(Continued on next page)

Sigerson Captures Amos' Emotional Tremors

■ BY JESSE NASH

NEW YORK—It is rare these days to find a record that truly displays an artist's emotional depth and vulnerability. In Tori Amos' "Little Earthquakes" (Atlantic), each song is so revealing of her true self one cannot help but admire her courage for releasing compositions filled with so much honesty.

"This is an album about the performer and the songwriter," says Davitt Sigerson, one of the album's

producers. "The best thing about what I did as a producer is give Tori permission to express herself in the way that she really needed to. Her thinking all along had been, 'What do I have to do to take this music and make it sound like a record?' And I was the guy who came along and pretty much screwed her, with her record company, for a while because I said, 'You don't have to do anything! Be who you are! Fit everything else around you and your music and people will come to terms with it because this is great and should not be changed!'"

Songs such as "Me And A Gun," detailing Amos' rape experience close to a decade ago, and "Precious Things," about the loss of her innocence, are proof that here is a singer/songwriter who probably finds writing her music to be the best form of therapy.

Sigerson, now president of Polydor, produced six of the album's tracks at Capitol Studios in Hollywood in the spring of 1990, with John Beverly Jones engineering and mixing. Four other songs were produced later by Amos and Eric Rosse, and two tracks were pro-

duced by Ian Stanley.

Sigerson's determination to find a great piano brought the project to Capitol. "We checked out about 15-20 pianos around L.A. and wound up on a 7-foot Yamaha they had there that we felt was really responsive to Tori's style of playing and music," he says. "So we cut the songs in Studio B using an old early-'70s Neve board."

Outboard equipment consisted of some Pultec valve EQs, George Massenburg microphone preamps and parametric EQ, UREI LA 2A limiters, a Custom Beno May mike preamp, Neve compression, and Studer 800 and 820 tape machines. "This definitely wasn't a record about signal processing," Jones says.

The record was cut in analog, "quite frankly because it was cheaper," says Sigerson. Most of the performances were live piano/vocals, with additional music recorded around Amos' performance.

According to Sigerson, demos Amos had done in a more traditional way, playing along to a drum program, took a lot of the life out of her songs. "She has always sung and played live simultaneously together, and whenever you start to divorce parts of the process from each other you get a different kind of performance," he says. "What I loved most was what I heard her doing sitting in her little studio apartment in Hollywood. And that's what I wanted to record."

There was very little mike processing on Amos' vocals, which were recorded using a Neumann U47 microphone, according to Jones. "We used the Beno May preamp and a little bit of the [UREI] LA-2A limiter on her, just to get her dynamics on tape without really coloring her voice too much."

For the piano, Jones adds, they used Massenburg preamps and



Artist Tori Amos, above, with her preferred instrument. Her new album, "Little Earthquakes," on Atlantic Records, was an inspiration for producer Davitt Sigerson. (Photo: David Allen)

EQs, with a little bit of limiting from dbx 160Xs, and then went straight to tape. "We didn't use the board at all," he says.

According to Sigerson, there were not any challenges in recording Amos' vocals. Amos also did most of her own harmonies, which, Sigerson says, were left "pretty unflattered—dry and upfront so that the content would come through. And she did them in one take."

According to Sigerson, several tracks did not make it to the final album cut, including live tracks that were cut with bands. "It was an album's worth of songs that kind of went through a tortured process with the record company, who didn't really totally get the record," he says. "They basically said, 'What the hell is this? How are we going

to market it? You must be crazy!' But, to give Atlantic credit, they knew they had something very special and hung in with it."

Musicians guesting on "Little Earthquakes" include Eric Williams on guitar and keyboard player and programmer Phil Shenale. According to Sigerson, Shenale and Rosse did most of the synths and came up with the sounds, half of which were played by Shenale, and the other half by Amos.

Paulinho Da Costa, one of the leading percussionists in L.A., who has worked very often with Michael Jackson, did some of the percussion parts on the record. Most of the bass was played by Jeb Scott, who also played a lot of the guitar. Wil McGregor played bass, and played guitar on the song "Leather." Ed Green, Chris Hughes, and Carlo Nuccio played drums. John Chamberlin played ukulele on "Crucify," and other guitar work was done by Steve Caton and David Rhodes.

Nick DeCaro did orchestral arrangements for "Winter" and "Silent All These Years," which were cut at Capitol's Studio A using a 40-50-piece orchestra.

"Sampled strings and real strings are two separate instruments, so to speak, and each serves a certain purpose," Sigerson explains. "For Tori it had to be a lot bigger and free-sounding. You do lose a certain rhythmic acuity with a real orchestra. The lines kind of blend together, and you can't manipulate parts and mix the same way, especially when there's other music involved. But that's the glory of it, and we definitely heard those as orchestral pieces. Nick DeCaro and I would sit together and go over the score and play lines back and forth and change stuff. It was definitely an inspiration for the both of us."

DCC, MD MASTERING & DUPLICATION EQUIPMENT IN FOCUS AT AES MEET

(Continued from preceding page)

noted. The unit will be available by year's end, according to Bingamin. The company is also developing DCC slaves, which are slated to ship to Philips in the next month, where head assemblies will be placed on the units.

The development of heads is a critical aspect of the technology and may be cause for delay, according to several industry sources. However, Middeljans said heads are not an issue in the progress of DCC development. "We feel we have things under control," he said.

Slaves for DCC duplication were also introduced by Lyrec, Slowlunde, Denmark, and Tapematic, Milan. Loaders were announced by Tapematic and Otari, Foster City, Calif.

In addition, those companies currently marketing digital bin master systems for analog duplication—Concept Design, Graham, N.C., Dupli-tronics in Chicago, and Tapematic—all say they can modify their existing systems for DCC.

According to Ron Goodwin, VP of marketing with Tapematic, loaders are being delivered to Tandy and EMI in the U.S., and Sonopress' plant in Germany is currently using the unit. Tapematic's DCC slaves are slated for September introduction.

"I only hope DCC is a success so that it gives a big boost to the industry," said Goodwin. "We'll know straight away next year whether DCC is really going to catch on."

Orjan Svedberg, managing director of Lyrec, said his company has al-

ready begun shipping DCC quality-control gear and will have the rest of its DCC products available in May. "During the pilot startup there is probably a market for 40 slaves or so," he said.

Although attendees and exhibitors appeared generally optimistic about DCC's potential, and were pleased to have answered many of the questions concerning manufacturing, a number of questions still remain.

According to industry observers, the life expectancy of the duplication

heads is still unclear, as is the degree of clean-room environment required by the format. It is expected that a Class 1000-2000 clean environment will be specified for the head assembly, with a Class 100 environment required at the source, observers say.

Packaging for the format is also unclear, and Middeljans said the company will not introduce packaging equipment until 1993. It is currently working with several manufacturers of packaging equipment.

The availability of players for test-

ing is also uncertain. Although the company forecast at January's Consumer Electronics Show that units would be available to the industry for testing in April, Middeljans said the logistics of that effort have not yet been worked out.

But the biggest questions surrounding both DCC and MD are how they will fare in the marketplace, and when duplicators, replicators, and mastering houses should begin investing in preparations for the formats.

AUDIO TRACK

NEW YORK

THE MAGIC SHOP HAD Sonic Youth in recording its new album for DGC. Butch Vig co-produced with the band. Edward Douglas assisted. R&B artist Sybil was in recording vocals for her upcoming *Next Plateau* album. Victor Friedberg produced and Steve Rosenthal engineered. Douglas assisted.

Wish had Ric Ocasek in producing an album for Black 47. Jon Goldberger mixed and David Heglmeier engineered. Samrat Vashist assisted. Meli'sa Morgan and producer Michael O'Hara were in completing her new *Pendulum* album. Omar Hakim, Tom Barney, and Steve Finkelstein served as musical support. Aman Malik engineered.

LOS ANGELES

THE ROBERT CRAY BAND began work at Fantasy on its new PolyGram project with producer Dennis Walker. Island act Peter Apfelbaum & the Heiroglyphics Ensemble edited and mastered the follow-up to "Signs Of Life." Hans Wendl co-produced, assisted by engineers George Horn, Joe Tarantino, and Andrew Niedzwiecki.

Atlantic's 411 mixed its debut album in Record Plant Studio II (72-input Solid State Logic G-Series). Band member Vincent Brantley produced with engineer DZB at the mix console. Kyle Bess assisted.

NASHVILLE

SOUND STAGE had George Strait in tracking with producer Jimmy Bowen for MCA. Bob Bullock and Tim Kish engineered. Jim Sells and producer Don Huber were in tracking for Capitol Nashville with Ron Treat at the board. John Thomas assisted.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 28, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	IS THERE LIFE OUT THERE Reba McEntire/ T.Brown, R.McEntire (MCA)	ONE U2/ D.Lanois B.Eno (Island)	REMEMBER THE TIME Michael Jackson/ T.Riley,M.Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	BENNETT HOUSE (Franklin,TN) Bill Whittington	BENNETT HOUSE (Franklin,TN) Bill Whittington	EMERALD (Nashville) John Guess	HANSA TON/ MOBILE STUDIO Berlin,GERMANY/ Dublin,IRELAND Flood	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien
RECORDING CONSOLE(S)	Trident A Range	Trident A Range	SSL 4064 E Series	Custom Neve	SSL 4080 G Series /Custom Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Mitsubishi X-850	Otari MTR-100	Mitsubishi X-880 Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10 Tannoy SRM10	Yamaha NS10 Tannoy SRM10	Kinoshita/Hidley Model 2,TAD	Yamaha NS10	Yamaha NS10 with TAD Comp.
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	MASTERFONICS (Nashville) John Guess	MOBILE STUDIO (Dublin,IRELAND) Flood	LARRABEE NORTH (Los Angeles) Bruce Swedien
CONSOLE(S)	Neve V Series	Neve V Series	SSL 4000 G Series G Computer	Custom Neve	SSL 4080 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Otari DTR-900B	Otari MTR-100	Mitsubishi X-880/ Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Tannoy SRM10 Yamaha NS10	Tannoy SRM10 Yamaha NS10	Kinoshita/Hidley	Yamaha NS10	Augsberger with TAD Comp., Aurotones, Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467	Ampex 267	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY DMS Herb Powers Jr.	HIT FACTORY DMS Herb Powers Jr	MASTERFONICS John Guess Glenn Meadows	A&M Arnie Acosta	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	PDO	PDO	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing

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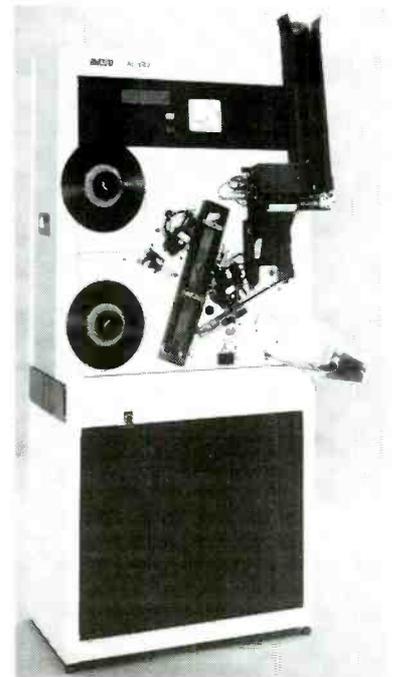
NEW PRODUCTS



Philips' solid state digital running master, left, and four-deck slave are priced at \$80,000 and \$150,000, respectively.



Above, Lyrec slave for high-speed DCC duplication has a suggested price of \$35,000 and is slated for May availability. The initial duplication ratio for DCC will be 64:1, while Otari, right, introduced the AL-632 loader, which can be converted to DCC duplication. Also introduced was the AL-662 double-pancake DCC loader designed primarily for manufacturers of blank tape.



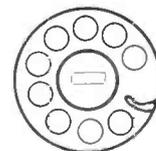
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Duplicators' Dilemma At ITA Fair Sony, WEA Subjects Of Vertical Rumors

BY PAUL SWEETING

ITA '92

MIAMI—Moves by the major studios that could lead to taking more of their prerecorded cassette manufacturing in-house generated the most heat during a duplicator round-table discussion at the 22nd annual ITA seminar here March 25-29.

Word that Sony plans to take over duplication of subsidiary Columbia TriStar's product in Europe—dealing a blow to Rank Video Services, which has handled that business to date—rippled through the duplication community, gathered in force here, and became a topic of discussion during the duplicator panel at the Doral Country Club and Resort.

The prospect of vertical integration by the suppliers is a chilling one for duplicators, since the major studios provide by far the bulk of the demand for duplication services, and the major dubbers have made substantial capital investments to create the capacity needed to handle that demand.

Sony's video labels, and Warner Home Video, through its sister company WEA Manufacturing, are thought to be the suppliers most seriously considering vertical integration of manufacturing.

Sony already handles duplication for its music video label, Sony Music Video Enterprises, in this country. And duplicators fear it is planning to expand its capacity to handle at least some of the load for Columbia TriStar.

WEA has engaged in what duplicator sources describe as "on again, off again" deliberations over vertically integrating Warner Home Video's manufacturing.

"In some sense, it's surprising to me that WEA and Sony are getting into it so late," Emmet Mur-

phy, president of Technicolor Videocassette Inc., said during the panel discussion.

"I think they're getting into it for different reasons," Murphy continued. "Sony makes the hardware, they make the tape. They may think it's a relatively easy move for them. WEA is a different story. I don't see the same factors at work for WEA."

The bulk of Sony's duplication business (through Columbia TriStar) is handled by Rank Video Services America. Warner Home Video uses Technicolor.

"You're always going to have companies wrestling with the question of buy vs. make," Rank president and CEO Philip Clement said of the studios' demand for duplication services. "Those who think only in terms of economics

may be more likely to think about making their own [prerecorded cassettes], but there are a lot more things that a duplicator does for you. We provide a whole range of services that would have to be replaced."

Declining price points in the sell-through market, which provides the bulk of the demand for duplication, is one of the factors driving the studios to consider taking their manufacturing in-house. As price points decline, so do gross margins, making the case for vertical integration stronger.

However, Technicolor's Murphy said, "When you're talking about doing a large volume in a compressed window of time, that's when we're at our best. So I think the decline in price points actually works to our benefit."

Privately, one duplicator executive claimed, "It makes no sense" (Continued on page 55)

PolyGram Vid Latest To Bow Midline For Longforms

BY MELINDA NEWMAN

NEW YORK—As music video distributors struggle to persuade retailers to show greater commitment to the format, many are offering new midline price points in hopes of spurring the market.

PolyGram Video, the latest company to introduce a discounted price point, is coordinating an elaborate June launch that will eventually tie in promotional partners and PolyGram's midline audio releases.

Its bow follows that of WEA, which formally announced the debut of its "Supersaver Series" at the National Assn. of Recording Merchandisers convention last month, and Sony Music Video Enterprises, which

has a "Best Value" midline.

PolyGram and Sony have adopted \$14.95 as their midline list price, while WEA is using \$12.98. Frontline long-form product typically lists for \$19.98, while some shorter programs and video singles list for \$9.98.

"We're going to try to put meaty titles into it," says PV president Joe Shults of the new midline category. "We've heard from retailers not to even bother if the releases include meaningless bands that never made it just because we're bringing the price down. We're putting substance behind it."

Each quarterly midline release slate will include nine catalog titles, priced at \$14.95, that are thematically united. The premiere June releases are classic rock titles under the theme "Classic Rock Videos At A Rock Video Price." According to PV VP of sales and marketing Bill Sondheim, among the nine offerings will be titles from Eric Clapton, Deep Purple, and the Who. The September releases will be themed around heavy metal music.

Sondheim is finalizing support from a promotion partner who will kick in media support or other resources, such as giveaways.

Eventually, he would like to have the timing of the video releases coincide with the audio midline releases, even if they are not themed similarly.

"The idea is not only to encourage midline sales, but we're hoping that with the themes we can create additional consumer awareness," Sondheim says. "[Consumers] know what midline titles are in audio, but we want to educate them to music video at midline and frontline prices. Our whole goal is to broaden the audience

Panel Sells The Idea That Sell-Thru Is On Growth Track

BY JIM McCULLAUGH

LOS ANGELES—Direct-to-sell-through, catalog, remarketing classics, laserdics, and selling off previously viewed cassettes will all continue to fuel the sell-through side of the home video business.

That was the consensus of "The Sell-Through Market: How High Can It Go?" panel March 18 at Paul Kagan Associates' annual "Future Of Home Video" seminar.

Panelists included Steven Beeks, executive VP, Republic Pictures Corp.; Steve Chamberlain, executive VP, Turner Home Entertainment; Richard Cohen, executive VP, Buena Vista Home Video; Steve Gabor, president, Odyssey Video; and Bruce Pfander, senior VP of marketing,

FoxVideo.

According to recently issued Kagan Associates research, unit sales from sell-through increased 15% in 1991, while retail revenue increased 5% for the year.

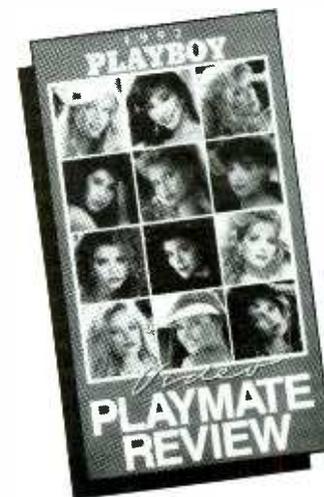
Stated Cohen, "Sell-through is not yet a mature business by any stretch of the imagination. In fact, I would go so far as to say it's an immature business. We're just learning what really makes this business tick.

"We don't know how high is up. We've reached new plateaus with 'Fantasia' and the response to '101 Dalmatians.' But it's not just these gigantic titles that are driving the market. Other kinds of titles from various suppliers have done extraordinarily well also. Once we learn how to manipulate all the variables we will (Continued on page 60)



Columbia TriStar Engages In 'Combat.' Columbia TriStar Home Video has acquired worldwide video rights to the first product made by US News Video, an affiliate of US News and World Report. The first release package will be "The Air Combat Series," a 13-tape program that documents the history of U.S. military aviation, from World War I to the present. Shown at the USS Intrepid, from left, are Saul Melnick, marketing consultant to US News Video; Michelle Faurot, senior VP/GM for US News Video; Bill Perrault, VP of marketing at Columbia TriStar; and David Pierce, senior VP of sales at Columbia TriStar.

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U.S. Laser Enters The CD-ROM Realm

BY CHRIS MCGOWAN

LOS ANGELES—U.S. Laser Video Distributors has added the CD-ROM format to its laserdisc distribution business, according to David Goodman, president and CEO of the Verona, N.J.-based firm.

With the move, U.S. Laser joins the growing ranks of entertainment-related companies that have entered the fledgling multimedia business (Billboard, March 14). Image Entertainment recently opened a CD-ROM division, for both distribution and production; Warner, Sony, and Philips are among the others who have released multimedia product.

Goodman notes that at the moment "it's a zero business in the laser world, but in the computer business it's bigger." He adds, "We're going to introduce the product to video stores."

U.S. Laser is starting with CD-ROM titles produced by Voyager Co., the Santa Monica, Calif.-based firm known for its classic-movie deluxe laserdiscs. Voyager currently has 17 CD-ROM titles in its catalog, including "Ludwig Van Beethoven: Symphony No. 9 CD Companion," which is reputed to have sold nearly 30,000 units at \$99.95 list.

Voyager also just bowed the first

feature-length, live-action, digital movies in CD-ROM, at \$29.95 each (Billboard, Jan. 18). Tower Records/Video is currently carrying select Voyager titles in its outlets.

U.S. Laser has also met with salespeople from PIMA, Philips' software arm for its CD-I format, and from Commodore International, which is marketing the CDTV for

'We're going to introduce the product to video stores'

mat. Whereas most CD-ROM discs require CD-ROM drives and sufficiently powerful computers for playback, CD-I and CDTV discs make use of dedicated machines that plug straight into the home TV and stereo system.

"We've told both [Philips and Commodore] that when they're ready for software distributors to please let us know on that very day," says Goodman.

U.S. Laser has also contacted other CD-ROM suppliers. "We've told them it's a business we want to be in," adds Goodman. "We've also prepared a promotional brochure to go out to our more than 1,200 accounts,

talking about the [Voyager] titles—that they're available on special order or on a stocking basis from us.

"Our goal is to educate our dealers and consumers as to what CD-ROM is about," he continues. "It's a new technology that I think is going to be important initially in the educational market and then in the entertainment market. For my company, a one-stop for laser-based technology, it's critical we support all forms of that technology."

He adds that consumers may be confused initially by the current and coming multitude of optically read formats, but "as a distributor, I'm not going to pick and choose among formats. We're going to carry everything. We're going to educate, then provide product."

U.S. Laser started as a mail-order company for laserdiscs in 1984, then entered wholesale distribution in 1987. Goodman estimates that U.S. Laser has a 10%-12% share of the overall U.S. laserdisc business.

Warner New Media, Sony Multimedia, LucasArts Entertainment, ABC Sports, National Geographic Society, Sierra On-Line, Broderbund Software, and Electronic Arts are other major firms currently involved in multimedia software production, along with Voyager, Image, PIMA, and Commodore.

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★★ NO. 1 ★★				
1	2	9	WE WILL ROCK YOU Mobile/Vision/Yellowbill/Queen/Strand Home Video 2115	Queen	LF	14.98	
2	1	35	GARTH BROOKS ▲ ³ Capitol Video 40023	Garth Brooks	LF	14.95	
3	3	17	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98	
4	4	79	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95	
5	8	5	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98	
6	16	21	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98	
7	6	17	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video PolyGram Video 617433	Amy Grant	SF	14.95	
8	15	5	FOR MY BROKEN HEART MCA Music Video 10528	Reba McEntire	SF	9.95	
9	10	27	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	VS	9.98	
10	29	3	THREE SIDES LIVE BMG Home Video 80002-3	Genesis	LF	14.98	
11	9	21	TWO ROOMS ● PolyGram Video 083589-3	Various Artists	LF	19.95	
12	13	13	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95	
13	14	5	UNDER SIEGE Roadrunner Video 0996	Sepultura	LF	19.98	
14	5	5	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF	19.98	
15	18	19	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98	
16	NEW		LOVE AT THE GREEK SMV Enterprises 14V-49124	Neil Diamond	LF	14.98	
17	7	17	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98	
18	12	7	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98	
19	19	29	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98	
20	20	23	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98	
21	25	24	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF	19.98	
22	27	3	AT THE RYMAN Warner Reprise Video 3-38258	Emmylou Harris And The Nash Ramblers	LF	16.98	
23	21	25	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98	
24	11	26	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95	
25	NEW		HEAVY METAL PIONEERS A*Vision Entertainment 3-50265	Deep Purple	LF	19.98	
26	NEW		TEARS ROLL DOWN PolyGram Video 083751-3	Tears For Fears	LF	19.95	
27	22	13	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98	
28	24	5	SEAL Warner Reprise Video 3-38288	Seal	LF	16.98	
29	26	7	NOTHING IS COOL SMV Enterprises 9V-49117	Ned's Atomic Dustbin	LF	9.98	
30	NEW		OF THE HEART, OF THE SOUL & OF THE CROSS Island Visual Arts/PolyGram Video 440084425-3	P.M. Dawn	LF	16.95	

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.

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DUPLICATORS' DILEMMA*(Continued from page 53)*

for the studios to take manufacturing in-house. "There's just no way they can spread the demand for capacity evenly enough over the year working with just their own product, which means they're either going to have way too much capacity for most of the year, or not enough during the peak periods. It's going to be nine months of boredom surrounding three months of panic."

This same source noted that both Sony and WEA are deeply involved in the music business, where both manufacture their own prerecorded audiocassettes and CDs. "That's where this drive for vertical integration comes from," the source said. "Because they're vertically integrated in the music business, they want to be in the video business as well. But the video business is not like the audio business."

The threat of competition from their own customers puts more of a scare into duplicators here than the threat from any competing technology, such as fiber optics, or direct broadcast satellite-delivered pay-per-view.

They also brushed aside any challenge to the dominance of the VHS format from the growth of the laserdisc business.

"I challenge the assumption that there has been real growth in the laser market," Rank's Clement said. "I don't see it posing any challenge to [VHS]."

Added West Coast Video Duplicating president Herb Fischer, "How do you cannibalize 70 or 80 million [VCRs] with less than a million [disc players]? I agree with Phil. It won't take business away from [VHS]."

Reflecting their different perspectives, the major duplicators split with the smaller, boutique shops on the panel on the use of the extended play mode and high-speed duplication.

"There's more talk about EP than substance," Murphy said. "There's little movement toward EP among the major studios."

"About 25% of our business right now is done in high-speed," said William Smith, president of Allied Film & Video, a boutique shop with primarily corporate video clients. "I see doing 50% of our business in high-speed by 1997, primarily because of growth in the EP market. Most EP is being done in high-speed."

Bill Schubart, president of Resolution, Inc., which handles a lot of promotional and premium videos, estimated that 60% of his business currently is in EP. "I expect that to be about 85% within five years," he said.

Schubart added, "We do quite a bit of EP, mostly in high-speed. It's widely accepted in the premium market. You're not talking about that many titles, but the number [of units] is huge."

Sony plugging into video-game market in France . . . page 40

LYNN ANDERSON, "I Never Promised you a Rose Garden"

LORETTA LYNN, "Coal Miner's Daughter"

MERLE HAGGARD and ERNEST TUBB, "Walkin' the Floor Over You"

LARRY GATLIN, "All the Gold in California"

WAYLON JENNINGS "Nashville Women"

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Volume I

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Panel: Vid Store 'Replacements' Still A Ways Off

■ BY DON JEFFREY

NEW YORK—Panelists at a recent conference here, discussing emerging technologies that some observers believe might replace the video retail store in the future, agreed that the new systems were several years away from having a significant impact on consumers in their homes.

These newer or expanding means of delivering movies and other entertainment, as well as information, to consumers include fiber-optics transmission, digital compression, switch video-on-demand, interactive media, and satellite broadcasting.

The video industry is concerned about proposed and talked-about efforts by cable television broadcasters and even telephone companies to transmit a wide and varied menu of movies directly to U.S. homes.

Fiber optics, a relatively new technology by which information is carried in hair-thin glass fibers from point to point, is seen by many experts as the best means of disseminating an increasing flow of information and entertainment.

Solomon Buchsbaum, senior VP at AT&T Bell Laboratories, said at the conference, sponsored by Wertheim Schroder & Co. and the trade paper Variety, that fiber optics was gradually replacing coaxial cables (copper wire) as the delivery system of telecommunications. At present, according to the research scientist, there are 110 million telephone access lines in the U.S., of which about 4 million are carried on "optical fiber trunking that is close to the home."

But Buchsbaum added, "When will it be possible to bring it directly to the home? Some technological breakthrough is needed." He said prices needed to "fall by a factor of 10" before it was economically feasible to link homes by optical fibers.

This view is in concert with that of the video industry, which has claimed that any threat from fiber optics or video-on-demand is many years away.

And, in a separate panel discussion by movie industry executives, Thomas Pollock, chairman of MCA Motion Picture Group, said in response to a question about pay-per-view movies: "PPV on demand is still a long time away from replacing home video. Home video's a big business now. I don't think PPV will replace it until that absolutely perfect system is available, and my best guess is that's five to 10 years off."

Buchsbaum in fact predicted that in 10 years all home electronic systems—telephones, computers, and VCRs—would be interconnected through fiber optics and that the images presented on video screens would be high-definition.

As for switch video, which would allow consumers to choose from a large number of entertainment offerings, the panelists disagreed over the costs of developing a workable system. Although some used an estimate of \$100 billion, James Chiddix, *(Continued on next page)*

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WALT DISNEY
HOME VIDEO

Wood Knapp Cuts Distrib Deal With Audio Renaissance

LOS ANGELES—Making a bid in what it claims is a burgeoning business, Wood Knapp & Co. has entered the spoken-word audio rental and sell-through category via an exclusive distribution deal with 200-title Audio Renaissance Tapes.

“We want to embrace all platforms,” Betsy Wood Knapp, president/CEO, says of the move. “We’ve known for a long time that special-interest video will logically extend to interactive, to all the new configurations.”

However, right now is the ideal time for retailers to enter audio books, says Harold Weitzberg, Wood Knapp VP of sales, “because there’s no new technology to worry about. Everybody plays cassettes.”

“There simply are no important deals these days where there isn’t a simultaneous release of a book in both print and in audio,” says Bill Hartley, president of 5-year-old Audio Renaissance. “That’s standard.”

In the past, however, the category had been held back by “the reluctance where they would say the audio version would hurt hard cover sales—let’s wait a year,” Hartley says. “That’s all gone now. They found out that audio books are purchased or rented by a different customer.”

Hartley cites research by the Audio Publishing Assn. that indicates spoken-word audio has grown from its modest beginnings into a \$1 billion a year business.

That \$1 billion figure, Hartley says, “could be conservative” because it does not include revenue from rentals, an activity Wood Knapp has always welcomed. “Rental turns into a sale,” says Weitzberg.

A natural for video outlets that understand rental, audio books are rented at 79 cents nightly here by Wherehouse, a chain that has been scoring unusual success, says Weitzberg. Reading Books in Phoenix rents at \$2.79 a week.

“It works out to the same as video because you’re creating a multiple-night rental,” says Weitzberg.

Stores can enter the business with a \$1,000 investment, claims Weitzberg. Wood Knapp is offering two programs, one with 125 titles, another with 250. “You can get your money back with four turns from rental.”

General interest audio books typically list for \$16 for a two-cassette package.

VID STORES’ FUTURE

(Continued from preceding page)

senior VP at American Television and Communications Corp., said it would cost between \$15 billion-\$20 billion.

The panelists also talked about interactive media. Asked about CD-I, or compact disc interactive, which is used mainly for educational purposes, Martin Nisenholtz, senior VP at Ogilvy & Mather, said, “The software’s not interesting enough to drive a market yet.”

A*Vision Puts More Longforms On Laser; P'Gram Culls Classical Titles

VISIONARY: A*Vision Entertainment recently stepped up its laser activity with a flock of notable long-form music laserdiscs. "Cream: Strange Brew," "Foreigner: Feels Like The Very First Time," "Eric Burdon: The Animals And Beyond," "Yesyears: A Retrospective," "Duke Ellington: Memories Of Duke," and "Ray Charles—Live 1991" are \$29.98 each. "INXS: Live Baby Live" and "Reggae Sunsplash Music Festival: Collector's Edition" retail for \$19.98 apiece.

A*Vision is also bowing three all-star jazz-oriented titles from CTI (Creed Taylor Entertainment).

"Rhythmstick" has Dizzy Gillespie, Art Farmer, Flora Purim, Airto Moreira, and more; "Chroma: Music On The Edge" includes Jim Beard, Bob Berg, and Randy Brecker, among others; and "Jim Beard: Song Of The Sun" guests Wayne Shorter, Michael Brecker, Toots Thielemans, Victor Bailey, and Don Alias (\$29.98 each).

MORE MUSIC, MAESTRO: PolyGram Video has just released several outstanding classical titles. On the Phillips Video Classics label are "John Gay: The Beggar's Opera" (laser only, \$59.95), with Roger Daltrey and directed by Jonathan Miller,

"Richard Wagner: Tristan Und Isolde" (245 mins., \$89.95), and "Claude Debussy: The Debussy Etudes" (\$34.95). On London are "A Requiem For Mozart" (\$34.95) and "Claudio Monteverdi: L'incoronazione di Poppea" (162 mins., \$69.95). Deutsche Grammophon has "The Metropolitan Opera Gala 1991" (167 mins., extras, \$69.95), and "Beethoven In Berlin: New Year's Eve Concert 1991" (\$34.95).

PolyGram also recently bowed "You Gotta Pay The Band," a documentary about jazz singer Abbey Lincoln, "Cassandra Wilson Live," and "Here's To Life" with Shirley

LASER SCANS

by Chris McGowan

Horn (\$29.95 each). The latter two discs were released day-and-date with the VHS versions and all audio formats.

TELDEC VIDEO has launched the superb opera "Richard Strauss: Salome" (\$39.97), which is directed by Petr Weigl and features singers Horst Hiestermann, Leonie Rysanek, and Catherine Malfitano, and the Deutsche Oper Berlin.

WARNER HOME VIDEO is bowing seven widescreen action-adventure laser titles in early summer as part of its "Reel Heroes '92" video promotion. The manly discs are John Boorman's "Deliverance" with Burt Reynolds and Jon Voight (1972, \$34.98); "Excaliber" (1981, \$39.98), also directed by Boorman; "Greystoke: The Legend Of Tarzan, Lord Of The Apes" (1984, \$39.98), which features six added minutes exclusive to laserdisc; "Ladyhawke" with Rutger Hauer and Michelle Pfeiffer

(1985, \$39.98); "Operation Pacific" with John Wayne (1951, \$34.98); Philip Kaufman's "The Right Stuff" with Sam Shepard and Dennis Quaid (\$34.98); and "Up Periscope" with James Garner (1953, \$34.98).

Due May 6 from Warner is "Freejack" (\$29.98), a sci-fi tale starring Anthony Hopkins, Emilio Estevez, and Mick Jagger. And Warner is set to launch "The Last Boy Scout" (widescreen, \$29.98) and "Dirty Harry" with Clint Eastwood (1971, widescreen, \$34.98) on disc in early summer.

LUMIVISION is releasing several new discs this month: "Rikyu" (\$34.95), directed by Hiroshi Teshigahara ("Woman Of The Dunes"); "Aliens, Dragons, Monsters & Me" (\$34.95), a documentary about special effects wizard Ray Harryhausen; "Placido Domingo: Live From Miami" (\$29.95); and "The Three Sopranos" (\$29.95) with Ileana Cotrubas, Elena Obraztsova, and Renata Scotta.

CD-ROM NEWS: Sony Electronic Publishing Company (SEPC) has added five new electronic book titles for use with its Sony Data Discman electronic book player, a hand-held (Continued on page 60)

Billboard®

FOR WEEK ENDING APRIL 11, 1992

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	5	3	THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99
2	NEW ▶		BOYZ N THE HOOD	Columbia TriStar Home Video Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
3	1	15	TERMINATOR 2: JUDGMENT DAY	Carolo Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
4	NEW ▶		POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
5	2	11	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
6	4	13	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
7	7	21	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
8	3	5	THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 1122	Animated	1967	G	29.99
9	6	17	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID7434OR	Jodie Foster Anthony Hopkins	1991	R	29.95
10	10	21	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
11	NEW ▶		MANHUNTER	DEG Inc. Warner Home Video 0411	William L. Petersen Kim Greist	1986	R	39.98
12	14	9	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
13	8	5	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video Pioneer LDCA, Inc. ML102514	Mickey Rourke Don Johnson	1991	R	24.98
14	NEW ▶		HOT SHOTS	FoxVideo Image Entertainment 1930-80	Charlie Sheen Lloyd Bridges	1991	PG-13	39.98
15	9	5	DOUBLE IMPACT	Stone Group Home Video Pioneer LDCA, Inc. 59686	Jean-Claude van Damme	1991	R	34.95
16	11	7	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
17	NEW ▶		OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R	29.98
18	13	7	MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
19	19	32	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
20	20	21	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
21	15	5	BODY PARTS	Paramount Pictures Pioneer LDCA, Inc. 32518	Jeff Fahey	1991	R	34.95
22	NEW ▶		THE MISSION	Warner Bros. Inc. Warner Home Video 12278	Robert De Niro Jeremy Irons	1986	R	39.98
23	23	14	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
24	17	15	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
25	21	3	CAROUSEL	FoxVideo Image Entertainment 1713	Gordon MacRae Shirley Jones	1956	NR	69.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCR N AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	White Men Can't Jump (Fox)	14,711,124	1,923 7,650	—	14,711,124
2	Basic Instinct (TriStar)	13,204,200	1,770 7,460	1	34,719,110
3	Wayne's World (Paramount)	5,712,736	1,878 3,041	6	87,189,099
4	My Cousin Vinny (20th Century Fox)	5,315,543	1,506 3,530	2	25,160,152
5	Ladybugs (Paramount)	5,180,414	1,528 3,390	—	5,180,414
6	The Cutting Edge (MGM)	4,478,919	775 5,779	—	4,478,919
7	Fried Green Tomatoes (Universal)	2,814,240	1,312 2,145	13	65,370,114
8	Lawnmower Man (New Line)	2,528,736	1,318 1,919	3	24,863,826
9	Beauty and the Beast (Buena Vista)	1,782,762	1,157 1,541	19	125,315,925
10	American Me (Universal)	1,283,430	537 2,390	2	9,108,435

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	2	2	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
2	1	12	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
3	7	2	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
4	4	7	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
5	3	7	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
6	38	2	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
7	5	10	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
8	6	6	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
9	NEW ▶		OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
10	10	4	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
11	8	8	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
12	11	5	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
13	14	3	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
14	9	7	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
15	17	3	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R
16	16	17	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
17	12	8	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
18	13	10	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
19	18	2	CHILD'S PLAY 3	Universal City Studios MCA/Universal Home Video 81122	Justin Whalin Perrey Reeves	1991	R
20	15	6	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
21	19	4	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
22	NEW ▶		FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
23	20	5	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
24	22	2	BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991	R
25	NEW ▶		TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
26	21	11	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
27	24	4	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R
28	29	4	MYSTERY DATE	Orion Pictures Orion Home Video 8791	Ethan Hawke Teri Polo	1991	PG-13
29	25	9	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
30	28	22	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
31	26	13	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
32	23	4	SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG
33	27	14	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
34	33	3	RELENTLESS 2: DEAD ON	SVS/Triumph Columbia TriStar Home Video 91223	Ray Sharkey Leo Rossi	1991	R
35	30	21	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
36	31	11	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
37	NEW ▶		THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
38	39	6	THE VANISHING	New Video Group Fox Lorber Video 1037	Gene Bervoets Johanna Ter Stegge	1988	NR
39	40	4	ROVER DANGERFIELD	Warner Bros. Inc. Warner Home Video 12221	Animated	1991	G
40	32	5	THE POPE MUST DIE(T)	Media Home Entertainment FoxVideo MO12881	Robbie Coltrane Beverly D'Angelo	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.

Laserdisc Rental Report Indicates Marked Progress

L-DISC RENT RAP: Is renting laserdiscs still controversial? No, says **Jim Barrow**, co-owner, along with **Jay Frank**, of four-unit **Laser's Edge** in Los Angeles.

"We rent about 1,000 every Friday [in our Canoga Park store]," says Barrow. That outlet carries a massive library of 7,000 titles. Other stores are in Woodland Hills, Burbank, and Camarillo. Laser's Edge rents at \$2 nightly for members, \$4 for nonmembers. On week-ends, members pay \$6 but get three days. The store just held its first

used-laserdisc sale, offering 2,000 discs.

Barrow says he is aware of the party-line recited by chains such as **Tow-**

er, Wherehouse, and Music Plus, which all emphasize laserdisc but don't rent the configuration. "I know they fear it will create a rental market," where manufacturers will jack up the price of laserdiscs.

But Barrow believes rental leads to sale, a philosophy also seen in the burgeoning number of spoken-word audio retailers who are finding rental lucrative.

Larry Lee, an owner of new **Laser Realm** in Pasadena, Calif., is even more convinced laser rental is vital. He says only 5%-10% of his total volume in the configuration is in sales. Eventually, sales will increase, Lee indicates, but now rental is strong. Laser Realm, which stocks 1,000 titles, charges \$2.50 per laserdisc seven days a week.

The fact that the 7-month-old Laser Realm now has a crosstown rival, **Laser Library**, indicates how hot the laserdisc business has become. Laser Library, which just opened in Pasadena, advertises rentals at \$2 nightly. "The suppliers have emphasized that laserdiscs are a sell-through item. I think they are wrong," says Lee.

AT THE MEETING: Video Software Dealers Assn. regional meetings upcoming: April 14, **Central Ohio**, Ramada Inn, Marion, laserdisc panel. Contact: **Randy Hopstetter, Hopstetter Video**; April 21, **Rocky Mountain**, Days Hotel, Denver, consumer panel. Contact: **Art Gross, 29th Street Video**; April 22, **South Florida**, Holiday Inn, Miami, distributor panel. Contact: **Thomas Forbes, Video Supermarket**; April 22, **North Carolina**, Registry Hotel, Charlotte, tape repair. Contact: **Robert Edwards, The Movie Man Etc.**; April 28, **Ottawa Chapter**, Talisman Hotel, Ottawa, VSDA benefits. Contact: **Bill Kinsman, Video Station**; April 28, **Northwest Florida**, Holiday Inn Speedway, Daytona Beach, Macrovision. Contact: **Barry Freilich, Granada Video**; and April 29, **Atlantic Canada**, Halifax Citadel Inn, Halifax, Nova Scotia, the changing

Canadian video business. Contact: **Greg Boudreau, Video Villa Ltd.** Also, May 6, **Delaware Valley**, Airport Marriott, Philadelphia, tabletop show. Contact: **Herman Junkerman, Movie Man Video**; May 7, **Connecticut Chapter**, Radisson Hotel, Cromwell, Conn., property taxes. Contact: **Ron Maslowski, Take One Video**; May 8-10 **Gulf Coast**, Royal d'Iberville, Biloxi, sixth annual Spring Fling. Contact: **Jeanne Cotton, Movie House.**

CABLE Controversy: Once moderator **Larry Gerbrandt**

opened up the topic of a hot movie going first to cable pay-per-view, the genie was out of the bot-

tle at the recent **Paul Kagan Associates Seminar** (Billboard, April 4). Gerbrandt, senior analyst at Monterey, Calif.-based Kagan, proposed one-time PPV showings prior to theatrical and home video release for \$40. The explosive subject found **Hal Richardson**, senior VP, worldwide pay-TV, at **Walt Disney Television**, strongly attacking the idea. Besides several pitfalls, there is the risk of angering retailers, said Richardson, pointing to an interested attendee, **Ron Castell**, senior VP of programming and communications at **Blockbuster Entertainment**.

For his part, Castell got high marks at the new-technology panel when he wondered aloud whether "you could ever get couch potatoes to turn into dancing raisins."

Others on that panel: **Richard Arroyo**, senior VP of marketing, **Philips Interactive Media**; **Stephen Fleming**, director of strategic marketing, **Northern Telecom**; **Hal Krisbergh**, president of **Jerrold Communications**; and **Betsy Wood Knapp**, president/CEO of **Wood Knapp & Co.**

Besides Richardson, others on the PPV movies panel: **Rich Selva**, president of **Skypix Corp.**; **Eric Frankel**, VP of marketing, **Warner Bros. Domestic Pay TV**; **Michael Fleming**, executive VP/GM of **Playboy Video Enterprises**; **Jim English**, senior VP of programming, **Viewer's Choice**; and **Rick Blume**, president of **Action Pay-Per-View**, who sought to downplay the PPV window flap.

With a potential of 50 channels of movies every night on PPV, the piece of the pie enjoyed by event programming may be strongly challenged, according to another panel. On this panel: **Seth Abraham**, president/CEO of **Time Warner Sports**; **Ed Desser**, **NBA Television Ventures**; **Dick Glover**, senior VP of **Titan Sports**; **Scott Kurnit**, president of **Set Pay-Per-View**; **Robert Meyrowitz**, president of **Thursday Night Concerts**; and **Gene Falk**, VP of **Showtime**.

STORE MONITOR

by Earl Paige

MUSIC VIDEO REVIEWS

"Gloria Estefan: Into The Light World Tour," Sony Music Video Enterprises, 100 minutes, \$19.95.

Although this excellent concert film was shot over a two-night stint at the Ahoy Arena in Holland, the program chronicles the Latin singer's lengthy 1991 tour of more than 100 cities in nine countries. Road footage is interspersed with impeccably produced and edited live material that shows Estefan performing some of her most popular material, including the topical "Coming Out Of The Dark," which celebrates her remarkable recovery from a back injury she suffered two years ago. This program promises plenty of crossover potential, since the artist has a strong fan base in the U.S., Latin America, Spain, and non-Spanish-speaking territories worldwide.

PAUL VERNA

"Big Audio Dynamite: BAD I + II," Sony Music Video Enterprises, 53 minutes, \$19.95.

This 11-clip, greatest-hits video anthology spotlights Big Audio Dynamite's musical and visual diversity, offering the viewer a kaleidoscopic glimpse at the group's sounds, samples, and images—all of which categorically defy convention and inspire thought. The program comes at a time when B.A.D.—in its new incarnation as B.A.D. II—is enjoying peak popularity thanks to a hit album, an ongoing tour, and a resurgence of interest in the Clash, the band B.A.D. front man Mick Jones co-founded in the '70s. As such, the tape carries plenty of appeal for B.A.D. aficionados new and old, all of whom will be eager to have the group's fine clips collected into a single package.

P.V.

POLYGRAM VID LATEST TO BOW MIDLINE FOR LONGFORMS

(Continued from page 53)

year."

The initial 39 titles released in WEA's Supersaver line also draw from previously released Atlantic and Elektra videos.

According to Stuart Hersch, president of Atlantic's longform division, A*Vision, the time is right for midline pricing. "The number of available titles has grown to where if you have four or five titles by an artist, the oldest ones will go to the Supersaver line to make it accessible to a wider audience."

SMV's Best Value line, which is operated in a much more low-key fashion, offers catalog titles formerly at \$19.98 or \$24.98 repriced at \$14.98. Instead of a formal release schedule, they are periodically dropped into the market.

Not all longform divisions are ready to move into the midline price arena. Uni Distribution, which distributes longform music titles by MCA and its affiliated labels, has no plans to introduce a lower price point. "We're going to maintain the price

points that we have and work on building up our catalog," says Joel Hoffner, VP of distributed labels at Uni Distribution. "After we've done that, we'll see, but for now we're going to stay where we are."

Similarly, BMG Video is not starting a midline program, although senior VP/GM David Steffen says such a move is not out of the question.

"I'm not a believer that everything has the same market value," says Steffen. "Midline pricing has been so successful on the audio line, it probably has a natural extension on the video side." Steffen says the company is concentrating on its new releases for now, but that a midline pricing structure will probably be in effect within a year.

According to NARM reports, CEMA is considering a midline price structure but has nothing firm planned.

TriStar laserdisc editions, according to USLVD president and CEO David Goodman. His company has 1,250 active accounts.

LASER SCANS

(Continued from page 58)

system that utilizes 3.14-inch CD-ROM discs. The titles are Houghton Mifflin's "The Dictionary Of Cultural Literacy," CMC ReSearch's "Shakespeare" and "The Portable Family Doctor, Compton New Media's "The Merriam-Webster Dictionary Of English Usage," and Quanta Press' "The American Civil War." Each electronic book can hold up to 200 megabytes of data, the equivalent of 100,000 printed pages of text and graphics.

T&A-CD-ROM: Romulus Entertainment has just launched the first X-rated live-action movie in the CD-ROM format: "House Of Dreams" (\$79.95). The 77-minute film features program content from **Caballero Home Video** and requires QuickTime software, a Macintosh computer, and a CD-ROM drive. The title is not the first X-rated CD-ROM release, however; that distinction goes to "Virtual Valerie," an interactive animated title from Chicago-based **Reactor Inc.** Romulus can be reached through **LaserDisc Entertainment** of Santa Monica, Calif.

DELUXE EDITIONS: As of late March, U.S. **Laser Video Distributors** had sold more copies of **Voyager's** widescreen versions of "The Fisher King" and "Boyz N The Hood" (both of which feature audio commentaries by the directors) than it had of the pan-scan **Columbia/**

KAGAN PANEL SELLS THE IDEA THAT SELL-THRU IS ON A GROWTH TRACK

(Continued from page 53)

find new plateaus and new ceilings."

For those video retailers who have yet to make any kind of serious commitment to sell-through, Cohen observed, "They can't afford not to. The sell-through business is a very critical part of the overall mix of product that satisfies consumers. The video specialists who don't want to get into this business are probably signing their own death warrants."

Cohen noted that while specialists may not be able to compete on price, they can compete quite effectively on service and location. "The issue is essentially the same as any product, such as tires, that are carried by deep discounters," he said.

The entire Turner Home Entertainment group of companies is also "equally bullish on sell-through," according to Chamberlain.

One of the more phenomenal growth sectors, he claimed, was special-edition anniversary titles from the catalog, citing such recent examples as "Citizen Kane" and an animated version of "The Wizard Of Oz."

"Sales of the library can be stagnant but anniversary titles can kick up the overall [sell-through] category," he said.

'We're just learning what really makes this business tick'

ry," he said.

One key to the collector's strategy, he said, was to set the video sell-through stage with a limited theatrical release. As with "Citizen Kane," Turner wants to roll out "Casablanca" to about 30 cities theatrically this year before making a 50th-anniversary edition available in the fall with a special making-of segment hosted by Lauren Bacall.

"We expect to do more than 1 million pieces on 'Casablanca,'" he said.

Turner made three different anniversary editions of "Citizen Kane" available last fall at \$19.98, \$49.98, and \$99.98. The company sold 20,000 of the high-end sets alone, he said.

Also illustrating the results that a repackaged classic can achieve, Beeks said Republic repackaged a special edition of "It's A Wonderful Life" last fall.

"We took a film that was in the public domain and available in 16 different versions from \$4.98 to \$9.98," he said. "We own the original film negative so we were able to add value for the collector. We made a brand-new digital transfer and acquired a brand-new 30-minute making-of segment. We put it into a nice package and sold it at \$19.98. That was heresy, since you could get it for \$4.98. We sold 125,000 units within 45 days."

According to Pfander, FoxVideo "dusted off" the catalog in 1990 and released the "Rodgers & Hammerstein" collection.

"We got Procter & Gamble as a tie-in sponsor and moved better than 2 million units across the entire eight-title collection," he said.

An even more spectacular example of sell-through potential, he said, came from FoxVideo's release of the cult classic "Rocky Horror Picture Show." At a suggested list price of \$79.98, the company sold 250,000 units as such chains as Suncoast Motion Picture Co. (part of the Musicland Group) and others sold it through to the consumer at the higher price point.

Illustrating the importance of sell-through to FoxVideo, Pfander said last year the studio released a total of 322 titles, only 40 of which were rental, the rest emanating from sell-through collections.

"Sell-through is a very important part of the business," he said, as last year revenues from rental and sell-through for the company were close to an even 50-50 split for the first time. "There is no limit on sell-through, partly because distribution is unlimited."

Offering a retail perspective was Steve Gabor, president of Los Angeles-based Odyssey Video, who said, "We know that every customer has at least one favorite movie that they would like to own and will view on a repeated basis."

He also maintained that "laserdisc rentals have boosted laserdisc sales and our customers tell us that software drives hardware. By displaying a large selection of rental and for-sale laserdiscs we encourage the customer to upgrade their VCRs to laserdisc players by showing the availability of product."

He also added that "used for-sale product is the area that has experienced the largest growth for us and we are continually searching to purchase other store inventories to replenish our for-sale stock."

GRASS ROUTE

(Continued from page 44)

At press time, a spokesperson from SST said the label had not been served with papers and therefore had no comment.

SOAP'S HOPES: L.A.-based **Quality Records** just released a single, "The Eyes Of A Child," featuring celebrity vocals by a cast of singing soap opera stars. A portion of the proceeds from the single will benefit the **Child Welfare League of America** and the **Children's Aid Society of Canada.**

Quality threw a bash at the Hollywood Athletic Club to preview the video and promote the cause. It's a good cause, indeed, but we have to wonder why these all-star charity singles are always so *melodramatic*. Can't an upbeat, poppy song with a good beat raise money for an important cause too?

PRIMARY LISTENING in these politically twisted times: The **Dick Nixons' Triple X** (of L.A.) album, "Paint The Whitehouse Black," provides a

much-needed dose of comic relief in this election year. The album encourages America to vote former president Richard Nixon back into the Oval Office. We can just picture the folks at campaign headquarters jiggling to "Do The Dick Nixon," "N-I-X-O-N," and "Tricky Dick (Was A Rock-N-Rolla)." **Neophonic Records**, of L.A., meanwhile, is pushing the timely **Zamp Nicall** album "Whose Country Is It?," which takes a more serious look at the nation's socio-political climate. Depends on what kind of mood you're in.

FESTIVALS ON TAP: The fifth annual **Merle Watson Memorial Festival** is set for April 23-26 at Wilkes Community College in Wilkesboro, N.C. The list of bluegrass, old-time, country, and acoustic artists scheduled to appear includes **Doc Watson**, the **Seldom Scene**, **Peter Rowan**, **Alison Krauss**, and many more.

Meanwhile, the Philadelphia-based **New Music Alliance** will sponsor a

series of four-day experimental new music festivals in 16 cities in the U.S. and Canada Oct. 1-4. Participants include the **Flynn Theater for the Performing Arts** in Burlington, Vt., **Sonic Disturbance** in Cleveland, and **Soundwork** of Seattle. The festivals draw on local talent and run the gamut from jazz and ethnic music to art rock and 20th century classical music.

Boston-based **Mentor Music Group**, in association with WCGY radio, will present the **Spring Music Conference** April 26. The one-day seminar includes panel discussions regarding booking and management, A&R, record pools, production, marketing, publicity, and promotion.

NEW DISCOVERY: The reactivated **Discovery Records** jazz label, based in Santa Monica, Calif., bows this month with **Sue Raney's** "In Good Company," **Hal Schaefer's** "Solo, Duo, Trio," **Clare Fischer's** "Memento," the **Alan Broadbent Trio's** "Better Days," and the **Bob**

Florence Limited Edition's "Jewels." Industry veterans **Jac and Keith Holzman** helm **Discovery.**

MAMBO KING: Concord, Calif.'s **Concord Picante** is riding the crest of publicity surrounding the film "The Mambo Kings" with **Tito Puente's** 101st recording, "Mambo Of The Times." Actor **Bill Cosby** wrote the liner notes.

SEEDS & SPROUTS: **4AD Records** moved its headquarters from New York to Los Angeles. **Robin Hurley** remains as managing director, **Mark Cohen** is director of radio promotion, and **Susan Arick** is director of publicity/video. **4AD** and **Warner Bros.** entered a licensing pact in January (Billboard, Jan. 25)... **Joe Satriani** is in an L.A. studio recording his fifth album, "The Extremist," set for release on New York's **Relativity** in the spring... **Ben E. King** is back in the mix with "What's Important To Me," a new album on Atlanta's **Ichiban.**

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	22	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	48	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	33	2	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
4	3	5	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
5	4	6	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	5	17	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
7	7	21	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
8	6	8	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
9	10	3	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
10	8	7	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
11	9	78	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	12	21	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
13	24	91	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
14	18	21	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
15	11	20	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
16	37	2	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
17	17	6	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
18	16	32	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
19	21	3	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
20	14	6	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
21	15	7	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
22	19	28	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
23	22	4	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
24	13	32	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
25	23	78	THREE TENORS IN CONCERT ▲	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
26	20	14	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
27	26	65	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
28	25	21	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
29	30	2	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
30	27	34	GARTH BROOKS ▲	Capitol Video 40023	Garth Brooks	1991	NR	14.95
31	29	2	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
32	32	8	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
33	38	70	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
34	NEW ▶		BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
35	36	11	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
36	34	76	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
37	28	6	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13	19.95
38	39	5	DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
39	31	98	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
40	35	17	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

NEWSLINE

Warner Now Says It Doesn't Plan To Change Its Discount Structure

Warner Home Video is telling distributors and rackjobbers it has no plans to change its wholesale discount structure, despite its recent circulation of a proposed program that would place sharp limits on the functional discount traditionally provided to rackjobbers. Under the proposed program, Warner would separate its catalog titles into various categories, based on the sales histories of individual titles. The racks would be offered rebates by meeting certain display and sales criteria within each category. They would also be asked to provide detailed sales reports to Warner on a regular basis. The program is similar to the discount structure implemented by Buena Vista Home Video last year, in which the functional discount was eliminated, but racks can earn back margin points, through rebates, by meeting certain criteria. "Basically," one rack executive says of the Warner proposal, "you would need an accountant on staff full-time just to figure it all out." The executive, however, says he has been told by Warner that "nothing is happening right now. They're just playing around with some ideas." Other rack executives, however, aren't so sure. "I don't think they'd be proposing something in writing if they weren't thinking seriously about implementing it," one executive says. "They've asked for our feedback and we've given it to them. We told them that what they're asking us to do we're already doing, but we would have to spend a lot of time and money to produce the reports and so forth to validate what we're already doing." Warner executives decline to comment on the proposal.

Commtron Board Approves Ingram Offer

Commtron's board of directors has unanimously approved Ingram Entertainment's \$7.75-per-share offer for all outstanding shares of Commtron. The vote was taken after a fairness opinion was rendered by Salomon Brothers. However, Commtron conditioned its approval on the granting of dissenters' rights to its minority shareholders. The company will mail an information statement to its minority holders Tuesday (7). Completion of the merger with Ingram is now slated for early June. It had been scheduled for May.

LIVE Sets 'Right Price' For New Program

LIVE Home Video hopes to create a "midline mentality" and address the ongoing breadth of copy issue with the introduction of the new "Right Price" sales program, according to Stu Snyder, VP of sales. LIVE has set the suggested list price for an upcoming June release—"Waxwork II: Lost In Time"—at \$49.95. Snyder says the move was a direct result of distributor and retail discussions at recent LIVE Wire trade sessions, as well as trade input at the recent Video Software Dealers Assn. Leadership Conference in Scottsdale, Ariz. Snyder says there are "no strings attached" to the title, such as it being part of a prepack or tied to a larger title. "Retailers keep saying, lower the price, pure and simple," he says. "Thus, we are going to try it on this title. If it's successful, we will continue it on other titles." To be a success, he says, the trade will have to purchase an average of 2.3 units for every one unit it might have purchased at \$89.95. This title was chosen, he says, because the original "Waxwork" was a successful rental title for retailers. LIVE will also support the title with a heavy trade campaign, Snyder says.

Media Jumps On 1st 3 Kathy Smith Tapes

The first three Kathy Smith exercise tapes, originally distributed by JCI Video and which established Smith as one of the best-selling health-and-fitness-cassette gurus, have been acquired on a worldwide basis by Media Home Entertainment. The three tapes, which have netted total cumulative sales of 2 million units, are "Kathy Smith's Ultimate Video Workout," "Kathy Smith's Body Basics," and "Kathy Smith's Tone Up." After JCI, Smith inked with Media, which has produced seven subsequent tapes. Media, which is distributed by FoxVideo, is also prepping two new Smith tapes for release later this year. Available for delivery after April 15, each of the first three tapes will retail for \$14.98 each.

VIAAC Unit Takes Action Against AIDS

The Video Industry AIDS Action Committee has established its first national Financial Assistance Program. According to the group, \$15,000 has already been designated for the program, the intent of which is to provide emergency grants to individuals who are associated with the video industry but who are unable to work because of AIDS and are under critical monetary hardship. To date, VIAAC, formed in 1989 as a volunteer group of industry professionals dedicated to raising funds for ongoing AIDS education, services, and research, has already disbursed \$130,000 in grants to qualifying AIDS service agencies nationwide for revenue raised during 1991. The newer program will be managed by Aid for AIDS in conjunction with VIAAC's beneficiary committee and will offer two types of grants, including a one-time grant for nonrecurring needs such as moving and paying for utility bills or health insurance premiums, and repeat grants for regular needs such as rent, utilities, vitamins, medication, and transportation. Grant applications with supporting documents can be submitted to VIAAC in care of Aid For AIDS at 8235 Santa Monica Blvd., Suite 200, West Hollywood, Calif. 90046. Telephone is 213-656-1107.

Update

LIFELINES

BIRTHS

Girl, Caroline Heckscher, to **Austin and Lesley de Lone**, Feb. 23 in Marin County, Calif. He is music director and keyboardist of the Bay Area Music Awards and a Demon recording artist who has toured with Elvis Costello, Nick Lowe, the Fabulous Thunderbirds, Paul Carrack, Clarence Clemons, Carla Thomas, and Commander Cody.

Girl, Stephanie Ann, to **Tony and Teri Santucci**, March 12 in Harvey, Ill. He is director of WTAS/WCGO Chicago Heights, Ill.

Boy, Taylor Karl, to **David Plenn and Shelley Stephens**, March 12 in Pasadena, Calif. He is a guitarist/producer/songwriter who has written such songs as "The Forecast" for Robert Cray, "Easy Driver" for Kenny Loggins, and "That's What Dreams Are Made Of" for Odds & Ends. He is currently playing guitar in the John McVie Band.

Boy, Neal Aaron, to **Wayne and Pat Halper**, March 17 in Nashville. He is director of business affairs at Liberty Records. She is GM and partner at Hayes Street Music.

Boy, Thomas Michael, to **Tommy and Mary Lou Edwards**, March 27 in Los Angeles. He is program director for KCBS-FM there.

Boy, William Christopher, to **William and Jody Sharp**, March 27 in Davenport, Iowa. He is operations manager for Co-Op Records in Moline, Ill.

Boy, Chasen Oliver, to **Mark and Kathy Hartley**, March 30 in Westlake, Calif. He is a personal manager with The Fitzgerald Hartley Co. in Los Angeles.

MARRIAGES

Philip Mason Joanou to Kate Eliza-

beth Hyman, March 19 in Las Vegas. He is a film director whose credits include "Rattle And Hum." She is VP of A&R for The Imago Recording Co.

Michael Rebsom to Marsha Hunt, March 27 in San Antonio, Texas. She is singles sales manager for Uni Distribution in Dallas.

DEATHS

Joe Reed, 50, of a heart attack, March 17 in Los Angeles. Reed was a veteran songwriter and producer, and was founder and director of Song Connection and the Los Angeles Independent Music Conference. He is survived by his wife, Lee, a 25-year veteran of the music business. In lieu of flowers, donations may be sent to the American Cancer Society.

Lauren Korman Moran, 35, after a long illness, March 24 in New York. Moran worked for Arista Records for nearly 10 years. Originally from Cleveland, she began her career with Arista in Chicago as the local marketing manager for the Midwest. Most recently she was senior director of national sales and field marketing in New York. She is survived by her parents, Harvey and Pat; her brother, Todd; and her sister, Kim. Donations in her memory may be sent to Save the Children Foundation, Attn: Memorial Dept., Lauren Korman Moran Fund, 52 Wilton Road, P.O. Box 960, Westport, Conn. 06881.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.



Where Eagles Dare. Jay Morgenstern, president of Warner Bros. Publications Inc., announces the company's long-term exclusive print agreement with Eagles Dare Music for the rights to the works of Frank Wildhorn. Wildhorn currently has a "pre"-cast album of the Broadway-bound show "Scarlet Pimpernel," co-written with Warner/Chappell's Nan Knight. The album is on the new Angel Broadway label. Shown, from left, are Morgenstern; Wildhorn; and Ken Weiss, president, Eagles Dare Music.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 5-9, National Christian Radio Seminar and

Gospel Music '92, presented by Gospel Music Assn., 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 8, Fifth Songwriters Guild Foundation Student Concert, Harmony Gold Theatre, Los Angeles. 213-462-1108.

April 8, "Licensing and Producing Music for

Television," presented by the Assn. of Independent Music Publishers, BMI Media Room, New York. Donna Frisina, 212-207-1793.

April 9-10, Crossroads '92, various locations, Memphis. 901-526-4280.

April 9-12, Sun-Sentinel New River Jazz Festival, Broward Center for the Performing Arts, Fort Lauderdale, Fla. Maria Pierson, 305-522-0022.

April 10-11, 1992 Music and Entertainment Industry Educators Assn. National Conference, Northeastern Univ., Boston. Bruce Ronkin, 617-437-2440.

April 11, Second Annual Southern Regional Conference of College Broadcasters, Middle Tennessee State Univ., Murfreesboro, Tenn. 401-863-2225.

April 12, Genesis Music Group Info-Seminar, Holiday Inn-Mart Plaza, Chicago. 312-645-0300.

April 12-16, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 12-26, Washington Area Music Assn./Miller Genuine Draft Crosstown Jam, various locations, Washington, D.C. 202-338-1134.

April 14, Sixth Annual Pepsi Boston Music Awards, Wang Center for the Performing Arts, Boston. Anne-Marie Rowan, 617-484-5151.

April 14, "The Recession: How to Survive It in the Entertainment Industry," Ma Maison Sofitel Hotel, Los Angeles. Jefflyn Dangerfield, 213-465-9814.

April 23-26, Fifth Annual Merle Watson Memo-

rial 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 24-May 3, New Orleans Jazz & Heritage Festival, Fair Grounds Race Track, New Orleans. 504-522-4786.

April 25, T.J. Martell Foundation for Leukemia, Cancer and AIDS Research 17th Annual Humanitarian Award Dinner, honoring BMI president/CEO Frances Preston, New York Hilton, New York. Muriel Max, 212-245-1818.

April 25, Concerts for the Environment's Third Annual Earth Day Concert, Foxboro Stadium, Boston. 612-338-5485.

April 25, 11th Annual International Reggae Music Awards, Sunrise Musical Theater, Fort Lauderdale, Fla. 312-427-0266 or 305-987-5719.

April 25, Los Angeles Chapter of NARAS Fifth Annual Bowling Bash, Sports Center Bowl, Studio City, Calif. Billy James, 818-843-8253.

MAY

May 9-10, Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-14, Third Annual Billboard Latin Music Conference and Fourth Annual Billboard/Univision Latin Music Awards, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

GOOD WORKS

A CANCER-RESEARCH laboratory at Vanderbilt Univ. Medical Center in Nashville has been established in honor of **BMI** president **Frances Preston**. This is the third research facility supported by **The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. The others are in New York at Mount Sinai Hospital and at the Children's Hospital of Los Angeles. **Jimmy Bowen**, president of **Liberty Records**, is Nashville chair for the Foundation's fund-raising campaign for 1992. Bowen will play a major role in raising funds for the new Vanderbilt laboratory, officially called **The Frances Williams Preston Laboratory at Vanderbilt**. Preston, who opened BMI's Southern regional office in Nashville in 1958 and moved to New York after being named BMI president in 1985, will be honored by the Martell foundation April 25 in New York.

AIDS PROJECT LOS ANGELES turned the Los Angeles Sports Arena into a giant dance club March 29—complete with lights, smoke, and DJs—for its fourth annual "AIDS Dance-A-Thon." The five-hour fund-raiser featured three- or four-song sets by **Lisette Melendez**, **P.M. Dawn**, **CeCe Peniston**, **Melissa Etheridge**, and **Nona Hendryx**. After each live performance, DJs **Richard "Humpty" Visson**, **Billy Limbo**, **Claudette Colbert**, **Derrick Allen**, and **Bobby Martin** provided 45 minutes of dance music. Various organizations donated food and drinks for the hungry 6,000 plus dancers, who, the group reported, raised about \$1.1 million to fight AIDS.

HELP FROM A LEGACY: **Miller Genuine Draft** is sponsoring a multi-artist album celebrating African-American composers and performers, proceeds from which will go to a **Thurgood Marshall Scholarship**, providing funds to 36 black public colleges. The CD/cassette features new performances of original material by **MC Lyte** and **D-Nice**, **Glenn Jones**, **Patti Austin**, **Al Green**, **Jon Lucien**, **Third World**, **Geoff McBride**, **Jon Faddis**, and **Ravi Coltrane**. There are also guest appearances by **Branford Marsalis** and **Gerald Albright**. Due for June release via mail order during **Black Music Month**, the album was produced by **Deborah McDuffie**. For more info, contact **Carole Anthony** at **Jan Productions** at 212-474-6043.

AS PART OF ITS volunteer program to have music artists tend to the needs of critically ill and handicapped children, **The Magic of Music** organization had set **Garth Brooks** to visit **Heather Beckett**, a 13-year-old who suffers from a rare blood disease, at her hospital in Monroe, La., during the recent NARM convention in New Orleans, at which Brooks performed. At the last minute, doctors said that she (accompanied by her family) could make the trip to New Orleans. Also at NARM, **Doug Phelps** and **Richard Young** from the **Kentucky Headhunters** visited critically ill and handicapped children at New Orleans Children's Hospital. The Magic of Music is located in Kernersville, N.C. Its founder and president, **Chuck Morton Jr.**, can be reached at 919-788-4298.

Caliber To Fire 1st Sets In June

NEW YORK—Caliber Records, the label founded by Stephen Brown in 1989, will release its first titles in June.

The first release will be "Something On The Inside" by Robert Tepper, writer of the single "No Easy Way Out" from the "Rocky IV" soundtrack, who also had a 1986 album of the same name.

Other artists on the Caliber roster include Rita Coolidge, Lee Aaron, Brett Ryan, and Shanghai. Brown's goal is to release 10-12 albums this year, he says.

Sources say Caliber is negotiating a distribution deal with BMG but that nothing has been signed yet.

Caliber Records was born out of Caliber Entertainment, the management firm Brown founded in 1987.

TRUDI MILLER

COUNTRY: A TOUR DE FORCE IN '92

(Continued from page 26)

ting ahead of the general public... We're not just going to sit back and wait for Garth Brooks to tour and glom on to that."

Of the intensified interest from rock promoters, Shipp says: "I don't think we can credit these guys with being any more far-sighted than anybody else. For a lot of years, they didn't want to hear about it if it wasn't Alabama or Hank [Williams] Jr. Some of them are trying to make up for lost time... The rock promoters got murdered last year on rock'n-roll [while] country shows did good. And it looks like country is going to be even better this year, so they're getting in the game now."

Prices for his acts, Wojcik says, have gone up only slightly—about 10% over last year, in some cases. "We're smart enough not to overprice the acts, and that's one thing

[buyers] really like about country acts." Conway says his rates are holding steady: "Just because of the surge in the industry doesn't mean that the artists are getting more guarantees."

As Conway sees it, the long-range future of country touring is bright: "I really don't think that this is a fad. This is just the beginning—something that we've been working on for a long time. The public is finally listening to this music and realizing that they like it. And the production out there on the road is equal to any rock show on the road."

Most country acts—including all those mentioned here except Brooks—have already started their '92 tours. So have such other major draws as George Strait, Randy Travis, and Reba McEntire, who are usually booked in-house.

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Knoedelseder Tell-All Tome To Hit In '93; Newsweek Notes Quest For Next Nirvana

WISE GUYS: Former Los Angeles Times music business reporter **Bill Knoedelseder** tells the Blitz that he is putting the finishing touches on a book that could prove to be the "Hit Men" of 1993—a probe focusing on reputed mobster **Salvatore Pisello's** still-mysterious dealings with MCA Records.

Knoedelseder, who broke the story of Pisello's involvement with MCA in the Times in 1985 and covered Pisello's 1988 federal income tax evasion trial for the paper, says his book, yet to be titled, is scheduled for publication next spring by Harper/Collins.

The writer has a whale of a tale to tell. The Pisello case had all the elements of a TV drama: mob infiltration of the music business, alleged record industry corruption, courtroom intrigue and in-fighting (between prosecutor **Marvin Rudnick**, who was later relieved of his Justice Department job, and his boss **John Newcomer**, head of the L.A. Organized Crime Strike Force at the time), and an amazing instance of blundering and possible behind-the-scenes chicanery at the highest levels of government.

Knoedelseder says the book, which he has been working on for five years, will also tie in related music business cases—the 1988 extortion trial of the late Roulette Records kingpin **Morris Levy** and reputed mobster **Gaetano "Corky" Vastola**, and the catastrophic, abruptly dismissed 1990 payola trial of independent promotion man **Joe Isgro**, still a stinging embarrassment to the Justice Department.

Fredric Dannen touched on these remarkable tales in "Hit Men," but Knoedelseder, who is a virtual encyclopedia of information about these cases, should offer the definitive treatment. And you can bet some industry executives are cowering behind their desks, waiting for the journalist's Scud to hit next spring.

GOLD RUSH: After **Nirvana** hit pay dirt last year with "Nevermind," several journalists prophesied that neopunk bands would benefit from a barrage of major-label interest (the Blitz, Jan. 25). And lo, the prophesies have come to pass, according to a March 30 Newsweek story titled "Searching For Nirvana II."

In this frequently droll piece, writers **John Leland** and **Marc Peyster** say that label A&R men are "jumping through hoops" to nail down the next big thing on the alternative rock side, and are wining, dining, and waving enormous billfolds at bands like **Helmet**, **Urge Overkill**, **Afghan Whigs**, **Paw**, and **Hole** (the group that features **Courtney Love**, also known as Mrs. **Kurt Cobain**).

Big surprise, right?

SILENTS, PLEASE: The **Club Foot Orchestra**, the nine-member San Francisco group that records for Heyday Records, will be performing a series of live playdates in Southern California in April, providing live accompaniment of its own score for **Fritz Lang's** 1926 science fiction film "Metropolis." (This isn't the first time a pop act has supplied music for this silent classic: **Giorgio Moroder** created new music for a reissue of the film several years ago.)

"Metropolis" plays April 22 at the Ken Cinema in San Diego; April 23-24 at the Nuart Theatre in West Los Angeles; and April 25-26 at the Victoria St. Theatre in Santa Barbara.

DEATH FROM ABOVE: **Guns N' Roses** guitarist **Slash** is in Dutch again, and without playing a note or uttering an obscenity.

On March 25, the axe man's endorsement pact with **Black Death** vodka was attacked on NBC's "Today" by U.S. Surgeon General **Antonia Novello**, who said an ad campaign featuring the guitarist would "target adolescents, condone drinking, and make people believe that abuse is OK."

Black Death USA CEO **Thomas Lines** countered that Novello's claims were "uninformed suppositions," and that the campaign would appear in magazines targeting an older audience. While saying she was looking into keeping the vodka off American shelves, Novello did applaud a "Don't Drink And Drive" warning on **Black Death** bottles.

The Surgeon General probably has a point about Lines' ingenuous assertions: Does the distillery really believe it will reach older drinkers with **Slash's** endorsement?

The Blitz



CHRIS MORRIS

IN PRINT

THE JAZZ BOOK

By **Joachim E. Berendt**, Revised by **Gunther Huesmann**
(Lawrence Hill Books, \$16.95)

In the late '60s, a very dumb 17-year-old writer who wanted to learn more about jazz asked a Chicago TV director who specialized in jazz shows what the best basic text about the music might be.

"Get 'The Jazz Book,' kid," he replied. "That's all you need."

The director was right, and "The Jazz Book" has been an invaluable companion for this writer ever since. Reading this new sixth edition is like getting reacquainted with an old and cherished friend.

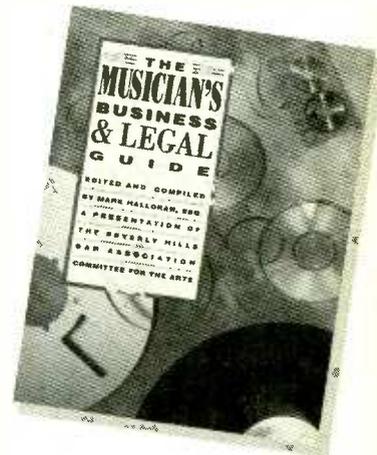
German musicologist **Berendt** first published "The Jazz Book" in 1953, and has scrupulously revised and updated it over the years. For the first new edition in more than a decade, the aging writer has enlisted the aid of **Huesmann**, a trainee in his program at Southwest German Radio. The resultant work, while not entirely flawless, is still the most up-to-date jazz guide available.

"The Jazz Book" remains a lucidly organized and thoughtful overview of the multiplicity of jazz styles. Beginning with a rundown of those styles, from ragtime through the developments of the '80s (both in America and around the world), **Berendt** continues with a consideration of seminal figures from **Louis Armstrong** through **David Murray** and **Wynton Marsalis**. He locates other significant musicians by instrument; neatly discusses the intrinsic elements of jazz; and charts developments in jazz singing, big bands, and small combos.

About the only place the sixth "Jazz Book" missteps is in its attempt to deal with recent jazz history. The '80s was a thorny decade, and **Berendt** and **Huesmann** attempt to boil it down by delineating the tension between neoclassicism (as defined by **Murray**) and classicism (as epitomized by **Marsalis**). This is a glib and not wholly successful solution to dealing with the busy and highly problematic post-fusion era, and one can't help feeling that the music is not entirely

well-served. Some readers may also have trouble accepting **Kevin Whitehead's** idiosyncratic discography.

That said, "The Jazz Book" is probably still the best, and now the most current, basic text, written with a combination of knowledge and deep love. You'll want to keep it within reach. **CHRIS MORRIS**



THE MUSICIAN'S BUSINESS & LEGAL GUIDE

Edited and Compiled by **Mark Halloran, Esq.**
(Prentice Hall, \$29.95)

There can probably never be too many of these nuts-and-bolts guides, and this text, presented by the **Beverly Hills Bar Assn. Committee for the Arts**, is a handy work.

This large-format paperback covers the basics of the business in simple, crisp terms. A battery of attorneys and insiders (ranging from editor **Halloran** to former L.A. NARAS chapter president **Al Schlesinger** and **Hollywood Records** president **Peter Paterno**) take on such topics as management, live gigs, publicity, copyrights, performance rights, recording contracts, film and TV music, and even band breakups in easy-to-understand language. The sections analyzing contracts paragraph by paragraph are particularly valuable.

Any musician who feels all at sea when confronting the business side of the job can get what he or she needs from this source. **C.M.**

IN PRINT

MEMORIES

By **Ralph Emery With Tom Carter**
(Macmillan, \$19.95)

The autobiography of TNN's "Nashville Now" star and the one-time WSM Nashville overnight host has become a runaway national best seller, enjoying a three-month run on the Publishers Weekly list. It's a curious book that combines Emery's sometimes harrowing reminiscences about his alcoholic father and mentally frail mother, his disastrous marriage to singer **Skeeter Davis**, and his battle with pills and alcohol with fonder memories of his wife and family, loads of mild Opry backstage gossip, and thumbnail portraits of stars like **Johnny Cash**, **Kris Kristofferson**, and **Dolly Parton**. The best explanation for this oddly organized book's massive success is the country audience's great fondness for the man who has

become known as the voice of country music. **C.M.**

FRESH FLY FLAVOR:
WORDS & PHRASES OF
THE HIP-HOP GENERATION
By **Fab 5 Freddy**
(Longmeadow Press, \$7.95)

Fab 5 Freddy, livin' large as the MC of MTV's "Yo! MTV Raps," drops science about lingo on the hip-hop tip. His 96-page book is dope if you're chillin' at the crib, but it won't rock your world if you've been down with the rap posse for a while. Not to diss **Freddy**, but this isn't exactly a slammin' tome; you might want to invest your dead presidents in some jams instead.

(Translation: **Freddy Braithwaite**, the highly successful host of "Yo! MTV Raps," knowledgeably explains the indigenous slang of hip-hop. His 96-page book is excellent as a simple time-killer if you're



just relaxing at home, but it won't astonish you if you've been closely involved with the rap community for a while. Not to disrespect **Braithwaite**, but this isn't exactly a great book; you might want to put your money into some records instead. **C.M.**

Radio

Cancon Debate Heats Up Toronto Meet Radio Biz Still Mixed On Effects Of Rules

■ BY SEAN ROSS

TORONTO—While the flap over whether Bryan Adams' current album is Canadian-content probably figured into the voting for this year's Juno Awards (see story, page 7), it was definitely the biggest issue at this year's Music Industry Conference March 27-29 here, sponsored by the Canadian trade *The Record*.

'Radio here is infinitely more palatable'

The question of whether collaborations by Adams and Celine Dion with non-Canadians should still count toward stations' 30% Cancon requirements—and Adams' subsequent claim that Cancon quotas foster mediocrity and should be abolished, have been hot issues here for months. And the debate had not cooled any by *The Record's* opening panel, "Everything We Do (We Do It For You)?"

There, Adams' manager, Bruce Allen, declared that Canadian broadcasting regulations "as they now stand, are stupid," but that, unlike Adams, he was only in favor of changing the regs so any song recorded by a Canadian artist instantly qualifies as Cancon, regardless of who the producers, composers, or lyricists were. (There were alternative

suggestions that somebody who co-writes both lyrics and melodies with a non-Canadian, as Adams did, should get the same credit he would for writing either lyrics or music solo.)

Allen's comments precipitated a debate with CIRPA president Brian Chater, who shot back, "Piss off, Brian, obviously [Canadian-content] has helped you," and suggested Adams would not have been signed 13 years ago without it. Chater cited a poll where 58% of the respondents claimed to want more Cancon; Allen later came back with another poll showing that 76% of the respondents did consider Adams' music Canadian, as did an overwhelming majority of the panel audience when queried.

Billboard Canadian editor Larry LeBlanc, for his part, suggested the seemingly imminent death of Canadian top 40 radio and the government-decreed lack of a high-repetition format on FM was a bigger issue for Canadian artists than Cancon. He also suggested that oldies no longer be counted toward Cancon and called for superstar artists to voluntarily relinquish their Cancon status to make room on playlists for new acts. How many Canadians, he asked, wouldn't have gotten played if Adams' album *did* count as Cancon?

IS CANCON THREATENED?

Most of the panelists, whatever their views on the Adams issue, seemed to regard Cancon as something that would not change. One dissent came from Canadian Musical Reproduction Rights Agency GM David Basskin, who suggested both at this panel and at a keynote speech the next day that the rise of digital broadcasting would render the Cancon issue, and perhaps the regulation of radio itself, irrelevant. Once there are hundreds of channels, Basskin suggested, the concept of the airwaves as a scarce public resource will be undermined.

(Basskin was not the only panelist or audience member here to suggest that radio as we now know it would be made obsolete by digital broadcasting over the next 10 years, something Canadian broadcasters seem to regard as both more imminent and more concrete than their American counterparts.)

Basskin also believed there would be an American record industry attempt to repeal Cancon, pointing to similar efforts by the Motion Picture Assn. of America against such restrictions on the film side. This, he claimed, was part of a U.S. attempt to stop local content rules before European countries could adopt them.

THE NEW REGS

LeBlanc and Basskin's comments notwithstanding, the Cancon debate here rarely extended beyond the Adams issue to broader questions, such as whether Cancon was helping to break Canadians at home or abroad, or whether PDs were indeed having to rely on mediocre product.

That is because the honeymoon between Canadian broadcasters and the

government's newer, less-restrictive FM regulations is not over yet. The new regs actually increased Cancon for many stations last September, but they also codified or eliminated a lot of other small-but-pesky regs, for which broadcasters are still grateful.

Four stations, all of which changed or modified their formats around last Sept. 1, were represented at a panel on the new rules: Rock/ACs CKFM (Mix 99.9) Toronto and CFMI Vancouver, classic rock CKXY (Y95) Hamilton, Ontario, and CING (Dance 108) Toronto. Only CING promotion director Chris Allicock claimed to have

(Continued on page 69)



Pat Wannabes. "Saturday Night Live" star Julia Sweeney, who plays the androgynous "Pat" character, hosted WTKI Milwaukee's "Pat" look-alike contest. Sweeney, front right, is pictured dancing with several contestants.

Idea For Radio In Airplanes Takes Flight 2 Companies Channeling Different Types Of Broadcasts

■ BY PHYLLIS STARK

NEW YORK—Is in-flight commercial radio a viable business venture? Two companies with plans to roll out such services in the next few months aim to find out. One will specialize in rebroadcasting existing stations; its rival is planning its own all-news and all-sports channels in the sky.

While both services—the Oakbrook Terrace, Ill.-based In-Flight Phone Corp. and Gannett's Arlington, Va.-based USA Today Sky Radio—will provide audio services to airline passengers, they use very different technologies.

In-Flight's audio service, FlightLink, uses radio spectra to beam broadcast-quality digital programming from 80 ground stations to antennas on the bottom of planes. Each ground station covers an area about 400 miles in diameter.

Sky Radio uses satellites to transmit to 15-inch antennas on top of the planes that plug into the aircraft's navigational system. The antennas rotate to compensate for the position of the plane in relation to the satellite. Each one costs about \$20,000 and lasts an estimated 10 years.

Consumers would pick up the Sky Radio programming on conventional in-flight channels. But instead of using traditional airtube headsets, planes are being refitted with Walkman-like jacks and headsets.

FlightLink is just one facet of the extensive In-Flight system, which also provides air-to-ground telephone and fax service and uses a computer screen above the seat-back tray table to let passengers access stock quotes, electronic games, flight information, and other services. Passengers access FlightLink by plugging Walkman-like headsets into the telephone located on the arm rest.

The FCC gave In-Flight a two-year experimental license for FlightLink in February. An inaugural test flight is scheduled to take place on a USAir 757 April 16.

Company chairman/CEO Jack Goeken hopes to quickly expand to American Airlines and Northwest, and expects the audio service to be available on all three airlines in late summer. Goeken is no stranger to startups, having previously founded MCI and Airfone.

Sky Radio completed a 10-day in-flight test in Waco, Texas, last month, and chairman Tom Farrell expects FAA approval in the next two months. The FCC has already given its approval. Farrell anticipates Sky Radio will be in 1,500

Goeken expects to charge about \$5 for live sporting events and provide other programs for free. Passengers would pay for the sports programming by using a credit card in the telephone handset.

Sky Radio will initially launch one news channel with seven minutes of commercials an hour in all Delta Boeing 757s and plans to expand to a second all-sports channel with the same spot load later this year. Besides the Delta agreement, Farrell claims to be "fairly far along in discussions" with two other airlines.

Passengers will be able to use Sky Radio for free; there are no plans for a pay-per-listen service. The programming will originate from a studio in the company's home base and VP Holland Cooke, a commercial radio veteran, is in the process of hiring an air staff and programming team from commercial radio's ranks.

Farrell says he has had "some discussions" about using certain news and sports programming from commercial radio stations. The company also hopes to obtain rights to carry "premiere" sporting events like the Super Bowl and "Monday Night Football," but Farrell says there are no plans to include music programming.

Both services are banking on consumers wanting to keep in touch with the world while flying. Goeken and Farrell say there is a huge potential audience, and one that is an easy sell for advertisers.

"When you get in a plane you basically go off the air for anywhere from an hour to six hours," Farrell says. And while the company has no firm commitments from advertisers yet, Farrell thinks "the demographics of the people in those seats in the plane are attractive to advertisers."

Goeken thinks his service could give an airline a competitive advantage. "How many people would pick one airline over another if they could get their favorite sports or the State of the Union [address]," he says.

'The demographics are attractive to advertisers'

planes, reaching more than 1 million daily listeners by 1995.

Unlike the conventional in-flight channels, where the program loop repeats about once an hour and is changed monthly, the new services will provide passengers with live, current programming.

FlightLink will offer 12 audio channels, including music formats like country, classical, and rock, English, and foreign-language news, live sports, live talk shows, and special events like the Emmy Awards and the State of the Union address, according to Goeken. The company plans to use a live network for constant news updates. Goeken also plans a channel running old-time radio dramas and comedy programs.

For most channels, FlightLink will simulcast existing commercial stations but not their advertising, since most stations have a much higher spot load than FlightLink's three minutes an hour. It is unclear how FlightLink will fill the extra minutes. Goeken vaguely refers to the stations having "two sets of tapes, one that would go out live on [commercial] radio and one that would go out over [FlightLink]." By press time, no commercial stations had been signed.

Radio Pioneer Melvin Lindsey Dies At Age 36

■ BY JANINE McADAMS

NEW YORK—Melvin Lindsey, a television and radio personality who pioneered the urban/AC format, died March 26 of complications from AIDS. He was 36. Services were held March 31 in Washington, D.C.

A D.C. native, Lindsey began his radio career at Howard Univ.'s school of communications, where he majored in journalism and spun records on Howard's WHUR. In 1977, Lindsey and then-GM Cathy Hughes developed the late-night *Quiet Storm* program. Named for a Smokey Robinson tune, the show combined R&B ballads, jazz, oldies, and smooth talk that established Lindsey as "The Voice Of The Evening" in D.C.

Beginning as a weekly feature, the *Quiet Storm* soon became a nightly staple as fans became enamored of Lindsey's smooth music mixes and intimate, friendly delivery. Not only

(Continued on page 69)

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				*** No. 1 ***	
1	1	1	12	SAVE THE BEST FOR LAST MERCURY 865 136-4	◆ VANESSA WILLIAMS 3 weeks at No. 1
2	3	3	13	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
3	4	4	10	MASTERPIECE REPRISE 4-19076	◆ ATLANTIC STARR
4	2	2	12	MISSING YOU NOW COLUMBIA 38-74184	◆ MICHAEL BOLTON
5	6	9	10	HAZARD CAPITOL 44796	◆ RICHARD MARX
6	5	5	13	GOOD FOR ME A&M 1573	◆ AMY GRANT
7	8	10	11	THE REAL THING COLUMBIA 38-74186	◆ KENNY LOGGINS
8	7	6	13	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
9	12	13	8	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
10	9	7	17	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
11	11	11	12	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
12	14	18	4	HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN
13	10	8	15	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
14	13	12	22	BEAUTY AND THE BEAST EPIC 34 74090	◆ CELINE DION/PEABO BRYSON
15	15	17	9	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
16	17	21	6	MAKE IT HAPPEN COLUMBIA 38 74239	◆ MARIAH CAREY
17	19	25	6	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	◆ THE WILLIAMS BROTHERS
18	18	20	10	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS
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20	25	31	4	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
21	23	26	5	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS
22	16	15	11	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON
23	20	19	27	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
24	27	28	7	IN MY LIFE ATLANTIC 4-87525	◆ BETTE MIDLER
25	22	16	19	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
26	30	30	5	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
27	32	35	4	CHURCH OF YOUR HEART EMI 50380/ERG	◆ ROXETTE
28	29	27	9	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
29	31	32	7	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
30	35	—	2	HOLD ON MY HEART ATLANTIC ALBUM CUT	GENESIS
31	26	23	22	CAN'T LET GO COLUMBIA 38 74088	◆ MARIAH CAREY
32	24	14	12	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
33	36	46	4	ALL WOMAN ARISTA 1-2398	◆ LISA STANSFIELD
34	33	36	5	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART
35	34	33	28	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
36	39	43	4	THE VERY THOUGHT OF YOU ELEKTRA 4-64783	◆ NATALIE COLE
37	28	24	21	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
38	NEW ▶	1	1	WILL YOU MARRY ME? CAPTIVE 4-98584/VIRGIN	◆ PAULA ABDUL
39	49	—	2	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
40	48	—	2	ONE ISLAND 866 533-4/PLG	◆ U2
41	44	48	3	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
42	40	37	29	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
43	41	38	9	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
44	42	34	24	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
45	38	39	25	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
46	NEW ▶	1	1	TOO MUCH PASSION CAPITOL 44784	◆ THE SMITHEREENS
47	37	29	10	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	◆ JAMES TAYLOR
48	47	45	33	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
49	45	42	26	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
50	46	49	3	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Bob Harlow
KKSJN Portland, Ore.



WHEN A SECOND oldies FM comes to town, the first oldies FM usually responds by tightening its playlist substantially. If the second FM's focus is 1964-69, the first may downplay a lot of its pre-Beatles material. The end result is usually two very similar sounding FMs banging the same oldies in particularly tight rotation, as anybody who's been to Dallas lately can tell you.

PD Bob Harlow says his KKSJN-FM Portland, Ore., did tighten up when KMXI (Oldies 106.7) came to town earlier this year. But there are still about 750 titles on KKSJN, about twice what you'd hear in Dallas these days, and more pre-Beatles than you might expect in a similar market situation.

It would have been a little surprising if Harlow had done otherwise. Like Guy Zapoleon, Harlow was, for years, one of top 40's musicologist PDs, the kind that—even on a 30-record playlist—might be playing “But It's Alright” by Jo Jo Zep & the Screaming Falcons as he did in the early '80s at KEZR San Jose, Calif., a station that was nominally top 40 then but which would actually be considered rock/AC these days.

Harlow programmed KEZR twice, the second time as its group PD. He was also PD for the Brandon Group, based at its KQXR Bakersfield, Calif., before programming San Jose stations KATD and KSJO, then joining KKSJN in 1990, two years after its switch from AC to oldies. At the time, Harlow says, KKSJN was “passing itself off as an AC station. They weren't using the word ‘oldies’ on the air, or in their sales material. And they were throwing in a lot of the soft Carly Simon & James Taylor-type '70s titles.”

Under Harlow, KKSJN began positioning itself as “classic oldies.” It added more jingles, and began using them in sweeps, not just out of stopsets. The spotload was cut from 12-16 units with 4-5 breaks an hour to about 10 units. In middays, KKSJN ran as clean as possible to try and reclaim the in-office listening; from afternoons on, it put a lot more listeners on-air.

In Fall '90, KKSJN went 4.4-6.3 12-plus and has been in the six-share range ever since, except for last spring when it fell to a 4.9. (That book, incidentally, came at a time when album rival KGON was leaning heavily classic. Otherwise, Portland has been without a classic rock station since around the time that KKSJN shot up.) KKSJN went 6.8-6.4 in the fall Arbitron.

Besides pulling the '70s AC material, Harlow says, he added more R&B oldies—songs like “Starting All Over Again” by Mel & Tim or “I Do Love You” by Billy Stewart that are now among KKSJN's best-testing records. “The previous consultant, who grew up here, told them that black music never got played in Portland. They weren't playing more than a couple of Supremes or even

Aretha Franklin titles. They said it didn't test. I looked at the research and found out that they weren't testing a lot of it. Now it keeps testing better all the time.”

There are records on KKSJN that repeat every nine hours, but there are also plenty of less-rotated titles; perhaps because of his background, Harlow still talks about trying to build new titles like a top 40 station would. Asked about the super-tight playlist that has gotten KRTH Los Angeles so much attention in the last year, Harlow says, “I believe in some of it, but it's not necessary to take it to the extreme in this market. I'm scared of burning the whole format out by doing that.”

Here's KKSJN in p.m. drive: Turtles, “Happy Together”; Jackson 5, “ABC”; Dion, “Ruby Baby”; Mel Carter, “Hold Me, Thrill Me, Kiss Me”; CCR, “Down On The Corner”; Every Mothers Son, “Come On Down To My Boat”; Crickets, “Maybe Baby”; J.J. Jackson, “But It's Alright”; Searchers, “Love Potion No. 9”; Supremes, “Stoned Love”; Everly Bros., “When Will I Be Loved”; and Percy Sledge, “When A Man Loves A Woman.”

If it seems like there's more pre-Beatles material in there than comparable stations, that's at least in part because KKSJN's “very large, very active younger audience” is calling for it “a lot more than they do for the late '60s and early '70s stuff.” KKSJN's three biggest teen requests are, for instance, “Beep Beep,” “My Ding-A-Ling,” and “The Lion Sleeps Tonight.”

Promotionally, KKSJN alternated at various times last year between TV, direct mail, and telemarketing. It's currently giving away trips to Disneyland in conjunction with KGW-TV. It also has other travel prizes planned for this spring.

Since KMXI's arrival, KKSJN has cut the spotload again, going from 10 to eight commercial units an hour. It's also eliminated a stopset and started pushing its music image a lot harder. For all this, Harlow says, he still hasn't seen much impact from KMXI yet, or any indication in his research that having two oldies FMs in the market is making songs burn faster.

“If they're affecting us, it's not because they're playing oldies, but because they're out of AC and [AC powerhouse] KKCW is benefitting because they were the alternative to KKCW . . . The problem is that nobody knows about them. When they say Oldies 106.7, people think they're talking about us.”

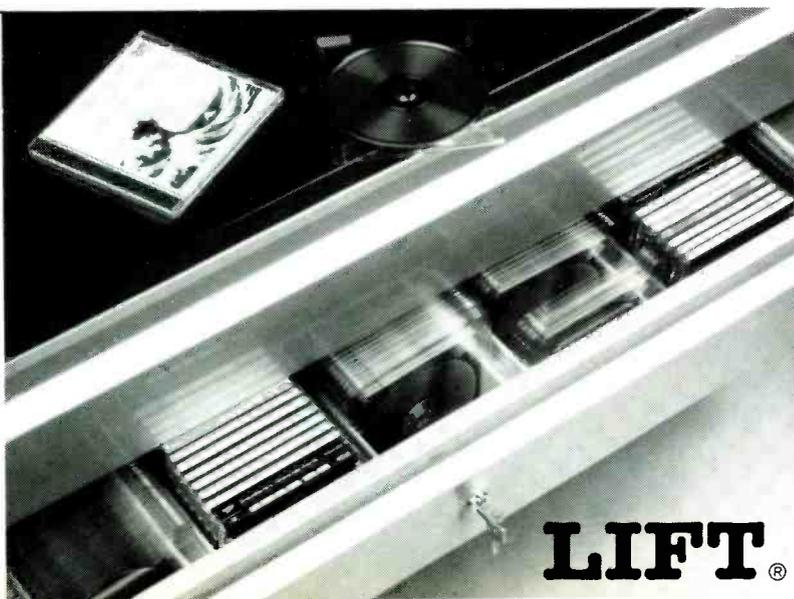
“When they first came on the air, you couldn't tell the difference between their music and ours. Now I get the feeling that somebody got tired of the first clump of songs and decided to play all the others. A lot of mid-to-late '70s Eagles and Doobie Bros., is creeping back in there.”

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TOP 40 COUNTDOWN SHOWS FACE UNCERTAIN FUTURE

(Continued from page 7)

is the least recognizable of the three hosts. Although Kasem has been with WW1 for more than three years, Baldassano concedes he is still identified with "AT40." "I still see interview shows where they say, 'Casey Kasem from 'American Top 40.' We had to market the show to remind people that the show still exists, but it has Shadoe Stevens."

The intense competition has caused the producers of each program to rethink their strategies, with one even spinning off another version of the show to AC stations. "We have to strive to be the best show," says Paul Liebeskind, producer of "Rick Dees Weekly Top 40." "We can't just go across the street anymore."

WW1 debuted a new Kasem show in March, "Casey's Countdown," featuring the top 25 AC hits. WW1 VP of programming Gary Landis insists the show had been in the works for a long time; however, top 40's fragmentation does make it "a timely offering," he says.

It's difficult to tell how the combatants are faring because there is no objective measure of each show's number of affiliates, even in top-10 markets. For example, CD Media counts WEGX Philadelphia as an affiliate, while the PD claims the station has never run Dees' countdown.

According to the syndicators, Kasem is currently on 400 stations in the U.S., Dees has 350, and "AT40" has 265.

Kasem has six affiliates in the top 10 markets—WHTZ New York, WBBM-FM Chicago, WEGX, WZOU Boston, WDFX Detroit, and KRBE Houston.

Dees' five top-10 markets include WHTZ, KIIS Los Angeles, WKQX

Chicago, KEGL Dallas, and WZOU—a station that does not currently air Dees' show, but is negotiating to put it back on.

"AT40" has five affiliates in the top 10 markets—WPLJ, WZOU, KEGL, WHYT Detroit, and WEGX.

In addition to the big three, there are a number of smaller countdowns and top 40/dance shows like SuperRadio's "Open House Party," Entertainment's "Adam Curry's Top 30 Hit List," and a new show being planned by Cutler and WPLJ New York PD/morning man Scott Shannon.

FRAGILE RELATIONSHIPS

Top 40's current climate makes for fragile relationships between the countdown programs' syndicators and their affiliates. "AT40" lost KIIS a few months ago, as well as WRQX Washington, D.C., when the latter flipped to an AC format. Kasem lost WAVA Washington, D.C., when it switched to religious programming, and he is now out of Dallas after KHYI's switch to oldies KODZ. However, Kasem has added WEGX and WZOU in the past year, while Dees has added WKQX.

Cutler was with Dees' show until 1985, at a time when he says the countdown was in 99 of the top 100 markets. "When we started Rick's show in August of 1983, top 40 radio was red hot and Rick was extremely hot. In 1987, a real split [developed] in top 40 radio," he says.

Tight top 40 playlists led "AT40" to switch from the Billboard Hot 100 Singles chart, which is based on sales and airplay, to Billboard's Top 40 Radio Monitor chart in November. ABC had received complaints from programmers that sales-driven hard rock and rap hits on the Hot 100 didn't fit with the music on their regular playlists.

Since the change, both Billboard

and "AT40" have received numerous letters opposing to the switch, stating that airplay alone does not accurately reflect the country's No. 1 song.

Baldassano says the switch was an economic move that allowed the show to be aired on a larger number of stations. "It's much more possible for you to be heard if you're closer to what [the stations] are doing," she says.

Kasem and Dees use the Radio & Records CHR chart, another list that reflects only airplay, not singles sales.

PERSONALITY ISSUE

Some observers feel that the basis



Really High Five. KIIS Los Angeles morning man Rick Dees, left, congratulates Dennis Dresser, the winner of the station's St. Patrick's Day "cannonball" promotion in which listeners had 102.7 seconds to hurl a 16-pound bowling ball at three green cars. Dresser won a trip to Maui for doing the most damage to the cars.

of each countdown is less important to most listeners than who is hosting it.

"Shadoe and Casey pretty much bridge the generation gap of what's happening in top 40 music," says WZOU PD Sunny Joe White. "Both of the countdowns are a kind of guide to older audiences to what's happening in top 40 music."

KEGL PD Joel Folger, who programs Dees and "AT40," puts his money "on Shadoe Stevens, 'AT40,' and ABC. How much longer is Casey going to want to do this? Even Johnny Carson is retiring," Folger says. Crosstown KHYI originally had Kasem, but after its format change, Folger says, "I felt no need to bring them back."

"I've not only become accustomed to Shadoe as host of 'AT40,' I now prefer Shadoe. I love the fact that 'AT40' is not quite as tight and stuffy as it used to be," Folger adds. He also cites a "AT40" 's use of the Billboard Radio Monitor as an advantage over the other shows. "The other charts are too slow and the music being played seemed like weeks behind the times," he opines.

WHTZ PD Steve Kingston runs Kasem and Dees' countdowns, as well as "Adam Curry's Top 30 Hit List," hosted by a WHTZ jock.

"Casey allows us to be a true mainstream top 40 radio station," Kingston says. "ABC made a major mistake when they let Casey go in the first place. It might make sense bottom-line, but I think they'll feel long-term effects of the fragmentation of Casey starting up on another network."

"Casey is the icon of countdowns, while Dees is a little more entertaining and younger in his appeal. They're a perfect complement for a station that wants to run two countdowns," Kingston says.

CANCON DEBATE

(Continued from page 66)

had a hard time meeting his Cancon requirements. If you'd expect rock-leaning stations to be having an easier time finding Cancon in what is still a rock-based music industry, it is also the case that no Canadian AC stations complained here, despite threats a year ago that more Cancon would cripple AC radio.

The Toronto-area broadcasters on the panel contended that the new regs had allowed their stations to "repatriate" some of the local listening that had previously gone to Buffalo, N.Y., stations. While being mandated to play 850 different titles a week was not the same as the 400 titles a typical U.S. AC programmer might play, PDs noted, it was closer to U.S. radio than the 1,000 titles that some stations had been playing before. "Radio here is infinitely more palatable, [so people have said] 'Maybe I don't need Buffalo as much,'" said CKFM PD Pat Holliday.

As for regulations that still require spoken-word programming on FM, CFMI dealt with them by running a nightly sports talk show. (Dance rival CKZZ runs sex talk.) CING still runs brokered ethnic programs. And in a marked change from their American counterparts, several of the Canadian PDs encourage their morning shows to talk more to burn off the spoken-word requirement.

THE TIME-BUY ISSUE GOES NORTH

As it is here, the issue of label time buys—or the lack thereof—is an issue for Canadian broadcasters also. While WEA Canada's Kim Cooke noted that WEA has been moving money from print to radio for the last 18 months, Moffatt group PD J.J. Johnston responded that label buys still count for only 2% of his total sales.

Cooke, meanwhile, noted that a lot of stations' record spots were "very subpar... we need your best creativity." He also said the advantage belonged to stations offering "value added" packages that also included promotions.

One complaint that Canadian labels reps do not share with some of their American brethren is being held hostage for adds. "We don't find we're being bludgeoned for adds in the American sense," Cooke says, adding that Canadian top 40 has been exempt from "the dirty business of American radio and the way it works down there."

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RADIO PIONEER MELVIN LINDSEY DIES AT AGE 36

(Continued from page 66)

did Quiet Storm-type programs become a staple of urban radio across the country, Lindsey's show was also the inspiration for the urban/AC format that developed in the '80s.

"He revolutionized late-night listening," says Hughes, now owner of crosstown WOL/WMMJ. "He elevated musical presentation and brought a class to nighttime radio. The [programming] concept was not new, there were always [shows like] 'Blues After Sundown' or 'For Lovers Only.' Melvin gave it a symphonic quality, he elevated it to a higher context. He made it sensual as opposed to sexual, and everybody—from gay people to senior citizens to the young kids—just loved it. And the younger people also learned about older artists, because 'Quiet Storm' was... playing black classics like Sarah Vaughan and Billy Eckstine. He elevated musical tastes."

Lindsey spent nine years at WHUR. Then, in 1985, he made a highly publicized move to WKYS, where his show became known as "Melvin's Melodies." Five years later he joined WPGC for swing duties. "He made a tremendous impact

on African-American radio," says Dyana Williams, a longtime friend and former WHUR staffer who is now president of the International Assn. of African American Music. "Not only did he revolutionize programming, but as Donnie Simpson pointed out at his funeral, he broke barriers as the first young black man to have a million-dollar contract in radio. He opened doors."

Lindsey also became known as a television personality, first subbing for WKYS PD Donnie Simpson on BET's "Video Soul" program, then becoming co-host of BET's entertainment magazine "Screen Scene." He also worked on several other local shows, most recently WJZ-TV Baltimore's morning talk show.

In 1990, a doctor informed Lindsey that he had AIDS. He underwent a series of hospital treatments for a variety of related ailments, and resigned from "Screen Scene" last fall when complications stemming from Kaposi's sarcoma and diabetes drastically altered his appearance. Early in March, he confirmed that he had AIDS, granting interviews with local media about his condition.

Lindsey was known as a humanitarian and activist who gave freely of his time to a wide variety of organizations. "He was the perennial MC," says Williams, referring to the number of events he hosted. "He never refused anyone."

Before his death, Lindsey himself was set to be honored at a gala benefit being planned by the management of the three D.C. stations where he had worked. That tribute will take place April 30 at the Sheraton Washington Hotel, with proceeds to benefit AIDS research and youth-oriented organizations. In addition, the late radio pioneer will be honored posthumously at a luncheon at the upcoming IAAAM Black Music Month Celebration, taking place in Philadelphia this June, and is the subject of a BET documentary celebrating his life, due to air later this month.

A Melvin Lindsey Scholarship fund for journalism students has been set up by the Howard Univ. Alumni Assn. Donations may be sent care of Howard University, Department of Alumni Affairs, 1240 Randolph St. N.E., Washington, D.C. 20017.

Digital Planet Plans Public Offering

NEW YORK—Digital Planet, the Carson, Calif.-based cable audio service, is going public. The company has filed a registration statement with the Securities and Exchange Commission for an initial public offering of 3.2 million shares of common stock, priced at an estimated \$10-\$12 per share. Digital Planet hopes to raise about \$38 million. The stock will be traded over the counter in the NASDAQ National Market System.

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	5	—	2	LET'S GET ROCKED MERCURY 866 568-4	DEF LEPPARD 1 week at No. 1
2	2	5	5	ONE ISLAND 866 533-4/PLG	U2
3	3	4	12	COME AS YOU ARE DGC 19120	NIRVANA
4	1	1	4	HUMAN TOUCH COLUMBIA 38-74273	BRUCE SPRINGSTEEN
5	4	2	18	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	OZZY OSBOURNE
6	9	10	10	HELP ME UP REPRISE ALBUM CUT	ERIC CLAPTON
7	8	8	8	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
8	7	6	11	EVERYTHING ABOUT YOU STARDOG 866 632-4/MERCURY	UGLY KID JOE
9	6	3	12	AGAIN TONIGHT MERCURY 866 414-4	JOHN MELLENCAMP
10	10	11	5	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	MELISSA ETHERIDGE
11	13	15	7	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	TOM COCHRANE
12	11	7	12	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
13	15	22	9	WHAT YOU GIVE Geffen 19117	TESLA
14	16	21	5	NOTHING ELSE MATTERS ELEKTRA 4-64770	METALLICA
15	14	17	6	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	BRYAN ADAMS
16	19	12	20	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2
17	18	14	20	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
*** POWER TRACK ***					
18	38	—	2	NOW MORE THAN EVER MERCURY ALBUM CUT	JOHN MELLENCAMP
19	12	9	4	BETTER DAYS COLUMBIA 38-74273	BRUCE SPRINGSTEEN
20	17	18	9	ANYBODY LISTENING? EMI 50388/ERG	QUEENSRYCHE
21	26	31	3	BRAVADO ATLANTIC ALBUM CUT	RUSH
22	20	20	36	RIGHT NOW WARNER BROS. 4-19059	VAN HALEN
23	25	19	7	SHE RUNS HOT REPRISE ALBUM CUT	LITTLE VILLAGE
24	23	26	6	COLD DAY IN HELL CHARISMA 2-96199	GARY MOORE
25	28	32	6	WHEN I'M GONE IMPACT ALBUM CUT/MCA	MSG
26	24	29	17	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
27	21	16	19	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
28	27	25	8	IT'S OVER NOW POLYDOR 865 494-4/PLG	L.A. GUNS
29	34	—	2	BOHEMIAN RHAPSODY HOLLYWOOD 4-64794	QUEEN
30	32	28	7	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
31	35	—	2	UNDER THE BRIDGE WARNER BROS. 4-18978	RED HOT CHILI PEPPERS
32	29	23	15	ALIVE EPIC ALBUM CUT	PEARL JAM
33	31	27	24	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
34	22	24	14	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
35	37	42	4	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
36	40	—	2	CHAINED EPIC ALBUM CUT	GIANT
37	48	47	3	BLACK FLAG ATLANTIC ALBUM CUT	KING'S X
38	39	34	28	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372/ERG	QUEENSRYCHE
39	33	30	41	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
40	36	45	4	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
41	30	13	11	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
42	41	37	30	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
43	47	—	2	GIRLFRIEND ZOO 14043	MATTHEW SWEET
*** FLASHMAKER ***					
44	NEW ▶	1	1	57 CHANNELS (AND NOTHIN' ON) COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
45	NEW ▶	1	1	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
46	NEW ▶	1	1	HEARTBREAK BLVD RELATIVITY ALBUM CUT	SHOTGUN MESSIAH
47	NEW ▶	1	1	ALL OR NOTHIN' AT ALL COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
48	50	43	4	ANYTHING AT ALL RCA 62197	MITCH MALLOY
49	42	33	24	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
50	46	49	3	ONE WORD IMAGO ALBUM CUT	BABY ANIMALS

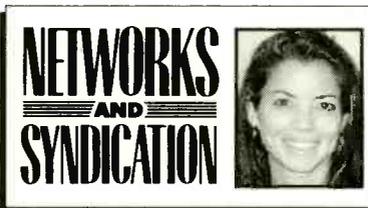
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

Fred Sands Faces Possible Suit After KBLA Format Swap

LOS ANGELES—Fred Sands, real estate magnate and owner of KBLA here, is the target of a possible breach-of-contract lawsuit by the Business Radio Network, Loyola Marymount, San Francisco-based network Sports By-line, and two former KBLA employees, stemming from KBLA's sudden switch from an all-business format to brokered Korean-language programming last February.

Kevin McLean of the San Francisco-based (Melvin) Belli Law Of-



by Rochelle Levy

ices is the lawyer representing the plaintiffs. "If the case is not resolved [in meetings], we will pursue legal action because all our clients will be damaged considerably. Loyola Marymount had a contract to broadcast all their basketball games on KBLA. BRN just signed a new contract that upped the amount of commercials they were running to three or four times the amount," McLean says. "We have information Sands was negotiating with [Radio Korea] while negotiating contracts with [my clients] to spend more money at the radio station. If that is correct, he's looking at a lawsuit with a lot of exposure."

Sands, however, denies contracts have been breached. "Our contract with Radio Korea says they will honor any obligations we have and, so far, no one has elected to take time on the station."

According to McLean, The Wall Street Journal Radio Network may also take legal action, with its own attorneys.

CD'S SONNY FORECAST

CD Media and financial talk show host Sonny Bloch are joining forces to distribute Bloch's shows in digital sound. CD Talk Network debuts May 4, airing 19 hours of Bloch's programming weekly, including "The Sonny Bloch Show" and "Today's Business Journal."

CD Media's VP/operations manager, Tom Shovan, expects to at least double the 96 affiliates currently airing Bloch's shows on Bloch's own Independent Broadcasters Network.

Shovan also plans to add other IBN programming to the new digital network. "Everything that we put on this network is going to be made for local sales. Sonny's show is built to appeal to the type of people who don't normally buy radio, like attorneys, home remodeling companies, and investment firms," he says. "Right now [other networks are] a little bit shy and a little bit careful. This is a great time to

(Continued on next page)



Hey Babe

The solo debut from BLAKE BABIES frontwoman

Juliana Hatfield

"Expect big things from JULIANA HATFIELD. Her pop songs are unabashedly snap happy and her rock songs biting and righteous." INTERVIEW

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	10	3	HIGH FICTION 4-64766/ELEKTRA	THE CURE 1 week at No. 1
2	1	8	15	ONE ISLAND 866 533-2/PLG	U2
3	6	7	6	SHE'S MAD SIRE ALBUM CUT/WARNER BROS.	DAVID BYRNE
4	4	4	9	INTO THE FIRE ARISTA 1-2390	SARAH MCLACHLAN
5	2	1	10	HIT ELEKTRA 4-64771	THE SUGARCUBES
6	5	5	7	RIPPLE ARISTA 1-2389	THE CHURCH
7	15	15	6	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	JAMES
8	11	17	5	FABULOUS ATCO EASTWEST 2-96196	HAPPYHEAD
9	7	2	8	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	CONCRETE BLONDE
10	16	16	9	UNDER THE BRIDGE WARNER BROS. 4-18978	RED HOT CHILI PEPPERS
11	13	18	4	WEIRDO BEGGARS BANQUET IMPORT/RCA	THE CHARLATANS
12	8	6	8	HONEY DRIP SIRE ALBUM CUT/REPRISE	IAN MCCULLOCH
13	9	12	11	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
14	18	11	7	COVERED VIRGIN ALBUM CUT	PUBLIC IMAGE LTD.
15	19	21	4	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN ALBUM CUT	CRACKER
16	10	13	7	LAI SO LOW FONTANA ALBUM CUT/MERCURY	TEARS FOR FEARS
17	17	14	13	COME AS YOU ARE DGC 19120	NIRVANA
18	12	9	10	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	LUSH
19	21	28	3	VISIONS OF YOU ATLANTIC ALBUM CUT	JAH WOBBLE'S INVADERS OF THE HEART
20	20	22	4	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	E
21	22	23	5	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	RIDE
22	24	24	3	FAIT ACCOMPLI CHARISMA ALBUM CUT	CURVE
23	14	3	11	THE LIFE OF RILEY MCA 54195	THE LIGHTNING SEEDS
24	25	25	5	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	THEY MIGHT BE GIANTS
25	NEW ▶	1	1	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	PETER MURPHY
26	23	20	9	BONFIRES BURNING VIRGIN ALBUM CUT	THE ORIGIN
27	27	—	2	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
28	NEW ▶	1	1	SILENT ALL THESE YEARS ATLANTIC 4-87511	TORI AMOS
29	28	30	3	SNACKS AND CANDY MORGAN CREEK ALBUM CUT	MIRACLE LEGION
30	26	27	6	MURDER, TONIGHT, IN THE TRAILER... RCA 62206	COWBOY JUNKIES

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Norfolk, Philly April 1 Pranks Spark FCC Complaints

BY SEAN ROSS

NEW YORK—Every year there's at least one April Fool's Day stunt that creates a public panic. This year's award belongs to album WNOR Norfolk, Va. WNOR told listeners that a local landfill, Mt. Trashmore, was going to blow up, suggested listeners evacuate the area, and told them that tolls on a local freeway were being dropped. At least two local police departments have complained to the local office of the FCC, which says it is referring the matter to headquarters.

WIOQ (Q102) Philadelphia actually issued a press release bragging that the local Port Authority was filing an FCC complaint. Q102 suspended its van—and supposedly its morning team—150 feet in the air near the Ben Franklin Bridge, which it said would be torn down the next day. At

10 a.m., Q102 revealed that it was a hoax and that the team wasn't even in the van.

Then there was WIMX Harrisburg, Pa., where morning man R.J. Harris claimed that the Space Shuttle would land at the local airport at 8:10 a.m., bringing out throngs of would-be spectators. This one had some basis in reality. Harrisburg is indeed a backup shuttle landing site.

Legendary KCBQ San Diego morning team Charlie & Harrigan were guests on the station this week when they told listeners that they planned to stay. This came as a surprise to real morning man Jeff McNeil who first called the station, then came in to make sure he was still employed. Then there was KOST Los Angeles' morning team Mark Wallengren & Kim Amidon. With Kim back east for a funeral on April Fool's Day, KOST began promoting the debut of Mark & Brian. That didn't mean KLOS' popular morning team, but Wallengren and p.m. driver Brian Simmons.

As for Mark & Brian, they decided to stage their stunt on April 2, just to catch folks off-guard. At press time, the plan was for the team to call actor Craig T. Nelson about his participation in a local Grand Prix race, then have the call be interrupted by a woman at the door claiming to be pregnant with Nelson's child.

Nelson's wife was in on that joke. But on national morning man Howard Stern's show, a female caller claimed that morning producer Gary

Dell'Abbate had date-raped her in a swimming pool several years ago. Dell'Abbate wasn't in on the joke.

In a more politically correct stunt, album WSHE Miami decided to fix the inherent discrimination in its calls by becoming W-HE, changing its longtime slogan to "He's only rock and roll," and giving away "he-shirts."

WNCI Columbus, Ohio—which had a bad fall book—began dropping hints that it might switch format, which, PD Dave Robbins claims, AC rival WTVN reported as news. The next day, WNCI became "Fresh Variety Country 97.9" for a half hour. Now it's running promos saying, "When you hear a rumor about WNCI, remember, we started it."

In other April Fool format changes: Top 40 KIIS Los Angeles went country; it also invited listeners to come to the station and be on the air; hard rock KRXX Minneapolis became disco "93 Fever."

WCKZ Charlotte, N.C., morning man Mike Butts told listeners that George Bush had decided not to run for re-election. Urban WGCI-FM Chicago morning man Doug Banks and album WLUP rival Jonathon Brandmeier switched places for the day; Banks gave away "Boyz In The Hood" merchandise on WLUP.

A lot of morning men stepped up their crank calls. KEGS Emporia, Kan., host Ray Turner called local business owners and told them their water mains had broken, for instance. There was also the regular

slew of celebrity DJs at stations including KHMV Houston (which did a similar stunt last year) and WAEB Allentown, Pa. WBAB Long Island, N.Y., had jocks' wives and kids filling in on their shifts.

Phyllis Stark and Rochelle Levy assisted in the preparation of this story.



Cutting Edge. WRBQ (Q105) Tampa, Fla., welcomed U2 to town with a "find U2" contest. Christine Holz, right, was the first listener to have her picture taken with a member of the band and get "Q105" somewhere in the shot. Holz, who is pictured with The Edge, won \$500 and two tickets to the concert.

LATIN PUB GROUP

(Continued from page 8)

ies] get the money, but they don't distribute the money."

But Bill Velez, BMI's senior director of Latin Music, counters that agencies in many Latin countries hamper the ability of U.S. licensing organizations to make accurate compensation.

"The publishers are allowed to have the equivalent of associate membership status but not full membership status in the individual licensing organizations of each country," explains Velez.

"So there is a tremendous administrative imbalance because the publishers are traditionally the managers of the copyright and the licensing organizations are the administrators."

Still, Velez views the congress as an important step necessary to bridge the informational gap between publishers and societies. EMI's Andrade also lauds the conference and the election of a board of directors. But he cautions that positive changes will be slow in coming.

"We can't just go back to our countries and change the world in two or three days," he says.



Obscurity Knocks. WBLS New York jocks Dr. Bob Lee and Lisa Lopez were among the celebrity judges participating in Benchmark Recordings' contest to find the "most obscure, least appreciated and/or underrated love song of all time." The winning song, "There Is Nothing Stronger Than My Love For You," was performed by Dana Reed. Pictured, from left, are Lee, Lopez, comedian Gilbert Gottfried, Reed, Benchmark president Michael Covitt, and music promoter Sid Bernstein.

NETWORKS AND SYNDICATION

(Continued from preceding page)

grow."

AROUND THE INDUSTRY

Jameson Broadcast introduces "Nashville Hotline," a daily country music entertainment news service developed in association with Zapnews. Correspondent Michael McCall, a Nashville journalist and author, is the author of "Garth Brooks: A Biography."

"StarCruisin'," a 60-second bar-

tered interview program hosted by KROQ Los Angeles middayer Richard Blade, premieres this month on 20 stations. The show, developed by TelePrograms Marketing, is part of a yearlong national marketing campaign for MasterCard International, targeting the youth market.

CNBC and Unistar have renamed FNN Business Radio; it is now CNBC Business Radio... Sports & Entertainment Network has

signed Bill "Mad Dog" Madlock to host "Mad-Dog On Baseball," which debuted April 4... ABC Radio Networks' "American Gold With Dick Bartley" has surpassed the 200-affiliate mark... ABC's "American Country Countdown With Bob Kingsley" will broadcast "The Judds: Chapters 1 & 2—From The Duo... To Wynonna" as a three-hour Memorial Day special.

EIA, NAB Differ Over Inclusion Of AM In RBDS

NEW YORK—The Electronic Industries Assn. and the National Assn. of Broadcasters, which had been working together on the development of an industry standard for Radio Broadcast Data Systems, have locked horns over the inclusion of AM radio in the new technology. RBDS is an enhancement of the scan/seek function on current car radios that allows users to choose stations by format, among other functions.

The dispute began when the NAB issued a policy statement making clear that the group would only endorse an RBDS system that both AM and FM stations could participate in from the outset. EIA endorses developing the FM system initially, and an AM system later.

On March 25, EIA issued a press release accusing the NAB of an "eleventh hour reversal" of its position supporting RBDS for FM only. NAB executive VP of operations John Abel shot back with his own press release, calling EIA's statement "factually wrong" and claiming the NAB has never endorsed FM-only RBDS technology. "It is wrong to assert AM should be considered later when technology to accommodate AM today is readily available," Abel said.

The EIA statement claims "RBDS was envisioned only for the FM broadcast service due to the relative ease of placing additional digital information on FM sub carrier frequencies—a capability greatly reduced with AM broadcast signals." EIA now fears the NAB policy will slow down the anticipated mid-1993 launch of RBDS-equipped radios, although the group plans to continue development of an FM-only standard even without NAB in-

PHYLLIS STARK

Hits! in Tokio

Week of March 22, 1992

- 1 Love Your Smile Shance
- 2 Finally Ce Ce Peniston
- 3 Trouble Mind Workshy
- 4 Remember The Time Michael Jackson
- 5 Chic Mystique Chic
- 6 Good For Me Amy Grant
- 7 For Your Babies Simply Red
- 8 Tears In Heaven Eric Clapton
- 9 Feel So High Des'ree
- 10 Maria Patsy
- 11 I'm Too Sexy Right Said Fred
- 12 In My Life Bette Midler
- 13 Smells Like Teen Spirit Nirvana
- 14 Indray Andro Rakoto
- 15 Kiss Me Indecent Obsession
- 16 Who's Crying Now Randy Crawford
- 17 Save The Best For Last Vanessa Williams
- 18 Calling You The Holly Cole Trio
- 19 Masterpiece Atlantic Starr
- 20 Love Talk The Stylistics
- 21 We Got A Love Thang Ce Ce Peniston
- 22 Dream Come True The Brand New Heavies
- 23 Sensation France Cartigny
- 24 Make It Happen Mariah Carey
- 25 Paper Doll P.M. Dawn
- 26 Human Touch Bruce Springsteen
- 27 I'm The One You Need Jody Watley
- 28 To Be With You Mr. Big
- 29 Tell Me What You Want Me To Do Tevin Campbell
- 30 Sunshine On A Rainy Day Zoo
- 31 High On The Happy Side Wet Wet Wet
- 32 Pride (In The Name Of Love) CIVILLIZ & Cole
- 33 Say A Little Prayer For You Jovetta Steele
- 34 Daw Da Hiya Ofra Haza
- 35 I Can't Dance Genesis
- 36 Only Love Can Break Your Heart St. Etienne
- 37 Love Me All Up Stacy Earl
- 38 Sunao Ni Naritar Taeko Onuki
- 39 All Woman Lisa Stansfield
- 40 I Can't Make You Love Me Bonnie Raitt
- 41 Counting Sheep Airhead
- 42 Old Red Eye Is Back The Beautiful South
- 43 Ry Vonna Rakoto
- 44 Thinkin' Back Color Me Badd
- 45 Romeo & Juliet Stacy Earl
- 46 Justified & Ancient The KLF
- 47 You're All I've Wanted 4 Jamie Principle
- 48 The Real Thing Kenny Loggins
- 49 Shameless Garth Brooks
- 50 Home Is Where The Hurt Is J.C. Lodge

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 PLAYLISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 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 COUNTRY

HOT 100		COUNTRY			
<p>96.1C-FM Hartford P.D.: Tom Mitchell</p> <ol style="list-style-type: none"> CeCe Peniston, We Got A Love Thing Mariah Carey, Make It Happen Michael Jackson, Remember The Time Mint Condition, Breakin' My Heart (Pr Vanessa Williams, Save The Best For L Eric Clapton, Tears In Heaven Mr. Big, To Be With You Giggles, What Goes Around C Degrees Of Motion, Do You Want It Rig En Vogue, My Lovin' (You're Never Gon Joe Public, Live And Learn Lidell Townsell, Nu Nu Chris Walker, Take Time Kathy Troccoli, Everything Changes Color Me Badd, Thinkin' Back Stacy Earl, Romeo & Juliet Jody Watley, I'm The One You Need Laissez Faire, In Paradise Atlantic Starr, Masterpiece Shawn Christopher, Don't Lose The Mag Oel The Funkie Homosapien, Mistadobal Enr Cruise, Cold Shower Prince & The N.P.G., Money Don't Matt TLC, Ain't 2 Proud 2 Beg Amy Grant, Good For Me Karyn White, The Way I Feel About You Voyce, Within My Heart Mocassoul, Losing You KLF, Justified & Ancient Celine Dion & Peabo Bryson, Beauty An 	<p>POWER 99 FM Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> Joe Public, Live And Learn Giggles, What Goes Around C Van Halen, Right Now Eric Clapton, Tears In Heaven Vanessa Williams, Save The Best For L Richard Marx, Hazard Def Leppard, Let's Get Rocked Kathy Troccoli, Everything Changes Jody Watley, I'm The One You Need Howard Jones, Lift Me Up Chris Walker, Take Time Williams Brothers, Can't Cry Hard Eno Big Audio Dynamite II, The Globe Natural Selection, It's Sweet Tia Carrere, Ballroom Blitz L.A. Guns, It's Over Now Bryan Adams, Thought I'd Died And Gon Paula Abdul, Will You Marry Me Sophie B. Hawkins, Damn I Wish I Was Lightning Seeds, The Life Of Riley U2, One Cause Of The Beehive, Perfect Place Ugly Kid Joe, Everything About You Yates, Born Of Frustration Storm, Show Me The Way Nirvana, Come As You Are Mint Condition, Breakin' My Heart (Pr Mr. Big, To Be With You CeCe Peniston, We Got A Love Thing 	<p>KDWB 101.3 Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> Amy Grant, Good For Me Eric Clapton, Tears In Heaven Richard Marx, Hazard Vanessa Williams, Save The Best For L Jody Watley, I'm The One You Need Color Me Badd, Thinkin' Back Smithereens, Too Much Passion Mariah Carey, Make It Happen Van Halen, Right Now Genesis, I Can't Dance U2, One Prince & The N.P.G., Money Don't Matt John Mellencamp, Again Tonight CeCe Peniston, We Got A Love Thing Howard Jones, Lift Me Up Bryan Adams, Thought I'd Died And Gon Storm, Show Me The Way Bruce Springsteen, Human Touch Lightning Seeds, The Life Of Riley Chris Walker, Take Time Mr. Big, To Be With You Bryan Adams, There Will Never Be Anot Lightning Seeds, The Life Of Riley KLF, Justified & Ancient Kathy Troccoli, Everything Changes Richie Sambora, One Light Burning Cause & Effect, You Think You Know Me En Vogue, My Lovin' (You're Never Gon RTZ, Until Your Love Comes Back Aroun Geoffrey Williams, It's Not A Love Th KLF, Justified & Ancient Joe Public, Live And Learn 	<p>KMEL JAMS San Francisco P.D.: Keith Naftaly</p> <ol style="list-style-type: none"> Jodeci, Come & Talk To Me Shance, Silent Prayer En Vogue, My Lovin' (You're Never Gon Joe Public, Live And Learn Kris Kross, Jump Gerald Levert, Baby Hold On To Me Naughty By Nature, Everything's Gonna Lisa Stansfield, All Woman Bas Noir, Superficial Love Black Sheep, The Choice Is Yours Boyz II Men, Please Don't Go Mint Condition, Breakin' My Heart (Pr Arrested Development, Tennessee College Boyz, Victim Of The Ghetto Mariah Carey, Make It Happen Chaka Khan, Love You All My Lifetime Aaron Hall, Don't Be Afraid TLC, Ain't 2 Proud 2 Beg En Vogue, My Lovin' (You're Never Gon Arrested Development, Tennessee U.M.C.'s, One To Grow On Chris Walker, Take Time Shawn Christopher, Don't Lose The Mag Jody Watley, I'm The One You Need Color Me Badd, Thinkin' Back Tony Terry, Everlasting Love College Boyz, Victim Of The Ghetto CeCe Peniston, We Got A Love Thing Prince & The N.P.G., Money Don't Matt Alyson Williams, Can't Have My Man 2nd II None, If You Want It 	<p>COUNTRY 92.5 WVYZ-FM Hartford P.D.: Johnny Michaels</p> <ol style="list-style-type: none"> Hal Ketchum, Past The Point Of Rescue Aaron Tippin, There Ain't Nothin' Wro Rodney Crowell, Lovin' All Night Clinton Gregory, Play, Rubby, Play Sawyer Brown, Some Girls Do Pirates Of The Mississippi, Til I'm H Tanya Tucker, Some Kind Of Trouble Marty Stuart, Burn Me Down Brooks & Dunn, Neon Moon Wynonna, She Is His Only Need Vince Gill, Take Your Memory With You Garth Brooks, Papa Loved Mama Collin Raye, Every Second Garth Brooks, Papa Loved Mama Sammy Kershaw, Don't Go Near The Wate Billy Burnette, Nothin' To Do (And Al Buzzin' Cousins, Sweet Suzanne Vince Gill, Take Your Memory With You Dixiana, Waitin' For The Deal To Go D Mark Chesnut, Old Flames Have New Na Ricky Van Shelton, Backroads Ronnie Reeves, The More I Learn (The L Lynrd Skynrd 1991, Pure & Simple Ronnie Milsap, All Is Fair In Love An Tracy Lawrence, Today's Lonely Foo McBride & The Ride, Sacred Ground Little Texas, First Time For Everyth Restless Heart, Familiar Pain Lee Roy Parnell, The Rock Alan Jackson, Dallas Travis Tritt, Nothing Short Of Dying 	<p>COUNTRY 92.5 WVYZ-FM Detroit P.D.: Barry Mardit</p> <ol style="list-style-type: none"> Keith Whitley, Somebody's Doin' Me R Dwight Yoakam, It Only Hurts When I C Alan Jackson, Dallas Alabama, Born Country Wynonna, She Is His Only Need Steve Wariner, The Tips Of My Fingers Vince Gill, Take Your Memory With You Vince Gill, Take Your Memory With You Vince Gill, Take Your Memory With You Lorrie Morgan, Except For Monday Garth Brooks, Papa Loved Mama Marty Stuart, Burn Me Down Aaron Tippin, There Ain't Nothin' Wro Tanya Tucker, Some Kind Of Trouble Mark Chesnut, Old Flames Have New Na Highway 101, Baby, I'm Missing You Mark Chesnut, Old Flames Have New Na Tracy Lawrence, Today's Lonely Foo Collin Raye, Love, Me Brooks & Dunn, Neon Moon Pirates Of The Mississippi, Til I'm H Hal Ketchum, Past The Point Of Rescue Ronnie Milsap, Turn That Radio On Travis Tritt, Nothing Short Of Dying Little Texas, First Time For Everyth Pam Tillis, Maybe It Was Memphis Samy Kershaw, Don't Go Near The Wate Billy Dean, Only The Wind Randy Travis, Better Class Of Losers Sammy Kershaw, Cadillac Style Travis Tritt, Nothing Short Of Dying
<p>KISS 108 FM Boston P.D.: Steve Rivers</p> <ol style="list-style-type: none"> Eric Clapton, Tears In Heaven Vanessa Williams, Save The Best For L Mr. Big, To Be With You Color Me Badd, Thinkin' Back U2, Mysterious Ways Amy Grant, Good For Me Celine Dion & Peabo Bryson, Beauty An Bonnie Raitt, I Can't Make You Love M Shance, I Love Your Smile Paula Abdul, Will You Marry Me Mariah Carey, Make It Happen Curtis Stigers, I Wonder Why Jody Watley, I'm The One You Need Boyz II Men, Uhh Ahh Prince & The N.P.G., Diamonds And Pea Digital Underground, Kiss You Back Giggles, What Goes Around C Kathy Troccoli, Everything Changes Atlantic Starr, Masterpiece Mint Condition, Breakin' My Heart (Pr CeCe Peniston, We Got A Love Thing CeCe Peniston, Finally En Vogue, My Lovin' (You're Never Gon Sophie B. Hawkins, Damn I Wish I Was Keith Sweat, Keep It Comin' James Brown, Dance, Dance, Oance To T Right Said Fred, Don't Talk Just Kiss Shance, I'm Gryn' U2, One Salt-N-Pepa, You Showed Me 	<p>all hit 97.1 WOL The Eagle Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none"> Genesis, I Can't Dance Mr. Big, To Be With You Shance, I Love Your Smile Sophie B. Hawkins, Damn I Wish I Was Stacy Earl, Romeo & Juliet Cause & Effect, You Think You Know Me Queen, Bohemian Rhapsody U2, Mysterious Ways Def Leppard, Let's Get Rocked Cure, High Michael Jackson, Remember The Time Bruce Springsteen, Human Touch Bryan Adams, Thought I'd Died And Gon Roxette, Church Of Your Heart Van Halen, Right Now Paula Abdul, Will You Marry Me Prince & The N.P.G., Money Don't Matt Hammer, Do Not Pass Me By Karyn White, The Way I Feel About You U2, One Erasure, Chorus Lightning Seeds, The Life Of Riley Michael Jackson, Remember The Time Atlantic Starr, Masterpiece Bryan Adams, Thought I'd Died And Gon Roxette, Church Of Your Heart Van Halen, Right Now Paula Abdul, Will You Marry Me Prince & The N.P.G., Money Don't Matt En Vogue, My Lovin' (You're Never Gon Karyn White, The Way I Feel About You U2, One Erasure, Chorus Lightning Seeds, The Life Of Riley Michael Jackson, Remember The Time Atlantic Starr, Masterpiece Bryan Adams, Thought I'd Died And Gon Roxette, Church Of 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On The Thin Line Between Love & Haiti; Toronto Kinda Gets An All-Sports Station

EVER SINCE THE Sept. 30 military coup that exiled Haitian president **Jean-Bertrand Aristide**, a Roman Catholic order has been operating a pro-Aristide station, **Radio Enriquillo**, from across the border in the Dominican Republic. When the D.R.'s telecommunications agency called the station to ask that it cease its inflammatory news broadcasts, its PD, the **Rev. Pedro Riquoy**, secured a promise that music broadcasts could continue uncensored. So now, according to *The Washington Post*, Radio Enriquillo is *singing* its newscasts. Riquoy and his staff play guitar, but clandestine groups of Aristide supporters in Haiti are sending in a cappella tapes, or being accompanied on clarinet. Aristide himself hasn't been singing on Enriquillo, Riquoy says, because it isn't presidential. But he did record an album of anti-dictatorship folk songs in the early '80s and those are now in heavy rotation.

PROGRAMMING: T.O. PLAYS BALL

Toronto gets its first all-sports outlet, sort of, as Blue Jays/Maple Leafs flagship **CJCL** switches from adult standards to oldies during the day and sports at night. Despite the split format, CJCL is billing itself as a sports outlet and running sports reports every half-hour throughout the day. Sports director **Allan Davis** is upped to PD. **ND Scott Metcalfe** adds sports director stripes.

Lawrence Gregory-Jones is upped to PD at urban/AC **WWIN-FM** Baltimore. **Mike Roberts** stays on as APD/MD. **Harold Pompey** goes from afternoons to morning co-host; **P/T Lee Cross** replaces him. Staffers **Doug Hendrix** and **Randy Schell** are named executive director and executive producer, respectively, at N/T **KKHU** Houston. **GM Harry Schultz** is out at N/T rival **KPRC**. Owner **Tom Reiff** assumes his duties.

PD Paderick McFree is out of urban **WQQK** (92Q) Nashville; no replacement has been named. In McFree's former market, Kansas City, rock/AC **KRVK** has gone harder, added two or three currents per hour, and reimagined itself from "mellow, easy rock" to "adult rock" under new PD **Doug Sorenson**.

Acting PD **Bruce Logan** becomes official after a week at Unistar Hot Country affiliate **WZKS** Louisville, Ky. ... Classic rock **KSDO-FM** San Diego switches calls to **KCLX-FM** ... AC **WNSR** (Mix 105) New York flips calls to **WMXV** ... **Tony Gray** is now consulting urban **WHJX** (Hot 101.5) Jacksonville, Fla.

After 17 years in top 40, **WLAP-FM** (Power 94.5) Lexington, Ky., will become hot AC Mix 94.5 under con-



by Sean Ross with
Phyllis Stark & Rochelle Levy

sultant **Dan Vallie**. PD **Dale O'Brien** and his staff will stay. That leaves **WLFX** (X100) as the market's only top 40. Also, top 40 **WSKZ** Chattanooga, Tenn., which got rid of most of its non-rock product a year ago, has now dropped its longtime **KZ106** nickname and now calls itself "Chattanooga's Rock" on the air, which makes its change to rock/AC official.

Pete Cosenza is out as PD of top 40 **WAEB-FM** (B104) Allentown, Pa.; **GSM Brian Check** becomes station manager/PD for both that station and N/T **WAEB-AM**. Also, **Gary Berkowitz** is now consulting both stations. Former **WKDD** Akron, Ohio MD **Dave Nicklas** is the new PD at top 40/rock **WRQK** Canton, Ohio, replacing **Scott Hughes**.

Steve Hoffman, last in radio at **KQLZ** Los Angeles, is the new PD of classic rock **KKBB** Bakersfield, Calif., replacing **Alan Handelman** ... Album **WKQZ** Saginaw, Mich., segues to classic rock.

APD/MD Don Miller is upped to PD at oldies **KLTD** Austin, Texas, replacing **Jan Jeffries**. Across town, at AC **KEYI**, MD **Bob Belt** is named PD, replacing **Doc Holiday**. Night jock **Ben Garcia** is named PD ... **KEEN** San Jose, Calif., adds Unistar country at night.

Wichita, Kan., gets an intriguing new station: **KLLS** (Classy 104.5) un-

der GM/co-owner **Greg Steckline** and PD/morning man **Greg Martin** from **KINA/KQNS** Salina, Kan. **KLLS**, which is using the liner "all your favorites together, at last," is mixing 2/3 AC material and 1/3 country crossovers. Former St. Louis air personality **Rick James** returns to the air for middays. **Dane Daniel** and **John Derek** from **KLAW** Lawton, Okla., will do p.m. drive and nights respectively. **Colin Kramer** from **KJCK** Junction City, Kan., handles overnights.

AC KKLK Anchorage, Alaska becomes Unistar Hot Country affiliate **KBRJ** (K-Bear). **Dave Stroh** remains PD ... AC **KAYY** Fairbanks, Alaska segues to rock/AC as **KAKQ** (Q101.1) under the guidance of Broadcast Programming ... Album **KRNA** Iowa City, Iowa PD **Mark Voss** is the new PD of progressive album outlet **KFMG** Des Moines, Iowa.

Suburban Washington, D.C.-area oldies outlet **WMJR** Manassas, Va., becomes rock-leaning country outlet **WRCY** under new PD **Bob Steele** (who replaces **Bryce Keegan**) and consultants **Chapman & Tudor** ... New Jones country outlet **WNKR** Williamstown, Ky., signs on under **GM Jerry Anderson**, last known as **Scotty Jackson** at **WGRR** Cincinnati, and **PD Pam Kinman** from country **WZTZ** Dothan, Ala.

Top 40 **KZZO** Clovis, N.M., has gone dark. Staffer **Jamie West**, who was handling both mornings and nights at the end, can be reached at 505-763-1495. ... AC **WJTW** Joliet, Ill., PD **Jim Murphy** exits for the p.r. business ... The Radio Advertising Bureau reports that radio ad revenue was off 0.6% in February. Local revenue was up four percent, but national was off 17.1%.

PEOPLE: KEILLOR HAULED HOME

After relocating to New York for several years, "American Radio Company" host **Garrison Keillor** is returning to his hometown of St. Paul, Minn. The show moves back to the World Theatre there on October 10.

Former **WYZT** Chicago morning team **Welch & Woody** resurface mornings at urban **WJHM** (102 Jamz) Orlando, Fla., replacing **Joe Nasty**. Another former **WYZT** jock has similar geographic ideas this week: **Danny Wright** goes to top 40 **WAPE** Jacksonville, Fla., for nights, replacing **Russ The Hammer**.

Former **WZOU** Boston night jock **Human Numan** joins top 40 **WHTZ** (Z100) New York for middays replacing **Janet Dean**. At rival **WPLJ**, **Kim Ashleigh**, who had been doing swing at the station, will now do middays. **Kenny Walker** from **WAPE**, who had been doing that shift temporarily, will stay for swing duties.

At AC **WBMX** Boston, production director **Scott McKay** is already handling nights on an interim basis and should be official in that slot by the time you read this. At adult alternative rival **WCDJ**, **ND John Rodman**, morning man **Eric Gordon**, night jock **Nancy Serena**, overnights **Jackie Brush**, and part-timers **Dave Cote** and **Kimberly Jaeger** exit. MD/

newslines...

TERRY KENT has been named president of the new Arbitron/VNU joint venture, Competitive Media Services. Kent was exec VP of VNU.

GORDON HASTINGS, former director of the Katz Radio Group, rejoins the company as president replacing **Ken Swetz**. Exec VP **Stu Olds** adds GM duties.

L. STEVE GOLDSTEIN, GM of **WCCO** Minneapolis, is named GM at new all-sports outlet **WTEM** Washington, D.C. **WTEM** also hires **Paul Harris** from crosstown **WCXR** for mornings.

ARDIE GREGORY, GSM of **WWMX** Baltimore, adds station manager stripes.

VINCE FRUGE is upped from GSM to GM, effective May 1, at **WCKX** Columbus, Ohio, replacing former owner/GM **Jack Harris**.

ALBERT PELLEGRINO, Exec. VP of the Griffin Group, will manage that company's **WTRY/WPYX** Albany, N.Y. He replaces **Carol Reilley** who will head up Griffin's new media marketing division.

DENNIS DeMICHELE, last GM of **WMAZ/WAYS** Macon, Ga., is the new GM of **WSPA** Greenville, S.C., replacing **Larry Alverson**.

STATION SALES: **WRVA/WRVQ** Richmond, Va., and **WRBQ** Tampa, Fla., from **Edens Broadcasting** to **Clear Channel Communications** for \$18.5 million; **WSTC/WQQQ** Stamford, Conn., from **Chase to Stuart Subotnick** for \$4.15 million; **KTCR/KOTY** Richland, Wash., from **I-82 Acquisition Corp.**, to former Unistar co-chairman **Terry Robinson** for \$450,000.

midday jock **Cliff Smith** goes to mornings. Weekenders **Jesse Sandidge** and **Chuck Monroe** will do middays and nights, respectively. **PD Blake Lawrence** will do afternoons. **WCDJ** becomes the first affiliate of **Metro Traffic's** new **Metro News Service**.

Jeff Gill steps down as MD at urban/AC **KJLH** Los Angeles but stays on for afternoons; **OM Lee Michaels** assumes his duties for now ... P.M. driver **Mike Elliott** adds APD stripes at **AC WPNT** Chicago ... Promotion director **Sam Milkman** is upped to APD/marketing director at top 40 **WEGX** Philadelphia. Former **WAPW** Atlanta promotion director **Paul Williams** replaces him.

WERQ (92Q) Baltimore late-nighter **Danny Ocean** is out; he'd like a small-market PD job. Call 301-581-5076 ... Album **WYNF** Tampa, Fla., night jock **Don Capone** exits.

Top 40 **WCKZ** (Kiss 102) Charlotte, N.C., moves P/T **Ray Mariner** to afternoons, which sends **Mean Gene** to middays and **Maxx** to full-time production duties ... **KQKS** Denver morning man **Mike Beach** is out; **Michael Moon** from rival **KRXY** is handling the shift for now ... Former **WGTZ** (Z93) Dayton, Ohio MD **Curt Kruse** is the new MD/nights at top 40 **WVKS** Toledo, Ohio. PD **Mike Wheeler** had been handling the MD job.

At classic rock **WAFX** Norfolk, Va., **Jim Summers** (from **WIMZ** Knoxville, Tenn.), **Max Miller** (from **KVFX** Modesto, Calif.), and **Bill Russ** from **WPDH** Poughkeepsie, N.Y., are the new morning team replacing **Kevin Cox & Carol Lewis**. Midday host **Robert James** and overnights **Chris Squire** are also out. **J.D. Spector** from **WYSP** Philadelphia joins for nights and P/T **Holly Anne** will do overnights. **Steve Shaw** goes from nights to afternoons. **Mark Mitchell** moves from afternoons to middays.

Album **KBER** Salt Lake City morning co-host **Greg Thomas** goes to rival **KRSP**, replacing **Evan Lake** ... AC **WMBX** (B103.7) Richmond, Va., morning co-host **Garet Chester** moves down to P/T; co-host **Bill Bevins** goes solo ... Top 40 **KKYK** Little Rock, Ark., production director **Rusty Walker** replaces **Madison Taylor** in middays ... **KKDL** (Kool 95) Fargo, N.D., morning man **Von Montana** jumps to album **KQDS** Duluth, Minn., for mornings.

WLAC Nashville will hold a tribute to legendary jock **Hoss Allen** on May 7. For more information on the event, which will benefit a local substance abuse rehabilitation center, call PD **Chuck Rhodes**.

Gammon's KRWR Gets LMA'ed

Reno, Nev., gets another country FM this week as satellite **AC KRWR** becomes Unistar Hot Country affiliate **KIZS** (Kiss Country 94.7), overseen by crosstown oldies outlet **KODS**. **KRWR**, owned by controversial station broker **Tom Gammon's** Crown Broadcasting, had the odd distinction of previously being housed entirely in a storage locker, according to the **KODS** folks, and operated through a combination of satellite and remote control telemetry.

In other LMA news, **KPEL** Lafayette, La., has struck a deal to rebroadcast its news/talk programming on new crosstown FM **KXKW**, which will become **KPEL-FM**. **Darryl Parks**, last of **WIRL** Peoria, Ill., is the new **OM** for **KPEL** and **AC KTDY**.

Great American, Jacor Post Profits In '91

NEW YORK—Two Cincinnati-based broadcasters, **Great American Communications Co.** and **Jacor Communications Inc.**, report net profits for 1991 after big losses the year before.

Great American posted a net profit of \$91.9 million for the year ended Dec. 31, compared with a net loss of \$38.9 million the year before. Profit soared—despite a 5.4% yearly decline in revenues to \$211.5 million from \$223.5 million—because the company realized gains of

about \$75 million from the sale of assets, including **Hanna-Barbera** and an investment in **Black Entertainment Television**, and about \$114 million from the retirement of debt.

Jacor reports a net profit of \$14 million for 1991, compared with a net loss of \$20.7 million the year before. But net revenues fell 19.7% to \$64.2 million from \$80 million in 1990. The profit resulted from the sale of two radio stations in January last year.

DON JEFFREY

Single Reviews

EDITED BY LARRY FLICK

POP

► **AMY GRANT** *I Will Remember You* (5:06)
PRODUCER: Michael Omartian
WRITERS: A. Grant, G. Chapman, K. Thomas
PUBLISHERS: Age To Age/Riverstone/Edward Grant/Yellow Elephant/Reunion, ASCAP
REMIXER: Daniel Abraham
A&M 7339 (c/o PGD) (cassette single)

The stream of hits from Grant's multiplatinum "Heart In Motion" will flow on with the onset of this shimmering pop ballad. A heartfelt vocal performance is complemented by a slow and shuffling beat, caressing synths, and a soft-but-snaky lead guitar riff. Simply lovely.

► **M.C. BRAINS** *Everybody's Talkin' About M.C. Brains* (3:54)

PRODUCER: "Radical Rob" Oneke
WRITERS: J. Davis, M. Bivins
PUBLISHER: not listed
Motown 37463 (c/o PGD) (cassette single)

Fast-talking, egocentric follow-up to "Oochie Coochie" revolves around a melodic chorus of "everybody's talkin' about M.C. Brains" chants. Jamaican dancehall influences pierce Brains' rapid rap delivery of basic lyrics about his all-around superiority.

► **COLOURHAUS** *Innocent Child* (3:21)

PRODUCERS: Phil Radford, Bob Mitchell
WRITERS: B. Mitchell, P. Radford
PUBLISHERS: Empire/Full Keel, ASCAP, Red Bus, PRS/Warner Bros. Music, ASCAP
Interscope 4409 (c/o Atlantic) (cassette single)

Ultralight commercial pop ditty is bubbly and bouncy, catchy and upbeat. Female vocals beg for obvious comparisons with Wilson Phillips. Should fare well at top 40 and AC formats.

► **KIRSTEN ZALYS** *Just Trust Me Baby* (3:57)

PRODUCERS: Michael Negron, Chuck Reich
WRITERS: M. Negron, C. Reich
PUBLISHER: not listed
REMIXERS: Albie Nieves, Rich Funky
Gamin 101 (cassette single)

Zalys is beginning to gather regional radio adds for this chipper freestyle romp. The tune is strong, but the track will need a beefier remix in order to make waves on a national level. Regardless, Zalys is a talent that deserves attention. Label based in Miami.

R & B

► **SOUL II SOUL** *Joy* (4:12)

PRODUCER: Jazzie B
WRITERS: Romeo, Mowat
PUBLISHER: Virgin/Jazzie B/Soul II Soul, ASCAP
REMIXERS: Tony Humphries, Brand New Heavies, Jazzie B
Virgin 1786 (12-inch single)

U.K. groove collective fronted by Jazzie B resurfaces with a slinky funk/R&B jam that is enlivened by jazz-spiced flutes and lush string fills. Though far from the act's best material, track is head-and-shoulders above typical urban and pop radio fodder. Remixes by Brand New Heavies kick hard and should inspire club play. From the upcoming "Just Right" album.

► **CLUB NOUVEAU** *Oh Happy Day* (4:27)

PRODUCERS: Jay King, Gordon Jones
WRITER: E. Hawkins
PUBLISHERS: EMI U Catalog/Buddah, ASCAP
JVK/Quality 19100 (CD single)

Act re-emerges on an indie with a kinetic cover of the gospel-song evergreen. Arrangement will remind some of CN's glory days, and will, we hope, find a welcome home on urban and pop radio. Love the harmonized toasting at the break! Contact: 213-658-6796.

► **GOOD 2 GO** *Never Satisfied* (3:49)

PRODUCER: Stanley Brown
WRITERS: S. Brown (Rap by Sweet T)

PUBLISHERS: 4 Tammy/SA Brown, ASCAP
Giant 5355 (c/o Warner Bros.) (cassette single)

Saucy R&B tune is driven by a cool, midtempo bass groove. Funky femme vocals are bright and sassy. Biting lyrics should have universal appeal.

► **SMOOTH CONNECTION** *Diamonds Aren't Forever* (3:33)

PRODUCER: Tony DiMaria
WRITERS: A. Mack, G. Hurley, G. Strausbaugh
PUBLISHER: Kapenda, BMI
Gemini 5001 (CD single)

Male/female hip-hop duo mixes R&B/dance rhythms with a hearty dose of rap on this radio-friendly dance cut. Up-tempo, melodic cut is spiced with extremely high-pitched female vocals and infectious beat. Contact: 303-753-0278.

COUNTRY

► **ALAN JACKSON** *Midnight In Montgomery* (3:44)

PRODUCERS: Scott Hendricks, Keith Stegall
WRITERS: A. Jackson, D. Sampson
PUBLISHERS: Mattie Ruth/Seventh Son/Golden Reed, ASCAP
Arista 2418 (c/o BMG) (CD promo)

In the ghost-encounter tradition of "The Ride," Jackson tells how Hank Williams' spirit walks in Montgomery, Ala.—and in the minds of all country troubadours who have followed him.

► **GEORGE STRAIT** *Gone As A Girl Can Get* (3:15)

PRODUCERS: Jimmy Bowen, George Strait
WRITER: J.M. Lane
PUBLISHERS: D-Tex, MBI/Max Lane/Fourleaf, ASCAP
MCA 54379 (c/o Uni) (7-inch single)

Though it gains momentum with each new listen, this tune fails to blaze with the fury of the previous string of Strait hits.

► **PATTY LOVELESS** *Can't Stop Myself From Loving You* (3:25)

PRODUCERS: Emory Gordy Jr., Tony Brown
WRITERS: Kostas, Folkvord
PUBLISHER: Songs of PolyGram, BMI

NEW & NOTEWORTHY

► **EVE GALLAGHER** *Love Is A Master Of Disguise* (6:50)

PRODUCER: Mark Brydon
WRITERS: The Nelly Terrorist, M. Brydon
PUBLISHERS: Virgin/MCA, ASCAP
REMIXER: Frankie Knuckles
More Protein/Charisma 1819 (12-inch single)

Swiss diva-in-waiting has been a fave among import-savvy club DJs for nearly a year now. Refreshing new mixes by Frankie Knuckles transform this swing-flavored jam into a silky deep-house, which is framed by lush strings and stately piano lines. Gallagher's gorgeous voice (often reminiscent of Annie Lennox) and the song's infectious nature will pack all dancefloors upon impact, while the edit is ripe for urban radio picking.

► **MIDI, MAXI & EFTI** *Bad Bad Boys* (6:40)

PRODUCERS: Anders Wollbeck, Alexander Bard
WRITERS: P. Aronsson, M. Berhanu, F. Teclchaimanot, M. Berhanu
PUBLISHER: Stainless, BMI
REMIXERS: Nuzak, Dave Shaw, Winston Jones
Columbia 44138 (c/o Sony) (12-inch single)

And now for something totally different. Ethiopian femme trio offers a refreshing blend of Caribbean pop, reggae, and house music. Unlike anything else in the market at the moment, this thoroughly satisfying track sports a brain-embedding chorus, chirpy vocals, and a butt-shaking groove. Look for club DJs to embrace this one first, although single would make for a fun and adventurous addition to top 40 playlists.

► **MCA 54371** (c/o Uni) (7-inch single)

Loveless is simply sterling in her vocal embrace of this number. Both powerful and dazzling, the style is reminiscent of the Patsy Cline era and further evidence that Loveless is one of country's most radiant talents.

► **JOE DIFFIE** *Ships That Don't Come In* (3:39)

PRODUCERS: Bob Montgomery, Johnny Slate
WRITERS: P. Nelson, D. Gibson
PUBLISHERS: Warner-Tamerlane/Maypop/Wildcountry, BMI
Epic 74285 (c/o Sony) (7-inch single)

In a somber, reflective tone, two strangers discuss how good they (and we) have it compared with life's real losers. Strongly imagistic and moving.

► **DWIGHT YOAKAM** *The Heart That You Own* (3:08)

PRODUCER: Pete Anderson
WRITER: D. Yoakam
PUBLISHER: Coal Dust West, BMI
Reprise 18966 (c/o Warner Bros.) (7-inch single)

A well-penned, self-penned pity party that plays on the heart strings. Yoakam does a fine job delivering this praiseworthy and memorable musical morsel.

► **RONNIE MILSAP** *All Is Fair In Love And War* (4:04)

PRODUCERS: Ronnie Milsap, Rob Galbraith
WRITERS: T. Nichols, R. Byrne
PUBLISHERS: Hannah's Eyes/Fame, BMI
RCA 62217 (c/o BMG) (7-inch single)

It is disappointing when a talent of Milsap's caliber is wasted on such an ineffective romp as this.

► **SHENANDOAH** *Rock My Baby* (3:07)

PRODUCERS: Robert Byrne, Keith Stegall
WRITERS: B. Spencer, P. Whitley, C. Wright
PUBLISHERS: W.B./Stroudavarious, ASCAP
RCA 62199 (c/o BMG) (7-inch single)

They're ba-a-a-ck. This marks Shenandoah's debut single on the RCA label. The hook just might catch on, though production doesn't seem to pack the same punch when compared with the group's previous string of hits.

► **MIKE REID** *I Got A Life* (3:24)

PRODUCER: Steve Buckingham
WRITERS: M. Reid, R. Bourke
PUBLISHERS: Almo/Brio Blues/PolyGram/Songs De Burgo, ASCAP
Columbia 74286 (c/o Sony) (cassette single)

This slow, contemplative hymn to contentment is as serene and well-defined as a Norman Rockwell painting.

DANCE

► **MACHINE ORCHESTRA** *Survival* (6:20)

PRODUCER: Peter Black
WRITER: P. Black
PUBLISHER: not listed
REMIXERS: D. Sussman, M. Hacker, E. Kupper, Pavil, P. Black
Great Jones 530612 (c/o Island) (12-inch single)

Inigorating, diva-driven anthem has just begun to click with club DJs, thanks to its instantly contagious chorus, pulsating synths, and pumpin' bass line. A-side mix will turn out pop and hi-NRG crowds, while underground version on the B side has a tougher house vibe. Perfect for a peak-hour blast, track should easily establish producer Peter Black as a viable club entity.

► **LOLEATTA HOLLOWAY** *Strong Enough* (11:19)

PRODUCER: 4/4
WRITERS: A. Friedman, L. Heinman, L. Holloway, F. Kervorkian, Y. Turner
PUBLISHERS: Blue Bathrobe/Danse, ASCAP, Bramp/Yoruba I, BMI
REMIXERS: Yvonne Turner, Francois Kervorkian
Active 5585 (c/o Elektra) (12-inch single)

Thanks to her appearance on Marky Mark's "Good Vibrations," disco diva has recaptured the interest of mainstream club and radio programmers. Thus, the timing

couldn't be better for the release of this slamin', gospel-shaded houser. Producers Yvonne Turner and Francois Kervorkian keep the beats hot and the emphasis on Holloway's acrobatic vocals. A well-deserved smash waiting to happen.

► **RARE ARTS FEATURING R.I.C.** *Yeah (I Got You Movin')* (5:01)

PRODUCERS: Eddie "Love" Arroyo, George Morel
WRITERS: E. Arroyo, R. Diaz, G. Morel
PUBLISHERS: Strictly Rhythm/Lovemixx/MCA/Groove On, ASCAP
REMIXERS: Eddie "Love" Arroyo, George Morel
Strictly Rhythm 003 (12-inch single)

It's been way, way too long between releases from the act that ignited Latin and house circles with "Borriquo Posse." Thanks to the high quality of this catchy hip-houser, all is forgiven. Producers and writers Eddie "Love" Arroyo and George Morel have layered the track with loads of interesting keyboard progressions, poppin' percussion, and a chantable chorus. Weeee... Contact: 212-246-0026.

► **CHERYL HOWARD** *If I Can't Have You* (6:11)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 1808 (12-inch single)

Newcomer Howard deftly transforms Yvonne Elliman's disco evergreen into an appealing, garage-inflected houser. Pop- and techno-colored remixes and a belting vocal will keep mainstream spinners happy, and may do the trick in sparking pop radio activity.

► **MACHINES OF LOVING GRACE** *Burn Like Brilliant Trash* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Trent Razor
Mammoth 0036 (12-inch single)

With the aid of Nine Inch Nails' Trent Razor, the assaulting track dashes along with a staccato, hip-hop-derived beat, slicing synth riffs, and quirky male vocals. Way cool for alternative-minded jocks who fancy blending techno and industrial tones. For a spooky journey into daylight, go for the dub on the flipside.

► **2 UNLIMITED** *Twilight Zone* (5:42)

PRODUCERS: Wilde, DeCoster
WRITERS: P. Wilde, C. Meire
PUBLISHER: not listed
Radikal 548 (12-inch single)

Belgian duo follows its international smash "Get Ready For This" with a swirling techno rave that is etched with sweet and tuneful pop/NRG nuances. Tough enough to please hardcore punters, though mainstreamers will find track palatable as well.

► **BABYLOVE** *Heartbreaker* (no timing listed)

PRODUCER: Charlie "Rock" Jimenez
WRITER: C. Jimenez
PUBLISHERS: Charlie Rock/23 West, BMI
REMIXERS: Steve Rosen, Dave Darlington
Sideways 01 (12-inch single)

Pop-juiced freestyle twirler owes a tip of the hat to the Carlos Berrios-led "new school" movement. However, charismatic vocals and a catchy chorus help track stand on its own. Best bet for success is at crossover radio, though sample-happy house mix on the flipside has potential for play among pop-leaning jocks. Contact: 212-627-9570.

► **PAUL ZONE** *Bump In The Nite* (no timing listed)

PRODUCER: Paul Zone
WRITER: P. Zone
PUBLISHERS: Paul Zone/Marsan, ASCAP
Megatone House 2009 (c/o Megatone) (12-inch single)

Hi-NRG icon continues to venture into house territory with this sample-happy anthem. Cheeky lyrics and funky horn bits that will remind some

A C

► **THE BELIEVERS** *This Road* (3:52)

PRODUCER: Greg Ladanyi
WRITERS: The Believers
PUBLISHER: not listed
Savage 2217 (c/o Uni) (CD promo)

Mild AC tune is gentle and mellow with pleasant, multilayered backing vocals and soothing instrumentation. Track should play well with baby boomers who tune in to easy-listening rock outlets.

ROCK TRACKS

► **TOAD THE WET SPROCKET** *All I Want* (3:15)

PRODUCER: Gavin Mackillop
WRITERS: R. Dinning, R. Guss, T. Nichols, G. Phillips
PUBLISHER: Wet Sprocket, ASCAP
Columbia 4359 (c/o Sony) (CD promo)

Artsy, alternative rock act jumps into the commercial mainstream with a melodic, jangly pop rocker sure to expand growing fan base. Up-tempo, hook-driven track should garner mega-airplay at modern rock and college outlets.

► **TRIBE** *Here At The Home* (3:06)

PRODUCERS: Chris Sheldon, Gil Norton
WRITERS: G. LoPiccolo, E. Brosius
PUBLISHER: Pimiento, ASCAP
Slash/Warner Bros. 5370 (c/o Warner Bros.) (CD promo)

Accessible and radio-friendly rocker melds alternative hipness with commercial appeal. Classically retro melody is rooted in walking bass and fuzzy guitar. Potential for mainstream crossover is high.

► **RADIOACTIVE CATS** *Bed Of Roses* (4:43)

PRODUCER: Andy Wallace
WRITERS: The Graves Brothers
PUBLISHERS: Dancing Coyote/Radicult, ASCAP
Warner Bros. 5277 (c/o Warner Bros.) (CD promo)

Driving rockabilly-cum-metal track combines classic rock riffs and obvious lyrical imagery with sing-along chorus and catchy hook. Commercial appeal is high for this mainstream rocker.

► **DOCTOR RAIN** *What's Your Name* (3:15)

PRODUCER: Zeus B. Held
WRITER: Walker
PUBLISHER: Empire
Imago 28020 (c/o BMG) (CD promo)

Trashy rock'n'roller is anchored by a guttural bass/rhythm riff that trades on shades of the Clash. Straight-ahead roots rocker is punched up by down-and-dirty lead vocals. Track should see plenty of action at alternative outlets.

RAP

► **SCARFACE** *A Minute To Pray And A Second To Die* (no timing listed)

PRODUCERS: Doug King, James Smith, Scarface, DJ Crazy C
WRITER: not listed
PUBLISHER: N-The-Water, ASCAP
Rap-A-Lot 7004 (cassette single)

Lyrical bleak, midtempo rap cut strips away the glamour associated with gangsta rap in this tragic, soulful story about life on the streets. Thought-provoking track provides a sad and ugly portrait of urban decay. Contact: 213-467-0151.

remember
the name,
because
you'll never
forget
the voice.

celine dion

"If You Asked Me To,"
the follow-up to
Celine Dion's smash
hits, "Beauty And The
Beast" and "Where
Does My Heart Beat Now."

From her brand new
album, "Celine Dion."
52473

"If You Asked Me To"
written by: Diane Warren
Produced and Arranged
by: Guy Roche.
Mixed by: Brian Malouf.
Management: Rene Angeli
for Feeling Productions Inc.



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 11, 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	
				*** No. 1 ***			
1	1	3	6	SOUNDTRACK REPRIS 26805* (10.98/15.98) 2 weeks at No. 1	WAYNE'S WORLD	1	
2	2	1	29	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	3	2	27	NIRVANA ▲ 3 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1	
				TOP 20 SALES MOVER			
4	6	13	10	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4	
5	4	5	82	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	3	
6	5	9	33	METALLICA ▲ 4 ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
7	7	10	19	U2 ▲ 3 ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1	
				TOP DEBUT			
8	NEW		1	EN VOGUE ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8	
9	12	16	3	QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	9	
10	10	8	49	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1	
11	16	22	27	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	11	
12	9	6	18	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1	
13	11	11	46	BOYZ II MEN ▲ 3 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3	
14	15	14	20	GENESIS ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4	
15	8	4	42	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1	
16	13	7	40	BONNIE RAITT ▲ 3 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2	
17	14	12	36	COLOR ME BADD ▲ 2 GIANT 24429/REPRIS (9.98/15.98)	C.M.B.	3	
18	17	23	32	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17	
19	18	18	16	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15	
20	23	21	28	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4	
21	22	24	15	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	20	
22	21	—	2	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21	
23	24	20	27	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6	
24	26	25	11	SOUNDTRACK ● REPRIS 26794* (10.98/15.98)	RUSH	24	
25	20	17	19	ENYA ● REPRIS 26775* (10.98/15.98)	SHEPHERD MOONS	17	
26	19	19	22	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2	
27	27	26	28	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7	
28	25	15	56	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10	
29	28	27	101	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13	
30	31	41	18	BLACK SHEEP MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30	
31	36	34	15	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31	
32	32	33	8	SIR MIX-A-LOT DEF AMERICAN 26765/REPRIS (9.98/15.98)	MACK DADDY	32	
33	29	30	31	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18	
34	30	29	30	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16	
35	33	32	26	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13	
36	35	35	19	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	24	
37	40	65	3	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	37	
38	34	31	26	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3	
39	37	36	28	GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1	
40	42	37	82	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7	
41	43	59	21	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39	
42	38	38	28	GUNS N' ROSES ▲ 3 GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2	
43	41	40	44	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22	
44	44	44	27	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17	
45	39	28	55	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1	
46	50	46	4	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46	
47	49	—	2	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47	
48	57	62	20	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43	
49	45	45	25	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39	
50	56	97	5	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50	
51	47	101	3	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47	
52	54	57	41	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1	
53	71	—	2	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53	
54	46	39	13	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	69	77	3	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	55
56	52	42	19	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
57	62	75	5	TLC LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	57
58	48	43	66	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
59	51	51	56	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
60	67	—	2	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	60
61	53	50	46	PAULA ABDUL ▲ 3 CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
62	58	58	21	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
63	55	49	46	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
64	82	109	11	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	64
65	59	54	5	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
66	60	52	18	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
67	78	91	29	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
68	63	66	10	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
69	65	47	23	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
70	74	67	24	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
71	89	82	110	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
72	70	63	7	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
73	64	48	39	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
74	75	76	39	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
75	66	68	17	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
76	87	80	26	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
77	93	92	7	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	77
78	95	96	42	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
79	72	71	13	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
80	83	69	36	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
81	91	84	20	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
82	68	53	25	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
83	73	55	6	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
84	84	78	22	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
85	79	72	6	LITTLE VILLAGE REPRIS 26713* (10.98/15.98)	LITTLE VILLAGE	66
86	85	61	51	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
87	94	95	7	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
88	61	—	2	SPINAL TAP MCA 10514 (9.98/15.98)	BREAK LIKE THE WIND	61
89	76	64	7	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
90	92	79	66	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
91	90	74	39	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
92	86	70	26	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
93	136	152	31	SOUNDTRACK ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
94	101	81	9	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
95	114	137	6	THE SUGARCUBES ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY	95
96	112	115	13	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
97	80	73	3	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
98	81	60	48	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
99	NEW		1	THEY MIGHT BE GIANTS ELEKTRA 61257* (9.98/15.98)	APOLLO 18	99
100	116	121	7	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
101	98	93	108	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRIS (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
102	102	111	27	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
103	88	89	22	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	84
104	105	108	9	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	104
105	104	98	72	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
106	118	122	11	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	106
107	108	117	98	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
108	99	83	26	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

SPRINGSTEEN, DEF LEPPARD RACE FROM GATE

(Continued from page 7)

below list, at prices ranging from \$10.99-\$12.99 on CD and a median tag of \$7.99 for the cassette. (All three albums are list-priced at \$15.98 CD and \$10.98 cassette.)

The breakdown between the formats varies greatly from chain to chain. Wee Three reports an even split between CD and cassette on Def Leppard and a 2:1 CD-cassette ratio on the Springsteen albums. However, Carl Rosenbaum, president of 21-store Flip Side Records in Chicago, says his chain sold five CDs for every cassette on Springsteen.

SONY POLICIES

Retailers say Sony's controversial limit on purchases on the Springsteen titles has not hampered them from stocking enough units to get them through the first few days. "What they allocated us is probably very close to what we would have bought, anyway," says Ron Phillips, director of merchandising at 62-store Spec's Music & Movies in Miami.

Almost unanimously, dealers are applauding Sony's 3% discount on the Springsteen titles. "I appreciate Sony and Columbia giving me the 3% deal," says Howard Appelbaum, executive VP at 35-store Kemp Mill Music, echoing the comments of other retailers nationwide.

Some music merchants note that, while Def Leppard and Springsteen are the week's obvious success stories, Wynonna Judd's new Curb/MCA release is making waves in stores, matching sales of one of the Springsteen albums at Sausalito, Calif.-based The Record Shop chain. And at Milford, Mass.-based Strawberries, a 139-store chain, senior VP of merchandising Al Wilson calls the Judd album "a great sleeper debut."

SPRINGSTEEN IS BOSS IN EUROPE

In the U.K., Springsteen's "Hu-

Leppard Rocks Radio; Springsteen Reaction Mixed

BY PHYLLIS STARK

NEW YORK—The Def Leppard single "Let's Get Rocked" came on strong at top 40 this week, debuting at No. 27 on the Hot 100 chart, and the track is generating excitement among both top 40 and album rock programmers. But Bruce Springsteen is getting a mixed reaction from radio despite strong chart showings.

Many album rock stations have backed off the Springsteen track they were initially serviced with, "Better Days," in favor of the top 40 single "Human Touch" and other album cuts. "Better Days," which debuted at No. 2 on the Album Rock Tracks chart three weeks ago, is down to No. 19 this week.

Overall, however, Springsteen's chart presence is solid this week with four songs on the Album Rock Tracks chart and an upward move to No. 16 on the Hot 100 chart for his double-sided single "Human Touch/Better Days."

Although Columbia has not yet decided on subsequent singles from the two new Springsteen albums, some album rock stations are playing multiple tracks, including



BRUCE SPRINGSTEEN

WBAB Long Island, N.Y., which is playing seven, and KKDJ Fresno, Calif., which is playing four. PDs at those stations are enthusiastic about the albums.

But other album-rock PDs say Springsteen has not been generating the kind of phone requests they anticipated. "We haven't had much response for Bruce Springsteen at all since the initial curiosity was satisfied," says KRSP Salt Lake City OM/VP Steve Carlson. "I'm kind of amazed at the big letdown for

Springsteen. 'Born In The USA' is a tough act to follow. It is the standard by which these two albums are being measured, but they're not measuring up."

POP RADIO REACTION

At top 40, reaction to Springsteen is equally mixed, despite the fact that 101 of the 125 top 40 stations monitored by Broadcast Data Systems are playing "Human Touch." WHYZ (Z100) New York VP of programming Steve Kingston claims "Human Touch" is doing "phenomenal," but concedes that it "may be a bigger hit here than other markets [because] this market is home base, Springsteen's backyard."

But WSNX (Sunny 104.5) Muskegon, Mich., PD Jim Richards dropped "Human Touch" from his playlist this week because "the [call-out research] scores were very negative on it. I really figured this song would be right down our alley and it wasn't, much to Columbia's chagrin," he says.

Def Leppard, meanwhile, has sparked no such difference of opinion. Many PDs are reporting that "Let's Get Rocked" is their No. 1 phone request, and some are playing

multiple cuts off the new album, "Adrenalize."

Top 40 KISN Salt Lake City PD John Dimick calls "Let's Get Rocked" "an absolutely fantastic song," although he is not playing it yet because "it may be just a little too hard for our audience."

On the Album Rock Tracks chart, Def Leppard jumps from No. 5 to No. 1 this week, edging "Human Touch" out of the position it has held for three straight weeks. In addition to "Better Days" and "Human Touch," now at No. 4, two other Springsteen titles debut on the Album Rock Tracks chart this week—"57 Channels," which comes on at No. 44, and "All Or Nothin' At All" at No. 47.

On the Top 40 Radio Monitor chart, which measures airplay, "Human Touch" moves up a notch to No. 17 and "Let's Get Rocked" debuts at No. 56 with adds from 73 BDS-monitored stations.

On the Top POS Singles Sales chart, "Human Touch/Better Days" climbs from No. 43 to No. 31 and Def Leppard debuts at No. 11. On the Hot Adult Contemporary chart, "Human Touch" climbs to No. 12; it debuted at No. 23 three weeks ago.

man Touch" debuted on the albums chart at No. 1, followed by "Lucky Town" at No. 2. Both positions were established on the strength of just two days' sales—a feat unlikely to be matched again, according to observers.

That means "Human Touch" has reached the top of the chart faster than any other album in U.K. chart history. The previous record-holder was Michael Jackson's "Dangerous," which took three days to hit chart paydirt.

The U.K. chart-reporting period runs from Monday morning to Saturday night. In an attempt to prevent parallel importing from the U.S., "Dangerous" was released in Europe on a Thursday, while the Springsteen albums hit the street on Friday, March 27.

Sources note that Def Leppard's "Adrenalize" is now set to build on the platform of enthusiasm established by Springsteen. A spokeswoman for the U.K.'s largest music retailer, the 310-store Our Price

chain, says, "Sales of the Springsteen albums were very strong during the first couple of days. However, we expect Def Leppard to be the biggest-selling album this week."

In Germany, both Springsteen albums had reached gold status—250,000 units—by April 1. Retailers, notably WOM and TVG Warren, say "Human Touch" was marginally ahead of "Lucky Town."

Def Leppard, meanwhile, has just completed a 10-day promotion-

tour of Germany. A spokesman at the Virgin Megastore in Berlin says the tour, combined with substantial marketing activity, should put "Adrenalize" at the top of the German charts in the forthcoming weeks.

Virgin Retail Europe says "Human Touch" was its top seller in Italy and France, followed by "Lucky Town," prior to the release of "Adrenalize." The Def Leppard figures had not been fully collated by press time.

MCA LOSING ELTON TO POLYGRAM, PETTY TO WARNER

(Continued from page 7)

Teller and label president Richard Palmese at Ocean Way Studios in Los Angeles, where he was to play them his new studio album, to be released in June.

Under his new deal, John is to deliver "up to six albums" for PolyGram. In its statement announcing the deal, PolyGram says it will acquire the North American rights to the two forthcoming albums and John's back catalog once MCA's



Elton John, right, who has just signed a label deal with PolyGram for U.S. distribution of his recordings, with PolyGram president/CEO Alain Levy.

rights expire, resulting in PolyGram's owning the rights to John's existing and future catalog on a worldwide basis.

Exactly when the catalog will switch to PolyGram is not defined by either label. MCA, in commenting on the PolyGram deal, only states it would be releasing its John titles, including forthcoming product, for "many years to come." The statement refers to 15 releases from "Blue Moves" in 1976 to the present. PolyGram's Mercury label has already obtained future rights in the U.S. to pre-1976 John releases via an earlier deal.

With the Petty deal, sources confirm that the artist actually signed the Warner Bros. pact three years ago, before the release of his triple-platinum MCA solo release, "Full Moon Fever."

Tony Dimitriades, Petty's manager, declines comment on details about the duration and dollar value of Petty's new Warner deal, or about the extent of his contractual indebtedness to MCA.

Dimitriades, however, does say that the albums "Tom Petty & The Heartbreakers" and "You're Gonna Get It!," originally released on the Shelter label and reissued last year

by MCA via Petty's custom Gone Gator imprint, will follow the artist to Warner Bros.; Petty owns the masters for the material. Dimitriades is uncertain about the status of "Rock On," the Del Shannon title issued by Gone Gator last year.

Sources indicate John has not been assigned a U.S. label, although it is not likely to be PolyGram-owned A&M. A good bet is Mercury, since it is considered a sister company of Phonogram and is scheduled to mar-

ket earlier John albums after an MCA selloff period. Yet, the platinum-selling "Two Rooms..."—a multi-artist tribute to John and his songwriting partner, Bernie Taupin—was distributed through PLG on the Polydor label.

Some years ago, PolyGram acquired the Dick James Music publishing catalog, which contained John-Taupin copyrights from 1967-73. Since then, John has operated his own companies, Big Pig and

HOUSE ROYALTY BILL MARKUP LIKELY TO PROCEED

(Continued from page 7)

cording to insiders.

Collins' March 31 hearing on the bill was particularly important to the industry because lobbyists now say that the Ways and Means Committee may waive jurisdiction so the noncontroversial bill can be passed by the Congress before the arrival of digital-format consumer machines later this year.

Thus a quick markup by Collins' subcommittee would send a signal to the full Commerce Committee that the legislation is ready for passage.

But at the subcommittee hear-

ing, it looked for a while as if Rep. Collins might provide an obstacle until her concerns were addressed. Those concerns were embodied in a letter she sent to the major record companies last November, asking about black employment in the industry. The only labels that replied in full were Sony Music Entertainment and Warner Bros. Records, according to subcommittee staffers.

During the hearing, Collins characterized the lack of response by the label execs to the employment questions—and the further

non-response to a request for label executives to appear at the hearing on the bill—a "serious disrespect to Congress and to this subcommittee."

The RIAA's Berman, who was aware of the situation beforehand, said during his testimony on the home taping bill that he was "troubled" by the chairwoman's concerns and that he would be in contact with the companies on the matter of substantial replies. "I'll make sure you get the right responses," he said.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	77	56	5	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	42
(110)	176	—	2	★★★POWER PICK★★★ TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	110
111	103	90	143	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
112	106	110	13	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
113	96	88	47	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
114	97	86	30	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
115	115	116	29	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
116	100	87	26	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	71
117	109	99	94	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
(118)	188	—	2	SOUNDTRACK MCA 10506* (10.98/15.98)	COMMITMENTS-VOL. 2	118
119	110	106	58	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
(120)	150	184	24	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
(121)	132	146	18	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	107
122	107	107	39	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
123	111	103	150	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
124	119	120	12	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	119
(125)	149	125	4	DAVID BYRNE SIRE 26799*/WARNER BROS. (10.98/15.98)	UH-OH	125
(126)	138	140	80	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
127	133	127	9	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	110
128	125	133	34	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98)	GLOBE	76
129	117	104	53	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
130	123	132	15	NIRVANA SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
131	130	126	7	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	119
132	113	94	13	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
133	137	119	4	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	119
134	122	102	12	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
135	127	105	7	CLIVILLES & COLE COLUMBIA 48840* (10.98/15.98)	GREATEST REMIXES VOL. 1	87
136	124	118	38	GETO BOYS ▲ RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
137	121	100	26	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
138	135	147	10	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	134
139	131	123	36	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
140	153	148	7	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	139
141	143	134	59	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
142	134	130	73	CLINT BLACK ▲ ² RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
143	126	114	38	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
144	141	131	20	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
145	129	112	29	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
(146)	157	150	11	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	128
147	139	135	69	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
148	145	139	61	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
149	142	136	25	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
150	140	113	26	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
151	144	161	25	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
(152)	NEW ►	1	1	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	152
153	152	145	3	GARY MOORE CHARISMA 91825*/ATLANTIC (9.98/13.98)	AFTER HOURS	145
154	163	160	5	THE LIGHTNING SEEDS MCA 10388* (9.98/15.98)	SENSE	154
155	128	85	43	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	154	151	45	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
157	148	142	29	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
158	147	143	25	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	51
159	164	159	87	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
160	155	157	82	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
161	168	149	52	ROXETTE ▲ EMI 94435*/ERG (10.98/15.98)	JOYRIDE	12
162	151	129	24	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
163	146	128	39	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
164	160	165	207	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
165	165	155	49	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
166	162	154	27	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
(167)	173	163	43	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/11.98)	20	133
(168)	175	—	2	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	168
169	156	141	39	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
170	161	144	70	EXTREME ▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI	10
(171)	181	—	17	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ/15.98)	HOLLYWOOD VAMPIRES	42
172	159	153	21	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
173	180	179	22	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
174	170	175	89	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
175	158	173	3	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE	158
(176)	198	—	2	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	176
177	186	191	91	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
178	166	156	20	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
179	167	158	42	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
180	171	170	73	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
(181)	NEW ►	1	1	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	181
(182)	199	188	32	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
183	187	178	143	DON HENLEY ▲ ³ GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
184	191	—	84	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
185	196	186	44	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
(186)	RE-ENTRY	8	8	NICE & SMOOTH COLUMBIA 47373 (9.98 EQ/14.98)	AIN'T A DAMN THING CHANGED	141
187	185	187	121	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	16
188	174	174	31	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
189	169	162	14	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	91
190	183	166	44	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
(191)	NEW ►	1	1	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	191
192	190	182	169	SOUNDTRACK ▲ ³ ATLANTIC 81933 (9.98/15.98)	BEACHES	2
(193)	NEW ►	1	1	SKINNY PUPPY NETTWERK 98037*/CAPITOL (9.98/13.98)	LAST RIGHTS	193
194	179	172	39	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
195	184	181	107	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
196	197	193	122	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/13.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
197	172	138	3	KING'S X ATLANTIC 82372* (10.98/15.98)	KING'S X	138
(198)	RE-ENTRY	10	10	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/13.98)	RIGHT HERE	160
199	178	167	73	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
200	177	189	12	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS	152

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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★			38	35	20	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
①	1	11	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING) 4 weeks at No. 1	39	59	2	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	
②	3	9	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	40	32	20	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	
3	5	14	TO BE WITH YOU	MR. BIG (ATLANTIC)	41	31	10	IF YOU GO AWAY	NKOTB (COLUMBIA)	
④	6	8	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	42	42	8	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)	
5	4	14	MASTERPIECE	ATLANTIC STARR (REPRISE)	④③	47	6	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)	
6	2	13	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	④④	56	3	LOVE ME	TRACIE SPENCER (CAPITOL)	
7	9	13	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	45	44	7	DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER (ARISTA)	
8	7	13	GOOD FOR ME	AMY GRANT (A&M)	46	43	18	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	
⑨	10	4	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	④⑦	55	3	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)	
⑩	16	5	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	48	40	12	UNTIL YOUR LOVE COMES BACK...	RTZ (GIANT)	
11	8	22	I LOVE YOUR SMILE	SHANICE (MOTOWN)	49	38	15	I'LL GET BY	EDDIE MONEY (COLUMBIA)	
⑫	13	11	WE GOT A LOVE THANG	CECE PENISTON (A&M)	⑤①	51	3	MARIA	TKA (TOMMY BOY)	
⑬	21	3	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	51	49	3	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
14	12	8	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	⑤②	62	2	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)	
15	11	10	I CAN'T DANCE	GENESIS (ATLANTIC)	⑤③	64	2	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	
⑬	17	6	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	⑤④	68	2	SILENT PRAYER	SHANICE (MOTOWN)	
⑬	18	4	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)	55	57	8	STAY	JOCECI (UPTOWN/MCA)	
18	15	11	THINKIN' BACK	COLOR ME BADD (GIANT)	⑤⑥	—	1	LET'S GET ROCKED	DEF LEPPARD (MERCURY)	
19	19	9	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)	57	48	19	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	
20	14	11	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	⑤⑧	61	4	IT'S NOT A LOVE THING	GEORGE MICHAEL/E. JOHN (COLUMBIA)	
⑫	22	5	ONE	U2 (ISLAND/PLG)	⑤⑨	73	2	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)	
⑫	27	8	HAZARD	RICHARD MARX (CAPITOL)	60	45	8	STARS	SIMPLY RED (ATCO EASTWEST)	
23	20	11	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNNE TTE (ARISTA)	61	46	17	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	
⑫	28	13	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	62	54	10	AGAIN TONIGHT	JOHN MELLENCAMP (MERCURY)	
25	23	18	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	63	52	19	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)	
⑫	41	2	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	64	63	18	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)	
27	24	11	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	65	58	8	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)	
⑫	53	3	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)	66	60	4	I OU	ARTHUR BAKER FEATURING NIKEETA (RCA)	
⑫	29	7	NU NU	LIDELL TOWNSELL (MERCURY)	67	65	2	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)	
30	25	15	UHH AHH	BOYZ II MEN (MOTOWN)	⑥⑧	—	1	TAKE MY ADVICE	KYM SIMS (I.D./ATCO EASTWEST)	
31	30	5	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)	69	67	5	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	
32	26	8	ROMEO & JULIET	STACY EARL (RCA)	70	66	3	ALL WOMAN	LISA STANSFIELD (ARISTA)	
⑫	36	4	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	71	70	6	RIGHT NOW	VAN HALEN (WARNER BROS.)	
⑫	39	5	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	⑦②	—	1	COME AS YOU ARE	NIRVANA (DGC)	
35	34	7	CHURCH OF YOUR HEART	ROXETTE (EMI/ERG)	⑦③	—	1	LIFT ME UP	HOWARD JONES (ELEKTRA)	
⑫	37	9	TOO MUCH PASSION	THE SMITHEREENS (CAPITOL)	74	69	8	A DEEPER LOVE	CLIVILLES & COLE (COLUMBIA)	
37	33	11	WHAT BECOMES OF THE...	PAUL YOUNG (MCA)	⑦⑤	—	1	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	2	FINALLY	CECE PENISTON (A&M)	14	—	1	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
2	2	2	ALL 4 LOVE	COLOR ME BADD (GIANT)	15	—	35	BABY BABY	AMY GRANT (A&M)
3	3	2	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	16	15	33	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
4	4	2	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	17	20	14	HOLE HEARTED	EXTREME (A&M)
5	5	5	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	18	19	13	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
6	8	21	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	19	24	47	GONNA MAKE YOU SWEAT	G&C MUSIC FACTORY (COLUMBIA)
7	10	33	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	20	16	13	EMOTIONS	MARIAH CAREY (COLUMBIA)
8	9	18	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	21	12	8	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
9	7	3	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)	22	22	26	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
10	6	8	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	23	17	3	NO SON OF MINE	GENESIS (ATLANTIC)
11	11	13	ROMANTIC	KARYN WHITE (WARNER BROS.)	24	18	20	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	14	21	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	25	23	15	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
13	13	27	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)					

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

Mini Disc, DCC Duke It Out In NARAS Panel

New Systems Stress Own Adaptability, Advantages

BY TRUDI MILLER

NEW YORK—Proponents of the mini disc and the digital compact cassette both stressed consumer familiarity as the main selling point of their respective systems when the two went head-to-head at a panel sponsored by NARAS, the recording academy, March 30 at the Lone Star Roadhouse here.

While each side touted its system as the wave of the future, Sony's Bob Sherwood acknowledged that the mini disc is behind DCC in signing up labels to the format.

DCC's champion, Rick Rogers, VP of sales and marketing for PolyGram Special Products, stressed ease of transition to his format. "The DCC is the same size as the current cassette, so it fits in retail fixtures and home units. It's evolutionary, not revolutionary. There's nothing new to fear." In addition, DCC hardware is "backwards-compatible"—it can play the consumer's analog cassettes as well as DCCs, he said.

Other advantages of the DCC are graphics on the cassette itself; a locking mechanism and no moving parts; a metal slide to protect the tape; auto-reverse; recordability; and easy track access, as on a CD. The player features an LCD screen that can give information on the track number, name, running time, or lyrics.

The mini disc, in contrast, targets consumers' attraction to CDs. "The

PHILIPS' WEAPON

(Continued from page 4)

so they can monitor whatever they want to monitor." The IFPI, the international label group, combats piracy worldwide.

"It is still not possible to prevent piracy," the Philips spokesman notes, "but at least here we have a more accurate way of establishing whether product is legitimate or illegitimate."

When the CD was launched a decade ago, it was generally thought that the format's relatively complex technology would preclude pirate manufacture of discs. In reality, it took less than three years for the first unlicensed copies to begin appearing on the market.

Those involved in the DCC initiative are aware that technological complexities alone will not protect the new format. Says the Philips source, "Pirates are very wealthy and powerful people who have access to any kind of technology."

On a positive note, he adds, "We think we can keep DCC licenses to legitimate people only. To that end, the IFPI will advise us on people who are appropriate for a license."

Asked about the experience of launching the CD, he continues, "Everybody learned from that. The lesson we learned is that piracy has become a main form of activity for all types of criminals. It also taught us that they have access to any kind of technology because of their wealth."

The international record industry feels, though, that some unacceptable operations were given CD-manufacturing licenses. The spokesman says that if this was the case, it was because of "complications" in Philips' joint-venture launch of CD with Sony. However, he adds, "If any inappropriate people got licenses, we withdrew them."

consumer wants a CD kind of technology—they just want it to be portable," said Sherwood, VP of sound technology marketing for Sony Software Corp. The mini disc offers the advantages of the CD in a portable form, he said, noting that it is small and easy to handle, shock-resistant, and like the CD offers random access to tracks. Unlike the CD, it is recordable.

In addition, the mini disc has a memory chip that "reads ahead" of the laser. Thus, if the unit is jarred enough to interrupt the laser, the chip can take over for as long as three seconds—much longer than a typical bump.

DCC is set for a Sept. 1 launch, at which time 500 titles will be available in the format, said Rogers. "Every major label is on board—all the labels distributed by BMG, PGD, Sony Mu-

sic, Uni, CEMA, and WEA."

As for the mini disc, Sherwood said that Sony has catching up to do in signing up labels to the format. The mini disc does have commitments from several labels, including Sony, Virgin, Rykodisc, and the EMI group of labels (Billboard, March 28). Sherwood said the delay in signing more labels has been caused by a lack of working MD models. "Some of the labels won't sign until they have a model that they can use and live with for a while, which is understandable," he explained. "Software is obviously critical—it's just a matter of time." The format is scheduled for introduction in late 1992, probably around November, Sherwood said.

The panel was moderated by Robbin Ahrold, VP of corporate relations for BMI.



by Geoff Mayfield

PARTY TIME, EXCELLENT: Make it a deuce for "Wayne's World," as the soundtrack from the madcap movie holds court over The Billboard 200 for a second week. The title, which won three consecutive Top 20 Sales Mover awards, does not qualify for a bullet, but does manage a 2% increase in sales. Figure that the party's over next week, due to the monstrous new releases that hit the streets March 31.

CRYSTAL BALL: The head buyer at one music chain called March 31 "our own Super Tuesday," referring to the street date for the new Def Leppard, the two new Bruce Springsteen titles, and the solo debut of Wynonna Judd (who has jettisoned her last name for this chapter of her career). Based on a quick survey of a few key retailers April 1, Between The Bullets predicts the two Springsteens combined will move more units than Def Leppard's one album, but that Def Leppard will open at No. 1. It appears that most Boss fans are buying both of his new albums but that "Human Touch" will sell more than "Lucky Town." And, don't you dare underestimate Wynonna's potential. On opening day, she ranked in the top 10 at at least two multistate chains.

ANOTHER PREDICTION: It is also safe to assume that the two-Oscar triumph of the score from "Beauty & The Beast" will propel its soundtrack upward. Last year, the multi-award showing by "Dances With Wolves" breathed new life into that soundtrack and, a couple of years ago, we saw Oscar-telecass exposure revitalize the soundtrack of "The Little Mermaid," which, like "Beauty & The Beast," was penned by the team of Alan Menken and the late Howard Ashman. Furthermore, sales are declining on 29 of the 35 titles that stand before the "Beauty" soundtrack.

DIVAS DIVINE: You better believe that Atco EastWest is crowing over the Top Debut award earned by En Vogue. At No. 8, this position is 13 places higher than the peak earned by the vocal quartet's successful debut. This hot showing also proves that the success or failure of a remix album offers no indication of what an artist's next studio title will do. Of all the remix sets that have been marketed in the last couple of years, only those by Paula Abdul and Bobby Brown have reached the top 10. A recent remix EP by En Vogue, like those by Fine Young Cannibals and Technotronic, never reached The Billboard 200.

DOWN: Sales of titles on The Billboard 200 declined by almost 5% compared with the previous week, which prompted us to halve our normal criteria. There are a number of factors that contributed to the lower volume. For one, many schools are out for spring vacation. For another, we figure a lot of male record shoppers were anchored to the college basketball telecasts from Thursday night through Sunday evening. Beyond that, it is safe to assume that many consumers delayed visits to record stores because, as one buyer puts it, "they were saving their money" for aforementioned Def Leppard and Springsteen sets.

GLASSY: At the young age of 25, soprano Cecilia Bartoli owns the No. 5 and No. 6 titles on Top Classical Albums. In addition to concerts in New York and California, Bartoli has gotten exposure from features in USA Today, Newsweek, and Gramophone... On Top Classical Crossover, Placido Domingo replaces Anna Russell as Sony Classical's midpriced entry. To ensure exposure of front-line product, classical labels are currently limited to one midline title on each of the classical charts.



UnSkinny Bop. "Last Rights" is Skinny Puppy's eighth album, and, in its bio, the Vancouver, B.C.-based band hints that it might be its last. The new title debuts on The Billboard 200 this week, marking the metal-tinged industrial act's first appearance on the big chart. It ranks in the top 10 in three Heatseeker regions.



in the Pacific region. Nationally, James sees a 16% increase in sales, good for a bullet and an eight-place jump to No. 26.

Lucky Seven. A March 24 club date in Los Angeles, and subsequent publicity in the Los Angeles Times, helps Manchester, U.K.-based band James place "Seven" as the 14th best selling Heatseeker



Boom Boom. Rapping M.C. Luscious, on independently distributed Avenue, is finding her audience with "Boom! I Got Your Boyfriend," which makes a 64-61 jump on Billboard's Hot 100. Her album, "Boom!" ranks No. 15 in the Mountain states and is also finding sales in the Pacific, East North Central, and South Central regions.

COMMENCEMENT: After a three-week ride as the No. 1 Heatseeker, **Matthew Sweet** graduates from the list by reaching No. 100 on The Billboard 200. Artists are removed from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format albums charts.

Sweet, who performed at the recent National Assn. of Recording Merchandisers confab, sees a 12% increase, good for a 16-place jump on the big chart. No pun is intended when we say this marks a sweet victory for Zoo, which has been patiently working the "Girlfriend" album since the latter months of 1991. To date, this marks the young label's highest plateau on The Billboard 200.

NEW CHAMP: Meanwhile, **Tori Amos** has a landmark week. In the wake of her March 26 MTV special, the singer/songwriter's "Little Earthquakes" causes tremors, grabbing a 67% increase in unit sales. The burst earns Amos a 176-110 leap—and this week's Power Pick award—on The Billboard 200. At the same time, Amos moves ahead six places to become the No. 1 Heatseeker.

MTV can certainly take a bow for Amos' early spurt, but the video channel isn't her only ally. The North Carolinian is also scoring adds at alternative radio, as indicated by the debut of "Silent All These Years" at No. 28 on the Modern Rock Tracks chart.

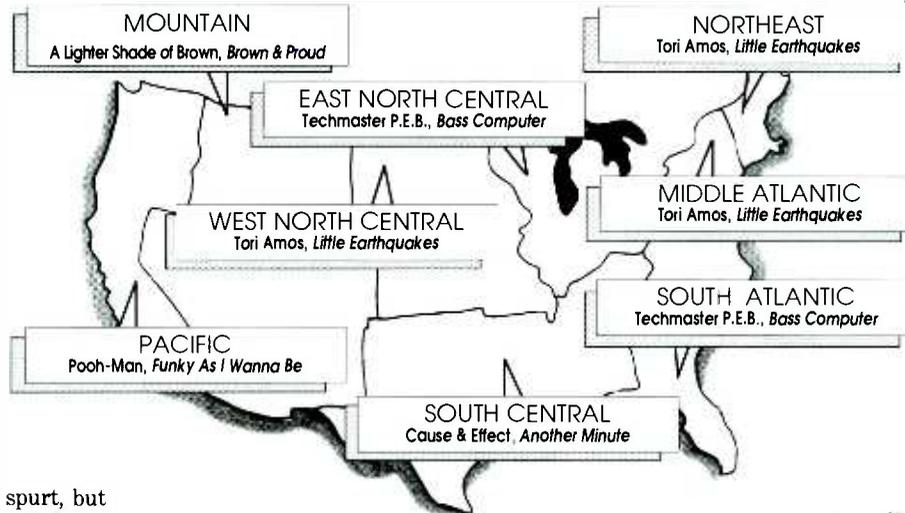
Of course, for reaching the top Heatseekers slot, Billboard will soon be adding a Popular Uprisings T-shirt to Amos' wardrobe.

PRIME PRIMUS: Also notable this week is the surge shown by **Primus**, whose "Sailing The Sea Of Cheese," which has been sailing Heatseekers for 25 weeks and has had an on-again, off-again affair with The Billboard 200 since it first de-

buted in the June 1, 1991, issue. This week a 23% gain pushes the title 150-120 on The Billboard 200, just four places shy of its previous peak, while moving it to No. 2 on Heatseekers.

At the same time, "Frizzle Fry," a Caroline album that pre-dates Primus' signing with Interscope, enters Heatseekers.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Techmaster P.E.B., Bass Computer	1. Techmaster P.E.B., Bass Computer
2. Tori Amos, Little Earthquakes	2. Primus, Sailing The Sea Of Cheese
3. Chris Bender, Draped	3. Tori Amos, Little Earthquakes
4. Primus, Sailing The Sea Of Cheese	4. Kilo, Town Rush
5. Social Distortion, Somewhere Between...	5. Poison Clan, Clan's Rally
6. RTZ, Return To Zero	6. Fu-Schnickens, FU-Don't Take It Personal
7. Cause & Effect, Another Minute	7. Curtis Stigers, Curtis Stigers
8. The Storm, The Storm	8. 2 Hyped Brothers & A Dog, Ya Rollin' Cool...
9. Curtis Stigers, Curtis Stigers	9. Arrested Development, 3 Years 5 Months...
10. Skinny Puppy, Last Rights	10. Social Distortion, Somewhere Between...

Interscope has been working "Sailing" for a year now, coordinating its marketing efforts around the band's frequent tour activity (Popular Uprisings, Feb. 22). This latest sales uptick was aided in part by a recent appearance on "The Dennis Miller Show." The "Jerry Was A Racecar Driver" clip has been getting light play on MTV, but the bigger catalyst for this activity appears to be Primus' slot on MTV's "Spring Break" program.

BUZZ BUZZ: Before we change the channel, let's take a look at MTV's Buzz Bin. That rotation was a key to **Nirvana** reaching No. 1 on The Billboard 200 and **Pearl Jam's** climb to No. 21 on that same chart. But Buzz Bin is not a Seattle-only club. Thus, we suggest you keep an eye on **Social Distortion** and **Arrested Development**, because Social D's "Bad Luck" and Arrested's "Tennessee" have been added to the Buzz rotation.

Social Distortion's album dips one place on both Heatseekers and The Billboard 200, but its sales are relatively even with last week. The spark from Buzz Bin, plus a slew of radio adds on "Bad Luck," should stir some momen-

chrysalis' new rap act already appears to be on a roll with **3 Years 5 Months & 2 Days In The Life Of Arrested Development**, which debuts at No. 12 on Heatseekers in its first week on the street. Even before EMI Records Group started chasing radio, "Tennessee" snagged top 40 adds in Denver, San Francisco, Seattle, and Los Angeles. It seems safe to predict that the title will debut on The Billboard 200 in the next week or two.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton, Paul Page, and Silvio Pietrolungo.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	7	3	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES
2	3	25	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
3	2	7	SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL
4	4	15	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
5	6	5	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
6	9	25	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
7	5	3	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
8	11	7	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
9	15	5	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
10	—	1	SKINNY PUPPY NETTWERK 98037*/CAPITOL (9.98/13.98)	LAST RIGHTS
11	8	15	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
12	—	1	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS...
13	14	25	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
14	10	20	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
15	17	5	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
16	16	21	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
17	23	7	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
18	19	24	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
19	22	5	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
20	12	12	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE

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	18	14	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
22	13	11	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
23	20	25	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
24	—	1	CHI-ALI RELATIVITY 1082* (9.98/13.98)	FABULOUS CHI-ALI
25	21	25	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
26	34	2	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
27	24	2	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
28	26	4	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
29	28	6	LUSH 4.A.D. 26798*/REPRISE (9.98/15.98)	SPOOKY
30	36	3	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
31	32	25	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
32	33	2	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
33	25	6	WAR BABIES COLUMBIA 46987* (9.98 EQ/13.98)	WAR BABIES
34	38	5	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
35	27	4	SOUTH CENTRAL CARTEL PUMP 15189*/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
36	30	8	CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98)	BLIND
37	—	6	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
38	—	1	PRIMUS CAROLINE 1619* (8.98/13.98)	FRIZZLE FRY
39	35	13	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
40	40	10	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98)	I WISH MY BROTHER GEORGE...

OLD-MASTER RESTORER VIES WITH NEW MACHINES

(Continued from page 1)

on a large number of important reissue projects, most from the pre-tape (and pre-rock) era. Among the artists whose old masters he has cleaned up are Count Basie, Duke Ellington, Dizzy Gillespie, Charlie Parker, Teddy Wilson, Glenn Miller, Frank Sinatra, Art Tatum, Oscar Peterson, Woody Herman, Jack Teagarden, Mel Torme, Maxine Sullivan, Harry James, Roy Eldridge, Lester Young, and Coleman Hawkins.

Surprisingly, Towers has never worked for a label in New York or Los Angeles. In fact, for the last 20 years, he has worked out of the basement studio of his home in the Washington, D.C. suburb of Hyattsville, Md.

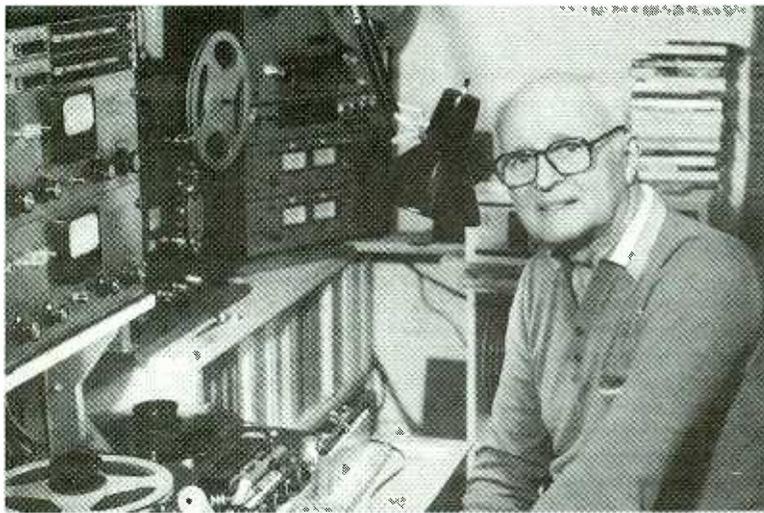
Towers has been an avid jazz fan, a collector, and a recording engineer for more than half a century, but it was only in the '70s, with the dawning of record company awareness that restored and digitally transferred catalog product could become a vital component of overall sales, that he grew more serious about his restoration techniques and that his reputation skyrocketed.

In his crowded basement studio, Towers employs many of the hi-tech graphic equalizer and multi-filter machines that eliminate surface hiss, reduce or bolster frequencies, and help bring new life to a vintage recording. But what he's best known for is his "etching" process, which was invented by an equally revered engineer in England, John R.T. Davies.

The successful but time-consuming process, modified by Towers, eliminates the omnipresent and annoying pops and clicks from pre-tape material: old 78s and acetates and their metal stamper parts.

MR. CLEAN'S SECRET FORMULA

How does he do it? First, he cleans up the source material as well as possible, and makes a taped dub. Then,



Renowned remastering engineer Jack Towers restores and transfers classic jazz masters from the basement studio of his Hyattsville, Md., home.

employing a specially modified tape machine, he starts at the beginning of the dub and listens to it at slow speed, finding and marking each pop and click on the tape, all the way through.

"It takes a long time," Towers admits. "But not as long as getting rid of them."

Starting from the top again, he comes to the first click, turns that section of the tape over and removes a tiny bit of the emulsion where the click is recorded, spot-removing it into non-existence. (He does not cut out and remove tape, which "can really foul up the tempo" of a tune, he points out.)

When he plays the "etched" section back, the click is gone, and even a trained ear can't detect that millisecond of silence whizzing by at 15 inches per second. Then it's on to the next click.

Before the advent of engineers like Towers and noise reduction systems

layer of tape to another), and recordings that sound shrieky, peaky, or muffled due to arcane rolloff curves.

One of the worst-case scenarios Towers has encountered was a tape of a legendary Ellington performance—the famous 1943 Carnegie Hall concert—that Fantasy/Prestige wanted to release.

"We couldn't get the original acetates," Towers says, "and on the tape copy I received, some engineer had spliced out portions of the tape where all the clicks were! There were so many splices, in fact, that the music sounded all jagged. And the tempo was way off."

The solution? He made two tape dubs, and with a marker pen made a tempo mark at each beat (here again, Towers's knowledge of the material was invaluable) on one of them. Then, by hand, he spliced back in blank tape segments to the other copy in the amount needed to make each beat the same length.

"When you listen back now, at least it makes sense," he says modestly. "It's a heck of a lot better than it was."

MILESTONES IN JAZZ

Several of Towers' projects have become milestone efforts in the field of jazz reissues.

In 1982, for example, Mosaic Records wanted to clean up and release the legendary location recordings of Charlie Parker that had been taped at various New York nightspots in the 1950s by Bird buff Dean Benedetti. The producers brought the unorganized and worn 10-inch acetates and early paper-backed tapes to Towers.

"Now that was a major job," he recalls. "The old tape was fragile, and some of it was warped and even off azimuth. I fiddled around with [changing the axis of] my playback/recording heads, though, and sure enough, up popped the music."

Towers also worked on Parker recordings when he cleaned up the Savoy label's master recordings for Arista. And he did the transfers for the critically acclaimed Smithsonian History of Jazz series.

CRAFT VS. MACHINE

How does the work Towers (and his hands-on disciples) do stack up with the two main computer-based noise reduction/signal processor systems, the Sonics Solutions NoNOISE system and CEDAR Audio Ltd.'s CEDAR system?

Sonics Solutions of San Francisco manufactures the Sonic System line of products, which include the resto-

ration and noise reduction process called NoNoise. Originally created as a service offered by the company in 1987, Sonic Systems with NoNoise began shipping in 1989.

Development began on the CEDAR system in 1986, and CEDAR Audio, Inc., Cambridge, U.K., opened for business in 1989. Like the Sonic System, the CEDAR process was originally offered as a service from the company, with a studio version introduced in 1990.

These systems, which are priced at around \$40,000-\$50,000, can save a tremendous amount of time in audio restoration and offer a variety of other studio functions, such as digital editing, signal processing, and CD mastering. The CEDAR and Sonic systems have some essential differences in operation and interface, but both are used throughout the industry and continue to gain acceptance. MCA, for example, uses a Sonic Systems unit; EMI has installed a CEDAR device at its Abbey Road studio in London; and Sony is also using the CEDAR system.

However, observers note that, as with any technology, these systems are only as good as their users. In some instances, engineers and producers using these systems can not only take out bothersome background noise, they can also take out too much noise and produce a muffled, dull Frankenstein.

Towers is not against the use of these machines, however. "I'm tickled to death about them," he says. "You can imagine the time it takes me [to restore masters], and the machines sometimes can do it better."

The extra element Towers brings to these projects is his experienced ear—something that not all of the engineers who use the new sound-reduction machines have, he notes. "Sometimes, when these things get in the hands of people who don't know how this kind of music sounds live, well, they can take the wallop out of a performance."

Susan Nunziata contributed to this story.

WEE THREE WINS BIDDING WAR FOR RECORD WORLD

(Continued from page 4)

financed a leveraged buyout, as the sole principal in Record World.

In July, Chemical Bank and the six major record distributors reached a deal that provided for labels to supply Record World with \$4 million in secured credit so that the value of the chain could be maintained while the bank tried to sell the 80-store web. Last fall, Minneapolis-based Musicland agreed to buy the entire company, but that deal fell apart at the last minute, paving the way for Wee Three to strike an asset deal in early March. That offer was valued at about \$28 million—\$18 million for the 59 stores and \$10 million for inventory in those stores. As soon as the deal was struck, Record World filed for bankruptcy.

The bankruptcy filing opened the doors for other bidders to enter the process. Besides Musicland, an anonymous party—represented by a New York law firm—turned up on the steps of the courtroom March 31, requesting an adjournment so that it could study documents and decide whether it wanted to make a bid on Record World. Nancy F. Shapiro, a lawyer with the firm of Anderson Kill Olick & Oshinsky, said she represented two clients whom she would not name; she described one as a well-known music industry figure and the other as a venture capitalist with assets of \$1 billion-\$2 billion.

Musicland's attorney also pressed

for a three-business-day adjournment so that the Minneapolis-based company could consider how it wanted to proceed, now that its latest offer had been topped by Wee Three.

The hearing, scheduled for 2 o'clock, began a couple of hours late, allowing further negotiations to occur among the various parties in the hallways surrounding the courtroom. Chemical Bank and the unsecured creditors, represented by the Philadelphia law firm of Morgan Lewis & Bockius, used the extra time to extract additional concessions from Wee Three, sources said. In exchange for those concessions, Chemical Bank and the unsecured creditors agreed to tell the judge they opposed any adjournment.

Marilyn Simon, whose New York-based law firm represents Record World, told the court, "The debtor believes that bird in the hand is better than the bird in the bush" and urged the judge to reject requests for adjournment, which he did.

Once a matter concerning taxes was cleared up, Wee Three's package was accepted by the court.

The winning bid provides for Wee Three to pay \$22.55 million for the 59 stores it is buying, for Camelot to pay \$550,000 for the six stores it is acquiring, and for the two to pay about \$14.5 million on the inventory, pending a final valuation. Of the \$14.5 mil-

(Continued on next page)

such as Dr. Tom Stockham's Soundstream in the '70s, the technology to breathe new life into old recordings did not exist. Most companies' early budget labels of the '50s and '60s just ignored the noise or masked it by cutting off all of the high end. Back then, consumers had no idea how good carefully restored pre-tape recording could sound.

However, listeners eventually demanded better quality, as did a new generation of music fans and label staffers.

BEST SOURCE MATERIAL

Towers works with the best source material brought to him. "Sometimes we luck out," he says, meaning he receives a clean 78 or a non-corroded acetate. But other times, "best" means "least worse"—a deteriorating acetate, a pockmarked metal master (or its female wafflemate, called a "mother") or a noisy and pop-and-crackle-filled 78 with groove-wall damage from heavy, old-fashioned styli.

Towers also works on elderly tapes with crochety characteristics like peeling, squealing, print-through echoing, stretching or snapping apart—problems familiar to producers and engineers at the labels working on rock reissues.

In addition, he deals with live-date tape transcriptions that were poorly recorded at the wrong speed or at a varying speed, with cheap mikes. Not infrequently, he sees 78s cut with different-sized styli, tapes done on machines with unintended, built-in tremelo, tape print-through (the unwanted transfer of a signal from one



Record companies are scouring their vaults for valuable old masters to reissue. Above, archivist Michael Brooks gathers material from Sony's New York library.

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Duplicators Discuss JVC's VHS Royalty, Enforcement Policy

BY PAUL SWEETING

MIAMI—Several videocassette duplicators, apparently unhappy with JVC's VHS royalty rates and enforcement program, met in a closed-door session during the 22nd annual ITA conference, March 25-29 here.

The meeting was spearheaded by Bill Smith, president of Detroit-based Allied Film & Video, who circulated a letter prior to ITA raising questions over JVC's efforts to promote and police VHS licensing.

JVC began a campaign in 1990 to collect a royalty from loaders of blank tape for the use of JVC's patents and its VHS trademark logo on

cassettes. Most duplicators load bulk tape into empty shells, making them subject to the royalty.

All of the companies that attended the meeting in Miami are JVC licensees. Smith described the meeting as "well attended" and "productive," but declined to disclose what was said or what decisions were reached.

Citing potential antitrust implications, the four largest duplicators—Technicolor Videocassette, Rank Video Services America, West Coast Video Duplicating, and Premiere Duplicating—stayed away from the meeting.

Larry Finley, head of Larry Finley Associates, a consultancy retained by JVC to spearhead its licensing effort

in the U.S., was invited to the meeting, but also declined to attend. Finley also cited potential antitrust implications.

Prior to the meeting, Smith said his concerns, and those of other duplicators, revolve around JVC's efforts to promote the value of being a licensed duplicator.

JVC has taken ads in Billboard and other trade publications to promote the license and highlight licensed duplicators.

JVC charges tape loaders (including duplicators who custom-load their own cassettes) a base fee of 5 yen (one-third of a cent) per cassette; the per-unit fee goes down as the produc-

tion volume increases.

In the past, some smaller duplicators have complained they are forced to pass along a higher royalty to their customers than the majors, such as Rank and Technicolor, which produce enough to qualify for the lowest royalty rate.

Prior to the meeting, Smith said duplicators, particularly those whose clients do not include the major home video suppliers, need help in explaining to their corporate and premium customers why the royalty is worth paying.

"They say, 'Your tapes can be seized at retail,'" one duplicator said of JVC's efforts to police the trade-

mark and patents. "Well, my customers aren't distributing their tapes at retail, so what does that mean to them?"

After the meeting in Miami, Smith and other attendees were tight-lipped about the proceedings. "There was no bashing of JVC," Smith said. "It was a very productive meeting and a very positive meeting. Our aim is to find ways for everyone to work as closely as possible with JVC to promote the license."

Smith declined to say whether he, or other duplicators, will approach JVC with specific proposals from the meeting.

Finley declined to comment.

'SILENCE' SWEEP OF OSCARS SPEAKS VOLUMES FOR SELL-THRU

(Continued from page 4)

"Silence" was released theatrically in February 1991 and grossed \$131 million at the U.S. box office. Its video rental shipment figure places it in the company of all-time best-selling rental cassettes such as LIVE Home Video's "Terminator 2: Judgment Day," Orion Home Video's "Dances With Wolves," and Paramount Home Video's "Ghost."

"This should be a very interesting month for us," says Orion Home Video VP Paul Wagner. "The order cut-off date for the repriced 'Silence' is May 4. So we are into a four-week selling period right now. There was instant reaction from our distributor and retail network. We think [the sweep] will make a substantial impact on how many units distributors and retailers order now."

Sources close to Orion Home Video say the sweep of the Oscars should enable the cassette to sell well more than 1 million units as a repriced title.

Even before the Oscar victories, the company figured to do well with a repriced version as evidenced by the recent industry experience of "Ghost." That title originally sold in excess of 600,000 units into the rental market in the early part of 1991 and subsequently netted some 2.5 million to 3 million unit sales as a repriced \$19.95 title last fall.

"The ad campaign for the repriced cassette says 'nominated for' since we didn't have enough lead time to change the key art," says Wagner. "We do have some options to get material printed to take advantage of the Oscar sweep."

Other Oscar winners that also stand to benefit in the sell-through arena are MGM/UA Home Video's "Thelma & Louise," which won best original screenplay; New Line Home Video's "City Slickers," for which Jack Palance won a best-supporting-actor nod; and LIVE Home Video's

"Terminator 2: Judgment Day," which won four Oscars for visual effects, sound effects editing, sound, and makeup.

All three of those films were released to the home video market last December/January as major rental titles and will be repriced as sell-through titles before the end of the year.

According to Terrel Fry, video buyer for the Los Angeles-based 82-unit Music Plus chain, "We are definitely going to see an impact on both rental and future sales of 'Silence.' We bought the title very strong originally and still have a few thousand that are available for both rental and for sale as 'previously viewed' copies.

"We will keep a close eye on it and make sure each store has the right amount of copies for that location. 'Silence' has been on sale as a previously viewed title for a little while now and has been moving pretty well at \$19.95.

"But the title will do that much better now at the new repricing because of the Oscar sweep," she adds. "We will be encouraged to bump up our orders. Even if it had not won all the awards, the nominations would have made us buy the title on the repricing fairly deep. But with all the attention the title has now, we are going to have to bring in some extra copies

and increase the order."

According to Michael Karaffa, VP of sales and marketing for New Line Home Video, with "City Slickers," which shipped 475,000 copies last December, "there was already a strong buzz about Jack Palance's performance way before the Oscars. But winning the Oscars will be a definite help on the sell-through side. We will be able to say 'Academy Award' winner and give extra prominence to the title. There's no doubt that winning one of the top six categories will help a title, whether it's rental or sell-through. It quantifiably means something."

Karaffa says there is no firm date for a repriced \$19.98 "City Slickers" but "it should be out before the end of the year."

According to George Feltenstein, VP of marketing for MGM/UA Home Video, "Thelma & Louise," shipped 375,000 copies into the rental market in January.

"It may be out there already in terms of rental," he says, "but sell-through is looming on the horizon before the end of the year. Because it's such a substantial award we intend to make that a large point. We will play that up significantly when we go to sell-through. It should be repriced and out there at retail before the end of the year."

7 MILLION IS LUCKY NUMBER FOR BROOKS

(Continued from page 8)

Bolton album from 1983 went gold last month.

AC/DC's 1990 album, "The Razors Edge," topped the 3-million mark. It is the Aussie band's first triple-platinum album since "Dirty Deeds Done Dirt Cheap" in 1981.

Ugly Kid Joe's "As Ugly As They Wanna Be," which is currently in the top five on The Billboard 200, was certified platinum. As a shortform album, the award signifies sales of 500,000 copies—half the number required for full-length albums.

Naughty By Nature's smash single "O.P.P." topped the 2-million sales mark. It is the best-selling rap hit since Tone Loc's 1989 smash, "Wild Thing."

Eric Clapton's single "Tears In Heaven" and his hit soundtrack, "Rush," both went gold. "Tears In Heaven" is his first gold single since "Lay Down Sally" in 1978.

New York-based T.V.T. Records landed its first gold album with Nine Inch Nails' "Pretty Hate Machine." The breakthrough comes seven years after the success of "Television's

Greatest Hits" put the indie label on the map.

Here is the complete list of March certifications:

- MULTIPLATINUM ALBUMS**
- Garth Brooks, "Ropin' The Wind," Liberty, 7 million.
 - Garth Brooks, "No Fences," Liberty, 7 million.
 - Aerosmith, "Aerosmith's Greatest Hits," Columbia, 6 million.
 - Michael Bolton, "Time, Love And Tenderness," Columbia, 5 million.
 - Genesis, "Invisible Touch," Atlantic, 4 million.
 - AC/DC, "The Razors Edge," Atco, 3 million.
 - Bob Marley & the Wailers, "Legend," Island, 3 million.
 - Willie Nelson, "Greatest Hits (And Some That Will Be)," Columbia, 3 million.
 - Pink Floyd, "A Momentary Lapse Of Reason," Columbia, 3 million.
 - U2, "Achtung Baby," Island, 3 million.
 - Genesis, "We Can't Dance," Atlantic, 2 million.
 - Genesis, "Atco, 2 million.
 - N.W.A., "Straight Outta Compton," Priority, 2 million.
- PLATINUM ALBUMS**
- Willie Nelson, "Willie Nelson Sings Kristofferson," Columbia, his ninth.
 - Ray Conniff, "A Merry Christmas To All," Columbia, his third.
 - Heavy D. & the Boyz, "Peaceful Journey," MCA/Uptown, their second.
 - Sex Pistols, "Never Mind The Bollocks, Here's The Sex Pistols," Warner Bros., their

PARAMOUNT MULLING \$9.95 EXTENDED-PLAY VID LINE

(Continued from page 4)

tainly proved there's a promotional market at \$9.95."

Rackjobbers in general are enthusiastic about the likely move. "\$9.95 is the magic price point in the mass market," says Steve Furman, video product manager for Levy Entertainment. "With \$14.95 [list], it's hard to get down to under \$10 without cutting margins so much that it doesn't make sense."

'A WHOLE NEW PRODUCT'

Furman adds that with under-\$10 product, "retailers can put it on walk-around islands in the front of the store or in the center, where mass merchants are generally reluctant to put over-\$10 product. It opens up all kinds of possible supermarket promotions that you can't get at \$14.95, it opens up drugstores for day-in, day-out business. It's really a whole new product at \$9.98."

Both Harvey and Furman also note that titles can get played out, even at \$14.95, and the only way to breathe new life into them is to go to \$9.95.

Up until now, however, the studios have argued they cannot drop their catalog list prices that low while still using the SP mode.

Among potential problems with Paramount's move, according to rack executives, is the possibility of having substantial amounts of SP, \$14.95

inventory on hand when the same titles are introduced at \$9.95 in the EP mode.

Assistance in preparing this story was provided by Jim McCullough.

WEE THREE WINS BID

(Continued from preceding page)

lion, Camelot is paying \$1.75 million and Wee Three the remainder.

POST-MORTEM

Ted Bache, Sony Music VP of finance and administration, who heads up the unsecured creditors committee, says the labels should be able to collect 70 cents-90 cents on every dollar owed them by Record World.

The six majors are collectively owed about \$12.5 million, of which \$4 million is secured.

According to Record World president David Bloom, Chemical Bank will probably realize about \$40 million from the liquidation of the chain. Bache says Record World has about \$50 million in total debt. Of that, \$24 million is secured, with \$20 million going to Chemical Bank and the remainder going to the six majors.

Michael Bloom (no relation to David Bloom), a partner with Morgan Lewis & Bockius, says that, in July, the majors reached an agreement with Chemical Bank, which is also owed about \$13 million in unsecured debt, to extend up to \$4 million in new secured credit so that Record World's value could be preserved until a sale. As part of that agreement, "the bank subordinated a significant part of the \$13 million in unsecured debt" to the six majors, Bloom adds. "The creditors' committee believes that it is in Chemical Bank's interest to deal fairly with all other unsecured creditors."

Peter Bamford, president of Philadelphia-based Wee Three, says the acquisition for Record World is expected to close between April 27 and May 4. The acquisition is an "important move in the development of our business, geographically, and in terms of leveraging our infrastructure," he said.

The Record World acquisition and Wee Three's just-completed purchase of 20 stores from Pittsburgh-based National Record Mart "should be a signal that we are serious about developing and growing our business in the [U.S.] market," Bamford adds. With the completion of the Record World deal, Wee Three will have 156 stores, all in the Northeast.

MTV LOOKS TO B'BUSTER

(Continued from page 4)

include a standup listing all the categories and nominations. There will also be specially marked sections in the stores highlighting nominated videos, according to Woods.

Blockbuster, which is also one of the awards show's sponsors, will reap at least 250 mentions on MTV via 30-second ads and billboards at the end of nomination segments, says Woods. Other participating sponsors are Hyundai, Close-Up, and Heath English Toffee Bar. The primary presenting sponsor is Pepsi.

POLYGRAM PROFITS BY AMERICAN BUILDUP

(Continued from page 1)

ly, while developing band Soundgarden (A&M) dips slightly to No. 49. Rock vet John Mellencamp (Mercury) sinks to No. 82 with his latest album and "Two Rooms: Songs Of Elton John And Bernie Taupin" (Polydor) declines to No. 69, but both have already sold a million copies. The "Phantom Of The Opera" highlights recording (Polydor) zips up to No. 71, and "Finally," CeCe Peniston's breakthrough A&M album, rises to No. 94.

Below the top 100, PolyGram is handling seven other titles, including albums by Van Morrison (Mercury), No. 107; Shanice (Motown), No. 112; Carreras-Domingo-Pavarotti (London), No. 126; the complete London cast recording of "Phantom" (Polydor), No. 164; Extreme (A&M), No. 170; L.A. Guns (Polydor), No. 171; and the Scorpions (Mercury), No. 199.

For PolyGram, which has long been seen as an also-ran in the U.S., this sales performance means that it has achieved a chart clout equal to that of its largest competitors.

The turnaround of the company's North American division, which lost money in the first half of the '80s, as well as in 1989 and 1990, really began last year. In 1991, the division reported an operating profit of \$7.6 million on revenues of \$665 million, compared with a loss of \$28.4 million on volume of \$579 million in 1990. (PolyGram acquired A&M and Island Records in 1989, so the 1990 figures reflect the near-doubling of the company's U.S. revenues as the result of those purchases.)

According to PolyGram, its U.S. market share is currently 11.5%, up from 10.2% at the end of 1990. In the long-term, the company is aiming for a 14% share of this market.

COMPANY RESTRUCTURED

PolyGram's current sales success follows a thorough restructuring of the company by Alain Levy, president of PolyGram N.V. and CEO of PolyGram Holding Inc. (PHI), which oversees the U.S. operation. Over the past two years, he has established a

ATLANTIC TOUR DEPT.

(Continued from page 7)

ment department will add a new "cohesiveness" to Atlantic's tour-support machinery. "With touring as highly sophisticated as it is today, we felt it was time to take all these departments and try to funnel them into one main area," he observes.

Likening the new division to an airplane pilot's checklist, Atlantic senior VP/GM Val Azzoli says, "We want to make sure we don't miss anything. When one of our artists is on tour, we want to know which radio stations are playing the record, which radio stations should be playing it, which retailers have the product on sale, which have point-of-purchase materials, what interviews the act is doing, etc."

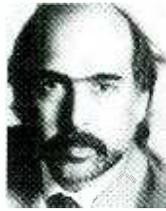
While star acts like Genesis will benefit from the activities of the new department, newer and lesser-known artists like Tori Amos, Mr. Big, and Adrian Belew will be the real beneficiaries, according to Cooper.

PAUL VERNIA

new marketing structure, the PolyGram Label Group (PLG), for the Polydor, Island, London, Smash, and associated labels; appointed new management for the revamped Mercury label; gave PHI oversight duties to A&M president Al Cafaro, whose label contributed heavily to last year's



ECKSTINE



DOBBIS

profitability; and assembled the executive team that, according to the distributed labels, has made PolyGram Group Distribution (PGD) an outfit second to none in the industry.

"No question, PGD is doing a great job," says Cafaro. "The responsiveness has been excellent, we've seen their ability to not only deal with big albums in terms of big immediate numbers but also new artists, and step-by-step methodical development of those new artists, which is the key in terms of the future. We've seen them do a great job breaking Mint Condition on Perspective and CeCe Peniston, a new artist on A&M. I've been very happy on the effort with Soundgarden taking them to gold-plus on their album."

BLACK-MUSIC EXPANSION

Both Cafaro and Harry Anger, COO of Motown, are pleased with PGD's expansion of its black-music sales force. "That was one of the key issues that we talked about when we were considering them as our distributor," notes Anger. "We wanted the strengthening in the black music area. They were very willing to listen to our proposals on the issue and they were eager to implement it. They have been very effective, particularly in finding Steve Corbin to run it. The staffing is important, with five field sales managers, the product development reps, the specialists that handle the product. It has been a total commitment, and it has paid off."

The distribution company has essentially completed its restructuring, according to PGD president Gary Rockhold. "Things are working out very well," he says. "The players are almost all in place, we're just really fine-tuning now. We're continuing to work the delivery system. As we've already announced, we're building a new distribution center in Indianapolis, and we're doing a major review of the [management information system]."

Asserting that PGD is now set up to handle future volume growth, Rockhold says PolyGram's 10 branches are just the right number, although the company is mulling the idea of opening a "hits warehouse," which, he says, "can deliver an incredible volume of hits and respond to an incredible amount of business very quickly."

MERCURY'S DEVELOPMENT

Many of those hits are coming from Mercury Records, which, under the stewardship of Ed Eckstine, has become an artist-development-oriented label, establishing such new acts as Ugly Kid Joe and Black Sheep. At the same time, Mercury boasts such hitmakers as Def Leppard, Mellencamp, Cinderella, and Bon Jovi,

whose next album is due in the fourth quarter.

"We're satisfied with the blend of established acts and new jacks on the label," says Eckstine. "To walk that line of development of the new and continuing development, growth, and excellence of the established acts on the roster is not easy."

Eckstine, who came to the company as A&R chief from Wing Records, home of Vanessa Williams, notes that, while Mercury has long been known as a hard-rock label, it also has had significant success with such R&B acts as Williams and Tony! Toni! Toné! "As president of a label and head of A&R," he says, "what has always been my agenda for Mercury is to present as broad a musical menu as possible."

At the same time, he adds, Mercury will continue to develop "the next generation" of rock bands, using all means at its disposal. "When it came to Ugly Kid Joe, [senior A&R VP Bob Skoro] and I felt strongly that, in order for us to develop that band properly in the long term, the initial EP should be released independently of PGD, because the sheer volume of what PGD works doesn't get to those outlets that would be best for this band," he recalls. So Mercury took the project to Relativity Entertainment Distribution, which released the "As Ugly As They Wanna Be" EP. It's still being sold on Relativity, although the album, due out this summer, will be distributed by PGD.

Eckstine points out that, under Levy's tutelage, both Mercury's roster and its staff were cut last year. The number of acts dropped 15% to 58, and about 10 staffers were laid off. "There was a little belt tightening for the overall company," he says. "It was a combination of recessive times, as well as what we believed to be fat in certain areas that we decided to trim, in A&R and marketing. But we didn't mess with sales and promotion much."

Eckstine also beefed up label management by bringing in Larry Stessel, a 20-year marketing veteran from Epic Records, as senior VP/GM in charge of sales and promotion. Complementing Eckstine's creative skills, Stessel "serves a vital cog in the wheel here for me and enables me to deal with more creative issues and the large picture of where the label is going," he says.

REPERTOIRE CENTERS

For PLG, the challenge of balancing established and new acts is the same as it is at Mercury; but the method of execution is different, since PLG is a marketing umbrella for several independent repertoire centers that sign all of the artists.

As PLG president Rick Dobbis explains it, PLG handles most of the non-A&R functions, including promotion, marketing, and sales, for its constituent labels, but each situation is somewhat different. Before PLG was formed, he explains, Island and Polydor were fully staffed labels; London was a joint venture with an A&R staff; and Smash was a startup imprint. Now London and Polydor are essentially A&R departments, while Smash has been moved inside the structure of Island Records, which itself has become more integrated with PLG in the past year.

"I think there's a sensitivity to the concerns of the individual repertoire centers," he says, "but ultimately we have to deal with all of them and do



BLACK SHEEP



MELISSA ETHERIDGE

what we feel is best and necessary, project by project. Because if we didn't do that, we wouldn't be doing our job. That's why the scheduling of singles and tracks to different [radio] formats is done completely by PLG."

PLG's biggest current successes are with U2 and Melissa Etheridge, both of which were signed by Island before it was sold to PolyGram. Dobbis gives credit to Island for those acts, but he also maintains that, in both cases, PLG did as good a job of setup and execution as could be done with any major act.

On U2's "Achtung Baby," he notes, PLG has set a goal of selling 7 million units in the U.S.; the band's last album, "The Joshua Tree," did 5 million domestically. He adds that four U2 tracks have been album-radio hits and that two of them, "Mysterious Ways" and "One," have also scored at pop radio.

With Etheridge, he says, the combination of her past album successes, the strength of her live touring, and

her label's promotional zeal "had an enormous cumulative impact. The benefit of all that was realized when she delivered a great record."

As a result, he says, PLG shipped more than 400,000 copies of "Never Enough"; 106 album-rock stations added a track from her album its first week out; and she entered The Billboard 200 at a higher position than she'd ever reached before.

PLG, he recalls, was kicked off with a Cathy Dennis album that yielded three top 10 singles but sold below the gold level, partly due to the fact that the album tracks were so different from the remixed radio versions. P.M. Dawn, on the other hand, did go gold on the strength of its hit single "Set Adrift On Memory Bliss." And "Two Rooms," the tribute album to John & Taupin by various artists, has gone platinum without much video play or a major top 40 hit. According to Dobbis, however, seven of its 16 tracks have been aired on various radio formats.

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The Visa Mess: New Rules Go Into Effect . . . Sort Of

BY BILL HOLLAND

WASHINGTON, D.C.—It happened on April Fool's Day, but it was no joke.

On April 1, the new performing arts and sports visa regulations took effect in the U.S.—but not necessarily in their final form.

The new rules, drawn up nearly a year ago and later modified by Congress after protests from music and arts groups, are still being reviewed by the Bush Administration's Office of Management and Budget (Billboard, April 4).

Meanwhile, performing artists seeking visas will have their applications reviewed under new guidelines already sent to Immigration and Naturalization Service field offices. The guidelines are titled "Proposed

'We know there are people waiting to come into the country'

Pending Interim Final Regulations."

"The final rules may not be published in the Federal Register for at least a week," says INS spokesman Jim Kenney.

"It could take months," adds Johnathan Ginsburg, a lawyer representing several coalitions of music and performing arts groups and support groups such as managers, agents, and administrators.

"In the meantime," he says, "the INS will accept or reject applications based on whether those who fill out the new forms for O and P visas which replace the old H1B visa forms meet the statutory requirements."

Well, what are the new statutory requirements?

"INS can't say," replies Ginsburg. "They're barred from telling applicants what the new rules are until the Office of Management and Budget finishes reviewing them."

Grammys Returning To L.A. Sports Arena Offers Bigger Venue

BY DEBORAH RUSSELL

LOS ANGELES—With a larger capacity sports arena as a venue for the first time, the Grammy Awards presentation will return to Los Angeles in 1993 after being staged in New York the last two years.

NARAS, the recording academy, will host the 35th Annual Grammy Awards ceremony from the Great Western Forum in Inglewood, Calif.

NARAS president Mike Greene announced the Grammys' return to L.A. during a press conference April 1 in the office of Los Angeles Mayor Tom Bradley.

"In the '50s and '60s, the Academy held the awards in restaurants and hotels," said Greene. "In the '70s and '80s, we moved to theaters, and in the '90s we make an exciting departure in coming back to L.A. and the Forum. It's a wonderful and spectacular venue."

The Forum seats 12,000, which

"We hope OMB sends them back soon, obviously," says Kenney. "We know there are people out there waiting to come into the country. Let me say that in the past we've adjudicated applicants on a case-by-case basis, and we'll do it now if needs be."

So lawyers, agents, and managers filing U.S. visa applications for foreign talent basically are going to have to wing it, using a combination of past knowledge, legal guesswork, and Sherlock Holmesian deduction to try and guess what Uncle Sam will accept and what he won't.

Some of the final rules and forms are in effect—the O-1 visas affecting foreign scientists and businessmen and the P-2 visas affecting cultural exchange participants—so arts groups can also try and grope through and apply those new rules to their own O-1 (extraordinary artists), O-2 (accompanying personnel) and P-1 (entertainment and athletic groups) applicants.

INS says that new applicants that don't meet the statutory requirements will be held until the new final rules are published and then returned for refile.

"We won't reject any until the final rules are published," says Kenney. "We'll take action on those we can, but we'll have to send the rest back to be refiled."

But there's more to the boondoggle.

"The worst part, the complete missing part of the puzzle," Ginsburg adds, "is the guidance to where to direct labor consultations." Under the new rules, unions such as the American Federation of Musicians must be consulted on whether a foreign music performer or group has "outstanding merit" or is "culturally unique." But no forms or guidelines have been created to expedite the consultation process.

Also a major stumbling block for music and arts groups in the next few months will be the new fee schedules. "They're unclear and unintelligible," says Ginsburg.

more than doubles the capacity of such past Grammy venues as N.Y.'s Radio City Music Hall and L.A.'s Shrine Auditorium. NARAS will stage the 1993 Grammys as an industry event, and Greene is confident the NARAS membership will fill the seats.

"In the past, thousands of industry people weren't able to come to the ceremony, which is a kind of an embarrassing statistic," he said.

The move to the Forum will accommodate more of the 9,000 NARAS members, including artist managers, agents, record retailers, and label personnel.

Traditionally, a limited number of awards ceremony tickets have been available to the general public through promotional giveaways, said Greene. Despite the increased audience capacity in 1993, NARAS does not plan to sell Grammy awards tickets to the public, he said.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

NEW L.A. LABEL FROM POLYGRAM

PolyGram is setting up a new Los Angeles-based label (not named yet) with former EMI Records U.K. A&R director Nick Gatfield coming on board as president. Gatfield is credited with a critical role in the development of EMF, Jesus Jones, Blur, and Thunder. The label will be marketed through the PolyGram Label Group. Gatfield, who ended his contractual obligations to EMI March 31, reports to PolyGram president/CEO Alain Levy. Other Brit music men making moves recently to California include David Simone (Uni) and Simon Potts (Capitol).

DO BRITS WANT BROOKS?

Can a music format like Country Music Television succeed in Britain? Operators of Landscape, an instrumental channel on basic cable in the U.K., is looking for investors with \$3 million who can help them find out. Company chairman Nick Austin wants to launch the system in September as an advertiser-supported videoclip programmed service, initially to reach 200,000 homes in Britain's tiny cable universe.

GEFFEN SHUTTERS PUB OPERATION

The David Geffen Co. will close its Geffen Music publishing unit and merge it into MCA Music Publishing. MCA Music has administered the Geffen Music catalog since David Geffen sold his company to MCA in March 1990. The catalog currently has 1,000 copyrights, producing an estimated gross revenue of \$2.5

million per year. The roster includes such artists as New Bohemians, Edie Brickell, Brenda Russell, Jules Shear, Steve Forbert, and Broadway writer Stephen Sondheim. Geffen Music president Ronnie Vance will leave the company, says a Geffen spokesperson. Vance couldn't be reached for comment. Some of Geffen's seven employees likely will be absorbed into MCA, the spokesperson says.

HAFFEY EXITS PHONOMATIC

Ian Haffey, the senior anti-piracy coordinator at international label body IFPI who joined Wilhelm Mittrich's Phonomatic in January (Billboard, Jan. 25), has now left Phonomatic. Circumstances of Haffey's departure from a company whose activities have in the past been challenged under European copyright legislation are not yet known.

THE BOSS MAKES PRINT DEAL

There's more to Bruce Springsteen than his two new Columbia albums, "Human Touch" and "Lucky Town." There are the albums' matching music print folios, the rights to which have just been obtained by CPP/Belwin Inc. Working through Springsteen's independent publishing setup, CPP/Belwin says it won out over other bidders, although it's had past deals back to 1984 with "Born In The U.S.A." and "Tunnel Of Love." The folios, along with single sheets, are due in a month.

A 'GREAT' NEW PYRAMID RISES

From the folks who gave you Sony-distributed Pyramid Records comes a similarly structured Great Pyramid Records from music business attorney Allen Jacobi, record producer Scott MacLellan, and Bruce Garfield. Great Pyramid will be distributed by JRS through that company's deal with BMG. The first two signings on the label are the reunited Stray Cats and Asia. The Dave Edmunds-produced "Choo Choo Hot Fish," the Stray Cats' debut for the imprint, is due in May.

RCA VICTOR'S HECTIC B'WAY PACE

RCA Victor, following its recording of the revival of Frank Loesser's "The Most Happy Fella," is going full-speed ahead, with casters due on the upcoming revival of an earlier Loesser hit, "Guys & Dolls," and a cast album completed of a 2-year-old hit, "Grand Hotel." Both sets are due in June.

RUSSIAN FEST EXECS IN L.A. MEETS

Key organizers of the White Nights Music Festival in St. Petersburg, Russia, set for June 19-21, have ended meetings in L.A. with talent agents to arrange name talent participation. The fest reps on hand were Vladimir V. Kiselev, GM, and Andrew S. Afanassiev, chief promoter. Disneyland/Disney World exec VP Sonny Anderson, MIDEM president/GM Xavier Roy, FIDOF general secretary Armando Moreno, and Billboard's Lee Zhito are among the board members.

Leppard Spots Success; En Vogue Hits

DEF LEPPARD is off to a fast start with the lead single from its first album in nearly five years. "Let's Get Rocked," the first single from "Adrenalize," enters the Hot 100 at No. 27—the highest debut in more than a year. It narrowly beats the No. 29 debut three weeks ago of Bruce Springsteen's "Human Touch"/"Better Days."

"Adrenalize" will enter The Billboard 200 next week—along with Springsteen's "Human Touch" and "Lucky Town" collections.

Def Leppard is the only act in music history to top the 8-million mark in U.S. sales with back-to-back studio albums. The band's 1983 album, "Pyromania," sold 8 million copies domestically; its 1987 follow-up, "Hysteria," sold 10 million. One reason for the follow-up's strong showing: "Hysteria" yielded six top 20 hits on the Hot 100, compared with just two for "Pyromania."

FAST FACTS: En Vogue's sophomore album, "Funky Divas," enters The Billboard 200 at No. 8, easily topping the No. 21 peak of "Born To Sing," the femme quartet's 1990 platinum debut album. The first single from the new album, "My Lovin' (You're Never Gonna Get It)," jumps from No. 28 to No. 15 on the Hot 100. "Hold On," the lead single from the last album, hit No. 2 on the Hot 100 and went platinum.

Kris Kross' pop/rap/R&B smash, "Jump," leaps from No. 61 to No. 12 on the Hot 100. The 49-point jump is the biggest by a new artist in nearly 15 years. "Jump" also leaps from No. 7 to No. 2 on the Hot Rap Singles chart and from No. 41 to No. 22 on the Hot R&B singles chart.

Queen's "Bohemian Rhapsody" vaults from No. 24 to

No. 10 on the Hot 100. It's the first single to re-enter the top 10 as a result of exposure in a hit movie since Ben E. King's "Stand By Me" in 1986. "Bo Rap" is also featured on two top 10 albums: the "Wayne's World" soundtrack and "Classic Queen." It's the first song to appear on two top 10 albums at the same time since Bobby McFerrin's "Don't Worry, Be Happy" in 1988, which was included in McFerrin's "Simple Pleasures" and the "Cocktail" soundtrack.

Ugly Kid Joe's "As Ugly As They Wanna Be" jumps from No. 6 to No. 4 on The Billboard 200. The \$6.98 list-equivalent EP is the lowest-priced title on the current chart, which probably has something to do with its popularity in these recessionary times. Red Hot Chili Peppers' "Blood Sugar Sex Magik" jumps from No. 16 to No. 11 on The Billboard 200. It's the band's highest-charting album to date.

Vanessa Williams' "Save The Best For Last" becomes the first single to top the Hot 100, Hot R&B Singles chart, and Hot Adult Contemporary chart for three weeks running since Stevie Wonder's "I Just Called To Say I Love You" in 1984. The same three singles—in the same order—hold the top three spots on the Hot 100 and the Hot Adult Contemporary chart: "Save The Best For Last," Eric Clapton's "Tears In Heaven," and Atlantic Starr's "Masterpiece."

Wynonna's solo debut single, "She Is His Only Need," jumps to No. 1 on the Hot Country Singles & Tracks chart. As the Judds, Wynonna and her mother, Naomi, landed 14 No. 1 country hits between 1984 and 1989. MCA's Tony Brown produced or co-produced this week's top three hits. At this rate, he could well repeat as the top country producer in the 1992 Year In Music recap. Brown has held the title the past two years.



by Paul Grein

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