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NEWSPAPER

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Vid Buying Group Sues Baker & Taylor Distrib

PAGE 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 25, 1992

ADVERTISEMENTS

CITY OF JOY



Two men from different worlds. And a bond of friendship that changes their lives forever. "City Of Joy," the powerful and emotional soundtrack by **Ennio Morricone** from the new movie starring Patrick Swayze and directed by Roland Joffé ("The Killing Fields," "The Mission"). Now playing forever. 52750



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Labels Place New Stress On Touring Baby Acts Need Setup Before MTV Play

BY THOM DUFFY and MELINDA NEWMAN

NEW YORK—After a decade of worshipping the great god video, record companies are rediscovering the value of tour support.

Facing intense competition for radio play and video exposure for their developing artists, label executives say they are paying new attention to an old strategy—taking their acts on

the road. While acknowledging video's influence on album sales and the clout of videoclips, they note that tour support has often become more important than video budgets for artists in the first phase of their careers.

"Ultimately, the biggest bat that we swing as an industry is the combination of top 40 and MTV," says Jim Guerinot, senior VP of marketing at A&M. "And touring is the vehicle that gets you into the batter's box. But video to me is advertising. I don't buy advertising that doesn't run; I don't want to make a video that doesn't get played. And MTV simply wants to make sure they're betting on winners."

Paul Atkinson, executive VP of A&R at MCA, agrees. "The chance of breaking a new band simply by persuading MTV to add a new video—no matter how exciting or well-produced—is lower and lower. It is a better bet for us to put a band on the



PEARL JAM

road for about the same or a little more than you would spend on a video. That would give you an immediate response. For a video, you might not get any feedback at all from that money."

Coming to MTV with evidence of a band's consumer base can only help, according to the channel's VP of talent and artist relations, John Cannelli. "It can certainly increase our attention to a video if there's a story (Continued on page 16)

Kris Kross' Big Jump Proves Rap's Sales Strength

BY JANINE McADAMS

NEW YORK—Rap proves its sales muscle yet again as a pair of 12- and 13-year-old rappers from Atlanta who call themselves Kris Kross land the hottest single in the country this week.

"Jump" (Ruffhouse/Columbia) has



KRIS KROSS

exploded on the Hot 100, leaping from No. 61 to No. 1 in just three weeks. (Released two months ago, "Jump" has been certified platinum.) On the Hot Rap Singles chart, "Jump" has reigned at No. 1 for three weeks (Continued on page 83)

Italian House Music Yields To Techno, Hip-Hop, Reggae

BY DAVID STANSFIELD

MILAN—"Spaghetti house"—a derogatory term to the denizens of Italy's dance-music community—has sold a lot of records in this country and has influenced the international market with its unmistakable mix of piano, samples and Mediterranean melody. Yet many influential tastemakers here—while quick to defend the style's merits—are now predicting its demise. They cite a decline in

the number of 12-inch remix singles, the backbone of the genre, and a refocusing of industry attention on artist development.

Fortunately, as Italo house music loses some of its appeal, a revolution is rumbling on the country's dance floors. Old grooves are making way for new ones, including hip-hop, reggae, ragamuffin, popdance, and a '90s version of '70s disco. And, at least for now, techno, a mainly instru- (Continued on page 36)



One Year Later, Blacks Praise GMA Changes

BY LISA COLLINS

NASHVILLE—African-American artists and executives say they were pleased with the progress made by the Gospel Music Assn. in recognizing their interests during Gospel Music Week activities April 5-9 here. Just one year ago, the GMA's big week was marred by charges of racial (Continued on page 78)

In Billboard Bulletin...

Japanese Labels To Cut CD Prices Below \$20

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No. 1 IN BILLBOARD

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★ JUMP KRIS KROSS	(RUFFHOUSE)
THE BILLBOARD 200	
★ ADRENALIZE DEF LEPPARD	(MERCURY)
HOT R&B SINGLES	
★ DON'T BE AFRAID AARON HALL	(SOUL)
TOP R&B ALBUMS	
★ PRIVATE LINE GERALD LEVERT	(ATCO EASTWEST)
HOT COUNTRY SINGLES	
★ THERE AIN'T NOTHIN' WRONG WITH THE RADIO AARON TIPPIN	(RCA)
TOP COUNTRY ALBUMS	
★ WYONNNA WYONNNA	(CURB)
HOT DANCE CLUB PLAY	
★ HEAR THE MUSIC GYPSY MEN	(E-LEGAL)
HOT DANCE SALES	
★ NU NU LIDELL TOWNSELL	(MERCURY)
TOP VIDEO SALES	
★ FIEVEL GOES WEST	(MCA/UNIVERSAL HOME VIDEO)
TOP VIDEO RENTALS	
★ BOYZ N THE HOOD	(COLUMBIA TRISTAR HOME VIDEO)

Future Focus

BILLBOARD SPOTLIGHTS
 PALMER VIDEO
 MAY 2 ISSUE



MELISSA MORGAN



still in love with you

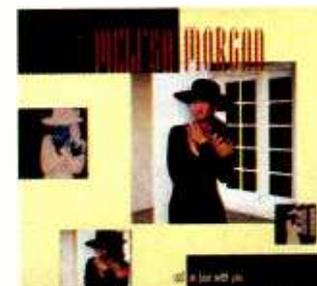
Still Divine

With a voice that moves from musical subtlety to virtuoso flash, Melissa Morgan makes her Pendulum debut with Still In Love With You. Melissa has already begun to thrill the audience she has so many times before as the album's title track is exploding at Urban radio and breaking out in the clubs.

Produced by Bernard Belle, Attala Zane Giles, Timmy Allen, Michael O'Hara and Melissa Morgan.
 Executive Producer: Ruben Rodriguez.



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Annie Lennox Casts A Solo Spell

Last week, all of London seemed in thrall to a bittersweet Scottish lament. The elegiac ballad could have been linked to the losers in the British general elections—most appropriately, the United Kingdom's defeated Scottish separatists.

But this lament was both more personal and universal in nature, and prefigured a rebirth rather than a wake. Entitled "Why," it was the affecting farewell for Aberdeen-born ex-Eurythmic Annie Lennox to a stretch of semi-retirement begun in February 1990. And as the first single from "Diva" (Arista/BMG), Lennox's debut solo album, "Why" also confirmed the long-rumored mutual decision to dissolve the collaboration with composer Dave Stewart that had made the Eurythmics one of the most successful acts of the last decade.

Arriving in the midst of an international album-sales sweepstakes between Def Leppard and Bruce Springsteen, Lennox's "Diva" album became the U.K.'s best seller by a comfortable margin in its initial week of release, according to Britain's major retailers. A spokesperson for the 310-store Our Price chain (the nation's largest) commented, "'Diva' entered the [chain's] sales chart at No. 1. It is anticipated it will maintain this position over Easter."

Chatting in London following that first week's outpouring of commercial support, Lennox's reaction to the public's response was one of grateful exuberance.

"To be honest, after being away so long, I wasn't sure who might be waiting for my new music," she confessed in her bubbly Aberdeen burr. "So I feel like a cat with nine lives!"

Indeed, during the course of her former career with cohort Dave Stewart, first as part of the Tourists (who notched a No. 4 U.K. hit in 1979 with a crackling cover of Dusty Springfield's "I Only Want To Be With You") and then in the Eurythmics (whose slew of global smashes commenced in 1983 with "Sweet Dreams [Are Made Of This]"), Lennox has concocted enough starkly contrasting personas to rival David Bowie or Madonna. But whether embodying a New Romantic mannequin in a tangerine flattop, a gender-bent Elvis impersonator at the Grammys, or a reflective diva dressing for a Venice masque, the crux of Lennox's appeal has remained her eerie voice: a throaty, dexterous instrument that throbs with pathos.

Indeed, no matter how exotic Lennox's stage pose has become, her vocals have never felt performed. Rather, they've been potent for their gut vulnerability. It's this curious combination of visual artifice and complete emotional authenticity that has made Lennox a singularly compelling artist.

Annie Lennox calls "Why" a "deep dialog with myself," and that admission may offer clues to its power. As anyone who has seen the "Why" video can attest, the climactic final verse—"a denouncement of things applied to me"—is rendered by Lennox with a trembling resolve that veers near tears.

Perhaps it's because the single arrived at a point when both Britain and America are grappling with a cynical electoral process, but the final anguished verse of "Why" ("Do you know how I feel? 'Cause I don't think you know what I feel... You don't know what I feel") seems a metaphor for the mistrustful social mood.

"For me," said Lennox, "the most important thing is to be willing to try to reach others, to want the challenge of representing my sensibilities as truly as possible to people, both stylistically and representationally. You must think to yourself as you write songs

that 'the buck stops here.'"

It's this urgent sense of creative candor, coupled with the unique hothouse environment of the British music scene, that may have helped "Why" and the rest of "Diva" (with its stunning eight-selection companion home video) engender such a startlingly tangible word-of-mouth campaign. This observer overheard fans discussing "Why" in a Kings Road cafe, watched cabbies and clerks turn it up whenever it was broadcast, and saw strangers on Oxford Street openly sharing the stirred feelings the song sparked as it oozed from an HMV record shop.

"When I sit down to write," Lennox explained, "I always try to think of all the great songwriters who've moved me, so their inspiring songs walk before me and stimulate me for my process. I suppose I'm working to reconstruct my own intimate reflections, though it may well be cloaked in symbology—but for me the ultimate goal of songwriting is far beyond that. What you really want to do," she said, "is send shivers up people's spines, to create a jolt of recognition so that people want to hear a song again because it makes personal sense to them."

For Lennox, her own primary experience with this sort of ecumenical synapse occurred in the Scotland of her childhood when listening to certain wistful bagpipe airs. Herself the daughter of a bagpiper/boilermaker, Lennox recently told Scottish BBC television how close she still feels to the all-embracing lamentations of the pipes, particularly those pealing out the ancient *piobaireachd* (pi-broch) forms, which somehow convey a transcendent poignancy.

While determined as an adolescent to leave Scotland, she has since come to appreciate its profound influence on her. And after a difficult life encompassing a lonely childhood spent in a two-room tenement, one failed marriage, and a professional passage marked by much psychic suffering, Lennox has found substantial recent happiness (she wed film maker Uri Fruchtmann in 1988 and they have a daughter, Lola, born in December 1990). It may be the strength of that new home life that

permitted her to pour so much of her distilled past into "Diva," molding the record into an astoundingly powerful document of one artist's attempts at communion with her audience.

Certain albums galvanize a moment in time and then forever own it. Whether contemplating the emotional wreckage of her passage ("Walking On Broken Glass") or evoking the professional failure that might have been ("Legend In My Living Room"), Lennox generates an aural beauty and a conversational flow seldom achieved in contemporary rock.

"I use the word 'diva' ironically," said Lennox, "because I'm singing about how people respond to the act of performing and also how I respond to it."

Near the end of the 15-odd months it took to make "Diva," producer Stephen Lipson heard Lennox humming "Keep Young And Beautiful," a 1934 hit from the film musical "Roman Scandals."

"Stephen asked me what the tune was—he loved it. I wanted to lift the mood after the somber fire of my final song, 'The Gift.' It was strictly an afterthought, a postcoital moment; it's a liqueur [on the CD version of the record] after the 10-course meal I tried to present with 'Diva.'

"Actually," Lennox concluded, wryly emphasizing her sensuous Scottish brogue, "the lyrics are so sexist, charming, and bizarre, they seemed a perfect way to break the spell of my own songs!"



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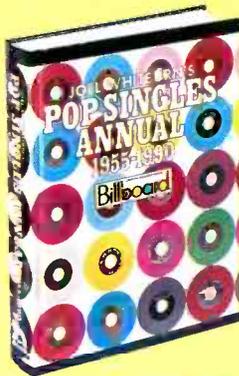
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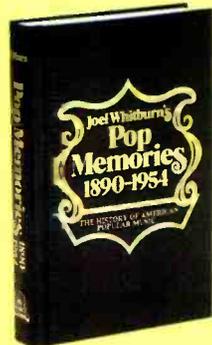
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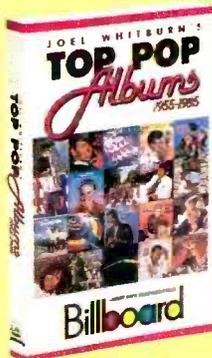
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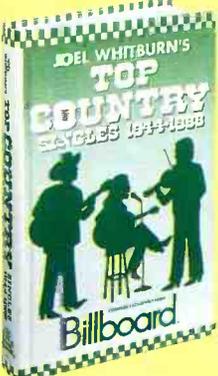
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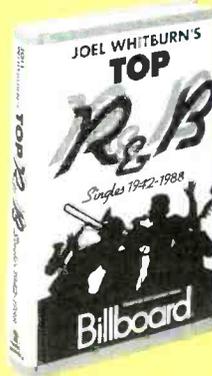
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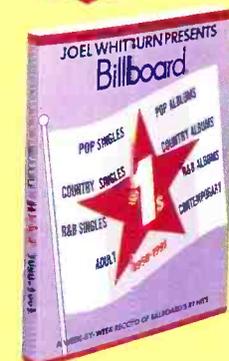
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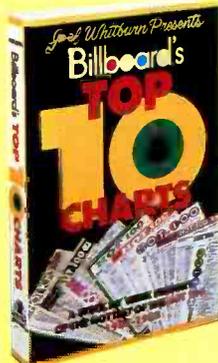
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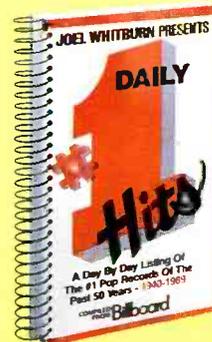
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ALBUM AS ART FORM: GREATER VARIETY NEEDED

BY STEVEN J. DIAMOND

The album is the most important product of our music industry. It is where artists entertain through music and song. Albums sustain our economic survival. All other products, such as singles, videos, and concerts, are its satellites.

Yet today, while album income is higher than ever, the number of unit sales for new albums is on a sharp decline. At the same time, a tremendous amount of album sales are from CD reissues of older catalog.

This imbalance between past and present is critical. If the album art form is ignored or neglected, I believe we will continue to lose faithful album buyers and fail to attract new ones.

Inherent in many of yesterday's proven albums is a variety of musical styles. An example is the Beatles' "Rubber Soul," which includes the R&B-flavored "Drive My Car" along with the country-western "What Goes On." Similarly, a decade later, the Eagles placed the funk-filled title track of "On The Border" within minutes of the bluegrass strains of "Midnight Flyer."

I believe an artist's audience welcomes musical variation. At the same time, it solidifies the artist's unique identity. Certainly, the

blues-based Rolling Stones remained the Stones as they hammered out the hillbilly refrain of "It's All Over Now" or cast Baroque shadows in "She's A Rainbow." Ray Charles, Linda Ronstadt, Van Morrison, and Paul Simon have also explored many different styles of music.

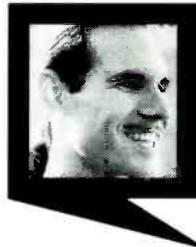
Today, especially for emerging artists, there is an emphasis on tailoring music to fit rigid marketing formats. In addition, there is an extreme promotional emphasis on the single release. But, with a vast array of musical influences, how can artists mold themselves into categories and still maintain heartfelt inspiration?

We must both promote artists and encourage their creativity while protecting their musical freedom. Otherwise, we will fail to introduce unique artists with potential for building solid album catalogs. Consequently, artists should not have to consider marketing strategies and promotional pressures when they record their albums.

Album buyers seek artists who convey honest thoughts, ideas, and emotions that are open to interpretation and spawn imagination. Examine the spectrum, for example, from Smokey Robinson to Pink Floyd to Joni Mitchell to Herbie Hancock. Accompanying the cool

grooves and sublime musicianship is an innate artistic statement to which the album buyer can relate.

For this reason, rap music is effective. It speaks directly to its young audience. There is, however, another large album-buying audience that also yearns to be spoken to. They are the faithful album buyers of the last 25 years. CD re-



'We must both promote artists and encourage their creativity'

Steven J. Diamond is a Los Angeles-based album producer.

issue sales indicate that these consumers still enjoy listening to albums. I believe their musical taste remains strong and has even expanded.

Yet, with family and career responsibilities, this adult audience identifies with more than just the ever-present topic of adolescent sex. They accept screaming guitars, because they grew up on rock'n'roll. They welcome encounters with harmonic dissonance, because they've come to know jazz. Missing in the mix are the emotional and intellectual components

that relate to their lives.

If we are to prevent music retailers from becoming album museums of compilations and boxed sets, the industry must aggressively pursue the over-25 audience. I believe that inspired lyrics embodied in a variety of contemporary music styles—plus targeted marketing and promotion strategies—will entice these consumers to buy albums.

At the same time, it is important to attract new audiences of album listeners. Fortunately, whenever popular music becomes sterile and predictable, there is renewed interest in the bedrock of roots music. When this occurs, popular music evolves. It bunny-hops a step back and then a few steps forward.

For instance, during the first half of recorded music's history, much of the music came from the theater. This is a bedrock layer waiting to evolve. Musical theater, which merges a storyline and characterization with song, helped pave the way for the long-playing album. In fact, many of the songs that today are called "standards" came from musicals. As rock'n'roll emerged in the '50s, the music

business claimed independence from the theater, but in the '60s and '70s, many conceptual albums paid homage to theatrical roots. Today, theatrical staging and lighting are mainstays in the production of popular music concerts.

It is true that contemporary musical theater has little in common with current popular music. Yet, at a time when the art form of the album is in need of impetus, it appears worthwhile to investigate this medium. For one thing, musical theater can present any style of music, along with lyrical substance. Also, in a world of laser-disc, video, and surround-sound stereo television, the prospect of a contemporary-music collaboration with theater music seems like a natural evolution. At least it could lead to the creation of a genre that might appeal to older album buyers and their families.

This already seems to be happening in country music, which has recently exploded in popularity. Not only is this popularity due to the evolution of a roots music, but country also appeals to the entire family. Of course, it is important to entertain specific demographics and age groups. Yet it is also great when everyone in a family can go to a show and then purchase the performer's album for further enjoyment.

LETTERS

AT40 DOING OK

For 22 years, listeners have tuned in to "American Top 40" not only to hear the latest hits, but also for our chart facts and human-interest information about the stars behind the week's biggest records as ranked by Billboard. I guess it is this well-known association that led one of your reporters to be so unbiased that she dealt us a great disservice (Billboard, April 11).

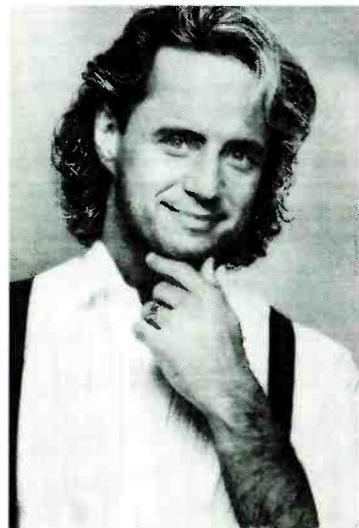
To paint "AT40" as an also-ran among network radio countdown shows is unfair and historically incorrect. After all, "AT40" was the prototype for all countdown shows that followed.

Regarding the "numerous letters opposing ['AT40's'] switch" from the Billboard Hot 100 to the Billboard Top 40 Radio Monitor, such letters were received, but they were written by devoted "AT40" listeners, not by "AT40" affiliates. After all, "AT40" did what any smart company would have done: We listened to our customers and modified our product to serve their needs. It is therefore unfair to make such a logical decision sound like a blunder!

The biggest omission in the article was the lack of information about the dominant position of "AT40" in the international market. Granted, the focus of the piece was on domestic affiliates; but when you talk about the very *survival* of

a show, present *all* the facts. "American Top 40" always has been—and remains—the most-listened-to music show in the world. Regardless of the fragmentation of top 40 radio, "AT40" is still heard on more than 300 commercial radio stations in 83 foreign countries. Also, this year "AT40" is celebrating its 20th anniversary on the Armed Forces Radio Network, which covers every continent on earth. Our international success is one more reason why the future of "AT40" is not at all "shaky."

Competition is a healthy thing.



SHADOE STEVENS

It'll keep Rick, Casey, Adam, and me on our toes.

"American Top 40" is alive and well and looking forward to many more years of success. So, despite what you may read in this or any other trade paper, if you're going to bet on any show's survival, bet on "AT40's." We've weathered other storms in the past. We'll ride this one out, too.

Shadoe Stevens
Host "American Top 40"
Los Angeles

TOTAL EXPOSURE

The Feb. 1 and 15 issues of Billboard showed the continuing myopia of retailers, music video channels, and radio stations in not perceiving music from the viewpoint of the audience's total exposure, particularly as pertains to the increasing boomer audience for country music.

Look at the contradictory comments by VH-1 and CMT programmers in their goals to reach the same demographic. CMT wants to ban the minivideos that make it a unique and enjoyable channel for grown-ups to watch. VH-1 claims to encourage minivideos—but mercilessly edits down longer, narrative videos.

CMT coordinates promotion with radio stations—but the stations it picks are nowhere as interesting and adventuresome as CMT. Here

in New York, talent like Nanci Griffith, John Gorka, Will T. Massey, Mark O'Connor, and other instrumentalists mostly get heard on public radio, which the industry practically ignores. (Their listeners pay to be members, so think how much they must spend on albums!)

Local retail store managers clearly don't watch TNN or CMT or realize that they are available to their customers. Artists who are in heavy video rotation on these channels are not included in the stores' paltry country sections. Marty Stuart's "Tempted" was off the TV before it finally trickled in to the stores. Similarly, Riders In The Sky have a national weekly children's show on CBS (as well as appearances on TNN), but are nowhere to be found in the stores, forcing fans to their sole listing in the "Music For Little People" catalog. Shouldn't the promotional staffs realize that the viewer/listener/purchaser is all one person?

Nora L. Mandel
Forest Hills, N.Y.

KEEPING CURRENT WITH RAP

This letter is to congratulate Billboard and Havelock Nelson on the great job they are doing in keeping the music industry informed on the happenings in the rap community.

Since Bust It Records is a rap label, I believe that Billboard's new rap column is very important to

those not in tune to rap music. Rap is a big part of the music scene, because it practically dominates the R&B charts, has its own chart, and holds its own in this industry. Thus having a column specifically for rap is well-deserved and needed. My only complaint (if it can be considered a complaint) is that I would like to read this column on a weekly basis instead of biweekly.

Keep up the great work!

Penny Chan
N.E. Regional Promotions Manager
Bust It Records
Oakland, Calif.

RECOGNIZING RAP

I want to thank Billboard for finally giving rap music the recognition it deserves. Havelock Nelson's "The Rap Column" is something that has been needed for a long time. As your charts clearly indicate, rap sells and will be around for a long time to come. In fact, I have been conducting an informal survey with independent retailers and have found that rap music is 60%-80% of their total sales. While I do look forward to reading "The Rap Column" (biweekly), I strongly feel that since rap music is so popular, Billboard should seriously consider running the column on a weekly basis.

Sincere Thompson
National Director, Rap Promotions
PolyGram Label Group
New York

New Radio Rules Not Set In Stone More Changes In Ownership Limits?

■ BY SEAN ROSS

LAS VEGAS—Even as FCC chairman Al Sikes gives broadcasters the go-ahead to pursue ownership of more than one FM or AM radio station per market, Sikes and several other FCC staffers seem to be steeling themselves for changes in their recently posted ownership-rule modifications—changes that might come not just from Congress but from the FCC itself. That was the most important of the occasionally conflicting messages that emerged at this year's National Assn. of Broadcasters convention, held April 12-16 here.

The FCC recently decided to raise the radio ownership limit from 12 AMs and 12 FMs to 30 of each and to allow up to three co-owned AMs and

FMs in a market (Billboard, March 21). The announcement of that rule change set off an immediate firestorm of criticism from Congress and minority groups, both of which raised questions about the impact of the move on the diversity of broadcast ownership.

With the likelihood of Congress intervening at some point this summer, Sikes used a press conference at NAB to declare that, while he expects no "wholesale" changes in the new rules, "I have never said I am committed to no changes whatsoever."

Both Sikes and FCC Mass Media bureau chief Roy Stewart indicated at NAB that the commission could make changes this summer or fall in response to the petitions for reconsid-

eration of the new rules that are expected to be filed.

On Capitol Hill, meanwhile, there are indications that key Congressmen may be willing to support an ownership cap of 20 or more AM stations and an equal number of FMs. And FCC commissioner Jim Quello now says he favors cap numbers in the 20-20 range and up to four stations per market (see Washington Roundup, page 70).

At an April 14 NAB session, Quello and another FCC commissioner, Ervin Duggan, locked horns on the likelihood of getting the new rules past Congress in their current form. While Duggan thought Congress
(Continued on page 67)

Supermarket Vid Action Draws Indies But Not Majors To Confab

■ BY PAUL SWEETING
and EARL PAIGE

NEW YORK—For the first time, a substantial number of independent home video suppliers and distributors are planning to take booths at the The Food Marketing Institute's general merchandise/health and beauty care convention, to be held Oct. 25-28 in New Orleans.

However, despite FMI's aggressive courting of the video trade, none of the major Hollywood studios is committed to exhibiting at the show. FMI director of exhibits Chris Brown says the grocery store trade association is revamping its exhibit-space allocations to account for the smaller-than-expected studio presence.

FMI had originally allocated 25,000 square feet of exhibit space—about one-third of the show's total—for its first-ever Video Showcase, a dedicated video annex. Now, according to Brown, that space will be cut in half.

"We've talked with the majors, and it seems they're really more interested in using the show to communicate a message about what [video] can do for the retailers," Brown says. "They really aren't interested in bringing in full displays, and they're very wary of getting into a game of one-upmanship with each other in terms of booths."

Blockbuster Loses First Round In Suit By D.C. Franchisee

■ BY BILL HOLLAND

WASHINGTON, D.C.—Capitol Entertainment Management Co. of Dallas, a Blockbuster franchisee, will get its day in court next January to ask for \$140 million damages in compensation for alleged fraud and breach of faith involving 69 Blockbuster-owned Erol's Inc. video stores in the D.C. area.

District Court Judge Candace G. Tyson of the 44th Circuit in Dallas, following a two-week preliminary hearing, granted an injunction
(Continued on page 85)

Plans now call for the majors to jointly sponsor an exhibit that might feature examples of supermarket video departments, as well as a package of seminars to help educate grocery retailers about the category. The joint exhibit could also involve a fixturing supplier and possibly one or more distributors.

Notwithstanding the majors' ambivalence, enthusiasm for the third annual general-merchandise show remains high among independent suppliers and distributors.

Nashville-based distributor Ingram Entertainment, for example, plans to double its booth space from that of last year's show, according to
(Continued on page 79)

Vid Buying Group Parent Sues Baker & Taylor IVR Charges Distributor With Breach Of Contract

■ BY PAUL VERNA

NEW YORK—The Independent Video Retailers Management Co., which operates a large video buying group based in Indio, Calif., is suing Chicago-based distributor Baker & Taylor for alleged breach of contract resulting from the termination of a distribution agreement between the two parties.

In an action filed April 15 in the Superior Court of California in Riverside County at the Indio Branch, IVR charges B&T with attempting to "undermine and destroy" the buying group's business before the agreement between the two parties officially was to expire on May 27.

The suit states: "Prior to the expiration of the 60-day notice period, and even prior to the date of the notice of termination, B&T embarked on a course of conduct designed to deprive plaintiff of all of its business as described above."

IVR is charging B&T with "soliciting plaintiff's key employees and independent contractors, acquiring customers' lists belonging to plaintiff... and encouraging by direct solicitation plaintiff's customers to leave plaintiff and to deal directly and exclusively with B&T."

IVR operates the buying group



Martell On The Move. More than 50 industry leaders attended the Presidential Kickoff Breakfast for the 1992 T.J. Martell Fundraising Campaign in Nashville to hear details about the newly announced Frances Williams Preston Laboratory at Vanderbilt Univ. Among them, from left, are Floyd Glinert, president/CEO of Shorewood Packaging and chairman of the T.J. Martell Board; Jimmy Bowen, president of Liberty Records and T.J. Martell's Nashville fund-raising chairman; Frances Preston, president/CEO of BMI and the 1992 T.J. Martell Humanitarian Award recipient; Dr. Roscoe Robinson, vice chancellor for health affairs at Vanderbilt Univ. Medical Center; Roger Sovine, VP of writer-publisher relations for BMI Nashville; Tony Martell, senior VP/GM of Epic Associated Labels and president of the T.J. Martell Foundation; and Paul Jankowski, regional promotion manager for MCA and T.J. Martell's Nashville events chairman.

that resulted from the fall 1991 merger of the Independent Video Retailers Assn. and the American Video Assn. The merged entity, known as IVRA/AVA, claims membership of more than 4,000 independent video retailers.

The arrangement between B&T and IVRA/AVA dates back to March 1990, when the distributor inked a

two-year distribution agreement with AVA (Billboard, April 14, 1990). According to the suit, the agreement provided the buying group with an array of benefits that included low pricing, specials, rebates, reduced shipping charges, and co-op advertising participation.

In addition to the B&T deal,
(Continued on page 85)

Magic, Arsenio Take Shot At AIDS Awareness On Vid

■ BY JIM McCULLAUGH

LOS ANGELES—Basketball great Earvin "Magic" Johnson and talk show host Arsenio Hall are bringing the case for AIDS awareness to home video. Paramount Home Video will distribute a not-for-profit original program hosted by Johnson, who has tested positive for the HIV virus, and Hall. The tape will feature a number of music industry celebrities, including Paula Abdul.

The release represents the highest-profile effort yet by the home

video community in the battle against the disease, and it comes at a time when the number of music industry efforts concerning AIDS is growing (Billboard, Jan. 25).

Formatted as an "education" program combining straight talk, vignettes, and music, "Playing It Safe: The Truth About HIV, AIDS And You" will see a "first wave" duplication of close to 1 million units, according to Barry London, president of Paramount Pictures Motion Picture Group/Worldwide
(Continued on page 85)

Labour Party's Loss Called Costly To U.K. Music Biz

■ BY JEFF CLARK-MEADS

LONDON—Labour, the loser in the April 9 general election here, was the only major party to announce a formal policy on the music industry. However, in the cut and thrust of debate about taxation, health services, and the economy, its musical initiative amounted to an effect at the ballot box that Labour's traditional blue-collar support would tend to describe as "bugger all."

The Labour document, "Music—Our Cultural Future," said the music industry should be treated as a serious business and should have

its cultural contribution recognized alongside its economic impact. Unsurprisingly, those two main points coincide with record companies' most frequent complaints about the Conservative government.

Nonetheless, British Phonographic Industry chairman Maurice Oberstein is undisturbed that Labour failed to win the election and that the Conservatives have secured their fourth consecutive national victory.

Oberstein, who is also chairman and CEO of PolyGram U.K., maintains that the British music busi-
(Continued on page 79)

Entertainment Stocks Outpace Overall Market

■ BY DON JEFFREY

NEW YORK—Although the accelerating stock market began to run out of steam as the first quarter came to a close, entertainment stocks still managed to outperform many other industries.

According to a Billboard analysis of 41 entertainment stocks, their price went up an average 5.9% in the three months that ended March 31. Winners beat the losers by more than two to one, with 28 stock prices rising and 13 declining.

In contrast, the average U.S. stock's value, as measured by Standard & Poor's 500-stock index, fell 3.2% during the period. A more recently followed market index, the Dow Jones Industrial Average of 30 blue-chip stocks, rose only 2.1%.

The Nasdaq composite, an index of the smaller stocks that trade over the counter, was up 2.9% in the period. But, in Billboard's sample, the 16 over-the-counter stocks rose a whopping 18%, far outpacing the higher-capitalized issues listed on the New York Stock Exchange, whose average price went up just 4.8%.

In percentage terms, the biggest winner in Billboard's survey was Acclaim Entertainment Inc., a Long Island, N.Y.-based marketer and distributor of video games. This over-the-counter stock rose 74.3%, or \$3.4375 a share, to close at \$8.0625. The company has reported strong year-to-year gains in revenues and net profits.

The biggest loser was Video Jukebox Network Inc., a Miami-based company that programs music videos for cable subscribers. Its stock fell 33.3%, or \$1.125, to \$2.25, as expansion of the network began to slow.

In dollar terms, the biggest mover was The Walt Disney Co., whose stock jumped \$37.125 (32.4%) to close at \$151.625. The success of the film "Beauty And The Beast" and optimistic forecasts about the new Disney theme park in France encouraged investors.

Taking the biggest dollar drop was Matsushita Electric Industrial Co., the Japan-based owner of MCA's recorded music and home video businesses. It fell
(Continued on page 63)

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Artists & Music

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

Labels Jump On Reggae Bandwagon Radio, Club Successes Prompt Signing Spree

BY LARRY FLICK

NEW YORK—The ongoing radio and club success of Shabba Ranks, UB40, and Maxi Priest has sparked a veritable signing spree of reggae and dancehall artists by some major labels.

Although the genre has previously had a respectable presence in the pop arena via such artists as the Police, Ziggy Marley, Eric Clapton, and Desmond Dekker, the newfound acceptance of pure reggae and dancehall music in the mainstream has led labels to take a closer look at the Jamaican music scene.

While top 40 radio has yet to tap into reggae acts beyond Priest and UB40, club programmers are now taking a strong interest in the music, and urban radio has been open to hip-hop versions of reggae. Meanwhile, album and 12-inch-single sales for reggae and dancehall releases are on the rise.

"Our sales of dancehall and reggae have practically doubled in the last three months," says Sharon Medlet of Record Runner in Miami. "Mostly, we're selling a lot of records to club DJs. It seems to appeal to people who

are tired of exclusively playing typical dance and R&B music."

Among the reggae acts that have received extensive club play over the past year or two are Beats International, Bobby Konders, Steely & Cleve, and Shabba Ranks.

Ranks is also one of the leading major-label reggae artists, having spawned a gold Epic album, "As Raw As Ever," and three successful singles.

Other up-and-coming reggae and dancehall acts on majors include Beats International on Polydor, Bobby Konders & Massive Sounds on

Mercury, MC Kinky on Charisma, and Columbia's Super Cat and Miki, Maxi & Efti. Each of these acts has just issued a single, and they are quickly making inroads with club, urban radio, and radio mix-show programmers.

Additionally, Columbia is basking in the critical acclaim generated by its "Dancehall Reggaespanol" compilation, which was issued about two months ago. The success of the album has indirectly led to a slew of reggae and dancehall artist deals at the label. At the moment, Cobra, Ti-

(Continued on page 79)



Positive 'Changes.' Geffen executives congratulate Kathy Troccoli, whose single "Everything Changes" has reached the top 20 of Billboard's Hot 100 Singles chart. Shown, from left, are marketing VP Robert Smith; GM Al Coury; Troccoli; president Eddie Rosenblatt; and sales VP Eddie Gilreath.

Omaha Retailers 'Stung' Over Sale Of Crew Album

BY MELINDA NEWMAN

NEW YORK—Following the sale of 2 Live Crew's "Sports Weekend" to minors by six music stores in Omaha, Neb., City Prosecutor Gary Bucchino was deciding at press time whether to press charges against the retailers for violating Nebraska's obscenity law by allegedly selling pornography to minors.

The names of half a dozen stores in the Omaha area were turned over to Bucchino as a result of a sting operation conducted April 11 by City Councilman Steve Exon and an anti-obscenity group, Omaha For Decency.

At the minimum, Exon says he would like to ensure that these stores post signage declaring that no records stickered with "Parental Advisory: Explicit Lyrics" warnings will be

sold to minors. At the maximum, he says he is talking to his father, U.S. Sen. J.J. Exon (D-Neb.), about introducing legislation that would ban the sale of such product across state lines. "That would be the optimum way of putting groups like 2 Live Crew out of business," Exon says. "But I'm under the impression that passing such legislation would be tough."

Sen. Exon's press secretary, Dorothy Endacott, says that "as of yet" his office is not involved with any legislation of this nature.

Councilman Exon linked with Omaha For Decency after hearing about the passage of Washington State's "erotic music bill," which amended the state's obscenity law to include sound recordings (Billboard, April 4).

The councilman asked City Prosecutor Bucchino about such a bill's likelihood as city legislation and was told that Nebraska's state obscenity law already covered the sale of pornography to minors. In fact, Bucchino used the law to successfully prosecute a Pickles Records & Tape store in 1991 for sale of 2 Live Crew's "As Nasty As They Wanna Be" to an 11-year-old. The store paid a \$250 fine; maximum penalty for selling obscene materials to minors in Nebraska is a \$1,000 fine and a year in jail.

Exon targeted the stickered 2 Live Crew album because "it presented a popular piece of music and was one that a number of teenagers indicated was well known," he says. The album, released more than six months ago, reached No. 22 on The Billboard 200 and is currently at No. 161.

He recruited four white teenagers

(Continued on page 85)

New Capitol/EMI Latin Prez Has Crossover Dreams

BY JOHN LANNERT

MIAMI—José Behar—named president of Capitol/EMI Latin March 30—describes the future musical direction of Capitol/EMI Music's U.S. Hispanic affiliate in one succinct expression: "symbiotic crossover."

"We hope to establish a flow between our label and the parent company whereby specified bilingual artists can simultaneously develop a career in both the Hispanic and Anglo markets," explains Behar.

"The advantage of having a strong Latin label within a multinational is that you can reach 25 million Hispanics in the U.S. and Puerto Rico. So

when we have an artist like Jon Secada, who is on SBK Records in English and Capitol/EMI Latin in Spanish, we are able to maximize the potential of that artist."

Capitol/EMI Latin is working Secada's leadoff single, "Otro Dia Mas Sin Verte," the Spanish-language equivalent to his pop track "Just Another Day Without You."

Conversely, notes Behar, his two Tejano stars, Emilio Navaira and Se-

lena, can flip over onto Anglo radio dials. "I think we can successfully cross Navaira into country and Selena into pop/R&B," says Behar, adding that "both artists still would continue to record Tejano albums if they found prosperity in the Anglo area." Navaira has signed with Nashville-based Refugee Management, which also handles Holly Dunn and the Texas Tornados.

Behar, formerly VP/GM of the label, further states that building a bi-market career would brighten the touring picture for prospective crossover artists.

But Behar's crossover dreams do not end with the Hispanic/Anglo

market. In addition, Behar says he wants to break Navaira and Selena, as well as fellow Tejano acts Mazz and Roberto Pulido, into other Hispanic territories, such as Mexico.

"We think we could do 400,000-500,000 units in Mexico with these artists," says Behar.

Behar observes his effort to break U.S. Hispanic acts in Mexico and other Latin territories stands in direct contrast to his marketing philosophy when he assumed command of Capitol/EMI's newly formed label in 1989.

"At that time we wanted to break our artists coming in from other territories," recalls Behar. "That's why

(Continued on page 32)



BEHAR

Rossi Named Director Of Operations/R&B

NEW YORK—Billboard has named Terri Rossi to the new position of director of operations/R&B music group.



ROSSI

In her new post, Rossi, who is based in New York, will serve as Billboard's senior executive for the R&B music community. In this capacity, she will interface with the magazine's major departments, including sales, editorial, charts, circulation, and conferences.

"As a leading expert on all aspects of the R&B industry, Terri Rossi is an uncommonly astute and respected force in the field and the ideal person to direct Billboard's expanding commitment to this music in the '90s," says Timothy White, Billboard's editor in chief. "We are enormously pleased and excited with the superb skills and energy she'll be bringing to this pivotal new post, and we feel it represents an extremely positive step in Billboard's historic dedication to the coverage and support of the creatively explosive world of R&B."

Rossi, who was Billboard's asso-

ciate director of charts/special markets, will continue with her current duties of overseeing the compilation of Billboard's special-market charts, including R&B singles and albums, jazz, gospel, and rap. She also writes the weekly Rhythm Section column.

Before joining Billboard in 1986, Rossi worked in various capacities in the music industry, serving as promotion coordinator at Philadelphia International Records and handling national radio promotion for Sam Records and A&R for Venture Records. She also headed her own label, Are 'N Be Records.

Trans World Plans Secondary Stock Offering To Lessen Debt

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—In a move to pay down debt and increase the liquidity of its stock, Trans World Music Corp., which operates the nation's second-largest music retail chain, plans a secondary offering of 1.84 million shares.

According to the company's prospectus, 800,000 of the shares will be newly issued, while the remainder are owned by Bob Higgins, president of the Albany, N.Y.-based chain.

Trans World's portion of the proceeds could raise about \$19.4 million,

based on the \$24.25 for which shares of the stock were trading April 10, when the company filed a registration statement with the Securities and Exchange Commission.

Higgins will sell 800,000 of the 1.04 million shares coming from his holdings, with the remainder going to Goldman Sachs, the New York-based financial firm serving as the offering's underwriter. Goldman Sachs has an option to sell that over-allotment for 30 days after the Trans World/Higgins offering.

If all 1.04 million of the shares he is offering are sold, Higgins will retain

(Continued on page 79)

Ready To Go The Distance

THE OUTFIELD



The Outfield made their debut with the Double Platinum LP Play Deep.

Now, John Spinks and Tony Lewis return with a hard-hitting new album.

Featuring the first single "**Closer To Me**,"

Rockeye evokes the spirit of their most acclaimed work - a spirit that's propelled this London rock duo to critical and commercial success on both sides of the Atlantic.

The Outfield • Rockeye • "Closer To Me"

MCA-10476

MCACS-54378

Produced By John Spinks • Mixed By Nigel Green • Management By Kip Krcnes

MCA

Amy Grant Lands Dove's Top Honor Patti Pockets 4; English Top New Act

BY LISA COLLINS

NASHVILLE—If the results of the 23rd annual Dove Awards bear any weight in the gospel music industry, Amy Grant won't have to find another platform for the kind of music she's making. The Gospel Music Assn. bestowed upon Grant its top

honor, artist-of-the-year. Grant, who was touring overseas, was unable to attend the event, which was broadcast live on The Nashville Network. The artist also shared co-writing credits with Michael W. Smith and Wayne Kirkpatrick for "Place In This World," which was named song of the year. Smith, who won an American Music Award for favorite new artist (adult contemporary), went home empty-handed in the other top categories.

It was Sandi Patti who dominated the awards program, taking home four trophies, including female vocalist of the year. It was the 11th

year in a row Patti was so honored. In addition to female vocalist, Patti won prizes for inspirational song, children's music, and shortform video.

The night's big shocker came in the form of a double win for Michael English, who scored top honors as male vocalist and best new artist. "I've never been so surprised in my life," English said. English had collected five nominations for his self-titled debut solo project.

For the last six years, English has performed with the Gaither Vocal Band, which scored an award for

(Continued on page 30)



Phunky Pheast. Ruffhouse/Columbia recording group Cypress Hill is honored at a luncheon by Columbia to celebrate the success of the single "The Phunky Feel One," which reached No. 1 on Billboard's Hot Rap Singles chart. Shown, from left, are Joe "The Butcher" Nicolo, president, Ruffhouse Records; Chris Schwartz, CEO, Ruffhouse Records; DJ Muggs and B-Real, Cypress Hill; Don Ienner, president, Columbia Records; and Sen Dog, Cypress Hill.

Def Jam Goes West To Start A New Label

BY HAVELOCK NELSON

NEW YORK—Having firmly established itself as a rap powerhouse with East Coast-based talent, including L.L. Cool J, Public Enemy, Slick Rick, and 3rd Bass, Def Jam/RAL has formed DJ West Records to mine the talents of artists who are "distinctly non-Northeast," according to Lyor Cohen, the COO of Def Jam/RAL. The new label will be operated with staff already in place at Def Jam/RAL's Manhattan offices and will be distributed by Sony via Columbia Records.

DJ West's initial signings are hardcore stylist Mel-Low, from Los Angeles; MC Sug, also from L.A.; and the Boss, a Detroit native living in L.A. MC Sug is the second female rapper in the RAL ranks.

DJ West expects Mel-Low's "Home Of The Cavi" to be its first single release in May. His already completed album is scheduled for July release. Sug and the Boss are still in the studio.

"When Def Jam was started, there really was no burning desire to develop a West Coast arm,"

(Continued on page 85)

Axl Dodges Arrest, Could Be Nabbed After U.K. Date

BY CHRIS MORRIS

LOS ANGELES—Guns N' Roses canceled an April 10 show at the 18,000-seat Rosemont Horizon in Illinois and April 13-14 concerts at the 23,000-seat Palace in Auburn Hills, Michigan, after local police threatened to enforce a Missouri warrant for Rose's arrest, issued after a riot at a GN'R show at Riverport Amphitheatre near St. Louis last July 2 (Billboard, July 20).

Rose successfully eluded arrest, but Missouri prosecutors say they have alerted customs officials, who could take the singer into custody upon his return from a Monday (20) appearance at the Freddie Mercury tribute at Wembley Stadium in England.

Guns N' Roses' booking agent acknowledges a possibility that Rose's problems with the law, if they remain unresolved, could interfere with a late-summer U.S. stadium tour, which ongoing rumors suggest will feature Metallica as the co-headliner.

Last August, following the melee at Riverport in which 60 people were hurt and \$200,000 in damages was incurred, Rose was charged with four misdemeanor assault charges (stem-

ming from his altercations with audience members and a security guard) and one misdemeanor charge of property damage (for the destruction of a dressing room). Each assault charge carries a maximum penalty of a year in jail and a \$1,000 fine; the property-damage count carries a penalty of six months in jail and a \$500 fine.

St. Louis County assistant prosecuting attorney Dan Diemer says

Rose's lawyers promised last October the vocalist would surrender for booking, but he never appeared.

Diemer says that, in an attempt to arrest the singer last week, Missouri authorities stopped a Guns N' Roses tour bus as it passed through the state on its way to Chicago, but Rose was not on board. (Several sources say that Joplin police halted a bus that proved to be Van Halen's, but

Diemer denies that report.)

The Missouri prosecutors subsequently asked the Cook County, Ill., Sheriff's Department to arrest Rose following the second of two shows in Rosemont. "They had agreed that they would arrest him after his last concert, so there wouldn't be any disturbance," Diemer says.

He adds that the Auburn Hills

(Continued on page 16)

Accuser: New Kids Didn't Lip Sync

BY GREG REIBMAN

BOSTON—Greg McPherson, the former band leader for the New Kids On The Block, has retracted his highly publicized claims that the members of the Boston-bred supergroup are not the real singers on its multiplatinum albums and has agreed to dismiss an unrelated lawsuit against the New Kids' creator/producer, Maurice Starr (Billboard, Feb. 8, Feb. 22).

McPherson's retraction—included in a statement dated April 13—came

three weeks after James Cappa, one of the key witnesses in McPherson's suit against Starr, publicly announced that "I've changed my mind and will not testify against Maurice."

In a story first published in the Jan. 29 edition of the New York Post that later made headlines worldwide, McPherson claimed the majority of the lead vocals on the New Kids' albums actually belonged to Starr and his brother, Michael Johnson. He also said that while working as a keyboardist for the group's

1989 tour, he used a digital sampling of Starr and Johnson's vocals to cover up the group's out-of-tune live vocals.

But in his sworn statement, McPherson said: "In fact, the allegations that I made regarding the New Kids On The Block lip syncing were untrue, they did sing lead on their albums."

McPherson also said Starr—a man he has previously called a "fraud" and a "liar"—is like a "brother ... as brothers can some-

(Continued on page 83)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Danny Buch is promoted to VP of promotion for Atlantic Records in New York. He was VP of national album promotion.

MCA in Los Angeles promotes Michael Ostroff to VP of business and legal affairs for the MCA Music Entertainment Group, Chuck Ciongoli to VP and group controller for the records, distribution, and music publishing activities of the MCA Music Entertainment Group, John Harney to VP of royalties for MCA Records, and Alan Walter to controller of MCA Music Publishing. They were, respectively, senior director of business and legal affairs for MCA Records, group controller for MCA Records and MCA Music Publishing, senior director of royalty accounting for MCA Records, and assistant controller for MCA Records.

GRP Records in New York appoints Brian Kelleher senior VP of operations and Mark Wexler senior



BUCH



OSTROFF



KELLEHER



WEXLER



HAYNES



KLEIN

VP of marketing. They were, respectively, VP of special markets for PolyGram, and VP of marketing for GRP.

Linda Haynes is promoted to VP of publicity for Motown Records in Los Angeles. She was national publicity director.

Ian Grenfell is named marketing manager for Warner Bros. Records in London. He was marketing manager for PolyGram U.K.

Alyssa Levy is named manager of national alternative sales for Mercury Records in New York. She was na-

tional dance sales manager for the label.

Ellen Schantz is promoted to director of publicity and promotion for Elektra International Classics in New York. She was manager of publicity and promotion.

Barbara Schwartz is appointed regional marketing director, Northeast, for Capitol Records. She is based in CEMA Distribution's Hackensack, N.J., branch. She was regional marketing manager for Chrysalis. In other appointments, Vida Ali is promoted to coordinator of media and artist

relations for Capitol in Los Angeles. She was assistant to the national director of media and artist relations.

Columbia Records promotes Y. Ashley Fox to East Coast manager of black music promotion in New York and Michi-Chan Benjamin to local promotion manager for the Southwest region in Dallas. They were, respectively, marketing coordinator for black music for Columbia and traffic assistant in the advertising and merchandising department at Sony Music.

Thomas Westfall is appointed as-

sociate director of alternative commercial promotion for RCA Records in New York. He was West Coast regional manager for alternative music at Mercury.

Luke Wood is named media and artist relations manager for Geffen Records in New York. He was head of his own publicity company.

Tim Sommer is appointed West Coast A&R rep for Atlantic Records in Los Angeles. He was senior producer of on-air talent for VH-1's "Inside Music" program.

James Howard is named marketing coordinator for Giant Records in Los Angeles. He was assistant to Giant's head of marketing.

PUBLISHING. Gary Klein is promoted to senior VP of creative services for EMI Music Publishing in New York. He was VP of creative services for both EMI Music Publishing and SBK Records.

Smith On Cure's 'Wish'-Ful Thinking Band's Latest Is Real Group Project

■ BY PAUL SEXTON

LONDON—Robert Smith knows only too well the instant impression left by the Cure.

"Cab drivers will say to me, 'Your group did that video in the wardrobe.' It's one of those horrible things you have to bear," Smith says. "Or, 'Oh, yeah, the spider video.'"

Fortunately, the Cure's front man also knows that the impression made on its fans by the long-serving English band carries more substance, and some 14 years after its domestic record debut, the Cure's new album, "Wish," on Fiction/Elektra, finds the band at the peak of its power.

The album is set for U.S. release Tuesday (21), while its first single, "High," already has gone to No. 1 on the Modern Rock Tracks chart and jumped into the upper half of the Hot 100 after debuting on the British chart at No. 8. "Wish" is the first new Cure album since Fiction, its U.K. label, set up a North American office in New York, thus the Fiction/Elektra label.

A video of "High," directed by long-time collaborator Tim Pope, has been in exclusive rotation on MTV and a CD-5 of "High" was released in the U.S. with remixes of the single and two new tracks, "This Twilight Garden" and "Play."

Anticipation is also high for the band's first North American tour



"This is without question the most 'band' album that we've ever done," says Robert Smith of the Cure's new Fiction/Elektra disc, "Wish." The members, from left, are Porl Thompson, Perry Bamonte, Boris Williams, Smith, and Simon Gallup.

since 1989, which will include summer stadium shows. The tour opens May 14 at the Providence Civic Center, after the band warms up with an 11-date club tour in the U.K. Fiction/Elektra in the U.S., meanwhile, hosted "Wish" listening parties at some 30 clubs and 50 record stores nationwide and, accompanied by laser light shows, at 15 planetariums.

Smith enthuses that "Wish," the Cure's 12th album in the U.S., is the product of a happy chemistry between the band's five members. Or, put another way, the band that drinks together stays together.

Following their Eastern European concerts in the summer of 1990, he recalls, "we effectively had six months apart and you find that gradually we're all going out together; we start

to socialize because that's the reason why we're in a band together anyway. Everyone in the group is really good friends with everyone else, which is really good; it's the first time it's ever happened."

A contrast indeed from the acrimonious departure of original member Lol Tolhurst just before the 1989 release of "Disintegration." That disc, nonetheless, took the Cure to a new sales peak of 3 million units worldwide.

The Cure recorded the 67-minute "Wish" at The Manor in rural Oxfordshire, England, co-producing with David M. Allen and taking a relatively leisurely six months about it. The band cut 19 songs, of which 12 made the record, and half-completed an instrumental album with the working title "Music For Dreams."

"Personally, I wanted ['Wish'] to be quite heavy, guitar-based, and rowdy," says Smith, "but you can't really push the group down narrow

(Continued on page 13)

Chaka Stretches Vocals, Writing Skills On New Set

■ BY JANINE McADAMS

LOS ANGELES—With "The Woman I Am," her long-awaited new album on Warner Bros., veteran artist Chaka Khan fulfills the expectations of her broad base of fans. The album, which arrived in stores April 14, is led off by "Love You All My Lifetime," a swinging R&B pop mover that is a signature setting for her powerful and unique vocals. It was an R&B Power Pick/Airplay two weeks ago and is likely to make a strong showing on the Hot 100. Critics are already hailing it as her best album project in years.

Khan, who now lives in Europe, feels that "The Woman I Am," her first album since 1988's "C.K.," is the product of her refocused creative powers as well as a firm hold on her life. "During those couple of years I was moving from the States, securing nice places in these two countries, and pretty much planning what I was going to do," she says, referring to her residences in England and Germany. "I was putting all the components together." Primar-

ily a lyricist, Khan co-wrote five of the album's 12 songs. "I did enjoy writing—I'm glad I started again. I was going through a little block there for some time. But I got it back!"

She is in strong creative company,



CHAKA KHAN

with such writers and co-writers as Diane Warren, Janice Dempsey, Donald Bowden & James McKinney, Andreas Levin, Camus Celli & Mica Paris (Levin and Celli produced Paris' last album),

and Brenda Russell & Dyan Cannon (who with Khan wrote the title tune). Producers include bassist Marcus Miller, Arif & Joe Mardin, Ben Margolies, Wayne Braithwaite, and David Gamson, among others. The material includes smooth R&B grooves ("Everything Changes," "Give Me All"), haunting ballads ("This Time"), and pop-styled movers ("Telephone.")

(Continued on page 22)

Practical Changes In Focus At Foxboro Earth Day Show

■ BY GREG REIBMAN

BOSTON—Boasting an all-star lineup, an Earth Day concert at Foxboro Stadium Saturday (25) will not only spotlight environmental issues onstage but also demonstrate how one venue has put eco-principles into practice.

The 10-hour Earth Day '92 Action Concert will feature the Steve Miller Band, Midnight Oil, the Kinks, Willie Nelson, Bruce Cockburn, Indigo Girls, Joan Baez, Mary-Chapin Carpenter, Youssou N'Dour, Violent Femmes, Fishbone, John Trudell & Graffiti Man, and other acts.

Michael Martin, executive director of the Minneapolis-based Concerts for the Environment, hopes the lineup will draw attention to some "important environmental issues that seem to be having a hard time cutting through the headlines during this election year."

The concert also aims to raise awareness of the Earth Summit this June in Brazil. VH-1, a co-sponsor of the event, will offer on-air coverage and coordinate cable and radio promotions in more than two dozen markets.

Foxboro Stadium Associates again offered free use of its facility, which has emerged as "a leader among venues that care about the environment," says Martin.

The 50,000-capacity stadium in Foxborough, Mass.—which also is home to the New England Patriots football team and will host concerts by U2,

Guns N' Roses, and other acts this summer—made operational changes prior to last year's Earth Day event that have resulted in an annual savings of more than 6 tons of paper and plastic and more than 90,000 kilowatt-hours of power, Martin reports.

Changes recommended by a team of environmental scientists from the National Toxics Campaign included such steps as the sale of soft drinks in reusable cups, replacing foil and plastic condiment packages with pump dispensers, the use of recycled-paper products, modifying the refrigeration coolant systems, and other changes in lawn care, laundry service, and water use.

As environmentalism has moved into the mainstream in recent years, and in a business-minded effort to hold down costs, practices such as these are becoming more common at concert venues nationwide.

Jonathan Kraft, a limited partner with Foxboro Stadium Associates of Boston, says the changes cost his organization about \$12,500 to implement last year and realized an immediate \$18,000 net savings. Kraft expects the changes will save an additional \$30,000 in subsequent years.

"Most businesses think of environmental action as regulations that hurt business," says Kraft. "I hope our actions can show other businesses that you can do things that are environmentally sound that are also sound business

(Continued on page 14)

Baker Rhapsodizes On Queen Comeback; Campbell Leaps To Leppard; Barnes Back

RHAPSODY REDUX: "My idea of media art is something that should last and stay in the psyche," says Roy Thomas Baker, whose point is proven with a hit he produced 16 years ago—Queen's "Bohemian Rhapsody."

Still, Baker can't help but shake his head a bit as "Rhapsody" strikes twice, thanks to its use in "Wayne's World." "It's weird, isn't it," he says. "But people aren't buying it as memorabilia. This is young kids' discovering it.

As Baker recalls, he was a young engineer—"barely out of my teens"—when he first began working with Freddie Mercury and Co. For all concerned, it was success built on excess, sonically speaking. In fact, as Baker puts it, there was even "more kitchen sink" on his earlier productions with the band. "Bohemian Rhapsody" was a combination of their melodic chops and their outrageousness," he says.

Baker prefers working today with young bands that still search for the outrageous in the studio. He recently produced a debut disc for SBK band Mozart. But he also delights that the makers of "Wayne's World" understood the humor of "Bohemian Rhapsody," probably better than critics did the first time around.

"It took us three weeks just to do the opera section," he says. "Freddie would come in and say, 'A few more Galee-lay-ohs, dear!' We were in fits of laughter the whole time."

ON THE BEAT: Def Leppard has recruited guitarist Vivian Campbell, former axeman with Dio and Whitesnake, to take the place of the late Steve Clark. Campbell will make his debut with the band at the Freddie Mercury Tribute Concert Monday (20) at Wembley Stadium. Don Barnes has rejoined 38 Special after a five-year absence, replacing Max Carl. The band, supporting last year's Charisma Records disc "Bone Against Steel," is currently on tour with Barnes back up front. Sire Records has teamed up with Out, a new national general-interest gay/lesbian magazine, to release "Get Out," a 17-track CD the label describes as a show of support for gay rights. Featured Sire artists are Lou Reed, Debbie Harry, David Byrne, k.d. lang, Morrissey, Erasure, Marc Almond,

Primal Scream, Danielle Dax, John Wesley Harding, Waterlillies, Barenaked Ladies, Book Of Love, Tom Tom Club, Darryl Pandey, the JudyBats, and Meryn Cadell. The CD is available with a paid charter subscription to the magazine, which will be launched in June. For information, call Out magazine in New York.

DISC PICKS: Above jazz combo arrangements, Charlie Rich's voice slides and glides with intimacy and soul on "Pictures & Paintings," a new Sire disc that boasts Rich renditions of such classics as "You Don't Know Me" and "Mood Indigo." The album also marks Sire's reactivation of its Blue Horizon imprint, with release plans including a new set from Jimmy Scott, a "Sweet Soul Music" compilation inspired by Peter Guralnick's book of that name, and a collection of the songs of the late Doc Pomus...

"In my lifetime I have seen some crazy shit," declares Kid Frost, who tells his tales of Chicano street life with slow, hard, raw detail on his upcoming Virgin disc "East Side Story." One of the minds behind last year's masterful Latin Alliance album, Frost melds his raps with choice covers and samples. A three-song centerpiece traces a trail from police violence to prison, including a haunting remake of Bill Withers' "Ain't No Sunshine" that appears in the new Edward James Olmos film "American Me."

RIGHT TO ROCK: As Billboard's Bill Holland recently reported, a rash of obscenity and lyric-labeling bills are cropping up in this election year—despite the 1990 adoption of the record industry's "voluntary" lyric-advisory stickers. The Right To Rock Network, a national coalition of anti-censorship groups, is urging fans to petition record companies to abandon the voluntary stickers, saying they have restricted the sales of some records to minors and turned stickered discs into targets for prosecutors. But on the labeling front, can record companies buck retailers? The outcome of the longbox battle says they can, when they want to. The petition is available from the Right To Rock Network, c/o Free Music Coalition, Box 8992, Newark, Del. 19714.



by Thom Duffy

ARTISTS IN CONCERT

PRINCE & THE NEW POWER GENERATION

Tokyo Dome, Tokyo

PRINCE & the New Power Generation kicked off their world tour April 3 with a show at the Tokyo Dome in which spectacle won out over musical content.

That's not to say Prince and his 17 dancers and backing musicians failed to funk out. But the tightly choreographed, two-hour-and-15-minute concert—the first of four Japanese dates—lacked spontaneity and at times verged on self-parody.

Apart from getting in some good guitar licks and doing a few mean dance steps, the man from Minneapolis seemed somewhat subdued, his singing lacking passion. In contrast, keyboard-

ist Rosie Gaines sang her lungs out during her vocal solos and Tony M. revved things up with some high-energy rapping. Another musical highlight was a five-piece horn section, which made the band's sound more human without taking away its bite.

But the show's focus was provided by the six dancers—three women, three men—who leapt and gyrated about the stage, with the musicians hovering in the background like so many extras. Sometimes this worked, but all too often there was a feeling that Vegas wasn't far away.

As you'd expect from a Prince concert, the theme of sex dominated. To reinforce the point, a huge mobile lighting fixture combining the male and female symbols hung over the stage, providing the centerpiece to an elabo-

rate and well-designed lighting system. Other props included a bed that was lowered on stage and onto which Prince and two danseuses clambered for a bit of simulated groping. (You can see the real thing in Tokyo's Shinjuku for a lot less.)

Prince showed some of the old energy on favorites like "Let's Go Crazy" and "Willing And Able," but the show lacked momentum until the encore, when Prince & the N.P.G. kicked in on songs like "Cream/Jam Outta Space" and "Push."

Given that the show took place in the cavernous Dome, the sound was remarkably good. It can't be denied that Prince satisfied the 27,000 people who showed up at the 50,000-seat Dome, but is emphasizing style over substance the only way to make people happy?

STEVE McCLURE

NEWSLINE

On The Road: Euro Trek For GN'R, Soundgarden, And Faith No More

Guns N' Roses, Soundgarden, and Faith No More will open a summer European stadium tour May 16 in Dublin. Faith No More's new album, "Angel Dust," produced by Matt Wallace, is due in late spring... The Kiss club tour, previewing the band's upcoming Mercury Records album "Revenge," opens Thursday (23) at the Stone in San Francisco... Aiding the hunger-relief organization USA Harvest, Hammer is asking fans to bring cans of food to his Louisville, Ky., concert May 1 to supplement 500,000 pounds of food donated by corporate sponsors... Simon & Garfunkel are reuniting for one night, May 4 at the Brooks Atkinson Theater in New York, in a benefit for Friends In Need, a new organization aiding the nonmedical needs of those suffering from AIDS and other diseases, and their families... Soprano saxophonist Jane Ira Bloom, the first musician commissioned by the NASA Art Program, performs with her trio Tuesday (21) in the Einstein planetarium of the National Air & Space Museum in Washington, D.C.

Deals: RCA's Loophole, Giant's Monsters

RCA Records president Joe Galante has announced an A&R and production deal with Loophole Entertainment in Austin, Texas. Loophole founder Kevin Wommack was joined last year by Geoffrey Schulman, a marketing and promotion vet who most recently was director of A&R administration at A&M Records. Now active in production and publishing, Loophole also manages Sarah Hickman, Pariah, the Plowboys, and Omar & the Howlers... Big Head Todd & the Monsters from Boulder, Colo., have signed with Giant. It didn't hurt that label chief Irving Azoff has a retreat in Aspen and invited the band up for a private showcase in that resort town... Beggars Banquet in Britain has struck a deal with Elektra Entertainment to pick up its act Prodigy. Signed to XL, the Beggars Banquet dance label, the band's EP "Everybody In Their Place" hit No. 2 on the U.K. singles chart this past January.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	7	AGAIN TONIGHT MERCURY 863 814.4	JOHN MELLENCAMP 1 week at No. 1
2	5	13	MAMA, I'M COMING HOME GUNN 492 814.4	OZZY OSBOURNE
3	2	14	I CAN'T DANCE GEMINI 492 814.4	GENESIS
4	3	15	GHOST OF A CHANCE ATLANTIC 492 814.4	RUSH
5	6	7	EMPTY ARMS GUNN 492 814.4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
6	1	15	MYSTERIOUS WAYS ISLAND 886 1894.4	U2
7	9	11	UNTIL THE END OF THE WORLD ISLAND 886 1894.4	U2
8	8	9	THE BUG GEMINI 492 814.4	DIRE STRAITS
9	7	31	RIGHT NOW WARNER BROS. 4 19059	VAN HALEN
10	10	9	TEARS IN HEAVEN GEMINI 492 814.4	ERIC CLAPTON
11	13	7	COME AS YOU ARE GEMINI 492 814.4	NIRVANA
12	12	6	EVERYTHING ABOUT YOU STAR 316 492 814.4	UGLY KID JOE
13	11	12	KING'S HIGHWAY GEMINI 492 814.4	TOM PETTY & THE HEARTBREAKERS
14	15	46	THE DREAM IS OVER WARNER BROS. 4 19059	VAN HALEN
15	16	19	THE UNFORGIVEN GEMINI 492 814.4	METALLICA
16	21	25	TOUGH IT OUT PRIMA 492 814.4	WEBB WILDER
17	27	—	SHE RUNS HOT REPRISE 492 814.4	LITTLE VILLAGE
18	38	37	HELP ME UP REPRISE 492 814.4	ERIC CLAPTON
19	20	20	WHAT YOU GIVE GEMINI 492 814.4	TESLA
20	18	24	ANYBODY LISTENING? GEMINI 492 814.4	QUEENSRYCHE
21	14	12	SMELLS LIKE TEEN SPIRIT GEMINI 492 814.4	NIRVANA
22	19	18	ANOTHER RAINY NIGHT (WITHOUT YOU) GEMINI 492 814.4	QUEENSRYCHE
23	23	17	TOP OF THE WORLD WARNER BROS. 4 19059	VAN HALEN
24	22	23	SHOW ME THE WAY ATLANTIC 492 814.4	THE STORM
25	NEW	1	THOUGHT I'D DIED AND GONE TO HEAVEN ADM 1592	BRYAN ADAMS
26	45	—	LIFE IS A HIGHWAY GEMINI 492 814.4	TOM COCHRANE
27	30	22	HEAVY FUEL GEMINI 492 814.4	DIRE STRAITS
28	24	29	TO BE WITH YOU ATLANTIC 492 814.4	MR. BIG
29	28	28	CALL IT WHAT YOU WANT GEMINI 492 814.4	TESLA
30	17	16	ALIVE GEMINI 492 814.4	PEARL JAM
31	33	32	JESUS HE KNOWS ME ATLANTIC 492 814.4	GENESIS
32	31	30	PAINLESS GEMINI 492 814.4	BABY ANIMALS
33	25	38	IT'S OVER NOW POLYGRAM 886 494.4	L.A. GUNS
34	26	27	HIT BETWEEN THE EYES (FROM "FREEJACK") MERCURY 863 814.4	SCORPIONS
35	NEW	1	WHEN I'M GONE IMPACT 492 814.4	MSG
36	NEW	1	DESIREE MERCURY 863 814.4	RICK VITO
37	50	—	TIRED WINGS REPRISE 492 814.4	THE FOUR HORSEMEN
38	44	43	UNTIL YOUR LOVE COMES BACK AROUND GEMINI 492 814.4	RTZ
39	47	31	NOVEMBER RAIN GEMINI 492 814.4	GUNS N' ROSES
40	41	48	SWEET EMOTION GEMINI 492 814.4	AEROSMITH
41	NEW	1	COLD DAY IN HELL CHIMPISA 492 814.4	GARY MOORE
42	36	21	THE SKY IS CRYING GEMINI 492 814.4	STEVIE RAY VAUGHAN
43	29	34	ROLL THE BONES GEMINI 492 814.4	RUSH
44	37	41	GET A LEG UP MERCURY 863 814.4	JOHN MELLENCAMP
45	35	35	TAKE A CHANCE CAPTIVE 492 814.4	BOB SEGER & THE SILVER BULLET BAND
46	39	45	DON'T CRY GEMINI 492 814.4	GUNS N' ROSES
47	40	39	WASTED TIME ATLANTIC 492 814.4	SKID ROW
48	RE-ENTRY	2	TEAR DOWN THE WALLS ATLANTIC 492 814.4	KIX
49	34	33	LOVE & HAPPINESS MERCURY 863 814.4	JOHN MELLENCAMP
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'WISH'-FUL THINKING

(Continued from page 11)

channels, I've tried it before. This album is without question the most 'band' album that we've ever done. I didn't dictate at all on this record. And everyone's got at least one song, which has never happened before."

Since the last studio set, the Cure's stock rose when it won a 1991 Brit Award for best British band and charted internationally with the "Mixed Up" remix album and its new studio cut. "I think 'Never Enough' and the Brit Award put us into prominence, from being a group that's just on the front page of an inky music paper to a bit more mainstream."

"But we haven't basically changed," Smith says. "'High' was our choice for the first single because we thought it was the one that would entice people in; it's most representative of the album, if anything could be, because it's so varied."

A 'POPPIER' SECOND SINGLE

Plans call for the poppier "Friday I'm In Love" to be the second single from the album, with U.K. release set for May 11.

As the Cure approaches what could almost be called "veteran" status, certainly in the new-wave genre from which it emerged, Smith feels strongly that age has not withered the band. "The makeup of the charts is quite different to what it was three years ago, and it's quite healthy, I think. I never think of us as being around for a long time, because I still listen to new groups and I still consider myself to be in a new group, as well, in a funny way."

Commenting on the Cure's similarity of approach to another long-standing new-rock staple, Jesus & Mary Chain, he concludes: "They've remained credible, and they've retained an attitude the same as us, so they appeal to an audience whose peer groups would be Ride and Curve and stuff but who, at the same time, like us and Jesus & Mary Chain. And a lot of the people in those bands cite us and the Mary Chain as influences, not necessarily musical, just to do with attitude. I think we're the most obvious example at the moment of a group that's been incredibly willful but has managed to attain an enormous amount, far beyond what I would ever imagine."

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The Hollywood Reporter

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This keepsake issue will be distributed to those attending the taping of Johnny's last night hosting "The Tonight Show" on May 22, as well as to the NBC O&O's, affiliates and sponsors. Reprints will also be available for order.

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A SALUTE TO JOHNNY CARSON A SALUTE TO JOHNNY CARSON A SALUTE TO JOHNNY CARSON A SALUTE TO JOHNNY CARSON

FOXBORO EARTH DAY CONCERT

(Continued from page 11)

ness decisions.

"Even something as simple as returning the corrugated cardboard boxes that our pretzels come shipped in has kept 1,500 corrugated cases from ending up in a landfill."

Kraft is in the process of issuing a challenge to the owners of the nation's 27 other National Football League facilities—all of which double as concert venues—saying, "Here are the things we have done. They make good business sense, good environmental sense, and we encourage you to do the same. If you would like help, please give us a call."

During the concert, Foxboro Stadium will once again be powered by solar power backstage while the artists will be transported in natural gas-powered vehicles. Car-pooling concertgoers will receive free tree saplings

and special discounts, while concession stands will stock soy burgers, tofu rolls, and unbleached cotton T-shirts printed with vegetable inks.

CFE's Martin says Earth Day '92 has an estimated \$1 million budget. That includes a tie-in with Steve Miller's current 24-city tour and a monthlong national educational campaign prior to the concert to raise environmental consciousness. CFE helped Miller hone an onstage environmental message that he delivers to fans near each concert's conclusion. The organization also recruited volunteers in each city to register voters and distribute information. Miller has also established a \$1-per-minute 900 number (454-STEVE) that mixes tour information with environmental messages. Proceeds benefit CFE.

Radio stations in 50 markets and

VH-1 will air public-service announcements recorded by R.E.M., Jackson Browne, Little Feat, Miller, and others. The stations are also participating in the distribution of 1 million "Sound Action Guides," a CFE-designed environmental education booklet.

In addition to producing the 1991 Earth Day show at Foxboro and the 1990 Earth Day concert in Washington, D.C., CFE also produced last year's Ban the Dam Jam, a series of concerts at the Beacon Theater in New York to help protest a massive hydroelectric project in northern Quebec.

"There is a lot of personal sacrifice involved in [each] of our events," Martin said. "Even if only 10% of the people that came to the Earth Day show last year changed their behavior, then we're talking about 3,000 people. That has a huge impact over a lifetime."

V-Disc Day Nears As Kapp Preps WWII Sets

VFOR V-DISCS: More than 2,000 songs were recorded specifically for American troops stationed abroad between 1943-49. Some 8 million copies were sent overseas on what came to be known as V-Discs, 12-inch plastic recordings that were less susceptible to breakage than their commercial shellac counterparts.

A few years ago, Mickey Kapp, president of Warner Special Products, secured original V-Discs from personal collections, spending a good deal of time negotiating agreements with the American Federation of Musicians, record companies, music publishers, and artists for what is termed the first official release of V-Disc titles.

After original V-Disc producer and big-band authority George Simon met with Kapp to help select a package for the general public, the V-Discs went through a digital process to remove as much distortion, hiss, and crackling as possible.

The result, either on CD or LP, is to be sold soon by Time Life Music in two versions: a 40-song (four-LP or two-CD) collection or an 80-song version. The project, called "The Songs That Went To War—WWII 50th Anniversary Collector's Edition," is loaded with the peak artists of the period and then some.

"And then some" is important to Mickey Kapp, because he believes that some who are no longer household names, like Phil Brito, Paul Nero, and Bunk Johnson, are worthy of remembrance because they contributed, without fee, to keeping up the morale, especially during the war years, of our fighting forces. The songs are pretty much the giants of the period—and for all-time, for that matter.

THE BACK-CATALOG MAN: Alan Warner is switching creative consulting from one huge music publisher to another huge publishing operation. He has joined Warner/Chappell Music as creative consultant worldwide for back-catalog development, after serving in a similar capacity for EMI Publishing for eight years, including several years at CBS before its publishing interests were sold to SBK, which in turn sold its interests to EMI. Warner, who conceives of clever or simply scholarly ways to expose older copyrights, says he plans to continue a series of writer interview sampler tapes at W/C, which for EMI included such talents as Taj Mahal, Billy Vera, Barry Mann & Cynthia Weill, Neil Sedaka, Allen Toussaint, and Gerry Goffin. Warner, an Englishman, will continue to be located in

California.

Speaking of back catalog, Warner has a personal tale involving Herman Hupfeld's "As Time Goes By," as performed in "Casablanca," celebrating its 50th anniversary this year.

"Of course, you'll remember the studio recording that Dooley Wilson made of 'As Time Goes By,' but what I did [in 1977] was to piece together portions of him singing it in the movie and then we interwove some lines of dialog by Humphrey Bogart and Ingrid Bergman. The

single made it to No. 15 on the British chart, stunning, among others, Miss Bergman herself, who, coincidentally, was in

London rehearsing a play when a BBC reporter called up and asked if he could interview her about the hit record!"

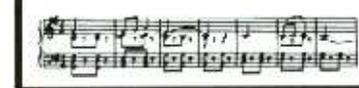
ALSO STAKING OUT a claim of consultancy in back catalog, among other efforts, is Cherie Fonorow, former VP of creative affairs at both the Sony and PolyGram publishing units, who has formed Most Wanted Music in New York. "I am hoping to fill a void in the creative community by concentrating my efforts on working songs or catalogs for writers and publishers, especially small [companies] who do not have staff to adequately work their copyrights." Fonorow will also work with new and established acts securing covers of their material.

A REAL GOODTIME READ: One of the many musical joys of Rodgers & Hammerstein's "Carousel" (1945) is the production number "A Real Nice Clambake." The high-spirited waltz has been used as the theme of a new children's book of the same name colorfully illustrated by Nadine Bernard Wescott (Little, Brown & Co., Boston \$14.95, 32 pages). Rather than its original setting in a New England coastal town in the 1870s, the song has been recast in a present-day family beach outing. The music and lyrics are presented on a back page, while the felicitous lyrics also accompany the illustrations.

PRI NT ON P RI NT: The following are the best-selling folios from Hal Leonard Publications:

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Words & Music



by Irv Lichtman

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MTV Flags Down Summer-Concert Promo Pacts With Theme-Park Chain For Event Passes

BY CRAIG ROSEN

LOS ANGELES—MTV and Six Flags Theme Parks have joined forces for "Rock The Park," a summer-concert-related promotion designed to give the amusement park chain additional national exposure, while allowing MTV the opportunity to broadcast on location and interact with its audience.

The key element in the promotion, which begins May 1, is the "MTV VIP Pass," a new \$69.95 season ticket that will allow guests admission to Six Flags parks, access to the "MTV and Six Flags Concert Series," and tapings of a new MTV show, "Hangin' With MTV."

"We priced [the ticket] as a season pass, plus less than what a person would pay for one concert in the outside world," says Six Flags chairman/CEO Bob Pittman, formerly president/CEO of MTV Networks.

Acts to be featured in the concert series include Marky Mark & the Funky Bunch, Salt-N-Pepa, and Kid 'N Play. An MTV VJ will host each kickoff concert.

Pittman says the promotion will benefit both parties. "We both have the same target demo," he says. "MTV is looking for a way to expand its presence in an interactive way in-person and we are looking to expand awareness of Six Flags on TV and expand our reach deep into that target audience."

'GREAT PLACE' TO BE

MTV VP of promotional marketing John Shea says the music video channel "recognized that Six Flags is a great place for us to talk to a huge part of our audience, particularly in the summertime."

The MTV VIP Pass will allow visitors entrance into exclusive events such as "Six Flags and MTV Rocks The Park" nights, where those who purchase the

passes will be allowed into the park after normal business hours, two times a month.

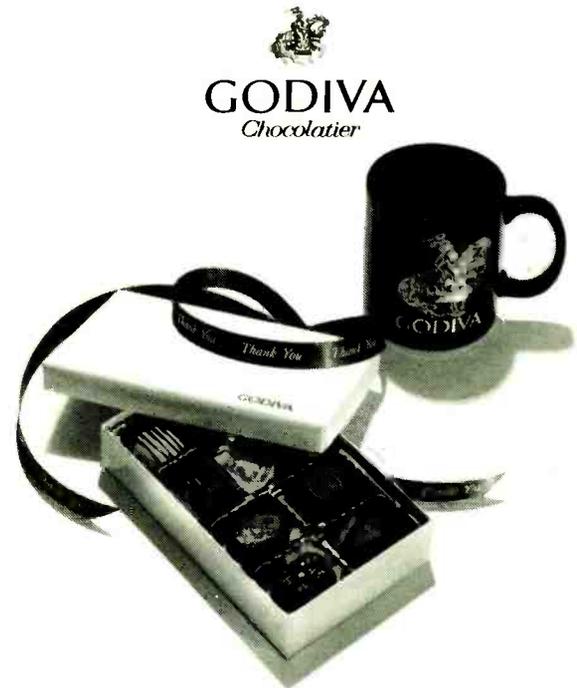
Pass holders will also be able to audition for the MTV game show "Lip Service" at special make-your-own-video booths.

All of the Six Flags parks will participate in the program. The chain has locations in Dallas-Fort Worth, Atlanta, St. Louis, Houston, the Chicago-Milwaukee area, and Valencia, Calif.

Six Flags Theme Parks Inc. is a subsidiary of Six Flags Entertainment, a Time Warner-affiliated company.

New York NARAS Meeting In May

NEW YORK—The New York chapter of NARAS, the recording academy, will hold its annual membership meeting here May 5 at the Lone Star Roadhouse. NARAS national president Mike Greene will be the featured speaker at the meet, dubbed "NARAS 2000." Members wishing to attend should contact the New York NARAS office.



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VAN HALEN BABY ANIMALS	Palace of Auburn Hills Auburn Hills, Mich.	April 3-4	\$785,800 \$35/ \$22.50	34,240 two sellouts	Cellar Door Prods. Belkin Prods.
U2 THE PIXIES	The Summit Houston	April 6	\$418,875 \$25.75	16,342 sellout	PACE Concerts Stone City Attractions
U2 THE PIXIES	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	April 7	\$416,950 \$25	16,768 sellout	Stone City Attractions in-house
GUNS N' ROSES SMASHING PUMPKINS	Rosemont Horizon Rosemont, Ill.	April 9	\$392,750 \$25	15,710 sellout	Jam Prods.
GUNS N' ROSES SMASHING PUMPKINS	Arena, Myriad Convention Center Oklahoma City	April 6	\$289,640 \$20	14,482 sellout	Beaver Prods.
DIRE STRAITS	Coliseum, Seattle Center Seattle	April 4	\$279,390 \$39.50/ \$22.50	12,567 sellout	Bauer/Kinnear Enterprises
DIRE STRAITS	Memorial Coliseum Portland, Ore.	April 6	\$238,104 \$39.50/ \$22.50	9,666 12,362	Bauer/Kinnear Enterprises
VAN HALEN BABY ANIMALS	Arena, Peoria Civic Center Peoria, Ill.	April 11	\$228,579 \$21	10,899 sellout	Jam Prods.
VAN HALEN BABY ANIMALS	Arena, Five Seasons Center Cedar Rapids, Iowa	April 10	\$225,000 \$22.50	10,000 sellout	Jam Prods.
BRYAN ADAMS THE STORM	Miami Arena Miami	April 12	\$221,793 \$19.50	11,374 sellout	Beaver Prods. Cellar Door Concerts

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

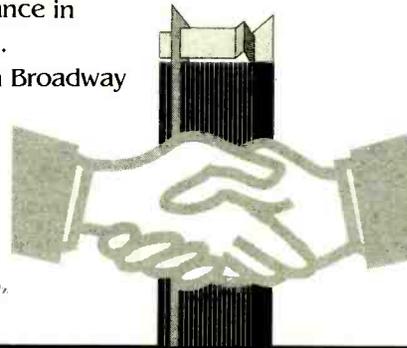
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LABELS FAVOR TOURING OVER VIDEO

(Continued from page 1)

when it comes in, whether it's from touring, press, or radio," he says. "If we know that a band sold X amount of records in a small market because they just played there, that's significant to us."

Such a strategy has always been encouraged by MTV, says Cannelli. But now labels are acting upon it. "Labels are getting better at not expecting us to get the ball rolling on every clip," he says. "They realize that if they're going to invest a lot of money in a clip, they need to know that there's a payoff and that the consumers are interested. They're much more savvy about it than in the past."

NEW STRATEGY

Although touring has always been a key part of artist development, particularly for rock and metal acts, the reluctance of radio or MTV to add artists without a proven sales base has increased labels' emphasis on sales-building tours.

The new strategy is reflected in such recent moves as Atlantic Records' establishment of an artist tour development department under artist relations VP Perry Cooper (Billboard, April 11). Atlantic's band Mr. Big recently scored a No. 1 hit on the Billboard Hot 100 with "To Be With You." Sandy Einstein at Nocturne Management, which represents the band, credits Atlantic's tour support with keeping the group on the road for months prior to its breakthrough at top 40 and MTV.

Capitol Records created the post of director of tour marketing six months ago to more effectively coordinate group outings. "Some artists will benefit more from going out on tour than from video at certain times in their development," comments Jeremy Hammond, VP of marketing for Capitol.

Similarly, at a conference in Boston earlier this year, Mercury Records president Ed Eckstine suggested that his label, rather than investing in a video upfront, would sometimes choose to finance a new band's tour of selected markets to build momentum before going to radio or MTV.

Larry Stessel, senior VP/GM of Mercury Records, says the label is not shifting money from video to touring so much as re-evaluating the most effective way to break a band.



While tour development is most common for rock acts, record labels say tour support increasingly is going to dance and R&B acts as well, such as A&M artist CeCe Peniston.



Mr. Big, left, scored a No. 1 hit after touring for nearly a year with Atlantic Records' support. Elektra Entertainment signed the band Phish, above, in part because the group had built its own fan base by touring.

"If you are spending \$200,000 on marketing an act, you can do three lower-cost videos and tour for 12 weeks, or do one [expensive] video and tour for four weeks. We would tend now to do the first one. You don't need a \$90,000 video out of the gate."

TOURING EMPHASIS IN A&R

The new emphasis on touring also has affected the makeup of label rosters and artist deals. A&R executives say they are more interested than ever in signing tour-worthy artists. Elektra Entertainment, for instance, recently signed and released the debut album by Phish, a band that already has a considerable self-generated tour base from New England to San Francisco.

Epic Records has a similar philosophy. "From Epic's point of view, what we have done with our roster and planning our artist development is to make touring an integral part of our marketing," says Richard Griffiths, executive VP of Epic Records and president of Epic Associated Labels.

Griffiths points to the road-driven development of numerous Epic bands, including Firehouse, Pearl Jam, Social Distortion, the Shamen, and others. Pearl Jam was on the road for months setting up its Epic album "Ten" before its track "Alive" went into regular rotation at MTV last November. It was the MTV play, however, that drove the band's album up The Billboard 200 and into gold certification.

"We look at this very much as a way to kick-start projects, the first part of the jigsaw," says Griffiths. "We had Pearl Jam out on the road before the album came out and from the time of the release of the record, they've been virtually nonstop on the road."

Generally, Griffiths explains, the level of tour support might go from \$7,000 per week for the first six to eight weeks, down to \$4,000 per week for the next four weeks as the band's own ticket income rises.

"You're talking the kind of money that you used to be spending on videos," he says.

SETTING UP FOR MTV

Increasingly, labels say they will wait until their artists have gained the road exposure and sales before making a bid for MTV play. "We're not *not* making videos," says Griffiths. "We're making cost-effective videos."

"Two years ago, we would ask MTV to play a video and hope the record sells," Stessel says. "Now,

we're relying on press, touring, targeting the right radio formats, and building a strong base at retail before going to MTV. We want MTV to feel good that we are building a base for them and that we're not expecting them to break all of our acts, we're asking them to support them."

At Capitol Records, VP of video Mick Kleber says a tour by a developing band would not delay the production of a video, but it might influence its content.

"The kind of video we make may be affected by where we are on the development of the act. We might want the clip to be a club performance by the band if the group is out touring," he says. "Our goal might be to make a video that captures the band in an exciting way that would make people excited about seeing them on tour."

MANAGERS ADJUSTING

The new label emphasis on tour support has required some adjustment in the thinking of artist managers, who once regarded video budgets as a sign of label commitment. In negotiating new deals, A&R executives say, managers are less likely

than they were in the past to demand guaranteed videos in artist contracts, leaving more leeway for spending on tour support.

Carl Scott, senior VP of artist relations at Warner Bros., says, "I think managers have picked up and adjusted to what's really important." While every manager will seek all they can for their act, Scott says, "they really know that touring is a major issue."

Seconding this observation, MCA's Atkinson says, "I find that more and more managers and attorneys will drop their insistence on a guaranteed number of videos per album, in exchange for a commitment for tour support, or will leave that to our discretion."

A&M's Guerinot, a former agent and concert promoter who also manages Epic act Social Distortion, believes tours build a fan base that is more loyal and active—if not as large—as that gained through video exposure.

"If you go out and play in front of people, they're the most active fans," says Guerinot. "They're going out and laying down money. They're not sitting on their couch and clicking through channels. I believe once

you've captured that fan on the performance level, you've got them for life."

As a manager, however, Guerinot also notes that direct tour support—making up the difference between what a band can earn on the road and its expenses—is normally 100% recoupable against record royalties. In contrast, video promotion costs are generally 50% recoupable against royalties.

ROCK VS. URBAN/DANCE

Tour development of artists remains most common in rock and metal, says Atkinson at MCA, whose roster includes such road-worthy acts at Trixter, Bedlam, Wire Train, and MCA/Radioactive act Live.

"I probably wouldn't sign a band if they haven't shown the ability to attract a loyal fan base, at least on a local or regional level," says Atkinson. "And I would be very much more enthusiastic to go out on tour with them than make a video, especially on a first album."

Video play is generally more important in breaking R&B and dance artists, but tour support in these genres also is becoming a factor. A&M, for example, has supported extensive touring by CeCe Peniston behind her Hot 100 single "Finally" and album of that name. Says Guerinot, "I wanted people to buy CeCe as a performer, not a producer's creation."

Griffiths says Epic took a similar approach to its dance act the Shamen. "One of the reasons we signed the Shamen was they were a real band, and one of the reasons we brought them into the U.S. and did this whole rave tour, which was a considerable investment, was we wanted people to see that."

AXL DODGES ARREST, COULD BE NABBED AFTER U.K. DATE

(Continued from page 10)

prosecutor and Michigan police were also contacted, "in case things didn't go well in Chicago."

Ironically, all of the aborted shows were make-ups for previous cancellations: The Horizon dates, first set for last summer, were rescheduled after GN'R's equipment was destroyed during the Riverport fracas, while the Palace concerts replaced two shows that had to be postponed after Rose injured his hand in January.

Anticipating the Illinois arrest attempt, Guns N' Roses announced the cancellation of the April 10 Rosemont Horizon show at 7 p.m. on the night of the concert, half an hour before the venue's doors were to open. Ticket holders dispersed without incident.

Jerry Mickelson, executive VP of Jam Productions, which promoted the Horizon shows, says the sellout concert in Rosemont would have grossed \$375,000. He says there are no plans to reschedule the show at this point.

Mickelson angrily blames the cancellation on "an overzealous prosecutor in St. Louis."

"This is purely political," he continues. "The guy is trying to get his name in the papers. This is bullshit... I have no beef [with Guns N' Roses], and I understand exactly

what happened. I probably would have done the same thing, if I had been in Axl's position."

Rick Franks, president of Cellar Door Productions of Michigan, says he was notified of the Auburn Hills cancellations on the evening of April 10 by GN'R's booker, Alex Kochan of Artists and Audience Entertainment. Franks says the two canceled sell-outs, which would have grossed a total of \$900,000, will not be rescheduled.

"It seems a little excessive on the part of the St. Louis authorities, pursuing [Rose] with the aggressiveness they are," Franks says. "It does smack a little bit of celebrity persecution."

This sentiment is echoed by Bryn Bridenthal, spokesperson for the band's label, Geffen Records: "It was best for Axl to retreat to an undefined neutral corner... since it definitely looks like [the prosecutors are] playing with malicious intent here."

Bridenthal also notes that Rose's attorneys characterize extradition on misdemeanor charges as "beyond rare."

Prosecutor Diemer rebuffs the charges of persecution.

"We've done this type of thing before," Diemer says. "We're not treat-

ing Mr. Rose any different than any fugitive... We know where he's going to be. He publishes his schedule. That just makes our job easier."

He adds, "If it's not that serious—hey, Axl, stop by."

Diemer notes that if he does not come forward to surrender, Rose could face arrest upon his return from the Mercury tribute.

"We may extradite Mr. Rose if he's picked up by customs agents when he returns to the U.S.," he says. "Mr. Rose's status as a fugitive is already in law-enforcement computers."

Booker Kochan says Guns N' Roses is "in the planning stages" of a late-summer stadium tour, which would follow the band's scheduled May-July European swing.

"Dates haven't been booked, but we're in communication with the venues," Kochan says. "We're in the process of putting together the geography."

Asked if Rose's legal problems could impact the tour, Kochan admits that "nobody is going to be able to make Axl do something he doesn't want to do."

But he adds, "I believe that the problem will be solved by the time we get to the summer. Hopefully."

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	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	1	1	2	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	1
2	4	JUMP	KRIS KROSS	10	2	3	GOODBYE	TEVIN CAMPBELL	2
3	5	LIVE AND LEARN	JOE PUBLIC	3	3	5	IT'S O.K.	BEBE & CECE WINANS	6
4	6	ALL WOMAN	LISA STANSFIELD	4	4	7	WHY ME BABY?	KEITH SWEAT	5
5	7	GOODBYE	TEVIN CAMPBELL	2	5	9	MAKE IT HAPPEN	MARIAH CAREY	7
6	8	WHY ME BABY?	KEITH SWEAT	5	6	1	HERE I GO AGAIN	GLENN JONES	9
7	12	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	8	7	6	LIVE AND LEARN	JOE PUBLIC	3
8	10	HELLUVA	BROTHERHOOD CREED	13	8	11	ALL WOMAN	LISA STANSFIELD	4
9	11	IT'S O.K.	BEBE & CECE WINANS	6	9	10	AIN'T 2 PROUD 2 BEG	TLC	11
10	3	AIN'T 2 PROUD 2 BEG	TLC	11	10	14	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	8
11	14	MAKE IT HAPPEN	MARIAH CAREY	7	11	12	LOVE ME	TRACIE SPENCER	12
12	2	HERE I GO AGAIN	GLENN JONES	9	12	13	UP AND OVER (STRONGER AND BETTER)	SKYY	16
13	16	I'M CRYIN'	SHANICE	14	13	15	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	17
14	17	COME & TALK TO ME	JODECI	15	14	16	I'M CRYIN'	SHANICE	14
15	19	LOVE ME	TRACIE SPENCER	12	15	18	COME & TALK TO ME	JODECI	15
16	20	UP AND OVER (STRONGER AND BETTER)	SKYY	16	16	17	PLEASE DON'T GO	BOYZ II MEN	19
17	9	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	18	17	20	CAN'T HAVE MY MAN	ALYSON WILLIAMS	21
18	13	MASTERPIECE	ATLANTIC STARR	20	18	4	MASTERPIECE	ATLANTIC STARR	20
19	26	BRENDA'S GOT A BABY	2PAC	26	19	22	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	24
20	23	TEARS OF JOY	CHERRELLE	27	20	21	I'M THE ONE YOU NEED	JODY WATLEY	23
21	35	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	22	21	28	JUMP	KRIS KROSS	10
22	27	CAN'T HAVE MY MAN	ALYSON WILLIAMS	21	22	8	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	18
23	32	PLEASE DON'T GO	BOYZ II MEN	19	23	23	STILL IN LOVE WITH YOU	MELI'SA MORGAN	25
24	33	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	17	24	26	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	22
25	22	DO NOT PASS ME BY	HAMMER	38	25	25	HELLUVA	BROTHERHOOD CREED	13
26	31	I'M THE ONE YOU NEED	JODY WATLEY	23	26	30	SCHOOL ME	GERALD LEVERT	31
27	37	THE LOVER IN YOU	BIG DADDY KANE	28	27	29	DON'T MAKE ME BEG TONIGHT	GARY BROWN	29
28	21	REMEMBER THE TIME	MICHAEL JACKSON	35	28	31	I DREAM, I DREAM	JERMAINE JACKSON	32
29	18	SOMEBODY LOVES YOU BABY	PATTI LABELLE	30	29	32	THE LOVER IN YOU	BIG DADDY KANE	28
30	30	ONE TO GROW ON	U.M.C.'S	48	30	37	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	33
31	24	BREAKIN' MY HEART	MINT CONDITION	40	31	33	WALKIN' THE DOG	KARYN WHITE	34
32	—	STILL IN LOVE WITH YOU	MELI'SA MORGAN	25	32	35	SECRETS OF THE HEART	LISA TAYLOR	41
33	—	TENNESSEE	ARRESTED DEVELOPMENT	36	33	40	SUPERFICIAL LOVE	BAS NOIR	37
34	—	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	24	34	—	GOTTA LEARN MY RHYTHM	DAMIAN DAME	44
35	28	BABY HOLD ON TO ME	GERALD LEVERT	45	35	—	WHO'S CRYING NOW	RANDY CRAWFORD	47
36	25	THE CHOICE IS YOURS	BLACK SHEEP	43	36	—	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	46
37	29	I WANNA ROCK	LUKE	50	37	—	IN THE CLOSET	MICHAEL JACKSON	51
38	—	DON'T MAKE ME BEG TONIGHT	GARY BROWN	29	38	—	LOVE OR THE SINGLE LIFE	MODEST FOK	42
39	15	TAKE TIME	CHRIS WALKER	39	39	27	SOMEBODY LOVES YOU BABY	PATTI LABELLE	30
40	—	IF YOU WANT IT	2ND II NONE	54	40	—	WHITE MEN CAN'T JUMP	RIFF	49

R&B ARTISTS & MUSIC



Grammy Lessons. School is in session as artists gather at L.A.'s Hamilton High School to participate in a recent Grammy In The Schools program. In the back row, from left, are members of EastWest recording quartet Real Seduction; actress Dawn Lewis; three members of Motown's Boys; Ann Nesby and Gary Hines of Perspective's Sounds Of Blackness; and actor Glynn Turman. Seated, from left, are rapper Steffon; Capitol artist Mellow Man Ace; and producer Bronic.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
11 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	51 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP)
4 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	64 IS IT GOOD TO YOU (FROM JUICE) (Zomba, BMI/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)
65 BABY GOT BACK (Songs Of PolyGram/Mix-A-Lot, BMI)	86 IT'S NOT A LOVE THING (Copyright Control)
45 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	6 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
40 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	50 I WANNA ROCK (Pac Jam, BMI)
26 BRENDA'S GOT A BABY (GLG Two, BMI)	55 THE JAM (Aunt Hilda, ASCAP/BDP, ASCAP/Pal Joey, ASCAP/Jahmiane, ASCAP/Zomba, ASCAP)
61 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	56 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)
21 CAN'T HAVE MY MAN (A. B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	10 JUMP (So So Def, ASCAP)
43 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	53 LET ME GROOVE YOU (Virgin, ASCAP/Four Power, ASCAP)
15 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)	69 LET'S GET SMOOTH (Epic, BMI/Solar, BMI/Calloco, BMI/S/Beck, BMI/K/Roc, BMI/Screen Gems-EMI, BMI)
87 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP)	3 LIVE AND LEARN (Harrindur, BMI/Joel Public, BMI/Noisnetta, BMI/Ensign, BMI) CPP
72 DIAMONDS AND PEARLS (Controversy, WB, ASCAP) WBM	12 LOVE ME (Modern Science, ASCAP)
38 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	42 LOVE OR THE SINGLE LIFE (Blackson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)
1 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	28 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
29 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	24 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
88 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	7 MAKE IT HAPPEN (M. Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI)
70 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	20 MASTERPIECE (Kenny Nolan, ASCAP) CPP
93 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	52 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
58 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	75 A MINUTE TO PRAY AND A SECOND TO DIE (N-The Water, ASCAP)
68 FIRE & EARTH (Not Listed)	46 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)
60 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	90 MY HEART BELONGS TO YOU (Human Rhythm, BMI/ATV, BMI)
2 GOODBYE (A. B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	8 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
44 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	76 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
13 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	84 NO NOSE JOB (GLC Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
9 HERE I GO AGAIN (Luella, ASCAP)	63 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
22 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	91 OH HAPPY DAY (EMI U Catalog, Buddah, ASCAP)
96 HONEY (Bust-It, BMI)	48 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP)
50 HOOPS OF FIRE (Wild Pink, ASCAP/Squeak-A-Mouse, ASCAP/Bird Wins, ASCAP/Sony Tunes, ASCAP)	77 OOOCHIE COOOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)
32 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	19 PLEASE DON'T GO (Mike Ten, BMI)
83 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI)	89 POOR GEORGIE (Top Bilin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)
94 IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hittage, ASCAP/WarnerTainment, ASCAP)	35 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
54 IF YOU WANT IT (Protons, Greedy Greg, ASCAP)	71 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP)
14 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	59 THE SAGA CONTINUES... (Buff Man, BMI)
23 I'M THE ONE YOU NEED (Rightson, BMI/Def Mix, ASCAP/Alex Shantzis, ASCAP/EMI April, ASCAP)	18 SAVE THE BEST FOR LAST (Longitude, BMI/Moon &

HOT R&B PLAYLISTS

Sample Playlists of the Nation's Largest Urban Radio Stations
(These playlists are not based on monitored airplay, but are supplied by the stations.)

107.5 FM BLS
New York P.D.: Mike Love

- 8 Tevin Campbell, Goodbye
- 3 Mariah Carey, Make It Happen
- 5 TLC, Ain't 2 Proud 2 Beg
- 4 Black Sheep, The Choice Is Yours
- 2 CeCe Peniston, We Got A Love Thang
- 7 Skyy, Up And Over (Stronger And Bette)
- 1 Glenn Jones, Here I Go Again
- 9 Lisa Stansfield, All Woman
- 10 Boyz II Men, Please Don't Go
- 16 Aaron Hall, Don't Be Afraid (From "Juice")
- 11 Chaka Khan, Love You All My Lifetime
- 12 Shabba Ranks Featuring KRS-1, The Jam
- 13 Tracie Spencer, Love Me
- 14 Gary Brown, Don't Make Me Beg Tonight
- 17 Vanessa Williams, Save The Best For Last
- 18 Big Daddy Kane, The Lover In You
- 19 Kris Kross, Jump
- 20 Luther Vandross, Sometimes It's Only
- 21 Nice & Smooth, Sometimes I Rhyme
- 22 Keith Sweat, Why Me Baby?
- 26 Joe Public, Live And Learn
- 27 Doug E. Fresh & The New Get Fresh Cre
- 23 BeBe & CeCe Winans, It's O.K.
- 24 Gerald Levert, School Me
- 25 Jodeci, Come & Talk To Me
- 26 Michael Jackson, In The Closet
- 27 Mary J. Blige, You Remind Me (From "S
- 28 Chris Walker, Take Time
- 29 Force M.D.'s, Your Love Drives Me Cra
- 30 Shanice, I'm Cryin'
- 31 2Pac, Brenda's Got A Baby

WIS
Washington D.C. P.D.: Barbara Prieto

- 1 Glenn Jones, Here I Go Again
- 3 Joe Public, Live And Learn
- 5 Tevin Campbell, Goodbye
- 7 Aaron Hall, Don't Be Afraid (From "Juice")
- 6 BeBe & CeCe Winans, It's O.K.
- 9 Lisa Stansfield, All Woman
- 10 Mariah Carey, Make It Happen
- 12 Keith Sweat, Why Me Baby?
- 14 Tracie Spencer, Love Me
- 16 Skyy, Up And Over (Stronger And Bette)
- 11 Hammer, Do Not Pass Me By
- 12 Jody Watley, I'm The One You Need
- 13 Boyz II Men, Please Don't Go
- 14 TLC, Ain't 2 Proud 2 Beg
- 21 Digital Underground, No Nose Job
- 15 Luther Vandross, Sometimes It's Only
- 17 Jodeci, Come & Talk To Me
- 18 En Vogue, My Lovin' (You're Never Gon
- 2 Atlantic Starr, Masterpiece
- 19 Cheryl, Tears Of Joy
- 21 Shanice, I'm Cryin'
- 22 Bas Noir, Superficial Love
- 23 Jermaine Jackson, I Dream, I Dream
- 24 Brotherhood Creed, Helluva
- 25 Chaka Khan, Love You All My Lifetime
- 26 Big Daddy Kane, The Lover In You
- 27 2Pac, Brenda's Got A Baby
- 28 Alyson Williams, Can't Have My Man
- 29 Shabba Ranks Featuring KRS-1, The Jam
- 30 Lisa Taylor, Secrets Of The Heart
- 31 Michael Jackson, In The Closet
- 32 Kathy Sledge, Take Me Back To Love Ag
- 33 Kris Kross, Jump
- 34 Mel'sa Morgan, Still In Love With Yo
- 35 Roger, Take Me Back
- 37 R. Kelly & Public Announcement, Honey
- 38 Calloway, Let's Get Smooth
- 39 Prince And The N.P.G., Money Don't Ma
- 40 Damian Dame, Gotta Learn My Rhythm
- 41 The Temptations, Hoops Of Fire
- 42 Doug E. Fresh & The New Get Fresh Cre
- 43 Mary J. Blige, You Remind Me (From "S
- 44 Modest Fok, Love Or The Single Life
- 45 Arrested Development, Tennessee
- 46 KCM, Let Me Groove You
- 47 Gerald Levert, School Me
- 48 Tommy G, That's How I Hit 'Em
- 49 Randy Crawford, Who's Crying Now
- 50 Patti LaBelle, When You've Been Bless
- 51 The Boys, The Saga Continues...
- 52

WLS 98
Detroit P.D.: Steve Hegwood

- 1 TLC, Ain't 2 Proud 2 Beg
- 2 Glenn Jones, Here I Go Again
- 3 Aaron Hall, Don't Be Afraid (From "Juice")
- 4 Boyz II Men, Please Don't Go
- 5 Mariah Carey, Make It Happen
- 6 Lisa Stansfield, All Woman
- 7 Brotherhood Creed, Helluva
- 8 BeBe & CeCe Winans, It's O.K.
- 9 Luther Vandross, Sometimes It's Only
- 10 Kris Kross, Jump
- 11 Shanice, I'm Cryin'
- 12 Jodeci, Come & Talk To Me
- 13 Tracie Spencer, Love Me
- 14 Tevin Campbell, Goodbye
- 15 R. Kelly & Public Announcement, Honey
- 16 Joe Public, Live And Learn
- 17 En Vogue, My Lovin' (You're Never Gon
- 18 Gerald Levert, School Me
- 19 Vanessa Williams, Save The Best For L
- 20 Chaka Khan, Love You All My Lifetime
- 21 Alyson Williams, Can't Have My Man
- 22 CeCe Peniston, We Got A Love Thang
- 23 Gary Brown, Don't Make Me Beg Tonight
- 24 Jermaine Jackson, I Dream, I Dream
- 25 Damian Dame, Gotta Learn My Rhythm
- 26 Mel'sa Morgan, Still In Love With Yo
- 27 Digital Underground, No Nose Job
- 28 Patti LaBelle, When You've Been Bless
- 29 Mint Condition, Forever In Your Eyes
- 30 Ludell Tinsell, Nu Nu
- 31 Nice & Smooth, Sometimes I Rhyme Slow
- 32 2nd II None, If You Want It
- 33 The Future Sound, Lady What's A Bro T
- EX 2Pac, Brenda's Got A Baby
- EX Kathy Sledge, Take Me Back To Love Ag
- EX Randy Crawford, Who's Crying Now
- EX The Boys, The Saga Continues...
- EX Doug E. Fresh & The New Get Fresh Cre
- EX Modest Fok, Love Or The Single Life
- EX U.M.C.'S, One To Grow On

FM 92-THE BEAT
Los Angeles P.D.: Mike Stradford

- 1 Aaron Hall, Don't Be Afraid (From "Juice")
- 2 Tevin Campbell, Goodbye
- 3 Mint Condition, Breakin' My Heart (Pr
- 4 Glenn Jones, Here I Go Again
- 5 BeBe & CeCe Winans, It's O.K.
- 6 Atlantic Starr, Masterpiece
- 7 Patti LaBelle, Somebody Loves You Bab
- 8 Phyllis Hyman, When You Get Right Dou
- 9 Keith Sweat, Why Me Baby?
- 10 TLC, Ain't 2 Proud 2 Beg
- 11 Gerald Levert (Duet With Eddie Levert
- 12 Mariah Carey, Make It Happen
- 13 Joe Public, Live And Learn
- 14 En Vogue, My Lovin' (You're Never Gon
- 15 Chaka Khan, Love You All My Lifetime
- 16 Shanice, I'm Cryin'
- 17 Tracie Spencer, Love Me
- 18 Smoove, (Meanwhile) Back At The Ranch
- 19 Jody Watley, I'm The One You Need
- 20 Alyson Williams, Can't Have My Man
- 21 Luther Vandross, Sometimes It's Only
- 22 Mel'sa Morgan, Still In Love With Yo
- 23 Lisa Taylor, Secrets Of The Heart
- 24 Gary Brown, Don't Make Me Beg Tonight
- 25 Prince And The N.P.G., Money Don't Ma
- 26 Riff, White Men Can't Jump
- 27 Geoffrey Williams, It's Not A Love Th
- 28 Gerald Levert, School Me
- 29 Karyn White, Walkin' The Dog
- 30 Soul II Soul, Joy
- 31 Skyy, Up And Over (Stronger And Bette)
- 32 Michael Jackson, In The Closet
- 33 Kris Kross, Jump
- 34 Vanessa Williams, Save The Best For L

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 25, 1992

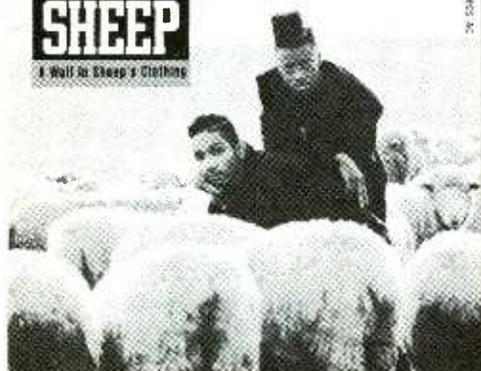
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

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	2	25	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98) 2 weeks at No. 1	PRIVATE LINE	1
2	2	1	20	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ)	DANGEROUS	1
3	3	3	33	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	3
4	4	4	29	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
(5)	19	51	3	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	5
6	5	5	44	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
7	6	7	21	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
8	8	8	20	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	10	13	11	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	9
(10)	13	17	6	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	10
11	9	9	27	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	9
12	11	10	47	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
13	15	16	13	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	13
14	7	6	24	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
(15)	18	19	21	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	15
(16)	43	—	2	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ)	TOTALLY KROSSED OUT	16
17	16	14	14	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
18	17	15	21	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
19	14	12	28	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
20	12	11	15	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
21	21	20	7	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
22	20	18	24	BLACK SHEEP ● MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
23	24	22	9	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
24	23	23	9	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	23
25	22	21	29	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
26	25	24	10	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
(27)	30	35	6	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	27
(28)	28	33	7	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	28
29	26	26	40	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
30	27	25	23	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
(31)	36	46	3	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	31
32	31	29	20	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
33	29	27	28	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
34	33	32	22	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
35	32	28	41	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
36	34	31	25	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
37	38	36	49	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
38	35	30	47	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
39	37	34	25	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
40	40	39	27	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
41	39	38	17	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
42	44	43	8	CECE PENISTON A&M 5381* (9.98)	FINALLY	42
(43)	48	50	6	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	43
44	41	37	28	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
(45)	49	83	4	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	45
46	42	42	45	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
47	45	40	32	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
(48)	53	62	5	THE HARD BOYS A.E.I. 4120*/JCHIBAN (8.98)	A-TOWN HARD HEADS	48

49	52	52	29	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
(50)	NEW ▶	1	DAS EFX ATCO EASTWEST 91827* (9.98)	DEAD SERIOUS	50	
51	46	41	23	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
(52)	59	66	4	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	52
(53)	64	69	8	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	53
54	47	44	29	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
55	51	54	7	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
56	58	53	17	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	52
57	56	74	4	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	56
58	50	45	43	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
59	63	61	82	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
(60)	70	76	4	DETROIT'S MOST WANTED BRYANT 4126*/JCHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	60
61	54	48	30	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
(62)	81	100	4	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	62
63	55	49	22	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
64	67	67	23	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
65	57	55	65	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
66	60	56	37	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98)	C.M.B.	10
(67)	89	—	2	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	67
68	68	80	5	KID SENSATION NASTYMIX 7101*/JCHIBAN (9.98)	THE POWER OF RHYME	68
(69)	75	92	3	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	69
70	72	77	11	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	70
71	62	47	26	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
72	65	63	11	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	63
73	66	60	16	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
74	73	70	25	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
75	78	65	40	HEAVY D. & THE BOYZ ▲ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
76	69	57	25	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
77	82	79	9	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	76
78	79	72	47	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
79	74	73	7	THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NOthin' BUT A PARTY	70
(80)	90	89	3	FATHER DOM WRAP 8105*/JCHIBAN (9.98)	FATHER DOM	80
81	71	59	22	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
(82)	96	—	2	POISON CLAN EFFECT 3006*/LUKE (9.98)	POISONOUS MENTALITY	82
83	86	90	32	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
(84)	97	97	13	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
85	77	78	26	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
86	91	81	40	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
87	76	64	31	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
(88)	NEW ▶	1	SISTER SOULJAH EPIC 48713 (9.98 EQ)	360 DEGREES OF POWER	88	
89	94	—	2	CALLOWAY SOLAR 75326*/EPIC (9.98 EQ)	LET'S GET SMOOTH	89
(90)	NEW ▶	1	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ)	ALYSON WILLIAMS	90	
(91)	NEW ▶	1	COLLEGE BOYZ VIRGIN 91658* (9.98)	RADIO FUSION RADIO	91	
92	88	71	35	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
93	95	85	27	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
94	80	68	13	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	48
95	87	84	41	GETO BOYS ▲ RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
96	83	75	7	WHISTLE SELECT 61252/ELEKTRA (9.98)	GET THE LOVE	75
97	84	82	44	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
98	93	—	2	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	93
99	85	86	7	CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	85
100	61	58	18	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	57

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications.

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A Wolf In Sheep's Clothing



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BLACK SHEEP A WOLF IN SHEEP'S CLOTHING
FEATURING: THE STICKY NEW SINGLE FROM BLACK SHEEP'S GOLD ALBUM
"STROBELITE HONEY"
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A Wolf In Sheep's Clothing

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DADDY-O IS AT HOME IN MANY ROLES

(Continued from page 17)

Jobulani 'cause they're a group from South Africa, and I've made message music with Stetsasonic. And I'm going to love doing Grace Jones. She's an eccentric person, and the whole idea of 'Pull Up To The Bumper' meets 'Talkin' All That Jazz' [a Stet hit] excites me.

"But the shit that makes me most proud," Daddy-O continues, "is Nubian M.O.B., because that's some shit I developed from the ground up." Ice Water, the group's lead rapper, was homeless when he was introduced to Daddy-O.

Nubian M.O.B. calls its distinctive, distinctly spiritual rap-singing style "tuning." Daddy-O says, "When people hear it they go, 'Yo! I never heard nothin' like that before!' I see Nubian M.O.B. as one of the phenomenal

breakthroughs in music. To me, they're on the same level as a Sade or a Lenny Kravitz or a Seal. They're sort of to the left, but they could easily be mainstream."

Nubian M.O.B.'s eponymous debut album will hit retail racks May 26. The single, "Far Way," is slated for a mid-April release.

Daddy-O expects to release a solo album on an independent later this spring. And he is working on tracks for two motion picture soundtracks: "Class Act" and "Boomerang." The producer is, moreover, preparing material that will launch the careers of Ilyasah Shabazz (a daughter of Malcolm X), Definite Destruction, and Fatimah York—all acts managed by Kedar through Okedoke. The company also oversees the careers of pro-

The Word On Rap: A Fine Semantic Line; Carmen Set To 'Go Go'; Red Alert Roasted

SINCE APPEARING on record more than a decade ago, rap has proved remarkably versatile and accommodating to different attitudes and styles. From hardcore to pop, it continues to revive old music styles while inventing new ones. But as rap expands, when does a track with a rhyme stop being rap? Is it the grain of voice that determines its status? Is it subject matter? Is it instrumentation? These points have been debated countless times with no clear answer emerging. The deciding element, it seems, is some intangible "cultural code."

Each week, it is the job of Billboard's Hot Rap Singles chart manager, **Suzanne Baptiste**, to decipher this code. "There's sometimes a very fine line between what is rap and what isn't," she says.

The Hot Rap Singles chart is based on a nationwide sample of 85 retail outlets. To reflect what rap fans are buying, these outlets are located in areas determined to be top rap markets by an informal survey of independent and major distribution companies, says Baptiste.

After looking over sales reports, she follows a few basic guidelines for completing the chart. "A song's verses have to be rap, and the music has to be hip-hop," she says.

Thus, a dance (house) cut like **Marky Mark & the Funky Bunch's** "Good Vibrations" wouldn't make it into one of the chart's 30 slots. Neither would a booming **Bell Biv DeVoe** or **En Vogue** track with a rap break. But a rockish jam by **Public Enemy** would when one by **Red Hot Chili Peppers** would not. "PE's got the beat," Baptiste says, "and hardcore enthusiasts don't consider Red Hot Chili Peppers hip-hop."

Obviously, these choices are difficult to make, and similar gray areas exist among other charts in Billboard. However, by compiling so many charts, Billboard has attempted to create a home for every type of popular music.

THE BEAT, THE RHYME: Newcomer **Carmen** is the second rap signing to Paisley Park Records. Her first single, "Go Go Dancer," is set to drop later this month. An album will follow in May. The track was supervised by **Prince**, who reportedly also collaborated on three tracks for **Monie Love's** sophomore effort, due Sept. 15 on Warner Bros. Carmen will open for His Royal Dopeness when he tours Europe, beginning May 26 in Rotterdam, the Netherlands; in the "Go Go Dancer" videoclip she will portray a high-school gymnast with a double life as a dancer. Love has a cameo role in the clip... On April 8 at New York hangout

Tramp's, "New York Live" hosted its first theme night—a rap roast for hardcore advocate and turntable assassin **Kool DJ Red Alert**, whose mix show airs on WRKS New York. Hosted by **Ed Lover**, **Dr. Dre**, and **T-Money**—who ended up roasting much of the audience, too—the event brought together the East Coast hip-hop nation in a way not duplicated "since 'Stop The Violence,'" says **Rene McClean**, who organizes "New York Live" with **Kirk Burrows** and **Duane Oliver Taylor**. Those in attendance at the roast were Atlantic A&R manager/DJ **Clark Kent**, Red's mom, Def Jam artist **MC Serch**, "Video Music Box" **VJ Ralph McDaniels**, and the ever-popular **Too Numerous To Mention**. Performers who went for theirs in honor of Red included Uptown's **Heavy D. & the Boyz**,

EastWest's **Das EFX**, Virgin's **College Boyz**, and those best-selling junebug macks **Kris Kross**... **Heavy D.** and **Hammer** are among the 20 or so featured performers on "Yeah," a track slated for **Eddie Murphy's** next musical album project, which is still unsigned... The title of the **Miles Davis** hip-hop set has been changed to "Doo Bop." According to a Warner Bros. Records representative, the old name,

"Blow," carried a double- or even triple-entendre meaning that may have caused controversy... Step To Productions will host The Rappers Boxing Federation World Championships May 24 at the 369th Regiment Army in New York. The event will pair rap stars in a series of three-round bouts to benefit Gleason's Athletic Club's "Give A Kid A Dream" program. Among the matchups: **K-Solo** vs. **King Tee**; **Parrish Smith (EPMD)** vs. **King Sun**; **Kool Moe Dee** vs. **Raheem**; and **Melle Mel** vs. **Spanish Fly**. **Chuck D**, **Ice Cube**, **Eric B. D-Nice**, **Muhammad Ali**, **Russell Simmons**, and **Heavy D.** are among the scheduled celebrity judges and guest interviewers... With a standing-room-only crowd, the March 20 hip-hop songwriting seminar/discussion sponsored by MCA Music Publishing and Almo/Irving was such a great success that another one is being planned for the fall. Speakers at the seminar (organized by **Karen Durant**, Almo/Irving creative manager, and **James Jackson**, MCA's manager of creative services) included pioneering black film maker **Melvin Van Peebles**, Uptown Records national director of rap marketing and promotion **James Earl Jones**, and ASCAP senior membership representative **Dwayne Alexander**. Among the attendees were songwriter/producers **Prince Paul**, **Howie Tee**, and **Bryce Wilson**... Early female rapper **Angie B (Sequence)** is now an R&B singer signed to A&M.



by Havelock Nelson

Billboard® FOR WEEK ENDING APRIL 25, 1992

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	★ ★ ★ NO. 1 ★ ★ ★ JUMP (C) (T) RUFFHOUSE 38-74197/COLUMBIA	◆ KRIS KROSS 2 weeks at No. 1
2	2	3	8	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
3	3	7	7	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
4	4	6	7	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	◆ CYPRESS HILL
5	6	10	6	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 4-96212*/ATLANTIC	◆ 2PAC
6	10	16	4	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 4-98600	◆ DAS EFX
7	11	17	4	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
8	13	14	7	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088-4	◆ CHI-ALI
9	18	21	3	VICTIM OF THE GHETTO (C) (T) VIRGIN 4-98635	◆ COLLEGE BOYZ
10	8	9	9	I WANNA ROCK (C) (M) (T) LUKE 4-98619/ATLANTIC	◆ LUKE
11	12	12	9	JIGGABLE PIE (C) (M) (T) SELECT 4-62382	◆ AMG
12	5	4	10	THE JAM (C) (T) EPIC 34-74069	◆ SHABBA RANKS FEATURING KRS-1
13	9	8	9	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	◆ ERIC B. & RAKIM
14	17	24	4	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
15	19	23	3	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 4-18947/REPRISE	◆ SIR MIX-A-LOT
16	7	1	13	THE INT'L ZONE COASTER (C) (T) ELEKTRA 4-64828	◆ LEADERS OF THE NEW SCHOOL
17	24	—	2	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE
18	22	26	3	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 38-74167/COLUMBIA	◆ NICE & SMOOTH
19	20	27	4	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
20	14	5	12	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 38-74165*/COLUMBIA	◆ PUBLIC ENEMY
21	26	—	2	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
22	25	30	4	MY MAN'S PLAYING TRICKS ON ME (CD) (M) (T) AVENUE 1206*	◆ GHETTO GIRLZ
23	15	11	14	OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
24	NEW ▶	1	1	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 38-74272/COLUMBIA	◆ PUBLIC ENEMY
25	NEW ▶	1	1	THE HATE THAT HATE PRODUCED (C) (T) EPIC 34-74206	◆ SISTER SOULJAH
26	23	19	19	THE CHOICE IS YOURS (C) (M) (T) MERCURY 866 086-4	◆ BLACK SHEEP
27	NEW ▶	1	1	NIGHT SHIFT (C) (M) (T) 4TH & BROADWAY 447 553-4	◆ POSITIVE K
28	21	18	15	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
29	16	13	13	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
30	NEW ▶	1	1	THE LOVER IN YOU (C) (M) (T) COLD CHILLIN' 4-19229/REPRISE	◆ BIG DADDY KANE

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.

CHAKA KHAN STRETCHES VOCALS, WRITING SKILLS ON NEW SET

(Continued from page 11)

"The Woman I Am"). And despite the number of producers and writers, it is Khan's sizzling and singular vocal delivery that keeps the package together.

"When a song is submitted to me by a writer, if I do fall in love with the melody and they don't have any qualms about me changing some words if they don't appeal to me, that's often what I've done," she explains, adding that melody is the most important factor in choosing material.

Since her earliest days as the voice of the popular '70s funk band Rufus, Khan has distinguished herself as a vocalist with unique phrasing, rhythm, range, and intensity. With Rufus and as a soloist, this diverse singer has tackled funk, rock, hip-hop, and jazz

(the "Echoes Of An Era" traditional jazz project featured Khan performing vocals). "The last thing on my mind is how a song will be categorized or labeled," she says. "I feel comfortable just doing music; I think jazz is the least comfortable because it challenges me. I don't feel that I can ever really possess jazz, but that is a good thing. That's also intended for growth."

With legions of diehard fans in the U.S. and around the world (she is also one of the most-cited artistic inspirations for young vocalists), Khan attributes her widespread popularity to her musical diversity as well as to her image as the ultimate diva, a bold attitude that is evident in her live and recorded performances. "I'm not one that lives

under any particular umbrella," she says. "I try to remain in my outlook and my views as unpolarized as humanly possible, and I think perhaps this association comes across in the voice."

Khan plans to launch a worldwide concert tour, with dates in the U.S. beginning in July. She says she is looking forward to the chance to interact with fans again. "As you can imagine, it's going to be over a two-hour show. I'm going to have to put in some of the Rufus stuff, then some from what I call the Arif years [Mardin produced the 1985 hit "Through The Fire"], and then some of this new stuff, then mix some jazz stuff in there. So it will be a pretty well-rounded show."



TERRI ROSSI'S RHYTHM SECTION

AWESOME DUDES & DUETTES: Two records are zooming up the Top R&B Albums chart. "Funky Divas" by **En Vogue** (Atco/EastWest) rushes 19-5, with sales reports from 149 of the panel's 172 outlets. Reportedly, the album is rapidly approaching platinum status. "Totally Crossed Out" by **Kris Kross** (Ruffhouse) vaults 43-16, also reflecting tremendous sales. It has reports from 129 reporters, gaining 89 this week. On the strength of reported sales of about 100,000 units per day, this album is likely to be platinum by the time you read this. It has only been in stores since March 31.

Based on actual sales and the point gains from this week, either album has the potential to become next week's No. 1, displacing "Private Line" by **Gerald Levert** (Atco/EastWest), which has already received gold certification from the Recording Industry Assn. of America.

ON THE SINGLE SIDE: "My Lovin' (You're Never Gonna Get It)" by En Vogue holds at No. 1 on the R&B Monitor chart, reflecting airplay from 61 stations. On the Hot R&B Singles chart it moves up 12-8, with reports from 96 of the panel's 99 reporters. Four stations list it top five: WPLZ Richmond, Va. (No. 3); WRKE Ocean City, Md. (No. 4); WQOK Raleigh, N.C. (No. 5); and WGCI Chicago (No. 5). "Jump" by Kris Kross ranks at No. 14 on the monitored chart, showing airplay on 53 stations. On the playlist-based chart, it has reports from 78 stations, gaining seven, including KKBT Los Angeles, WZHT Montgomery, Ala., and WJMI Jackson, Miss.

Radio play on "School Me" by Gerald Levert may buoy the album. It is this week's Power Pick/Airplay record. New reports are logged by six stations, for a total of 95. New reporters include WVEE Atlanta, WKKV Milwaukee, WGZB Louisville, Ky., and WQQK Nashville. On the monitored chart "School Me" is aired by 58 stations.

NEW TUNE, SAME SONG: "You Remind Me" by **Mary J. Blige**, from the soundtrack for "Strictly Business" (Uptown), is new on the monitored chart this week, but it is not on the Hot R&B Singles chart. It receives strong playlist reports from 39 stations, which is reflected in actual airplay on the monitor. It cannot enter the singles chart since it is not yet commercially available. It should make a good debut next week, when it will be eligible to chart.

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★ 1 week at No. 1					
1	2	4	7	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
2	5	10	5	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
3	3	6	8	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
4	6	8	6	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
5	1	3	9	MAKE IT MINE EPIC 74241	THE SHAMEN
6	10	14	5	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
7	12	22	5	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
8	14	26	4	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
9	11	15	7	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
10	13	21	5	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
11	4	1	10	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
12	8	5	9	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
13	7	2	8	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
14	15	23	5	SCHIZOPHRENIA RCA 62232-1	QUADROPHONIA
15	21	37	3	(CAN YOU) FEEL THE PASSION BIG LIFE Y-19751/SBK	◆ BLUE PEARL
16	32	—	2	LOVE YOU ALL MY LIFETIME WARNER BROS. 0-40377	◆ CHAKA KHAN
17	28	36	3	CLOSER MCA 54363	◆ MR. FINGERS
18	9	7	8	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
19	25	35	3	REJOICING (I'LL NEVER FORGET) WARNER BROS. 0-40368	ULTRA NATE
20	26	31	5	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
21	16	9	8	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
22	19	20	6	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
23	27	28	5	NEVER AGAIN FICTION 0-85998/ATLANTIC	DIE WARZAU
24	34	43	3	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
25	35	40	3	VOGUE WAX TRAX 9178	◆ KMFDM
26	31	33	4	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
27	23	12	10	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
28	17	13	10	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
29	37	45	3	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
30	36	44	3	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
31	43	—	2	CRUCIFIED GIANT 0-40351/WARNER BROS.	◆ ARMY OF LOVERS
32	29	29	6	LOVE STORM STRICTLY RHYTHM SRB-001	CYNTHIA M.
★★★ Power Pick★★★					
33	47	—	2	STILL IN LOVE WITH YOU PENDULUM 0-66438/ELEKTRA	◆ MELI'SA MORGAN
34	24	18	7	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
35	30	19	9	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
36	44	—	2	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
37	38	39	4	CYBEX CUTTING 257	OH-BONIC
38	41	46	3	CALL MY NAME RCA 62236-1	◆ LOVE & SAS
39	33	24	7	RAVING MADD CRAP 001	MIDDLE FINGER
★★★ Hot Shot Debut★★★					
40	NEW	1	1	MAKE IT HAPPEN COLUMBIA 44-74189	◆ MARIAH CAREY
41	NEW	1	1	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 0-96194	◆ EN VOGUE
42	20	16	11	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
43	NEW	1	1	SURVIVAL GREAT JONES 162530 612-1/ISLAND	MACHINE ORCHESTRA
44	22	17	11	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
45	42	34	7	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
46	NEW	1	1	NOW THAT YOU'RE GONE CUTTING 259	CORINA
47	18	11	12	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
48	45	41	7	GET OFF JIVE 42046-1	MR. LEE
49	40	38	10	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLAN S
50	39	30	11	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★ 1 week at No. 1					
1	2	4	8	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
2	1	2	11	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
3	5	7	9	MAKE IT MINE EPIC 74241	THE SHAMEN
4	6	8	6	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
5	12	24	4	JUMP RUFFHOUSE 44-74193/COLUMBIA	◆ KRIS KROSS
6	7	9	8	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
7	13	18	4	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
8	9	10	11	GOOD FRIEND EPIC 74157	◆ PARIS RED
9	15	35	3	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 0-96194	◆ EN VOGUE
10	3	1	8	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
11	11	12	7	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
12	17	23	4	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
13	16	28	5	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
14	4	5	9	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
15	14	17	6	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
16	19	22	5	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
17	24	33	4	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
18	20	19	7	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
19	26	29	5	LIVE AND LEARN COLUMBIA 44-74230	◆ JOE PUBLIC
20	10	6	11	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
21	23	25	7	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
22	27	30	5	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
23	32	37	4	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
24	18	15	8	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
25	28	34	6	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
26	33	—	2	MAKE IT HAPPEN COLUMBIA 44-74189	◆ MARIAH CAREY
27	35	47	3	THEY WANT EFX ATCO EASTWEST 0-96206	◆ DAS EFX
★★★ Power Pick★★★					
28	39	—	2	MARIA TOMMY BOY 520	TKA
29	8	3	10	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
30	38	45	3	NOW THAT YOU'RE GONE CUTTING 259	CORINA
31	36	—	2	CLOSER MCA 54363	◆ MR. FINGERS
32	21	11	12	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
33	31	27	6	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND
★★★ Hot Shot Debut★★★					
34	NEW	1	1	DON'T BE AFRAID SOUL 54384/MCA	◆ AARON HALL
35	40	46	3	GOT TO GET AWAY EPIC 74140	OFF SHORE FEATURING JOCELYN BROWN
36	42	—	2	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCCOLI
37	37	39	5	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
38	NEW	1	1	FAITH HEALER SIRE 0-40345/WARNER BROS.	◆ RECOIL
39	30	16	9	GO INSTINCT 237	MOBY
40	NEW	1	1	TAKE MY ADVICE I.D. 0-96191/ATCO EASTWEST	KYM SIMS
41	46	—	2	HIGH FICTION 64766-2/ELEKTRA	◆ THE CURE
42	NEW	1	1	PASS THE MIC CAPITOL Y-15827	◆ BEASTIE BOYS
43	22	13	9	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
44	25	14	8	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
45	NEW	1	1	STILL IN LOVE WITH YOU PENDULUM 0-66438/ELEKTRA	◆ MELI'SA MORGAN
46	44	41	3	I GOTTA HOLD ON YOU I.D. 1011	MAURICE JOSHUA
47	29	21	6	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
48	41	38	4	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
49	45	36	11	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
50	34	20	13	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION

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.

CALL THE FIRE DEPARTMENT!

THESE 3 HITS ARE BURNING UP THE CHARTS!!

(0-85903) PRODUCED BY MICHAEL "NICE" CHAPMAN AND TOMI TRENT FOR CRUCIAL MUSIC CO.

"SUPERFICIAL LOVE"

BAS NOIR

2HOUSE

"GO TECHNO"

(0-10044) PRODUCED BY TODD TERRY FOR KAZE PRODUCTIONS, INC.

(0-85887) PRODUCED BY PAUL TARNOPOL & GEORGE MENA FOR SPY PRODUCTIONS ADDITIONAL PRODUCTION & MIX BY JUNIOR VASQUEZ

"IF I CAN'T HAVE YOU"

CHERYL HOWARD



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'Deeper' Digging; Bryan's Song; Fingers' Feat

A 'DEEPER' HOAX: Over the past two weeks, we have been inundated with inquiries regarding a supposed new track by controversial diva **Madonna**. A major-label promoter even went so far as to note a title, "Deeper & Deeper," in the Music Tips section of the **Street Information Network** dance-music tipsheet.

Although rumors of a floating bootleg tape have been running rampant, no one can describe what the song sounds like.

After much digging, we have learned that no such track exists. Madonna could very well have written a song called "Deeper & Deeper," but nothing has been committed to tape.

In fact, her representatives say she has not yet even gone into the studio to start recording new material. To date, Madonna has written a number of new songs with "Vogue" and "Rescue Me" collaborator **Shep Pettibone**, and she plans to enter the studio this summer. There is not yet a projected date of release for any new songs.

New York clubgoers have, however, gotten to hear Madonna on a demo of "Queen's English," a song by her "Truth Or Dare" tour dancers **Jose & Luis**. She makes a guest appearance on the track, which the duo recorded with producer **Junior Vasquez** for a forthcoming album. Vasquez has been playing the track heavily at the **Sound Factory**, a Manhattan venue where he spins weekly. No word on when (or if) the song will be released commercially.

THE SINGLE LIFE: The strongest new single of the week is delivered by newcomer **Bryan**, whose inspired and heartfelt vocal on "Stand By (Your Brother Man)" (**Black Rain/Easy Street**, New York) should turn this garage anthem, penned and produced by **WBLS** New York radio personality **John Robinson**, into an across-the-board smash. It's not easy to make a lyrically intense song about poverty work without underplaying the message, but Bryan and Robinson succeed greatly by keeping the beats pumping and the vocal honest. For your immediate approval.

Helen Bruner returns with "Miss-

ing You" (**Cardiac**), a slinky, soulful houser that showcases her fine alto far better than on her previous hit "Gimme Real Love." Co-written and -produced by Bruner with **Bluejean**, the track is offered in three fairly different incarnations: a bright and funky mix with a loopy "woo-woo" hook that's designed to have the same effect as **Crystal Waters'** hit "Gypsy Woman"; a rich deep-house rendering by **Phil Dickerson**; and an **En Vogue**-ish swing version that's clearly aimed at urban radio. All mixes work quite well and bode well for the upcoming "Have You Heard About It?" album.

Pop and hi-NRG spinners are all aflutter over "I Can't Get Enough" by **Chyptic** (**Coconut**, Germany)—and rightfully so. Despite a guitar line that sounds like it was nicked from **Londonbeat's** "I've Been Thinking About You," the track has a chorus that instantly seeps into the brain, as well as an insinuating, summery groove. Would also sound quite nice on top 40 radio.

Finally, we're relieved to note that **I.R.S. Records** spared its dance department (as well as its custom logo, **Tribal America**) when it made extensive staff cuts last week. Over the past six months, department head **Rob DiStefano** has overcome the tough task of being a one-man operation by issuing a stream of consistently top-notch music.

The label is about to release a new single by its leading dance act, **React 2 Rhythm**, "Whatever You Dream"—which is also the title of its debut album. The track guides techno in an interesting direction, by cushioning aggressive synths with a thick bass line and ethereal femme vocal incantations.

Also noteworthy from I.R.S. is the forthcoming "Don't Techno For An



by Larry Flick

Answer" set, a compilation of past and present singles. You are advised to seek out "I Want You," a melodic techno rave by **Araknofobia**, and "Love & Contradiction," a luscious deep-house treat by **Lost Children**.

ALBUM NOTES: Visionary composer and producer **Mr. Fingers** (aka **Larry Heard**) follows his first **MCA** single, "Closer," with a delightfully diverse and moody debut album titled "Introduction."

One of the most striking elements of this set is that Fingers remains faithful to his club roots while successfully trekking into jazz and retro-soul territories. Songs like the sullen "Empty" and percussive-yet-dreamy "Survivor" are ripe for urban and AC radio picking. And yet these songs sit well next to intense housers such as "On My Way" and "Dead End Alley."

This unique and refreshing journey succeeds in its aim to elevate dance music to a sophisticated and intelligent realm. "Introduction" has quickly gathered critical raves in the U.K. and Europe, where it was released during the first week in April. Sales have also been healthy. **MCA** has yet to confirm a street date for the U.S. Puzzling.

TID-BEATS: **Michael Becker** has left his post as associate director of dance music promotion at **Columbia Records** to take on West Coast regional radio duties at **Sony's** new **Chaos Records**. Although Becker will not be directly replaced, **Oscar Merino** has been added to the dance department as a manager, and will divide club promotion chores with **John Strazza**. By the way, the first dance single from **Chaos** will be "All Over The World" by the **Wailing Souls**. It has been remixed by **Danny Tenaglia** for a June release... While we await the solo debut of **Martha Wash**, her former singing partner, **Izora Armstead**, has joined forces with her daughter, **Dynelle Rhodes**, to form a '90s version of the **Weather Girls**. The duo is cutting tunes for an album on **Echo Records**. The first single is "Time To Change," which was produced by our fave dance dude from New Jersey, **Troy Patterson**. It's slated for release by the end of April. Also, **Armstead** and **Rhodes** have just started an extensive tour of Europe. U.S. dates will be announced soon... Has anyone else noticed the increasing length of 12-inch remixes? Standard six-to-eight-minute mixes have now begun to go on for as long as 11 or 13 minutes. For examples, note "Love You For A Lifetime" by **Chaka Khan**, "Surrender Yourself" by the **Daou**, and "Change Your Mind" by **Beats International**. Are they really necessary? Sure, all of

these records work fine—but they don't seem to have anything that a tighter (and less indulgent) version would have. We can't help but wonder if these mixes discourage jocks from creating their own megamixes, which are usually concocted from shorter vocal and dub mixes.

PARTING GLANCES: The club community is mourning the loss of two of its pioneers: **Kenn Friedman** and **Charles Russell**. Both died of complications due to AIDS.

Friedman died April 1 in Los

Angeles. He was a well-known and revered dance music promoter during the heyday of the disco era. Most will remember Friedman for his reign at **Casablanca Records**, plying the wares of such artists as **Donna Summer** and the **Village People**.

Russell died April 4 in New York at the age of 40. A composer and performance artist, he earned recognition as the co-founder of **Sleeping Bag Records**. In lieu of cards and flowers, Russell's family asks that donations be made to **God's Love We Deliver** in New York.



Divas With Heart. Clubland veterans **Gwen Guthrie**, right, and **Loleatta Holloway** chat with **Bob Caviano** after a recent performance at New York nightclub the **Roxy**. The women donated their fees for the evening to **LifeBeat**, a music-industry AIDS relief organization co-founded by Caviano. Guthrie is currently in the studio working on new material, while Holloway has just begun promoting her new single, "Strong Enough," on **Select Records**.



WARNING!!!

- "ELECTRONIC COMMUNICATIONS"
 - THE DEBUT ALBUM OF "ARKANOID"
 - "THE TECHNO SOUND OF UNDERGROUND" OUT IN MAY
 - "ALPHA CENTAURI" THE NEW DANCEFLOOR SINGLE FROM "ARKANOID" TAKEN FROM THE ALBUM "ELECTRONIC COMMUNICATIONS"
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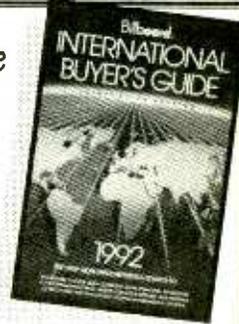
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Hot Dance Breakouts

CLUB PLAY

1. HIGH THE CURE ELEKTRA
2. TREATY YOTHU YINDI HOLLYWOOD
3. ARACHNOPHOBIA ARAKNOFOBIA GUERRILLA
4. FREE YOUR BODY (INJECTED WITH A POISON) PRAGA KHAN SONIC
5. DIVINE THING THE SOUP DRAGONS BIG LIFE

12" SINGLES SALES

1. ALL WOMAN/EVERYTHING WILL GET BETTER LISA STANSFIELD ARISTA
2. SOMETIMES I RHYME SLOW NICE & SMOOTH COLUMBIA
3. VICTIM OF THE GHETTO COLLEGE BOYZ VIRGIN
4. REJOICING (I'LL NEVER FORGET) ULTRA NATE WARNER BROS.
5. SCHIZOPHRENIA QUADROPHONIA RCA

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

HITS!!! 12-INCH PLAY LIST

- 1 ARKANOID *Electronic Communications* TECHNO
 - 2 LOOPING *Far Out Remix* HOUSE
 - 3 PAVESI SOUND... *One Fire* TECHNO
 - 4 SPACE INVADERS... *Freddy's Celebration* TECHNO
 - 5 D.O.C. BROWN *She's Coming One* TECHNO
 - 6 STRESS 4 SUCCESS *Obsession* TECHNO
 - 7 SOPHIE *Treat Me Right* HOUSE
 - 8 BLUEMOBILE *Dreamer* HOUSE
 - 9 RAVEMANIAK *Start Time* TECHNO
 - 10 WINTON *I Just Can Go* TECHNO
 - 11 PRIME TIME *Time Trying* TECHNO
 - 12 RAY PLACE *Karisma* HOUSE
 - 13 WALT 93 *Can Your Hear Me* TECHNO
 - 14 QUAID *Quaid* TECHNO
 - 15 YUKO *Feat. D.J. DANY Give It Up* HOUSE
 - 16 SECURITY *Beat Goes Standing* TECHNO
 - 17 PLATFORM 69 *Get Stop* TECHNO
 - 18 K. ENVELOPE *Adrenoopera* TECHNO
 - 19 PSYCHO *Confusion* TECHNO
 - 20 JAMES HOWARD *We Can Do It (Wake Up) Rx* GARAGE
- 78/A MECENATE, MILAN ITALY ☎ 2.58012071 - FAX 2.5064675/55400364

Hallway Steps Quietly To Fore Of Longform-Vid Biz

BY EDWARD MORRIS

NASHVILLE—With relatively little fanfare and a great deal of competence, Hallway Productions has become a major source of quality long-form country music videos. Established in Canada in 1981 but now headquartered here, Hallway is owned by brothers Mark and Greg Hall and Dan McLellan.

Although that was not always the case, Hallway now handles its own distribution and has additionally taken on North American television marketing of "The Bellamy Brothers Greatest Hits" album.

Hallway made its entry into the country market in 1986 by producing the documentary video "The Real Patsy Cline." Since then, it has created video biographies of George Jones, Ernest Tubb, Loretta Lynn, Jerry Lee Lewis, Waylon Jennings, and the Mamas & the Papas. One of the newer videos, "The Lost Outlaw Performance" (showing a 1978 concert by Jennings), is a joint venture with the singer and RCA Records, his label at the time. "Jessi Sings Just For Kids," by Jessi Colter, was released last fall and is the company's first children's video.

Generally, Hallway finds investors to buy into the production and promotion costs of each video.

Now in production is a 60-minute documentary on the life of Willie Nelson, a project budgeted at \$500,000. It is scheduled for a July release. A second Cline video, "Remembering Patsy," is also in the works and will probably hit the market in October. McLellan says the company expects to sell licensed merchandise in conjunction with the Cline tapes. Charlie Dick, Cline's husband, is actively involved in the project.

"A good part of what we've been able to accomplish here over the years," McLellan says, "has been to build a very strong relationship with the artists. Video as a piece of merchandise is just the first step in that

relationship for us. But given the good will that exists between us and our artist/partners, the opportunities for us to expand those relationships are significant."

The artists who still tour sell their videos on the road, McLellan confirms. "Loretta Lynn does a phenomenal amount of business," he notes. "Waylon's people in the last couple of months have increased their orders of the videos. Of course, they can buy those videos at a very special price... We're starting to move more and more product at the concert venue."

Contrary to expectation, the artist-sanctioned videos are not puff pieces. Jones' video, for instance, shows TV news footage of him being arrested for drunken driving. And the Mamas & the Papas project is filled with accounts of drug excesses and infidelity.

"A strong criterion for us when we enter into producing these videos," McLellan says, "is that [we have] to tell the honest story... Very few of our competitors get into the kind of scope and detail we do. That gives the titles the kind of staying power that we enjoy." He says Hallway's videos are kept on the market "forever."

He reports that the Patsy Cline video earned more in home video royalties in 1991 than it did any other year since its release. "The ability to go back into a title," he says, "to re-edit, add some new information, redesign the jacket, add some footage we just found that wasn't available two years ago, as an example, gives them a life that we think will be perpetual."

Prior to getting its own distribution in place, Hallway turned to Cabin Fever Entertainment and Rhino to handle certain titles. "We're determined to take control of our product and market and distribute it the way we see fit," McLellan asserts. "We have the most to gain and the most to lose."

While he adds that such majors as Ingram, Handleman, and Victory also distribute Hallway product,

McLellan says, "The lead role in release and setting price and so on is Hallway's. We aren't interested in licensing exclusively our product to a specific medium or agency to handle it on our behalf." Prism Leisure Corp. is the prime European distributor.

He says direct marketing has been a "very good business for us," especially working through TV on a per-inquiry basis: "About 40% of our gross revenues is from that marketplace." Ads for Hallway videos run on CMT, TNN, USA, Lifetime, and Nickelodeon. The company also buys cable time in specific markets, often

to coincide with the performance of one of its artist-subjects in the area. Spots are about half per-inquiry and half purchased outright, McLellan says.

When the first Cline video was produced, it was promoted as programming for television. Now, McLellan notes, home video sales are far and away the most important market. The Willie Nelson video will not be released as TV programming until it has been on the home video market for at least a year.

The Cline video has run as a TV special in Canada three times.

McLellan says the average produc-

tion cost for a Hallway video now is between \$350,000 and \$500,000 "to be able to tell that compelling life story and to put the kind of research into it that we do."

Production, research, and writing are all done in-house, according to McLellan.

Hallway uses Opryland in Nashville as its video duplicator.

The Cline video reached the 50,000-sales level more than two years ago, McLellan says, but he emphasizes that the company is more interested in getting a larger profit margin on each tape sale than it is in selling a lot of videos but making little on each.

Bowen Kicks Back & Enjoys The Rumors Liberty Chief Denies Brooks Wants Him Out

BOWEN IN THE WIND: Jimmy Bowen is more fascinating to listen to than any act he's ever produced. The Liberty Records chief speaks with such ease and self-assurance that the plausible becomes the inevitable right before your ears. Find a major article about country music that isn't studded with Bowen quotations, and you can safely assume he was out of town when it was written.

Just before leaving for Hawaii last week to recuperate from a sinus operation, Bowen talked to Billboard about the rumors that he might be leaving the label that's been his personal fiefdom for the past three years. Unlike many other executives, Bowen delights in rumors. In fact, he's admitted more than once to planting them. They're his trial balloons and points of leverage. He says his contract with Liberty will be up soon and that he is in a negotiating mood.

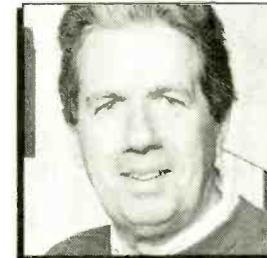
An especially persistent bit of gossip is that there's bad blood between him and the label's superstar, Garth Brooks. "I love the rumors that are out now that Garth got me fired," Bowen said. "I was fired [last] Monday. They must have rehired my ass, huh? ... Garth very much wants me to stay." Brooks could not be reached for comment, but a spokesperson for his management company concedes that the artist is not eager to see disruption at the top.

Fueling speculation that Bowen might be leaving the label was an item in a recent issue of the widely circulated "Hastings Newsletter." In it, John Marmaduke, president of the giant Western Merchandisers/Hastings record distributor/retail chain, attacked Bowen for dismissing Joe Mansfield from his post as VP of sales and marketing (Billboard, April 4). Calling Bowen's handling of Mansfield "dinosaur management," Marmaduke asserted that Mansfield was dropped because Brooks wanted him covered by a "key man" clause and that Bowen objected to this because of his "fragile ego."

But Bowen told Billboard: "The Marmadukes, especially Sam [John's father], love Joe Mansfield. There's no way if [his] contract isn't renewed that Sam Marmaduke and John aren't going to hate me for it." He said Marmaduke admitted to him that he had talked neither to Mansfield nor Brooks in formulating his attack and that he would issue a retraction. Marmaduke did—in a manner less than awash in regret: "Jimmy Bowen called and said my facts were wrong. He said Garth did not ask for a 'key man' clause and he doesn't feel threatened by Joe Mansfield's success. I said I'd print this retraction in my newsletter." In the meantime, Bowen suns

himself in Hawaii and the rumor mills keep grinding.

MAKING THE ROUNDS: It's one of the prettiest packages we've seen in ages. To introduce the media to the looks and sounds of Martina McBride, RCA Records has sent out an advance CD album in an elegantly wrapped, ribbon-tied package of photos of the young singer. These are not your ordinary publicity glossies, either, but eight colored and tinted prints "suitable for framing" (as they used to say in radio pitches). The shots were taken by Canadian photographer James O'Mara. McBride, who will open for Garth Brooks this summer, has just released her first music video, "The Time Has Come." RCA says it's also the first country video to be close-captioned for the hearing-impaired. The label will henceforth close-caption all its videos.



by Edward Morris

TO SOME REPORTERS, country music is the hot coffee they can neither swallow nor spit out. For a study in this particular form of discomfort, we refer you to an April 13 story in The New York Times headlined "Urbane Cowboys: City Slickers Take To Country Music." The theme of the piece is that country is growing in popularity among New Yorkers who are normally sophisticated enough to know better. Not content simply to cite and document the rise in leading market indicators (record and ticket sales, radio listenership), reporter Mary B.W. Tabor pursues this oddity as a doctor might a virus. There are the obligatory allusions to "twangy chords and tear-n-ur-beer sentiments," "truck stops and Texas beer halls," and other such other verbal tricks as will convey one's superiority to a subject while simultaneously hiding one's monumental ignorance of it. Several people interviewed emerge from the closet to admit their conversion to country music, but all are properly squeamish or apologetic. When there are so many authentic human idiocies rampant, under-reported and under-analyzed, it is outrageous that country music continues to be treated like a sociological lab specimen instead of as the art that it is.

JUST OUT: "The Marty Robbins Show, Volume I," a 55-minute video from Nashville's Marty Robbins Enterprises. It is compiled from television shows Robbins did during 1968-69 and contains 21 songs... Wade Curtis' Nashville-based Hip Boots Productions and screenwriter Elizabeth S.J. Bergholz have signed a production/development agreement with Cabin Fever Entertainment for a teleplay tentatively titled "Cowboy Christmas."

BMG Builds Country Catalog Publisher Purchases 3 Collections

NASHVILLE—BMG Music Publishing has purchased three more predominantly country-music collections: Jim Halsey's Century City Artists group; Songs Of The World, a catalog built by late Nashville producer/publisher Don Gant and German-based publisher Ralph Siegel; and manager Preston Sullivan's collection.

The Halsey catalogs—which embrace Minisa Music (ASCAP), Halsey Bros. Music (BMI), and Neewollah Music (SESAC)—include such hits as "Prisoner Of Hope," "Pins And Needles," "Can't Even Get The Blues," "You Put The Blue In Me," and "The Yellow Rose." There are more than 750 titles in all.

Among the writers represented are Rick Carnes, Janis Carnes, Josh Leo, Wendy Waldman, and

Pam Tillis.

The Songs Of The World umbrella covers Golden Bridge Music (ASCAP), Old Friends Music (BMI), and Mighty Pretty Music (SESAC).

The 700-song collection includes such hits as "Whatever Happened To Old Fashioned Love," "Somewhere Down The Line," "Lost In The Feeling," "Gonna Have A Party," "As Long As I'm Rockin' With You," and "Will It Be Love By Morning." Lewis Anderson, Kix Brooks, and Bruce Channel are some of the top writers in the catalog.

The Sullivan purchase includes Preston Sullivan Music (ASCAP) and Surespin Songs (BMI). "Flying Colors," recorded by the late Keith Whitley, is one of the hits in the collection.

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	—	2	WYONNNA CURB 10529*/MCA (10.98)	WYONNNA	1	
2	2	1	31	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98)	ROPIN' THE WIND	1	
3	3	2	83	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98)	NO FENCES	1	
4	4	3	154	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98)	GARTH BROOKS	2	
5	5	4	28	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
6	6	5	46	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
7	8	9	35	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	7	
8	7	6	5	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6	
9	9	7	57	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
10	10	8	48	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
11	12	12	20	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10	
12	11	—	2	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	11	
13	13	11	41	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2	
14	18	18	35	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	14	
15	15	13	29	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7	
16	17	16	13	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	16	
17	14	10	41	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6	
18	16	15	9	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10	
19	20	21	6	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	19	
20	21	19	22	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18	
21	19	14	8	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7	
22	22	24	24	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19	
23	23	17	52	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
24	38	—	2	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	24	
25	24	20	15	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7	
26	27	33	35	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
27	25	22	51	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10	
28	28	29	109	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
29	26	23	75	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
30	30	31	75	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
31	33	27	47	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
32	29	30	83	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
33	35	32	192	THE JUDDS ▲ 2 CURB 8318/RCA (9.98)	GREATEST HITS	1	
34	32	28	31	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7	
35	36	35	46	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13	
36	31	26	78	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11	
37	34	25	27	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
38	40	39	106	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12	
39	37	36	110	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	

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	44	56	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
41	42	40	25	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
42	39	34	33	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
43	41	37	120	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
44	44	38	154	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
45	45	45	53	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
46	46	43	22	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
47	47	41	13	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
48	48	46	79	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
49	51	48	27	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
50	50	42	29	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
51	49	51	87	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
52	64	67	83	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
53	55	47	32	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
54	52	52	128	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
55	53	50	133	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
56	NEW ►		1	SHENANDOAH COLUMBIA 48885* (9.98 EQ)	GREATEST HITS	56
57	57	53	55	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
58	56	57	117	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
59	58	—	2	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
60	59	58	10	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
61	65	56	125	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
62	54	49	31	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
63	62	54	82	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
64	60	61	98	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
65	72	68	99	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
66	71	66	61	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
67	66	62	53	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
68	61	60	54	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
69	67	64	22	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	54
70	69	63	85	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
71	63	59	55	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
72	68	55	20	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
73	75	74	71	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
74	70	69	149	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
75	RE-ENTRY		25	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22

○ 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 25, 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)	GREATEST HITS	49
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	49
3	3	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98)	GREATEST HITS	49
4	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	18
5	7	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	35
6	4	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	49
7	11	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	42
8	9	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	49
9	6	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	49
10	8	ALABAMA ▲ 3 RCA 4939 (8.98)	ROLL ON	44
11	17	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	3
12	10	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	49
13	14	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	21

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	25	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98)	THE BEST OF HANK & HANK	2
15	19	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	34
16	12	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	29
17	20	KENNY ROGERS REPRIS 26711*/WARNER BROS. (9.98)	20 GREAT YEARS	3
18	21	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	47
19	16	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	49
20	18	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS	48
21	13	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	49
22	—	DWIGHT YOAKAM ▲ REPRIS 25372*/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.	2
23	15	HANK WILLIAMS, JR. ▲ 2 CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	39
24	22	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	44
25	—	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	34

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

Billboard
•1992•
COUNTRY MUSIC
SOURCEBOOK

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Your ad message will resound from coast to coast in the only directory that will give you exposure to all industry decision makers in these crucial categories: top charting country artists, managers, agents, radio stations, programmers, venues, promoters and music publishers. The music industry's main source covers country with thousands of listings in over a dozen categories! Act now and make your ad reservations!

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OUR 15TH YEAR

COUNTRY

CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is **Aaron Tippin's** "There Ain't Nothin' Wrong With The Radio." Much attention has been paid to the fact that Tippin's rise to the top of the chart has come without airplay on WIVK Knoxville, Tenn., considered to be one of country's most influential outlets. In fact, WIVK is the lone dissident on this record among the 110 country stations monitored by Broadcast Data Systems for Billboard. However, Tippin is getting exposure in the Knoxville area via cable TV (CMT and TNN), dance clubs, and radio airplay in the surrounding towns. And that's enough exposure to make his "Read Between The Lines" album one of the Knoxville area's top sellers.

INSIDE THE TOP 10: The most active mover is **Brooks & Dunn's** "Neon Moon," which shoots from No. 10 to No. 6. The next most active is **Marty Stuart's** "Burn Me Down," moving from No. 11 to No. 9, followed by **Garth Brooks' "Papa Loved Mama,"** climbing from No. 9 to No. 8.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is newcomer **Billy Ray Cyrus' "Achy Breaky Heart,"** zipping from No. 57 to No. 46. Cyrus' album is scheduled to hit retail stores May 19. Other tracks showing strong gains are **Sawyer Brown's "Some Girls Do"** (13-12); **Trisha Yearwood's "The Woman Before Me"** (37-30); **"Backroads"** (25-17) by **Ricky Van Shelton;** and **Doug Stone's "Come In Out Of The Pain"** (26-18).

THE ALBUMS CHART is topped by **Wynonna Judd's "Wynonna,"** holding at No. 1 for a second week. Other albums showing strong movement at retail are **Hal Ketchum's "Past The Point Of Rescue"** (8-7); **Brooks & Dunn's "Brand New Man"** (18-14); **Dolly Parton's "Straight Talk"** (38-24); and **Doug Stone's "I Thought It Was You"** (27-26).

THERE'LL BE NO MORE wait-and-see regarding new artists for **Gary McCartie,** PD of WMZQ Washington, D.C. "The listeners have an appetite for new music and it is our job to respond to what our listeners want," says McCartie. The latest example of WMZQ responding to the active consumer is "Achy Breaky Heart." "We started getting requests for the song on our request line. People were aware of the track via play in the local clubs. It was the dancers that turned us on to it." McCartie points out that WMZQ stays in touch with active consumers via its involvement with two music-video-club TV shows in the Washington area.

THE ACTIVE CONSUMER is changing the philosophy of programming in relation to its core audience, McCartie says. "Five years ago the core group was maybe 10% of our audience, and now the core is probably representing 40% to maybe 50% of our audience. These people also have a lot of options when it comes to music. If WMZQ is going to get any credit for these people, then we have to give them some pretty good reasons to listen to our radio station . . . What I have to do is concentrate on these people that will give me huge quarter-hours, and these people are the active consumers. This is where our research has changed. Instead of trying to expand my cume, I'm trying to court my core."

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

- | | | | |
|---|--|---|---|
| 47 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) | 16 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL | 42 ACRE, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/PPP | 24 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) HL/PPP |
| 46 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL | 15 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI) | 36 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM | 48 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL |
| 72 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL | 28 EXCEPT FOR MONDAY (Englishtowne, BMI) | 52 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM/PPP | 2 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM |
| 32 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM | 44 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM | 71 JEZEBEL KANE (Bob-A-Lew, ASCAP/CurbSongs, ASCAP/Arvinbetty, ASCAP/Endless Frogs, ASCAP) ASCAP) WBM | 45 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 58 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM | 75 FAMILY TREE (Warner-Tamerlane, BMI/Long Run, BMI) WBM | 62 LOVESICK BLUES (Mills Music, ASCAP) CPP | 1 THAT'S AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP |
| 17 BACKROADS (Corner, SCSAN) | 69 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP) | 19 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) HL | 74 THIS NIGHTLIFE (Howlin' Hits, ASCAP) |
| 35 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 20 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP | 68 MASON DIXON LINE (Pink Pig, BMI) | 27 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP |
| 22 BORN COUNTRY (Collins Court, ASCAP) CPP | 39 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) | 34 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL | 7 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL |
| 9 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM | 70 THE HEART THAT YOU OWN (Coal Dust West, BMI) | 59 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) | 3 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM |
| 64 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) | 63 HONKY TONK MYSELF TO DEATH (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) CPP | 49 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) CPP | 40 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL |
| 18 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL | 33 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM | 6 NEON MOON (Sony Tree, BMI) HL | 31 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/PPP |
| 21 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM | 41 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 73 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP) | 55 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) |
| | 61 I GOT A LIFE (Almo, ASCAP/Brio Blues, ASCAP/Polygram, ASCAP/Songs De Burgo, ASCAP) | 67 NO LOVE HAVE I (Cedarwood, BMI) | 30 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) |
| | 51 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM | 37 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM | 65 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM |
| | 14 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long | 13 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL | |
| | | 11 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL | |
| | | 23 ONLY THE WIND (Edge O' Woods, ASCAP/Moine Valley, ASCAP/Kinetic Diamond, ASCAP) CPP | |
| | | 42 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, | |
| | | ASCAP) CPP | |
| | | 8 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP | |
| | | 5 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM | |
| | | 25 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM | |
| | | 56 THE POWER OF LOVE (Rick Hall, BMI) | |
| | | 38 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM | |
| | | 54 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM | |
| | | 29 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL | |
| | | 26 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM | |
| | | 10 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL | |
| | | 53 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL | |
| | | 57 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) | |
| | | 43 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 | |
| | | 12 SOME GIRLS DO (Zoo II, ASCAP) | |
| | | 4 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP | |
| | | 66 STRAIGHT TALK (HolPic, BMI/Velvet Apple, BMI) CPP | |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	11	*** No. 1 *** THERE AIN'T NOthin' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN (V) RCA 62181-7
2	2	3	13	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
3	6	7	12	TODAY'S LONELY FOOL J.STROUD (K.BEARD, S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
4	5	8	11	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
5	7	10	11	PAST THE POINT OF RESCUE A.REYNOLDS, J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB PRO 098
6	10	14	10	NEON MOON S.HENDRICKS, D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
7	3	4	12	THE TIPS OF MY FINGERS S.HENDRICKS, T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
8	9	11	11	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS, G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
9	11	16	12	BURN ME DOWN R.BENNETT, T.BROWN (E.MILLER)	MARTY STUART (V) MCA 7-54253
10	4	1	11	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNONNA (V) CURB 7-54320/MCA
11	12	15	9	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK, R.VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
12	13	17	8	SOME GIRLS DO R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB PRO 79200
13	18	23	8	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
14	8	2	14	IS THERE LIFE OUT THERE T.BROWN, R.MCENTIRE (S.LONGACRE, R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
15	16	22	9	EVERY SECOND J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	COLLIN RAYE (V) EPIC 34-74242
16	14	19	12	DON'T GO NEAR THE WATER B.CANNON, N.WILSON (C.HARTFORD, J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
17	25	34	6	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 38-74258
18	26	35	6	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER, F.J.MYERS)	DOUG STONE (V) EPIC 34-74259
19	23	30	8	LOVIN' ALL NIGHT J.LEVENTHAL, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 34-74250
20	27	28	12	FIRST TIME FOR EVERYTHING J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
21	15	9	16	DALLAS S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
22	21	13	16	BORN COUNTRY J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	ALABAMA (V) RCA 62168
23	19	6	17	ONLY THE WIND C.HOWARD, T.SHAPIRO (T.SHAPIRO, C.JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
24	20	20	19	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
25	29	32	11	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN, T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
26	17	12	19	SAME OL' LOVE R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	◆ RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
27	30	33	9	TILL I'M HOLDING YOU AGAIN J.BOWEN, R.ALVES (L.GOTTLIEB, R.ALVES, B.MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
28	22	21	20	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
29	32	36	7	SACRED GROUND S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
30	37	43	5	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSON)	TRISHA YEARWOOD (V) MCA 7-54362
31	24	25	17	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER, G.BROOKS)	GARTH BROOKS LIBERTY PRO 79009
32	38	41	5	ALL IS FAIR IN LOVE AND WAR R.MILSAP, R.GALBRAITH (T.NICHOLS, R.BYRNE)	RONNIE MILSAP (V) RCA 62217-7
33	36	37	11	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
34	31	29	20	MAYBE IT WAS MEMPHIS P.WORLEY, E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
35	33	31	19	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS, A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
36	28	18	19	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM, R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
37	42	48	5	NORMA JEAN RILEY M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	DIAMOND RIO ARISTA PRO 2407
38	43	47	4	ROCK MY BABY R.BYRNE, K.STEGALL (B.SPENCER, P.WHITLEY, C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199-7
39	45	—	2	GONE AS A GIRL CAN GET J.BOWEN, G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 7-54379

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	41	45	10	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER, C.BLACK, A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
41	47	56	4	I'D SURRENDER ALL K.LEHNING (R.TRAVIS, A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-18943
42	39	26	17	OUTBOUND PLANE J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
43	35	24	19	SOMEbody'S DOIN' ME RIGHT B.MEVIS, G.FUNDIS (J.F.KNOBLOCH, P.OVERSTREET, D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
44	40	40	9	FAMILIAR PAIN J.LEO, L.M.LEE (S.LONGACRE, W.ALDRIIDGE)	RESTLESS HEART (V) RCA 62054-7
45	44	39	19	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY, K.WELCH, W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
*** POWER PICK/AIRPLAY ***					
46	57	64	4	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522-4
47	52	54	4	ACES J.BOWEN, S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY PRO 7952
48	48	53	4	TAKE IT LIKE A MAN S.BOGARD, R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT ARISTA PRO 2406
49	49	51	8	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
50	56	63	3	BLUE ROSE IS P.WORLEY, E.SEAY (B.DIPIERO, P.TILLIS, J.BUCKINGHAM)	PAM TILLIS ARISTA PRO 2408
51	54	55	6	I'M OKAY (AND GETTIN' BETTER) R.HALL (S.EWING, M.T.BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
52	51	38	17	JEALOUS BONE E.GORDY, JR., T.BROWN (R.GILES, S.BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
53	53	59	4	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON, D.MAYO, K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC PRO 4469
54	50	50	10	THE ROCK S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
55	67	—	2	WHEN IT COMES TO YOU J.STROUD, J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) BNA 62235-2
56	58	62	4	THE POWER OF LOVE S.BUCKINGHAM, L.STRICKLAND (W.ALDRIIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 7-19069
57	68	—	2	SHIPS THAT DON'T COME IN B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	◆ JOE DIFFIE (V) EPIC 34-74285
58	55	44	16	BABY, I'M MISSING YOU P.WORLEY, E.SEAY (S.SESKIN, N.MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
*** HOT SHOT DEBUT ***					
59	NEW ▶	—	1	MIDNIGHT IN MONTGOMERY S.HENDRICKS, K.STEGALL (A.JACKSON, D.SAMPSON)	ALAN JACKSON ARISTA PRO 2418
60	59	57	7	BILLY CAN'T READ B.BANNISTER, P.OVERSTREET (P.OVERSTREET, J.MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
61	65	—	2	I GOT A LIFE S.BUCKINGHAM (M.REID, R.BOURKE)	MIKE REID (V) COLUMBIA 38-74286
62	61	61	15	LOVESICK BLUES J.BOWEN, G.STRAIT (J.MILLS, C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
63	66	73	3	HONKY TONK MYSELF TO DEATH K.LEHNING (J.MAX, D.BARNES, M.T.BARNES)	GEORGE JONES (V) MCA 7-54370
64	NEW ▶	—	1	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY, JR., T.BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 7-54371
65	60	46	13	WORKING WOMAN S.HENDRICKS, T.DUBOIS (R.CROSBY, W.ROBINSON, T.DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
66	64	74	3	STRAIGHT TALK G.LADANYI, D.PARTON (D.PARTON)	◆ DOLLY PARTON (C) HOLLYWOOD 4-64776/ELEKTRA
67	NEW ▶	—	1	NO LOVE HAVE I P.WORLEY, E.SEAY, H.DUNN (M.TILLIS)	HOLLY DUNN (V) WARNER BROS. 7-18956
68	NEW ▶	—	1	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 7-18986
69	63	58	17	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE, C.R.WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
70	NEW ▶	—	1	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-18966/WARNER BROS.
71	NEW ▶	—	1	JEZEBEL KANE J.STROUD (J.WHITE, J.WHITE, A.PESSIS)	JJ WHITE CURB PRO 77492
72	70	66	6	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON, L.CORDELL, C.JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
73	NEW ▶	—	1	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN, R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE MCA ALBUM CUT
74	NEW ▶	—	1	THIS NIGHTLIFE J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT
75	62	65	4	FAMILY TREE A.BYRD, L.CARTWRIGHT (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-54366

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	IS IT COLD IN HERE B.MONTGOMERY, J.SLATE (O.MORRISON, J.DIFFIE, K.PHILLIPS)	◆ JOE DIFFIE EPIC
2	1	1	4	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON, R.SAMOSSET)	◆ DOUG STONE EPIC
3	3	2	8	LOVE, ME J.FULLER, J.HOBBS (S.EWING, M.T.BARNES)	◆ COLLIN RAYE EPIC
4	2	3	5	STICKS AND STONES J.STROUD (E.WEST, R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
5	5	5	9	CADILLAC STYLE B.CANNON, N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
6	7	7	9	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
7	6	6	3	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE, M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
8	4	4	3	THE DIRT ROAD R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	◆ SAWYER BROWN CURB
9	—	—	1	TURN THAT RADIO ON R.MILSAP, R.GALBRAITH (A.JORDAN, P.DAVIS)	RONNIE MILSAP RCA
10	10	12	30	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD MCA
11	8	10	8	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
12	9	9	8	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART RCA
13	11	8	4	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL, T.DUBOIS (L.SHELL, L.CORDELL)	◆ DIAMOND RIO ARISTA

14	13	14	30	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
15	12	13	13	ANYMORE G.BROWN (T.TRITT, J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
16	16	20	21	MIRROR MIRROR M.J.POWELL, T.DUBOIS (B.DIPIERO, J.JARRARD, M.SANDERS)	◆ DIAMOND RIO ARISTA
17	15	11	9	FOR MY BROKEN HEART T.BROWN, R.MCENTIRE (L.HENGEBER, K.PALMER)	◆ REBA MCENTIRE MCA
18	25	22	27	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
19	19	19	30	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P.ALGER, H.DEVITO)	◆ HAL KETCHUM CURB
20	17	18	16	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J.SLATE (L.WILSON, J.DIFFIE)	◆ JOE DIFFIE EPIC
21	14	25	65	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS LIBERTY
22	—	—	5	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS LIBERTY
23	—	—	30	CHASIN' THAT NEON RAINBOW K.STEGALL, S.HENDRICKS (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON ARISTA
24	—	24	44	WALK ON FAITH S.BUCKINGHAM (M.REID, A.SHAMBLIN)	◆ MIKE REID COLUMBIA
25	—	—	36	KILLIN' TIME J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA

◆ 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.

Artists & Music

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	JOE HENDERSON VERVE 511 779*	1 week at No. 1 LUSH LIFE
2	1	23	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND
3	11	3	DIANE SCHUUR GRP 2006*	IN TRIBUTE
4	5	9	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
5	7	5	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
6	2	29	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
7	4	9	ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
8	6	27	HARRY CONNICK, JR. ▲ COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
9	8	9	STAN GETZ - KENNY BARRON VERVE 510 823*	PEOPLE TIME
10	14	5	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
11	9	43	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
12	12	9	VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
13	23	3	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
14	13	11	JOHN PIZZARELLI NOVUS 63129/RCA	ALL OF ME
15	NEW ▶		JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
16	10	21	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
17	16	7	KENNY BARRON TRIO CANDID 79508*	LEMURIA - SEASCAPE
18	18	5	JACK DEJOHNETTE BLUE NOTE 96690*/CAPITOL	EARTH WALK
19	NEW ▶		JOEY CALDERAZZO BLUE NOTE 98165*/CAPITOL	TO KNOW ONE
20	15	19	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
21	20	3	DAVID MURRAY DIW 48963*/COLUMBIA	SHAKILL'S WARRIOR
22	22	3	ROSEMARY CLOONEY CONCORD 4496*	GIRL SINGER
23	NEW ▶		CASSANDRA WILSON JMT 849 149*/VERVE	LIVE
24	19	5	MCCOY TYNER BLUE NOTE 96429*/CAPITOL	SOLILOQUY
25	17	23	KEITH JARRETT TRIO ECM 849 650*/VERVE	THE CURE

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
																									WEEKS ON CHART
1	1	29	FOURPLAY WARNER BROS. 26556*	27 weeks at No. 1 FOURPLAY																					
2	2	19	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE																					
3	10	3	YELLOWJACKETS GRP 9667*	LIVE WIRES																					
4	3	11	KIM PENNYL GRP 9663*	3 DAY WEEKEND																					
5	7	5	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE																					
6	5	15	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU																					
7	6	11	NELSON RANGELL GRP 9662*	IN EVERY MOMENT																					
8	8	7	ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY																					
9	13	5	TOM GRANT VERVE FORECAST 849 530*/VERVE	IN MY WILDEST DREAMS																					
10	4	27	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN																					
11	11	7	STEVE LAURY DENON 9043*/A&M	PASSION																					
12	14	7	HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH																					
13	9	11	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALTZ																					
14	21	5	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES																					
15	24	3	BOB MINTZER DMP 488*	ONE MUSIC																					
16	NEW ▶		SPECIAL EFX GRP 9670*	GLOBAL VILLAGE																					
17	15	7	CORNELL DUPREE AMAZING 1025*	CAN'T GET THROUGH																					
18	22	5	VERNELL BROWN, JR. A&M 5382*	STAY TUNED																					
19	18	9	DAVE VALENTIN GRP 9664*	MUSICAL PORTRAITS																					
20	12	27	DAVID BENOIT GRP 9654*	SHADOWS																					
21	NEW ▶		PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI																					
22	NEW ▶		RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE																					
23	16	23	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME																					
24	NEW ▶		RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD																					
25	25	16	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU																					

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.



by Jeff Levenson

CHALKING FOR THE BREAK: Verve Forecast, which currently has a winning artist in keyboardist Tom Grant (his album, "In My Wildest Dreams," is showing good movement among contemporary charters), has just added saxophonist Art Porter to its roster. Porter, originally from Little Rock, Ark., yet now residing in the Windy City, is both a groovemeister and balladeer. One hears a kind of clarified rib-shack funk in his play, owing much, no doubt, to his stays with organist Jack McDuff and Chicago sax legend Von Freeman. He is the son of pianist Art senior, a former sideman to singer Carmen McRae and saxist John Stubblefield. His album, "Pocket City," produced by Jeff Lorber, is scheduled for release early next month. The label's promotional campaign (tapping the billiards connection) is a virtual masse shot, designed to catapult Porter over the top on urban and contemporary jazz radio stations.

ALL MY CHILDREN (?): This one's as easy to follow as a soap opera love affair. The relationship between Mesa Bluemoon and Gramavision has ended. For the last couple of years, Mesa has been selling Gramavision product, but no more. Gramavision has just shifted affections, choosing to flirt with a new distributor, whose identity must be kept a secret—for now. Mesa used to be distributed by CEMA, but now Mesa is distributed by WEA. (This, of course, is because Rhino used to own half of Mesa and its distributor was CEMA, but now Atlantic owns half

of Rhino, so Rhino and Mesa will be handled by WEA.) (Yo, you, don't even think of changing channels—not yet!)

Let's continue: Mesa is cutting back on its release load, dropping from a total of 110 titles last year to a projected 40 titles this year. Those releases will be drawn from the additional labels Justin Time (from Canada), Owl (France), and Enja (Germany). However, Mesa's arrangement with Enja involves issuing only one title per month. The lion's share of Enja's other releases will be handled by Koch International. Those include new titles by Tony Reedus, Nat Adderley, Mike Formanek, Gust William Tsilis, and Sathima Bea Benjamin... (Still with me?)

There's more: To launch its new relationship with this soon-to-be-revealed admirer/courter/distributor, Gramavision has what it says is a blockbuster title in Anthony Davis' opera "The Life And Times Of Malcolm X." (No, Spike, you're not the only one on to that story.) Packaged in a slip case with a 90-page libretto, it is targeted for the classical and the jazz bins sometime in June. Additionally, Gramavision is cutting back on its releases, making the most out of a select few. Those include upcoming works by trombonist Ray Anderson, working with Charlie Haden, Ed Blackwell, and Simon Nabatov, and an all-star group named New York Funk, featuring 22 musicians whose music has been known to grease hip sockets—Fred Wesley, Pee Wee Ellis, and Clyde Stubblefield, among them.

If all this sounds confusing to you, think how I feel. After 30 years of watching "General Hospital" I still can't follow who's doing what to whom.

MORE STUFF: Brass man Rob McConnell has won a Juno award for best jazz album of 1991. The honored title? "The Brass Is Back" on Concord, which happened to be a contender for a Grammy this year in the large-ensemble category... EmArcy has just added to the Erroll Garner discography "Solo Time," a double-CD of 21 previously unissued tracks by the piano master.

GRANT, PATTI, ENGLISH AMONG DOVE AWARDS HONOREES

(Continued from page 10)

Southern gospel album. Immediate plans are for him to stay with the group, though he is quick to admit, "I don't know what will happen in the future."

Other dual winners included BeBe & CeCe Winans for group of the year and contemporary black song ("Addictive Love"). In a sentimental gesture, BeBe Winans dedicated the former award to Andrae Crouch. Winans, who had just gotten word on the passing of Crouch's mother, said that without Crouch, their success would not have been possible.

Until three years ago, no black group had won the group-of-the-year award. Then in 1989, Take 6 won the award, followed by BeBe & CeCe in 1990.

Backstage, BeBe observed, "This past few years there's been a great wall of separation torn down and tonight is another step in that direction. It's not so much the awards, but it means something that you're not just nominated in a certain category. I see the walls coming down each year."

Rounding out the list of double winners were Steven Curtis Chapman (songwriter of the year, contemporary album); Bruce Carroll (country album, song); Margaret Becker (rock album, song); and D.C. Talk (rap song, longform video), whose performance was one of the show's high points. Upon accepting their second award, the members of gospel's top rap act sparked another memorable moment with an a cappella acceptance chorus of "We're just two

'honks' and a Negro singing for the Lord."

Others performing on the 90-minute live telecast included Petra, Carroll, the Nelons, Chapman, Ricky Skaggs, and Smith. Highlighting the show was a stirring tribute to the evolution of gospel music. Walter Hawkins, Edwin Hawkins, Babbie Mason, and Lawrence Thomson were among those taking part in the tightly produced and well-staged segment saluting such gospel greats as Thomas Dorsey, Mahalia Jackson, and the Rev. James Cleveland.

Here is a complete list of 1992 Dove Awards winners:

Artist of the year: Amy Grant.

Group: BeBe & CeCe Winans.

Female vocalist: Sandi Patti.

Male vocalist: Michael English.

New artist: Michael English.

Songwriter: Steven Curtis Chapman.

Song: "Place In This World," Amy Grant/Michael W. Smith/Wayne Kirkpatrick.

Contemporary album: "For The Sake Of The Call," Steven Curtis Chapman.

Contemporary song: "Home Free," Wayne Watson.

Inspirational album: "Larnelle Live... Psalms, Hymns & Spiritual Songs," Larnelle Harris.

Country album: "Sometimes Miracles Hide," Bruce Carroll.

Country song: "Sometimes Miracles Hide," Bruce Carroll/C. Aaron Wilburn.

Traditional black album: "For The Rest Of My Life," Mom & Pop

Winans.

Traditional black song: "Through The Storm," Yolanda Adams.

Contemporary black gospel album: "He Is Christmas," Take 6.

Contemporary black song: "Addictive Love," BeBe & CeCe Winans.

Rock album: "Simple House," Margaret Becker.

Rock song: "Simple House," Margaret Becker.

Metal album: "In The Kingdom," Whitecross.

Metal song: "Everybody Knows My Name," Bride.

Southern gospel album: "Homecoming," the Gaither Vocal Band.

Southern gospel song: "Where Shadows Never Fall," Glen Campbell/Carl Jackson/Jim Weatherly.

Rap album: "Mike-E & The G-Rap Crew," Mike-E.

Rap song: "I Luv Rap Music," D.C. Talk.

Praise & worship: "Sanctuary," Twila Paris.

Choral collection: "The Michael W. Smith Collection," Robert Sterling/Dennis Worley.

Instrumental: "Beyond Nature" (Phil Keaggy).

Musical: "The Big Picture," Michael W. Smith.

Children's music: "Open For Business," Sandi Patti.

Longform video: "Rap, Rock & Soul," D.C. Talk.

Shortform video: "Another Time, Another Place," Sandi Patti/Wayne Watson/Stephen Yake.

Music packaging: "Brave Heart," Kim Hill.

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	PIECES OF AFRICA ★★ ★ NO. 1 ★★ ★ NONESUCH 79275-2*	1 week at No. 1 KRONOS QUARTET
2	1	11	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
3	3	83	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	6	5	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
5	4	9	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
6	5	11	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
7	7	47	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
8	8	7	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE
9	9	39	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
10	12	7	POEME: FRENCH SHOWPIECES LONDON 433519-2* BELL, ROYAL PHILHARMONIC (LITTON)	
11	11	5	BARBER: THE LOVERS KOCH 3-7125-2H1* CHICAGO SYMPHONY & CHORUS (SCHENCK)	
12	10	29	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
13	17	3	BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846* AX, STERN, LAREDO, MA	
14	15	15	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
15	25	3	BARBER/PISTON/GRIFFES MERCURY 434307-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
16	13	25	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQ8-54371* TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)	
17	19	5	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
18	16	25	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
19	20	3	PISTON: SYMPHONY NO. 4 DELOS DEL 3106* SEATTLE SYMPHONY (SCHWARZ)	
20	14	35	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
21	24	3	WAGNER: SIEGFRIED DG 429407-2* GOLDBERG, BEHRENS, BATTLE (LEVINE)	
22	21	25	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW
23	18	29	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
24	23	103	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
25	NEW ▶		IVES: SYMPHONY NO. 1 CHANDOS 9053*	DETROIT SYMPHONY (JARVI)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	HUSH ★★ ★ NO. 1 ★★ ★ SONY MASTERWORKS SK 48177*	7 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	4	7	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
3	3	29	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	2	29	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
5	5	57	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
6	10	3	MUSIC FROM THE SCREENS POINT MUSIC 432966-2* PHILIP GLASS, FODAY MUSA SUSO	
7	6	11	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
8	12	3	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
9	7	9	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD 80278* CINCINNATI POPS (KUNZEL)	
10	8	29	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
11	NEW ▶		DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
12	13	19	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
13	9	19	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
14	11	11	WEILL: STREET SCENE LONDON 433371* BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)	
15	NEW ▶		CARTOON CLASSICS RCA 60738-2-RV*	VARIOUS ARTISTS

● 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.

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: Leonard Slatkin continues to play a major role in the BMG Classics recording schedule, centered largely, as expected, on projects with the Saint Louis Symphony Orchestra, where he is music director.

A late-March session laid down Bartok's "Miraculous Mandarin Suite," with Copland's "The Red Pony" inked in for April 18. A few days later, again with the SLSO, he conducts a recording of Bernstein's "Songfest." **Joanna Nickrenz** is producer of all three works.

With **Jay David Saks** as producer, Slatkin and his orchestra are due to record Orff's "Carmina Burana" in October, and in November, with **Pinchas Zukerman** as soloist, Elgar's Violin Concerto and "Salut d'amour."

Well before these sessions, however, Slatkin will take on a number of projects with the Philharmonia Orchestra for RCA Red Seal. Inked in for May are the Elgar and Walton Cello Concertos with **Janos Starker** as soloist, and in June the Tchaikovsky Piano Concerto No. 3 and "Concert Fantasy" with **Barry Douglas**, as well as a Vaughan Williams program featuring "A Sea Symphony." **Andrew Keener** is producer of the Philharmonia sessions.

WHAT'S NEW? Composers Recordings Inc. extends its repertoire reach with Emergency Music, a new series featuring works by young pop and minimalist-influenced composers that do not fit comfortably in more traditional contemporary pigeonholes. **John Zorn** is best known among

the 18 composers showcased in the debut release.

The first four CDs in the series are due out in May and will receive special promotional attention in the New York area during the run of the Bang on a Can Festival (May 12-17). One of the discs will carry live recordings taken from last year's festival. CRI managing director **Joe Dalton** says three more titles will be released in the fall.

The nonprofit label, meanwhile, is adding to its American Masters series, reprogramming older albums into CDs devoted to single composers. Next up is a Morton Feldman disc that contains a previously unreleased side on which the composer is also heard as pianist.

During MIDEEM last January, CRI set up first-time European distribution with reps in France and Portugal. The label also has ties in Australia and Japan.

CRI has recorded works by more than 400 composers since its formation in 1954 with the support of performing rights organization BMI. There are 55 titles in its active catalog.

PASSING NOTES: Allegro Imports' agreement with Angel Records to distribute certain EMI product not handled by CEMA has been extended to include EMI's Classics for Pleasure line. The midline CFP catalog holds more than 150 titles and is being added to regularly.

Eleven labels sent representatives to the Concert Music Broadcasters Assn. conference in Chicago April 2-5. Their attendance underscores the increasing importance given radio as an exposure medium for new releases in an environment of reduced print coverage. Tie-in promotions, fueled often by contests and product giveaways, were the focus of a panel discussion involving all the label reps.

The upcoming European tour by **Riccardo Muti** and the Philadelphia Orchestra, beginning in mid-May, closes with first-ever appearances in Israel. The final concert, in Jerusalem May 30, marks the end of Muti's tenure as the orchestra's music director.



Nipper News

deutsche harmonia mundi



🐾 "All the News That Fits His Prints" 🐾

Vol. 3, No. 18

GALA LIRICA

Placido Domingo, Montserrat Caballé and José Carreras are three of the extraordinary singers that celebrated the May 1991 opening of Seville's new opera house in a gala performance unique in concert history.

Now titled *Gala Lírica*, the evening's electrifying performances included **Domingo's** dramatic "Ah, la paterna mano," **Caballé's** heart-melting "Pleurez mes yeux," **Carreras'** stirring "No puede ser" and others by grand opera greats **Alfredo Kraus, Pilar Lorengar, Juan Pons, Teresa Berganza, Pedro Lavirgen** and **Giacomo Aragall**.

This once-in-a-lifetime event is preserved in an outstanding new live recording from RCA Victor Red Seal and will be available April 28th on CD, Cassette, VHS and Laser Disc.



SELECTIONS FROM
CARMEN RIGOLETTO TOSCA LA TRAVIATA

Recorded Live in Seville

09026-61191-2

Celebrate the musical magic of
Domingo, Caballé and Carreras.
Celebrate *Gala Lírica*.



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Hot Latin Tracks™

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

Artists & Music

Latin Notas



by John Lannert

CARDS, CABLE, AND MUSIC: Hallmark Cards' April 8 sale of Univision Holdings Inc. to A. Jerrold Perenchio, Venevision, and Televisa has generated little stir among record executives in the Hispanic industry thus far. With the musical implications of the transaction not yet clearly defined, most label brass are taking a "business as usual" stance.

Hallmark, the giant U.S. greeting-card company, sold Univision for \$550 million—about \$80 million less than the firm paid Spanish International Communications for the network in 1987 and 1988. SIC's owner is Emilio Azcárraga, who also owns Televisa and its record-label affiliates Melody and Fonovisa.

The deal involves nine full-power and four low-power Spanish-language television stations in the U.S. Also included is Univision's 138,000-square-foot studio in Miami. Perenchio, former co-owner of TV production company Embassy Communications ("One Day At A Time," "The Jeffersons"), will own 50% of the network, with Venevision—parent company of TH-Rodven—and Televisa each holding a 25% stake. Perenchio will own 75% of the stations and Venevision and Televisa will share 25%. Televisa will have the option of increasing its holdings of the TV stations to 25% pending federal approval.

Irvine Hockaday Jr., Hallmark's president and CEO, said Univision's sale will allow the company to concentrate on its cable TV stations.

ENRIQUE JAZZES UP HIS ACT: In his first South Florida performance in more than a year, Sony Discos'

Luis Enrique put on a sizzling set April 12 at the Fort Lauderdale Swap Shop in Fort Lauderdale, Fla. Performing before more than 4,000 screaming, singing fans jammed into the Swap Shop's Indoor Entertainment Pavilion, Enrique cruised through his familiar hits, often adorning his choppy salsa groove with pleasing jazz overtones. His first of two sets featured lively takes of "Desesperado," "San Juan Sin Ti," and "Amiga," which found the Nicaraguan salsero playing a spunky guitar solo.

PREMIO LO NUESTRO VIDEO NOMINEES: "Todo, Todo, Todo" (Daniela Romo); "Cosas Del Amor" (Vikki Carr/Ana Gabriel); "Amor Mio, Que Me Has Hecho" (Camilo Sesto); "Déjame Llorar" and "Sera" (Ricardo Montaner); "No Basta" (Franco de Vita); "Vuela Vuela" (Magnetto); "No He Podido Verte" (Emmanuel); "Popurri" (Pandora); and "Fiesta" (Banda Blanca). Video nominees were selected based on highest total of airplay points from March 9, 1991, to March 7, 1992. Also, Sony Discos' Anna Roman has replaced WEA Latina's Lalo Y Los Descalzos as a new-artist nominee in the regional/Mexican category.

MISCELLANEA: Spain's superstar trio Mecano, which just shipped a remix of its BMG single "Dalai Lama," is set to perform May 29 in San Juan, Puerto Rico... Sophy has released her leadoff single for Farum, titled "Calientame." Also recording on Farum is Lis-Bet, former vocalist for Meme Solis... RMM's Oscar D'León is wrapping up his Sonero debut. Victor Mendoza is producing... Celia Cruz is beginning work on her first RMM album, with Oscar Gomez producing. That album is due out this fall. On April 27, Cruz and President Bush will receive an Honorary Doctrine Degree from Florida International Univ. in Miami... Yolanda Duke currently is recording a tribute album to vocalist Guadalupe Victoria Yoli, better known as "La Lupe." Sergio George will produce the album, titled "Nostalgias De La Lupe."

NEW CAPITOL/EMI LATIN PREZ BEHAR KEYS IN ON 'SYMBIOTIC CROSSOVER'

(Continued from page 8)

the division was created."

Since then the label—now the second-largest U.S. Latin record firm, according to Behar—developed a roster of international Hispanic stars, including multiple-Grammy winner José Feliciano, 1992 Grammy nominee Pandora and Daniela Romo, Dyango, Pablo Ruiz, Mijares, and Paloma San Basilio. Venezuelan vocalist Natusha and rapper Calo and balladeer Rocio Banquells—both from Mexico—are among the newer acts Capitol is trying to break in the U.S.

Behar has complemented his international roster by signing top-drawer domestic acts such as Selena, Mazz (also a 1992 Grammy nominee), Eddie Santiago, Lalo Rodriguez, and Alvaro Torres. Moreover, Behar has aggressively gone outside the label in order to help bolster his presence in the U.S. Hispanic market.

In the past two years, Capitol has secured domestic distribution rights to PolyGram's Latin and Brazilian roster and Mexican label Discos Rocio, whose act Yndio scored a top 10 hit last year with "Melodia Desencadenada," a cover of the Righteous Brothers hit "Unchained Melody."

To beef up his Tejano lineup, Behar bought the San Antonio, Texas-based Cara label in 1991. Capitol's sweep of 13 1992 Tejano Music Awards demonstrated the label's dominance of the genre. But several labels—Sony Discos, Fonovisa, and Freddy—questioned the awards balloting process and have withdrawn their artists from participating in further TMAs (Billboard, April 11).

Behar shrugs off the withdrawal of the aforementioned labels, saying, "I truly believe that Sony has some good acts, but I don't think they're being promoted."

"I mean, in general, our emphasis is marketing and promotion," continues Behar. "We don't have the luxury of a deep catalog, so our meat and potatoes are hit singles."

In 1991, Capitol/EMI Latin's marketing and promotional efforts were multiplied greatly when CEMA decided to take over the Hispanic labels' distribution chores in the U.S.

"CEMA has done a wonderful job

by increasing our penetration in secondary Hispanic markets, as well as in domestic retail stores," says Behar.

A former executive with Sony Discos and the now-defunct A&M Discos, Behar, 35, is the first Hispanic to be named president of a U.S. Latin record company. His promotion was announced by Joe Smith, president and CEO of Capitol/EMI Music.

"I am pleased and honored to be appointed president of Capitol/EMI Latin," says Behar. "It reflects the trust Joe Smith has in me and the commitment he has to Capitol/EMI Latin and the Latin music industry."

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Music Video

ARTISTS & MUSIC

Labels Putting Vid Singles On Hold Few Successes Seen For Configuration

BY JIM BESSMAN

NEW YORK—Despite occasional success stories, the video single, once seen as a potential new configuration, is generally getting less support from the major labels.

The one- or two-song videocassettes are usually released to capitalize on a fast-breaking hit single or hit act. Madonna's "Justify My Love," released by Warner/Reprise Home Video, is probably the most illustrious example of a video single that worked, having justified quadruple-platinum sales in excess of 400,000 units. But that one-clip videocassette was buoyed by massive publicity generated by the controversial clip's banning by MTV. Whitney Houston's rendition of "The Star-Spangled Banner" from the 1991 Super Bowl also mined platinum as its release coincided with swells of patriotism associated with the Gulf war.

Other video singles have met with varying degrees of success, depending largely upon both the nature of the artist and whether the video

'They just don't seem to work in the VHS format'

contains collectible material the consumer considers worth buying. But there are no current plans for upcoming video singles from any of the major distributors.

Bill Sondheim, VP of sales and marketing at PolyGram Video, cites the Drivin' N' Cryin' title "Live On Fire" as an example of a suitable video single that worked last year. "The band had received a heavy push on MTV and a buzz had started to pick up," says Sondheim. "There wasn't enough material for a longform, but we did have a clip from a live concert performance which wouldn't be released as a single, and the band's core fan base ate it up."

The key here, as Sondheim and others note, is pretty much the same as that for any music videocassette: to include material that is unavailable elsewhere. Such thinking worked for PV with LaTour's "People Are Still Having Sex" video single, which contained a "racier" version than the one airing on MTV, and a Triplets' double-sided video single that featured Spanish and English versions of the same song. But Sondheim concedes that the label's Crystal Waters video single for "Gypsy Woman," which tried to exploit Waters' massive pop/club smash, was only moderately successful because it failed to include anything unique for the consumer.

And while timeliness is an essential ingredient in releasing a video single, it is not the only element. "A lot of people looked to the video single as a possible solution to the frustration of not getting a [longform]

video out early in the life of the audio project," Sondheim says. "While that may look good on paper, in reality the video product still needs value in and of itself."

While Sondheim may not have been disappointed in PV's sales on video singles, PV president Joe Shults says he has no plans to put out any more for now. "They just don't seem to really work in the VHS format. That's not to say they won't on laserdisc, but the industry has to grow and work together."

Similarly, despite the success of "Justify My Love" and a five-video "maxi-single" of Prince's "Gett Off," Warner/Reprise has no plans to release any more video singles. Warner/Reprise publicist Alisse Kingsley is in a good position to appreciate the vital importance of publicity in the success of a video single: "Both the Madonna and Prince titles were released when the artists were very hot," she notes. "Madonna had just been banned on MTV, while Prince's album had just come out."

Warner/Reprise Video senior VP Vic Faraci points to the "special event" nature of these releases, which he feels is a necessary ingredient to generate interest and resultant sales, as well as a desired longevity. While the Madonna and Prince videos were hugely successful, Faraci finds that on the whole, video singles sales have proven "very disappointing." Future releases from Warner/Reprise, he says, will transpire only in conjunction with similar events—none of which "come to mind."

Kathy Callahan, CEMA's director of national sales, agrees that video singles require "Madonna-like heat to sell," and therefore does not expect "any single-clip one-offs" forthcoming from CEMA-distributed labels. She adds, however, that there have been successful "making-of" longform videos for such artists as Hammer and Vanilla Ice that were constructed around the filming of a single clip.

While not technically qualifying as video singles, Sony Music Video's "Snapshots" collection has fared well due to timing and aggressive pricing. Two years ago it introduced its "Snapshot" line, in the \$9.98 two-clip and \$12.98 three-clip formats. Michael Bolton's "Soul Provider" Sony Music Video "Snapshot" has sold more than 50,000 units and engendered the recently released full-length longform "Soul & Passion."

"Now the world has come to the next stage—the video single," says SMV VP of programming and marketing Debbie Newman. Leading the way here was Tim Dog's "Fuck Compton," an unedited version of the TV-programmed clip.

But Newman notes that SMV will not stop with the video single, and is currently considering additional shortform/longforms of varying length. "We recognize that the \$9.98

consumer may be different than the \$19.98 consumer," she says.

Yet Newman also worries about "diluting music video so fast, giving it away too cheap, like there's something wrong with it. But there's huge pressure to reduce prices. Is there a big enough market for music video to hold up that many lines? I don't know. Those are the kind of things we have to decide."

THE EYE



by Melinda Newman

DRIVING THE SPIKE IN: Prince has just released two videos for his new single, "Money Don't Matter 2 Night." The clips, which had their world premieres April 14 on MTV, are being rotated evenly on the channel and both are being distributed to all other outlets.

The first video, directed by Spike Lee, does not feature Prince, but instead is an interpretation of the song using footage shot by Lee in Soweto, South Africa; scenes of a family in Brooklyn, N.Y.; New York street scenes of the homeless; snippets taken from Gulf war news footage; and archival material from the Depression.

The second clip is a performance video, directed by Prince, that features images from Lee's clip. While the second works well as a promotion piece, the Lee piece is much more effective as a political statement. This is the very reason a second clip was made. Originally, only the Lee video was slated. "The reason I didn't have Prince in my video was because he told me he didn't want to be in it," says Lee. "He wanted to keep from being overexposed."

Lee says he and Prince had talked about working together for a few years—since the director visited the artist on the set of "Graffiti Bridge"—and Prince told him to pick any song from "Diamonds and Pearls" to direct. Lee and Prince discussed the concept for the video and Lee began working. The only footage shot especially for the clip was the Brooklyn family; the Soweto 16-millimeter footage came from reels Lee shot for his own use while filming "Malcolm X." It then took Lee three weeks to put the video together. "That's longer than usual, but the video wasn't for me; I had Prince and his people who needed to be satisfied," he says. Lee sent Prince reels and the artist would come back with any changes he wanted.

The system worked fine, Lee says, and the only change Prince wanted was a less downbeat ending than the director originally featured. Indeed, in Lee's version, as Prince sings about the soul being what matters, the footage takes a decidedly more upbeat turn with the characters realizing that, as bad as their situations are, they still have a lot. Lee says the change didn't constitute a compromise for him. "Poor people have always found happiness and laughter," he says. "When you're homeless or out of work, you can't be flip and say the money doesn't matter. It's much more complex than that and this shows that."

Warner Bros., which handles Prince's Paisley Park imprint, was very pleased with the Lee video, but felt an additional one featuring Prince was warranted. "Our feeling was that the piece Spike submitted was a very strong, wonderful statement. That's one point of view about what the song is about; we wanted to do something that was like a Prince video," says John Beug, Warner Bros. senior VP/creative director. "It wasn't to cause controversy; it was simply to show a different point of view." Warner asked Prince to supply performance footage of the song and got Lee's permission to use images from his video and



Weirdo Video. The Charlatans U.K. wrap up shooting their new video, "Weirdo," in Los Angeles. The clip, directed by Sam Bayer, is the first from the Beggars Banquet/RCA act's new album, "Between 10th & 11th." From left are band members Martin Blunt, Tim Burgess, and Jon Brookes; director Bayer; and Charlatans Rob Collins and Mark Collins.

the second clip was created.

Steve Stevenson, director of national video promotion for Warner Bros., says all video outlets are being serviced with both clips. "They have the option to play whichever they want; of course, we hope they'll play both," he says. "We had no intentions of offending Spike's creativity; we just felt that in terms of being identified as a Prince single from a Prince album, we needed the second clip." Lee's clip is chyroned with Prince's name, the song and album titles, and the words "A short film by Spike Lee." The performance piece is chyroned with Prince's name, the song and album titles, and the information that it is directed by Prince and edited by Mitch Sinoway.

TEMPORARY SETBACK: Hitchcock/Sullivan Entertainment Group, the Branson, Mo.-based company run by former CMT exec Stan Hitchcock and concert promoter/artist manager Joe Sullivan, has temporarily laid off several of its employees. According to Sullivan, plans for launching their proposed 24-hour music network have been pushed back to spring 1993, and other projects are still waiting final approval. "Hopefully, we'll be bringing everyone back within the next 30 days," Sullivan says. "We just staffed too many too fast. Organizing the structure of the business entity has been much more time consuming than we originally thought; and between lawyers and accountants and advisers, the process can grind to a slow halt." Sullivan says the company expects to produce two or three pay-per-view events before the channel's launch, as well as having several other projects off the ground. He expects to announce an inaugural project within the next few weeks.

EARTH TO VH-1: VH-1 is the exclusive media sponsor of Saturday's (25) National Earth Day '92 Sound Action Concert at Foxboro (Mass.) Stadium. The 10-hour benefit concert will feature acts ranging from Midnight Oil, the Indigo Girls, the Kinks, and Mary-Chapin Carpenter to Willie Nelson and Youssou N'Dour. Among VH-1's tie-ins are participation in "Earth Day Action Guides," which include postcards to send to Congress members; concert signage; and airing of "World Alerts," the environmental shorts featured on the channel, between acts at the stadium. Additionally, in 26 markets, VH-1 has coordinated cable and radio promotions, with a winner in each market receiving a free trip to the concert.

On-air coverage will include artist interviews and performance footage on an extended segment of "Inside Music."

VIDEO VISION: The producers of "AudioVision," the Family Channel's heir to "Videosyncrasy," have changed. Instead of being produced by the former "Videosyncrasy" team, the show is now being handled by Northstar Entertainment Group, headed by the show's host, Scott Ross. More details about the actions of the former producers next week.

TEST TUBE: The L.A.-based Independent Feature Project/West will host a seminar titled "New Testing Grounds: Working On Documentaries, Shorts, and Music Videos To Advance Your Career," Tuesday (21) at the Miramar Sheraton Hotel. Among the speakers are Joni Sighvatsson, co-chairman of Propaganda Films, and music video directors Greg Gold and Eric Meza.

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

PRIOITY RECORDS rappers WC & the Maad Circle linked with Dreamtime Pictures director Ian Fletcher to shoot "Ain't A Damn Thing Changed." The clip contrasts footage reeled in a palatial mansion with location footage shot under the Seventh Street bridge, on the streets of L.A., and in the rail switching yards. James Fredrick produced.

Mark Freedman Productions director Scott Pritikin shot "The Truth," a new Epic Associated video for Gregg Alexander. Arturo Smith directed photography and Rhonda Hopkins produced. Meanwhile, Mark Freedman director Eden Diebel shot Mercury artist Shomari in "If You Feel The Need." Mark Shprintz directed photography and Joseph Sassone produced.

NEW YORK

MELISA MORGAN's new video version of Al Green's hit "Still In Love With You" is a Black & White Television production directed by Paris Barclay. Dan Quinn directed photography on the shoot, reeled at Veritas Studios. He combined Morgan's flirtatious performance with images of her idols, including Billie Holiday, Josephine Baker, and Janis Joplin. Choreographer Keith Williams appears in a modern dance sequence. Marcus Turner produced

the Pendulum Records clip.

OTHER CITIES

RICKY SKAGGS produced his own Epic Records video recently, with director Steve Gebhardt of Steve Gebhardt Films. The crews shot the concert performance clip, "Same Ol' Love," in Nashville. The tune comes from Skaggs' latest album, "My Father's Son."

Rodney Crowell's new video, "Lovin' All Night," is an Acme Pictures production directed by Joanne Gardner. The Nashville-based clip comes from the "Life Is Messy" album on Columbia. Robin Beresford produced.

Shenandoah and a crew from Vast Productions recently wrapped production on "Rock My Baby" for RCA. Dale Heslip directed the stylized performance clip, set in Nashville, and Allan Weinrib produced. The song comes from the album "Long Time Comin'."

Black & White Television's Paris Barclay directed SBK's Riff in "White Men Can't Jump," the title track to the EMI Records Group soundtrack for the 20th Century Fox film. The Orlando, Fla./L.A.-based clip integrates Riff's new-jack-swing performance with footage from the movie, which stars Wesley Snipes, Woody Harrelson, and Rosie Perez. Bob Lechtermann directed photography and Louise Barlow produced.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

LOVE HATE

Happy Hour
Washed In America/Columbia
Paul Schiffer/The End
Kevin Bourque

MINT CONDITION

Forever In Your Eyes
Meant To Be Mint/Perspective A&M
Richie Vetter/Black & White Television
Paris Barclay

MIRACLE LEGION

Snacks & Candy
Drenched/Morgan Creek
Fred Riedel/Konnick, USA Inc
Jem Cohen

ROY ORBISON

I Drove All Night
White Knuckle Scorin/MCA
Tina Surmelioglu/Satellite Films
Peter Care

DOLLY PARTON

Straight Talk
Straight Talk/Hollywood
Joseph Sassone/Mark Freedman Productions
Dominic Orlando

RONNA REEVES

The More I Learn
The More I Learn/Mercury
G. Montano, K. Garrett/Alternative Visions
Peter Lippman

RIDE

Leave Them All Behind
Going Blank Again/Sire
Line Postmyr/Silvey + Co.
Kevin Kerlake

THE SHANE GANG

Up Against The Wall
Wanted/Jesse
Chip Miller, Travis Miller/Red Hots
David Landau

THE STORM

Show Me The Way
The Storm/Interscope
Randi Wilens/Original Video
Tobe Hooper

THE BODEANS

Black, White, & Blood Red
Black And White/Slash-Warner Bros
Chip Miller, Lisa Hansen/Red Hots
Michael Schroeder

THE CANDY SKINS

Space I'm In
Space I'm In/Geffen
Lance Hool, Chip Miller/Red Hots
Michael Schroeder

CORROSION OF CONFORMITY

Vote With A Bullet
Blind/Relativity
Niele Hirsch/The End
Eric Meza

DEF JEF

Cali's All That
Soul Food/Delicious Vinyl
Hex Films
Kevin Bray

TONI HALLIDAY

Ode To Anna
Hearts And Handshakes/WTG
Lisa Hansen, Chip Miller/Red Hots
Michael Schroeder

HAMMER

This Is The Way We Roll
Too Legit To Quit/Capitol
Oliver Fuselier/Fragile Films
Rupert Wainwright

LIQUID JESUS

Bleed
Pour In The Sky/MCA-Cinetel
Chip Miller, Lisa Hansen/Red Hots
Michael Schroeder

AS OF APRIL 25, 1992

Billboard THE CLIP LIST

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

 Continuous programming 1515 Broadway, New York, NY 10036	 Continuous programming 1515 Broadway, New York, NY 10036	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018	 The Nashville Network The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
BREAKTHROUGH David Byrne, She's Mad	ADDS Genesis, Hold On My Heart Celine Dion, If You Ask Me Annie Lennox, Why Prince, Money Don't Matter Tonight Leon Russell, No Man's Land	ADDS The Isley Brothers, Sensitive Lover Hammer, Good To Go	ADDS Davis Daniel, Still Got A Crush On You John Anderson, When It Comes To You
EXCLUSIVE Def Leppard, Let's Get Rocked Roy Orbison, I Drove All Night Weird Al Yankovic, Smells Like Nirvana Wilson Phillips, You Won't See Me Cry	FIVE STAR VIDEO Sophie B. Hawkins, Damn ...	HEAVY Vanessa Williams, Save The Best ... Glenn Jones, Here I Go Again Atlantic Starr, Masterpiece Aaron Hall, Don't Be Afraid TLC, Ain't 2 Proud 2 Beg Joe Public, Live And Learn Tevin Campbell, Goodbye Chris Walker, Take Time Keith Sweat, Why Me Baby? BeBe & CeCe Winans, It's Okay Lisa Stansfield, All Woman Patti LaBelle, Somebody Loves You Mariah Carey, Make It Happen Michael Jackson, Remember The Time Hammer, Do Not Pass Me By Brotherhood Creed, Helluva Tracie Spencer, Love Me En Vogue, My Lovin' Howard Jones, Lift Me Up Lisa Stansfield, All Woman Kathy Troccoli, Everything Changes U2, One (Version II)	HEAVY 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 Tracy Lawrence, Today's Lonely Fool Dixiana, Waitin' For ... McBride & The Ride, Sacred Ground Rodney Crowell, Lovin' All Night Wayne Newton, The Letter The Remingtons, I Could Love You Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby Reba McEntire, The Night The ... Prairie Oyster, Will I Do ... Billy Ray Cyrus, Achy Breaky Heart
HEAVY The Cure, High *Genesis, Hold On My Heart Hammer, This Is The Way We Roll Hammer, Good To Go Kris Kross, Jump Metallica, Nothing Else Matters Nirvana, Come As You Are Prince, Money Don't Matter Tonight Queen, Bohemian Rhapsody Red Hot Chili Peppers, Under ... U2, One (Version I & II) 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 ...	HEAVY Bryan Adams, Thought I'd Died ... En Vogue, My Lovin' Howard Jones, Lift Me Up Lisa Stansfield, All Woman Kathy Troccoli, Everything Changes U2, One (Version II)	HEAVY Travis Tritt, Bible Belt Dolly Parton, Straight Talk Ricky Skaggs, Same Ol' Love Molly & The Heymakers, Mountain ... Billy Burnette, Nothin' To Do ... Ronnie Reeves, The More I Learn Jeff Knight, They've Been Talkin' ... Deanna Cox, Texas Sidestep Matthews, Wright & King, Power ... Martin Delray, Who, What ... Joe Diffie, Ships That Don't Come In Chris LeDoux, Riding For A Fall Dennis Robbins, Home Sweet Home Confederate Railroad, She Took ... Lionel Cartwright, Family Tree Martina McBride, The Time Has Come Marie Osmond, True Love Never ... Cleve Francis, You Do My Heart Good John Prime, The Picture Show Dreamer, Thunder And Lightning Roger Springer, The Right One Left
BUZZ BIN Arrested Development, Tennessee Cracker, Teen Angst King's X, Black Flag Live, Pain On The ... (Vers. 2) *Pearl Jam, Even Flow	WHAT'S NEW Tori Amos, Silent All These Years Eric Clapton, Tears In Heaven k.d. Lang, Constant Craving John Mellencamp, Now More ... Gary Moore, Cold Day In Hell Jon Secada, Just Another Day Geoffrey Williams, It's Not ...	MEDIUM Damian Dame, Gotta Learn My Rhythm Black Sheep, The Choice Is Yours Jody Watley, I'm The One You Need Russ Irwin, My Heart Belongs To You Chaka Khan, Love You All My Lifetime Calloway, Let's Get Smooth Cherelle, Tears Of Joy 2 Hyped Brothers, You Can't ... Big Daddy Kane, The Lover In You	MEDIUM The Remingtons, I Could Love You Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby Reba McEntire, The Night The ... Prairie Oyster, Will I Do ... Billy Ray Cyrus, Achy Breaky Heart
STRESS Tori Amos, Silent All These Years Eric Clapton, Tears In Heaven Body Count, There Goes ... Mariah Carey, Make It Happen En Vogue, My Lovin' James, Born Of Frustration Joe Public, Live And Learn Richard Marx, Hazard Chapter Two John Mellencamp, Now More ... Slaughter, The Wild Life Social Distortion, Bad Luck Bruce Springsteen, Human Touch Tesla, What You Give	THE JUVE BOX Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	CMT COUNTRY MUSIC TELEVISION. Continuous programming 2806 Opryland Dr, Nashville, TN 37214	videosyncrasy VideoSyncrasy 1 hour weekly Virginia Beach, VA 23463
ACTIVE Bryan Adams, Thought I'd Died ... Concrete Blonde, Someday? *Sophie B. Hawkins, Damn ... Michael Jackson, Remember The Time Sarah McLachlan, Into The Fire Mr. Big, Just Take My Heart Primus, Jerry Was A Race Car Driver Queensryche, Anybody Listening? Right Said Fred, Don't Talk, Just Kiss Soundgarden, Rusty Cage TLC, Ain't 2 Proud 2 Beg	ADDS Barrington Levy, Don't Throw ... Basehead, 2000 BC By All Means, The Feeling I Get Chill EB, Menace To Society Corrosion Of Conformity, Vote With ... Def La Desh, Feel The Rhythm Dolly Parton, Straight Talk Gerald Levert, School Me The Isley Brothers, Sensitive Lover James, Born Of Frustration Jazzie Redd, I Am A Dope Fiend King's X, Black Flag Lidell Townsell & M.T.F., Nu Nu Love & Sas, Call My Name MC Lyte, Eyes Are The Soul Motorpsycho, Scarred For Live Rise Robots Rise, Talk Is Cheap Sass Jordan, Make You A Believer Shomari, If You Feel The Need Slik Toxik, Helluvatime Soundgarden, Rusty Cage Stevie Ray Vaughan, Little Wing Timmy T., Over You Tone Loc, If I'm Gonna Eat Somebody White Trash, The Crawl	HEAVY Kriss Kross, Jump Mac EFX, They Want EFX MC Brains, Everybody's Talkin' ... Sir Mix-A-Lot, Baby Got Back Queen, Bohemian Rhapsody En Vogue, My Lovin' 2Pac, Brenda's Got A Baby MC Brains, Oochie Coochie TLC, Ain't 2 Proud 2 Beg Keith Sweat, Why Me Baby? Michael Jackson, Remember The Time A Tribe Called Quest, Scenario Tevin Campbell, Goodbye Mint Condition, Breakin' My Heart	CURRENT Roxette, Church Of Your Heart BeBe & CeCe Winans, It's Okay Tom Cochrane, Life Is A Highway Stevie Wonder, Fun Day BeBe & CeCe Winan, I'll Take You ... Amy Grant, Good For Me John Mellencamp, Now More ... Holly Cole Trio, Calling You BeBe & CeCe Winan, Addicted To Love
ON L.A. Guns, It's Over Now The Lightning Seed, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel Rollins Band, Low Self Opinion Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Sugarbubs, Hit Geoffrey Williams, It's Not ... * DENOTES ADDS	AMERICA'S NO. 1 VIDEO Luke, I Wanna Rock	HOT SHOTS Billy Ray Cyrus, Achy Breaky Heart Joe Diffie, Ships That Don't Come In John Anderson, When It Comes To You Martina McBride, The Time Has Come Matthews, Wright & King, Power ... Reba McEntire, The Night The ...	CURRENT 7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
RECORD THE GUIDES Street Beat Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	FRIDAY NIGHT VIDEOS 1 hour weekly 888 7th Ave, NY, NY 10106	MEDIUM Billy Burnette, Nothin' To Do ... Cleve Francis, You Do My Heart Good Confederate Railroad, She Took ... Dan Seals, Mason Dixon Line *Darryl & Don Ellis, Goodbye Highway Davis Daniel, Still Got A Crush On You Deanna Cox, Texas Sidestep Dennis Robbins, Home Sweet Home Dwight Yoakam, It Only Hurts ... *Glen Campbell, Rock-A-Doodle *Hank Williams, Jr., Come On Over ... Jeff Knight, They've Been Talkin' ... Jessica Boucher, What A Friday ... John Prime, The Picture Show Lee Roy Parnell, The Rock Lionel Cartwright, Family Tree Marie Osmond, True Love Never ... Mario Martin, It Takes A Lotta Heart Martin Delray, Who, What ... *Neal McCoy, Where Forever Begins Prairie Oyster, Will I Do ... Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Roger Springer, The Right One Left Ronnie Reeves, The More I Learn Rosie Flores, Blue Highway Six Shooter, Steppin' Stone The Mavericks, Hey Good Lookin' Travis Tritt, Bible Belt * DENOTES ADDS	HEAVY Red Hot Chili Peppers, Under ... Social Distortion, Bad Luck Sugarbubs, Hit Lou Reed, What's Good Live, Operation Spirit
			MEDIUM Fishbone, Fight The Youth Electronic, Feel Every Beat Revenge, Dead Beat Seal, Killer Lush, For Love The Lightning Seed, The Life Of Riley The KLF, Justified And Ancient U2, One The Church, Ripple The Real People, Window Pane Body Count, There Goes ... They Might Be Giants, Statue Got ... Bobby Konders, Mack Daddy Blue Pearl, (Can You) Feel The Passion Follow For Now, Evil Wheels Original Flavor, You'll Be Proud ... Ned's Atomic Dustbin, Kill ...

Ireland's Continental Drift . . .

■ BY KEN STEWART

DUBLIN—The Irish are making a concerted attempt to invade continental Europe. The first Irish Rock Festival on the European mainland is to be run May 21-24 at the 1,400-capacity La Cigalle in Paris, a show that may be the start of a 12-gig series.

The main organizer is Robert Stephenson of Treasure Island Promotions. He says, "London has always been a window of opportunity for Irish artists and we've run an Irish festival there for several years. But the problem with London is that there are too many people trying to get through that window, so it's necessary to develop the European market."

"The IRF is also part of a wider exchange of music, culture, and business. I envisage a French festival in Dublin in summer 1993. During that year, I want to present an Irish rock festival in all 12 EC capitals to celebrate the removal of trade barriers."

Stephenson credits the Irish Music Rights Organisation with providing the financial support without which the IRF would not have been possible.

IMRO chairman Brendan Graham explains that the organization sets aside 2% of all money collected to promote new music; the \$13,000 given to the IRF is the single biggest grant made this year. Other sponsors are Bose, beer company Kantenbrau, and the Irish trade and tourist boards; Stephenson says, though, that he would still welcome further support.

Treasure Island is primarily based in Paris, acting as agent and promoter for Irish talent across Europe. Says Stephenson, "There's a large Irish immigrant population in Paris—about 15,000—and mostly very young."

He continues, "The 12 IRF bands are representative of the best of what's happening in Ireland. They're going to be the success stories of the '90s. They're international bands that happen to be Irish, from traditional to pop, folk, funk. Belsonic Sound were a reggae band; they're now funk and they're about to do a record deal in Holland."

The acts playing at the IRF are An Emotional Fish, Housebroken (fronted by Robert Atkins of "The Commitments"), the Sultans Of Ping F.C., A House, the Frames (featuring another "Commitments" star, Glen Hansard), Speranza, Doctor Millar & the Cute Hoors, My Little Funhouse, Toasted Heretic, the Golden Horde, Engine Alley, and Belsonic Sound.

'Heartland' Set Brings Country To U.K.

■ BY ANDREW VAUGHAN

LONDON—Do Nashville's newest stars stand any chance of selling records in Britain, historically a tough market for country music?

Some indication is due over the next couple of months, as five U.K. companies—EMI, Sony, BMG, MCA, and Warner—cooperate to market "New Stars From The Heartland," a compilation album that avoids using "country" in its name (though not in its subtitle).

The package, due for release April 27, ties in closely with the local screening of an edited version of last year's Country Music Assn. Awards show (Billboard, April 4). The show will be aired by national commercial network Channel 4 in prime time May 4, a public holiday.

"New Stars From The Heartland" is subtitled "20 Contemporary Country Hits" and features U.S.

hits by Garth Brooks, George Strait, the Judds, Clint Black, Reba McEntire, Mary-Chapin Carpenter,

The songs were picked based on U.S. success

Randy Travis, Trisha Yearwood, and Alan Jackson, among others. Labels involved are Liberty, Warner Bros., and MCA (four tracks apiece), RCA (three), Columbia and Epic (two each), and Arista (one). All have previously collaborated on various CMA campaigns.

The album will be released by EMI Records U.K., whose managing director of strategic marketing, David Hughes, is an international board member of the CMA. "There are dozens of country compilations on the market here," he says, "but until now it hasn't been possible to

find a really strong, contemporary collection." EMI is also keen to stress that this is a full-priced package, expected to retail for the equivalent of about \$22.73 on compact disc and \$15.73 on cassette and LP. Label product manager Thierry Pannatier says this gives the album "a credibility that so many country compilations don't have."

Independent consultant and country music expert Richard Wootton compiled, researched, and annotated "New Stars From The Heartland." He comments, "Although country is booming in the U.S., it's almost impossible to hear it in the U.K. outside of the specialist radio shows. We hope that this will help to change things and give programmers some new ideas."

The tracks were picked by Wootton based on their proven record as U.S. hits. There was a good deal of cooperation between the five record

companies, with all prepared to release tracks at a favorable licensing rate. The collaboration is a continuation of the country commitment by the majors since the CMA-inspired "Route" campaigns in the U.K. during 1988-90.

PolyGram was never involved in those, says Wootton, because "they didn't have the right product." However, PolyGram will be issuing "Country Moods," its own various-artists collection, at about the same time.

Several of the "Heartland" package's featured names will be seen on the CMA broadcast. EMI's Pannatier says, "The TV program will show people that these new country artists are very different from the old guard."

Martin Satterthwaite, European director of the CMA, is also excited about the album and the link. "This is the first time that the awards show has been seen at peak time on British television. As seven of the featured songs are on the [EMI] album, it'll give people an excellent

(Continued on page 37)

Japan Adding Three Digital Stations

■ BY STEVE McCLURE

TOKYO—Three more digital radio channels will go on the air in Japan this June, bringing the number of such stations in this country to four.

Zipang Communication, a joint venture between Tokyo Broadcasting System (TBS) and publisher Kadokawa Shoten, among others, will start nationwide satellite-relayed broadcasts June 18.

Channel Z-1, with a target audience of people aged 24-50, will play only non-Japanese music and is modeled on North American classic rock FM, making it the first station of its kind in Japan. Z-2, aimed at the 12-24 bracket, will play only Japanese pop, while Z-3 is an all-talk outlet with no particular age-group target featuring special-interest programs.

As with Japan's only other digital radio outlet, St. Giga, listeners will have to invest in special hardware to pick up the Zipang signals.

But, because the three new channels are relayed by a communications satellite (St. Giga uses a broadcast satellite), listeners will have to buy a separate antenna and tuner/decoder if they want to receive the CD-quality signals. Altogether it will cost about 160,000 yen (\$1,200), plus a monthly subscribers' fee of 600 yen (\$4.48) per channel.

To attract listeners, signals will be unscrambled and thus available free of charge until December. Each channel will have six minutes of advertising an hour and will be on the air 24 hours a day from December after initially broadcasting eight-12 hours a day.

"If after five years we can get an

audience of 100,000 for each channel, then we can go into the black," says Zipang Communication planning director Mikio Kitayama.

The company is stressing digital sound in its pitch to potential listeners. "FM radio is still analog," says Kitayama. "Today's youngsters are not satisfied with that." He admits that the company's biggest problem is waiting for hardware makers to lower their prices so that younger people, especially, will shell out their hard-earned yen for tuners and antennas.

The three Zipang channels will be joined by 12 other digital radio channels, some of which are due to start broadcasting from August, while the first two of an eventual six communications-satellite TV stations featuring digital sound are set to debut later this spring.

New Zealand Awards Display Diversity

■ BY GRAHAM REID

AUCKLAND, New Zealand—After a year notable for the chart successes of local artists, the New Zealand Music Awards held here April 6 reflected the breadth and diversity of Kiwi talent.

They also recognized the activities of PolyGram and Sony in de-

veloping local artists—an area usually dominated here by independent labels—and highlighted the difficulties continuing to face Maori artists in their own land.

This year's nationally televised ceremonies at Auckland's Aotea Centre saw recipients as diverse as Crowded House and Push Push collect awards from guest present-

ers Corey Hart, Australian soul-rocker Diesel (formerly Johnny Diesel), and a number of local celebrities.

Metal rock act Push Push fought off equally favored pop-rockers Exponents for the top group prize, and saw its video team win for the clip to "Trippin," the song that established the band's name in 1991. The Exponents picked up single of the year for "Why Does Love Do This To Me," and group front man Jordan Luck took top vocalist.

Less likely winners were Headless Chickens for their album "Body Blow," and Fiona MacDonald as top female vocalist, largely for her contribution to the Chickens' "Cruise Control" single.

The problems confronting Maori performers were noted by Moana of the Moahunters when collecting her award for best Maori record-

(Continued on next page)

MTV Europe Poised To Invade Portugal

LONDON—MTV Europe is set to be launched to all TV viewers in Portugal in the fall. Five hours of programming a week will be broadcast on the new terrestrially delivered commercial channel run by Sociedad Independente de Comunicacao SA. At the moment, fewer than 10,000 homes in Portugal receive MTV.

In Europe as a whole, the station claims a total of 35 million house-

holds connected to its services. This figure includes 500,000 homes in Norway, where a trading dispute means the channel is currently off the air (Billboard, April 18).

The biggest number of MTV homes is Germany's 11.3 million, followed by 4.6 million in Italy, 4 million in the Netherlands, and 3 million in Belgium.

JEFF CLARK-MEADS

Budapest Meet To Survey C'right

■ BY MARC MAES

BRUSSELS—The European Commission is to take the copyright message to the heart of Eastern Europe.

In collaboration with the Hungarian government, the commission will hold a conference June 15-16 at the Budapest Hilton specifically for the former communist nations looking to become full trading partners of the West.

The first day's proceedings will be chaired by Gyorgy Boytha, director general of the Hungarian authors society ARTISJUS, and will cover the commission's plans for pan-European copyright legislation.

On June 16, Jean-Francois Verstryngne, head of the commission's trade and internal market department, will chair a session on neighboring rights. This will be followed by seminars on the European Community's policy toward Eastern Europe and presentations by representatives from Czechoslovakia and Poland on the copyright situation there.

Verstryngne comments, "The conference is particularly important for Poland, Czechoslovakia, and Hungary, as the EC signed an associate membership agreement with these countries at the end of last year. Those countries have agreed to upgrade their rights legislations to EC levels within the next five years."

The commission is inviting organizations to register up to three participants.

newsline...

SONY MUSIC ENTERTAINMENT (Japan) has a new division in addition to Sony Records and Epic/Sony Records. It is Ki/oon Sony Records, launched April 1. Labels under this umbrella are Trefort, Fitz Beat, Siren Song, Life-Size, and Ki/oon.

INDIGO IS A new U.K. blues label formed by Mike Vernon, Tony Engle, and Alan Robinson. First releases feature Jimmy Witherspoon (a new studio album), Lightnin' Slim, and Honeyboy Edwards. Distribution is through Pinnacle.

PHIL STRAIGHT is joining WEA Records U.K. as director of international artist development, relocating from Los Angeles, where he was VP, international, for Warner Bros. Records. Also at WEA in London, Tony McGuinness is promoted to director of marketing.

BRITAIN'S HMV GROUP is celebrating the "best retailer" accolades it has received in three countries: the U.K., from local trade paper Music Week; Australia, at the recent ARIA awards; and Canada, at last month's Juno ceremonies.

BMG Singapore Makes Play For Kids' Market Inks 3-Year Distribution Pact With Disney Records

BY CHRISTIE LEO

SINGAPORE—BMG Singapore is to make a full-scale assault on the children's market through the signing of a three-year distribution deal with Walt Disney Records. In addition to Singapore, the agreement covers Thailand, Malaysia, and Indonesia.

BMG Singapore managing director Steven Tan comments, "There's an enormous potential for children's recordings here." He cites the success of merchandising companies selling product carrying representations of Disney characters as proof that "this market segment is a major dollar-earner."

Disney Records has not previously had a distributor here. That has

led to retailers importing huge quantities of soundtrack cassettes and CDs following the box-office success of films such as "The Little Mermaid."

Tan is now looking forward to the soundtrack from "Beauty And The Beast"; the movie is scheduled to open here in May to coincide with a four-week school holiday. The film and associated products will further benefit from advertising and promotion by Disney Consumer Products and Disney's theatrical distributor here, Warner Bros.

Tan says, "There's been a dearth of Disney music in this market for so long that consumer demand is expected to be tremendous." BMG is planning to reissue popular Disney soundtracks, including "The Little

Mermaid."

Tan adds that BMG hopes to consolidate its position in this territory by aggressively pursuing a number of market sectors. Last year, the company distributed two underground recordings licensed from an indie label and achieved moderate success.

"We want to be a more active player in Singapore," Tan says. "The market is becoming so segmentalized that we have to endeavor to cater to every audience segment."

BMG's Disney pact, Tan observes, will not only boost the company's burgeoning profile but will also lend itself to a wide array of marketing opportunities. "Unlike traditional pop releases, the Disney catalog is open to nontraditional marketing. We plan to work closely with bookstore chains, toy and department stores."

Disney Consumer Products has also tied in with Pizza Hut for a merchandising program that could include discounts on the soundtrack cassettes and CDs.

ITALY'S SPAGHETTI HOUSE: A PLAT DU JOUR OR A LASTING GENRE?

(Continued from page 1)

mental, fast-paced form of dance music, is showing strength in the market.

Although some predict the techno fad will peak by summer, the current popularity of the music can be measured by the number of domestically produced compilation albums currently on the market—15 at latest count. On average, each of these will sell between 50,000 and 100,000 units. Both majors and indie companies release techno albums, with the TV merchandisers at the forefront of the marketing effort.

Italy's independent label sector has generally claimed bragging rights to new forms of dance music. Yet it is one of the majors that is touting the country's first "real" techno artist: Lory D, a well-known rave party DJ and off-the-wall musician.

This Rome-born son of an avant-garde classical composer is regarded as one of Italy's first ravemasters. He has a strong cult following and, on the strength of his billing, can attract audiences of more than 2,000 people to a rave party. As a musician, he released two 12-inch singles on his own Sounds Never Seen label, "We Are In The Future" and "Terror-drome," before being signed to BMG. Fans regard him as a researcher into

new percussive and synthesized sounds, which include elements of industrial and experimental music.

"Lory is so wild and crazy that we believe he'll be interesting for the international market," says Riccardo Clary, BMG's A&R and marketing manager for international repertoire. "The only unknown factor is what kind of music he'll deliver." The label is hoping to launch him with showcases in New York and London.

ANTI-HOUSE REACTION

Lory D is managed by Luca De Gennaro, a DJ at state broadcast outlet RAI and a partner in DGP Entertainment. De Gennaro airs the nightly "Planet Rock" program in which dance and rock cultures are encouraged to collide. For him, spaghetti house is dead and buried. He recently broadcast a show from a Rome club that featured two rock groups, two rap crews, and five DJs playing a range of music that included the Clash, the Doors, hip-hop, and ragamuffin. "Anything, in fact, that wasn't house," he explains. "People now want to dance to different grooves and not be caged in to 120BPM all night long."

A keen backer of domestically pro-



Lory D, left, and Digital Boy are among the popular techno artists who have drawn attention to Italy's burgeoning dance music scene.

duced hip-hop, De Gennaro was involved in the production of "Italian Rap Attack," Italy's first hip-hop/rap compilation album, which was released by Irma Records.

Lately, there has been a flurry of hip-hop acts emerging from all corners of the Italian peninsula. Some—such as Sud Sound System, La Razza Posse, Nuove Briganti, and Frankie Hi-NRG M.C.—perform in their own regional dialects and have a militant political standpoint. They have built followings by performing live and have transformed what started as a novelty genre into a potential profit center for dance labels.

One of the biggest surprises to set heads scratching is the success of reggae/ragamuffin band Pitura Freska. Performing in the Veneto dialect, it has clocked up sales of more than 100,000 with its debut album, "Na Bruta Banda," on the indie Psycho label.

RADICAL EXPERIMENT

That success and the growth of Italian rap in general have not gone unnoticed by influential, Naples-based Flying Records. The label's Alessandro Massara says it is in the process of signing several hip-hop acts. While he is doubtful about its international potential, he does confirm

that rap act Radical Stuff is being produced in English as an experiment.

Flying is also investing in techno artist Digital Boy, whose second album is due out soon. The firm has gone to the expense of having his video produced in the U.K. to give it more appeal there. "Techno will be one of the few dance music genres to have staying power," says Massara. "If we don't push it now, somebody else will."

Massara is not willing to write spaghetti house's obituary, but quips, "It's like you eat it one time and then forget it."

Gianfranco Bortolotti, president of Media Records, based in Italy's northern region of Brescia, also discounts arguments that spaghetti house is dead. "That's rubbish," he exclaims. "We have six studios and a team of 20 musicians and DJs. We're one of the few companies in a position to improve what has been successful in the past."

Media Records delves into all genres of dance music, with a string of international successes by the likes of 49ers, Eastside Beat, Cappella, and Zappala. Bortolotti remains convinced that domestic hip-hop, reggae, or ragamuffin does not stand a

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NEW ZEALAND AWARDS

(Continued from preceding page)

ing, "AEIOU," which encourages these native New Zealanders to retain their language. Fewer than 20 people in the Aotea Centre would have heard all the three finalists in this category, Moana noted to loud applause.

It is also ironic that Moana & the Moahunters can attend this year's New Orleans Heritage Festival at the invitation of the Neville Brothers—for whom they opened in Auckland last year—yet cannot get their music aired locally. The point was brought home further when Teremoana Rapley of the Moahunters won the most-promising-female-vocalist prize.

Other winners were the Parker Project's David Parker as most promising male vocalist, producer Steve Garden for Midge Marsden's album "Burning Rain," and Crowded House for top international performer and best songwriter (Tim Finn, for "Fall At Your Feet").

While, as usual, many of this year's awards went to artists with New Zealand's many indie labels, the entry of PolyGram (the Exponents) and Sony Music (Midge Marsden) has been welcomed by all. Loudest applause of the night, however, went to Roger Shepherd of indie Flying Nun, given a special award for outstanding contribution to New Zealand music.

Prince & the N.P.G. kicked off their world tour with a recent show at the Tokyo Dome ... see page 12



Reggae/ragamuffin band Pitura Freska racked up sales of more than 100,000 copies of its debut album on the indie Psycho label.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: Premier rocker **Jimmy Barnes** may have approached his 1991 "Soul Deep" project (Global Pulse, Nov. 2) with some trepidation, but he is now basking in the glory of the most domestically successful album of his post-Cold Chisel career. "Soul Deep" (Mushroom/Festival) has sold more than 400,000 copies and yielded three major hits. A sellout, revue-type concert tour generated a 19-track video, "Live At The Palais," which has sold more than 50,000 copies. It includes several extra soul workouts, which have also been added to a limited-edition expanded version of the album. Among these extra tracks are "In The Midnight Hour" (with **John Farnham** and **Diesel**), "Sweet Soul Music" (with **Ross Wilson** and **Diesel**), "Stagger Lee," "Try A Little Tenderness," and "Respect." And it isn't only the public that has been enchanted by Barnes' excursion into soul revivalism.



On the final date of his world tour in Sydney, **Rod Stewart** called Barnes (a fellow Scot) on stage for a brief soul set. Coming on like a Scottish **Sam & Dave**, the pair delighted the crowd with versions of "My Girl," "Twistin' The Night Away," "Satisfaction," and others. **GLENN A. BAKER**

ALGERIA: Although he's not a reggae singer, **Cheb Khaled** has become such a folk hero among the nation's youth that Island Records founder **Chris Blackwell** once called him "the new **Bob Marley**." Khaled is one of the kings of rai, the modern version of North African music that is frequently banned by Arab governments for dealing with taboo subjects like love, women, alcohol, and the struggles of everyday life. His new album, "Khaled" (Barclay/PolyGram), produced by **Don Was** and **Michael Brooks** and recorded in Los Angeles and Brussels, looks certain to open new doors for him internationally. From the jazzy "Liah Liah" and the simple acoustic guitar accompaniment of "Wahrane" to the infectious groove of "Didi"—a song that could emulate the success of **Mory Kanté's** world music hit "Ye Ke Ye Ke Ye Ke"—the album showcases the full spectrum of Khaled's incredible vocal abilities and his talent as a songwriter. His lyrics are nearly all written in Arabic, and his songs incorporate many traditional aspects of Arabic music. But it is his modern treatment of the material that so enhances the album's impact. **EMMANUEL LEGRAND**

FRANCE: "The current freeing of borders in Europe has allowed musicians to cross new frontiers of sound." So says the programmer of the country's most important music festival, Printemps de Bourges, which takes place April 27 to May 3 at Bourges. Certainly European bookings dominate the event, which features 15 acts a day, in all musical styles, at more than 12 locations. French stars like **Higelin**, **Juliette Greco**, **Charlélie Couture**, and newcomers **Kat Onoma** and **Enzo Enzo** share the bill with European acts including **Mecano** (Spain), **Dave Stewart** (U.K.), **Rockstarr** (Russia), and **Rausch** (Germany). **E.L.**

FINLAND: After 10 years' hard labor, the country's top alternative rock group, **22 Pistepirkko**, is finally winning the recognition it deserves. It was the single "I'm So Evil" picking up heavy airplay that paved the way for the No. 1 success of 22 Pistepirkko's album "Big Lupu" (Sonet), an exciting collection of songs and sounds, boasting some particularly sharp (English-language) lyrics. The band has been nurtured by two cultural organizations, Esek and Luses, which have subsidized its tours, promo videos, and so on. Now the group is preparing to spread its wings and is currently negotiating international record deals. A hectic schedule includes a gig in Paris with the **Sugarcubes** from Iceland, and a show in New York with two other Finnish acts, **Leningrad Cowboys** and **Poverty Stinks**. **KARI HELOPALTIO**

IRELAND: One of the country's hottest new groups in years is **Four Men And A Dog**, whose debut album, "Barking Mad" (CBM), was voted best album of 1991 in the influential U.K. magazine *Folk Roots*. A technically accomplished traditional band with a strong sense of humor, its lineup features banjo, fiddle, and bodhran and its repertoire embraces jigs, reels, polkas, folk songs, rock'n'roll (**Larry Williams'** "Short Fat Fanny"), and even a touch of rap ("Wrap It Up"). But the dog has gone! Guitarist **Mick Daly**, nicknamed the Black Dog in his hometown of Cork, has returned to play "on a free-lance basis" with his old band **Any Old Time**. Accordionist **Donal Murphy** has also left the group and the pair has been replaced by **Kevin Doherty** and **Conor Keane** (ex-Arcady). **KEN STEWART**



MULTILABEL 'HEARTLAND' SET BRINGS COUNTRY TO U.K.

(Continued from page 35)

chance to sample the best of contemporary country in one package."

The labels involved will use the compilation as a promotional tool. EMI is to issue Garth Brooks' second single, "What She's Doin' Now," with "Shameless" on the flip, as well as albums by Tanya Tucker, Billy Dean, and Suzy Bogguss. MCA will ship new albums by George Strait and Vince Gill; Warner Bros. will focus on the U.K. concert debut of instrumentalist Mark O'Connor.

The advertising campaign will begin with the country press (Country Music People, Country Music Round Up, Country Music News) before going national a day before release. Says Pannatier, "We're spending [\$175,000] on this album, which is more than normal for product which

we estimate will sell between 15,000 and 20,000 units." Mainstream radio is being targeted, attempting to move country out of its specialist ghetto.

The Oxford Circus, London, flagship store of the HMV chain is already supportive. Store manager Glen Chase says, "We sell healthy amounts of country, anyway. We're backing this fully, and when we did window displays for the Garth Brooks album, sales looked very good. We'll probably do the same with this compilation, and I'm optimistic that it will do well."

The "Heartland" packaging is a move away from the traditional country compilation look: It features a naked baby sitting beside an American flag. "We used a baby because this is new music to most peo-

ple in the U.K.," says Pannatier, "and the flag suggests that American sound. The main thing is to get away from the cactus and cowboy image. A lot of the music on this record is very rock and blues sounding. People who think they know what country is will be very surprised."

Figures collated by the British Phonographic Industry say that in 1991, country and folk combined took a 4% share of the U.K. market. Satterthwaite acknowledges that the U.K. is a tough marketplace, but argues that the impending improved media coverage of country will herald a surge in popularity.

In any event, he states, "It doesn't matter how tough it gets—the CMA has no intention of packing up its bags and going home."

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It's A Matter Of Maritime For Rankin Family Act

■ BY LARRY LeBLANC

TORONTO—It's been an astonishingly hectic year for the root-based Rankin Family of Mabou, Nova Scotia. The quintet, consisting of brothers John Morris and Jimmy, and sisters Raylene, Cookie, and Heather, kicked the year off performing on BBC Scotland's New Year's "Hogmanay" program in Glasgow, and has spent the time since assessing offers by five Canadian major record companies.

Mindful of such previous initially independent Canadian successes as Rita MacNeil (now with Virgin Records Canada) and Loreena McKennitt (now with Warner Music Canada), and the current indie

success of Bare Naked Ladies, labels were attracted to the Rankins because their two self-financed and self-distributed albums have each sold 35,000 copies—mostly on the East Coast. Although the contract has not been signed yet, Capitol Records-EMI of Canada has apparently narrowly edged out PolyGram Records Canada to directly sign the group.

"It's the most refreshingly honest and sincere music I've heard out of Canada since Rita MacNeil," enthuses Tim Trombley, Capitol's VP of artist acquisition and artist development. "Their sales are certainly impressive but even if there wasn't that base on, it's still pure magic. Their music

touches the heart, and we wanted to have them as part of our family."

Support of the group by CBC-TV and CBC-Radio, and strong word-of-mouth, say the Rankins, contributed to the success of their albums' sales. Under the proposed new label deal, Capitol will pick up distribution of the group's two albums.

The Rankins and such traditional-based acts as Barra MacNeils, Evans and Doherty, Brakin Tradition, Swallow's Tale, Rawlins Cross, McGinty, singer/songwriter Lennie Gallant, and fiddlers Natalie McMaster and Howie MacDonald are being credited with keeping the spirit of ethnic Mari-

time music alive today. With such influences as radio and television, there had been fears the music would disappear.

Raylene admits to being taken aback by the group's success. "We

'We'd be wondering where the next rent was coming from'

feel very, very fortunate that we pulled it off," she says. "We didn't realize what happened until people in the industry started telling us it was unique that we had sold such a good amount. We didn't think much of it. We thought it was just normal."

The Rankins' hometown of Mabou is a speck of a place in Inverness County, Cape Breton Island, where the main occupations are mixed farming, lumbering, and fishing. The Rankins' household, with 12 children living there, had an old piano, purchased from singer John Allan Cameron's mother for \$15. The Rankins would often host community "celidhs" (Gaelic for a get-together), where neighbors tell ghost stories and sing songs, many of which derive from English, Acadian, French, Micmac, and Gaelic ethnic traditions.

Also dropping by the Rankin house were acclaimed local fiddle players such as Peter MacPhee and Dan Rory MacDonald, the legendary Maritime figure who composed more than 2,500 fiddle tunes and was a great influence on John Morris.

"Everybody in the family is musically inclined," notes Raylene. "Our father played fiddle and mother played piano and they both really appreciated music, and that appreciation is what encouraged us to become musicians."

It was the oldest Rankin children who first formed a musical group 12 years ago that played at weddings and community dances throughout Inverness County. As the older sisters headed off for college, younger siblings took their place. It was only in the spring of 1989, after the Cape Breton Summer Review Society funded a Rankin Family concert, followed by their appearance at the Lunenburg Folk Festival that summer, that the current family line-up decided to quit their respective jobs and go full-time into music-making.

"There were some hard times to get through, where we weren't working a lot," recalls Heather of the early days as professionals. "We'd be wondering where the next rent was coming from. However, in the beginning, we were able to do the pub scene, then do conventions, and eventually concerts."

Soon after the decision to go full-time, the group pooled money from within the family to record its debut album, "The Rankin

Family," produced in two weeks by Chad Irschick at Inception Sound in Toronto for \$25,000 (Canadian). "It was a calculated risk," recalls Heather. "We didn't have all of the money upfront. We had to sell albums before we were able to pay off the debts."

The follow-up album, "Fare Thee Well Love," also produced by Irschick at Inception Sound, was recorded in 1990 in three weeks under a \$40,000 budget. "We didn't anticipate that the second album would cost more than the first," says Raylene, "but we learned the fustier you get, the more it costs."

The Rankins' performances, in which they are joined by fiddler Howie MacDonald and bassist Bruce Jacobs, consist of ethnic traditional material, original country and folk-flavored songs (mostly written by guitarist Jim), comedy, and the uniquely flavored Cape Breton fiddle songs, which involve a difficult series of tempo changes with complicated grace notes.

In researching its traditional music, the family group has searched for material at the Nova Scotia Archives in Halifax, particularly in the traditional folk collection of Canada's most important folklorist, Dr. Helen Creighton, and has listened to vintage tapes of local house parties. "Everybody does their homework," says Heather. "We get songs from all different sources."

Of their two performing appearances this past year in Scotland, Raylene says it was unnerving returning to the country where much of the group's music originated. "You feel like you're showing the chicken how to lay an egg, but it was a very positive experience for us and the reviews were good."

"We knew that there'd be some differences because the Scottish heritage that we come from was from a certain part of Scotland," adds Heather. "It's still very strong here. Some of the people over there really liked it. The one noticeable thing was that we stepped, which they thought was Irish dancing."

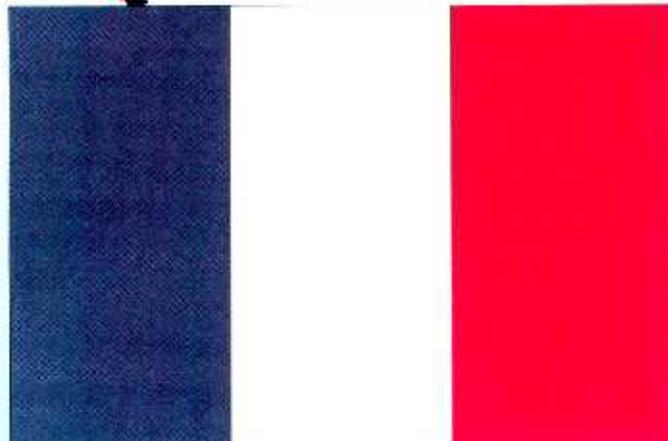
Despite the band appearing live on the pop-based MuchMusic national video network here, the Rankins have so far resisted the temptation of making a video. "We really wanted to do one, but I had a hard time justifying the cost of the video with the actual value that it would have had for us," says Raylene. "You're never guaranteed airplay. Yet, we were surprised when MuchMusic had us on to sing three songs, one of which was a Gaelic love song."

TO OUR READERS

Canadian news items and photos should be sent to Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7. Phone: 416-265-3277; Fax: 416-265-3280.

BILLBOARD SPOTLIGHTS

FRANCE!



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HITS OF THE WORLD



EUROCHART HOT 100 4/11/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	4	YOU TEN SHARP COLUMBIA
3	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
4	3	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
5	5	AMERICA: WHAT TIME IS LOVE? THE KLF COMMUNICATIONS
6	8	WHY? ANNIE LENNOX RCA
7	7	DAS BOOT U96 POLYDOR
8	12	STAY SHAKESPEAR'S SISTER LONDON
9	6	I LOVE YOUR SMILE SHANICE MOTOWN
10	9	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
1	10	ALBUMS
2	14	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
3	1	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
4	3	SIMPLY RED STARS EASTWEST
5	2	GENESIS WE CAN'T DANCE VIRGIN
6	4	NIRVANA NEVERMIND DGC
7	5	GARY MOORE AFTER HOURS VIRGIN
8	NEW	QUEEN GREATEST HITS II PARLOPHONE
9	6	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
10	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
		MICHAEL JACKSON DANGEROUS EPIC

16	13	YOU TEN SHARP COLUMBIA
17	15	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
18	11	REMEMBER THE TIME MICHAEL JACKSON EPIC
19	12	HURZ!! HAPE KERKELING ARIOLA
20	19	OBSESSION ARMY OF LOVERS ULTRAPOP/IDEAL
		ALBUMS
1	1	WESTERNHAGEN JAJA WARNER BROS
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
4	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
5	4	QUEEN GREATEST HITS II PARLOPHONE
6	3	GARY MOORE AFTER HOURS VIRGIN
7	5	SIMPLY RED STARS EASTWEST
8	6	NIRVANA NEVERMIND GEFEN
9	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) PHONOGRAM
10	8	MICHAEL JACKSON DANGEROUS EPIC
11	9	GENESIS TURN IT ON AGAIN VIRGIN
12	NEW	MELISSA ETHERIDGE NEVER ENOUGH ISLAND
13	11	U96 DAS BOOT POLYDOR
14	NEW	DEF LEPPARD ADRENALIZE PHONOGRAM
15	12	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
16	NEW	CURTIS STIGERS CURTIS STIGERS ARISTA
17	17	NICOLE AUGENBLICKE JUPITER
18	13	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
19	10	QUEEN GREATEST HITS PARLOPHONE
20	NEW	RIGHT SAID FRED UP INTERCORD

2	NEW	SHOGO HAMADA BOX SHOGO HAMADA SONY
3	2	HALLELUJAH NOKKO SONY
4	NEW	BEST SELECTION II MIYUKI NAKAJIMA PONY CANYON
5	4	YELL KEIZO NAKANISHI PIONEER
6	NEW	ADRENALIZE DEF LEPPARD NIPPON PHONOGRAM
7	3	ROCK ALIVE CHISATO MORITAKA WARNER
8	5	MEMPHIS KYOSHIRO IMAWANO TOSHIBA/EMI
9	9	AINO SEDAINO MAENI SHOGO HAMADA SONY
10	6	1992 NOUVELLE VAGUE SEIKO MATSUDA SONY

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 GEFEN/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 AND JONES COLUMBIA/SONY
15	14	LES INCONNUS BOULVERSIFIANT PPL/SONY
16	9	MYLENE FARMER L'AUTRE TOUT POLYDOR
17	18	RENAUD MARCHAND DE CAILLOUX VIRGIN
18	NEW	SANDRA CLOSE TO SEVEN 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

FRANCE (Nielsen/Europe 1) 4/4/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
2	2	YOU TEN SHARP COLUMBIA/SONY
3	3	JOU FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
4	4	SUZETTE DANY BRILLANT WEA
5	6	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
6	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
7	9	THE SHOW MUST GO ON QUEEN EMI
8	10	L'HOMME A LA MOTO FANNY EMI
9	17	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
10	12	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
11	NEW	HIGH THE CURE POLYGRAM/POLYDOR
12	NEW	JE NE TE SUFFIS PAS FREDERIC FRANCOIS SONY/TREMA
13	8	LA PROMESSE ROCH VOISINE GM/BMG
14	7	SONG OF OCARINA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY
15	NEW	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
16	14	UN DEUX TROIS JEAN-JACQUES GOLDMAN COLUMBIA/SONY
17	16	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
18	11	1990 JEAN LELOUP WMD
19	13	PARCE QU'ON EST JEUNE BENNY B. OTR/SONY
20	NEW	I CAN'T DANCE GENESIS VIRGIN
		ALBUMS
1	3	U2 ACHTUNG BABY ISLAND/POLYGRAM
2	1	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	2	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
4	11	FRANCOIS FELDMAN MAGIC BOULEVARD PHONOGRAM POLYGRAM
5	5	GENESIS WE CAN'T DANCE VIRGIN
6	8	SOUNDTRACK DIRTY DANCING RCA/BMG

SWEDEN (GLF) 4/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	7	HIMLEN RUNT HORNET LISA NILSSON DIESEL MUSIC
3	3	SHAME SHAME SHAME IZABELLA VIRGIN
4	2	STOCKHOLM ORUP METRONOME
5	10	DAS BOOT U96 POLYDOR
6	6	AMERICA: WHAT TIME IS LOVE? THE KLF MEGA/COMA
7	NEW	STAY SHAKESPEAR'S SISTER LONDON
8	NEW	HAZARD RICHARD MARX CAPITOL
9	NEW	MY SWEET SENORITA TREBLE & BASS SONEI
10	5	YOU TEN SHARP COLUMBIA
		ALBUMS
1	5	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	1	VARIOUS ARTISTS MORE POWER BALLADS EVA
3	8	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
4	NEW	ORUP STOCKHOLM & ANDRA STALLEN METRONOME
5	NEW	DEF LEPPARD ADRENALIZE PHONOGRAM
6	NEW	VARIOUS ARTISTS RADIO CITY HITS 3 POLYDOR
7	6	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
8	2	GARY MOORE AFTER HOURS VIRGIN
9	NEW	VARIOUS ARTISTS ABSOLUTE MUSIC 13 EVA
10	NEW	ANNIE LENNOX DIVA RCA

AUSTRALIA (Australian Record Industry Assn.) 4/19/92

THIS WEEK	LAST WEEK	SINGLES
1	3	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
2	1	MARVELLOUS THE TWELFTH MAN EMI
3	4	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI
4	2	GET READY FOR THIS 2 UNLIMITED FESTIVAL
5	10	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
6	7	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM
7	11	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
8	5	DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM/POLYGRAM
9	20	JUSTIFIED & ANCIENT THE KLF #TAMMY WYNETTE LIBERATION/FESTIVAL
10	8	ONE U2 ISLAND/POLYGRAM
11	13	ALIVE PEARL JAM EPIC/SONY
12	NEW	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM
13	15	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM
14	9	HIGH THE CURE EASTWEST/POLYDOR
15	12	I CAN'T DANCE GENESIS VIRGIN/EMI
16	14	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR
17	16	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI
18	6	SALTWATER JULIAN LENNON VIRGIN/EMI
19	NEW	SKIN TO SKIN MELISSA PHONOGRAM/POLYGRAM
20	17	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
		ALBUMS
1	1	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
2	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
3	2	DIESEL HEPPIDELITY CHRYSALIS/EMI
4	5	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
5	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
6	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
7	9	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
8	NEW	GARY MOORE AFTER HOURS VIRGIN/SONY
9	7	BABY ANIMALS BABY ANIMALS IMAGO/BMG
10	8	SOUNDTRACK THE COMMITMENTS MCA/BMG
11	11	SIMPLY RED STARS EASTWEST WARNER
12	13	NIRVANA NEVERMIND GEFEN/BMG
13	12	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
14	10	QUEEN GREATEST HITS EMI
15	17	GENESIS WE CAN'T DANCE VIRGIN/EMI
16	16	THE COMMITMENTS THE COMMITMENTS VOLUME II MCA/BMG
17	19	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR
18	15	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
19	14	QUEEN GREATEST HITS EMI
20	20	CONCRETE BLONDE WALKING IN LONDON IRS/EMI

JAPAN (Music Labo) 4/13/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY
2	2	HORI PRO ROAD & SKY FUJI PACIFIC
3	3	BRIDGE HOUNDDOG MMG
4	6	NAMIDA NAMIDA BAKUFU-SLUMP SONY
5	2	MATENRO MUSEUM WINK POLYSTAR
6	5	WALK CHAGE & ASKA PONY CANYON
7	7	WOMAN KEIZO NAKANISHI PIONEER
8	4	LOVE SONG CHAGE & ASKA PONY CANYON
9	9	SOREGA DAJUI DAJUI MAN BROTHERS BAND FUN HOUSE
10	NEW	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
		ALBUMS
1	1	SUPER BEST II CHAGE & ASKA PONY CANYON

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	DEEPLY DIPPY RIGHT SAID FRED TUG
2	1	STAY SHAKESPEAR'S SISTER LONDON
3	8	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
4	3	TO BE WITH YOU MR. BIG ATLANTIC
5	4	JOY SOUL II SOUL TEN
6	10	EVAPOR 8 ALTERN 8/PP ARNOLD NETWORK
7	NEW	ON A RAGGA TIP SL2 XL
8	6	FINALLY CECE PENISTON A&M
9	15	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
10	17	VIVA LAS VEGAS ZZ TOP WARNER BROS.
11	5	WHY ANNIE LENNOX RCA
12	18	YOU TEN SHARP COLUMBIA
13	13	TAKE MY ADVICE KYM SIMS ATCO
14	NEW	SILVER SHORTS THE WEDDING PRESENT RCA
15	7	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
16	9	(I WANT TO BE) ELECTED MR. BEAN & SMEAR CAMPAIGN #BRUCE DICKINSON LONDON
17	16	FREE YOUR BODY/INJECTED WITH A POISON PRAGA KHAN #JADE 4 U PROFILE
18	11	BREATH OF LIFE ERASURE MUTE
19	14	TIME TO MAKE YOU MINE LISA STANSFIELD ARISTA
20	NEW	MAKE IT HAPPEN MARIAH CAREY COLUMBIA
21	35	AM I THE SAME GIRL SWING OUT SISTER FONTANA
22	NEW	ULTIMATE TRUNK FUNK (EP) BRAND NEW HEAVIES LONDON
23	12	TEARS IN HEAVEN ERIC CLAPTON REPRISE
24	NEW	HOLD ON MY HEART GENESIS VIRGIN
25	19	HOLD IT DOWN SENSELESS THINGS EPIC
26	34	PRETEND WE'RE DEAD L7 SLASH
27	NEW	EVEN FLOW PEARL JAM EPIC
28	20	MAKE IT WITH YOU PASADENAS COLUMBIA
29	22	HALLELUJAH '92 INNER CITY TEN
30	31	SEPARATE TABLES CHRIS DE BURGH A&M
31	NEW	STARTOUCHERS DIGITAL ORGASM DDG INTERNATIONAL
32	NEW	COULD'VE BEEN YOU CHER GEFEN
33	NEW	THE DISAPPOINTED XTC VIRGIN
34	36	I FEEL YOU LOVE DECADE ALL AROUND THE WORLD
35	NEW	I WANT TO TOUCH YOU CATHERINE WHEEL FONTANA
36	30	JESUS CHRIST POSE SOUNDGARDEN A&M
37	23	DO NOT PASS ME BY HANMER #TRAMAINE HAWKINS/TRINA JOHNSON CAPITOL
38	24	EXPRESSION SALT-N-PEPA MCA
39	NEW	SOMEDAY M PEOPLE WITH HEATHER SMALL deCONSTRUCTION
40	21	I LOVE YOUR SMILE SHANICE MOTOWN

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ANNIE LENNOX DIVA RCA
2	2	RIGHT SAID FRED UP TUG
3	3	MADNESS DIVINE MADNESS VIRGIN
4	1	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
5	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
6	8	SIMPLY RED STARS EASTWEST
7	10	JOSEF LOCKE HEAR MY SONG (THE BEST OF ...) EMI
8	4	THE BEAUTIFUL SOUTH 0898 GO! DISCS
9	5	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
10	9	LISA STANSFIELD REAL LOVE ARISTA
11	15	TEMPTATIONS MOTOWN'S GREATEST HITS MOTOWN
12	17	CURTIS STIGERS CURTIS STIGERS ARISTA
13	12	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
14	NEW	GUN GALLUS A&M
15	NEW	THE JAM EXTRAS POLYDOR
16	13	ROBERT PALMER ADDICTIONS VOLUME 2 ISLAND
17	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
18	14	CROWDED HOUSE WOODFACE CAPITOL
19	29	GENESIS WE CAN'T DANCE VIRGIN
20	21	NIRVANA NEVERMIND DGC
21	20	TINA TURNER SIMPLY THE BEST CAPITOL
22	19	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
23	16	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
24	22	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FLYING/POLYGRAM
25	26	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
26	39	BARRINGTON PHELOUNG INSPECTOR MORSE VOL. 2 VIRGIN TELEVISION
27	18	BOB MARLEY & THE WAILERS LEGEND TUFF GONG
28	25	JOE COCKER NIGHT CALLS CAPITOL
29	30	ERASURE CHORUS MUTE
30	31	U2 ACHTUNG BABY ISLAND
31	NEW	MICHAEL JACKSON DANGEROUS EPIC
32	23	GARY MOORE AFTER HOURS VIRGIN
33	28	LEAN INTO ME MR. BIG ATLANTIC
34	32	JAMES SEVEN FONTANA
35	11	PJ HARVEY DRY TOO PURE
36	NEW	QUEEN GREATEST HITS II PARLOPHONE
37	35	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA
38	NEW	SOUNDTRACK THE COMMITMENTS MCA
39	NEW	KYM SIMS TOO BLIND TO SEE IT ATCO
40	38	THE JESUS AND MARY CHAIN HONEY'S DEAD BLANCO Y NEGRO

NETHERLANDS (Stichting Nederlandse 40) 4/10/92

THIS WEEK	LAST WEEK	SINGLES
1	1	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
2	4	TO BE WITH YOU MR. BIG ATLANTIC
3	5	KAPLAARZEN DINGETJE POLYDOR
4	2	TWILIGHT ZONE 2 UNLIMITED BYTE
5	3	GOODNIGHT GIRL WET WET WET LONDON
6	6	AMERICA: WHAT TIME IS LOVE? THE KLF INDISC
7	NEW	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. PAISLEY PARK
8	10	MAD ABOUT THE BOY DINAH WASHINGTON MERCURY
9	NEW	WHY ANNIE LENNOX RCA
10	NEW	BLIJF JE VANNACHT BIJ MIJ GORDON CNR
		ALBUMS
1	1	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
2	8	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
3	4	FOREIGNER THE VERY BEST OF ... ATLANTIC
4	2	GENESIS WE CAN'T DANCE VIRGIN
5	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
6	3	VARIOUS ARTISTS GREATEST HITS '92 MAGNUM
7	5	SIMPLY RED STARS EASTWEST
8	6	GARY MOORE AFTER HOURS VIRGIN
9	NEW	VARIOUS ARTISTS TOUR OF DUTY 4 ARCADE
10	7	VARIOUS ARTISTS HOUSE PARTY II ARCADE

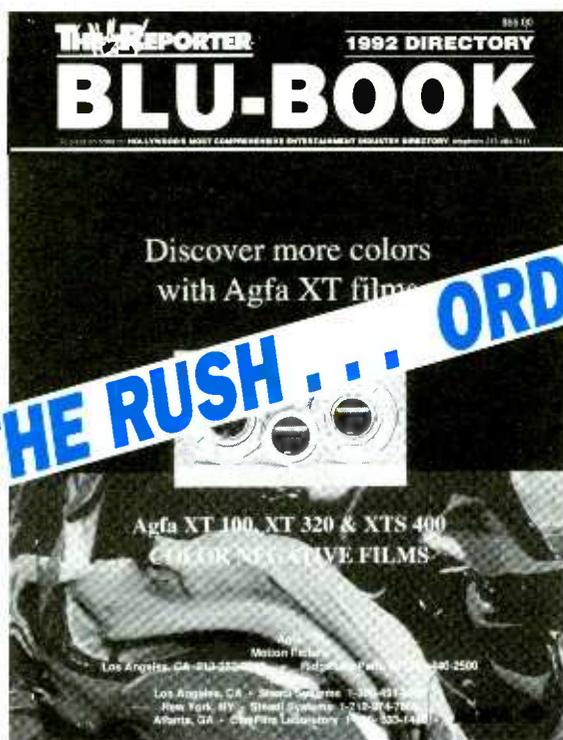
CANADA (The Record) 4/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUSTIFIED & ANCIENT THE KLF #TAMMY WYNETTE RCA/BMG
2	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
3	4	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
4	5	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA/SONY
5	6	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
6	3	I LOVE YOUR SMILE SHANICE MOTOWN POLYGRAM
7	7	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
8	9	WE GOT A LOVE THANG CECE PENISTON A&M/A&M
9	10	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/A&M
10	NEW	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE ISBA/SONY
		ALBUMS
1	NEW	DEF LEPPARD ADRENALIZE VERTIGO/PLG
2	3	BRYAN ADAMS WAKING UP THE ... A&M/PLG
3	1	NIRVANA NEVERMIND DGC/DGC
4	2	U2 ACHTUNG BABY ISLAND/A&M
5	6	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
6	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
7	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
8	4	SOUNDTRACK WAYNE'S WORLD REPRISE/WEA
9	7	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
10	8	GENESIS WE CAN'T DANCE ATLANTIC/WEA

GERMANY (Der Musikmarkt) 4/7/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	2	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
3	5	TO BE WITH YOU MR. BIG ATLANTIC
4	4	I WANNA BE A KENNEDY U96 POLYDOR
5	3	I LOVE YOUR SMILE SHANICE MOTOWN
6	8	AMERICA: WHAT TIME

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SPAGHETTI HOUSE

(Continued from page 36)

chance outside Italy—but he has signed a reggae band, No Tenico, to his Mega label.

INTERNATIONAL REACH

While many indies are keen to develop artists long-term, getting product released on the international market remains a problem. Yet Bortolotti, who claims that pop-dance is the real future, is able to license his product to several majors in other territories. He has also made an album deal with BMG Italy.

Irma Records, on the other hand, with a roster that includes Double Dee, Master Freeze, and Be-Noir, is forced to concentrate on 12-inch remix singles as the only way of introducing new artists to the international public.

Having encountered difficulties in licensing its output abroad, says Irma's Umbi Damiani, "We have had to set up our own offices in New York to handle our own [U.S.] distribution. The results are small so far, but it's safer. Even U.S. companies like New Groove and Strictly Rhythm say they are not satisfied with distribution there."

Like Irma, the Time and Discopiu labels are emphasizing artist development; they are also investing in major projects that do not fit the spaghetti-house label. Both firms believe the future of dance music will rely on melody and that the main inspiration will come from the U.S.

SUMMER PEAK?

In fact, Discopiu's Marco Masili is so convinced that techno will be dead by October that he is launching a specialist label, Hard Core Productions, in April and will shut it down after the summer. "Music which is influenced by the best dance of the '70s will make a big return," he contends. "Hip-hop, reggae, and ragamuffin may peak in the summer, but it'll die like techno."

Just don't tell that to a band like Pitura Freska, whose 100,000 album sales might yet confound such a prediction.

U.K. Chart Coup For Belgian Label

BRUSSELS—Belgian record company Antler-Subway is claiming a U.K. chart first. Its acts Digital Orgasm and Praga Khan had the No. 31 and No. 17 singles, respectively, last week, creating the first time two Belgian compositions have appeared simultaneously in the top 40, according to the record company.

Both songs, "Startouchers" and "Injected With A Poison/Free Your Body," were written by Belgian duo MNO, which previously had a hit with Digital Orgasm's debut, "Running Out Of Time."

The double chart success coincides exactly with the 10th anniversary of Antler-Subway.

MARC MAES



Stacy Stops By. RCA recording artist Stacy Earl visits Universal One Stop in Philadelphia. Shown, from left, are Frank Falkow, Universal purchasing manager; Jeff Mitchell, BMG sales, Philadelphia; Harold Lipsius, Universal president; Chuck Burns, Universal sales manager; Earl; Bob Perloff, Universal VP/GM; Bob Anderson, RCA product development manager; David McCarty, Universal advertising and promotion director; Tom O'Flynn, BMG branch manager, Philadelphia/Washington; and Joe Galante, RCA Records president.

Longbox Demise Opens Retail Doors Firms Vie To Profit From Stores' New Needs

■ BY PAUL VERNA
and BARBARA DAVIES

NEW YORK—Manufacturers of store fixtures, plastic keepers, and security systems are aggressively hawking their wares in the music retail community in the wake of the recent decision by the recording industry to adopt the 5-by-5-1/2-inch jewel box as the new standard compact disc package, effective April 1993.

Some companies are trying to dispel misperceptions commonly held about them, while others are simply trying to get their name out. Still other entrepreneurs are hoping someone with deeper pockets than

themselves will license their product and manufacture it en masse.

Eventually, all music stores in the U.S. will undergo drastic changes to accommodate the new package. Exactly how these changes are implemented depends largely on how suc-

'The situation forced people to become more flexible'

cessful some of these vendors are in selling their products to retailers. The upshot of it all, according to observers, is that there's a wide-open field for suppliers at retail.

At the recent National Assn. of Recording Merchandisers 34th annual convention in New Orleans, most retailers said they were leaning toward using plastic keepers in their stores when the changeover takes place.

ALPHA KEEPS THE FAITH

That mood represents a giant opportunity for Alpha Enterprises Inc. of East Canton, Ohio, the largest manufacturer of keepers and other plastic products for the entertainment industries.

"Our customer base is very interested in keepers in general and in our package in particular," says Alpha VP of marketing Larry Mundorf. "Within a few weeks, we hope, many of the chains are going to have sorted out their needs and communicated them to us so that we can get moving."

Mundorf adds that retailers' needs range from total refixturing to modifying existing fixtures to using plastic keepers. "New construction might provide an opportunity for refixturing and installation of [electronic article surveillance] systems," he notes, "whereas in retrofitting existing locations, the keeper alternative might be preferred."

"The situation has forced people like us to become more flexible," continues Mundorf. "There's a lot of talk of customized package designs or features or changes in style or design that better facilitate a certain style of merchandising."

Mundorf is quick to dispel miscon-

ceptions expressed at NARM about the Alpha keeper—that its per-unit cost will rise above the current level of approximately 50 cents and that the product is not recyclable. According to Mundorf, Alpha keepers are recyclable, and the per-unit cost is expected to decrease "into the 40s" as volume increases.

LIFT ON DISPLAY

Another firm hoping to reap the rewards of a jewel-box universe is Lift Display Inc. of Edgewater, N.J. Lift's patented flip-through display system for jewel-box-size packages is currently used in some 500 independent stores and more than 220 mass-merchant outlets, including Phar-Mor and Fred Meyer locations.

While the company would seem to be an automatic beneficiary of the packaging transition, there are problems ahead for Lift. Two objections most commonly raised about the system are that it is too expensive and too labor intensive.

However, marketing manager Susanna Seirafi says both issues are being addressed. "We have now designed displays specifically for the major retailers that answer their needs, are priced competitively, and deliver the same quality," she says.

The labor intensiveness of the full Lift system results from store clerks having to first remove each jewel box from its cardboard longbox, remove the disc from the jewel box, stock the empty jewel box in the flip-through bin, and insert the CD into a storage cabinet behind the register counter.

The packaging transition will eliminate the first step in that chain. As for the others, Seirafi notes that stores can use Lift fixtures without necessarily adopting the entire concept. For instance, a store might choose to keep live CDs out on the floor, risking a greater theft rate but cutting down on the labor time.

Seirafi also points out that Lift's attractive, durable line of jewel-box-display fixtures offers aesthetic merchandising advantages over the other alternatives.

Another fixturing executive who places a high premium on aesthetics

(Continued on page 44)

Microwave Zaps Live Acts To Retailers Firm Eyes Chains, Labels For Promo Network

■ BY TRUDI MILLER

NEW YORK—KCK Microwave Performances, a New York-based company, is setting up a promotional vehicle that will broadcast live performances by artists to a national network of retail outlets in hopes of enticing customers into the stores and driving sales of the featured acts.

The company—a joint project of marketing company Best Performances, satellite communications experts Manhattan Microwave Communications Co., and audio production coordination company Time Capsule Brokerage—is currently out working both sides of the streets, trying to sign up retailers to form the network and labels to support it by supplying dollars and artists for the broadcasts.

The system was introduced at the National Assn. of Recording Merchandisers convention held in March via a demonstration, at which a live performance by Muze America recording group Faith Healer in a New York studio was shown over a monitor to NARM attendees in New Orleans.

Record labels can use the system to broadcast either concerts or specially set-up "in-store" appearances. The system also has interactive capabilities, so customers in selected

stores can speak to the performers.

Retailers who sign up will have a satellite dish installed on the roof, so that the performances can be broadcast over in-store television monitors. The need to place the satellite dish on the roof, however, has proven to be a stumbling block with mall stores, where landlords are said to be balking. But freestanding and strip cen-

'It gives consumers a reason to flock to a particular store'

ter stores have been more responsive.

So far, chains representing some 200 stores have signed up; companies under contract include Buffalo, N.Y.-based Record Theatre, Nashville-based Cat's Compact Disc & Cassettes, and South Plainfield, N.J.-based Compact Disc World, says Kip Kaplan, president of Time Capsule Brokerage. The company continues to have negotiations with other major chains, including Albany, N.Y.'s Trans World Music Corp. and Milford, Mass.-based LIVE Specialty Retail Group.

The purpose of the system is twofold, says Best Performances presi-

dent/CEO Richard Weinman. It's more economical to have one performance than to send an act around the country to tour or make in-store appearances, Weinman says.

From the retail angle, he says, it gives consumers a reason to flock to a particular store. "Even if people who come in for this event don't buy that band, they may buy something else," he says.

On the record company side, Kaplan says he is having conversations with a number of major labels. Meanwhile, on June 18, KCK Microwave Performances is making plans to premiere its first event, which will be sponsored by a BMG label, says Weinman. Fifty stores will be operational at that time; the event will also be broadcast on the giant billboard in Times Square and will be coordinated with the New Music Seminar, he says.

BMG director of alternative marketing Barry Levine says he wants his company to be the first to use the system because "it's a new, innovative way of exposing artists, and I want to be on the forefront."

By press time, BMG had yet to decide which of its acts will be the first to test the waters.

Within 45 days after the June 18 event, 200 more stores will be opera-

(Continued on page 49)

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Retail

No Stops For N.Y. One-Stops: PolyGram Punishes Violators

ONE-STOP CORNER: Last week, PolyGram Group Distribution, in an effort to crack down on rampant street-date violations, stopped early-shipment privileges to all New York City one-stops (Billboard, April 18). In doing that, PGD chose not to include such Northeast one-stops as Bethel, Conn.'s **CD One Stop**, Philadelphia's **Universal Record Distributing Corp.**, and Albany's **Northeast One Stop**, all of which sell into the New York market.

None of these one-stops is considered to be among the guilty parties, but the same can be said of some of the New York one-stops, which were hit hard by the policy. Those New York one-stops privately complain that PolyGram knows which wholesalers were contributing to street-date violations because PGD, unlike most of the other major distributors, was very closely policing the issue. They want to know why innocent parties are painted with the same brush as wholesalers that encourage violations.

PGD executive VP **Jim Caparro** acknowledges that not all New York one-stops engage in the practice but in order to police the situation, all will be targeted by the change in policy. "Unfortunately, some innocent parties are going to be affected," he adds.

From now until the end of May, all New York one-stops lose the privilege of receiving shipments from PGD on Friday and instead will get shipments on Monday, in time to allow for delivery by Tuesday, the industry's standard release date.

Caparro says street-date violation is mainly a New York problem, and doesn't happen too much in the rest of the country. "But I have instructed our branch managers to reach out to all one-stops and remind them of our policy," Caparro says. "We are putting the entire one-stop community on notice and if the New York street-date-violation problem persists during April and May, then we will have to reach out to identify the offenders who are shipping product into the market early."

"If street-date violations continue to become too much of a problem, we run the risk of going back 10 years," when one-stops didn't enjoy early shipment privileges, he adds.

ON THE MOVE: **Jim Chiado**, who joined Arista as senior VP of sales and distribution in February, has completed the restructuring of the label's sales department. **Kirk Bonin**, who was senior director of urban marketing, has been named national senior director of sales and market-

RETAIL TRACK

by Ed Christman

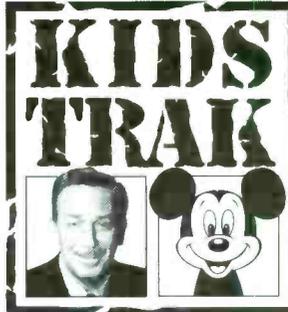
ing. **Jordan Katz**, formerly the label's Northeast regional marketing director, becomes the national senior director of field sales. Replacing Katz is **Marck Zimet**, who previously worked as a sales rep in the **BMG Distribution New York** branch.

In addition, **Carolyn Wright**, field and singles sales coordinator, has been promoted to manager of national singles sales, while **Laura Match**, previously the assistant to the national director of sales and advertising administration, assumes the position of national coordinator of video sales and merchandising.

Saul Shapiro, who lost his job as EMI's Northeast regional when Capitol-EMI's East Coast labels were rolled up into the EMI Records Group, has landed with **Blue Note** as the director of sales, based in Los Angeles... **Wherehouse Entertainment** in Torrance, Calif., has added **Barbara A. Lewis** to the staff as the director of advertising/promotion. Previously, Lewis was VP/management supervisor at **Della Femina McNamee Inc.**

I.R.S. PAYS TAXES: In honor of April 15 and all that day implies in the
(Continued on page 50)

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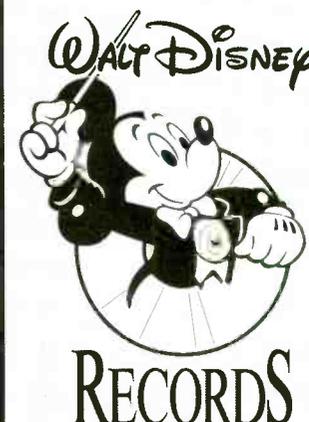
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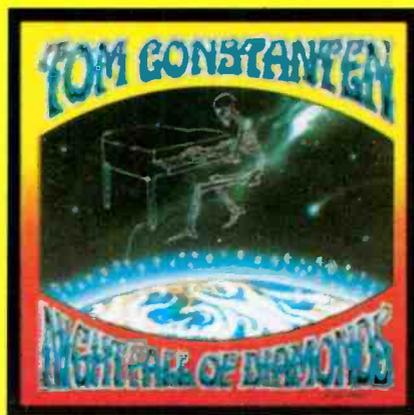
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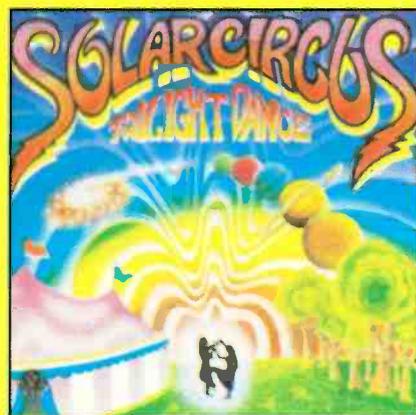
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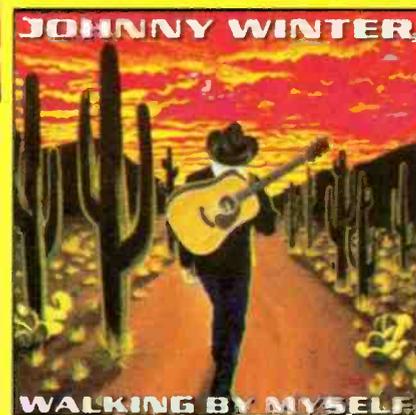
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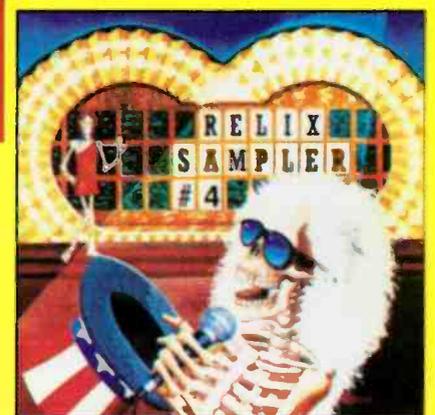
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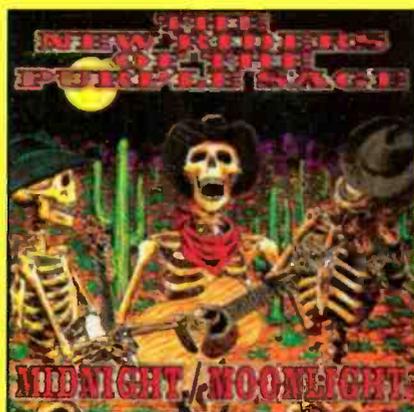
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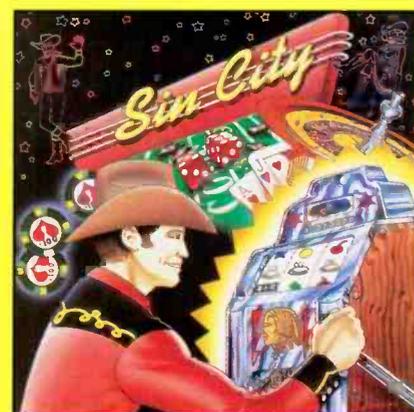
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LONGBOX DEMISE OPENS RETAIL DOORS

(Continued from page 41)

is Robert Gelles, VP of Daniel E. Gelles Associates Inc. of High Falls, N.Y. His company offers versatile, A-frame-style fixtures that, Gelles says, are adaptable to any format—jewel-box only, jewel-box with keepers, etc.

Gelles hopes to entice retailers to replace current fixtures with these frames, although he says that he can retrofit existing bins as well.

Gelles' first music-retail client was with the Record World chain, most of which was recently sold to Philadelphia-based Wee Three. Gelles has since pacted with a 40-store U.S. video chain that is gradually adding music departments, with a Canadian chain that is converting to new fixtures, and with several mom-and-pop outlets. Gelles' objective, though, is to target the big players with the company's fixtures.

INTOUCH WITH CHANGE

Another firm hitting the retail trail is San Francisco-based Intouch Corp., which has enhanced its sampling system to include an alternative merchandise scheme for music outlets. Intouch has designed a plastic bin card that will allow retailers to keep live merchandise behind the counter. Each bin card will reproduce an album's cover art, song titles, and liner notes. Also, each card will include a bar code, al-

lowing the customer to insert it in the company's i-Station to sample any song in the store (Billboard, March 28).

Other, less established, companies also stand to benefit from the transition. One of these is Hados USA Inc. of St. Louis, which makes a fixturing system akin to Lift's in both concept and cost. While the company has not yet landed any large-scale clients, it has successfully sold its fixtures to local independent retailers, according to Matthew B. Weyerich, sales director for the firm.

While Hados, like Lift, offers the ability to stock live CDs in its browser-type bins, the company's signature system stocks title cards—which are about half the depth of jewel boxes—in the displays, with the actual CDs behind the counter. This allows the store to keep a great deal of product in a small space, according to Weyerich.

Similarly, Gregg Stebben's Big Spin cassette-browser system offers the advantage of holding a great deal of product in a small space. This is accomplished via a ferris-wheel shaped display.

Stebben says he is working on building a prototype Big Spin for compact discs, which he hopes can be used as the basis for an in-store fixturing system as well as for home storage. If that system takes

off, says Stebben, he will try to license it to a major manufacturer.

SOURCE-TAGGING ISSUE RESURFACES

For electronic-article-surveillance (EAS) companies, the changeover to jewel-box-size packaging has rekindled the issue of source-tagging, i.e., inserting security strips into compact disc packages at the point of manufacture.

Because there is no single standard security system that works in the various types of music retail stores—mall outlets, freestanding locations, and strip stores—source tagging has so far proved impossible.

NARM is moving forward once again on this front, however. "The lost prevention committee believes that enough change in technology has taken place to warrant putting source tagging on the front burner again," says Pam Horovitz, executive VP of the trade association.

Representatives of the major EAS companies agree that the music industry will have to cooperate to make source-tagging more than just a good idea. However, they also agree it will be a while before the industry can actually make it happen. Several companies, though, are making strides toward creating source-tag-compatible product.

Knogo North American, based in Hauppauge, N.Y., has ventured into

source-tagging in the shoe industry, among others. Bill Nix, president of Knogo, says that though that venture has proven successful, the music industry's need for source-tagging is a more complex situation. There are several major problems in the way of source tagging, Nix says.

ASSESSING THE OPTIONS

"The first thing is a standard has to be agreed upon by the music industry," Nix says. "When that's done, implementation can happen, but a standard is a long way away from being developed."

Sensormatic's tag, Ultra Max, has been used for three years in the retail market, currently in chains including North Canton, Ohio-based Camelot Music, Albany, N.Y.-based Trans World Music Corp., and West Sacramento, Calif.-based Tower.

"As is, Ultra Max would work as a source tag. We don't perceive source-tagging as a whole new technology," says Chris Brown, market development manager for the Deerfield Beach, Fla., company.

The tag has already proven highly effective in-store, Brown says, exhibiting a detection rate of 90%. In addition, he says, two gates used in tandem can provide protection for a field up to 18 feet wide. The tag can be activated and deactivated at point-of-sale.

Minneapolis-based 3M, meanwhile, continues to market its QuadraTag, which the company calls the smallest combination price/security tag in the market. Karl Karst, marketing development for 3M, says the company is also considering its Whispertape tag for use as a source tag.

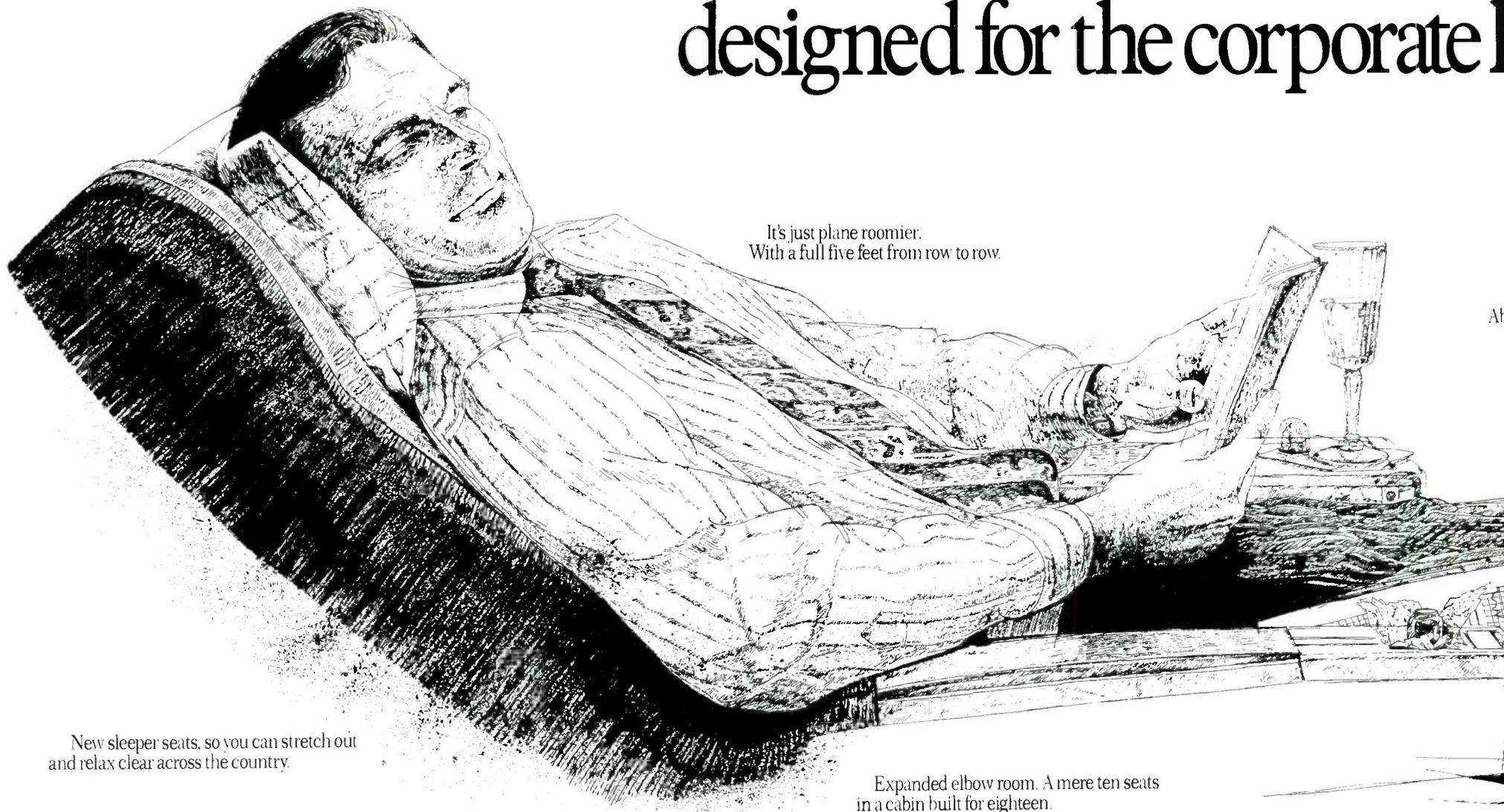
The advantage to modifying Whispertape, Karst says, is that it is compatible with common U.S. magnetic systems. "It can work in almost any system, which is a step toward the ideal system of one marker," he says.

Security Tag Systems of St. Petersburg, Fla., which services mainly local stores and regional chains, is concentrating on making its tags smaller without compromising their effectiveness.

"We knew without the longbox we'd have to streamline," says Natalie Friends, marketing communications manager at Security Tag Systems. "Right now we're not even attempting to penetrate the [source-tagging] market."

One EAS spokesman says a lot of source-tagging talks are going on behind closed doors. "I hear there are some pretty heavy conversations—CEO to CEO—and that's where the rubber meets the road."

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Solomon's Vows: Tower Prez Aims To Circumvent Jewel-Box-Only

NEW YORK—When retailers told manufacturers at the recent National Assn. of Recording Merchandisers convention that they wanted the decision to go to jewel-box-only reversed, most considered it a symbolic gesture to remind labels that a partnership is needed to effectively sell music.

But Russ Solomon, president of West Sacramento, Calif.-based Tower Records, is really fighting hard to reverse the decision. Instead of trying to figure out how Tower will handle jewel-box-only merchandising, Solomon is championing a package dubbed the "graphic pak," which is basically a 5½-by-10-inch paperboard book.

The graphic pak "allows for larger album cover artwork, and printing on the back and the spine," as well as on the two inside panels, Solomon notes. The package, developed by Chicago-based AGI, was recently used as a promotional item for Van Morrison's latest album.

Such a package would fit existing bins, Solomon says. More importantly, he continues, "I am sick to heart about how our stores will look if we go jewel-box-only. The majority of retailers will use the plastic keepers, which are so ugly."

Also, he says, "Record companies spend millions of dollars to

sign and launch artists, and all that time and effort will be presented to the public on a [package] measuring merely 5 inches by 5½ inches, or barely larger than a cassette, which seems like a sad end to all the creative work that both artists and labels put into each project. You don't want to see album cover art become a lost art."

Solomon has been calling key executives in the industry, trying to drum up grass-roots support for the graphic pak. A number of labels' sales and distribution executives privately told *Billboard* they agree with many of Solomon's arguments. But they say the jewel-box-only decision was made at the

upper echelons of their respective companies, and that Solomon has no chance of getting it reversed.

Solomon says he is well aware of the challenge before him. In fact, the letters he is sending to industry executives outlining his pack-

aging ideas are signed "Russell M. Solomon (aka Don Quixote)."

"It's an uphill battle," he says. "I don't know what the chances are of winning but I do know the battle is joined."

ED CHRISTMAN

Alligator Tour Adds Bite To Album Sales

■ BY JIM BESSMAN

NEW YORK—Although the double-disc blues label sampler "The Alligator Records 20th Anniversary Collection" came out a year ago, the celebration continued this year both in concert and at retail.

During March, the label sent its Alligator Records 20th Anniversary Tour on the road. The tour, featuring Koko Taylor and her Blues Machine, Elvin Bishop, the Lonnie Brooks Blues Band, Katie Web-

ster, and Lil' Ed & the Blues Imperials, visited 15 North American cities. In each market, the label bought concert advertising that tied in a local store and usually a local radio station. According to president Bruce Iglauer, "Every show sold out, and we are discussing doing it on the West Coast in the summer."

In order to support the tour, Alligator used radio and print ads and tagged record stores, which did either full label sales or sales of all

the touring artists. Additionally, Alligator sent out special tour posters to 732 key stores in the U.S. and Canada, with Warner Music, Alligator's Canadian licensee, handling the latter outlets.

Among participating tour stores were Believe in Music, Grand Rapids, Mich.; Rose Records, Chicago; HMV, Toronto; Amadeus Records, Portland, Ore.; Tower Records outlets in Boston, Philadelphia, New York, and Washington, D.C.; Records N
(Continued on page 48)



Dynamic Duo. Kathleen Battle, front left, and Itzhak Perلمان, front right, sign autographs at HMV in New York to celebrate their first recording together, "The Bach Album," on Deutsche Grammophon. Behind them, from left, are Gary Rockhold, president, PGD; Deborah Morgan, senior VP of marketing and sales, PolyGram Classics & Jazz; Bob Douglas, VP of operations, HMV U.S.A.; Karen Moody, VP, Deutsche Grammophon, New York; David Neidhart, director of sales, PolyGram Classics & Jazz; Damon Sgobbo, classical department manager, HMV; Lawrence Offsey, VP of finance and administration, PolyGram Classics & Jazz; and David Weyner, president, PolyGram Classics & Jazz.

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UNITED
A I R L I N E S

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► CURE

Wish
PRODUCERS: Cure & David M. Allen
Fiction/Elektra 61309

Get out the black hair dye and lipstick: Gloom and doomsters release their 12th U.S. album, which will be supported by their first stateside tour since 1989. First single's ("High") perch atop Billboard's Modern Rock Tracks chart bodes well for multiple follow-ups. The typical moody atmospherics will please the faithful, as it is overly abundant in such tunes as the dreary "Apart" and off-kilter "Wendy Time."

► THE SOUP DRAGONS

Hotwired
PRODUCERS: Sean Diskon, Marius De Vries & Steve Sidelnyk
Big Life/Mercury 513178

Scottish quartet's latest release incorporates more funk to its Britpop sound for a winning effect. First single, "Divine Thing," is a catchy little nugget that grooves incessantly, while an African beat propels "Running Wild." Midtempo, dreamy "Forever Yesterday" is a nice change of pace. Should keep modern rockers happy for months to come.

THE JESUS AND MARY CHAIN

Honey's Dead
PRODUCER: William Reid & Jim Reid
Def American 26830

No amazing new trails are blazed on the Reid brothers' first release for Def American, but lovers of the Chain's fuzz-toned pop won't find much to complain about. Leadoff track "Reverence," a controversial item in the U.K., is typical of group's steel-wool sweetness; "Teenage Lust," "Rollercoaster," and Beach Boys-gone-bizarro number "Good For My Soul" should all track easily with modern rockers.

★ KID FROST

East Side Story
PRODUCERS: Various
Virgin 92097

As he proved with his debut, "Hispanic Causing Panic," and his work with the Latin Alliance, Frost is striving to make his mark as the Ice-T of the barrio. He succeeds here, brewing up a street operetta that emphasizes jazzy grooves, pavement knowledge, and class-A samplings of Bill Withers, the Persuaders, and the Undisputed Truth. Tough, true stuff like "I Got Pulled Over" and "Thin Line" will make its mark with rap fans of all persuasions.

★ CHARLIE RICH

Pictures And Paintings
PRODUCER: Scott Billington
Sire/Warner Bros./Blue Horizon 26730

Returning after a long absence, the Silver Fox holds forth in a decidedly noncountry vein, essaying numbers that show off his deep feeling for the blues and his smooth, economical piano playing and mellow vocalizing. Material, mostly performed by small bands, includes standards ("You Don't Know Me," "Mood Indigo"), familiar staples of Rich's repertoire ("Feel Like Going Home," "Don't Put No Headstone On My Grave"), and new numbers by his

wife, Margaret. A lovely, aged-in-the-wood set.

WHITE ZOMBIE

La Sexorcisto: Devil Music Vol. 1
PRODUCER: Andy Wallace
Geffen 24460

Grunge maestros vault to a major label with a parodic symphony of sludge that

could make it with metal and alternative fans with a sick sense of humor. Horror-show lyrics and groaning, bottom-heavy tunes are cleverly dressed up with some savvy sampling by producer Wallace of Faith No More fame. Deliberately off-putting stuff won't rack up many points at radio, but good-natured shock tactics may

VITAL REISSUES

VARIOUS ARTISTS
TROUBADOURS OF THE FOLK ERA
REISSUE PRODUCER: Bill Inglot
Rhino 70262-63-64

This collection from Rhino takes top tunes from "Woody's Children," the beatniks who gathered inspiration from Mr. Guthrie, and ties them up in a groovy three-CD package. Noticeably absent are Bob Dylan and Peter, Paul & Mary, whose material was unavailable for licensing; but there's still an embarrassment of riches here, ranging from Phil Ochs to Joan Baez to the Weavers. Bruce Pollack's liner notes will make you run for your tie-dyed jeans and peace signs. Though all three CDs are noteworthy, Volume III, which is devoted to groups as opposed to solo artists, is a stand-out. Perfect for singing around the campfire.

VARIOUS ARTISTS
Rare Soul: Beach Music Classics, Vols. I-III
COMPILATION PRODUCERS: Larry Crockett & Mark Leviton
Warner Special Products 70277-78-79

Get your shagging shoes on. Many of these classics by the Clovers, Drifters, and others have been unavailable since WSP's "Ocean Drive" series 12 years ago. While some purists may blanch at what passes for Beach Music here, it is all certifiably delivered with a beat perfect to shuffle-step to. Among the top cuts in the three-CD collection are such quintessential beachers as "Showdown" by Archie Bell & the Drells and "Walking Up A One Way Street" by Willie Tee. Not all the usual suspects are represented here, which is actually refreshing. Sound quality is good throughout.

NEW & NOTEWORTHY

LOU REED
Between Thought And Expression/The Lou Reed Anthology
COMPILATION PRODUCERS: Rob Bowman & Jim Campbell
RCA 2356

Reed's finest solo work for RCA and Arista is compiled on a stellar 45-track, three-CD/cassette collection. Besides pulling together a hoard of magnificent, hard-rocking material from Reed's many albums of the '70s and '80s, the compilation incorporates previously unissued tracks (like a staggering live "Heroin" with trumpeter Don Cherry guesting) and rarities (such as the lovely "Little Sister" from the movie "Get Crazy"). Superb sound, stunningly candid liner notes by Bowman, and Reed's hands-on involvement add up to a terrific monument to the rocker's most stirring achievements.

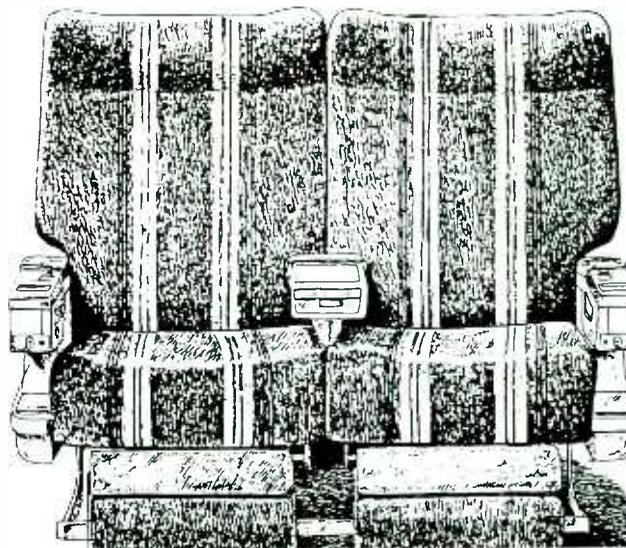
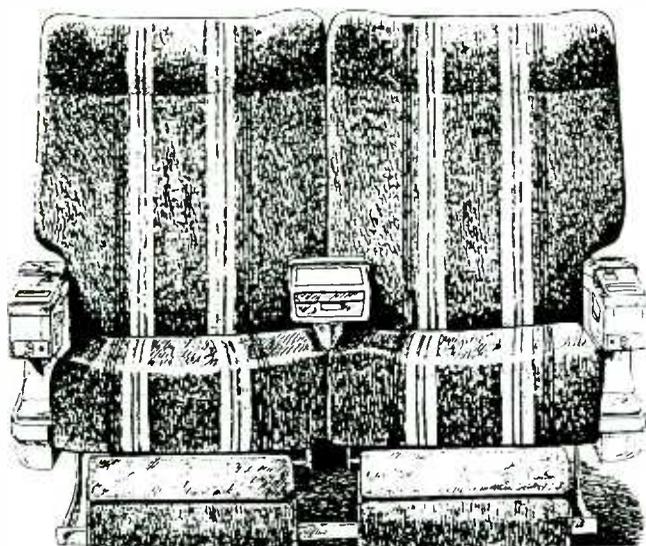
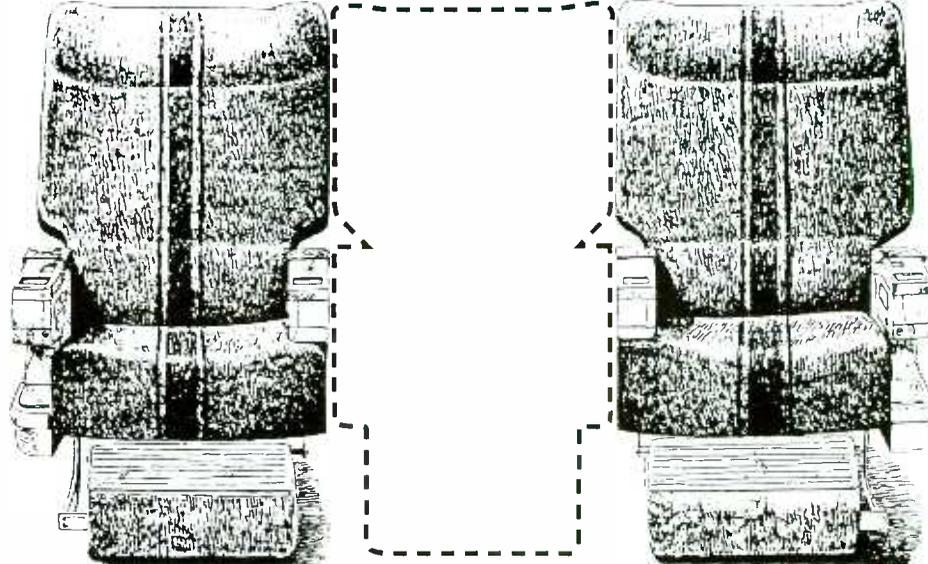
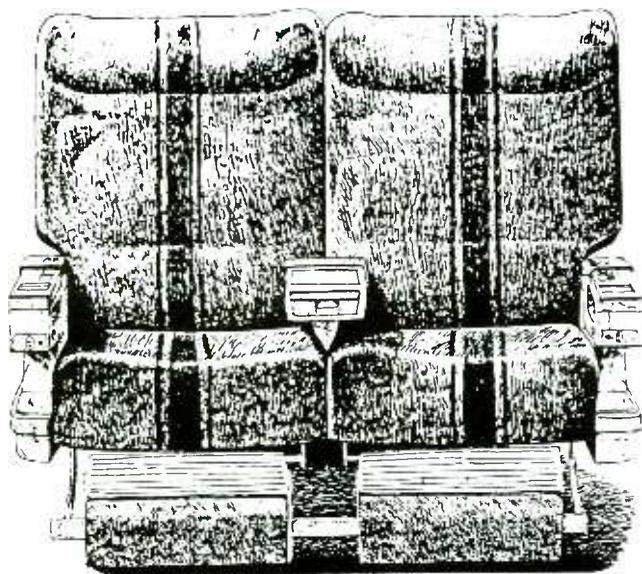
ARC ANGELS
PRODUCER: Little Steven
DGC 24465

Guitar players seem to sprout in Texas like corn grows in Iowa, and this barn-burning debut album throws the spotlight on two high-octane fret-

manglers, Charlie Sexton and new prodigy (and former Fabulous Thunderbird) Doyle Bramhall II. Backed by the late Stevie Ray Vaughan's Double Trouble rhythm section of Tommy Shannon and Chris Layton, the two front men flail away on a strong collection of punchy, blues-inflected originals that should catch immediate fire at album rock stations. "Living In A Dream" is a terrific starter for an album deep in worthy tracks.

MIDI MAXI & EFTI
PRODUCERS: Andreas Wollbeck, Alexander Bard
Columbia 48891

Charismatic Ethiopian femme trio has already begun to raise eyebrows at club and alternative radio levels with its winning first single, "Bad Bad Boy." Set is an astute and thoroughly satisfying blend of dancehall, hip-hop, dance, and pop flavors. Radio-friendly hooks and chirpy harmonies are plentiful, as is evident on tunes such as the upbeat and single-worthy "Ragga Steady," "I Got Riddim," and "Poppadink Tribe." A refreshing debut that should succeed in breaking down a few barriers at top 40 radio.



score on the far-left modern rock and metal tip.

TOM VERLAINE

Warm And Cool
PRODUCER: Tom Verlaine
Rykodisc 10216

Once and future Television guitarmeister Verlaine stretches out on an all-instrumental package. Fans of the New York-based band of the '70s will delight in the presence of TV drummer Billy Ficca on most tracks and bassist Fred Smith on one cut (a harbinger of the group's forthcoming reunion). Verlaine was often tagged with the "young Jerry Garcia" handle, and that's not surprising, considering the decidedly Dead-like nature of the atmospheric explorations here. Choice for modern rockers.

THE JODY GRIND

Lefty's Deceiver
PRODUCER: Michael Blair
DB 155

Atlanta quartet that made such a charming bow with "One Man's Trash Is Another Man's Treasure" two years ago returns with a less-assured but still worthy sophomore effort. The focal point remains Kelly Hogan's warm lead vocals and the jazz-tinged playing of the group; all-original program varies in quality this time out, however. But modern rockers in search of something special may want to try obvious leadoff track "3rd Of July," which features Peter Buck of R.E.M. guesting on mandolin.

3Ds

Hellzapoppin
PRODUCERS: Tex Houston & 3Ds
First Warning 75709

New stateside release from oddball New Zealand alternative quartet is marked by offbeat melodies, purposefully clumsy harmonies, and curious chordings. At times resembling the Pixies or even 10,000

SPOTLIGHT



SLAUGHTER

The Wild Life
PRODUCER: Dana Strum & Mark Slaughter
Chrysalis/ERG 21911

Rock act follows up multiplatinum debut with a harder-edged, more focused, 14-track collection. Lead singer and band namesake Mark Slaughter sounds snarly when appropriate, such as on title track, and sincerely gentle on tamer, more harmonious tunes like "Days Gone By." There are catchy songs aplenty here that will go over big with the arena crowd, and could garner the band new fans before the album's long run is over.

Maniacs, their fractured pop is at its catchiest on such tracks as "Outer Space," "Sunken Head," "Swallows," "Something In The Water," and "One Eye Opened."

DIE TOTEN HOSEN

Learning English, Lesson One
PRODUCERS: Jon Caffery & Die Toten Hosen
Charisma 91823

Somewhat loony but lovable recording finds the Dusseldorf, Germany, band joined by a host of original punk survivors

for a spirited round of late-'70s/early-'80s covers. Guests include the late Johnny Thunders, and members of the Ramones, 999, Sham 69, the Adverts, the Vibrators, the Damned, and even Great Train Robber/part-time Sex Pistol Ronnie Biggs (to name only a few). Great fun, and rousing performed for the amusement of retro-punks everywhere.

★ HENRY MANCINI

As Time Goes By & Other Movie Love Songs
PRODUCER: John McClure
RCA Victor 60974

There's a lovely "Moon River"-like silkiness to this tribute to songs from the screen or, in the case of "As Time Goes By," those not written for films, but which made their mark that way. In fact, Mancini's own "Crazy World" from "Victor/Victoria" is a son of "Moon River." Mancini's third album for RCA Victor since his return to the label is "mood music" at its most feeling.

R & B

► MELI'SA MORGAN

Still In Love With You
PRODUCERS: Bernard Belle: Attala Zane Giles: Timmy Allen; Michael O'Hara
Pendulum/Elektra 61273

Morgan's vocals may not be as acrobatic as others, but they are supple and filled with nuances that keep the songs steady, even when the material doesn't match her talents. Her interpretation of Al Green's "Still In Love With You" is climbing the chart. While a few of the tunes rely too much on predictable R&B drum machine-type beats and the occasional raps don't add to any of the songs, others showcase Morgan's vocals, such as "Can't Wait" and the sleeky "I'm Gonna Be Your Lover (Tonight)."

WORLD MUSIC

► REMMY ONGALA AND ORCHESTRA SUPER MATAMILA

Mambo
PRODUCER: Rupert Hine
Virgin/Realworld 92129

Tanzanian rhythm master's new release is a poignant, powerful, and highly (dance-) worthy follow-up to the previous "Songs For The Poor Man." His guitar-based Orchestra is arranged into incessant, hypnotic counterpoint—a timbrally rich tapestry backing Ongala's worldly-wise vocals. Glorious grooves abound, especially on "Mrema," "Dodoma," and "One World." Best of all are the infectious hooks of "Inchi Vetu" and the gentle vocal harmonies of "What Can I Say?" (Lest Ongala be accused of cashing in on any possible crazes—a "mambo" in Swahili is a "topic," and such topics as globalism, nationalism, AIDS, and social disarray are addressed here.)

COUNTRY

RAY PRICE

Sometimes A Rose
PRODUCER: Norro Wilson
Columbia 48980

Price has lost none of the congenial velvet tones that established him more than 30 years ago. Best cuts: "There's Not A Dry Eye In The House," and "What Am I Gonna Do Without You."

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.

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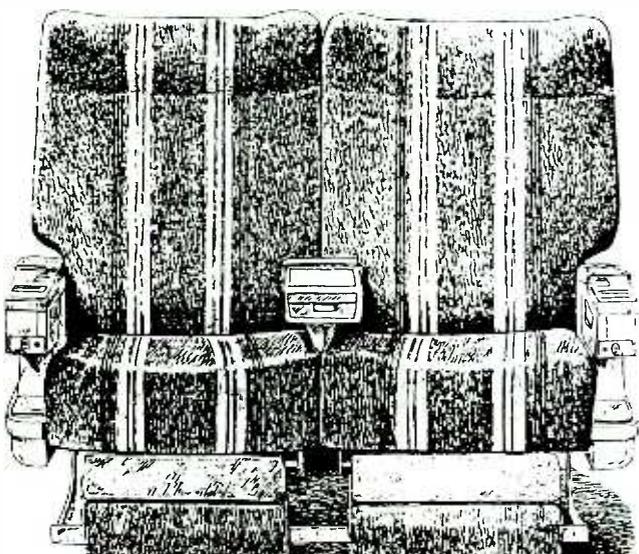
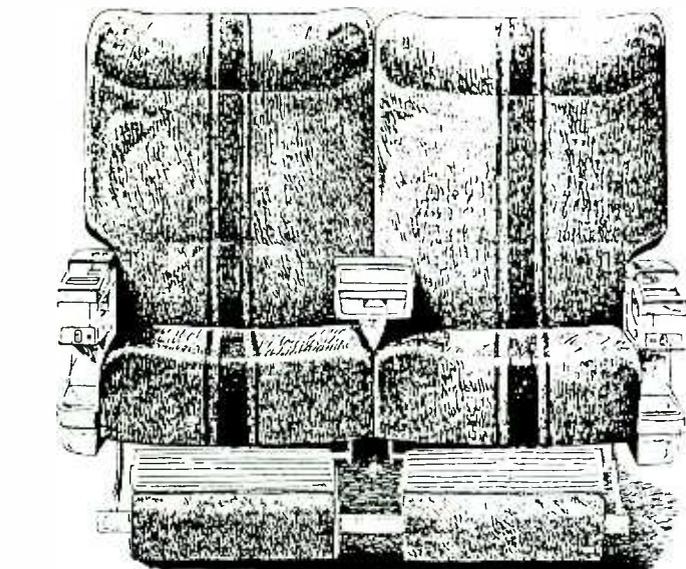
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UNITED

A I R L I N E S



Black Top Prepares To Paint Towns Of New Orleans & Chicago Blue

BLACK TOP IS RED HOT these days, as the New Orleans-based blues label prepares for its infamous "Blues-A-Rama," a soul/blues revue April 29 at Tipitina's in the Crescent City. The fifth annual all-star (and often all-night) gig has become a staple during the New Orleans Jazz & Heritage Festival.

The label hopes to mirror its success in Chicago this year, as the "Blues-A-Rama" tradition travels to the Windy City's annual Blues Festival June 5.

Blacktop's **Earl King, Snooks Eaglin, Robert Ward, and Mike Morgan & the Crawl** are featured on the "Blues-A-Rama" bill. The lineup also includes **Carol Fran**—the first female to sign with Blacktop—and her partner **Clarence Hollimon, and Lynn August**, the label's first zydeco signing since **Buckwheat Zydeco**.

Blacktop will record the performance, which likely will turn up as volume seven in the label's ongoing "Blues-A-Rama" series. Volume six is a real gem, and features **Eaglin, Anson Funderburgh & the Rockets, and Hubert Sumlin**, among others.

Label president **Nauman Scott** says he questions his sanity this time each year, but once the "Blues-A-Rama" kicks in, he's ready to start planning for the following

year. "It's like old home week," he says, noting that each "Blues-A-Rama" creates a unique environment for old friends and new artists. "I've heard some incredible conversations over the years," Scott says. "Once I overheard **Sam Myers** and **Snooks [Eaglin]** talking about what it's like to be blind. It was amazing."

Scott formed Black Top with his brother/producer **Hammond** as a "harum-scarum avocation" some 11 years back. Blacktop started slow, releasing about 17 records in its first seven years. But since 1988, the Scott brothers have released some 40 titles alone. The roster includes such artists as **Bobby Radcliff, Ronnie Earl & the Broadcasters, the James Harman Band, Rod Piazza & the Mighty Flyers, Grady Gaines & the Texas Upsetters, and Darrel Nulisch & Texas Heat** and the late **James "Thunderbird" Davis**.

This week, the label is kicking off a monthlong retail campaign throughout the **Tower Records** chain. The promotion revolves around the "Blacktop Blues-A-Rama Vol. 6" release, plus **Eaglin's "Teasin' You," Fran & Hollimon's "Soul Sensation,"** and **August's "Creole Cruiser."** Also, on April 30, at Tower's New Orleans outlet,

some of the artists on the label's roster will perform.

The national display contest offers Tower personnel and customers a chance to win round-trip airfare and a ticket to the Chicago fes-



by Deborah Russell

tival, June 5-7. The prize also includes a complete set of the "Blues-A-Rama" series, plus other select Black Top titles.

SPEAKING OF TOWER Records, the chain's New Orleans outlet will stage a minifestival at its store during the Jazz & Heritage festival. Starting Friday (24) through May 4, the store will host at least two artists a day, and as many as five on the last day. In addition to the Black Top acts, the artists playing include **Charles Brown, Marcia Ball, Dirty Dozen Brass Band, Marva Wright, Def Generation, Tribe Nunzio, the Neville Brothers, Jimmie Dale Gilmore, Big Sun, and a Rounder Records** show featuring **Mamou and Bruce Daigrepoint**.

NOTE FOR NOTE: Keyboardist **Bernie Worrell** is at work on his new **Invasion** (of New York) album, which will feature the likes of **George Clinton, Bootsy Collins, Gary "Mudbone" Cooper, Maceo Parker, and Tony Williams**, among others... We can't wait for the May release of ex-Dictator **Scott Kempner's "Tenement Angels,"** featuring the **Skeletons** as backing band. The advance cassette even sounds great on a crummy car stereo, and we can tell this album promises pure rock'n'roll bliss. The album comes from N.Y.'s **Razor & Tie**... N.Y.-based **Link Records** is set to release "All The Young Dudes: The Link Records Anthology 1985-1992," featuring such mod rockers as **Head Candy, the Godfathers, 360's, O Positive, and the Birdhouse**... Durham, N.C.'s **Sugarhill** recently signed the **Brother Boys**, who are busy recording their "new hillbilly" style label debut, with **Jerry Douglas** producing... And with all this talk about a punk revival (Billboard, April 18), we felt compelled to actually listen to "C.I.A. Drugfest" by **Old Skull**. These preteen punk rockers sport some pretty bad haircuts and spout some pretty foul language, but this

record is good for a laugh. We can only take this #\$\$@ in small doses, and we hear that hipster **Maury Povich** might actually book the **Restless Records** act on his TV show.

MOVE IT ON OVER: Alan Krivanek recently joined Denver's **Encore Distributors** as controller... **Issy Sanchez** has left N.Y.-based **MicMac** to form his own production, promotion, and management company... **Syd Birenbaum** recently was appointed VP, sales and marketing, for the **Discovery, Musicraft, Trend, and ROM** record labels in Santa Monica, Calif.... **Chris Hawkins** has left her position as promotions director/distribution coordinator at Tucson, Ariz.'s **Soundings Of The Planet**. **Carol Anderson** is handling media promotions and **Chuck Gross** has taken over distribution and marketing at the label.

CONGRATULATIONS to **Neil Davidson**, publisher of **The Music Independent**, who has signed with N.Y.'s **Ethan Ellenberg Literary Agency** for representation of his second novel, "The Sweet Revenge Of Melissa Chavez."

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ALLIGATOR TOUR

(Continued from page 45)

Such, Albany, N.Y.; and **Buchspeller Records**, Montpelier, Vt. In some cases, a local radio station in each market co-promoted the show.

Iglauer labels the tour as "the single biggest project this company has ever undertaken." From the start, Iglauer saw the tour as a loss leader but he hopes that ultimately it will provide returns in the way of a retail payback and as an investment in heightening consumer awareness of the Chicago-based label. In total, Alligator spent more than \$40,000 in tour overhead and advertising costs.

"We have lost money on the tour in an effort to create media and sales through street buzz," says Iglauer. "We wanted our artists to play in quality venues—the type that they deserve to be in. Also we wanted to enhance sales by tying in the stores that have been supporting our music for so many years."

Iglauer says his budget-priced sampler has proven highly profitable, selling 150,000 units since its release last March.

"For at least six months, people were saying, 'Put it on the road,'" he adds. "Finally, I listened. I employed the artists at regular fees, asking no favors. The big payback comes from throwing money into those markets that have always supported us. I feel as though we've spent 20 years developing Alligator and that we have extremely loyal fans. In order to gain more, we needed to make a splash, and that was a way to do it."

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MICROWAVE NETWORK*(Continued from page 41)*

tional on the network, says Kaplan, with another 250 stores operational 45 days after that. Within six months, the company plans to have a full 1,000-store network.

Each retailer will pay \$500 for each year of a three-year term on the system. Best Performances will track sales at the stores after each event to see what impact, if any, the event has on retail sales. "We will provide the information and demonstrate retail impact over a period of time," says Weinman.

The main funding for KCK Microwave Performances will come from the labels, but no price has been set yet.

"We're securing our retail base first, before figuring out how to charge the labels," says Weinman. "We're thinking of breaking the country into nine regions, with 100 stores in each region." That will allow the labels to customize, either buying a region or picking from a menu of stores."

Weinman says the company is considering charging about \$10,000 per region.

"With the advent of Soundscan, labels are seeing the importance of breaking records regionally, with pockets of action around the country," he continues. "Our system allows them to maximize exposure where the product is sold."

In addition to BMG, other labels are considering the system. For instance, Randy Roberts, Mercury VP of singles sales and video promotion, says, "It's an interesting concept, but I have questions."

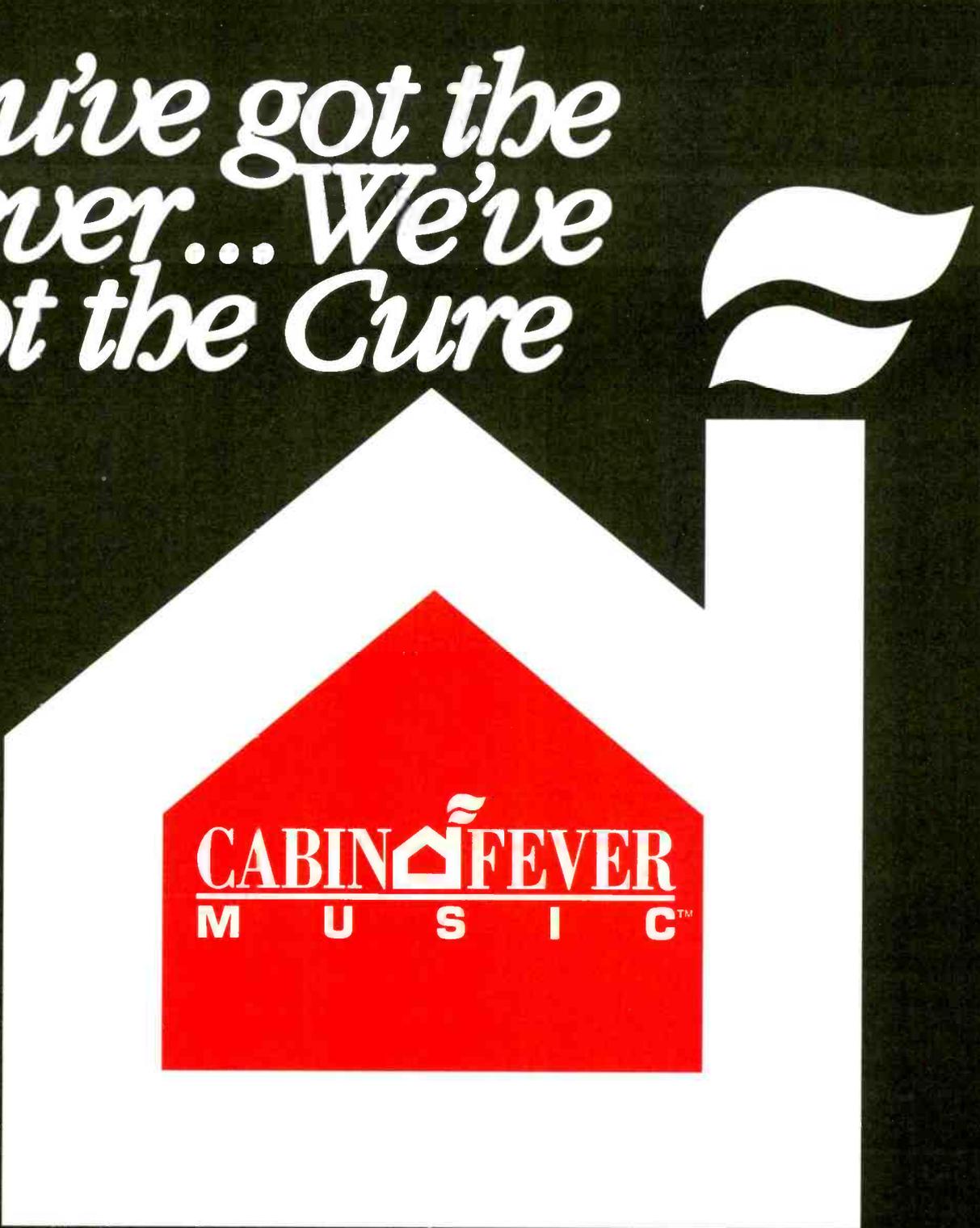
"I want to find out how it will be marketed to the consumer, what record stores they've got signed up, how big the screens are, how many people can watch it at once," Roberts asks. "Then, what is the end result? Will people buy the record? It's a great concept, but I need more information."

On the retail side, Record Theatre VP David Parker says, "We saw (the system) at NARM, and we were very impressed. If they do everything they say they're going to do, and it looks like they will, it should bring kids into the store, and that's what we're looking for."

Compact Disc World co-owner Jerry Solomon agrees. "We think it will increase store traffic, and the people coming in will obviously buy more," he says. "It also gives us a chance to tap into developing artist money, and it attracts more attention from the labels."

On the other hand, in Chicago, Flip Side's Carl Rosenbaum hasn't decided whether to sign up. "It sounds interesting, but I haven't seen anything yet," he says. "I'm still trying to figure out how they do it, how they can afford to do it, and if it's for real."

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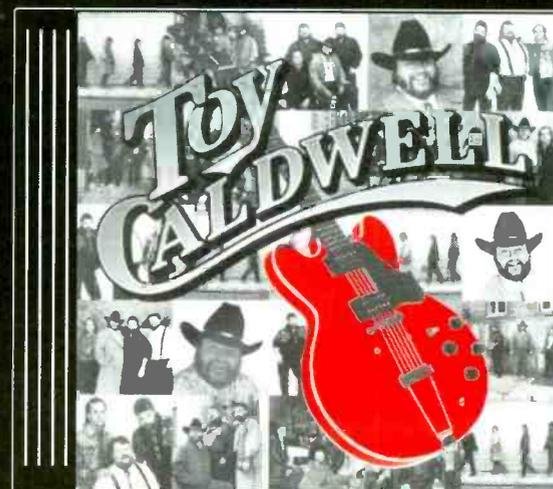
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Retail

RETAIL TRACK

(Continued from page 42)

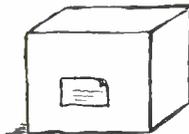
hearts and mind of Americans across the land, Kemp Mill Music and I.R.S. Records have put together a "tax-day" promotion. From April 2 to April 15, the Beltsville, Md.-based chain featured a sale on five I.R.S. titles, Concrete Blonde, Marillion, MC 900 Ft Jesus, Single Gun Theory, and Lillian Axe, with cassettes going for \$6.99 and CDs going for \$10.40. Winners in the contest will have their tax refund or payment matched by I.R.S., with a limit of up to \$250, according to Robin Wolfson, Kemp Mill's director of advertising. In addition, at a tax-day party, I.R.S. local market maker Joe Karovics will hand out tax-extension coupons that will extend the sale for three days at a tax-day party... By the way, Kemp Mill celebrated its 20th anniversary as a going concern March 17.

THE SINGLE LIFE: On April 6, Uni joined the parade by raising its list prices by \$1 on the extended-single format. The CD-5 now lists for \$6.49, with the wholesale cost going to \$3.83 from \$3.52. The 12-inch single and the maxi-cassette both carry a \$5.98 list, with the wholesale cost going to \$3.42 from \$2.86 on both configurations. In March, BMG Distribution also raised its price on the 12-inch and maxi-cassette to \$5.98, with the wholesale cost going to \$3.42 from \$2.83.

ROCK THE RADIO: The nine-volume "Rock The First" campaign continues to gather steam as DCC Compact Classics/Sandstone Music has signed on 22 major-market radio stations in 21 markets to support the albums by participating in a voter-registration campaign.

"Rock The First" sales proceeds from the six-volume series will go to the National Assn. of Recording Merchandisers' anti-censorship war chest and to the "Rock The Vote" campaign.

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FOR WEEK ENDING APRIL 25, 1992

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/11.98)	*** NO. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 9 weeks at No. 1	49
2	4	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	43
3	7	THE EAGLES ▲ ¹⁴ ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	49
4	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	49
5	8	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	49
6	6	JOURNEY ▲ ¹ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	49
7	2	AEROSMITH ▲ ⁹ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	49
8	3	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	26
9	5	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	49
10	10	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	38
11	14	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	49
12	11	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	23
13	12	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	48
14	19	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	49
15	15	METALLICA ▲ ¹ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	40
16	16	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	38
17	13	PATSY CLINE ▲ ¹ MCA 12 (4.98/10.98)	GREATEST HITS	49
18	18	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	49
19	17	GUNS N' ROSES ▲ ⁸ GEPHEN 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	49
20	20	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	17
21	23	METALLICA ▲ ¹ ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	35
22	21	METALLICA ▲ ¹ ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	34
23	22	PINK FLOYD ▲ ⁴ COLUMBIA 36183 (15.98 EQ 31.98)	THE WALL	49
24	30	DEF LEPPARD MERCURY 10308* (9.98/13.98)	PYROMANIA	2
25	26	LED ZEPPELIN ▲ ¹¹ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	49
26	24	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	49
27	27	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	49
28	35	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	7
29	25	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	49
30	29	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	8
31	32	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	13
32	28	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	26
33	31	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	8
34	37	BAD COMPANY ▲ ⁷ ATLANTIC 81625* (7.98/11.98)	10 FROM 6	46
35	33	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	26
36	46	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	42
37	38	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	42
38	47	JIMI HENDRIX ▲ ² REPRISE 2276 (7.98/11.98)	SMASH HITS	10
39	—	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126* (7.98/11.98)	LED ZEPPELIN	2
40	40	BOB SEGER & THE SILVER BULLET BAND ▲ ¹ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	28
41	36	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	45
42	44	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	32
43	42	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98/11.98)	RECORDS	35
44	41	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	31
45	—	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127* (7.98/11.98)	LED ZEPPELIN 2	37
46	50	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	4
47	—	BRYAN ADAMS ▲ ⁴ A&M 5013* (9.98/15.98)	RECKLESS	6
48	—	LED ZEPPELIN ▲ ⁶ ATLANTIC 19130 (7.98/11.98)	HOUSES OF THE HOLY	8
49	34	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	25
50	—	BOSTON ▲ ¹⁰ COLUMBIA 34188 (9.98/13.98)	BOSTON	3

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

*Shrinking Shelf Life
Worries Dealers 52*
*Laserdisc Debuts:
'Cape Fear,' 'Addams' 53*
*'Misery' Loves Company
Of New Line, Penguin 54*

'JFK' Reopens Double-Tape Issue Retailers Weigh Impact Of Vid Package

■ BY EARL PAIGE

LOS ANGELES—The impending release of Warner Home Video's "JFK" has again touched off debate over the double-tape theory.

Many retailers fear that consumers perceive long movies such as "JFK"—which clocks in at three hours, 10 minutes and will be packaged in two boxes—as too much to rent on weeknights, thus cutting down on necessary turns.

Moreover, with Warner setting very aggressive sales targets, according to distributors, dealers will be encouraged to order deeply on the title, underscoring the need to maximize rental turns.

Other dealers, however, applaud Warner's double-barreled decision, citing the rash of defectives that last year plagued Orion Home Video's "Dances With Wolves," another three-hour-plus epic.

To fit the movie onto one cassette, Orion used thin-base tape and special tape hubs in the cassettes. The densely packed cassettes, however, proved susceptible to breakage during rewind, causing a rash of "defective" returns.

Despite those problems, Gary Messenger, president of nine-store North American Video, Durham, N.C., says that consumers are more open to long movies packaged on a single tape. "Whoever decided to put 'Dances With Wolves' on one tape did the smartest thing ever done with long movies," Messenger says. "It rented every night of the week, not just on weekends like 'Godfather III'

and the other two-box movies . . . The perception consumers have is that 'Dances With Wolves' is a one-sitting movie, whereas if there's two boxes involved, it's too much of a time investment."

The problem is worse for retailers who use a three-night period—

*'It's a question
of whether the
consumer can invest
that much time'*

strategy popularized by giant Blockbuster Video. "JFK," like Paramount's "Godfather" titles, "will stay out the full three nights," Messenger says "and yet we can't charge a double fee."

Herb Wiener, president of 11-store Home Video Plus Music/Discount Entertainment, Austin, Texas, says his chain had trouble with the long-running single tape. "Our defectives were unbelievable, like 15%-20%," Wiener says of his experience with "Wolves."

Many retailers note that the experience with "Dances With Wolves" could have been even worse, were it not for the quick action of supplier Orion. The manufacturer acknowledged the problem immediately and offered to take back the inordinate number of defectives.

Aside from avoiding potential problems with defectives, Ted Engen, head of Minneapolis-based Video

Buyers Group, with 1,000 retail members, argues that double pocket titles offer the retailer economic advantages as well.

Retailers are already gradually hiking rental fees because of higher costs, says Engen. The longer two-box sets "are a way to reinforce going to higher rental rates, generally. They can be promoted to the consumer as a bargain, as proof the higher rental fee offers benefits," says Engen. "We also recommend doing a separate, higher price on the longer titles."

But reprogramming complex computer systems for the occasional two-box sets is a problem, says Steve Gabor, head of Odyssey Video, with three large stores in Los Angeles. "We have 99-cent rentals of Tuesday" (Continued on page 54)

Turner Ventures Into TV Films, Miniseries With ACI

■ BY PAUL VERNA

NEW YORK—Turner Home Entertainment, already one of the most diverse home video suppliers in the industry, has just expanded its business through a joint venture with ACI, a consortium of independent TV production companies responsible for approximately 20% of all made-for-TV movies and miniseries aired annually.

The venture—which will result in the creation of the ACI Home Video label—was announced by James S. Bennett, president and CEO of ACI, and Steve Chamberlain, executive VP of Turner Home Entertainment.

Launched in 1989, ACI consists of eight prominent production compa-

nies: Avnet/Kerner Co., Robert Greenwald Productions, Leonard Hill Films, Michael Jaffe/Spectacor Films, the Konigsberg/Sanitsky Co., the Steve Tisch Co., von Zerneck/Sertner Films, and Steve White Productions.



CHAMBERLAIN

Chamberlain says the deal will provide Turner with a total of 36 titles, beginning in September with "Casanova," starring Faye Dunaway, followed in October by "Onassis: The Richest Man In" (Continued on page 55)

Labels, Musicians Assess Interactive Edge

■ BY CHRIS MCGOWAN

LOS ANGELES—For musicians and record companies, interactive multimedia formats represent tremendous opportunities for new forms of expression, an additional means of exploiting catalog, and a way to more actively involve the audience.

Such was the general opinion at the "Music Industry: From CDs, Long Form VHS & Laserdiscs To CD-I And Video CDs" seminar held April 1 at the HomeMedia Expo in Beverly Hills. In its second year, the Expo draws an audience from different home entertainment industry factions.

Panelists discussed how CD-I, CDTV, and CD-ROM titles featuring pop music acts can combine music, music videos, liner notes, biographical material, photos, art, and assorted possibilities for audience interaction.

"Our company is encouraged by the results of CD-I so far," said Bud O'Shea, Capitol-EMI Music senior VP of catalog and video planning, speaking of the new Philips format. "It's an opportunity to use the current roster and go back in the catalog. We have a tremendous future ahead of us. We have the resources to invest, and it behooves us to do so."

Jordan Rost, Warner Music Group VP of marketing, noted that one simple pressing need in music video is to get consumers to hook up the VCR with the stereo system to maximize audio/visual enjoyment. "We've spent a lot of time looking at these new optical technologies," said Rost, "because by definition [multimedia] is a medium hooking up the TV and stereo system."

He added that timing is essential in releasing new formats. Three-inch CD singles came out, he said, before teenagers had their own playing devices and failed because teenagers

(who traditionally buy most singles) do not like to listen to their music in the family living room. A similar dilemma could befall CD-I and CD-ROM, "if it's all in one room," predicted Rost. Multimedia could then become a product for elites, rather than for the mass market.

Rost also emphasized that "people are happy with their VCRs, their CDs, and renting [movies]." He said it is important to introduce multime-

dia formats in a way that does not frighten people. "We have to show them how this new technology will fit into their lives."

Def American Records A&R executive Marc Geiger talked about how "the few artists I've demonstrated CD-I to have become extremely excited. I think interactive technology will change the way artists conceptualize. It will be a deeper package."

(Continued on page 56)



Maestro. James Levine, left, artistic director of the Metropolitan Opera, displays the laserdisc boxed set of the Met's production of Wagner's "The Ring Of The Nibelung," presented to him by Aman Pedersen, VP of A&R at Deutsche Grammophon. The presentation was made at a recent reception in New York, hosted by the Met and DG, to mark the release of the first Ring Cycle recorded in America and the audio release of "Siegfried" to complete the CD version of the four-opera series.

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	4	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
2	4	3	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
3	2	4	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
4	5	4	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
5	6	3	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
6	3	14	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
7	NEW ▶		DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R
8	12	2	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
9	7	9	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
10	NEW ▶		CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Aiisan Porter Jim Belushi	1991	PG
11	27	24	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
12	NEW ▶		BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
13	13	2	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
14	10	9	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
15	8	12	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
16	14	2	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
17	15	2	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
18	9	8	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
19	11	6	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
20	21	19	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
21	19	3	FIEVEL GOES WEST	Ambin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
22	20	5	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
23	16	10	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
24	26	8	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
25	30	3	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
26	29	6	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
27	18	7	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
28	28	5	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R
29	23	10	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
30	25	12	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
31	24	4	BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991	R
32	17	9	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
33	32	2	LIVIN' LARGE	HBO Video 90676	Terrence T.C. Carson Lisa Arrindell	1991	R
34	22	4	CHILD'S PLAY 3	Universal City Studios MCA/Universal Home Video 81122	Justin Whalin Perrey Reeves	1991	R
35	NEW ▶		RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
36	31	6	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R
37	34	7	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
38	33	23	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
39	36	16	TERMINATOR 2: JUDGMENT DAY	Carloco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
40	39	6	SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG

♦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.

Home Video

Pioneer-ing Laser At Retail

Firm Offers Incentives To 'New' Stores

■ BY CHRIS MCGOWAN

LOS ANGELES—It just got a little easier to get into the laserdisc business, thanks to a "new store" program launched April 1 by disc distributor Pioneer LDCA.

While Pioneer still requires an initial outlay of roughly \$6,000 for an outlet to become a client, stores joining now will receive free about \$500 worth of merchandising and promotional materials.

"Internally, we call it the 'store on a palette,'" says David Wallace, marketing manager for Pioneer LDCA. "If you make a commitment, then you get everything you need to get into the laserdisc business."

To "join the Pioneer family," as Wallace puts it, an outlet must initially purchase a minimum of either 240

laser titles or \$6,000 worth of discs, plus at least one \$250 prepack. After that, the minimum-order requirement drops to \$300 for stores in the program.

Those conditions are essentially the same as before (the basic guideline was more or less a 300-piece initial order, but flexible); the new twist is that stores joining now will receive a free "waterfall" bin (which holds 240 discs), a set of bin cards, a banner, and other materials with a total value of about \$450. Pioneer will also share the cost of a "grand opening" ad for the store.

"We see our goal this year as to broaden distribution," Wallace says. "We see a lot of targets out there, people who know about laserdisc and want to carry it. We want to make it

(Continued on page 56)

Incredible Shrinking Shelf Life Has Retailers Worried

SHRINKING SHELF LIFE: At a time when the new release patterns are shifting dramatically, retailers are feeling a corresponding jolt from shrinking shelf lives. The shelf life on hit movies "has gone from six weeks to three weeks," complains Steve Gabor, president of Odyssey Video, Los Angeles.

The problem is compounded by the decreasing value of previously viewed tapes.

"We used to count on getting \$30 on a movie 6 weeks old, selling it off. Now that's unlikely. Who wants 'Oscar' for \$30? We used to sell off used [tapes] to our customers for \$19.95. Now they'd laugh in our face. They expect to see used dumped at \$9.95," Gabor adds.

AWAY FROM IT ALL: Far from the tussle of shrinking shelf lives, shorter solicitation windows, and myriad other problems is Blue Cross of California, a video store and gift shop inside Blue Cross' huge office complex in Woodland

Hills, Calif., which is only blocks away from traditional rental outlets operated by Tower Records/Tower Video, Music Plus, and Wherehouse.

As part of the company gift shop, the operation offers employees a decent selection and, among other benefits, three nights of

viewing on weekends, explains Steve Scheingart, coordinator.

Depth of copy takes on another meaning with such

a captive but happy audience. An overwhelming 470 titles are maintained in single copy depth. Only two movies are stocked five deep—"City Slickers" and "Terminator 2: Judgment Day." Titles four deep include "What About Bob?," "Robin Hood: Prince Of Thieves," "The Silence Of The Lambs," and "Godfather 3." Movies with three copies are "Backdraft," "Class Action," "Dances With Wolves," "Fantasia," "Fievel Goes West," "Hard Way," "Home Alone," "Misery," "Regarding Henry," "Rocketeer,"

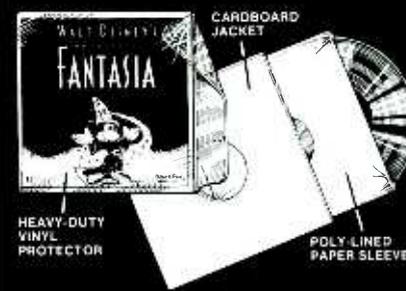
(Continued on page 57)



by Earl Paige

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Old And New 'Cape Fear' Due On Disc; Letterboxed 'Jaws' Coming

SUSPENSE, SCORSESE-STYLE: On June 11, MCA will release the thriller "Cape Fear" on laserdisc (widescreen or pan-scan, side 3 CAV, \$39.98). Robert De Niro, Nick Nolte, Juliette Lewis, Joe Don Baker, and Jessica Lange star in the adrenaline-charged drama, which is director Martin Scorsese's most commercially successful effort to date. The film is a new take on 1962's "Cape Fear," which starred Robert Mitchum and Gregory Peck; that title is due from MCA on disc (\$34.98) May 14.

Also June 11, MCA is launching a letterboxed edition of Steven

Spielberg's "Jaws" (1975, wide, side 3 CAV, \$39.98), as well as discs of William Wellman's "Beau Geste" (1939, \$34.98) and "Curse Of The Werewolf" with Oliver Reed (1961, \$34.98).

CREEPY, KOOKY, SPOOKY, OOKY: Paramount bows "The Addams Family" on disc in June (wide or pan-scan, \$34.95). Directed by Barry Sonnenfeld, the hit comedy stars Anjelica Houston, Raul Julia, and Christopher Lloyd. Pioneer LDCA, the laser distributor of the title, will support it at retail with a special display contest.

LASER SCANS

by Chris McGowan

Pioneer will offer a free "Addams Family" 6-foot, full-color standee to any outlet purchasing a minimum of 50 copies of the laser title by May 7. In addition, Pioneer will provide storefronts with jacket flats for use in an in-store display contest. The retailer creating the best display will receive the

grand prize of the Pioneer CDL-D701 combiplayer, along with an "Addams Family" disc and the \$24.95 Pioneer Artists title "Addams Groove," which features Hammer. The "first place" winner gets a Pioneer CLD-M301 combiplayer and the above two titles, and 10 "second prize" winners will receive free copies of the movie on disc. Twenty-four more winners will receive Pioneer polo shirts.

MORE MORTICIA: Meanwhile, also in June, LumiVision is releasing three laserdisc volumes that each contain four episodes of the 1964-66 television series "The Addams Family." The volumes will retail for \$29.95 apiece.

WARNER will bow "Meeting Venus" with Glenn Close (wide-
(Continued on next page)

Billboard®

FOR WEEK ENDING APRIL 25, 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	2	3	BOYZ N THE HOOD	Columbia TriStar Home Video Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
2	NEW ▶		THE FISHER KING	Columbia TriStar Home Video Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
3	3	17	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
4	1	5	THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99
5	9	19	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
6	5	13	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
7	4	3	POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
8	7	23	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
9	NEW ▶		FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 41067	Animated	1991	G	24.98
10	6	15	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
11	17	3	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R	29.98
12	14	3	HOT SHOTS	FoxVideo Image Entertainment 1930-80	Charlie Sheen Lloyd Bridges	1991	PG-13	39.98
13	10	23	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
14	8	7	THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 1122	Animated	1967	G	29.99
15	NEW ▶		THE HITMAN	Cannon Video Warner Home Video 32075	Chuck Norris	1991	R	29.98
16	RE-ENTRY		FATAL ATTRACTION	Paramount Pictures Pioneer LDCA, Inc. LV12881-2WS	Michael Douglas Glenn Close	1987	R	49.95
17	18	9	MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
18	12	11	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
19	16	9	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
20	19	34	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
21	NEW ▶		SHATTERED	MGM/UA Home Video Pioneer LDCA, Inc. ML102357	Tom Berenger Greta Scacchi	1991	R	24.98
22	13	7	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video Pioneer LDCA, Inc. ML102514	Mickey Rourke Don Johnson	1991	R	24.98
23	15	7	DOUBLE IMPACT	Stone Group Home Video Pioneer LDCA, Inc. 59686	Jean-Claude van Damme	1991	R	34.95
24	RE-ENTRY		STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Pioneer LDCA, Inc. LV12883-2WS	William Shatner Leonard Nimoy	1986	PG	49.95
25	25	5	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.

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First I went to **TOWER RECORDS/VIDEO**

They had Laserdiscs. Then I went to

TURTLE'S . They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT** music . So

next I tried **the WHEREHOUSE**

and **Strawberries** . Guess what.

Laserdiscs. I wandered back to my

own store. I don't have Laserdiscs.

I don't even have a logo.

LaserDisc

Don't let this happen to you. If you don't already carry Laserdiscs, do what they did. Call us.

Los Angeles
213-816-5152

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PIONEER
The Art of Entertainment

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	4	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
2	3	24	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
3	2	50	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
4	4	7	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
5	5	8	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	6	19	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
7	9	10	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
8	10	4	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
9	7	23	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
10	NEW ▶		101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	22	5	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
12	12	4	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
13	15	23	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
14	8	5	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
15	17	8	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
16	18	93	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
17	21	23	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
18	13	80	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	14	8	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
20	11	9	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
21	16	80	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
22	31	2	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
23	19	22	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
24	25	4	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
25	24	23	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
26	23	30	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
27	34	3	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
28	RE-ENTRY		FATAL ATTRACTION	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
29	26	16	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
30	20	34	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
31	39	67	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
32	RE-ENTRY		HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
33	32	10	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
34	37	56	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
35	29	6	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
36	27	34	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
37	30	13	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
38	RE-ENTRY		PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	19.99
39	NEW ▶		STAR TREK: THE NEXT GENERATION-HAVEN	Paramount Pictures Paramount Home Video 40270-105	Patrick Stewart Jonathan Frakes	1987	NR	14.95
40	36	19	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.

Home Video

NEWSLINE

New Line Links With Penguin Books To Promo Repriced 'Misery' Release

New Line Home Video has developed a cross-promotion with Penguin Books to help promote the repriced release of "Misery" June 10. Some 200,000 copies of "Misery," which is based on a Stephen King novel, will be packed with fliers promoting four other King novels available in paperback from Penguin USA in June: "The Shining," "Eye Of The Dragon," "Different Seasons," and "Firestarter." In return, 200,000 copies of those four novels will contain advertisements promoting the \$19.98 rerelease of "Misery." New Line video titles are distributed by Columbia TriStar Home Video. Pre-order for the repriced "Misery" will be May 21 . . . Also from New Line in June will be a special 10th-anniversary edition of Ridley Scott's "Blade Runner," carrying a list price of \$14.95 and featuring footage deleted from the theatrical print.

New Chapter For Waldenbooks' Vid Depts.

Waldenbooks, the 1,100-store unit of K mart Corp., has nearly completed the reconfiguring of its video operation announced last year. Beginning around Christmas, Walden classified its locations' video departments into "full-line" locations, "top 50" locations, and "top 10." According to Bryan Curtis, video manager for the Stamford, Conn.-based chain, the full-line stores will carry 200-300 video titles, while the top 50 locations will carry 50-75 and the top 10 will carry 10-15. While the conversions are still being implemented, Curtis estimates there are currently about 200 or so full-line locations, about 300 top 50s, and about 400 top 10s. The moves are part of a chainwide "back to basics" movement announced by the book seller last year that impacts all nonbook merchandise (Billboard, June 22, 1991). "Video is still a profitable business for us, but there are a lot of things we have to look at," Curtis says. "For one thing, we're the only part of merchandising in our stores where price points are going down. So even though we've seen the units go up in video, the dollars haven't." Curtis says the changes will not affect the chain's buying on the biggest titles that are rolled out to all locations, but he adds, "Obviously, we're not buying as much backlist."

LASER SCANS

(Continued from preceding page)

screen, \$34.98) on disc this summer, along with the drug-smuggling thriller "Double-Crossed" with Dennis Hopper (\$34.98).

Also due from Warner at that time are four venerable westerns: Howard Hawks' "Rio Bravo" with John Wayne (1959, widescreen, \$39.98); "The Life And Times Of Judge Roy Bean" with Paul Newman (1972, \$39.98); "There Was A Crooked Man" with Kirk Douglas and Henry Fonda (1970, \$39.98); and "The Train Robbers" starring John Wayne (1973, \$34.98).

Moving from the West to Washington, Warner is launching four political films on disc as summer campaigning heats up: "A Lion Is In The Streets" with James Cagney (1953, \$34.98); "First Family" with Bob Newhart (1980, \$34.98); "Kisses For My President" (1964, \$34.98), and "Sunrise At Campobello" (1960, \$39.98).

NAT AND JUDY: Warner Reprise will release two historic programs on disc April 28. "Nat King Cole, Vol. II" (\$29.98) is the second title in a three-part series and guests Harry Belafonte, the Mills Brothers, and the Oscar Peterson Trio. "Judy Garland And Friends" (\$29.98) is a one-hour TV special that stars Garland and singers Barbra Streisand, Ethel Merman, and Liza Minnelli.

HBO/WARNER is launching the 1992 edition of "Sports Illustrated: The Official Behind The Scenes Swimsuit Video" (\$19.98) in May.

UPDATE: We mentioned in the last "Laser Scans" that **Romulus Entertainment's** CD-ROM title "House Of Dreams" uses **Apple QuickTime** software. It should be noted that Quicktime is included on the disc and does not have to be purchased separately.

'JFK' REOPENS DOUBLE-TAPE ISSUE

(Continued from page 51)

and Thursday, we've had this for years. Our customers are surprised when they walk out with these multiple boxed sets for 99 cents," says Gabor.

Even more to that point is Music Plus, the 80-store West Coast combo chain where catalog titles are promoted at 49 cents. Terrell Frey, senior video buyer, says a customer could theoretically have a "Godfather" weekend renting all three of those double-pocket titles "for a

grand total of \$1.50."

"We worry about these longer movies, because it's a question of whether the consumer can invest that much time, especially on week nights," says Frey.

According to Frey, other long titles will follow in the wake of "JFK." MCA/Universal's "At Play In The Fields Of The Lord," which hits the streets May 6, has a three-hour-six-minute running time. This title will also be packaged in two boxes.

TURNER PACTS WITH ACI*(Continued from page 51)*

The World," with Raul Julia.

He adds that some of the programs have already aired twice, while others will air once on network TV, then go out on video after a four-month window, and finally revert to the network after a 270-day period.

"We have air time to promote the pictures on all five of our cable networks," says Chamberlain, referring to the cable channels and superstations owned by parent Turner Broadcasting. "The range for these titles, in terms of sales volume, is between 10,000 and 50,000 units; a third have the potential to hit the top number."

The videos—some of which will feature footage not aired on TV—will sell for \$89.98 or in a two-pack for \$69.98 each. According to Chamberlain, 90% of sales occur in the pre-packs.

Meanwhile, Turner is busy preparing anniversary rereleases of several classic titles in its vaunted archives.

"Casablanca," which celebrates its 50th anniversary this year, received a gala re-remiere in New York April 10 that launched a nationwide theatrical rollout in 50 cities. After this limited theatrical re-release, MGM/UA Home Video, through a distribution arrangement with Warner Bros., will release the title on video.

Although Turner does not own domestic video rights to the Humphrey Bogart/Ingrid Bergman classic, the company will play an active role in the marketing of the video. "We're producing a 30-minute show, hosted by Lauren Bacall, called 'You Must Remember This' as a companion piece to the video," says Chamberlain.

Under an earlier deal, Turner had licensed the video rights to the MGM/UA catalog it owns (which includes pre-1950 Warner Bros. films), back to MGM/UA.

According to published reports unconfirmed by Chamberlain, Turner will tie-in with Nestle's Taster's Choice coffee for the video release of "Casablanca."

Chamberlain likens the video release of "Casablanca" to last year's enormously successful "Citizen Kane" video, which, after a lucrative theatrical run, yielded sales in excess of 300,000 units on video for Turner.

"'Kane' is more of a cinematic, intellectual-type film. With 'Casablanca,' we expect to sell a minimum of 1 million copies in the U.S. at the lower price and 50,000 units of the higher-priced video," says Chamberlain, without revealing details of the pricing structure. Chamberlain adds that the video will be released in August, following a "giant promotion" at the Video Software Dealers Assn. convention in July.

Turner is also gearing up for the 60th anniversary rerelease of "King Kong" later this year and the 25th anniversary of "2001: A Space Odyssey" in early 1993. These will also feature Turner-produced companion pieces, tie-in partners, and massive media campaigns.

Another cornerstone of the Turner vault is the Hanna-Barbera *(Continued on page 57)*

THE TEAM THAT WILL TAKE ON THE BASKETBALL WORLD THIS SUMMER TAKES ON THE VIDEO WORLD IN MAY!

DEFINITIVE VIDEO PROFILES OF THE 1992 USA BASKETBALL TEAM.

THE DREAM TEAM

The speculation is over... the ultimate NBA team has been chosen!

Representing their country are the ten most talented and versatile athletes of our time. Arguably, the most invincible basketball team of all time!

Now, for the first time on video, NBA Entertainment presents spectacular career highlights, and intimate behind-the-scenes portraits of the team that dreams are made of!

CHARLES BARKLEY An outrageous and fiercely determined force. • **LARRY BIRD** The hardest-working man on the floor. • **PATRICK EWING** The league's dominating center, going for his second Gold Medal. • **MAGIC JOHNSON** The most charismatic player in NBA history. • **MICHAEL JORDAN** The player who has taken the game to new heights. • **KARL MALONE** A combination of size and speed that's unrivaled on the hardwood. • **CHRIS MULLIN** The ultimate gym rat. • **SCOTTIE PIPPEN** One of the NBA's fastest-rising stars. • **DAVID ROBINSON** The Admiral with a mission — to claim the gold. • **JOHN STOCKTON** His unselfish play raises the level of everyone's game.

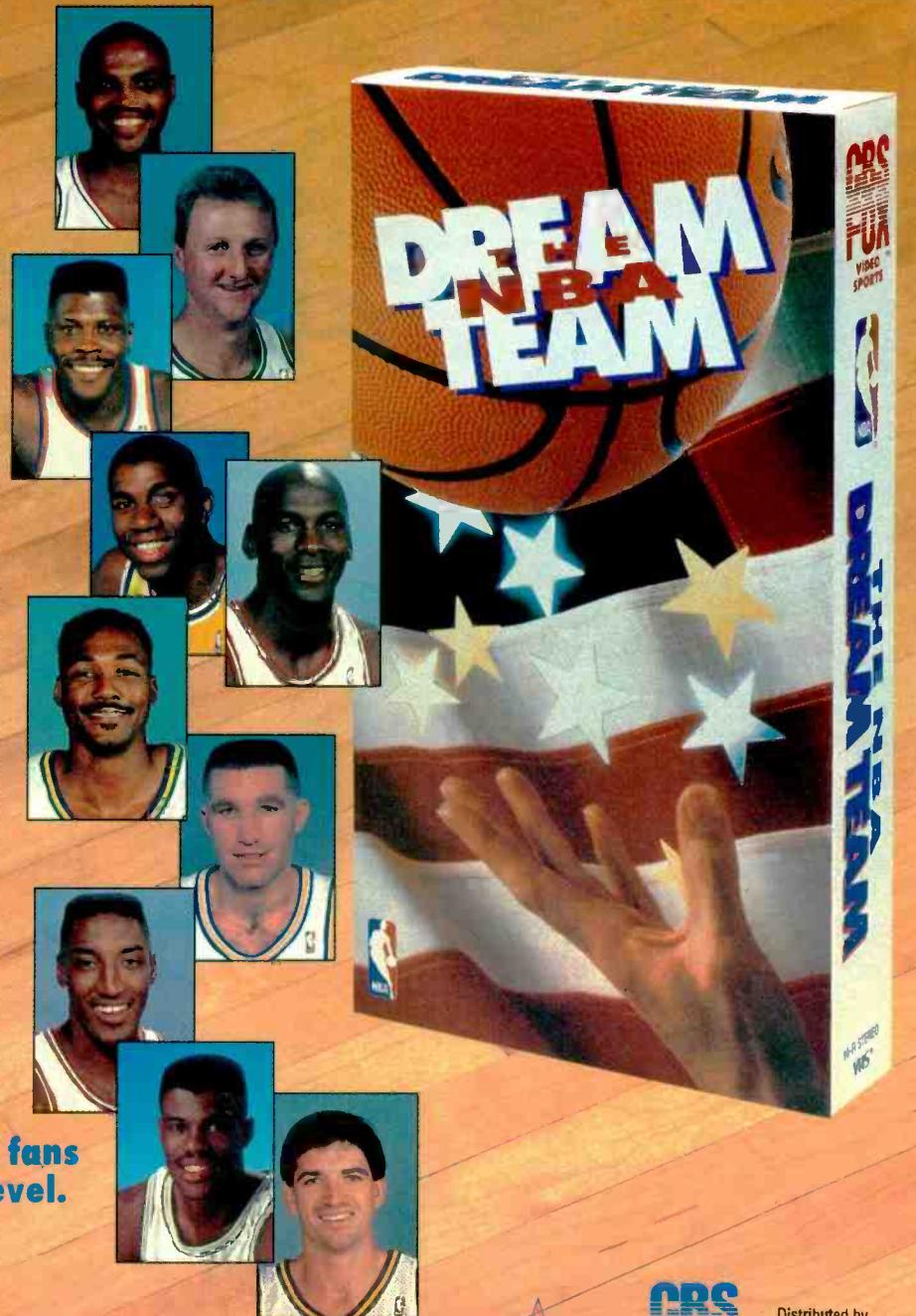
It's a must-have video for all fans of basketball at its highest level.

Suggested Retail Price: \$14.98

Catalog # 5616

Dealer Order Date: May 5, 1992

Street Date: May 28, 1992



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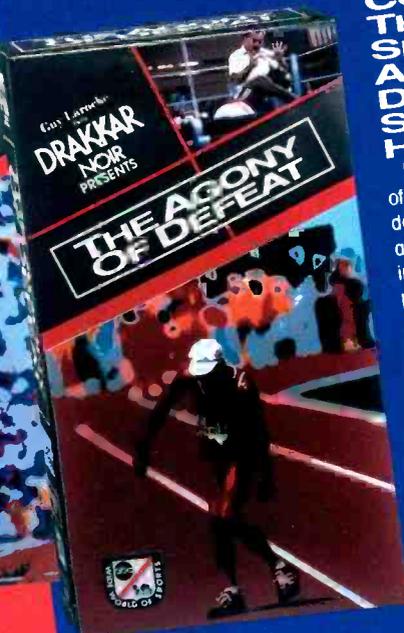
CAPTURED ON HOME VIDEO - THE VERY ESSENCE OF ATHLETIC COMPETITION!

ABC's Wide World of Sports is the longest-running, most-celebrated sports program on broadcast television...and after 30 years, it's still the most watched! Now, CBS/FOX and DRAKKAR NOIR America's fastest growing men's fragrance, have teamed up to promote two of the most anticipated video compilations in sports history, **THE THRILL OF VICTORY** and **THE AGONY OF DEFEAT**.

JIM McKAY PRESENTS THE WINNINGEST SPORTS VIDEO EVER COMPILED!

Relive dozens of once-in-a-lifetime moments as world-class athletes carve out their place in sports history! Jim Beatty runs the first indoor mile in less than four minutes! Muhammad Ali stuns George Foreman and the world! O.J. Simpson runs away with the Heisman Trophy! Affirmed noses out Alydar in a breathtaking finish in the 1978 Preakness! Bask in the unsurpassed joy of victory over and over again as you recall Olympic gold medal performances by Olga Korbut, Nadia Comaneci, Dorothy Hamill, Mary Lou Retton, Carl Lewis, Mark Spitz, Bruce Jenner, Franz Klammer, Eric Heiden, and the miracle makers: the 1980 USA hockey team.

- 1992, Color, Approx. 35 Minutes
- Catalog #5622
- UPC Code: 8616-25622-3
- Suggested Retail Price: \$14.98 (\$19.98 in Canada)
- Dealer Order Date: 5/5/92*
- Street Date: 5/28/92



CRAIG T. NELSON, STAR OF COACH, HOSTS THE MOST SPECTACULAR AND HILARIOUS DEFEATS IN SPORTS HISTORY!

For every sensational feat in the world of sports there is an equally spectacular defeat. Here for the first time on video are the most celebrated sports misfires in broadcast history, captured for posterity by the cameras and crew of ABC Sports. Be there for chills, spills and thrills on skis and sleds...devastating crashes by racing legends Cale Yarborough and Richard Petty...Evel Knievel's closest brush with death...rodeo bulls taking on all comers, head first...and Yugoslavian ski jumper Vinko Bogotaj careening out of control in the most famous Agony of Defeat of them all!

- 1992, Color, Approx. 35 minutes
- Catalog #5623
- UPC Code: 8616-15623-3
- Suggested Retail Price: \$14.98 (\$19.98 in Canada)
- Dealer Order Date: 5/5/92* ■ Street Date: 5/28/92

FEEL THE POWER OF THIS MILLION-DOLLAR MARKETING BLITZ!

Drakkar Noir is the high-performance men's fragrance that exudes strength and success. No wonder they've chosen to tie in to **THE THRILL OF VICTORY** and **THE AGONY OF DEFEAT** for their high-profile 1992 Father's Day multi-media advertising and publicity blitz! CBS/FOX and Drakkar Noir are teamed for success in this dynamic tie-in, with literally thousands of Drakkar Noir retail outlets coming to the party...and video retailers across the nation reaping the rewards of victory!



POWERFUL \$1.3 MILLION TELEVISION ADVERTISING CAMPAIGN

Drakkar Noir commercials in key markets will hammer home **THE THRILL OF VICTORY** and **THE AGONY OF DEFEAT**, and will even include exciting footage from the videos.

EXTENSIVE NATIONAL PRINT ADVERTISING

Newspaper advertising and catalogs will feature the videos prominently.

IN-STORE IMAGE CAMPAIGN

Drakkar Noir is equipping their retailers with video monitors to screen highlights from **THE THRILL OF VICTORY** and **THE AGONY OF DEFEAT**. Exciting posters, counter cards and signage will be available to over 2500 high-traffic retail outlets.

DOUBLE-IMPACT PUBLIC RELATIONS

Our public relations people will be working with the publicity staff of Drakkar Noir to continue an in-depth information campaign using both national media and local newspapers.

* Distributor Order Date for Canada.

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PIONEER

(Continued from page 52)

easy for them to get involved, so we're essentially giving them a starter kit."

The rationale for the big initial order required to join the Pioneer program is that the store "has to show they're in the business and they're serious," says Wallace. "A customer needs to feel confident that they came to the right place and that there's a broad selection to choose from, so they'll go back.

"If the store only has a few pieces and doesn't have the right mix, then it's better not to get into it. We're looking for serious people. It's in our favor and the retailer's favor for them to make a long-term commitment. We want them to be successful today and tomorrow."

About the free "starter kit," Wallace adds, "It's a very attractive offer. We're saying, 'Here you go, you're on.'"

Pioneer LDCA and Image Entertainment are the two largest distributors in the laserdisc business.

INTERACTIVE MEDIA

(Continued from page 51)

Ty Roberts, director of advanced technology for Light Source, discussed how artists can participate in multimedia and what they can gain from it. He hypothesized three phases of creating interactive CDs, and possible retail tags.

"Repurposing" existing material would require only artist approval and cost \$19.95; simple interactive content in the CD would need artist collaboration and cost \$29.95 per disc; a title of music and interactive material created as a conceptual whole would entail artist creation and cost \$59.95.

For the artist, said Roberts, interactive CDs would be a way to express themselves visually and in other ways, plus a way to include previously unused content. It would also actively get the listener involved. "That's important for this whole thing to succeed," he said.

Retailers, or "platform vendors" as Roberts phrased it in multimedia jargon, would gain "exciting mainstream titles, a large untapped quantity of titles, and a chance to redefine the musical experience."

Problems with CD-I and CD-ROM mentioned by the panelists included compatibility of formats, the long period of producing and testing for multimedia titles, and the "chicken-and-egg" probability that consumers will not buy the hardware until there are lots of great titles available.

Capitol-EMI's O'Shea emphasized the challenge of educating the consumer properly. "The world isn't waiting for these things," he said. "If consumers get too confused, they won't buy anything."

Total Vision's Michael Howse brought up the issue of rental vs. sell-through. "We're highly opposed to the rental of CD-I or any of these titles," he noted.

But O'Shea countered by saying, "The videocassette world has introduced the word 'rental' to American consumers. We can't put our heads in the sand and say there won't be outlets renting."

STORE MONITOR

(Continued from page 52)

and "Sleeping With The Enemy."

Doubles are kept on "Awakenings," "Bill And Ted's Bogus Journey," "Boyz N The Hood," "Cocoon: The Return," "Dead Again," "Defending Your Life," "Delirious," "Doc Hollywood," "The Doctor," "Don't Tell Mom The Babysitter Is Dead," "The Fisher King," "Flight Of The Intruder," "FX2," "Hot Shots," "King Ralph," "Mortal Thoughts," "Naked Gun 2 1/2," "Not Without My Daughter," "Oscar," "Out For Justice," "Point Break," "Rescuers Down Under," "The Russia House," "Scenes From A Mall," "Soapdish," "Switch," and "Thelma & Louise."

New releases are \$2.99 for the weekend, catalog titles \$1.98. Monday-Wednesday rentals are for two days \$1.99 on new releases and 99 cents for catalog. Thursday, to maintain a good weekend stock, is a single-

(Continued on next page)

TURNER PACTS WITH AGI

(Continued from page 55)

library, which Turner acquired last year and has not actively exploited yet.

Chamberlain says, "When we first acquired the Hanna-Barbera home video division we realized that they had exploited it very heavily in the marketplace. The library hadn't had a chance to rest since they started it, so we wanted to give it a one-year reprieve."

Nevertheless, Turner is gearing up for a big rollout of the classic animated titles in the Hanna-Barbera archive.

"You can expect a lot of synergy between our companies, between the brand new cartoon channel we're launching in the fall and the reintroduction of the Hanna-Barbera library," says Chamberlain. "We've stepped up our efforts in the sales promotion effort. We've enlisted the support of all 200 of the people that sell for the network."

Other Turner projects include the "Trials Of Life" nature series, acclaimed for its brutally realistic portrayals of life and death in the wild. According to Chamberlain, "Trials Of Life" has already sold in excess of 400,000 units via direct marketing for Time-Life Video, which has domestic continuity rights to the series. Chamberlain says he expects Time-Life to sell some 2 million units of the series before it is released at retail later this year by Turner.

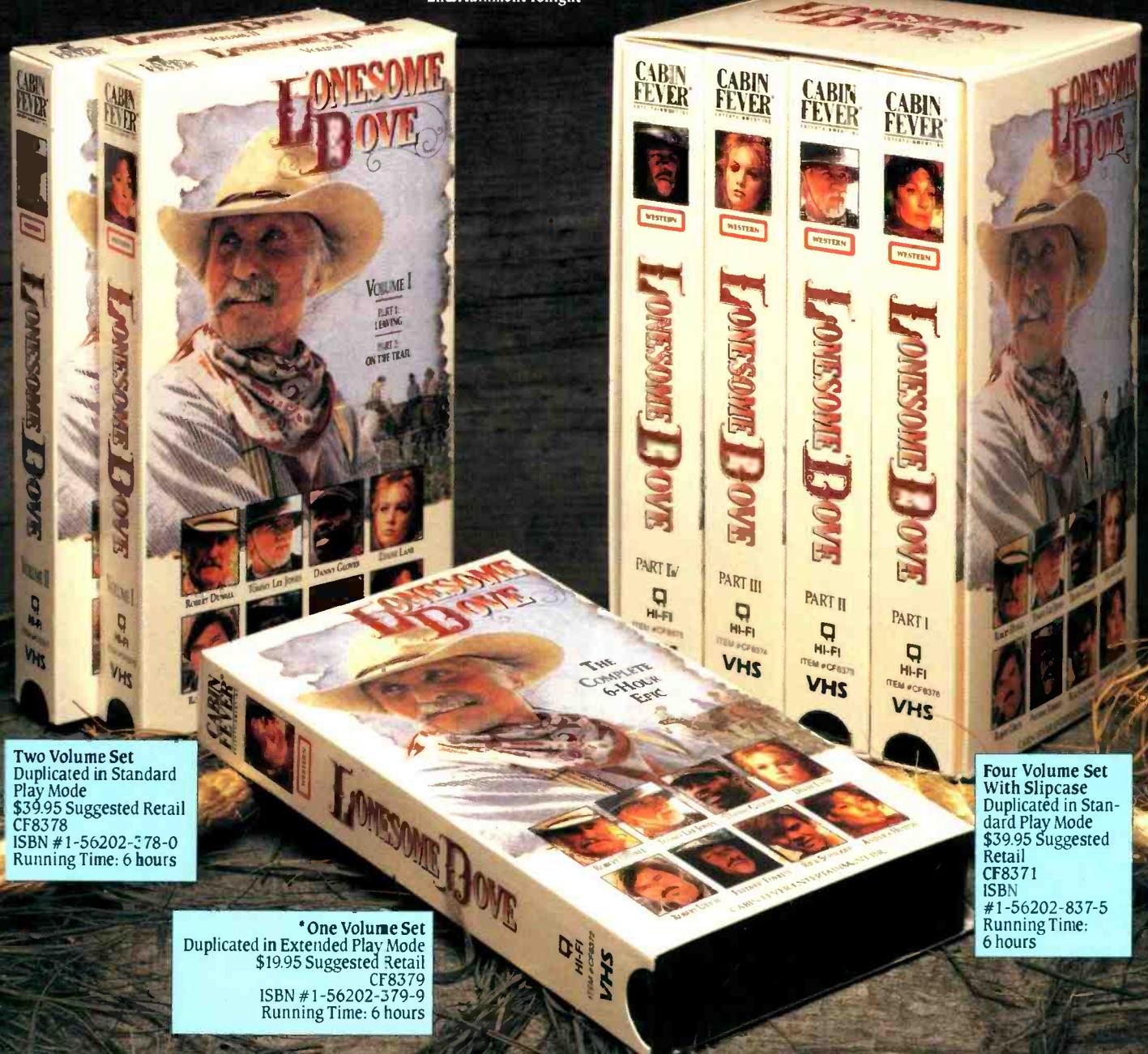
Turner is also readying an Elvis Presley lost-footage video through MGM/UA that will mark the 15th anniversary of the singer's death, and two titles on Turner's CNN Video line: one on the November 1992 presidential election and another on serial killers.

Video singles not proving to be a sight for sore eyes ... see page 33

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STORE MONITOR

(Continued from preceding page)

day rental at \$1.99

AFTERSHOCK: There is plenty of Monday-morning quarterbacking going on, as dealers and distributors reflect on shorter solicitation periods on hit movies, such as what Warner Home Video is using for the May release "JFK" (Billboard, April 18).

Several wholesalers suggest Warner's expectations for "JFK" are much too high, particularly given the foreshortened selling period. Distrib-

utors are being offered a three-tiered rebate structure, based on progressively higher sales goals. However, one source says, "You need to get to the second or third level in order to make money off the rebate," and he doesn't expect to reach that point with "JFK."

Ted Engen, president of **Video Buyers Group**, says, "We're going to schedule some things around 'JFK,' exactly what we're not sure. It's a short solicitation period and a short

period of time to build programs around the title."

Moreover, June was so crowded with big releases, like "Grand Canyon" and "The Addams Family," that **Warner Home Video** probably didn't even think about going out in June with "JFK," Engen says.

"From a positioning standpoint, this is one of the reasons Warner may have come in May." Some of the June titles will be bought less heavily than they would have if the competi-

tion weren't so intense; if "JFK" had been dropped in June, it would have wreaked havoc.

"On 'Grand Canyon,' as far as the dollars we're going to spend on it, it's going to be down from what we originally planned, because of 'Addams Family' et al. There are only so many dollars we have in one month."

Joe Mazon, VP of **Video Distributors of Florida**, a leading used-tape broker, says "JFK" plans are "not affecting us yet. I think it's wonderful.

It's a terrific idea. If it's the start of a trend, it's a welcome trend," says Mazon, adding that "The Last Boy Scout," which Warner dropped into April, also with a shortened selling window, was boosted by the tail-end of its theatrical promotion.

Mazon says one problem with shorter solicitations is a shorter window for promotions, but he thinks "people become adjusted to it and make preparations for this sort of thing. It's only going to take us by surprise a couple of times. Then it'll be, 'OK, which one are they going to release early?'"

News of shorter solicitation periods pleases **John Thrasher**, VP of video purchasing and distribution at Tower. "June was looking crowded, with 'Addams Family,' 'Grand Canyon,' and 'Cape Fear.'" With Memorial Day weekend coming up, the prospect of a hot rental title is exciting, he says.

"You need somewhere between four and six weeks. You don't need eight if you're going to be firm on the time it ships. I'd prefer six weeks but four is OK. Nobody wants a four-week period and then have [the studios] turn around and say a title is being delayed."

Warner's recent moves "could usher in shorter periods on real recognizable titles. On secondary titles, some that didn't do as well as expected, those should have quite a while to work," says Thrasher. "What we've got is a plethora of titles out there that makes it hard for any company to focus its attention on a couple of real strong titles that deserve special merit. There are lots of titles that you just shovel in to fill in the pipeline with no focus, no attention, and virtually no advertising."

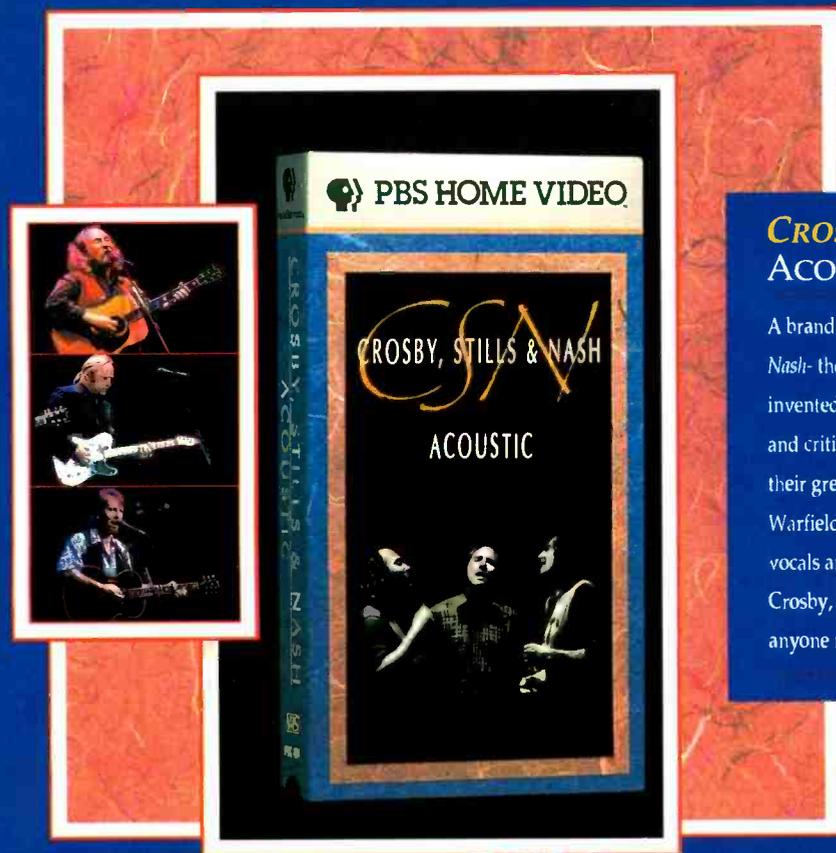
One reason the studios may be looking at shortening the solicitation period, at least on hit titles, is that "retailers are ordering much later than they ever did before," says **Herb Wiener**, president of 13-store **Home Video Plus Music/Discount Entertainment**, Austin, Texas. "They're also bumping up their orders after pre-order date," he continues, "because maybe business got better or they're getting requests for the title after they put up a standee or a poster."

Another reason for the trend is the distributors are not ordering a cushion, "a much smaller amount over their prebook," says Wiener. "If they ordered 500, then maybe they're ordering just 50 or even just 25 extra."

More and more retailers are basing their opinion to buy on the previous month's business, says **Gary Messenger**, head of **North American Video**, Durham, N.C. "They just don't have the money like they used to," he says, indicating suppliers have sensed the delay in pre-ordering and are now pacing the release. "The cycle is creeping up from eight weeks to a much closer window. If what I'm hearing is true that 'JFK' is releasing May 20, that only supports this whole trend of coming out at the last minute," he says.

Assistance in preparing this column was provided by Paul Verna and Paul Sweeting in New York.

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PBS HOME VIDEO

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	3	19	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
2	NEW		DECADE OF DECADES '81-'91 Elektra Entertainment 40129	Motley Crue	LF	14.95
3	1	11	WE WILL ROCK YOU MobileVision/Yellowbill/QueenStrand Home Video 2115	Queen	LF	14.98
4	4	81	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
5	2	37	GARTH BROOKS ▲ ³ Capitol Video 40023	Garth Brooks	LF	14.95
6	5	7	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98
7	NEW		MUSIC FOR THE PEOPLE A*Vision Entertainment 50311	Marky Mark & The Funky Bunch	LF	14.98
8	10	5	THREE SIDES LIVE BMG Home Video 80002-3	Genesis	LF	14.98
9	NEW		SOUL AND PASSION SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
10	11	23	TWO ROOMS ▲ PolyGram Video 083589-3	Various Artists	LF	19.95
11	9	29	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	VS	9.98
12	6	23	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
13	18	9	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98
14	16	3	LOVE AT THE GREEK SMV Enterprises 14V-49124	Neil Diamond	LF	14.98
15	14	7	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF	19.98
16	RE-ENTRY		2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF	19.98
17	19	31	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
18	NEW		JIMI HENDRIX EXPERIENCE Warner Reprise Video 3-38297	Jimi Hendrix	LF	12.98
19	12	15	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
20	8	7	FOR MY BROKEN HEART MCA Music Video 10528	Reba McEntire	SF	9.95
21	15	21	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
22	26	3	TEARS ROLL DOWN PolyGram Video 083751-3	Tears For Fears	LF	19.95
23	20	25	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
24	7	19	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video/PolyGram Video 617433	Amy Grant	SF	14.95
25	RE-ENTRY		THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
26	NEW		LEAN INTO IT A*Vision Entertainment 50206	Mr. Big	LF	16.98
27	24	28	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
28	13	7	UNDER SIEGE Roadrunner Video 0996	Sepultura	LF	19.98
29	23	27	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
30	30	3	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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Home Video

PPV Suppliers Challenge Home-Vid Primacy

BY EARL PAIGE

LOS ANGELES—Pay-per-view television program suppliers are becoming outspoken in challenging home video, according to panelists at the second annual Home Media Expo, held March 31-April 3 at the Beverly Hilton Hotel here.

"Most growth will come [at the expense of] home video," said Michael Hassan, VP of special marketing, Playboy Entertainment Group. Noting that U.S. rental revenue currently stands at \$7.7 billion, Hassan added, "We need to move a big chunk of that to PPV."

Also challenging the primacy of home video among ancillary markets was Robin Broitman, manager of business planning for GTE Teleops, a participant in the Cerritos, Calif., multichannel pay-per-view tests here in 1,000 homes wired with fiber-optic cable.

"We have to replace the rental habit," said Broitman. Research shows the fiber-optics households "are renting one-third less movies from video stores."

The panel explored conventional PPV, as well as so-called video-on-demand, a catch-all phrase used to describe various PPV technologies

that would allow consumers to access a large menu of programs at their own leisure, much as they can browse through a video store.

The four panelists acknowledged that cable-delivered PPV, and other delivery systems, have been slow to develop. But Stuart Levin, president of TVN Entertainment, boasted, "The revolu-

'Most growth will come at the expense of home video'

tion is starting to happen."

Increasingly sophisticated technology now allows "for a viewer to have a movie on the screen before you hang up the phone" used for ordering the PPV title, Levin said.

PPV suppliers are keen observers of the pricing patterns of home video retailers, with Rick Selvage, president of Skypix, which delivers PPV programming via direct broadcast satellite. Movies over Skypix's 80 channels will be priced as low as 99 cents, Selvage said. The average rental will

be \$2.25-\$2.50.

Skypix's menu shows 35 different movies in progress at any given time 24-hours-a-day, and 24 ready to start within 19 minutes, explained Selvage. Such scheduling is an example of how PPV suppliers are striving to gain the selection and convenience advantages stores enjoy, he said.

The main advantage video stores currently enjoy over PPV—the one-month advance availability of product—did not come under as much discussion, though Hassan pointed out that hotel PPV, which often enjoys a release window ahead of home video, is mushrooming.

"We now have 1 million eyeballs a night" viewing movies in U.S. hotel rooms, said Hassan.

Panel moderator Charlotte Wolter, editor of Video Technology News, reminded the audience that two studios are rumored to be considering a \$40 PPV release not only ahead of home video, but also before theatrical release.

This same report fueled intense debate at the recent Paul Kagan Conference (Billboard, April 11), but Wolter said the idea may be "far-fetched."

Best Film Has More Titles To Marvel At Adds Six New Animated Superheroes Vids To Line

LOS ANGELES—Best Film & Corp. is adding six new full-color animated Marvel Universe of Super Heroes titles to its line, including "Spider-Man," "The Incredible Hulk," and "Fantastic Four."

Each title, 30 minutes in length, has a list price of \$14.99. The new titles join 13 original Marvel titles released in August 1991, according to Ben Tenn, executive VP.

In addition to marketing the title to approximately 40,000 retail outlets, Best also plans to work closely with all Marvel licensees and Marvel Comics for a national cross-promotion, says Tenn.

Best is also offering co-op advertising, full-color floor and counter displays, mini-header cards, shelf-talkers, in-store appearances, and comic-book giveaways to promote the series.

The six titles are "The Amazing Spider-Man: Curiosity Killed The Spider Man," "Spider-Man And His Amazing Friends: A Firestar Is Born," "The Incredible Hulk: The Incredible Shrinking Hulk," "The Fantastic Four: The Fantastic Four Meet Dr. Doom," "Captain America: Revenge Of Captain America," and "Sub-Mariner: The Planet Of Doom."

Other new releases from Best include:

- "Bob Uecker's Wacky World Of Sports Tips" and "Bob Uecker's Wacky World Of Sports." Priced at \$19.95, each tape is 30 minutes in length. Both are being platformed as Father's Day gift items.
- "Weapons Of War," a seven-

part series focusing on the major weapons of the past, present, and future. Varying from 45 minutes to one hour in length, each tape will be listed at \$19.99.

• "Barcelona: City Of The Summer Games," a video guide to the best hotels, restaurants, shops, and sights around Barcelona, site of the 1992 Summer Olympic Games. Suggested retail price will be \$19.99.

The Best catalog now features more than 450 titles, including Marvel's Universe of Super Heroes titles and the entire video library of Benji the dog. Best claims to be one of the largest producers and distributors devoted exclusively to special-interest categories, with more than 95% of its programs sold through to the consumer, not rented, says Tenn.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Sleepwalkers (Columbia)	10,017,354	1,864 5,374	10,017,354
2	Basic Instinct (TriStar)	7,847,500	1,825 4,300	60,093,444
3	White Men Can't Jump (Fox)	7,363,880	1,929 3,817	39,211,822
4	Beethoven (Universal)	6,101,675	1,702 3,585	15,495,400
5	FernGully (20th Century Fox)	3,549,338	1,400 2,535	3,549,338
6	Straight Talk (Buena Vista)	3,542,667	1,477 2,399	9,472,548
7	Wayne's World (Paramount)	3,435,115	1,715 2,003	98,007,901
8	Thunderheart (TriStar)	3,324,500	1,090 3,050	9,154,655
9	The Cutting Edge (MGM)	3,132,025	1,113 2,814	13,098,183
10	My Cousin Vinny (20th Century Fox)	3,010,887	1,329 2,266	34,944,232

Tommy Boy Exec: Tech With Heart Kessler's 'MTV' Sets Aid Cancer Research

BY SUSAN NUNZIATA

NEW YORK—Tommy Boy director of A&R coordination Howard Kessler has combined recordable CD technology with an innovative idea for a good cause.

The recently completed "Club MTV Party To Go Volume Two," slated for release May 26, is a dance compilation album mixed DJ-style by Kessler using CDs he created from the original digital masters.

The album was preceded by "Volume One," released last spring, which was compiled in the same way and is now nearing sales of 500,000 units. A percentage of profits from the albums is being donated to the AMC Cancer Research Foundation, and the first release has already brought about \$400,000 to the charity, he says.

The albums, compiled, mixed, and edited by Kessler, feature several remixes of dance hits that have not been previously available commercially. Included in "Volume Two's" 12 tracks are unreleased mixes of Naughty By Nature's "O.P.P.," Another Bad Creation's "Playground," and Marky Mark & the Funky Bunch's "Good Vibrations."

"Sonic purity was the emphasis of this project from day one," says Kessler. "It would have been easy if I just went in with the records and edited them together, but I was looking to achieve the best sonic quality. I had to have the digital masters from the record companies."

After the arduous process of obtaining the 1630 EQ's masters of the songs he wanted, and deciding which mixes to use, Kessler then created a cassette "blueprint" in his own studio, using disc and vinyl, of the order of the songs he wanted. He sent that guideline, along with the masters, to the Hit Factory/DMS mastering facility, where engineer Chris Gehringer transferred the songs onto two CDs using the Yamaha recordable CD system.

Kessler then went into Herb Powers' mastering room at Hit Factory/DMS and mixed the CDs together using two Technics SLP12000 professional CD players and a GLI PMX 9000 mixer. Output from the mixer was sent to the Neve DTC console, from which a 3402 digital master and a 1630 backup was created.

Kessler and Powers then edited effects and other snippets into the mix using the 3402 tape, a razor blade, and a grease pencil. The project was then re-equalized and recorded onto a final 1630 master by Powers.

"Some of the songs were rearranged," says Kessler. "It was kind of like remixing without the multitrack, in terms of moving around verses and breaks via editing. Just to be able to make it fit so it would flow from one song to the next, there was a need to do some alterations on songs."

Recording, mixing, editing, and mastering in the mastering studio was a combination of choice and convenience, according to Kessler. "Herb used to be a DJ in the early days," he says. "We do almost everything [at

Hit Factory/DMS] and Herb, being a DJ, I knew he would be able to get into the groove."

Kessler examined a range of digital audio workstations before deciding to mix the project from CDs.

"Although [digital workstations] all have ability to mix, I really only could have segued with those units," says Kessler. "They usually have three-four-second maximum times, and a lot of these mixes go on 10-15 seconds. The digital workstations also can't comprehend beat or tempo. They can take two sound sources and mush them together, but they couldn't mix on beat, so trying to get from a song that's 109 beats per minute to one that's 119 would be hard. It could be done by time compression, but it would be a trial-and-error process and I wanted it as simple as mixing records. That's how the concept of making our own CDs came about."

Kessler began his music industry career as a club DJ in 1977 and still does some DJ'ing on the side. He joined Tommy Boy in 1990 after stints as construction supervisor and GM for Sanctuary Recording from 1988-90 and GM of Eastern Artists Recording Studio from 1986-88. He also held positions at New York's WKTU and its present incarnation, K-ROCK.

In his present position, Kessler stays involved in studio work, and was responsible for studio productions on Queen Latifah, Naughty By Nature, and Digital Underground, as well as the "Club MTV Party To Go" releases.

Tom Silverman and Tom Freston served as executive producers on "Club MTV Party To Go Volume Two." The album was sequenced by Kessler and Charles Dixon.

AUDIO TRACK

NEW YORK

GIANT RECORDING had Patti LaBelle in cutting vocals for a personal project. **Doug Epstein** engineered, with **Ron Allaire** assisting. **Roger Daltrey** was in recording vocals and harmonica overdubs for a **Raw Poets'** project. **Johnny Most** produced and engineered, assisted by Allaire. **Freddie Bastone** remixed the **Georgia Jones** single "From This Moment On" for **Select-Elektra**. **Gary Wright** engineered on the **Solid State Logic**. **Chris Barnett** assisted.

Madonna and **Jr. Vasquez** were in **Platinum Island's** SSL/Studer room producing and mixing "The Queens' English" for **Jose And Luis**, the first signing to Madonna's new label. **Dennis Mitchell** engineered, assisted by **John Wall**. **Kevin Killen** mixed tracks by **Sony** artist **Rodney Crowell**. **John**

Leventhal produced, with **John Wall** assisting.

Mark "Super Mario" Kamins produced the remix of "Schizophrenia" by **Quadrophonia** for **RCA/BMG** at **Prime Cuts**. **Steven "Boom" Barkan** engineered. **Joey Moskowitz** programmed. **Producer Daniel Abraham** worked on two new remixes for **A&M** artist **Amy Grant**. **Moskowitz** programmed for "Ask Me How I Know" and **Peter Schwartz** handled programming on "I Will Remember You." **Van Benschoten** engineered.

Libra Digital had producer **Paul Punzone**, **Gene Sicard**, and **Bruce B. Fisher** in tracking for **Charm's** upcoming **Turnstyle/Atlantic** album. **Tony Papamichael** engineered on the **Synclavier**.

Dave Darlington and **Dave Shaw** remixed tracks for **Chaka Khan's** new **Warner Bros.** release at **Battery**. **Gerard Julian** assisted at the **SSL G-Series** with 32E and 32G EQs.



Nitty Gritty At Soundstage. The Nitty Gritty Dirt Band breaks for a laugh during recording at Sound Stage in Nashville. From left are producer Chuck Howard and NGDB's Jimmy Ibbotson, Jeff Hanna, and Jimmie Fadden. Howard is co-producing the album with Jimmy Bowen for release on Liberty Records.



Color Me Bootsy. Bootsy Collins was in Soundtrack, New York, working with Color Me Badd on the remix of the band's next single, "Slow Motion." Pictured, from left, are CMB's Mark Claderon and Kevin "The Bassman" Thornton; Collins; producer Howie Tee; and CMB's Bryan Abrams and Sam Waters. Engineer Mike Fossenkemper keeps to the background, far right.

LOS ANGELES

OCEANVIEW Digital Mastering had chief engineer **Joe Gastwirt** in working with producer **Alan Douglas** as well as unreleased mixes of **Hendrix** at **Woodstock**. **Tom Panunzio** supervised completion of the **Mother's Finest** release for **Scotti Bros.**

That Studio in North Hollywood had **Peter Cetera** in studio B overdubbing his upcoming **Warner Bros.** release. **Cetera** and **Andy Hill** produced. **Rick Holbrook** was at the newly installed **DDA Profile**, assisted by **Michael Rodriguez**. The project was recorded on a **Sony 3348**.

Aire LA had **Capitol** artist **Joey Diggs** in mixing his new album with producer **Chuckii Booker**. **Rob Chiarelli** engineered, assisted by **Rusty Richards**. **Troop** was in studio A mixing tracks for its upcoming album. **Craig Burbidge** engineered, with **Mike Scotella** assisting.

Def Leppard's new **Mercury/Phonogram** album was mixed at **Skip Saylor** with producers **Mike Shipley** and "Mutt" **Lange**. **Shipley** and **Pete Woodroffe** engineered. **Profile** artist **DJ Quik** produced his follow-up to "Quik Is The Name." **Louie Teran** engineered.

Damn Yankees were in tracking their upcoming **Warner Bros.** album at the **Record Plant's** studio I (**Neve V60**). **Ron Nevison** produced and engineered, assisted by **Craig Brock** and **Bill Leonard**. In studio II, **Jimmy Jam** and **Terry Lewis** recorded **Bell Biv DeVoe** and **Karyn White** for the "Mo' Money" soundtrack. **Kyle Bess** was at the board. **Producer Rick Nowels** and mixer **David Bianco** were in studio II remixing the **Maria Vidal** project. **Bess** assisted.

The **Black Crowes** were in studio A at **Hollywood Sound Recorders** tracking overdubs and mixes for a **Def American/Warner Bros.** project. **George Drakoulis** produced and

Brendan O'Brien was at the board. **Martin Schmelzle** assisted.

Waldo The Dog Faced Boy completed its upcoming CD, titled "Tingle." **John Valenzuela** and **Tom Grimley** were at the board at **Poop Alley Studios**.

At **Rumbo**, **Robert Tepper** recorded and produced the second half of "Something On The Inside," his debut album on **Caliber Records**.

NASHVILLE

HOLLY DUNN WAS in the **Money Pit** tracking and overdubbing her new **Warner Bros.** album with producers **Paul Worley** and **Ed Seay**. **Seay** and **Anthony Martin** engineered. **Pam Tillis** was in with **Worley** and **Seay** tracking for **Arista**. **Seay** and **Martin** engineered. The **Worley/Seay** team produced mixes on **BMG/RCA's** new artist **Martina McBride**. **Seay** and **Martin** engineered.

Vince Gill was in **Sound Stage** with producer **Tony Brown** working on his next **MCA** project. **John Guess** engineered, assisted by **Russ Martin** and **Craig White**. The **Nitty Gritty Dirt Band** was in with producer **Chuck Howard** tracking for **Liberty**. **Bob Campbell Smith** engineered; **Mel Jones** assisted. **Crystal Gayle** tracked, with **Buzz Stone** producing. **Mike Griffith** engineered the **Liberty** project. **Joel Bouchillon** and **White** assisted.

OTHER CITIES

PAISLEY PARK, Minneapolis, had producer **David Z** in remixing "World On Fire" and "To Feel This Way" for **Warner Music International**.

Bob Kinkel produced the audio version of the book "On The Day You Were Born" at **Studio M** in **St. Paul**. **John Scherf** and **Craig Thorson** engineered. Author **Debra Fraiser** read. Music was composed by **Matthew Smith**.

Ballantyne Comes On Strong With Its Digital-Sound Bid

■ BY TRUDI MILLER

NEW YORK—The competition to provide digital sound for film became a four-horse race recently when Ballantyne of Omaha, Neb., a subsidiary of Ontario-based ARC International Corp., unveiled its six-track Strong DLS6 Digital Laser Sound System.

Unlike the other systems on the market, which encode the digital soundtrack into the actual film, DLS6 encodes the soundtrack onto a laserdisc. The film and laserdisc are played back on a single projector, which costs approximately \$9,600.

"With this process, a 35mm print can have 70mm-quality sound," says Ray Boegner, VP of San Dimas, Calif.-based Cinema Laser Technology, a division of Ballantyne.

The 35mm film still maintains its analog soundtrack, so if any part of the laserdisc soundtrack is damaged, the playback will automatically switch to the analog soundtrack until the damage has passed. However, a 70mm film will not have a backup analog track. Theaters without the DLS6 projector will be able to show 35mm films with DLS6 using the analog track, but will not be able to show 70mm DLS6 films.

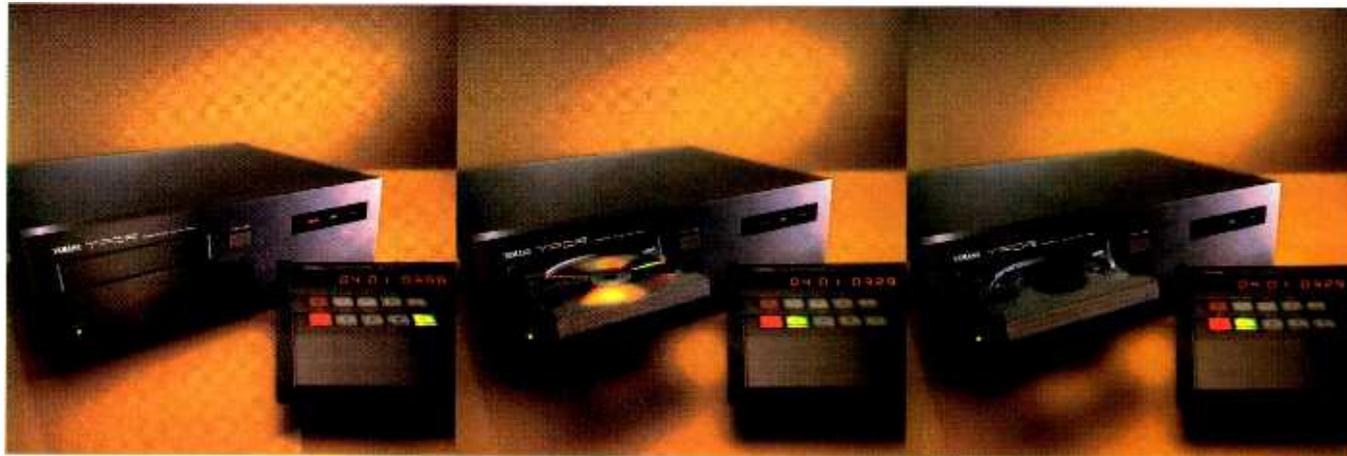
To use the DLS6, a theater must have six-channel speakers. Of the 25,000 theaters in the U.S., approximately 10,000 are so equipped, Boegner says.

The other players in the digital-film-sound field are Dolby, which introduced its SR•D system last summer (Billboard, July 6, 1991); Sony, which announced earlier this year that it is developing a system called Sony Digital Sound; and the Cinema Digital Sound system, which was introduced in 1990 by a company called Optical Radiation Corp. That company later abandoned the project, and former employees formed their own firm, CDS Inc., to market it. CDS was used on the film "Terminator 2: Judgment Day."

DLS6's advantages are price—\$9,600, compared with Dolby SR•D's \$11,500 (\$10,000 for a digital decoder and \$1,500 for a digital reader)—and time. Ballantyne is shipping its projectors now, as opposed to Dolby, which is expecting an early-1993 rollout, or Sony, which is scheduled to demonstrate its system in October.

The cost to the production company is a \$12,000-\$15,000 licensing fee to Cinema Laser Technology (compared with a licensing fee of \$3,000-\$9,000 for an analog film), plus the normal cost of running prints of the film—\$2,000-\$3,000 per print for 35mm and \$7,000 per print for 70mm.

DLS6 projectors began shipping this month, says Susan Schreiner of Schreiner Associates, the company's public relations firm, and have been purchased by "major exhibition houses," she adds, declining to comment further.



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 18, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	HERE I GO AGAIN Glenn Jones/ G.Jones,R.Watkins (Atlantic)	THERE AIN'T NOTHIN WRONG WITH THE RADIO Aaron Tippin/ E.Gordy Jr. (RCA)	HIGH The Cure/ David M.Allen & The Cure (Fiction)	ONE U2/ D.Lanois B.Eno (Island)
RECORDING STUDIO(S) Engineer(s)	BENNETT HOUSE (Franklin,TN) Bill Whittington	SOUNDTRACKS (New York) Kevin Kelly	EMERALD (Nashville) Bob Bullock	THE MANOR (Shipton-On- Cherwel, ENGLAND)	HANSA TON/ MOBILE STUDIO Berlin,GERMANY Dublin,IRELAND Flood
RECORDING CONSOLE(S)	Trident A Range	SSL 6000 E Series G Computer	SSL 4064 E Series	Studer A-800	Custom Neve
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-90	Mitsubishi X-850	Studer A-800	Otari MTR-90
STUDIO MONITOR(S)	Yamaha NS10 Tannoy SRM10	UREI 813	Kinoshita/Hidley TAD	Custom Westlake	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	SOUNDTRACKS (New York) David Kingsley	MASTERFONICS (Nashville) John Guess	OLYMPIC (London, ENGLAND) Mark Saunders	MOBILE STUDIO (Dublin,IRELAND) Flood
CONSOLE(S)	Neve V Series	Neve VR Series	SSL 4000 E Series G Total Recall	SSL 4000 G Series	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-90	Otari DTR-900	Studer A-820	Otari MTR-100
STUDIO MONITOR(S)	Tannoy SRM10 Yamaha NS10	Genelec	Kinoshita/Hidley	Genelec	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY DMS Herb Powers Jr.	STERLING SOUND Greg Calbi	MASTERFONICS Glenn Meadows	OLYMPIC Mark Saunders	A&M Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	PDO	WEA Manufacturing	JVC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	WEA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

NEW PRODUCTS & SERVICES

S-UPDATE: Nightingale Conant Corp., a Chicago-based duplicator of spoken-word programming, became the first software licensee to begin large-scale production of cassettes encoded with **Dolby S-Type** noise reduction. The facility, which produced 8.2 million cassettes in 1991 and is projecting 7 million cassettes this year, will release all of its new titles in S-type and plans to convert its catalog to the noise-reduction format as well.

CHRISTIAN BUYS STUDIO: The Studios At Las Colinas, Dallas, were purchased by **Chris Christian**, a Nashville-based producer, performer, and songwriter. The facility, opened in 1982, features three soundstages and has been used by a range of acts, including **Phil Collins**, **David Bowie**, **Eric Clapton**, **ZZ Top**, and **Amy Grant**. Lately geared to film and video work, Christian plans to bring more music projects into the studios.

PEDERNALES REBORN: Pedernales Recording Studio, Spicewood, Texas, used by **Willie Nelson**, **Ray Charles**, **Julio Iglesias**, **Merle Haggard**, and **Aaron Neville**, was reopened by an investment group that includes **Freddy Fletcher**, who manages the facility in conjunction with his **Arlyn Recording Studios** in Austin, Texas. Nelson is slated to begin recording at Pedernales in the near future, according to the studio.

DAW, PARDNER: The fourth annual **Digital Audio Workstation (DAW)** shootout is slated for May 16 and 17 at the Beverly Garland Hotel, North Hollywood, Calif. Sponsored by the **Society of Professional Audio Recording Services**, Lake Worth, Fla., the shootout will feature systems from **Akai**, **AMS**, **Digidesign**, **New England Digital**, **Otari**, **Roland**, **Sonic Solutions**, **Solid State Logic**, **Studer**, and **WaveFrame**.

PRO WOMEN: Technet, a network for women in pro audio, video, broadcast, recording, and related industries, has gone on-line using the **Institute for Global Communications' PeaceNet** telecommunications network. Applications can be sent to **Vanessa Else**, Women's Technet, P.O. Box 966, Ukiah, Calif. Those lacking computer and modem can receive mailings by sending a self-addressed, stamped envelope to **Julie Perez**, 110 Horatio St., #617, New York, N.Y. 10014.

52ND STREET DUPE: 52nd Street Inc., Los Angeles, added video duplication to its range of services. Virtually all video master formats can be accommodated, according to the company, and a run of anywhere from 10 to 20,000 copies can be accomplished in 24-48 hours.

SIM SALES: Several **SIM II** source independent measurement analysis systems from **Meyer Sound Labs**, Berkeley, Calif., have been purchased. Buyers include **Andrews Audio Consultants**, New York; **Pro Media**, San Francisco; **Walt Disney World**, Orlando, Fla.; and **Masque Sound & Recording**, Moonachie, N.J. Meyer set up a training program for owners at no additional charge; SIM training is also available to nonowners at a cost of \$650.

JUST THE (MUSIC)FAX: Musicfax Systems, Hollywood, Calif., introduced a device designed to allow music to be sent, in mono, via regular telephone equipment. Recipients can record the signal direct from the phone line or listen to it simultaneously on speakers or headphones, says the company.

SUMMER MUSIC PROGRAM: Berklee College of Music, Boston, and Utrecht School for the Arts, the Netherlands, are joining forces to present a summer program, "Music Through Technology," Aug. 16-23 at Berklee. Featured instructors include Berklee chairman of music technology **Don Puluse**, Berklee chairman of music synthesis **Dennis Thurmond**, professor of music synthesis **Dr. Richard Boulanger**, and professor of music production/engineering **Wayne Wadhams**.

MIDDLE TENNESSEE STATE Univ., Murfreesboro, Tenn., installed a **Solid State Logic SL 1000 G Series** console in its new \$15 million mass-communications complex, which will house the department of recording industry management. The facility features two complete digital multitrack studios, a MIDI lab, television production studio, two video postproduction areas, two digital workstation areas, and a remote truck.

MAKING TRACKS: Beartracks Recording Studio, Suffern, N.Y., added its second **Studer A820-24** multitrack recorder with built-in **Dolby SR**. The unit joins a roster of new and vintage gear in the studio's **George Augspurger**-designed control room, including a **Solid State Logic E Series** console with **G Series** computer, two **Studer A80 Mk111** two-track recorders with **Dolby SR** and **A-type** noise reduction, custom-designed **Augspurger** monitor system with **TAD** and **JBL** components, and more than 50 microphones.

SOUNDTOOLS II SHIPS: Digidesign has begun shipping its **SoundTools II** system, the second generation of its direct-to-disc recording system. The system's stereo editing software uses a new **Sound Accelerator II** digital signal processing card designed to be 65% more powerful than its predecessor.

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Update

GOOD WORKS

CHARLES & MIKHAIL Honors: Charles Koppelman, chairman and CEO of EMI Records Group, will be presented with Yeshiva Univ.'s law school's first Distinguished Achievement Award at a banquet May 13 at the Pierre Hotel in New York. Also being honored is former President of the Soviet Union Mikhail Gorbachev, who will receive the first Benjamin N. Cardozo School of Law Democracy Award. For more info, call Paul Freundlich at 212-869-6905.

MICHAEL BOLTON was honored April 9 at New York Medical College in Valhalla, N.Y., for his efforts in raising funds to support cancer research at the college's Cancer Research Institute. At the ceremony, sponsored by the college and **This Close for Cancer Research Inc.**, of which Bolton serves as national honorary chairman, a research laboratory was formally named The Michael Bolton Laboratory. Bolton was a childhood friend of Joel Brander, This Close founder who died Feb. 5 of leukemia. Bolton recently hosted a second annual benefit in Connecticut, which raised more than \$100,000 for the research institute.

HARVEST FOR HUNGER is a Cleveland campaign with participation by **Arrow Distributing Co.**, racker of prerecorded audio and video products. Arrow recently sponsored a bakery buffet and Beat Hunger raffle, and, assisted by employees, music and video suppliers, and neighbors, collected 2 tons of food for Cleveland's hungry.

HER SONG: Vicki Gaudreau, a survivor of child sexual abuse, has written a song, "Break The Cycle," that raises the issue of child abuse. She and her collaborator, **Shane Keister**, say their song royalties will be donated to child-abuse prevention organizations, including National Committee for Prevention of Children Abuse and V.O.I.C.E.S. (Victims of Incest Can Emerge Survivors). For more info, call 908-462-5664.

SINGLE AIDS NAACP: Chicago-based **Kapone Records** says proceeds from its OCU (Organized Crime Unit) single of "Trigger Happy Police" will be donated to the NAACP to help stop police brutality. The label's **Paul Ramey** planned to make a donation April 14 to **Shannon F. Reeves**, regional director of the NAACP, at the Sima Valley, Calif., courthouse, where members of the police force are on trial for the beating of **Rodney King**. For more info, contact Ramey at 312-664-0100.

'LET'S TALK ABOUT AIDS,' a new version of the Salt-N-Pepa hit "Let's Talk About Sex," on the Next Plateau label, has been released, with proceeds from the sale of the cassette single going to the T.J. Martell Foundation. For more info, contact **Taara Eden Hoffman** at 212-541-7640.

LITTLE RICHARD GOES PLATINUM: The rock'n'roll legend receives the first **Lupus Foundation of America** Platinum Star award May 30 at the Beverly Hilton Hotel in Los Angeles. The foundation is the national voluntary health group sponsoring professional and public-education programs on lupus and support research on the crippling disease.

ENTERTAINMENT STOCKS OUTPACE OVERALL MARKET IN QUARTER

(Continued from page 6)

\$19.75 (16.9%) to \$96.75 in American depositary shares. The other Japanese stock in the Billboard sample, Sony Inc., owner of Sony Music Entertainment and Columbia TriStar Home Video, dropped \$3.875 a share (11.2%) to \$30.75.

The Japanese stock market has been in a free fall all year, and its overall value has plummeted more than 50% from its 1989 peak.

MIXED RESULTS FOR LABELS

Results were mixed for the other major record companies. Time Warner Inc., operator of the Warner Music Group, watched its stock leap 15.3%, or \$13.375, to \$100.875, during a quarter in which Nick Nicholas, the heir apparent to ailing chairman Steve Ross, was deposed by the board of directors. But PolyGram N.V., the Holland-based record firm, inched up only 12.5 cents a share (0.5%) to \$24.625, despite the company's strong 1991 results and its current hot streak on the U.S. charts.

R-Tek Corp., the Canadian opera-

tor of the small record companies Quality and Dino, fell 75 cents, or 9.6%, to \$7. R-Tek was one of several entertainment companies that went public in the past year. Another of those, BET Holdings Inc., operator of the Black Entertainment Television cable network, was one of the quarter's big losers, its stock sliding 31.4%, or \$6.875, to \$15. But another new issue, Gaylord Entertainment Co., owner of the Grand Ole Opry and the Country Music Television cable network, was buoyed by the growing popularity of country music and saw its stock jump 12.7%, or \$3.75, to \$33.25.

Two other new public companies, Infinity Broadcasting Corp., a radio station owner, and Musicland Stores Corp., the biggest music retailer in the U.S., did not make their initial stock offerings until after the quarter began and thus were not included in this survey.

UPTURN IN RETAILING

Reflecting the upturn in retailing



Prince Of Soundtracks. Composer/conductor Michael Kamen and James G. Robinson, chairman/CEO of Morgan Creek Productions/Morgan Creek Music Group, receive double-platinum plaques signifying sales of more than 2 million copies of the "Robin Hood: Prince Of Thieves" soundtrack. The presentation took place at the New York Hilton prior to the Grammy Awards ceremonies, at which Kamen won two Grammys for his contributions to the soundtrack: best song written specifically for a motion picture and best pop instrumental. Shown, from left, are Morgan Creek Music Group co-president Jim Mazza; Kamen; Robinson; Morgan Creek Productions COO Gary Barber; Morgan Creek Music Group co-president David Kershenbaum; and Robert Urband, Kamen's attorney.

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 20-26, Eighth Annual "Jazz It Up!" Festival, Willowbrook Mall, Wayne, N.J. Gary Yanosick, 201-785-1618.

April 23-26, Fifth Annual Merle Watson Memorial Festival, Wilkes Community College Gardens, Wilkesboro, N.C. 800-343-7857.

April 23-26, Impact Conference, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 24-26, The Stereophile High End Hi-Fi Show, Stouffer Concourse Hotel, Los Angeles. Michael Ollins, 213-871-1755.

April 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.

April 26, Eighth Spring Music Conference, Vista International Hotel, Waltham, Mass. Joe Viglione, 617-932-6520.

LIFELINES

BIRTHS

Girl, Katherine Emma, to **Steven Scharf** and **Carole Saltz-Scharf**, March 20 in New York. He is president of Steven Scharf Entertainment Inc., a producer management firm in New York.

Boy, Maxwell Dylan, to **Jeff and Sandy Abrams**, March 28 in Minneapolis. He is merchandiser manager at Best Buy there.

Girl, Emily Alexander, to **David and Dana Wendel**, March 31 in Cambridge, Mass. He is classical sales representative for PGD's Northeast branch, based in Woburn, Mass.

Boy, Joshua Owen, to **Jay and Gloria Septoski**, March 31 in Chicago. He is director of noncommercial radio promotion at Alligator Records.

Girl, Andrea Marie, to **Louis and Lori Lorenzano**, April 2 in Passaic, N.J. He is manager of Record Town in Short Hills, N.J.

Girl, Audrey Rae, to **Bill Wokersin and Barbara Simutis**, April 3 in Chicago. He is distribution manager at Alligator Records.

Boy, Laurence Paul, to **Hank and Caren Bordowitz**, April 6 in Suffern, N.Y. He is a music journalist and co-chair of the National Writers Union Music Writers' Caucus.

Girl, Briana Jade, to **Pierre Beauvoir and Seline Armbeck Beauvoir**, April 7 in Los Angeles. He is a musician/songwriter. She is director of A&R, West Coast, for SBK Records/EMI Records Group.

DEATHS

Sam Kinison, 38, in an automobile collision, April 10 near Needles, Calif. Kinison was a comedian whose loud and raunchy routines earned him numerous film and television appearances. He recorded three albums, all on Warner Bros. His first album, "Louder Than Hell," was released in 1986 and peaked at No. 175 on The Billboard 200. "Have You Seen Me Lately?" came out in 1988 and reached No. 43, and 1990's "Leader Of The Banned" hit No. 95. Kinison is survived by his wife, Malika, who was injured in the crash; his mother, Marie; and two brothers, Bill and Richard.

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the Medialine

De Grazia Studies Art Vs. Censorship; Hip-Hop In Transition; Publishers Picks

PUBLIC ENEMIES: James Joyce, Henry Miller, William Burroughs, Edmund Wilson, Vladimir Nabokov, and D.H. Lawrence, meet Luther Campbell.

The above-named writers share space with the 2 Live Crew mastermind in "Girl Lean Back Everywhere" (Random House, \$30), a monumental new 800-page study of the collision between art and the censors. Subtitled "The Law Of Obscenity And The Assault On Genius," this new book was penned by **Edward de Grazia**, the New York attorney who defended such works as Miller's "Tropic Of Cancer" and Burroughs' "Naked Lunch" against obscenity charges.

While the majority of this up-to-date work deals with cases involving the written word, de Grazia devotes several pages to the tribulations of Campbell and retailer **Charles Freeman** in Florida in 1990.

The lawyer writes, "Performers and purveyors of rap music, like curators of art galleries, are engaged in the communication of images and ideas through artistic means. Because of this, interference with their work by policemen, prosecutors, or judges violates the freedoms guaranteed under the First Amendment. No one can intelligently suggest that the country's musicians and distributors of music are not as entitled to be free in their professional activities as its writers and book sellers and museum curators are."

With the recent passage of Washington state's "erotic music" bill (which was impelled by a lone parent's concern about 2 Live Crew's lyrics), de Grazia's words have an unfortunately fresh—and chilling—pertinence.

In other censorship-related media news, an American film distributor, a British production company, and a coalition of civil rights organizations filed suit April 9 in New York federal court against fundamentalist **Rev. Donald Wildmon**. The suit alleges that Wildmon has blocked American distribution of the English documentary "Damned In The U.S.A." The film deals with the 2 Live Crew controversy, as well as assaults on the work of such artists as **Andres Serrano** and the late **Robert Mapplethorpe** by right-wing suppressionists.

PHI BETA RAPPA: Hip-hop doesn't receive coverage

in a publication emanating from the Ivy League very often. But the current spring issue of *Transition*, the magazine of the Dept. of Afro-American Studies at Harvard Univ., contains a compelling dialog about rap between **Michael Franti** of the **Disposable Heroes Of Hip-hopripsy** and novelist and poet **Ishmael Reed**.

Reed, whose novel "Mumbo Jumbo" is one of the seminal works of black-American literature of the last 20 years, draws out Franti on such topics as Afrocentricity, gangsta rap, the impact of the media, and gay-bashing. It's one of the most provocative discussions on the rap tip you'll read this year.

RECORDING RESOURCES: One of the handier guides to the business has just crossed the Blitz's desk: the 1992 "Recording Industry Sourcebook" (Ascona Communications, \$54.95). The third edition of the sourcebook offers contact information on major and independent labels, management firms, attorneys, agencies, music publishing, the media, producers, trade associations, and just about any other enclave of the industry you can think of. And, for computer

buffs, the text is available on floppy disc for IBM and Macintosh as "Sourcebase 9.2." You can contact the "Sourcebook" at 800-472-7472.

SHELF LIFE: Publishers Weekly's rundown of the top-selling hardcover books of 1991, published in the April 6 issue of the publishing trade magazine, lists a couple of music-related titles among the big winners. **Ralph Emery's** autobiographical "Memories" (Macmillan) placed No. 22 among the nonfiction best sellers; it has sold more than 200,000 copies to date. **LaToya Jackson's** eyebrow-raising "LaToya: Growing Up In The Jackson Family" (Dutton), penned with **Patricia Romanowski**, placed right behind at No. 23; it has sold more than 195,000 copies.

Other big sellers: **Christopher Anderson's** "Madonna Unauthorized" (Simon & Schuster) sold in excess of 125,000 copies, while **Cher's** "Forever Fit" (Bantam) and "Photographs Of **Annie Leibovitz**" (at \$60, the highest-priced title on the PW list) sold 100,000-plus.

The Blitz



CHRIS MORRIS

ON THE TUBE

STOMPIN' AT THE SAVOY (CBS, April 12)

Billed as "a drama with music," this two-hour made-for-TV movie had a promising blueprint. Top-lining the cast were two players equally at home with acting and singing, **Vanessa Williams** and **Jasmine Guy**. And the setting—Harlem in the late '30s, when the Savoy Ballroom was a maelstrom of swing action—could have catalyzed some high-energy music-making.

Alas, the result, as directed by actress/choreographer **Debbie Allen**, was a soapier that overemphasized its old-fashioned "women's picture" elements and made scant use of its stars' vocal abilities. While it's hard to fault CBS for mounting an expensive prime-time movie with a nearly all-black cast, the finished product just didn't pan.

The action focused on four young women rooming together in a single Harlem room; their romantic entan-

gements propelled the see-through plot. Ambitious **Esther** (Lynn Whitfield, the star of HBO's "The Josephine Baker Story") is wooed by a local café owner (Mario Van Peebles); aspiring singer **Pauline** (Williams) falls in with a sleazy nightclub proprietor (Michael Warren); oh-so-sweet **Alice** (Guy) weds a perpetually unemployed no-count (Darnell Williams); and country girl **Dorothy** (Vanessa Bell Calloway) is pursued by a young white actor (John Di Aquino).

The expected melodramatic twists and feminine fallings-out came to pass. The moment you saw Guy walking through the rain coughing, you knew she wouldn't be around by the next commercial break. Likewise, a climactic conflict between Whitfield and Vanessa Williams was telegraphed way in advance of the payoff. On the other hand, Calloway's emotional breakdown came right out of dramatic left field.

It's a pity that this emotionally

vapid story was framed by such lavish production values. Norm Baron's production design spiffily recreated Harlem's street scenes and interiors; **Isidore Mankofsky's** photography bathed the proceedings in sepia and gold hues; and the choreography of Savoy dancer **Norma Miller** added some lively window dressing to the proceedings.

Less effective were director **Allen's** attempts at depicting the **Chick Webb Orchestra**, fronted by **Ella Fitzgerald**. **Dawn Lewis** served as a wan stand-in for Fitzgerald; the swing arrangements were lifeless; and as a plot point, Webb's unexpected death (he died of spinal TB in 1939) packed no dramatic punch whatsoever, despite screenwriter **Beverly M. Sawyer's** valiant attempts.

Strangest of all, the singing talents of the stars were never exploited. Williams crooned two brief period numbers, while Guy uttered nary a chirp.

CHRIS MORRIS

MORRISSEY & MARR: THE SEVERED ALLIANCE

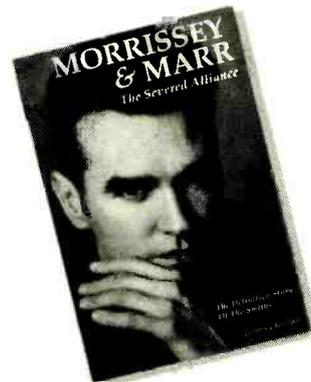
By **Johnny Rogan**
(Omnibus Press, \$22.95)

STARMAKERS & SVENGALIS

By **Johnny Rogan**
(Omnibus Press, \$22.80)

Two of the most provocative recent nonfiction books about the music business are from the United Kingdom, and both were written by the same respected British author, veteran rock-pop observer **Johnny Rogan**.

While best known in the U.S. for his recently revised "Timeless Flight: The Definitive Biography Of The Byrds," Rogan is currently causing an uproar in the U.K. with his new 352-page volume on **Morrissey**, **Johnny Marr**, and the **Smiths**, titled "Morrissey & Marr: The Severed Alliance." The product of more than three years of research and some 100 interviews, the text is a serious effort to analyze the developmental strides and artistic motivations of the **Smiths**, one of the most morose, compelling, and influential bands of the '80s. The dreamy self-pity of lead singer (Steve) **Morrissey**, as enhanced by ingenious guitarist/composer **Johnny Marr** and band, seized the zeitgeist of the morally muddled '80s by offering heartfelt selfishness as an antidote to the hollow self-interest of Thatcherism, Wall Street, the participants in the Iran-contra affair,



etc. Should you find the very notion of such a stance absurd, then you probably ignored such **Smiths** albums as "The World Won't Listen" or **Morrissey's** 1988 solo debut, "Viva Hate."

Rogan is an admiring but scrupulously balanced reporter of the ongoing **Smiths/Morrissey/Marr** saga, as he makes plain in his pained account of the breakup in 1987 of the five-year partnership between the singer and the guitarist. This is not a hatchet job by any means, yet **Morrissey** has spent the last two weeks letting the entire British Commonwealth know how much he loathes Rogan's efforts.

Noted *Daily Telegraph* columnist **Tony Parsons** quoted **Morrissey** as saying, "Personally, I hope **Johnny Rogan** ends his days very soon in an M3 pile-up." Hmmm. And what is so heinous within the tract that its author should deserve to die in a wreck on the highway? **Morrissey** declined to say, because "I would sooner lose the use of both legs than read it."

Confronted with the disturbing vision of either devotee **Rogan's** demise or **Morrissey's** potentially crippling solipsism, rabid **Smiths** fans recognized that (the unread!) "The Severed Alliance" had become an integral part of **Morrissey's** psychic self-torture—

and thus an event of epic import. And with **WEA U.K.** soon to issue a retrospective of such classic **Smiths** cuts as "Heaven Knows I'm Miserable Now" to kick off a comprehensive rerelease of their catalog, "The Severed Alliance" will almost certainly be a best seller among this year's music books.

Innocent bystanders in this melodrama will discover **Rogan's** tome to be the engaging and exhaustively reported tale (complete with ample discography) of two unlikely modern-



rock cynosures; ironically, the book could encourage the untutored to give the music of the **Smiths** and their members' solo outings a fair hearing.

Meantime, no library of important music journalism is complete without a copy of **Rogan's** previous book, "Starmakers & Svengalis," an inquiry into the managerial machinations behind numerous British pop and rock artists of the last five decades. Acclaimed in England for its disclosures of the often hilarious/harrowing methods of such overseers as **Larry Parnes**, **Don Arden**, **Brian Epstein**, **Andrew Loog Oldham**, **Kenneth Pitt**, **Simon Napier-Bell**, and **Malcolm McLaren**, "Starmakers & Svengalis" was adapted for a six-week **BBC** series.

An able investigator, **Rogan** details the accounting practices and artful early administration endured by such acts as the **Beatles**, **Yardbirds**, **Rolling Stones**, **Small Faces**, **Bowie**, and the **Sex Pistols**—plus dozens of high-charting combos of yore who now wonder where the money went.

One example is the chilling story of the **Nashville Teens**, an early-'60s group ("Tobacco Road") that dared employ a lawyer to probe its mysteriously tangled business affairs, "but midway through his research [the attorney] was found hanged." For bands and fans, "Starmakers & Svengalis" is a cautionary primer on Britain's pop purgatory. Don't leave **Penny Lane** without it.

The **Morrissey/Marr** book is available from **Omnibus Press**, 5 Bellvale Rd., **Chester, N.Y.** 10918. "Starmakers & Svengalis" can be obtained from the same publisher at 8-9 **Frith Street, London W1V 5TZ, England.**

TIMOTHY WHITE

TELEVISORY

Forthcoming television programming of note:

"The Five Heartbeats," premiering April 19 (Cinemax, check local listings): Director **Robert Townshend's** lively 1990 feature about a '60s doo-wop group makes its cable debut.

Ownership-Rules Changes Not Written In Stone

(Continued from page 6)

could be persuaded that the FCC changes were "moderate," Quello said his discussions with congressional leaders had convinced him otherwise. Since commissioner Andrew Barrett has publicly stated his opposition to the new regulations, Sikes could form a majority on the five-member commission if he decides that a compromise is necessary.

When asked at his press conference whether he thought broadcasters should pursue acquisitions in line with the new ownership limits, Sikes said owners would have to file those changes "knowing that reconsideration has not been concluded." But, in response to a subsequent question,

he said the current climate was "not so uncertain that you should do nothing."

OPPOSING VIEWPOINTS

At his panel on the new rules, the FCC's Stewart had to field complaints both from broadcasters who were afraid the FCC would compromise the new regs and from those who were afraid they might not be compromised enough.

Malrite Communications principal Milt Maltz, for example, worried that any FCC retrenchment on the regs would break down the "fire wall" between Congress and the commission, thus restricting the FCC's future ability to act. But the ensuing dialog between Stewart and Margret Angell, the owner of WAGH Columbus, Ga. (a representative of AHORA, the Hispanic station owners' lobby), expressed the opposite viewpoint.

When Angell complained the small broadcasters could now be wiped out by larger groups, Stewart pointed out that the new rules gave her the ability to expand, too. Angell said she could not afford to expand, and Stewart responded that the FCC's new rules should result in the creation of more broadcast capital. When the AHORA rep responded, "We're not interested in combining. We're interested in staying in business on our own," Stewart shot back, "Where is

the constitutional right in that?" He told her, in effect, that it was not the commission's place to ensure that she could continue to operate without consolidating. A bit later, communications lawyer Lou Paper pointed out that if the small owner could no longer operate, at least the new rules

would ensure that there was more capital for somebody else to buy them out.

But that improved climate for investment has not yet materialized, according to John Feore, another of the broadcast lawyers on that panel. "The new climate has to be as lousy

as the old climate," Feore noted. Why else, he asked, would there be one FCC person and three lawyers—but no bankers—on a panel about the financial climate for station acquisitions? Despite this, Feore still characterized the new ownership rules as making "more sense than anything you hear from Capitol Hill."

THINKING OUT LOUD

Sessions at this year's NAB often gave one the impression that FCC staffers were thinking out a lot of the new rules' implications as they went along. Stewart, for example, told his audience that any station showing more than half a share of listenership in a market—even an out-of-town outlet—would be considered part of the market in terms of determining what percentage of a market one broadcaster could control. But in a session taking place down the hall at the same time, FCC enforcement chief Chuck Kelly answered the same question by saying that only stations "above the line" in a market (i.e., defined by Arbitron as belonging to that market) would be considered.

The new regulations easily dwarfed the issue of digital audio broadcasting, the hot issue at last year's spring NAB. Keeping with the tack taken by FCC commissioner Sherrie Marshall at last fall's NAB radio con-

(Continued on page 70)



Sweet Revenge. WJFK Washington, D.C., afternoon hosts Don Geronimo and Mike O'Meara duct-taped traffic and continuity manager Joe Misko to a tree, shaved his stomach, and applied honey and live crickets after Misko stole O'Meara's keys as a practical joke. Pictured, from left, are O'Meara, holding a bag of crickets, Geronimo in a judge's wig, and Misko.

Recession-Busting Promos Prominent At Many Stations

BY PHYLLIS STARK

NEW YORK—A year ago, the prevailing industry speculation was that the recession would be a death blow for marketing as we know it, particularly big-money prizes. While the economy has forced some budget cuts, it has also made cash—albeit less of it sometimes—a more popular prize for some stations and given promotion directors a crash course in stretching the dollar.

Some of the stations running cash giveaways are using the recession as a theme. Top 40 KHFI Austin, Texas' "economic relief campaign" is a typical example of a standard cash promotion, in this case "artist of the day," given a new, recession-themed name. Promotion director Tracy Walker says when winners are asked what they'll do with cash prizes, most say "pay our debts."

KHFI is also running a series of "relief weekends," where winners receive smaller sponsor items like free child care, video rentals, movie passes, manicures, and other items Walker says "fit our listeners' lifestyle, but they couldn't necessarily afford in these hard times."

AC KLTX Seattle marketing director Janet Magleby had traded for trips to Hawaii, but went with cash instead when she thought, "Why would people want trips to Hawaii when they can't make their car payment?" Instead, "K-Lite" is running a five-week "recession relief" promotion in which a different prize is awarded each day (mortgage/rent payment, phone bill, credit-card payments, etc.).

Concurrently, KLTX is running the "it's on us" promotion, where station personnel show up

(Continued on page 71)

The Modern Manifesto: Less Attitude = More Converts

One of a series of opinion pieces by Billboard's radio editor.

BY SEAN ROSS

NEW YORK—If modern rock were a bride, it would already have been jilted a couple of times. It was left at the altar in 1983 when MTV and the success of KROQ Los Angeles led a boom in new modern rock stations from Philadelphia to Bakersfield, Calif.—most of which were gone a few months later. It was stood up again in 1988 when the labels launched their alternative departments and the trades started their modern rock charts, but when a boom in commercial modern rock stations failed to materialize.

Now Nirvana is triple-platinum, the Red Hot Chili Peppers are platinum, and Pearl Jam is gold. Lollapalooza II is coming. Consultants are showing interest again—as they did in 1983 and 1988. And modern rock stations are launching at a relatively brisk clip. Some of these stations are in unlikely places—e.g., Reno, Nev., and Omaha, Neb.—which supports the belief that this music has appeal beyond its "guys with black eyeliner" stereotype.

So modern rock and radio are engaged again. But it's hard to know if radio is going to come through this time either. Top 40 and album rock, the formats that embraced modern rock—at least briefly—in 1983, are still giving it more lip service than anything else. A lot of perfectly serviceable modern rock records are still

scrambling for adds each week. Acts that have cracked the top 40 at this writing are either those with track records—U2, Cure, the KLF, and now Nirvana—or ballads—the Chili Peppers or Smithereens—or both.

And too many of the new modern rock sign-ons are facilities that don't have much of a chance. Just as the hard rock format seemed doomed to languish on low-rated, low-power AMs before the success of WWBZ Chicago, there are still programmers who think their automated, 1,000-watt AM can tap into Nirvana-mania.

Nothing will kill the new modern-rock boom faster than a lot of bad operators with unrealistic expectations. Or a lot of indiscriminate cloning. Most of the modern rock stations that signed on in 1983 forgot KROQ had a four-year head start in familiarizing the music to its audience. WIFI Philadelphia was a KROQ clone that gave its audience too much too soon and was gone in a few months. WRQC Cleveland, according to legend, assembled its playlist by monitoring WIFI. It, too, was gone by 1984.

Modern rock stations in 1992 tend to fit one of two models. One resembles a late-'80s album rock station in both presentation and musical approach. It plays about 60%-70% oldies, but it plays so many different gold titles that you still can't count on hearing something familiar. The currents never really get enough play to become familiar either, and they tend to be dropped quickly. These stations can be dubbed the Dieter contingent,

after Mike Meyers' avant-garde extremist character on "Saturday Night Live," and they are the ones responsible for scaring a lot of broadcasters away until now.

These stations don't make any concessions to the civilian audience: the people who might stick around long-

VOX II

er if they heard something they recognized, the people who might eventually recognize Lloyd Cole or Material Issue or the Charlatans U.K. as the sort of up-tempo pop music they grew up with, but don't get to hear on top 40 anymore. Even when these stations think they're playing hits, they're usually paying more attention to their staffers' own comfort zones than that of their listeners. (The modern rock station I worked at used to add records into heavy rotation then move them down. As soon as the PD decided to try it the other way around, the air staff began complaining that the station sounded stale.)

The fast-growing alternate model is the station that segues into modern rock from the top 40 side. These stations do a better job with their currents, and a better job of cherry-picking the modern rock songs that ought to be top 40 hits. But some of these stations never become comfortable with the format, so that you hear four modern rock songs, then Mariah Carey, which doesn't make either ci-

vilians or core listeners happy. Others tend to go native—after a while, they lose their top 40 tendencies and start playing as many Smiths album cuts as anybody else.

The best traditional, album-rock-based modern outlet is XETRA-FM (91X) San Diego. With ratings in the 4-5 share range, 91X is one of the few stations that consistently finishes outside the 0-3 share ghetto in which modern rock stations usually find themselves. 91X has the advantage of having been in the format for nine years. It also has more money to spend than most modern rock stations and spends it in ways that others aren't thinking of: music research, big-ticket prizes, the morning team from its classic rock rival, etc.

The top 40-to-modern convert that has done the best job thus far is clearly Gerry Cagle's KWOD Sacramento, Calif., also in the four-share range at this writing. Although KWOD occasionally threatens to go native also—it is possible to hear three songs in a row that an outsider wouldn't recognize—it does a better job of playing hits than anybody else. And the best job of finding top 40 crossovers with the same sort of edge as their core music (e.g., Sophie B. Hawkins instead of Mariah).

Both 91X PD Kevin Stapleford and Cagle understand, based on previous statements, that modern rock PDs can't let themselves be held hostage by the core audience. After the initial "thank God you're here" period, a modern rock station's callers are

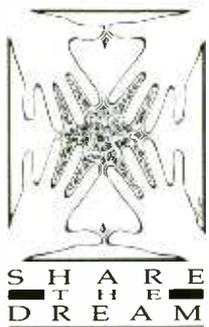
(Continued on page 71)

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For more information about the T.J. Martell Foundation call Muriel Max (212) 245-1818 or write The Foundation at 6 West 57th Street, New York, New York 10019

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	15	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON 2 weeks at No. 1
2	3	3	12	MASTERPIECE REPRISE 4-19076	ATLANTIC STARR
3	2	1	14	SAVE THE BEST FOR LAST MERCURY 865 136-4	VANESSA WILLIAMS
4	4	5	12	HAZARD CAPITOL 44796	RICHARD MARX
5	5	7	13	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
6	7	9	10	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
7	11	20	6	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
8	6	4	14	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
9	9	12	6	HUMAN TOUCH COLUMBIA 38-74273	BRUCE SPRINGSTEEN
10	8	6	15	GOOD FOR ME A&M 1573	AMY GRANT
11	12	15	11	EVER CHANGING TIMES ARISTA 1-2394	ARETHA FRANKLIN
12	16	17	8	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	THE WILLIAMS BROTHERS
13	17	16	8	MAKE IT HAPPEN COLUMBIA 38-74239	MARIAH CAREY
14	13	14	24	BEAUTY AND THE BEAST EPIC 34-74090	CELINE DION/PEABO BRYSON
15	10	8	15	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
16	20	21	7	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS
17	18	18	12	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	CURTIS STIGERS
18	14	11	14	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
19	19	10	19	I'LL GET BY COLUMBIA 38-74109	EDDIE MONEY
*** POWER PICK ***					
20	36	—	2	IF YOU ASKED ME TO EPIC 34-74277	CELINE DION
21	24	30	4	HOLD ON MY HEART ATLANTIC 4-87481	GENESIS
22	22	24	9	IN MY LIFE ATLANTIC 4-87525	BETTE MIDLER
23	21	19	10	OBSESSION ELEKTRA 4-64799	DESMOND CHILD
24	25	27	6	CHURCH OF YOUR HEART EMI 50380/ERG	ROXETTE
25	31	38	3	WILL YOU MARRY ME? CAPTIVE 4-98584/VIRGIN	PAULA ABDUL
26	39	—	2	LIFT ME UP ELEKTRA 4-64779	HOWARD JONES
27	27	33	6	ALL WOMAN ARISTA 1-2398	LISA STANSFIELD
28	15	13	17	STARS ATCO EASTWEST 4-98636	SIMPLY RED
29	30	39	4	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	N. DIAMOND/K. CARNES
30	26	26	7	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
31	35	40	4	ONE ISLAND 866 533-4/PLG	U2
32	23	23	29	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
33	46	—	2	I WILL REMEMBER YOU A&M 1600	AMY GRANT
34	32	29	9	CARIBBEAN BLUE REPRISE 4-19089	ENYA
35	34	36	6	THE VERY THOUGHT OF YOU ELEKTRA 4-64783	NATALIE COLE
36	28	25	21	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	G. MICHAEL
37	44	46	3	TOO MUCH PASSION CAPITOL 44784	THE SMITHEREENS
38	33	31	24	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
39	41	41	5	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
40	37	22	13	REMEMBER THE TIME EPIC 34-74200	MICHAEL JACKSON
41	49	—	2	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
42	29	28	11	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
43	48	42	31	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT
44	42	35	30	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
45	43	37	23	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
*** HOT SHOT DEBUT ***					
46	NEW ▶	1	1	SHE IS HIS ONLY NEED CURB 7-54320/MCA	WYNONNA
47	38	32	14	YOUR SONG POLYDOR 865 944-4/PLG	ROD STEWART
48	NEW ▶	1	1	TAKE TIME PENDULUM 4-64813/ELEKTRA	CHRIS WALKER
49	47	43	11	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	RTZ
50	40	34	7	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Rick Cummings
KPWR Los Angeles



LAST SUMMER, troubled dance outlet KPWR (Power 106) Los Angeles did two different research projects and got back two different responses. One suggested that Power go more "street," along the lines of a KMEL San Francisco. The other suggested that it go poppier and go head to head with top 40 KIIS.

Emmis group PD Rick Cummings—who replaced Jeff Wyatt as PD in late October—seems to have chosen the right door. KPWR, the station that helped make dance-pop the prevalent flavor at top 40 radio in the late-'80s, has dropped most of its dance-pop and added more rap, more ballads, and more reaction records in general.

In the fall, Power was up 3.5-4.3 12-plus. In the first two winter Arbitrends, it's gone 4.3-4.8-5.5, as KIIS moved 4.9-5.0-5.3. Urban KKBT (The Beat), which may have been a source of Power's troubles, fell 4.9-3.8 in the fall and was holding at a 3.8 in the second trend. If the rankings hold for another month, Power will be No. 1 for the first time since fall '89.

When Cummings changed Power's music last fall, and changed its slogan from "Dance Now" to "L.A.'s Hottest Music," the initial result was almost adult churban: no freestyle, but no other reaction records either. It was December before Cummings was happy with the music mix, and before many of the hit raps started playing all day long. "It took us that long to get out into the streets and go to the high schools and see what the kids were into," he says.

Cummings insists KPWR never set out to play more rap. The goal, he says, was only to go from being sound-driven to being hit-driven. If there were dance records that performed, he says, Power would play them, but there haven't been any that qualified since "Finally" and "Too Blind To See It."

The result is that, like KBXX Houston—another Jerry Clifton client—most of Power's balance comes from oldies. Having blown up the "cha-cha" image, Cummings feels like he can now play a Cover Girls or Stevie B. title again. But records like "Everything Changes" or "I'm The One You Need" that would once have been Power's powers are nowhere to be found.

Here's KPWR in middays: Chubb Rock, "Treat 'Em Right"; Paula Abdul, "Will You Marry Me"; J.J. Fad, "Supersonic"; Color Me Badd, "Thinking Back"; Salt-N-Pepa, "You Showed Me"; CeCe Peniston, "Finally"; Naughty By Nature, "Everything's Gonna Be Alright"; Berlin, "Take My Breath Away '91"; Arrested Development, "Tennessee"; and Lisa Lisa & Cult Jam, "Can You Feel The Beat."

Power 106 relaunched itself with a massive TV campaign last fall that "had a lot to do with putting us back on people's minds." That continued into the winter,

but KPWR has exhausted its TV budget, Cummings says, and is now relying on "lifestyle promotions." While KPWR was once famous for its listener-appreciation parties, Cummings now believes that "watching someone lip-sync two songs is not a treat. On the other hand, being able to meet those artists or have... a barbecue in their backyard or have a cameo in one of their videos can be neat."

For now, KPWR's energies are going into a yearlong "Stop The Violence" campaign that, Cummings promises, will be "less flashy and have more substance... than having gang-bangers declare truces or turn in their weapons or typical radio promotion deals." Power has tied in with two community organizations for an 18-hour job-a-thon next week. (On the day of this interview, Cummings was planning to put two East L.A. gang members to work at the station.)

By playing rap and crusading against gang violence, KPWR seems to be inheriting the mantle of the late KDAY, another rap-heavy station that was known for its community work. And some of KPWR's gains seem to be at the expense of KKBT, which was never very aggressive on rap, although it's hard to know how much of the fall is explained by programming and how much stems from Arbitron's move to 1990 census data that weigh black diaries less and Hispanic diaries more.

But as was the case in 1986—the last time KPWR's music was more black than Latin—Cummings denies any interest or participation in the urban battle. "We don't really focus on the Beat. We don't have them in our callout. We don't monitor them much," Cummings says. "Our competition has always been KIIS, and will continue to be for the foreseeable future."

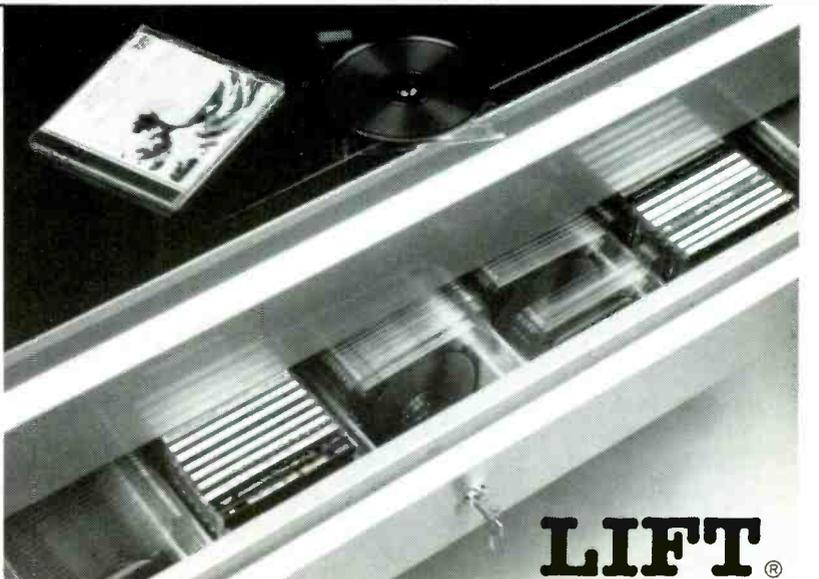
So while KPWR may have gotten some help from the Beat's conservatism, Cummings says, it was also the case during the fall that "KIIS pulled away from us" to try and protect its adult numbers. Cummings hopes KIIS will concentrate on the suburbs and the upper-demos, leaving KPWR the streets and 12-24. At press time, however, that seemed unlikely. KIIS and KPWR were already starting to lock horns on the air over similar features and events—both, for example, have just added Saturday-night "techno" shows.

Cummings' next goal is having more fun on the air. "Everybody is starting to pick up a little bit. The delivery is a little more enthusiastic and that comes from having [some] success." Morning man Jay Thomas, in particular, "is rejuvenated and wants to be back on the No. 1 radio station." Despite Thomas' TV work, "He's very cooperative about going out and doing things for the station," Cummings says. "He still considers Power 106 his primary source of employment." SEAN ROSS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	ONE ISLAND 866 533-4/PLG	◆ U2 2 weeks at No. 1
★★★ No. 1 ★★★					
②	NEW ▶	1	1	REMEDY DEF AMERICAN ALBUM CUT/REPRISE	◆ THE BLACK CROWES
3	2	1	4	LET'S GET ROCKED MERCURY 866 568-4	◆ DEF LEPPARD
4	3	3	14	COME AS YOU ARE DGC 19120	◆ NIRVANA
5	5	5	20	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
6	4	4	6	HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN
7	6	6	12	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
⑧	17	31	4	UNDER THE BRIDGE WARNER BROS. 4-18978	◆ RED HOT CHILI PEPPERS
⑨	9	11	9	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
⑩	12	13	11	WHAT YOU GIVE Geffen 19117	◆ TESLA
11	8	8	13	EVERYTHING ABOUT YOU STARDOG 866 632-4/MERCURY	◆ UGLY KID JOE
12	10	10	7	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
13	11	14	7	NOTHING ELSE MATTERS ELEKTRA 4-64770	◆ METALLICA
⑭	14	18	4	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
15	7	7	10	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
⑯	18	25	8	WHEN I'M GONE IMPACT 54239/MCA	◆ MSG
17	16	—	2	VIVA LAS VEGAS WARNER BROS. 4-18979	◆ ZZ TOP
18	15	12	14	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
19	13	9	14	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
20	19	21	5	BRAVADO ATLANTIC ALBUM CUT	RUSH
21	21	22	38	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
22	22	24	8	COLD DAY IN HELL CHARISMA 2-96199	◆ GARY MOORE
23	24	16	22	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
⑳	31	36	4	CHAINED EPIC ALBUM CUT	GIANT
㉑	30	29	4	BOHEMIAN RHAPSODY HOLLYWOOD 4-64794	◆ QUEEN
㉒	33	37	5	BLACK FLAG ATLANTIC ALBUM CUT	◆ KING'S X
27	29	30	9	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
28	20	27	21	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
⑳	35	43	4	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
㉓	36	40	6	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
31	28	32	17	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
32	25	15	8	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
33	32	17	22	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
34	23	20	11	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
㉔	NEW ▶	1	1	SMELLS LIKE NIRVANA SCOTTI BROS. 75314	◆ "WEIRD AL" YANKOVIC
36	38	35	6	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
37	37	39	43	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
★★★ Power Track★★★					
⑳	43	—	2	STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
39	40	34	16	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
40	27	26	19	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
41	34	28	10	IT'S OVER NOW POLYDOR 865 494-4/PLG	◆ L.A. GUNS
42	42	42	32	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
43	41	33	26	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
44	26	23	9	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
45	39	41	13	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
㉕	NEW ▶	1	1	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
㉖	NEW ▶	1	1	JUST TAKE MY HEART ATLANTIC 4-87509	◆ MR. BIG
48	44	45	3	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
㉗	NEW ▶	1	1	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
50	46	48	6	ANYTHING AT ALL RCA 62197	◆ MITCH MALLOY

○ 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

Monkey Shocks Reagan During NAB Convention

LAS VEGAS—While the National Assn. of Broadcasters convention award luncheons aren't usually the stuff of front-page headlines, April 13's Distinguished Service Award lunch won't be quickly forgotten by most of its attendees following the destruction of former president Ronald Reagan's award by an anti-nuclear activist.

Rick Paul Springer, head of the anti-nuclear 100th Monkey Project, managed to get on stage with Reagan, smash the elaborate crystal award presented to him—shards of which hit the former president—and grab the mike from Reagan before being wrestled to the ground and dragged away by Secret Service agents. Springer, who many had thought was either a technician or an NAB employee before his action, was attending the luncheon on a press pass obtained for him by the Shoshone Indian publication Indian Voices. Springer was charged with assaulting a former president, a felony.

OWNERSHIP RULES

(Continued from page 67)

vention, Sikes told broadcasters at an April 14 luncheon they could not expect to stem the possibility of national satellite DAB forever. They would be well advised, he suggested, to count on localism to ensure a place for themselves in the future. He added that the new regulations should allow them the ability to increase local news and public affairs by "amortizing" the cost of such programming over a greater number of stations.

Sikes got only polite applause. But later that day, commissioner Duggan received a much bigger hand when he told a panel audience that, while the FCC could not take a protectionist stance against satellite DAB, he would "not be interested [in doing anything that] puts a bullet through the head of localism."

While radio had a bigger presence this year than in previous spring NAB conventions—a fact attributable to the announcement of the new regs—radio issues were still dwarfed by TV issues. Both Sikes and the individual FCC commissioners announced that the FCC would now turn its attention to reworking the TV-group ownership rules in a smaller-scale rerun of their revision of radio ownership regulations.

Japan will get 3 new digital radio stations in June when Zipang Communication begins broadcasting ... see page 35

Details, Details: Assessment Of Ownership Rules Continues

■ BY BILL HOLLAND

WASHINGTON, D.C.—Private-sector as well as Capitol Hill reaction to the FCC's March relaxation of the radio-ownership rules continues as industryites and legislative staffers study the 37-page document spelling out the details.

The FCC is now accepting comments on these rules and, in action later this year, will almost certainly alter and modify them, probably with some Congressional over-view.

Partisan politics is helping to further stir up the rules reaction issue. Rep. John Dingell, D-Mich., is still irritated with the commission action, and has now said that he might subject commissioners to

WASHINGTON ROUNDUP

testimony under oath at an April 27 hearing to find out if there was Bush administration (read pro-business instead of pro-minorities) handling of the issue and if there was hard data supporting the need for changes.

"It's supposed to be an independent agency," said a Dingell staffer. "Outside interference would be improper and make the rule changes vulnerable."

Most insiders are predicting the final ownership numbers will be
(Continued on next page)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	HIGH FICTION 4-64766/ELEKTRA	◆ THE CURE 3 weeks at No. 1
②	5	11	6	WEIRDO BEGGARS BANQUET ALBUM CUT/RCA	THE CHARLATANS
③	10	15	6	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN ALBUM CUT	◆ CRACKER
4	2	2	17	ONE ISLAND 866 533-2/PLG	◆ U2
⑤	6	7	8	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	◆ JAMES
6	3	3	8	SHE'S MAD SIRE ALBUM CUT/WARNER BROS	◆ DAVID BYRNE
7	8	10	11	UNDER THE BRIDGE WARNER BROS. 4-18978	◆ RED HOT CHILI PEPPERS
⑧	16	25	3	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
9	4	4	11	INTO THE FIRE ARISTA 1-2390	◆ SARAH MCLACHLAN
10	12	20	6	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
⑪	15	19	5	VISIONS OF YOU ATLANTIC ALBUM CUT	◆ JAH WOBBLE'S INVADERS OF THE HEART
12	14	5	12	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES
13	7	8	7	FABULOUS ATCO EASTWEST 2-96196	◆ HAPPYHEAD
⑭	30	—	2	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
15	11	6	9	RIPPLE ARISTA 1-2389	◆ THE CHURCH
⑯	NEW ▶	1	1	DIVINE THING BIG LIFE 865 7659-2/MERCURY	THE SOUP DRAGONS
17	22	22	5	FAIT ACCOMPLI CHARISMA ALBUM CUT	◆ CURVE
18	9	12	10	HONEY DRIP SIRE 2-40376/REPRISE	◆ IAN MCCULLOCH
⑰	25	27	4	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
⑳	26	—	2	BLOWING BUBBLES MCA ALBUM CUT	THE LIGHTNING SEEDS
21	17	16	9	LAID SO LOW FONTANA ALBUM CUT/MERCURY	◆ TEARS FOR FEARS
22	18	17	15	COME AS YOU ARE DGC 19120	◆ NIRVANA
㉑	NEW ▶	1	1	FAR GONE AND OUT DEF AMERICAN 2-40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
24	19	18	12	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	◆ LUSH
25	24	24	7	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS
㉒	NEW ▶	1	1	LOVER LOVER LOVER SIRE 2-40435/REPRISE	◆ IAN MCCULLOCH
27	27	—	2	WALKABOUT ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
28	28	28	3	SILENT ALL THESE YEARS ATLANTIC 4-87511	◆ TORI AMOS
29	20	21	7	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	◆ RIDE
30	13	14	9	COVERED VIRGIN ALBUM CUT	◆ PUBLIC IMAGE LTD.

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.



Kiss And Tell. Former WLUP Chicago personality John Landecker recently returned to the station as fill-in host. During his stint, Landecker, right, welcomed Dennis DeYoung of Styx as a guest.

WASHINGTON ROUNDUP

(Continued from preceding page)

fewer than the new cap (30 AMs-30 FMs and up to six stations per market as opposed to the old 12-12 and two) first put forward.

Commissioner Andrew Barrett, who initially abstained from the vote but now concurs and dissents in part, says he favors "as an outer limit" 25 AMs and 25 FMs, and adds that he had "greater confidence" in the judgment of commenting station owners "than in any attempt by the commission to figure things out on its own."

Commissioner Jim Quello also says he favors cap numbers in the 20-20 range and up to four stations per market, with slightly higher numbers for minority owners.

FCC SLAPS WALE ON WRIST

The FCC has "admonished" North American Broadcasting's

Providence, R.I., outlet WALE for a broadcast hoax that occurred July 9, 1991, in which it was announced that on-air personality Steve White had been shot in the head.

The false report took place soon after WALE had been off the air for several hours during a transmitter glitch. Ten minutes later, station personnel announced the "shooting" had been a "dramatization," and broadcast disclaimers for hours afterward.

North American argued successfully that its management had not known or approved of the "spontaneous" incident. The admonishment letter goes in WALE's file.

DUGGAN ON LICENSING

FCC commissioner Ervin Dug-

gan, in a statement accompanying the publication of the FCC's re-examination of the outmoded comparative-hearing process for new station applicants, said he endorses most of the reforms suggested, especially a credit for holding on to a license for three years. He even went so far as to suggest a "mandatory" three-year rule and added that the public is cynical about the current process, particularly the so-called integration credit. Duggan, however, wants to encourage applicants to commit to news, public affairs, and public service programming.

BILLBOARD RADIO
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THE MODERN-ROCK MANIFESTO: LESS ATTITUDE EQUALS MORE CONVERTS

(Continued from page 67)

more likely to tell you what they don't like. Many of them won't be happy with your station no matter how far to the left you go.

This doesn't mean that the core doesn't count. It represents the first three shares and there's no base without them. But modern rock PDs need the whole coalition: the 30-year-olds who've been with the format since Elvis Costello and Blondie were the core artists, and the 16-year-olds who are coming aboard now because of Nirvana. It needs the people who like the dancey half of the format and the people who like the guitar half. Those are often the same people anyway, but many PDs get too hung up on that distinction and think they have to choose.

Modern rock radio needs a presentational comfort zone, too. Most stations still go for long stretches without front- or back-selling, despite the

amount of new music involved, another reason automated AMs don't work. And most stations still have too much attitude for their own good; while it's hard to imagine a modern rock station without attitude, it was hard to imagine such a hard rock station before WWBZ proved that hard rock worked better without the posturing.

Like WWBZ, the groundbreaking stations of the last 10 years are ones that demystified their musical genre. WQHT (Hot 97) New York was a more accessible "Disco 92" WKTU,

but with more familiarity. WMMO Orlando, Fla., was a more codified KBCO Denver. For modern rock to work this time around, it needs stations that both demystify and transcend the music.

Modern rock isn't "alternative" rock. Listeners should be there because they like the music, not just because they hate everything else. Modern rock stations shouldn't let the word "alternative" anywhere near their sales material or their on-air liners. (My alternate suggestion is "cool," where it isn't already used by

an oldies station, with a positioner like "Cool 102 plays cool tunes." Unlike "alternative" or "cutting edge," "cool" gives the music some sort of cachet without making it seem alien to listeners who aren't coming to your station just to be different.)

Modern rock is a 15-year-old genre of music that has the opportunity to bring in listeners from 15 to 35, not just 18-24 males. If broadcasters actually come through this time, it has the potential for a lucrative marriage. But it would also help if the bride doesn't wear black this time.

RECESSION-BUSTING PROMOS

(Continued from page 67)

unexpectedly at different locations and pay for items like movie tickets, photocopies, or concert parking.

Country WGAR Cleveland is also featuring cash in its daily "hot country cash song" promotion. "What better thing to do in a down economy than give away cash," says promotion director Sanaa Julien.

STRETCHING THE BUCKS

Despite the cash giveaways, most promotion directors admit they have had to be more creative with the money they were budgeted. In some cases, that allotment is way down from previous years.

Magleby says she is spending 25% of what she spent last year to market KLTX and its sister AM, all-sports KJR. While both stations will be promotionally active through the spring, Magleby says, "I've done this with smoke and mirrors and trade and just being frugal. I lumped the budget all into the second and fourth quarter. I literally didn't spend more than \$5,000 for both radio stations in the first quarter."

Top 40 WKSS Hartford, Conn., promotion coordinator Larry Hryb says that while he has a little more money to spend this year than last, "instead of taking an easy route, I have to be more efficient with resources."

Top 40 WHZZ (Z100) New York promotion director Marty Wall also

says his budget is up slightly from last year, but he has nevertheless learned to "negotiate our spending. We've been doing a good job of stretching the dollar." For example, Z100 paid less for painter's caps this year than last because Wall told the vendor he would need a better deal in order to do business together in 1992.

While country KKAT Salt Lake City will give away more than \$70,000 in its current FilmHouse Direct TV campaign, GM Dana Horner says he can justify the expense by running the programming and promotion departments "lean."

NO MONEY DOWN

Magleby has had to rely on no money promotions like KJR's 25-week fantasy trip promotion, where listeners win trips to the away games of the co-owned Supersonics and other prizes like a picture with the team, lunch with a player, and an owner's seat tickets to a game. This entire promotion is done through trade.

Even the KLTX cash promotion is scaled down. Prizes average \$500 a day now compared with the \$1,000-a-day giveaway last spring. And the recession-relief promotion has a ceiling for certain prizes like car payments (\$500) and mortgage/rent payments (\$1,200).

In addition to its cash contests, KHFI is running a one-month bill-

board imaging campaign, but a longer billboard run was just not in the budget. "We had to really map it out on the calendar and see where it was most important for the station to be because we didn't have the money for a continuing campaign," Walker says.

KHFI is also relying more on record companies and has found two new ways to cross-promote with labels in the spring. The first is a label-sponsored remote booth that will be launched in May. The other is the label-sponsored hot-music nightclub package to promote a featured artist.

Top 40 WBZZ (B94) Pittsburgh is relying more heavily on client ties, which greatly reduce the station's cash outlay, according to promotion director Ginny Schoggins.

While urban KSOL (Wild 107) promotion director Paige Nienaber claims the station is spending \$50,000 more to promote itself this year than last, he says that because of "budget constraints," he is relying more on radio "stunts" than big-budget campaigns. Upcoming stunts include the "wild child" pregnancy promotion (a new name for the standard couples pregnancy race), and giving away thousands of pictures of Madonna's face glued to tongue depressors at Oakland A's games for fans to hold up when her alleged beau Jose Canseco comes up to bat.

Voter/CD Campaign Wins Station Support

NEW YORK—Twenty-two radio stations are participating in DCC Compact Classics' voter-registration campaign to promote its first release, the six-volume "Rock The First" CD sampler series on DCC's Sandstone Music label. Participating stations are airing promos that encourage voting and are giving away the CD samplers and Rock The Vote T-shirts on the air. The stations are also providing voter-registration forms at events, local clubs, and college campuses.

Artists appearing on the samplers include Paula Abdul, R.E.M., Fine Young Cannibals, Steve Winwood, Tina Turner, Tone Loc, Bobby Brown, and Aretha Franklin. Among the participating stations are KMEL San Francisco, KUBE Seattle, WBCN Boston, WRRM Cincinnati, and WZPL Indianapolis. The promotions will run through the fall election.

Hits! in Tokio

Week of April 5, 1992

- 1 Trouble Mind Workshy
- 2 I Love Your Smile Shanice
- 3 I'm Too Sexy Right Said Fred
- 4 We Got A Love Thing Ce Ce Peniston
- 5 Chic Mystique Chic
- 6 Remember The Time Michael Jackson
- 7 Finally Ce Ce Peniston
- 8 I Can't Dance Genesis
- 9 Human Touch Bruce Springsteen
- 10 Save The Best For Last Vanessa Williams
- 11 In My Life Bette Midler
- 12 Feel So High Des'ree
- 13 I'm The One You Need Jody Watley
- 14 Tears In Heaven Eric Clapton
- 15 Who's Crying Now Randy Crawford
- 16 My Girl The Temptations
- 17 You Light Up My Life Beth Nielsen Chapman
- 18 Masterpiece Atlantic Starr
- 19 Paradise Fashion
- 20 For Your Babies Simply Red
- 21 Good For Me Amy Grant
- 22 Get Ready For This 2 Unlimited
- 23 I Fall All Over Again Dan Hill
- 24 Say A Little Prayer For You Jevetta Steele
- 25 Calling You The Holly Cole Trio
- 26 Make It Happen Mariah Carey
- 27 The Wisdom Behind The Smile Keziah Jones
- 28 Emotional Violence Cameo
- 29 To Be With You Mr. Big
- 30 Maria Patsy
- 31 That's Why I Call You My Friend Diana Ross
- 32 Love Talk The Stylistics
- 33 So What Ronny Jordan
- 34 Justified & Ancient The KLF
- 35 The Way I Feel About You Karyn White
- 36 Romeo & Juliet Stacy Earl
- 37 Daw Da Hija Ota Haze
- 38 High On The Happy Side Wet Wet Wet
- 39 Sunshine On A Rainy Day Zoe
- 40 Laid So Low Tears For Fears
- 41 Dream Come True The Brand New Heavies
- 42 You're All I've Wanted 4 Jamie Principle
- 43 Kiss Me Indevout Obsession
- 44 Places That Belong To You Barbara Streisand
- 45 Lady Of Dreams Kitano
- 46 Pride (In The Name Of Love) Civiles & Cole
- 47 Family Affair Calloway
- 48 Suijao Ni Narrtai Taeko Ohnuki
- 49 One U2
- 50 Make It On My Own Alison Limerick

Selections can be heard on "Pioneer Tokio Hit 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

Stations Stay Afloat In Chicago Flood; Kinison's Last Wish: To Play 'Mr. Smith'

CHICAGO stations held up fairly well during the April 13 flood that ravaged the downtown area. Staffers at the seven stations that broadcast from the Sears Tower were relieved that power to the building was not cut off as had been anticipated. While WJJD/WJMK did lose power, the stations managed to keep broadcasting by sending WJJD morning man Clark Weber to broadcast from the station's suburban transmitter site, and WJMK host Shawn Burke to broadcast from the remote van, according to the Sun-Times. WMAQ, meanwhile, generated some negative publicity for its decision to cut to a White Sox game during the crisis.

In other news, WAMZ Louisville, Ky. has been named country station of the year in the Academy of Country Music's annual "Hat" awards. WSIX Nashville morning man Gerry House nabs personality-of-the-year honors.

PROGRAMMING: SCHUON TO MTV

KROQ Los Angeles PD Andy Schuon exits to become VP/promotion at MTV. No replacement has been named ... WGRR Cincinnati APD Marty Thompson has been upped to PD, replacing Steve Allan ... WCSX Detroit PD Mark Pasman relinquishes his programming duties, but will continue his weekend blues show.

Oldies KQQL (Kool 108) Minneapolis PD Jay Kelly goes to similarly formatted KBSG Seattle, replacing Dave Allen ... Tony Florentino, PD of AC KSTT-FM San Luis Obispo, Calif., makes the big jump to PD at AC WKJY Long Island, N.Y., replacing Gary Nolan. No replacement has been named at KSTT. T&R to GM Don Shore.

Former WCKG Chicago PD Dan Michaels is the new PD at classic rock KZFX Houston, replacing Ted Carson. Also, KZFX morning man Jeff Young is out. No replacement

has been named ... Full-service AC KDKA Pittsburgh has eliminated music on weekdays and gone N/T.

A week after showing up as PD/p.m. driver at urban WCKX Columbus, Ohio, Phil Allen jumps to urban/AC rival WVKO as PD/afternoons. K.C. Jones becomes OM/mornings. Don Kelly is now consulting. Morning man Frank Kelly is interim PD at WCKX ... KTHK Tulsa,



by Sean Ross with Phyllis Stark

Okla., PD/midday jock Brent Alberts exits for the APD/MD job at KZPS Dallas. APD Lee Roberts is acting PD. Night jock Jay Campbell moves to middays as overnight jock Greg Ham takes nights.

New Jacobs Media client album KKDJ Fresno, Calif., has gone classic rock, but could it be a smoke-screen? Fred Jacobs is promising to sign on a new modern rock outlet Monday (20) ... Former KRXQ Sacramento, Calif., APD/promotion director Randy Scovil has been named PD at KXFX Santa Rosa, Calif., replacing Will Douglas.

P/T Dennis Abercrombie is the new PD at soft AC WSCQ (Sunny 100) Columbia, S.C., replacing Bill Booth. Abercrombie was last PD at WBGA Brunswick, Ga. ... Jeffrey Bonds has been upped from APD/middays to PD/afternoons at KCHH Chio, Calif., replacing Mark St. John. MD Kara Franklin adds APD duties. Bonds is looking for a new midday talent.

Easy listening WWOC Atlantic City, N.J., flips to oldies as WXNJ (Xtra 94.3); Andy Harris remains PD ... AC/country combo WJPA/WYTK Washington, Pa., flip to oldies. WYTK is now WJPA-FM. Pete Povich remains PD ... Album WZZQ Terre Haute, Ind., changes to rock 40.

PEOPLE: KINISON'S LAST PROJECT

When comedian Sam Kinison died last week, the Chicago Sun-Times reports, he was collaborating with N/T WLUP Chicago host Steve Dahl on a remake of "Mr. Smith Goes To Washington" with Kinison in the Jimmy Stewart role. "I had been working on a treatment of it," Dahl told the Sun-Times. "Can you imagine the filibuster scene [with Sam] screaming for 20 minutes?"

At rock/AC WBOS Boston, MD Sue O'Connell becomes marketing director. Midday host Kevin Malvey, night jock Loretta Crawford, newscaster Ed Zemo, and promotion coordinator Adam Klein (617-254-6355) exit. Merilee Kelly goes from overnights to middays ... Former CFUN

Vancouver swing jock Dave Welch joins crosstown CISL for mornings, replacing Bob Merchant, who exits.

WKYS Washington, D.C., night jock Kevin James is out, as is crosstown WHUR midday host Paul Porter. WHUR morning host Candy Shannon and PD/afternoon host B.K. Kirkland swap shifts ... Washington Post columnist/ESPN-TV regular Tony Kornheiser will do middays on new all-sports outlet WTEM.

Chicago Bears coach Mike Ditka and co-host Mike Pyle take their Monday postgame wrap-up show from N/T WGN to new all-sports rival WSCR ... KRQR San Francisco morning man Lobster (415-550-8100) exits. Also, Bay area production veteran Jack Perry joins KRQR as production director ... Chuck Geiger moves from afternoons to nights at KFRC-FM San Francisco. John Mack Flanagan replaces him. Former crosstown KSFO/KYA jock Sylvia Chacon joins for p/t.

Country KKBQ Houston afternoon jock Jim Mantel segues to similarly formatted WGAR Cleveland for mornings, replacing Ernie Brown. No replacement has been named at KKBQ. Overnight T&R to Dene Hallam ... Former WCKG Charlotte, N.C., morning co-host Helen Little joins KJMZ Dallas for middays, replacing Sammi Gonzalez.

AC KUDL Kansas City night jock Valerie Knight goes to p.m. drive in new album rival KQRC ... Former WMMR Philadelphia night jock Michael Tearson goes to weekends at crosstown classic rocker WYSP ... Former WMGK Philadelphia production director Tom Richards joins crosstown WEAZ-AM-FM in that capacity, replacing the retiring John Beatty.

Nashville Network "Video Morning" host Al Wyntor is the new host of Emerald Entertainment's syndicated "Saturday Night House Party," replacing Gerry House ... Former WSB Atlanta morning host Kim Peterson joins crosstown WGST for late afternoons, replacing Freddy

newslines...

PAT SERVOIDIO has been named president of Multimedia Broadcasting, replacing William Bolster. He was GM of Multimedia's WKYC-TV Cleveland, and is a former president of RKO General.

ED SALAMON, Unistar president of programming, adds new duties overseeing the network's eight full-time formats and relocates to the Valencia, Calif., office.

JAMES JOHNSON, former Golden West Broadcasters VP, has been named president/COO of the Burbank, Calif.-based Apogee Communications, a new venture formed by Roy P. Disney, son of Shamrock Broadcasting founder Roy E. Disney.

SCOTT PETERS has been named GM at WQQK Nashville, assuming duties previously handled by owner Sam Howard. Peters was GM at WRXR Augusta, Ga.

BUD HARDEN, GM of CIFX/CHIQ Winnipeg, Manitoba, exits for medical reasons.

STATION SALES: KTCJ/KTCZ Minneapolis and KAH1/KHYL Sacramento, Calif., from the Parker Companies to American Media; KLZ Denver from Summit Communications to Donald Crawford; KATM Pueblo, Colo., from Surrey Broadcasting to Falcon Media for \$950,000. Salem Communications' Ed Atsinger is a principal in Falcon.

WLRS LOUISVILLE, Ky., which had initially been sold from Radio One to Desert Communications, is now being sold to Beck-Ross' BRC Media Management, the company that had been operating the station since it went into receivership last year. Upon closing, station manager Chris Baker will be upped to GM.

Mertz, who exits.

Barry McKay moves from middays to mornings at WERQ (92Q) Baltimore, where he is joined by local comedians Howard G. and Marcel Thorton. No new midday host has been named. T&R to PD Jeff Ballentine ... Matt Tripper, late-nighter at Loyola Univ.'s top 40 WLWU Chicago, is the new night jock at KZHT Salt Lake City, replacing Mike Stocker, who will stay on in another capacity.

KRNQ (Q102) Des Moines, Iowa research director Jim Ziegler exits for evenings at WWBZ (The Blaze) Chicago. Research staffer Stacie Horton replaces him ... Rock 40 WHOT-FM Youngstown, Ohio, ups midday jock Mark French to re-

search director and morning host at adult standards WHOT. He replaces Thomas John, who becomes promotion director for both stations.

Kelli Reynolds moves from nights to middays at WZAT (Z102) Savannah, Ga., replacing Norm Tanner. No replacement has been named. T&R to PD Ralph Wimmer ... Former WRUF Gainesville, Fla., continuity director Rick Gangi joins crosstown WLCL as production director/midday jock. Rick Allen moves to mornings, replacing GM Mike Jurian, who comes off the air.

Arbitron has expanded the Tyler, Texas, market to include the entire Tyler-Longview metro. This moves the market rank from 205 to 138.

LMA'ction: Urban Growth

Urban XHRM San Diego has entered into a brokerage arrangement with Urban Community Radio, which does not currently own a station in the market. The format will remain, and a new GM will be named May 1.

Madison, Wis., gets a new country outlet this week as a result of a local marketing agreement. New sign-on WYZM will do Satellite Music Network Country Coast To Coast under the guidance of crosstown rock/AC WMMM-FM.

Long-silent AC outlet WCBZ Bowling Green, Ky., returns to the air as album rock WBZD (The Buzzard) under an LMA with rival WBVR (The Beaver). Brian Locke from crosstown top 40 WDNS is the new PD.

Static: Reach Out And Scam Someone; K-Talk Tour Trouble

KRTH Los Angeles GM Patrick Duffy says 38 Pacific Bell employees won \$1,000 each in the station's call-in-and-win contest after someone at the phone company figured out a way to bypass the station's 800 number and gain quicker access to the contest line. Duffy says he was contacted by Pac Bell March 23 and told of the scam. Pac Bell would not reveal how the line was bypassed other than to say the employees used "proprietary information." After an internal investigation, Pac Bell planned to correct the problem, and to discipline the employees involved. Duffy says the money that would have been awarded to the Pac Bell winners has been put back into the ongoing contest, which has about 500 winners so far.

The Salt Lake (Utah) Tribune reports that KTKK (K-Talk) has been hit with 15 counts of communications fraud and one count of racketeering for promoting tour packages in which listeners allegedly lost money. According to the story, the station helped a travel agency sell \$6,000 travel packages to listeners, but allegedly diverted the money to buy counterfeit Levi's in China for resale in Europe. The station allegedly collected nearly \$20,000 from listeners. Former OM Rubin Rodriguez has been charged with eight counts of fraud, and "shopping show" manager Julie Mark has been charged with 12 counts, according to the Tribune. Starley Bush, president of parent D&B Broadcasting, denies the charges.

The Detroit Tigers have opted not to advertise on WKQI this season following a stunt in which the station distributed thousands of masks of ousted Tigers play-by-play announcer Ernie Harwell at the stadium on opening day, April 6. Harwell had been fired by the Tigers after 31 years. GM Steve Candullo says the masks, which said "go Tigers" on the back, were not meant as an insult to the team, merely as a tribute to Harwell. Meanwhile, Harwell has been hired at new Los Angeles all-sports station KMPC, which is set to debut April 27. He will do Angels play-by-play. Also joining KMPC are ex-KFWB sports anchor Michael Kaufman, who will do nights, and ex-KABC host Fred Wallin, who will do overnights.

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

<p>WJZU 94.5 FM Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> En Vogue, My Lovin' (You're Never Gon Giggles, What Goes Around C Kris Kross, Jump U2, One Jody Watley, I'm The One You Need TLG, Ain't 2 Proud 2 Beg Joe Public, Live And Learn Right Said Fred, Don't Talk Just Kiss Eric Clapton, Tears In Heaven Mariah Carey, Make It Happen Vanessa Williams, Save The Best For L Queen, Bohemian Rhapsody Kym Sims, Take My Advice Paris Red, Good Friend Kathy Troccoli, Everything Changes The KLF, Justified & Ancient Del Tha Funkie Homosapien, Mistadobal Genesis, I Can't Dance Mint Condition, Breakin' My Heart (Pr Black Sheep, The Choice Is Yours Michael Jackson, In The Closet 2 Unlimited, Twilight Zone Cause & Effect, You Think You Know Me Shance, Silent Prayer Boyz II Men, Please Don't Go Naughty By Nature, Everything's Gonna Arrested Development, Tennessee Bas Nour, Superficial Love Bruce Springsteen, Human Touch Chris Walker, Take Time 	<p>Z100 New York P.D.: Steve Kingston</p> <ol style="list-style-type: none"> Giggles, What Goes Around C Mr. Big, To Be With You Eric Clapton, Tears In Heaven Vanessa Williams, Save The Best For L Amy Grant, Good For Me CeCe Peniston, Finally Queen, Bohemian Rhapsody Salt-N-Pepa, You Showed Me Color Me Badd, All 4 Love U2, One Lidell Townsell, Nu Nu Mint Condition, Breakin' My Heart (Pr Paula Abdul, Will You Marry Me En Vogue, My Lovin' (You're Never Gon Red Hot Chili Peppers, Under The Brid CeCe Peniston, We Got A Love Thing Mariah Carey, Make It Happen Prince & The N.P.G., Money Don't Matt Kris Kross, Jump Kathy Troccoli, Everything Changes Michael Jackson, In The Closet Marly Mark & The Funky Bunch, Good Vi Def Leppard, Let's Get Rocked Joe Public, Live And Learn Richard Marx, Hazard Ugly Kid Joe, Everything About You TLG, Ain't 2 Proud 2 Beg Kym Sims, Too Blind To See It R.E.M., Losing My Religion Chris Walker, Take Time 	<p>MIX 96.5 FM Houston P.D.: Guy Zapoleon</p> <ol style="list-style-type: none"> Richard Marx, Hazard Eddie Money, I'll Get By Vanessa Williams, Save The Best For L Simply Red, Stars Michael Bolton, Missing You Now Eric Clapton, Tears In Heaven Howard Jones, Lift Me Up Amy Grant, Good For Me Genesis, I Can't Dance Poco, Call It Love Celine Dion & Peabo Bryson, Beauty An Bruce Springsteen, Human Touch John Mellencamp, Again Tonight Bonnie Raitt, Not The Only One Jude Cole, Time For Letting Go Paul Young, What Becomes Of The Broke Rod Stewart, Your Song Bonnie Raitt, Something To Talk About Bryan Adams, (Everything I Do) I Do I Bryan Adams, Do I Have To Say The Wor U2, One Rod Stewart, Rhythm Of My Heart Sophie B. Hawkins, Damn I Wish I Was Kenny Loggins, Conviction Of The Hear Go West, King Of Wishful Thinking Taylor Dayne, Heart Of Stone RTZ, Until Your Love Comes Back Aroun Crowded House, Fall At Your Feet Aaron Neville, Everybody Plays The Fo 	<p>KIISFM 102.7 Los Angeles P.D.: Bill Richards</p> <ol style="list-style-type: none"> Joe Public, Live And Learn U2, One Mr. Big, To Be With You En Vogue, My Lovin' (You're Never Gon Vanessa Williams, Save The Best For L Mariah Carey, Make It Happen Eric Clapton, Tears In Heaven Queen, Bohemian Rhapsody CeCe Peniston, We Got A Love Thing Kris Kross, Jump Michael Jackson, Remember The Time Red Hot Chili Peppers, Under The Brid TLG, Ain't 2 Proud 2 Beg Celine Dion & Peabo Bryson, Beauty An CeCe Peniston, Finally Nirvana, Come As You Are Chris Walker, Take Time Richard Marx, Hazard Redhead Kingpin & The F.B.I., 3-2-1 P TLG, Ain't 2 Proud 2 Beg Shance, I Love Your Smie Color Me Badd, I Wanna Sex You Up Sophie B. Hawkins, Damn I Wish I Was Color Me Badd, Thinkin' Back Michael Bolton, Missing You Now Atlantic Starr, Masterpiece Color Me Badd, All 4 Love Paula Abdul, Will You Marry Me Heavy D. & The Boyz, Is It Good To Yo Mint Condition, Breakin' My Heart (Pr Tevin Campbell, Tell Me What You Want 	<p>WPOC 93.1 FM Baltimore P.D.: Bob Moody</p> <ol style="list-style-type: none"> Wynonna, She Is His Only Need Tracy Lawrence, Today's Lonely Fool Garth Brooks, Papa Loved Mama Tracy Lawrence, Today's Lonely Fool Hal Ketchum, Past The Point Of Rescue Collin Raye, Every Second Tanya Tucker, Some Kind Of Trouble Ricky Van Shelton, Backroads Diana, Walkin' For The Deal To Go D Vince Gill, Take Your Memory With You Doug Stone, Come In Out Of The Pain Steve Wariner, The Tips Of My Fingers Travis Tritt, Nothing Short Of Dying Trisha Yearwood, The Woman Before Me McBride & The Ride, Sacred Ground Clinton Gregory, Play, Ruby, Play Ronnie Milsap, All Is Fair In Love An Sammy Kershaw, Don't Go Near The Wate Wynonna, She Is His Only Need Owight Yoakam, It Only Hurts When I C Pirates Of The Mississippi, Til I'm H Ricky Van Shelton, Backroads Alabama, Born Country Vince Gill, Take Your Memory With You Rodney Crowell, Lovin' All Night Travis Tritt, Nothing Short Of Dying Brooks & Dunn, Neon Moon Ronnie Reeves, The More I Learn Sawyer Brown, Some Girls Do Reba McEntire, Is There Life Out There Remingtons, I Could Love You With My Suzy Beggus, Aces 	<p>WVA 105.7 FM Detroit P.D.: Barry Mardit</p> <ol style="list-style-type: none"> Steve Wariner, The Tips Of My Fingers Lorrie Morgan, Except For Monday Alan Jackson, Dallas Aaron Tippin, There Ain't Nothin' Wro Keith Whitley, Somebody's Doin' Me Ri Reba McEntire, Is There Life Out Ther Garth Brooks, Papa Loved Mama Tanya Tucker, Some Kind Of Trouble Clinton Gregory, Play, Ruby, Play Sammy Kershaw, Don't Go Near The Wate Tracy Lawrence, Today's Lonely Fool Brooks & Dunn, Neon Moon Mark Chesnut, Old Flames Have New Na Little Texas, First Time For Everythi Clinton Gregory, Play, Ruby, Play Sammy Kershaw, Don't Go Near The Wate Wynonna, She Is His Only Need Owight Yoakam, It Only Hurts When I C Pirates Of The Mississippi, Til I'm H Ricky Van Shelton, Backroads Alabama, Born Country Vince Gill, Take Your Memory With You Rodney Crowell, Lovin' All Night Travis Tritt, Nothing Short Of Dying Brooks & Dunn, Neon Moon Ronnie Reeves, The More I Learn Sawyer Brown, Some Girls Do Reba McEntire, Is There Life Out There Remingtons, I Could Love You With My McBride & The Ride, Sacred Ground
<p>KISS 108 FM Boston P.D.: Stever 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 Mariah Carey, Make It Happen Amy Grant, Good For Me Bryan Adams, (Everything I Do) I Do I Boyz II Men, Uhh Ahh Celine Dion & Peabo Bryson, Beauty An Bonnie Raitt, I Can't Make You Love M Shance, I Love Your Smie Atlantic Starr, Masterpiece John Anderson, Straight Tequila Night U2, Mysterious Ways Tevin Campbell, Tell Me What You Want Mint Condition, Breakin' My Heart (Pr Rod Stewart, Your Song Kathy Troccoli, Everything Changes Michael Jackson, In The Closet CeCe Peniston, We Got A Love Thing Kris Kross, Jump U2, One CeCe Peniston, Finally Right Said Fred, Don't Talk Just Kiss Laura Ene, This Is The Last Time Prince & The N.P.G., Diamonds And Pea Joe Public, Live And Learn Genesis, I Can't Dance Color Me Badd, All 4 Love Shance, Silent Prayer Keith Sweat, Keep It Comin' 	<p>B94 FM Pittsburgh P.D.: Buddy Scott</p> <ol style="list-style-type: none"> Atlantic Starr, Masterpiece Vanessa Williams, Save The Best For L Mr. Big, To Be With You Mint Condition, Breakin' My Heart (Pr Eric Clapton, Tears In Heaven Bryan Adams, (Everything I Do) I Do I Genesis, I Can't Dance Mr. Big, To Be With You Mariah Carey, Make It Happen En Vogue, My Lovin' (You're Never Gon Smithereens, Too Much Passion Tevin Campbell, Tell Me What You Want CeCe Peniston, We Got A Love Thing Keith Sweat, Keep It Comin' Shance, I Love Your Smie Kathy Troccoli, Everything Changes Joe Public, Live And Learn Karyn White, The Way I Feel About You En Vogue, My Lovin' (You're Never Gon Paula Abdul, Will You Marry Me Chris Walker, Take Time Jody Watley, I'm The One You Need Ugly Kid Joe, Everything About You U2, One Prince & The N.P.G., Money Don't Matt Celine Dion & Peabo Bryson, Beauty An Color Me Badd, All 4 Love Bruce Springsteen, Human Touch Storm, I've Got A Lot To Learn About Def Leppard, Let's Get Rocked Mr. Big, Just Take My Heart Rod Stewart, Rhythm Of My Heart 	<p>all hit 97.1 KROQ Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none"> Sophie B. Hawkins, Damn I Wish I Was Genesis, I Can't Dance Def Leppard, Let's Get Rocked Mr. Big, To Be With You Bryan Adams, (Everything I Do) I Do I Mariah Carey, Make It Happen Cure, High Bruce Springsteen, Human Touch Prince & The N.P.G., Money Don't Matt Paula Abdul, Will You Marry Me Queen, Bohemian Rhapsody U2, Mysterious Ways John Anderson, Straight Tequila Night Howard Jones, Lift Me Up Van Halen, Right Now U2, One Stacy Earl, Romeo & Juliet Lightning Seeds, The Life Of Riley Rosette, Church Of Your Heart Howard Jones, Lift Me Up Erasure, Chorus Def Leppard, Heaven Is Kathy Troccoli, Everything Changes Amy Grant, Good For Me Red Hot Chili Peppers, Under The Brid Karyn White, The Way I Feel About You Ugly Kid Joe, Everything About You Nirvana, Come As You Are Smithereens, Too Much Passion Mr. Big, Just Take My Heart Vanessa Williams, Save The Best For L 	<p>WILD 107.1 FM San Francisco P.D.: Bob Mitchell</p> <ol style="list-style-type: none"> TLG, Ain't 2 Proud 2 Beg Kris Kross, Jump Arrested Development, Tennessee Vanessa Williams, Save The Best For L NKOTB, If You Go Away Jodeci, Come & Talk To Me 2Pac, Brenda's Got A Baby Aaron Hall, Don't Be Afraid Right Said Fred, Don't Talk Just Kiss En Vogue, My Lovin' (You're Never Gon Boyz II Men, Sympin Naughty By Nature, Everything's Gonna Shance, Silent Prayer John Anderson, Straight Tequila Night Steve Wariner, The Tips Of My Fingers Michael Jackson, Remember The Time Atlantic Starr, Masterpiece MC Brains, Everybody's Talking About Sir Mix-A-Lot, Baby Got Back Mocassoul, Losing You AMG, Jiggable Pie Right Said Fred, I'm Too Sexy Army Of Lovers, Crucified Marky Mark & The Funky Bunch, Good Vi Shance, I Love Your Smie Jodeci, Stay Doug E. Fresh, Bustin' Out C & C Music Factory, Gonna Make You S C & C Music Factory, Here We En Vogue, Giving Him Something He Can Mint Condition, Forever In Your Eyes 	<p>96.3 KSCS Dallas P.D.: Ted Stecker</p> <ol style="list-style-type: none"> Vince Gill, Take Your Memory With You Tracy Lawrence, Today's Lonely Fool Aaron Tippin, There Ain't Nothin' Wro Hal Ketchum, Past The Point Of Rescue Brooks & Dunn, Neon Moon Garth Brooks, Papa Loved Mama Tanya Tucker, Some Kind Of Trouble Pirates Of The Mississippi, Til I'm H Wynonna, She Is His Only Need Sawyer Brown, Some Girls Do Mark Chesnut, Old Flames Have New Na Collin Raye, Every Second Steve Wariner, The Tips Of My Fingers George Strait, Gone As A Girl Can Get Mark Chesnut, Old Flames Have New Na Trisha Yearwood, The Woman Before Me Pam Tillis, Maybe It Was Memphis Sammy Kershaw, Don't Go Near The Wate Collin Raye, Every Second Billy Dean, Only The Wind Garth Brooks, What She's Doing Now Pam Tillis, Maybe It Was Memphis Alabama, Born Country Reba McEntire, Is There Life Out Ther Randy Travis, Better Class Of Losers Travis Tritt, Nothing Short Of Dying Lorrie Morgan, Except For Monday Owight Yoakam, It Only Hurts When I C Suzy Beggus, Straight Tequila Night Joe Diffie, Is It Cold In Here 	<p>KEYE Minneapolis/St. Paul P.D.: Jim DuBois</p> <ol style="list-style-type: none"> Sawyer Brown, Some Girls Do Vince Gill, Take Your Memory With You Aaron Tippin, There Ain't Nothin' Wro Brooks & Dunn, Neon Moon Tanya Tucker, Some Kind Of Trouble Hal Ketchum, Past The Point Of Rescue Pirates Of The Mississippi, Til I'm H Tracy Lawrence, Today's Lonely Fool Mark Chesnut, Old Flames Have New Na Collin Raye, Every Second Steve Wariner, The Tips Of My Fingers Sammy Kershaw, Don't Go Near The Wate Reba McEntire, Is There Life Out Ther Garth Brooks, Papa Loved Mama Wynonna, She Is His Only Need Ricky Van Shelton, Backroads Owight Yoakam, It Only Hurts When I C Clinton Gregory, Play, Ruby, Play Ronnie Milsap, All Is Fair In Love An Alan Jackson, Dallas Trisha Yearwood, The Woman Before Me McBride & The Ride, Sacred Ground Alabama, Born Country Rodney Crowell, Lovin' All Night Little Texas, First Time For Everythi Travis Tritt, Nothing Short Of Dying Billy Ray Cyrus, Achy Breaky Heart Alabama, Born Country John Anderson, Straight Tequila Night Shenandoah, Rock My Baby
<p>95.5 WPGC Washington, D.C. P.D.: Jay Stevens</p> <ol style="list-style-type: none"> En Vogue, My Lovin' (You're Never Gon Jodeci, Come & Talk To Me R. Kelly & Public Announcement, She's Bebe & CeCe Winans, It's O.K. Luther Vandross, Sometimes It's Only Kris Kross, Jump TLG, Baby-Baby-Baby Boyz II Men, Sympin TLG, Ain't 2 Proud 2 Beg Michael Jackson, Remember The Time Mint Condition, Forever In Your Eyes Joe Public, Live And Learn Aaron Hall, Don't Be Afraid Gerald Levert, Baby Hold On To Me Tracie Spencer, Love Me Michael Jackson, In The Closet Lisa Stansfield, All I Want Bas Nour, Superficial Love Nice & Smooth, Sometimes I Rhyme Slow Kathy Sledge, Take Me Back To Love Ag Vanessa Williams, Save The Best For L Arrested Development, Tennessee Chaka Khan, Love You All My Lifetime Jody Watley, I'm The One You Need Luke, I Wanna Rock College Boyz, Victim Of The Ghetto Keith Sweat, Why Me Baby? Tevin Campbell, Goodbye Scarface Of The Gelo Boys, A Minute T Shance, I Love Your Smie 	<p>POWER 99 FM Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> Bryan Adams, (Everything I Do) I Do I En Vogue, My Lovin' (You're Never Gon U2, One Sophie B. Hawkins, Damn I Wish I Was Vanessa Williams, Save The Best For L Eric Clapton, Tears In Heaven Van Halen, Right Now Joe Public, Live And Learn Jody Watley, I'm The One You Need Eric Clapton, Live And Learn Michael Jackson, In The Closet Natural Selection, It's Sweet R. Kelly & Public Announcement, She's Howard Jones, Lift Me Up Chris Walker, Take Time Sugarbubs, Hit Paula Abdul, Will You Marry Me Lightning Seeds, The Life Of Riley Jon Secada, Just Another Day Richard Marx, Hazard Red Hot Chili Peppers, Under The Brid James, Born Of Frustration Storm, Show Me The Way L.A. Guns, It's Over Now Queen, Bohemian Rhapsody Genesis, I Can't Dance Def Leppard, Let's Get Rocked Ugly Kid Joe, Everything About You Cause & Effect, You Think You Know Me Mr. Big, To Be With You 	<p>96.3 FM Detroit P.D.: Rick Gillette</p> <ol style="list-style-type: none"> TLG, Ain't 2 Proud 2 Beg En Vogue, My Lovin' (You're Never Gon Kris Kross, Jump Lil Suzy, Take Me In Your Arms Color Me Badd, Thinkin' Back Vanessa Williams, Save The Best For L Lidell Townsell, Nu Nu Sir Mix-A-Lot, Baby Got Back Color Me Badd, Color Me Badd TKA, Maria 2nd II None, If You Want It Boyz II Men, Please Don't Go Mariah Carey, Make It Happen The KLF, Justified & Ancient Luke, I Wanna Rock Joe Public, Live And Learn R. Kelly & Public Announcement, She's Queen, Bohemian Rhapsody Prince & The N.P.G., Diamonds And Pea Color Me Badd, All 4 Love Jon Secada, Just Another Day Right Said Fred, I'm Too Sexy CeCe Peniston, Finally Hammer, 2 Legit 2 Quit Mint Condition, Breakin' My Heart (Pr Black Sheep, The Choice Is Yours Marky Mark & The Funky Bunch, Good Vi Shance, I Love Your Smie Shance, Silent Prayer C & C Music Factory, Gonna Make You S 	<p>KUBE 93.1 FM Seattle P.D.: Bob Case</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L Icy Blu, I Wanna Be Your Girl Salt-N-Pepa, Let's Talk About Sex En Vogue, My Lovin' (You're Never Gon Mint Condition, Breakin' My Heart (Pr Eric Clapton, Tears In Heaven Mr. Big, To Be With You Joe Public, Live And Learn Atlantic Starr, Masterpiece The KLF, Justified & Ancient M.C. Luscious, Boom I Got Your Boyfri Sir Mix-A-Lot, Baby Got Back Jodeci, Come & Talk To Me TLG, Ain't 2 Proud 2 Beg Kris Kross, Jump Gerald Levert, Baby Hold On To Me Queen, Bohemian Rhapsody Right Said Fred, Don't Talk Just Kiss Color Me Badd, Thinkin' Back Amy Grant, Good For Me Shance, I Love Your Smie Heavy D. & The Boyz, Is It Good To Yo R. Kelly & Public Announcement, She's Tracie Spencer, Love Me Army Of Lovers, Crucified Color Me Badd, All 4 Love Color Me Badd, I Wanna Sex You Up Michael Jackson, Remember The Time Boyz II Men, Motownphilly 	<p>KIKK 95.7 FM Houston P.D.: Jim Robertson</p> <ol style="list-style-type: none"> Marty Stuart, Burn Me Down Brooks & Dunn, Neon Moon Wynonna, She Is His Only Need Tracy Lawrence, Today's Lonely Fool Vince Gill, Take Your Memory With You Mark Chesnut, Old Flames Have New Na Garth Brooks, Papa Loved Mama Hal Ketchum, Past The Point Of Rescue Aaron Tippin, There Ain't Nothin' Wro Sawyer Brown, Some Girls Do Garth Brooks, Papa Loved Mama Collin Raye, Every Second Lorrie Morgan, Except For Monday John Anderson, Straight Tequila Night Keith Whitley, Somebody's Doin' Me Ri Doug Stone, Come In Out Of The Pain McBride & The Ride, Sacred Ground Shenandoah, Rock My Baby Alan Jackson, Dallas Billy Dean, Only The Wind Dwight Yoakam, It Only Hurts When I C Patty Loveless, Can't Stop Myself Fro Billy Ray Cyrus, Achy Breaky Heart Travis Tritt, Nothing Short Of Dying Pam Tillis, Maybe It Was Memphis Brooks & Dunn, My Next Broken Heart Reba McEntire, Is There Life Out Ther Alan Jackson, Dallas Lorrie Morgan, Except For Monday Highway 101, Baby, I'm Missing You 	<p>KZLA 93.1 FM Los Angeles P.D.: Bob Guerra</p> <ol style="list-style-type: none"> Mark Chesnut, Old Flames Have New Na Vince Gill, Take Your Memory With You Marty Stuart, Burn Me Down Aaron Tippin, There Ain't Nothin' Wro Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool Garth Brooks, Papa Loved Mama Wynonna, She Is His Only Need Steve Wariner, The Tips Of My Fingers Sawyer Brown, Some Girls Do Hal Ketchum, Past The Point Of Rescue Rodney Crowell, Lovin' All Night Clinton Gregory, Play, Ruby, Play Sammy Kershaw, Don't Go Near The Wate Ronnie Milsap, All Is Fair In Love An Collin Raye, Every Second Little Texas, First Time For Everythi Clinton Gregory, Play, Ruby, Play Brooks & Dunn, Neon Moon Travis Tritt, Nothing Short Of Dying Remingtons, I Could Love You With My Doug Stone, Come In Out Of The Pain Billy Ray Cyrus, Achy Breaky Heart Pam Tillis, Only The Wind Billy Dean, Maybe It Was Memphis Brooks & Dunn, My Next Broken Heart Alan Jackson, Dallas Lorrie Morgan, Except For Monday Highway 101, Baby, I'm Missing You
<p>MIX 107.3 Washington, D.C. P.D.: Lorrin Palagi</p> <ol style="list-style-type: none"> Richard Marx, Hazard Celine Dion & Peabo Bryson, Beauty An Paul Young, What Becomes Of The Broke Michael Bolton, Missing You Now Vanessa Williams, Save The Best For L Bonnie Raitt, I Can't Make You Love M Amy Grant, Good For Me Voice Of The Beehive, Perfect Place Mr. Big, To Be With You (Mr. Big) Kenny Loggins, Conviction Of The Hear Atlantic Starr, Masterpiece Eddie Money, I'll Get By Michael Jackson, Remember The Time Genesis, I Can't Dance Eric Clapton, Tears In Heaven Bryan Adams, Do I Have To Say The Wor RTZ, Until Your Love Comes Back Aroun Smithereens, Too Much Passion Bruce Springsteen, Human Touch Howard Jones, Lift Me Up Roxette, Church Of Your Heart U2, Mysterious Ways Richard Marx, Keep Coming Back Bonnie Raitt, Not The Only One Shesby Hawkes, The One And Only Amy Grant, I Will Remember You Cathy Dennis, Too Many Walls Genesis, No Son Of Mine Don Henley, The Heart Of The Matter Curtis Stigers, I Wonder Why 	<p>104 KRBE Houston P.D.: Steve Wyrostok</p> <ol style="list-style-type: none"> Sophie B. Hawkins, Damn I Wish I Was Simply Red, Stars U2, One Vanessa Williams, Save The Best For L Cure, High Tevin Campbell, Tell Me What You Want Eric Clapton, Tears In Heaven Red Hot Chili Peppers, Under The Brid The KLF, Justified & Ancient Queen, Bohemian Rhapsody En Vogue, My Lovin' (You're Never Gon Mariah Carey, Make It Happen (Mariah Shance, I Love Your Smie Smithereens, Too Much Passion Cause & Effect, You Think You Know Me Color Me Badd, I Wanna Sex You Up Genesis, I Can't Dance Mr. Big, To Be With You Paula Abdul, Will You Marry Me Mint Condition, Breakin' My Heart (Pr Tears For Fears, Lay So Low (Tears R Genesis, I Can't Dance P.M. Dawn, Set Adrift On Memory Bliss Right Said Fred, I'm Too Sexy Howard Jones, Lift Me Up Color Me Badd, All 4 Love Nirvana, Come As You Are R. Kelly & Public Announcement, She's Prince & The N.P.G., Money Don't Matt Shamen, Move Any Mountain 	<div data-bbox="862 2060 2069 2472" data-label="Complex-Block"> <h2>Real-time monitoring. The top 80 markets. 24 hours a day.</h2> <p>Only RadioTrack monitors hundreds of Country and CHR stations in the top 80 markets. All day. All year. Around the clock. Giving you the fast, accurate—and affordable—information you need to make programming decisions. Put us to the test. Call Susie Turner at 1-800-688-4634 for details on our fax delivered playlists and special introductory package.</p> <h1>RADIOTRACK</h1> <p>No one else can do this.</p> </div>			

Single Reviews

EDITED BY LARRY FLICK

POP

► **LIONEL RICHIE** *Do It To Me* (4:42)
 PRODUCER: Stewart Levine
 WRITER: L. Richie
 PUBLISHER: Speeding Bullet, ASCAP
 Motown 631034 (c/o PGD) (cassette single)

It's been eons since Richie's smooth and soulful voice graced radio with a new tune. On this easy-paced slow jam from the upcoming "Back & Front" retrospective, he proves he's still got what it takes to create the kind of warm and romantic mood that clicks at pop and urban formats. He's found a fine counterpart with Simply Red producer Stewart Levine, who surrounds him with subtle sax lines, old-fashioned doo-wop harmonies, and a textured rhythm base. Mmmmm...

★ **ONE 2 ONE** *Memory Lane* (3:54)

PRODUCER: Leslie Howe
 WRITERS: L. Howe, L. Remy, S. Cote
 PUBLISHERS: EMI/April/One Room, ASCAP; EMI-Blackwood/Two Tunes, BMI
 A&M 7344 (c/o PGD) (cassette single)

Sadly, duo's lovely "Peace In Our Time" failed to generate major radio play. Justice prevailing, this charming, retro-pop journey will meet a better fate. Tight harmonies, à la Wilson Phillips and Abba, are carried by glistening synths and a grand beat. From their album "Imagine It."

T-4-2 *Desire* (3:30)

PRODUCER: Paul Robb
 WRITER: W. Loconto
 PUBLISHER: Shockra
 REMIXER: Joey Beltram
 Columbia 74243 (c/o Sony) (cassette single)

Influence of producer Paul Robb (of Information Society) is quite prominent on this alternative-angled pop/dance ditty from Dallas-based duo. Though the album version of the song sports a contagious hook and brassy horns, Joey Beltram's remix is, by far, the stronger top 40 contender. His interpretation retains the integrity of the song and vocal, while adding a more contemporary, radio-friendly edge.

JOHNNY D *I Wanna Make Love 2 U* (4:58)

PRODUCERS: Mickey Garcia, Elvin Molina
 WRITERS: M. Garcia, E. Molina, J. Ortiz, J. Guerrero
 PUBLISHERS: MicMac Entertainment/Molina, ASCAP
 MicMac 9576 (CD single)

While most others are jumping on the "new school" freestyle bandwagon, this Latin heartthrob remains true to the genre's original sound. Despite the track's somewhat dated production quality, Johnny makes a valiant attempt to rise above—with positive results. Should appeal to his ardent fan following. Contact: 212-675-4038.

SONIA *Be Young, Be Foolish, Be Happy* (3:20)

PRODUCER: Nigel Wright
 WRITERS: R. Whitley, J. Cobb
 PUBLISHERS: Lowrey/BMG
 REMIXER: Michael Brauer
 IQ/RCA 62246 (c/o BMG) (cassette single)

It's been a while since this U.K. pop cherub romanced stateside programmers as a protégé of the Stock Aitken Waterman hit machine. Backed by a new team of producers and writers, she takes a second try with a chipper, retro-pop ditty that recalls "Chain Reaction" by Diana Ross. Charming lightweight fare.

R & B

★ **STATE OF ART** *Laughing At The Years* (3:50)

PRODUCERS: State of Art
 WRITERS: N.J. Wright, R. Jones
 PUBLISHERS: MCA/Zubaidah, ASCAP; Roydor, BMI
 REMIXER: Michael Brauer
 40 Acres & A Mule Musicworks/Columbia 74261 (c/o Sony) (cassette single)

Second single by duo on Spike Lee's label is a wistful, romantic ballad that glows with hit potential thanks to an incomparable performance by Norma Jean Wright. Complex musical arrangement embodies elements of R&B, orchestral pop, and jazz. From the act's noteworthy debut album, "Community."

DAISY DEE *It's Gonna Be Alright* (4:22)

PRODUCERS: Tim Benjamin, MC Bones
 WRITERS: H. Holland, J. Skinner, R. Turner
 PUBLISHER: Zomba, ASCAP
 LMR/RCA 62245 (c/o BMG) (cassette single)

Femme rapper momentarily shifts gears to offer a soulful rendition of Ruby Turner's 1990 chart hit. Dee reveals a formidable singing voice, and is complemented by a percussive swing groove. Added flavor comes from her seductive Spanish rhymes at the breaks. A fine choice for both urban and pop playlists.

FAM-LEE *You're The One For Me* (3:39)

PRODUCERS: David Frazier, Jason Mizell
 WRITERS: F. Bowles, J. Mizell
 PUBLISHER: 111 Posse, ASCAP
 JMJ/Rai/Columbia 74251 (c/o Sony) (cassette single)

Upbeat, lighthearted love song is a melodic hip-hop-derived treat. Lightly percussive, multilayered instrumentation is bright, while lyrical sentiments are tender and loving. Track seems tailored for multiformat play.

★ **BRIAN & TONY GOLD** *Can You* (4:03)

PRODUCER: Michael Bennett
 WRITERS: M. Bennett, B. Thompson, H. Lindo
 PUBLISHER: ASCAP/BMI
 Pow Wow 469 (cassette single)

Reggae-inspired synth track's lilting instrumentation belies the instrument-breaking lyrics about life and lack of liberty in South Africa. Irresistible, hook-driven melody is hypnotic and engaging. Contact: 1776 Broadway, N.Y., N.Y. 10019.

COUNTRY

LARRY GATLIN & THE GATLIN BROTHERS *Pretty Woman Have Mercy* (2:39)

PRODUCERS: Larry Gatlin, Steve Gatlin, Rudy Gatlin
 WRITER: L. Gatlin
 PUBLISHER: Kristoshua, BMI
 Liberty 72439 (c/o CEMA) (CD promo)

Hints of Texas swing and harmonies galore. Though well-sung and well-produced, the material doesn't seem to be the "hit" the Gatlins need.

MARIE OSMOND *True Love (Never Goes Away)* (3:45)

PRODUCER: James Stroud
 WRITERS: M. Allen, R. Murrach
 PUBLISHERS: Tom Collins/Murrach, BMI
 Curb 70934 (CD promo)

Syrupy sweet ode to the most profound of emotions. Innocent delivery. Embracing production.

NEW & NOTEWORTHY

ANNIE LENNOX *Why?* (4:53)
 PRODUCER: Stephen Lipson
 WRITER: A. Lennox
 PUBLISHERS: La Lennox/BMG Songs, ASCAP
 Arista 2419 (c/o BMG) (cassette single)

Debut solo single by Eurythmics singer is a soft-yet-vivid ballad that beautifully showcases the rich and distinctive tone of her voice. Sophisticated nature of track will strain at (and should ultimately knock down) the tight boundaries of top 40 radio. On the other hand, AC programmers are likely to embrace on this gem upon impact. A promising preview of the forthcoming album, "Diva."

CLEVE FRANCIS *You Do My Heart Good* (2:31)

PRODUCERS: Jimmy Bowen, Cleve Francis
 WRITERS: T. Paden, M. Lantrip
 PUBLISHERS: Starstruck Angel/Starstruck Writers Group, BMI/ASCAP
 Liberty 70434 (c/o CEMA) (CD promo)

Refreshingly positive message is delicately delivered by country's own cardiologist. Feather-light production is a tasty complement.

MOLLY & THE HEYMAKERS *Jimmy McCarthy's Truck* (3:22)

PRODUCER: Paul Worley, Ed Seay
 WRITERS: M. Scheer, S. Hogin
 PUBLISHER: Sony Tree, BMI
 Reprise 18944 (c/o Warner Bros.) (7-inch single)

Treasured memories that took place in a certain gentleman's truck are forever enshrined in this tribute to the vehicle. Spirited rhythm and eager delivery.

DANCE

► **SAINT ETIENNE** *Nothing Can Stop Us* (4:55)

PRODUCERS: Saint Etienne
 WRITERS: Stanley, Wiggs
 PUBLISHER: Warner-Chappell
 REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
 Warner Bros. 40395 (12-inch single)

U.K. trio that scored a massive club hit with a house rendition of Neil Young's "Only Love Can Break A Heart" returns with a similar-sounding jam. In its original form, the tune is an endearing modern-pop gem. With a little (make that a lot) of help from remixers Louie Vega and Kenny Gonzalez, the track is now a hip deep-houser that should thrill club jocks upon impact.

► **HELEN BRUNER** *Missing You* (5:33)

PRODUCERS: Helen Bruner, Bluejean
 WRITERS: H. Bruner, Bluejean
 PUBLISHERS: Baby Bruner/Blue U, ASCAP
 REMIXERS: Helen Bruner, Bluejean, Phil Dickerson
 Cardiac 4028 (12-inch single)

Bruner follows her recent club hit, "Gimme Real Love," with a deep-baked houser that's fueled by a thick bass line and contagious chant reminiscent of Crystal Waters' "Gypsy Woman." Original mix should thrill growing legion of fans, while slinky swing-style version deserves urban radio exposure.

★ **ANGELIQUE KIDJO** *Batonga* (8:21)

PRODUCER: Joe Galdo
 WRITERS: A. Kidjo, J. Hebrail
 PUBLISHERS: Warner-Chappell France, SACEM, WB, ASCAP
 REMIXERS: Carl Segal, Eddie "Satin" Maduro, Tony Monte, David Benus
 Great Jones 530614 (c/o Island) (12-inch single)

World-beat siren bids for U.S. club success with a juicy blend of Caribbean/dancehall flavors and house spices. Kidjo's belting vocal pumps dimension into the song's catchy hook. Sporting several highly accessible, bass-conscious remixes, track is an adventurous programming choice that should be made.

V.I.M. *Maggie's Last Party* (5:34)

PRODUCERS: The Harman Brothers, Darkman & Robin
 WRITERS: P. Harman, A. Harman, Pound, Boyesen
 PUBLISHER: not listed
 Oak Lawn 143 (12-inch single)

Hip-hop meets ambient-house on this sample-happy instrumental. The beats are nice and hard, while the keyboards lend a proper dose of depth. Go directly to the "Last" mix for an ethereal trip. Contact: 214-520-2855.

A C

► **BARBRA STREISAND** *For All We Know* (4:13)

PRODUCERS: Barbra Streisand, James Newton Howard
 WRITERS: J.F. Coots, S.M. Lewis

PUBLISHERS: Cromwell/Toy Town, ASCAP
 Columbia 4507 (c/o Sony) (CD promo)

La Streisand breathes new life into this timeless pop standard. Her signature vocal is balanced by a fluid, melancholy sax line and caressing strings. Taken from the soundtrack to "The Prince Of Tides," this thoroughly pleasing track will likely find a welcome home at AC radio.

► **GROVER WASHINGTON JR. FEATURING LELAH HATHAWAY** *Love Like This* (3:55)

PRODUCERS: John Bolden, Teddy Bolden, Grover Washington Jr.
 WRITERS: A. Roman, T. Cox
 PUBLISHERS: Jobete/Golden Torch, ASCAP
 Columbia 4524 (c/o Sony) (CD promo)

Dream pairing of Washington's alto sax lines and Hathaway's smoky voice renders this delicate fusion of jazz and retro-soul an instant add to both AC and urban radio formats. Warm and lush track offers an appetizing peek into Washington's upcoming album, "Next Exit"—which also marks his 20th anniversary as a recording artist.

ROCK TRACKS

► **THE BLACK CROWES** *Remedy* (5:23)

PRODUCERS: The Black Crowes, George Drakoulis
 WRITERS: C. Robinson, R. Robinson
 PUBLISHERS: Enough To Contend With Songs, BMI
 Def American/Reprise 5406 (c/o Warner Bros.) (CD promo)

Fun first single from band's sophomore effort, "The Southern Harmony & Musical Companion," doesn't stray very far from the raw, honky-tonk rock of its triple-platinum debut. Chris Robinson delivers a relaxed reading of double-entendre-ridden lyrics. An instant album-rock radio add that deserves play at top 40 stations, too.

► **QUEEN** *Hammer To Fall* (3:40)

PRODUCERS: Queen, Mack
 WRITER: B. May
 PUBLISHERS: Queen/Beechwood, BMI
 REMIXER: Brian Malouf
 Hollywood 10143 (CD promo)

Given radio's newfound interest in the Queen catalog, this catchy, guitar-driven nugget first heard on "The Works" should be quickly and warmly embraced by album rock programmers. Remix Brian Malouf freshens the track without radically altering (or hurting) it. Also included on the "Classic Queen" hits collection.

COWBOY JUNKIES *Southern Rain* (4:49)

PRODUCER: Michael Timmins
 WRITER: M. Timmins
 PUBLISHER: Paz Junk
 RCA 10616 (c/o BMG) (CD single)

Subdued, mellow folk-rock track draws on a variety of influences, incorporating accordion and fiddle into deep bass groove. Timmins' vocals are mysterious and ethereal. Track should see crossover between alternative and AC radio.

★ **ROLLINS BAND** *Low Self Opinion* (4:37)

PRODUCER: Andy Wallace
 WRITER: not listed
 PUBLISHER: not listed
 Imago 28017 (c/o BMG) (CD promo)

The punk scene's favorite son dips a second time into his band's brilliant "The End Of Silence" set and pulls out this rough'n'rhythmic rocker. Buzzing guitars cut through Rollins' intense lyrics and cathartic vocal. An important addition to both alternative and album rock playlists. Don't say this is too raw for you—if you can play Nirvana and Red Hot Chili Peppers, then you can play this.

★ **THE MEN** *Church Of Logic, Sin & Love* (4:47)

PRODUCER: David Leonard
 WRITER: J. Scott
 PUBLISHER: not listed

Polydor 662 (c/o PGD) (CD promo)

Offbeat modern rocker mixes spoken-word verses with a hard-hitting, melodic chorus. Raunchy guitar solos crunch past an up-tempo rhythm section. Alternative programmers will find a gem here.

MERYN CADELL *The Sweater* (3:11)

PRODUCER: John Tucker, Meryn Cadell
 WRITER: M. Cadell
 PUBLISHERS: Meryn/Intrepid, SOCAN
 Reprise 5379 (c/o Warner Bros.) (CD promo)

Wacky spoken-word track is a total head trip, as Cadell takes the listener through a narrative about the first time a girl wears her heartthrob's sweater. Cut digs a cool groove, which pushes the bizarre commentary along. It's questionable how much airplay such a novelty track will garner, but it does bring back some memories.

JENNIFER BATTEN *Tar-Zenz Day Off* (3:57)

PRODUCER: Michael Sembello
 WRITER: J. Batten
 PUBLISHERS: 10 Callous Tunes, BMI
 Voss 5015A (CD promo)

Instrumental track opens with a primal, jungle-esque rhythm that lays the groundwork for a Tarzan yell Batten creates on guitar. It's tough to gauge how much airplay this track will generate, since it would sound most at home in a film sequence from a film like "Flashdance." Contact: 805-988-1661.

RAP

► **ROXANNE** *Ya Brother Does* (3:45)

PRODUCERS: Chubb Rock, Trakmasterz
 WRITERS: R. Simpson, A. Richburg, J. Oliver, S. Barnes, F. Pimentel, K. Nix
 PUBLISHERS: Sugar Biscuit/Kenix, ASCAP; Adra/Getaloffatso/Trakmasterz, BMI
 Select 5593 (c/o Elektra) (12-inch single)

It's been way too long between releases for this no-nonsense femme rapper. With production assists from Chubb Rock and Trakmasterz, she drops serious lyrical science. Hypnotic beats are the final touch to what should prove to be a massive comeback hit. By the by, check out the equally pumpin' "Mama Can It Get Some" on the flip side. Radio programmers, please take heed.

FREEZE *Voulez-Vous* (3:27)

PRODUCERS: Rob Hathcock, Steve Arcand
 WRITERS: R. Hathcock, S. Arcand, D. Gordon, F. Anobile, B. Crewe, K. Nolan
 PUBLISHERS: Promuse/Blue True/Mr. Freeze/Stone Diamond/Tanny Boy, BMI; Jobete/Kenny Nolan, ASCAP
 Profile 7357 (cassette single)

It's flashback time as party rap samples LaBelle's '70s classic "Lady Marmalade." Percussive and spirited rap mixed with vocal is playful and fun, with lyrics chronicling a romance set in France. Contact: 212-529-2600.

2aT *Played For A Fool* (3:45)

PRODUCER: Ali-Dee
 WRITERS: S. Rubin, B. Ross Jr.
 PUBLISHERS: Misty Melody/Reach, BMI
 Mixed Emotions 5360 (cassette single)

Rousing rap number jumps with musical freshness, thanks to sizzling saxophone. Silly, sexist lyrics recount rapper's failed romantic encounters. Deft scratching backed by female moans of ecstasy round out the instrumental mix. Contact: 49 Hawkins Avenue, Ronkonkoma, N.Y. 11779.

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

WZLW
94.5 FM
Boston P.D.: Sunny Joe White

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Giggles, What Goes Around C
- 3 Kris Kross, Jump
- 4 U2, One
- 5 Jody Watley, I'm The One You Need
- 6 TLC, Ain't 2 Proud 2 Beg
- 7 Joe Public, Live And Learn
- 8 Right Said Fred, Don't Talk Just Kiss
- 9 Eric Clapton, Tears In Heaven
- 10 Mariah Carey, Make It Happen
- 11 Vanessa Williams, Save The Best For L
- 12 Queen, Bohemian Rhapsody
- 13 Kym Sims, Take My Advice
- 14 Paris Red, Good Friend
- 15 Kathy Troccoli, Everything Changes
- 16 The KLF, Justified & Ancient
- 17 Del The Funkie Homosapien, Mistadobal Genesis, I Can't Dance
- 18 Mint Condition, Breakin' My Heart (Pr
- 19 Black Sheep, The Choice Is Yours
- 20 Michael Jackson, In The Closet
- 21 2 Unlimited, Twilight Zone
- 22 Cause & Effect, You Think You Know He
- 23 Shance, Silent Prayer
- 24 Boyz II Men, Please Don't Go
- 25 Naughty By Nature, Everything's Gonna
- 26 Arrested Development, Tennessee
- 27 Bas Noir, Superficial Love
- 28 Bruce Springsteen, Human Touch
- 29 Chris Walker, Take Time

Z100
New York P.D.: Steve Kingston

- 1 Giggles, What Goes Around C
- 2 Mr. Big, To Be With You
- 3 Eric Clapton, Tears In Heaven
- 4 Vanessa Williams, Save The Best For L
- 5 Amy Grant, Good For Me
- 6 CeCe Peniston, Finally
- 7 Queen, Bohemian Rhapsody
- 8 Salt-N-Pepa, You Showed Me
- 9 Color Me Badd, All 4 Love
- 10 U2, One
- 11 Liddell Townsell, Nu Nu
- 12 Mint Condition, Breakin' My Heart (Pr
- 13 Paula Abdul, Will You Marry Me
- 14 En Vogue, My Lovin' (You're Never Gon
- 15 Red Hot Chili Peppers, Under The Brid
- 16 CeCe Peniston, We Got A Love Thang
- 17 Mariah Carey, Make It Happen
- 18 Prince & The N.P.G., Money Don't Mat
- 19 Kris Kross, Jump
- 20 Kathy Troccoli, Everything Changes
- 21 Michael Jackson, In The Closet
- 22 Marky Mark & The Funky Bunch, Good Vi
- 23 Def Leppard, Let's Get Rocked
- 24 Joe Public, Live And Learn
- 25 Richard Marx, Hazard
- 26 Ugly Kid Joe, Everything About You
- 27 TLC, Ain't 2 Proud 2 Beg
- 28 Kym Sims, Too Blind To See It
- 29 R.E.M., Losing My Religion
- 30 Michael Bolton, Missing You Now

MIX
96.5 FM
Houston P.D.: Guy Zapoleon

- 1 Richard Marx, Hazard
- 2 Eddie Money, I'll Get By
- 3 Vanessa Williams, Save The Best For L
- 4 Simply Red, Stars
- 5 Michael Bolton, Missing You Now
- 6 Eric Clapton, Tears In Heaven
- 7 Howard Jones, Lift Me Up
- 8 Amy Grant, Good For Me
- 9 Genesis, I Can't Dance
- 10 Poco, Call It Love
- 11 CeLine Dion & Peabo Bryson, Beauty An
- 12 Bruce Springsteen, Human Touch
- 13 John Mellencamp, Again Tonight
- 14 Bonnie Raitt, Not The Only One
- 15 Jude Cole, Time For Letting Go
- 16 Paul Young, What Becomes Of The Broke
- 17 Rod Stewart, Your Song
- 18 Bonnie Raitt, Something To Talk About
- 19 Bryan Adams, (Everything I Do) I Do I
- 20 Bryan Adams, Do I Have To Say The Wor
- 21 U2, One
- 22 Rod Stewart, Rhythm Of My Heart
- 23 Outfield, For You
- 24 Sophie B. Hawkins, Damn I Wish I Was
- 25 Kenny Loggins, Conviction Of The Hear
- 26 Go West, King Of Wushful Thinking
- 27 Taylor Dayne, Heart Of Stone
- 28 RTZ, Until Your Love Comes Back Aroun
- 29 Crowded House, Fall At Your Feet
- 30 Aron Neville, Everyday Plays The Fo

KISFM 102.7
Los Angeles P.D.: Bill Richards

- 1 Joe Public, Live And Learn
- 2 U2, One
- 3 Mr. Big, To Be With You
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 Vanessa Williams, Save The Best For L
- 6 Mariah Carey, Make It Happen
- 7 Eric Clapton, Tears In Heaven
- 8 Queen, Bohemian Rhapsody
- 9 CeCe Peniston, We Got A Love Thang
- 10 Kris Kross, Jump
- 11 Michael Jackson, Remember The Time
- 12 Red Hot Chili Peppers, Under The Brid
- 13 CeLine Dion & Peabo Bryson, Beauty An
- 14 CeCe Peniston, Finally
- 15 Nirvana, Come As You Are
- 16 Chris Walker, Take Time
- 17 Richard Marx, Hazard
- 18 Redhead Kingpin & The F.B.I., 3-2-1 P
- 19 TLC, Ain't 2 Proud 2 Beg
- 20 Shance, I Love Your Smile
- 21 Color Me Badd, I Wanna Sex You Up
- 22 Sophie B. Hawkins, Damn I Wish I Was
- 23 Color Me Badd, Thinkin' Back
- 24 Michael Bolton, Missing You Now
- 25 Atlantic Starr, Masterpiece
- 26 Color Me Badd, All 4 Love
- 27 Paula Abdul, Will You Marry Me
- 28 Heavy D & The Boyz, Is It Good To Yo
- 29 Mint Condition, Breakin' My Heart (Pr
- 30 Tevin Campbell, Tell Me What You Want

WPOC
93.1 FM
Baltimore P.D.: Bob Moody

- 1 Wynonna, She Is His Only Need
- 2 Marty Stuart, Burn Me Down
- 3 Ricky Van Shelton, Backroads
- 4 Tracy Lawrence, Today's Lonely Fool
- 5 Hal Ketchum, Past The Point Of Rescue
- 6 Collin Raye, Every Second
- 7 Tanya Tucker, Some Kind Of Trouble
- 8 Ricky Van Shelton, Backroads
- 9 Dixiana, Waitin' For The Deal To Go D
- 10 Vince Gill, Take Your Memory With You
- 11 Doug Stone, Come In Out Of The Pain
- 12 Steve Warner, The Tips Of My Fingers
- 13 Travis Tritt, Nothing Short Of Dying
- 14 Trisha Yearwood, The Woman Before Me
- 15 Michelle Wright, Take It Like A Man
- 16 McBride & The Ride, Sacred Ground
- 17 Clinton Gregory, Play, Rubby, Play
- 18 Ronnie Milsap, All Is Fair In Love An
- 19 Sammy Kershaw, Don't Go Near The Wate
- 20 Aaron Tippin, There Ain't Nothin' Wro
- 21 Restless Heart, Familiar Pain
- 22 Pirates Of The Mississippi, Til I'm H
- 23 Rodney Crowell, Lovin' All Night
- 24 Mark Chesnut, Old Flames Have New Na
- 25 Brooks & Dunn, Neon Moon
- 26 Donna Reeves, The More I Learn
- 27 Sawyer Brown, Some Girls Do
- 28 Reba McEntire, Is There Life Out Ther
- 29 Remingtons, I Could Love You With My
- 30 Suzy Bogguss, Aces

WV
COUNTRY
94.7 FM
Detroit P.D.: Barry Mardit

- 1 Steve Warner, The Tips Of My Fingers
- 2 Lorie Morgan, Except For Monday
- 3 Alan Jackson, Dallas
- 4 Aaron Tippin, There Ain't Nothin' Wro
- 5 Keith Whitley, Somebody's Doin' Me Ri
- 6 Reba McEntire, Is There Life Out Ther
- 7 Garth Brooks, Papa Loved Mama
- 8 Tanya Tucker, Some Kind Of Trouble
- 9 Tracy Lawrence, Today's Lonely Fool
- 10 Brooks & Dunn, Neon Moon
- 11 Marty Stuart, Burn Me Down
- 12 Hal Ketchum, Past The Point Of Rescue
- 13 Mark Chesnut, Old Flames Have New Na
- 14 Little Texas, First Time For Everyth
- 15 Clinton Gregory, Play, Rubby, Play
- 16 Sammy Kershaw, Don't Go Near The Wate
- 17 Wynonna, She Is His Only Need
- 18 Dwight Yoakam, It Only Hurts When I C
- 19 Pirates Of The Mississippi, Til I'm H
- 20 Ricky Van Shelton, Backroads
- 21 Alabama, Born Country
- 22 Vince Gill, Take Your Memory With You
- 23 Rodney Crowell, Lovin' All Night
- 24 Travis Tritt, Nothing Short Of Dying
- 25 Collin Raye, Every Second
- 26 Sawyer Brown, Some Girls Do
- 27 Ronnie Milsap, Turn That Radio On
- 28 Doug Stone, A Jukebox With A Country
- 29 Randy Travis, I'd Surrender All
- 30 McBride & The Ride, Sacred Ground

KISS
108 FM
Boston P.D.: Stever Rivers

- 1 Eric Clapton, Tears In Heaven
- 2 Vanessa Williams, Save The Best For L
- 3 Mr. Big, To Be With You
- 4 Mariah Carey, Make It Happen
- 5 Amy Grant, Good For Me
- 6 CeCe Peniston, We Got A Love Thang
- 7 Boyz II Men, Uhh Ahh
- 8 CeLine Dion & Peabo Bryson, Beauty An
- 9 Bonnie Raitt, I Can't Make You Love M
- 10 Shance, I Love Your Smile
- 11 Atlantic Starr, Masterpiece
- 12 Giggles, What Goes Around C
- 13 U2, Mysterious Ways
- 14 Tevin Campbell, Tell Me What You Want
- 15 Mint Condition, Breakin' My Heart (Pr
- 16 Rod Stewart, Your Song
- 17 Kathy Troccoli, Everything Changes
- 18 Michael Jackson, In The Closet
- 19 CeCe Peniston, We Got A Love Thang
- 20 Kris Kross, Jump
- 21 U2, One
- 22 CeCe Peniston, Finally
- 23 Right Said Fred, Don't Talk Just Kiss
- 24 Laura Enea, This Is The Last Time
- 25 Prince & The N.P.G., Diamonds And Pea
- 26 Joe Public, Live And Learn
- 27 Genesis, I Can't Dance
- 28 Color Me Badd, All 4 Love
- 29 Shance, Silent Prayer
- 30 Keith Sweat, Keep It Comin'

B94
FM
Pittsburgh P.D.: Buddy Scott

- 1 Atlantic Starr, Masterpiece
- 2 Vanessa Williams, Save The Best For L
- 3 Mint Condition, Breakin' My Heart (Pr
- 4 Eric Clapton, Tears In Heaven
- 5 Bryan Adams, (Everything I Do) I Did And G
- 6 Genesis, I Can't Dance
- 7 Mr. Big, To Be With You
- 8 Mariah Carey, Make It Happen
- 9 Smithereens, Too Much Passion
- 10 Tevin Campbell, Tell Me What You Want
- 11 Kathy Troccoli, Everything Changes
- 12 Keith Sweat, Keep It Comin'
- 13 Shance, I Love Your Smile
- 14 Kathy Troccoli, Everything Changes
- 15 Joe Public, Live And Learn
- 16 Karyn White, The Way I Feel About You
- 17 En Vogue, My Lovin' (You're Never Gon
- 18 Paula Abdul, Will You Marry Me
- 19 Chris Walker, Take Time
- 20 Ugly Watley, I'm The One You Need
- 21 Jody Kid Joe, Everything About You
- 22 U2, One
- 23 Prince & The N.P.G., Money Don't Mat
- 24 CeLine Dion & Peabo Bryson, Beauty An
- 25 Color Me Badd, All 4 Love
- 26 Bruce Springsteen, Human Touch
- 27 Storm, I've Got A Lot To Learn About
- 28 Def Leppard, Let's Get Rocked
- 29 Mr. Big, Just Take My Heart
- 30 Rod Stewart, Rhythm Of My Heart

all hit 97.1 KINOL
The Edge
Dallas P.D.: Joel Folger

- 1 Sophie B. Hawkins, Damn I Wish I Was
- 2 Genesis, I Can't Dance
- 3 Def Leppard, Let's Get Rocked
- 4 Mr. Big, To Be With You
- 5 Bryan Adams, Thought I'd Died And G
- 6 Mariah Carey, Make It Happen
- 7 Cure, High
- 8 Bruce Springsteen, Human Touch
- 9 Prince & The N.P.G., Money Don't Mat
- 10 Paula Abdul, Will You Marry Me
- 11 Queen, Bohemian Rhapsody
- 12 U2, Mysterious Ways
- 13 Michael Jackson, Remember The Time
- 14 Howard Jones, Lift Me Up
- 15 Van Halen, Right Now
- 16 U2, One
- 17 Stacy Earl, Romeo & Juliet
- 18 Lightning Seeds, The Life Of Riley
- 19 Rosette, Church Of Your Heart
- 20 Erasure, Chorus
- 21 Def Leppard, Let's Get Rocked
- 22 Kathy Troccoli, Everything Changes
- 23 Ugly Kid Joe, Everything About You
- 24 Red Hot Chili Peppers, Under The Brid
- 25 Karyn White, The Way I Feel About You
- 26 Ugly Kid Joe, Everything About You
- 27 Nirvana, Come As You Are
- 28 Smithereens, Too Much Passion
- 29 Mr. Big, Just Take My Heart
- 30 Vanessa Williams, Save The Best For L

WILD
107.1 FM
San Francisco P.D.: Bob Mitchell

- 1 TLC, Ain't 2 Proud 2 Beg
- 2 Kris Kross, Jump
- 3 Arrested Development, Tennessee
- 4 Vanessa Williams, Save The Best For L
- 5 N.O.T.B., If You Go Away
- 6 Jodeci, Come & Talk To Me
- 7 2Pac, Brenda's Got A Baby
- 8 Aaron Hall, Don't Be Afraid
- 9 Right Said Fred, Don't Talk Just Kiss
- 10 En Vogue, My Lovin' (You're Never Gon
- 11 Boyz II Men, Sympin
- 12 Naughty By Nature, Everything's Gonna
- 13 Shance, Silent Prayer
- 14 John Anderson, Straight Tequila Night
- 15 Michael Jackson, Remember The Time
- 16 Atlantic Starr, Masterpiece
- 17 M.C. Brains, Everybody's Talking About
- 18 Sir Mix-A-Lot, Baby Got Back
- 19 Micoasoul, Losing You
- 20 A.M.G., Juggie Pie
- 21 Right Said Fred, I'm Too Sexy
- 22 Army Of Lovers, Crucified
- 23 Marky Mark & The Funky Bunch, Good Vi
- 24 Black Sheep, The Choice Is Yours
- 25 Doug E. Fresh, Bustin' Out
- 26 C & C Music Factory, Gonna Make You S
- 27 C & C Music Factory, Gonna Make You S
- 28 En Vogue, Giving Him Something He Can
- 29 Mint Condition, Forever In Your Eyes

96.3 KSCS
Dallas P.D.: Ted Stecker

- 1 Vince Gill, Take Your Memory With You
- 2 Tracy Lawrence, Today's Lonely Fool
- 3 Aaron Tippin, There Ain't Nothin' Wro
- 4 Hal Ketchum, Past The Point Of Rescue
- 5 Brooks & Dunn, Neon Moon
- 6 Garth Brooks, Papa Loved Mama
- 7 Tanya Tucker, Some Kind Of Trouble
- 8 Wynonna, She Is His Only Need
- 9 Sawyer Brown, Some Girls Do
- 10 Marty Stuart, Burn Me Down
- 11 John Anderson, Straight Tequila Night
- 12 Steve Warner, The Tips Of My Fingers
- 13 George Strait, Gone As A Girl Can Get
- 14 Mark Chesnut, Old Flames Have New Na
- 15 Trisha Yearwood, That's What I Like A
- 16 Doug Stone, Come In Out Of The Pain
- 17 Sammy Kershaw, Don't Go Near The Wate
- 18 Collin Raye, Every Second
- 19 Billy Dean, Only The Wind
- 20 Garth Brooks, What She's Doing Now
- 21 Pam Tillis, Maybe It Was Memphis
- 22 Alan Jackson, Dallas
- 23 Alabama, Born Country
- 24 Reba McEntire, Is There Life Out Ther
- 25 Randy Travis, Better Class Of Losers
- 26 Travis Tritt, Nothing Short Of Dying
- 27 Lorie Morgan, Except For Monday
- 28 Dwight Yoakam, It Only Hurts When I C
- 29 Suzy Bogguss, Outbound Plane
- 30 Joe Diffie, Is It Cold In Here

KEYE
Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Sawyer Brown, Some Girls Do
- 2 Vince Gill, Take Your Memory With You
- 3 Aaron Tippin, There Ain't Nothin' Wro
- 4 Brooks & Dunn, Neon Moon
- 5 Tanya Tucker, Some Kind Of Trouble
- 6 Hal Ketchum, Past The Point Of Rescue
- 7 Pirates Of The Mississippi, Til I'm H
- 8 Tracy Lawrence, Today's Lonely Fool
- 9 Marty Stuart, Burn Me Down
- 10 Mark Chesnut, Old Flames Have New Na
- 11 Collin Raye, Every Second
- 12 Steve Warner, The Tips Of My Fingers
- 13 Sammy Kershaw, Don't Go Near The Wate
- 14 Reba McEntire, Is There Life Out Ther
- 15 Garth Brooks, Papa Loved Mama
- 16 Wynonna, She Is His Only Need
- 17 Ricky Van Shelton, Backroads
- 18 Doug Stone, Come In Out Of The Pain
- 19 Clinton Gregory, Play, Rubby, Play
- 20 Ronnie Milsap, All Is Fair In Love An
- 21 Alan Jackson, Dallas
- 22 Trisha Yearwood, The Woman Before Me
- 23 McBride & The Ride, Sacred Ground
- 24 Rodney Crowell, Lovin' All Night
- 25 Little Texas, First Time For Everyth
- 26 Travis Tritt, Nothing Short Of Dying
- 27 Billy Ray Cyrus, Achy Breaky Heart
- 28 Alabama, Born Country
- 29 John Anderson, Straight Tequila Night
- 30 Shenandoah, Rock My Baby

WPOC
93.5 FM
Washington, D.C. P.D.: Jay Stevens

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Jodeci, Come & Talk To Me
- 3 R. Kelly & Public Announcement, She's
- 4 Bebe & CeCe Winans, It's O.K.
- 5 Luther Vandross, Sometimes It's Only
- 6 Kris Kross, Jump
- 7 TLC, Baby-Baby-Baby
- 8 Boyz II Men, Sympin
- 9 TLC, Ain't 2 Proud 2 Beg
- 10 Michael Jackson, Remember The Time
- 11 Mint Condition, Forever In Your Eyes
- 12 Joe Public, Live And Learn
- 13 Aaron Hall, Don't Be Afraid
- 14 Gerald Levert, Baby Hold On To Me
- 15 Tracie Spencer, Love Me
- 16 Michael Jackson, In The Closet
- 17 Lisa Stansfield, All Woman
- 18 Bas Noir, Superficial Love
- 19 Nice & Smooth, Sometimes I Rhyme Slow
- 20 Kathy Sledge, Take Me Back To Love Ag
- 21 Vanessa Williams, Save The Best For L
- 22 Arrested Development, Tennessee
- 23 Chaka Khan, Love You All My Lifetime
- 24 Jody Watley, I'm The One You Need
- 25 Luke, I Wanna Rock
- 26 College Boyz, Victim Of The Ghetto
- 27 Color Me Badd, All 4 Love
- 28 Tevin Campbell, Goodbye
- 29 Scarface Of The Geto Boys, A Minute T
- 30 Shance, I Love Your Smile

POWER 90 FM
Atlanta P.D.: Rick Stacy

- 1 Bryan Adams, Thought I'd Died And Gon
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 U2, One
- 4 Sophie B. Hawkins, Damn I Wish I Was
- 5 Vanessa Williams, Save The Best For L
- 6 Eric Clapton, Tears In Heaven
- 7 Van Halen, Right Now
- 8 Joe Public, Live And Learn
- 9 Jody Watley, I'm The One You Need
- 10 Giggles, What Goes Around C
- 11 Michael Jackson, In The Closet
- 12 Natural Selection, It's Sweet
- 13 R. Kelly & Public Announcement, She's
- 14 Howard Jones, Lift Me Up
- 15 Chris Walker, Take Time
- 16 Sugarcube, Hit
- 17 Paula Abdul, Will You Marry Me
- 18 Lightning Seeds, The Life Of Riley
- 19 Jon Secada, Just Another Day
- 20 Richard Marx, Hazard
- 21 Red Hot Chili Peppers, Under The Brid
- 22 James, Born Of Frustration
- 23 Storm, Show Me The Way
- 24 L.A. Guns, It's Over Now
- 25 Queen, Bohemian Rhapsody
- 26 Genesis, I Can't Dance
- 27 Def Leppard, Let's Get Rocked
- 28 Ugly Kid Joe, Everything About You
- 29 Cause & Effect, You Think You Know He
- 30 Mr. Big, To Be With You

96.3 FM
Detroit P.D.: Rick Gillette

- 1 TLC, Ain't 2 Proud 2 Beg
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Kris Kross, Jump
- 4 Lil Suzy, Take Me In Your Arms
- 5 Color Me Badd, Thinkin' Back
- 6 Vanessa Williams, Save The Best For L
- 7 Liddell Townsell, Nu Nu
- 8 Sir Mix-A-Lot, Baby Got Back
- 9 Color Me Badd, Color Me Badd
- 10 FKA, Maria
- 11 2nd II None, If You Want It
- 12 Boyz II Men, Please Don't Go
- 13 Mariah Carey, Make It Happen
- 14 The KLF, Justified & Ancient
- 15 Luke, I Wanna Rock
- 16 Joe Public, Live And Learn
- 17 R. Kelly & Public Announcement, She's
- 18 Queen, Bohemian Rhapsody
- 19 Prince & The N.P.G., Diamonds And Pea
- 20 Color Me Badd, All 4 Love
- 21 TLC, Baby-Baby-Baby
- 22 Right Said Fred, I'm Too Sexy
- 23 CeCe Peniston, Finally
- 24 Hammer, 2 Legit 2 Quit
- 25 Mint Condition, Breakin' My Heart (Pr
- 26 Black Sheep, The Choice Is Yours
- 27 Red Hot Chili Peppers, Under The Brid
- 28 Marky Mark & The Funky Bunch, Good Vi
- 29 Shance, I Love Your Smile
- 30 C & C Music Factory, Gonna Make You S

KUBE 93 FM
Seattle P.D.: Bob Case

- 1 Vanessa Williams, Save The Best For L
- 2 Icy Blu, I Wanna Be Your Girl
- 3 Salt-N-Pepa, Let's Talk About Sex
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 Mint Condition, Breakin' My Heart (Pr
- 6 Eric Clapton, Tears In Heaven
- 7 Mr. Big, To Be With You
- 8 Joe Public, Live And Learn
- 9 Atlantic Starr, Masterpiece
- 10 The KLF, Justified & Ancient
- 11 M.C. Luscious, Boom I Got Your Boyfri
- 12 Sir Mix-A-Lot, Baby Got Back
- 13 Jodeci, Come & Talk To Me
- 14 TLC, Ain't 2 Proud 2 Beg
- 15 Kris Kross, Jump
- 16 Gerald Levert, Baby Hold On To Me
- 17 Queen, Bohemian Rhapsody
- 18 Right Said Fred, Don't Talk Just Kiss
- 19 Color Me Badd, Thinkin' Back
- 20 Amy Grant, Good For Me
- 21 Shance, I Love Your Smile
- 22 Heavy D & The Boyz, Is It Good To Yo
- 23 R. Kelly & Public Announcement, She's
- 24 Tracie Spencer, Love Me
- 25 Army Of Lovers, Crucified
- 26 Color Me Badd, All 4 Love
- 27 Color Me Badd, I Wanna Sex You Up
- 28 Michael Jackson, Remember The Time
- 29 Boyz II Men, Motownphilly

KIKK
95.7 FM
Houston P.D.: Jim Robertson

- 1 Marty Stuart, Burn Me Down
- 2 Brooks & Dunn, Neon Moon
- 3 Wynonna, She Is His Only Need
- 4 Tracy Lawrence, Today's Lonely Fool
- 5 Vince Gill, Take Your Memory With You
- 6 Mark Chesnut, Old Flames Have New Na
- 7 Tanya Tucker, Some Kind Of Trouble
- 8 Hal Ketchum, Past The Point Of Rescue
- 9 Aaron Tippin, There Ain't Nothin' Wro
- 10 Sawyer Brown, Some Girls Do
- 11 Garth Brooks, Papa Loved Mama
- 12 Collin Raye, Every Second
- 13 Lorie Morgan, Except For Monday
- 14 John Anderson, Straight Tequila Night
- 15 Keith Whitley, Somebody's Doin' Me Ri
- 16 Doug Stone, Come In Out Of The Pain
- 17 McBride & The Ride, Sacred Ground
- 18 Shenandoah, Rock My Baby
- 19 Alan Jackson, Dallas
- 20 Billy Dean, Only The Wind
- 21 Dwight Yoakam, It Only Hurts When I C
- 22 Patty Loveless, Can't Stop Myself Fro
- 23 Confederate Railroad, She Took It Lik
- 24 Travis Tritt, Nothing Short Of Dying
- 25 Rodney Crowell, Lovin' All Night
- 26 George Strait, Gone As A Girl Can Get
- 27 Reba McEntire, Is There Life Out Ther
- 28 Mary Chapin Carpenter, Down At The Tw
- 29 Garth Brooks, What She's Doing Now
- 30 Collin Raye, Love, Me

KZLA
95.9 FM
Los Angeles P.D.: Bob Guerra

- 1 Mark Chesnut, Old Flames Have New Na
- 2 Vince Gill, Take Your Memory With You
- 3 Marty Stuart, Burn Me Down
- 4 Aaron Tippin, There Ain't Nothin' Wro
- 5 Tracy Lawrence, Today's Lonely Fool
- 6 Garth Brooks, Papa Loved Mama
- 7 Wynonna, She Is His Only Need
- 8 Steve Warner, The Tips Of My Fingers
- 9 Sawyer Brown, Some Girls Do
- 10 Hal Ketchum, Past The Point Of Rescue
- 11 Rodney Crowell, Lovin' All Night
- 12 Clinton Gregory, Play, Rubby, Play
- 13 Sammy Kershaw, Don't Go Near The Wate
- 14 Ronnie Milsap, All Is Fair In Love An
- 15 Collin Raye, Every Second
- 16 Little Texas, First Time For Everyth
- 17 Ricky Van Shelton, Backroads
- 18 Brooks & Dunn, Neon Moon
- 19 Travis Tritt, Nothing Short Of Dying
- 20 Remingtons, I Could Love You With My
- 21 Doug Stone, Come In Out Of The Pain
- 22 Billy Ray Cyrus, Achy Breaky Heart
- 23 Billy Dean, Only The Wind
- 24 Pam Tillis, Maybe It Was Memphis
- 25 Brooks & Dunn, My Next Broken Heart
- 26 Reba McEntire, Is There Life Out Ther
- 27 Alan Jackson, Dallas
- 28 Lorie Morgan, Except For Monday
- 29 Highway 101, Baby, I'm Missing You

MIX 107.3
Washington, D.C. P.D.: Lorrin Palagi

- 1 Richard Marx, Hazard
- 2 CeLine Dion & Peabo Bryson, Beauty An
- 3 Paul Young, What Becomes Of The Broke
- 4 Michael Bolton, Missing You Now
- 5 Vanessa Williams, Save The Best For L
- 6 Bonnie Raitt, I Can't Make You Love M
- 7 Amy Grant, Good For Me
- 8 Voice Of The Beehive, Perfect Place
- 9 Mr. Big, To Be With You (Mr. Big)
- 10 Kenny Loggins, Conviction Of The Hear
- 11 Atlantic Starr, Masterpiece
- 12 Eddie Money, I'll Get By
- 13 Michael Jackson, Remember The Time
- 14 Genesis, I Can't Dance
- 15 Eric Clapton, Tears In Heaven
- 16 Bryan Adams, Do I Have To Say The Wor
- 17 RTZ, Until Your Love Comes Back Aroun
- 18 Smithereens, Too Much Passion
- 19 Bruce Springsteen, Human Touch
- 20 Howard Jones, Lift Me Up
- 21 Roxette, Church Of Your Heart
- 22 U2, Mysterious Ways
- 23 Richard Marx, Keep Coming Back
- 24 Bonnie Raitt, Not The Only One
- 25 Chesney Hawkes, The One And Only
- 26 Amy Grant, I Will Remember You
- 27 Cathy Dennis, Too Many Walls
- 28 Genesis, No Son Of Mine
- 29 Don Henley, The Heart Of The Matter
- 30 Curtis Stigers, I Wonder Why

104 KRBE
Houston P.D.: Steve Wyrostok

- 1 Sophie B. Hawkins, Damn I Wish I Was
- 2 Simply Red, Stars
- 3 U2, One
- 4 Vanessa Williams, Save The Best For L
- 5 Color Me Badd, I Wanna Sex You Up
- 6 Cure, High
- 7 Tevin Campbell, Tell Me What You Want
- 8 Eric Clapton, Tears In Heaven
- 9 Red Hot Chili Peppers, Under The Brid
- 10 The KLF, Justified & Ancient
- 11 Queen, Bohemian Rhapsody
- 12 En Vogue, My Lovin' (You're Never Gon
- 13 Joe Public, Live And Learn
- 14 Mariah Carey, Make It Happen (Mariah
- 15 Shance, I Love Your Smile
- 16 Smithereens, Too Much Passion
- 17 Cause & Effect, You Think You Know He
- 18 Color Me Badd, I Wanna Sex You Up
- 19 Genesis, I Can't Dance
- 20 Mr. Big, To Be With You
- 21 Paula Abdul, Will You Marry Me
- 22 Mint Condition, Breakin' My Heart (Pr
- 23 Tears For Fears, Land So Low (Tears R
- 24 Mariah Carey, Emotions
- 25 P.M. Dawn, Set Adrift On Memory Biss
- 26 Right Said Fred, I'm Too Sexy
- 27 Howard Jones, Lift Me Up
- 28 Color Me Badd, All 4 Love
- 29 Nirvana, Come As You Are
- 30 R. Kelly & Public Announcement, She's

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Single Reviews

EDITED BY LARRY FLICK

POP

► LIONEL RICHIE Do It To Me (4:42)

PRODUCER: Stewart Levine
WRITER: L. Richie
PUBLISHER: Speeding Bullet, ASCAP
Motown 631034 (c/o PGD) (cassette single)

It's been eons since Richie's smooth and soulful voice graced radio with a new tune. On this easy-paced slow jam from the upcoming "Back & Front" retrospective, he proves he's still got what it takes to create the kind of warm and romantic mood that clicks at pop and urban formats. He's found a fine counterpart with Simply Red producer Stewart Levine, who surrounds him with subtle sax lines, old-fashioned doo-wop harmonies, and a textured rhythm base. Mmmmm...

★ ONE 2 ONE Memory Lane (3:54)

PRODUCER: Leslie Howe
WRITERS: L. Howe, L. Remy, S. Cote
PUBLISHERS: EMI-April/One Room, ASCAP; EMI-Blackwood/Two Toone, BMI
A&M 7344 (c/o PGD) (cassette single)

Sadly, duo's lovely "Peace In Our Time" failed to generate major radio play. Justice prevailing, this charming, retro-pop journey will meet a better fate. Tight harmonies, à la Wilson Phillips and Abba, are carried by glistening synths and a grand beat. From their album "Imagine It."

T-4-2 Desire (3:30)

PRODUCER: Paul Robb
WRITER: W. Loconto
PUBLISHER: Shockra
REMIXER: Joey Beltram
Columbia 74243 (c/o Sony) (cassette single)

Influence of producer Paul Robb (of Information Society) is quite prominent on this alternative-angled pop/dance ditty from Dallas-based duo. Though the album version of the song sports a contagious hook and brassy horns, Joey Beltram's remix is, by far, the stronger top 40 contender. His interpretation retains the integrity of the song and vocal, while adding a more contemporary, radio-friendly edge.

JOHNNY O I Wanna Make Love 2 U (4:58)

PRODUCERS: Mickey Garcia, Elvin Molina
WRITERS: M. Garcia, E. Molina, J. Ortiz, J. Guerrero
PUBLISHERS: MicMac Entertainment/Molina, ASCAP
MicMac 9576 (CD single)

While most others are jumping on the "new school" freestyle bandwagon, this Latin heartthrob remains true to the genre's original sound. Despite the track's somewhat dated production quality, Johnny makes a valiant attempt to rise above—with positive results. Should appeal to his ardent fan following. Contact: 212-675-4038.

SONIA Be Young, Be Foolish, Be Happy (3:20)

PRODUCER: Nigel Wright
WRITERS: R. Whitley, J. Cobb
PUBLISHERS: Lowerey/BMG
REMIXER: Michael Brauer
IQ/RCA 62246 (c/o BMG) (cassette single)

It's been a while since this U.K. pop cherub romanced stateside programmers as a protégé of the Stock Aitken Waterman hit machine. Backed by a new team of producers and writers, she takes a second try with a chipper, retro-pop ditty that recalls "Chain Reaction" by Diana Ross. Charming lightweight fare.

R & B

★ STATE OF ART Laughing At The Years (3:50)

PRODUCERS: Statem Of Art
WRITERS: N.J. Wright, R. Jones
PUBLISHERS: MCA/Zubaidah, ASCAP; Roydor, BMI
REMIXER: Michael Brauer
40 Acres & A Mule Musicworks/Columbia 74261 (c/o Sony) (cassette single)

Second single by duo on Spike Lee's label is a wistful, romantic ballad that glows with hit potential thanks to an incomparable performance by Norma Jean Wright. Complex musical arrangement embodies elements of R&B, orchestral pop, and jazz. From the act's noteworthy debut album, "Community."

DAISY DEE It's Gonna Be Alright (4:22)

PRODUCERS: Tim Benjamin, MC Bones
WRITERS: H. Holland, J. Skinner, R. Turner
PUBLISHER: Zomba, ASCAP
LMR/RCA 62245 (c/o BMG) (cassette single)

Femme rapper momentarily shifts gears to offer a soulful rendition of Ruby Turner's 1990 chart hit. Dee reveals a formidable singing voice, and is complemented by a percussive swing groove. Added flavor comes from her seductive Spanish rhymes at the breaks. A fine choice for both urban and pop playlists.

FAM-LEE You're The One For Me (3:39)

PRODUCERS: David Frazier, Jason Mizell
WRITERS: F. Bowles, J. Mizell
PUBLISHER: 111 Posse, ASCAP
JMJ/Rai/Columbia 74251 (c/o Sony) (cassette single)

Upbeat, lighthearted love song is a melodic hip-hop-derived treat. Lightly percussive, multilayered instrumentation is bright, while lyrical sentiments are tender and loving. Track seems tailored for multiformat play.

★ BRIAN & TONY GOLD Can You (4:03)

PRODUCER: Michael Bennett
WRITERS: M. Bennett, B. Thompson, H. Lindo
PUBLISHER: ASCAP/BMI
Pow Wow 469 (cassette single)

Reggae-inspired synth track's lilting instrumentation belies the heart-breaking lyrics about life and lack of liberty in South Africa. Irresistible, hook-driven melody is hypnotic and engaging. Contact: 1776 Broadway, N.Y., N.Y. 10019.

COUNTRY

LARRY GATLIN & THE GATLIN BROTHERS Pretty Woman Have Mercy (2:39)

PRODUCERS: Larry Gatlin, Steve Gatlin, Rudy Gatlin
WRITER: L. Gatlin
PUBLISHER: Kristoshua, BMI
Liberty 72439 (c/o CEMA) (CD promo)

Hints of Texas swing and harmonies galore. Though well-sung and well-produced, the material doesn't seem to be the "hit" the Gatlins need.

MARIE OSMOND True Love (Never Goes Away) (3:45)

PRODUCER: James Stroud
WRITERS: M. Allen, R. Murrach
PUBLISHERS: Tom Collins/Murrach, BMI
Curb 70934 (CD promo)

Syrupy sweet ode to the most profound of emotions. Innocent delivery. Embracing production.

NEW & NOTEWORTHY

ANNIE LENNOX Why? (4:53)
PRODUCER: Stephen Lipson
WRITER: A. Lennox
PUBLISHERS: La Lennox/BMG Songs, ASCAP
Arista 2419 (c/o BMG) (cassette single)

Debut solo single by Eurythmics singer is a soft-yet-vivid ballad that beautifully showcases the rich and distinctive tone of her voice. Sophisticated nature of track will strain at (and should ultimately knock down) the tight boundaries of top 40 radio. On the other hand, AC programmers are likely to embrace on this gem upon impact. A promising preview of the forthcoming album, "Diva."

CLEVE FRANCIS You Do My Heart Good (2:31)

PRODUCERS: Jimmy Bowen, Cleve Francis
WRITERS: T. Paden, M. Lantrip
PUBLISHERS: Starstruck Angel/Starstruck Writers Group, BMI/ASCAP
Liberty 70434 (c/o CEMA) (CD promo)

Refreshingly positive message is delicately delivered by country's own cardiologist. Feather-light production is a tasty complement.

MOLLY & THE HEYMAKERS Jimmy McCarthy's Truck (3:22)

PRODUCER: Paul Worley, Ed Seay
WRITERS: M. Scheer, S. Hugin
PUBLISHER: Sony Tree, BMI
Reprise 18944 (c/o Warner Bros.) (7-inch single)

Treasured memories that took place in a certain gentleman's truck are forever enshrined in this tribute to the vehicle. Spirited rhythm and eager delivery.

DANCE

► SAINT ETIENNE Nothing Can Stop Us (4:55)

PRODUCERS: Saint Etienne
WRITERS: Stanley, Wiggs
PUBLISHER: Warner-Chappell
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Warner Bros. 40395 (12-inch single)

U.K. trio that scored a massive club hit with a house rendition of Neil Young's "Only Love Can Break A Heart" returns with a similar-sounding jam. In its original form, the tune is an endearing modern-pop gem. With a little (make that a lot) of help from remixers Louie Vega and Kenny Gonzalez, the track is now a hip deep-houser that should thrill club jocks upon impact.

► HELEN BRUNER Missing You (5:33)

PRODUCERS: Helen Bruner, Bluejean
WRITERS: H. Bruner, Bluejean
PUBLISHERS: Baby Bruner/Blue U, ASCAP
REMIXERS: Helen Bruner, Bluejean, Phil Dickerson
Cardiac 4028 (12-inch single)

Bruner follows her recent club hit, "Gimme Real Love," with a deep-baked houser that's fueled by a thick bass line and contagious chant reminiscent of Crystal Waters' "Gypsy Woman." Original mix should thrill growing legion of fans, while slinky swing-style version deserves urban radio exposure.

★ ANGELIQUE KIDJO Batonga (8:21)

PRODUCER: Joe Galdo
WRITERS: A. Kidjo, J. Hebrail
PUBLISHERS: Warner-Chappell France, SACEM; WB, ASCAP
REMIXERS: Carl Segal, Eddie "Satin" Maduro, Tony Monte, David Benus
Great Jones 530614 (c/o Island) (12-inch single)

World-beat siren bids for U.S. club success with a juicy blend of Caribbean/dancehall flavors and house spices. Kidjo's belting vocal pumps dimension into the song's catchy hook. Sporting several highly accessible, bass-conscious remixes, track is an adventurous programming choice that should be made.

V.I.M. Maggie's Last Party (5:34)

PRODUCERS: The Harman Brothers, Darkman & Robin
WRITERS: P. Harman, A. Harman, Pound, Boyesen
PUBLISHER: not listed
Oak Lawn 143 (12-inch single)

Hip-hop meets ambient-house on this sample-happy instrumental. The beats are nice and hard, while the keyboards lend a proper dose of depth. Go directly to the "Last" mix for an ethereal trip. Contact: 214-520-2855.

A C

► BARBRA STREISAND For All We Know (4:13)

PRODUCERS: Barbra Streisand, James Newton Howard
WRITERS: J.F. Coots, S.M. Lewis

PUBLISHERS: Cromwell/Toy Town, ASCAP
Columbia 4507 (c/o Sony) (CD promo)

La Streisand breathes new life into this timeless pop standard. Her signature vocal is balanced by a fluid, melancholy sax line and caressing strings. Taken from the soundtrack to "The Prince Of Tides," this thoroughly pleasing track will likely find a welcome home at AC radio.

► GROVER WASHINGTON JR. FEATURING LELAH HATHAWAY Love Like This (3:55)

PRODUCERS: John Bolden, Teddy Bolden, Grover Washington Jr.
WRITERS: A. Roman, T. Cox
PUBLISHERS: Jobete/Golden Torch, ASCAP
Columbia 4524 (c/o Sony) (CD promo)

Dream pairing of Washington's alto sax lines and Hathaway's smoky voice renders this delicate fusion of jazz and retro-soul an instant add to both AC and urban radio formats. Warm and lush track offers an appetizing peek into Washington's upcoming album, "Next Exit"—which also marks his 20th anniversary as a recording artist.

ROCK TRACKS

► THE BLACK CROWES Remedy (5:23)

PRODUCERS: The Black Crowes, George Drakoulis
WRITERS: C. Robinson, R. Robinson
PUBLISHERS: Enough To Contend With Songs, BMI
Def American/Reprise 5406 (c/o Warner Bros.) (CD promo)

Fun first single from band's sophomore effort, "The Southern Harmony & Musical Companion," doesn't stray very far from the raw, honky-tonk rock of its triple-platinum debut. Chris Robinson delivers a relaxed reading of double-entendre-riden lyrics. An instant album-rock radio add that deserves play at top 40 stations, too.

► QUEEN Hammer To Fall (3:40)

PRODUCERS: Queen, Mack
WRITER: B. May
PUBLISHERS: Queen/Beechwood, BMI
REMIXER: Brian Malouf
Hollywood 10143 (CD promo)

Given radio's newfound interest in the Queen catalog, this catchy, guitar-driven nugget first heard on "The Works" should be quickly and warmly embraced by album rock programmers. Remixer Brian Malouf freshens the track without radically altering (or hurting) it. Also included on the "Classic Queen" hits collection.

COWBOY JUNKIES Southern Rain (4:49)

PRODUCER: Michael Timmins
WRITER: M. Timmins
PUBLISHER: Paz Junk
RCA 10616 (c/o BMG) (CD single)

Subdued, mellow folk-rock track draws on a variety of influences, incorporating accordion and fiddle into deep bass groove. Timmins' vocals are mysterious and ethereal. Track should see crossover between alternative and AC radio.

★ ROLLINS BAND Low Self Opinion (4:37)

PRODUCER: Andy Wallace
WRITER: not listed
PUBLISHER: not listed
Imago 28017 (c/o BMG) (CD promo)

The punk scene's favorite son dips a second time into his band's brilliant "The End Of Silence" set and pulls out this rough'n' rhythmic rocker. Buzzing guitars cut through Rollins' intense lyrics and cathartic vocal. An important addition to both alternative and album rock playlists. Don't say this is too raw for you—if you can play Nirvana and Red Hot Chili Peppers, then you can play this.

★ THE MEN Church Of Logic, Sin & Love (4:47)

PRODUCER: David Leonard
WRITER: J. Scott
PUBLISHER: not listed

Polydor 662 (c/o PGD) (CD promo)

Offbeat modern rocker mixes spoken-word verses with a hard-hitting, melodic chorus. Raunchy guitar solos crunch past an up-tempo rhythm section. Alternative programmers will find a gem here.

MERYN CADELL The Sweater (3:11)

PRODUCER: John Tucker, Meryn Cadell
WRITER: M. Cadell
PUBLISHERS: Meryn/Intrepid, SOCAN
Reprise 5379 (c/o Warner Bros.) (CD promo)

Wacky spoken-word track is a total head trip, as Cadell takes the listener through a narrative about the first time a girl wears her heartthrob's sweater. Cut digs a cool groove, which pushes the bizarre commentary along. It's questionable how much airplay such a novelty track will garner, but it does bring back some memories.

JENNIFER BATTEN Tar-Zenz Day Off (3:57)

PRODUCER: Michael Sembello
WRITER: J. Batten
PUBLISHERS: I O Callous Tunes, BMI
Voss 5015A (CD promo)

Instrumental track opens with a primal, jungle-esque rhythm that lays the groundwork for a Tarzan yell Batten creates on guitar. It's tough to gauge how much airplay this track will generate, since it would sound most at home in a film sequence from a film like "Flashdance." Contact: 805-988-1661.

RAP

► ROXANNE Ya Brother Does (3:45)

PRODUCERS: Chubb Rock, Trakmasterz
WRITERS: R. Simpson, A. Richburg, J. Oliver, S. Barnes, F. Pimentel, K. Nix
PUBLISHERS: Sugar Biscuit/Kenix, ASCAP, Adra/Getaloadoffatso/Trakmasterz, BMI
Select 5593 (c/o Elektra) (12-inch single)

It's been way too long between releases for this no-nonsense femme rapper. With production assists from Chubb Rock and Trakmasterz, she drops serious lyrical science. Hypnotic beats are the final touch to what should prove to be a massive comeback hit. By the by, check out the equally pumpin' "Mama Can It Get Some" on the flip side. Radio programmers, please take heed.

FREEZE Voulez-Vous (3:27)

PRODUCERS: Rob Hathcock, Steve Arcand
WRITERS: R. Hathcock, S. Arcand, D. Gordon, F. Anobile, B. Crewe, K. Nolan
PUBLISHERS: Promise/Blue True/Mr. Freeze/Stone Diamond/Tanny Boy, BMI; Jobete/Kenny Nolan, ASCAP
Profile 7357 (cassette single)

It's flashback time as party rap samples LaBelle's '70s classic "Lady Marmalade." Percussive and spirited rap mixed with vocal is playful and fun, with lyrics chronicling a romance set in France. Contact: 212-529-2600.

2aT Played For A Fool (3:45)

PRODUCER: Ali-Dee
WRITERS: S. Rubin, B. Ross Jr.
PUBLISHERS: Misty Melody/Reach, BMI
Mixed Emotions 5360 (cassette single)

Rousing rap number jumps with musical freshness, thanks to sizzling saxophone. Silly, sexist lyrics recount rapper's failed romantic encounters. Deft scratching backed by female moans of ecstasy round out the instrumental mix. Contact: 49 Hawkins Avenue, Ronkonkoma, N.Y. 11779.

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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)
			★ ★ NO. 1 ★ ★	
1	1	13	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING) 6 weeks at No. 1
2	4	6	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
3	2	11	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
4	3	10	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
5	7	7	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
6	6	16	TO BE WITH YOU	MR. BIG (ATLANTIC)
7	5	16	MASTERPIECE	ATLANTIC STARR (REPRISE)
8	10	15	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
9	13	5	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
10	11	10	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
11	9	15	GOOD FOR ME	AMY GRANT (A&M)
12	8	15	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
13	19	5	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
14	16	8	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
15	12	13	WE GOT A LOVE THANG	CECE PENISTON (A&M)
16	21	7	ONE	U2 (ISLAND/PLG)
17	20	10	HAZARD	RICHARD MARX (CAPITOL)
18	24	6	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
19	14	24	I LOVE YOUR SMILE	SHANICE (MOTOWN)
20	23	4	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
21	17	11	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)
22	15	12	I CAN'T DANCE	GENESIS (ATLANTIC)
23	22	13	THINKIN' BACK	COLOR ME BADD (GIANT)
24	18	6	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)
25	26	15	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)
26	71	2	IN THE CLOSET	MICHAEL JACKSON (EPIC)
27	27	4	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
28	31	7	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
29	32	7	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
30	30	9	NU NU	LIDELL TOWNSELL (MERCURY)
31	25	13	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
32	29	13	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)
33	33	5	LOVE ME	TRACIE SPENCER (CAPITOL)
34	28	13	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)
35	37	8	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
36	49	2	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
37	56	2	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	FINALLY	CECE PENISTON (A&M)
2	2	4	ALL 4 LOVE	COLOR ME BADD (GIANT)
3	3	4	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
4	4	2	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
5	7	20	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
6	8	35	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
7	6	2	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
8	9	23	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	10	15	ROMANTIC	KARYN WHITE (WARNER BROS.)
10	12	7	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
11	13	23	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
12	11	10	SET ADRIFF ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
13	5	4	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
14	20	35	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
15	21	37	BABY BABY	AMY GRANT (A&M)
16	15	49	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
17	14	29	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
18	16	15	EMOTIONS	MARIAH CAREY (COLUMBIA)
19	18	28	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
20	17	5	TOO BLIND TO SEE IT	KYM SIMS (L.D./ATCO EASTWEST)
21	—	9	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
22	22	5	NO SON OF MINE	GENESIS (ATLANTIC)
23	24	44	SOMEDAY	MARIAH CAREY (COLUMBIA)
24	25	15	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
25	23	16	HOLE HEARTED	EXTREME (A&M)

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

BLACK ACTS, EXECS PRAISE GMA CHANGES IN GOSPEL MUSIC WEEK

(Continued from page 1)

prejudice and economic insensitivity, and a call for separatism (Billboard, May 4, 1991).

Last year's GMA Week controversy sparked a five-hour summit meeting of GMA leaders and black gospel executives in Chicago last summer. The meeting resulted in the formation of the United Gospel Industry Council to address the needs and concerns of blacks in gospel (Billboard, July 27, 1991). The involvement in the UGIC of GMA members, including president John Styll, held out the promise that the GMA would respond to UGIC's agenda.

Despite predictions of a painful and slow road to change, African-American attendees at GMA Week report a marked difference in the participation of blacks on every level from workshops to the telecast portion of the 23rd annual Dove Awards, which featured a tribute to black gospel (see story, page 10). Black conventiongoers also cite an earnest attempt to address their concerns on the part of the 28-year-old trade group's new administration, spearheaded by Styll and executive director Bruce Koblish.

On the closing day of "Gospel Music '92," in a surprise move to cement relations, the GMA board elected Ed Smith as one of four GMA vice presidents (Billboard, April 18). Smith wields a great deal of influence in the gospel industry, via his post as executive director of the 20,000-member-strong Gospel Music Workshop of America. His appointment is viewed as a victory by blacks in the gospel community, and GMA leaders say the action indicates their willingness not only to listen, but to respond.

Many, like GMWA chairman Al Hobbs, were surprised by the swiftness of GMA's response to black concerns. "I would never have believed that it would have gone as far as quickly. We came together to insure that we spoke for the black slice and that no one else really had the right to speak for us."

"The thing we as UGIC are pushing for is unification," says artist manager Roger Holmes, who has served on the GMA board for more than a decade. "I'm very proud of the board's move. Ed will bring a lot of insight to the board and I think we're going to see some results as early as next year because of his input."

Still, Holmes, who is white, says the situation had gotten out of hand. "I don't think the ends justified the means. The spirit it was done in was wrong. I don't think the controversy was the right thing, but I think this is right."

UGIC has, during the last nine months, served as a forum for communication between black and white gospel industry leaders. Most feel UGIC's formation has led to greater awareness and a concentrated effort to bridge the racial gap. Sparrow Records president Bill Hearn sees the advent of UGIC as perfectly timed to capitalize on the increased awareness. "It's not going to have to be a policing organization," Hearn says. "It's going to be an organization that says, 'Aha, let's seize the day.' There wasn't so much racism as separatism or absolute ignorance or neglect, due to a lack of knowledge and understanding."

WHERE'S THE MONEY?

For the second year in a row, black attendance at GMA Week appeared to be at an all-time high. General attendance reached a record level of

nearly 1,300 full registrants, up from 1,000 last year. While attendance is not tracked by race, officials cited a strong presence among blacks.

Artists like Commissioned's Fred Hammond view the GMA's overtures and increased black participation as signs of hope. "I saw a concerted effort to take care of black gospel artists." But Hammond and others say there is a long way to go before black acts get equitable treatment in terms of production, promotion, and marketing. "We just don't get the money, and I just wish the perception wasn't still so much that black gospel is not as well-produced."

For years, black gospel artists have complained that labels have been giving them second-class treatment. This double standard is due in part to the fact that contemporary Christian sales on the average are

I saw a concerted effort to take care of black gospel artists

double those for black gospel.

"The vitality of the advertising and promotional market is not as strong in the black gospel marketplace," Styll acknowledges. "They're not moving the kind of units, and it seems a little less organized."

But blacks declare that with the same kind of capital and promotion, the results could be comparable. "I am very concerned that gospel should be respected and presented as a professional art form at all times," says Ed Smith. "That will be one of my main focuses. The GMA does not speak for all of gospel. But I will assure that anybody coming to GMA as long as I'm on the board will have a fair shake at what's going on."

THE SPECTACULAR RETURNS

A key element in creating optimism among blacks here was the return of the "Black Gospel Spectacular," an important showcase for black talent. The program was absent from last year's event.

At the Spectacular, Sparrow's Hearn noted the increasingly significant role black artists are playing in the overall gospel picture. "You see all these white people because they've all got [black] gospel artists and gospel labels they're distributing and whose product they're marketing... These contemporary Christian record companies didn't get into gospel because some people started screaming racism. They got into it because they saw it as a valid way to sell more records and make money."

GMA leadership is quick to add that the non profit group was founded in 1964 by Southern white gospel pioneers. "The GMA doesn't have an agenda that relates to promoting one form of music over another," Styll contends. "Categories, just like the Grammys, are added and deleted based on what's going on."

"One of the areas where we were definitely at fault is there were not enough representatives from the black gospel music community on panels and in seminars. There's been a conscious attempt this year to insure balance. But the fact is, not enough people in the white community know people from the black community, and vice versa. They tend to

exist in pretty separate arenas. What happens at GMWA bears no relation to what happens here. It's real different and, unfortunately, that tends to divide among racial lines. All of us feel uncomfortable about that, and don't want to do anything that reinforces it.

"If there's a criticism that could be appropriately leveled at the GMA, it's that it pretty much does what the big companies want. Kind of like 'what's good for Word, Benson, and Sparrow is good for the GMA.' They put a tremendous amount of money into this. So they tend to define what the GMA is. If you want a showcase here and you can pay for it, you can have access. We've never had a Malaco luncheon."

Frank Williams, who oversees Malaco's gospel division, maintains that sponsoring a GMA event is still not really viable for black gospel companies. "That's unless you have a direct connection with the Christian marketplace. We're not at that point." He gives the example of choirs. "In the white Christian market, choirs are not popular. Choirs are very much a part of the black gospel marketplace. That's one of the things in the black gospel world that's not happening on the Christian side."

A SEMANTIC QUESTION

Perhaps the biggest point of contention remains the term "black gospel." There, black gospel labels and the GMA remain at odds. "The potential for confusion is pretty great if the black gospel community insists on not using the adjective 'black' in front of the word to describe their music," Styll notes. "The GMA's approach is that gospel refers to the gospel in music, and it's a theological term rather than a musical term. In that sense, any music which contains the gospel message is the good news in music, or gospel music."

"Besides, I don't think that the African-American claim on the term goes back in history far enough. It goes back to [black gospel pioneer Thomas] Dorsey in the '30s and in the '40s, but the term gospel music was used long before that in the European white community, in the 19th century."

"Where's the proof of that?" UGIC chairman Frank Wilson counters. "We can document as a people gospel music as a part of our experience. They cannot. At any rate, African-American people did not coin the phrase 'black gospel.' It has always been to us, gospel music. We prefer it that way. We demand it that way."

To that end, the GMA has raised the issue of a name change. "But then," Styll adds, "the discussion becomes what do we change it to. The organization wants to be more inclusive. For the last 27 years, 'gospel' has seemed like the most inclusive term."

Despite the impasse, both blacks and whites in the gospel industry remain encouraged. "We're beginning to see what we looked for when we first started," Wilson reports. "That's equity in gospel music. We write it, produce it, sing it, but we haven't had the opportunity to be in equitable positions as it relates to the economics of this industry. We see what has happened here in Nashville as a victory for gospel music. UGIC is on a mission of equity. This is just the first step."

LABELS JUMP ON REGGAE BANDWAGON

(Continued from page 8)

ger, the Wailing Souls, and Shark Attack are all recording projects for Columbia.

"There's a tremendous core audience for reggae and dancehall," says David Kahne, VP of A&R at Columbia. "It has already had a lot of influence over other forms of music in varying degrees. In particular, I see a lot of reggae influence on hip-hop—it's a logical rhythm to incorporate into the music."

Rap and R&B artists have begun to inject reggae and dancehall influences into their music. Chaka Khan, Queen Latifah, Boogie Down Productions, Boy George, and Fu-Schnickens are among the acts that have recently dabbled in the genre.

While some observers see reggae's rise as the result of the success of such acts as Ranks and Priest, others think it is due to the majors' search for the next big street thing.

Says Lisa Cortes, VP of A&R at Mercury, "You have many people who are searching for the next hip,

street-level form of music—à la rap music—to grab onto. Reggae is at the same place where rap was 10 years ago; it's a cultural experience that a lot of pop minds have not yet fully come to understand. It intrigues them."

Ten years ago, when rap was on the rise, Jamaican toasters like Yellowman and Eek-A-Mouse were also trying to break into the U.S. market, but made little headway. Now, however, with rap firmly fixed in the mainstream and labels looking for something new and exotic, reggae suddenly tastes a little better.

Amid this heightened label interest, Cortes speculates that a reason for the rise in reggae and dancehall signings might be that they are less expensive than those in other genres.

"You can go to Jamaica and find wonderful music for a fairly low price," she says. "We're talking about artists who are used to putting out new records every few weeks in

order to make money to survive. A reasonable price to a major is likely to be a whole lot of money to some reggae artists."

Although reggae and dancehall music has not yet exploded in mainstream pop circles, some feel that kind of growth is on the horizon.

"The problem in selling reggae up to now has been the cultural and language barriers," says Hal Nadiser of Disc'n'That in Sacramento, Calif. "But as I sell stuff like house and country music to teenagers, I see that their minds are opening to the point where they can accept something like reggae."

"Once you let the rhythm seep into your brain, the language becomes easier to handle," says Kahne. "This music is not going to happen overnight, but I think you have a small group of artists who are now beginning to pave the way. They're winning over more and more people every day."



Mercury artist Bobby Konders, left, and Columbia's Super Cat, above, are among the reggae and dancehall acts making inroads with club, urban radio, and radio mix-show programmers.

LABOUR'S LOSS

(Continued from page 6)

has friends of all political persuasions in Parliament. "There's never been one party for the British record industry," he states. "When intellectual property matters are debated, it always ends with a free, nonparty-political vote."

However, a man generally perceived as not a friend of the industry, MP Kenneth Clarke, has been promoted to the second-in-command job of Home Secretary in the new Conservative administration. Clarke is credited by those outside parliament with having almost single-handedly blocked provision for a blank-tape levy in the 1989 Copyright Act.

Clarke's Nottingham constituency led to his portrayal by the home-taping lobby as some kind of latter-day Robin Hood preventing the rich from robbing the poor. Record industry executives, however, have been known to think of him more as the evil sheriff of Nottingham.

The Labour Party, in contrast, has made a concerted effort to win over the industry. According to Labour Party arts spokesman Mark Fisher, also an MP, the party's music-policy document represents "the first time a political party has taken music this seriously and put together a package of those proposals that will benefit the music industry."

The document argues that music is often treated as a "marginal activity" and does not get the recognition and support from government that it deserves.

Asked further about the industry's common complaint that its cultural impact is often ignored, Fisher states, "Sam Goldwyn said trade follows film. I would also say that trade and standing follow the record. The success of the Beatles, of Simply Red, of Phil Collins all says something about Britain." He argues that no industry is as effective at promoting British culture overseas as is the music business.

Nevertheless, Oberstein and the BPI made no recommendation as to which way members should vote in the election. The sole guidance to record-company personnel was that people should take part in the democratic process and actively register their views.

TRANS WORLD PLANS SECONDARY STOCK OFFERING TO LESSEN DEBT

(Continued from page 8)

a 50.8% stake in the company.

Higgins declines to specify how he will use the proceeds from his allotment of the planned offering. But he points out that he has other business interests and investments beyond Trans World that he might funnel cash into.

MIXED CHAIN

As of Feb. 1, Trans World operated 597 stores, of which 503 were record stores; 83 bore the logo of Saturday Matinee, a chain of sell-through-only stores; and 11 were combo record/video stores. For the fiscal year beginning Feb. 2, Trans World plans to open 60-70 new stores, while closing about 15 stores.

In the last fiscal year, the company generated sales of \$411.1 million, up about 15% from the previous year's total of \$356.6 million, while net earnings were \$12 million, down from \$14.5 million.

As of March 31, about \$30 million was outstanding under the company's revolving-credit agreement. Trans World has separate revolving-

credit agreements with two banks for a total loan facility of \$55 million, carrying a weighted average interest rate of 5.4%, with a final maturity date of July 31, 1993. The company's long-term debt totals \$28.5 million.

"Initially, the [company] proceeds from the planned offering will be used to pay down the revolver," says Trans World senior VP and CFO Jeff Jones.

Noting that the company's expansion plans this year will cost \$25 million and the company has an \$11 million long-term debt payment to make in December, Jones says paying down the revolver will increase the company's ability to borrow additional funds.

"Even without the filing," Jones says Trans World stores bring in enough cash to sustain the company's operations and meet its obligations. "But with the market the way it is, we decided to take the plunge," he adds.

Over the last few months, the stock market has been very receptive to new offerings. In fact, Minneap-

olis-based The Musicland Group recently raised \$232 million by selling 16 million shares on The New York Stock Exchange.

Previously, both Trans World and Musicland tried to issue stock in 1990, but their planned offerings were squashed when Iraq invaded Kuwait and the market plunged. Trans World's offering was to have been 1 million shares (750,000 by Higgins and 250,000 by the company) at a tentative price of \$31.50 a share.

Jones says if the market changes again, Trans World may decide not to proceed with the offering. But barring that, the company plans to begin its roadshow around May 10 to visit analysts. The share price of the offering will be determined by what the trading price is when the company decides to issue shares, he adds.

In the last two years, the highest Trans World stock has traded at \$33.50 a share and the lowest was \$12.75. As of the end of trading on April 15 the stock was valued at \$23.75.

CONCENTRATION OF OWNERSHIP

"The main reason we are planning this offering is because the turnover of our stock has been reduced dramatically," Higgins says.

Jones adds, "J.P. Morgan owns about 937,000 shares, or about 10.2%. We find that our stock is concentrated in the hands of about 23 institutional investors. What we will attempt to do is issue more shares and get a much broader representation, trying to get retail [noninstitutional clients] to buy our stock."

If the entire planned offering is completed, the company will have 9.9 million in shares outstanding, up from its current total of 9.1 million shares.

With the planned offering, Trans World's working capital would increase to \$61.5 million, up from its current level of \$43.4 million, while shareholders equity would jump to \$110.7 million, up from \$92.6 million, according to the prospectus. Total assets currently are \$248 million, which would increase to \$266.1 million.

VIDEO BIZ SEES FMI AS FOOD FOR THOUGHT

(Continued from page 6)

VP of advertising and marketing development Carol Weil. That space reflects "what by then will be the completion of the merger with Commtron," she says.

Weil says Ingram has increased its budget for the grocery segment of its business by 18% this year, reflecting the distributor's bullishness on the grocery channel. Ingram is also running a 20-page advertorial in the trade publication Supermarket News in the April 26 edition.

Also enthusiastic is Pacific Arts Home Video, which has been experimenting with continuity programs in supermarkets for its "Civil War" series on the PBS Video label (Billboard, Feb. 15).

Pacific Arts ran its first test in four Stop N Shop locations and is now rolling it out through the rest of the New England-centered chain. According to VP of sales and marketing Joanne Held, the program is also under way in Wegman's stores and is set to roll out in the Dillons and Safeway

chains.

The "Civil War" continuity program "is one of the things we will be focusing on at FMI," Held says. "But we have several series that we think will work as continuity programs in supermarkets coming up, like the 'Cowboys' series," also on the PBS label.

Pacific Arts is also working through supermarket racker U.S. Video to place the "Civil War" continuity series in 25 Pavilion supermarket outlets owned by Von's. As part of that program, Pacific Arts will own a piece of the rack placed by U.S. Video after the continuity series expires, allowing the label to move additional product into those locations.

SECOND LARGEST SHOW?

Several other independent suppliers, such as Best Film & Video, Golden Books Video, MPI Home Video, Starmaker Entertainment, and Turner Home Entertainment, are also planning to exhibit at FMI. Sev-

eral distributors, in addition to Ingram, including ETD, Star Video, and Sight & Sound, are also planning booths.

The additional video activity at this year's general-merchandise show, even without the major studios exhibiting individually, could make FMI the second-largest video trade show of the year, behind the annual Video Software Dealers Assn. convention in July.

The video presence was also up at the recent National Assn. of Recording Merchandisers convention in New Orleans, and is expected to rise at the American Booksellers Assn. convention in Anaheim, Calif., in late May.

VSDA executive VP Don Rosenberg says he is concerned by the proliferation of trade shows featuring video but feels VSDA is well positioned to retain its primacy among the suppliers.

"The concern is that the vendors only have X number of dollars to

spend, and if they spend it on one show, it comes from another," Rosenberg says. "That's one reason we did what we did in terms of trying to open up the association. We're the only group that can represent the video industry. The FMI can't become the main video association. NARM can't become the main video association."

The VSDA recently expanded its board of directors and, for the first time, set aside seats for representatives from nonvideo specialty classes of trade, including supermarkets.

"If I'm a manufacturer, I'm going to go where the customers are," Rosenberg says. "But I think the feeling among the manufacturers is that they would rather have those customers come to [VSDA]. If we can attract those customers to VSDA, I think you'll see the manufacturers scale back what they're doing with these other shows. If we can't, then they will continue to go to these other shows. It's that simple."

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 25, 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	—	2	DEF LEPPARD MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
2	2	—	2	BRUCE SPRINGSTEEN COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
				TOP 20 SALES MOVER		
3	9	—	2	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	3
4	3	—	2	BRUCE SPRINGSTEEN COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
5	4	—	2	WYNONNA CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
6	5	1	8	SOUNDTRACK REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
7	6	2	31	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
8	7	3	29	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
9	10	8	3	EN VOGUE ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
10	8	4	12	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
11	13	11	29	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	11
12	11	5	84	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
13	12	7	21	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
14	14	6	35	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
15	15	9	5	QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	9
16	18	16	42	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
17	16	10	51	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
18	17	14	22	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
19	21	12	20	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
20	22	23	29	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
21	20	13	48	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
22	19	36	21	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
				POWER PICK		
23	29	26	24	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
24	24	18	34	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
25	26	20	30	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
26	28	21	17	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	20
27	25	17	38	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
28	23	15	44	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
29	27	19	18	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
30	33	32	10	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	30
31	30	24	13	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
32	41	37	5	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
33	37	29	103	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
34	35	28	58	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
35	34	30	20	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
36	36	25	21	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
37	39	31	17	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
38	31	22	4	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
39	32	—	2	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
40	43	41	23	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
41	40	33	33	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
42	38	27	30	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
43	42	35	28	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
44	45	40	84	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
45	44	34	32	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
46	48	57	7	TLC LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH...ON THE TLC TIP	46
47	47	43	46	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
48	46	38	28	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
49	60	64	13	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	49
50	49	47	4	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
51	53	52	43	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
52	51	55	5	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	51
53	59	67	31	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
54	52	48	22	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	61	60	4	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUEN	55
56	54	46	6	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
57	50	39	30	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
58	55	45	57	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
59	57	—	2	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
60	63	56	21	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
61	58	50	7	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
62	66	58	68	C+C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
63	68	59	58	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
64	56	42	30	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
65	65	66	20	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
66	79	65	7	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
67	70	61	48	PAULA ABDUL ▲ ³ CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
68	75	71	112	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
69	64	77	9	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
70	71	62	23	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
71	69	63	48	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
72	76	79	15	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
73	73	—	2	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	73
				TOP DEBUT		
74	NEW		1	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	74
75	62	44	29	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
76	67	53	4	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
77	74	49	27	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
78	77	74	41	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
79	111	—	2	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	79
80	80	72	9	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
81	82	80	38	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
82	96	121	20	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	82
83	100	103	24	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
84	89	85	8	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
85	83	81	22	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
86	78	70	26	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
87	87	104	11	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	87
88	93	131	9	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	88
89	95	106	13	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	89
90	72	54	15	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
91	84	75	19	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
92	81	73	41	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
93	137	127	11	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	93
94	109	101	110	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
95	94	82	27	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
96	97	110	4	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	96
97	88	89	9	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
98	91	102	29	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
99	106	133	6	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	99
100	113	115	31	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
101	85	69	25	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
102	115	92	28	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91...ENEMY STRIKES BLACK	4
103	104	105	74	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
104	98	84	24	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
105	90	68	12	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
106	103	97	5	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
107	99	51	5	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
108	101	87	9	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
109	102	86	53	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38

○ 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.

CURB RECORDS

4 SMASH ARTISTS

ON THE BILLBOARD POP ALBUM CHART

WYNONNA JUDD

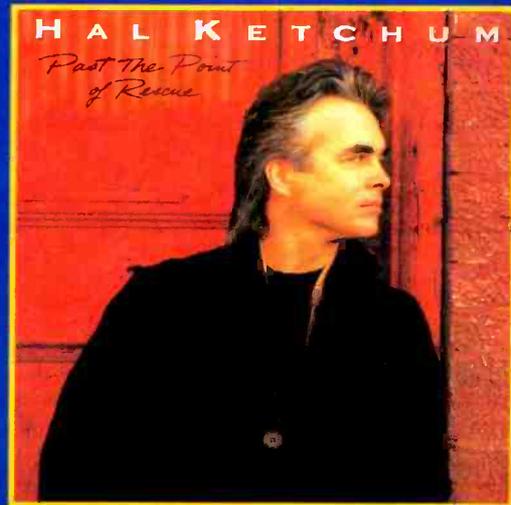


4

**Debut
Billboard
Album
POP
Chart**

CURB/MCA: U.S. & CANADA
CURB/SONY:
EUROPE & AUSTRALIA
CURB/ALFA: JAPAN

HAL KETCHUM



49

**Billboard
Album
POP
Chart**

CURB RECORDS
CEMA: U.S.
CURB/EMI: CANADA
CURB/SONY: EUROPE & AUSTRALIA
CURB/ALFA: JAPAN

LYLE LOVETT

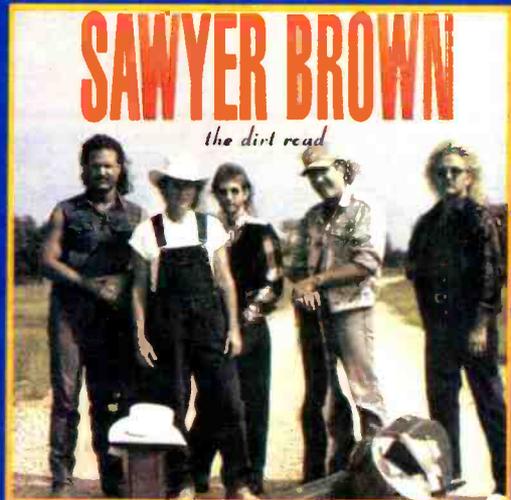


57

**Debut
Billboard
Album
POP
Chart**

CURB/MCA: U.S., U.K. & CANADA
CURB/SONY:
EUROPE & AUSTRALIA
CURB/ALFA: JAPAN

SAWYER BROWN



89

**Billboard
Album
POP
Chart**

 CEMA: U.S.
CURB/EMI: CANADA
CURB/SONY: EUROPE & AUSTRALIA
CURB/ALFA: JAPAN

W O R L D W I D E R E L E A S E S

set, four older Zep titles re-enter the Top Pop Catalog chart. We assume sales have been invigorated by marketing of the "Re-Masters" anthology.

the Tokyo Dome
... see page 12

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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Even Greater. TKA's "Greatest Hits" is being sparked by a new hit, "Maria." The single earns the Power Pick on the 12-Inch Singles Sales chart on a 39-28 move and jumps 91-88 on Hot 100 Singles. The album—fueled by sales in the Northeast, South Atlantic, and Middle Atlantic regions—debuts at No. 155 on The Billboard 200.



"Rock The Cradle" clip, which should build a larger audience for "Want Some?," its debut album.

Got Some. Not to be confused with classic rock band Roxy Music or pop-rapper Icey Blue, Geffen's Roxy Blue is starting to see sales in the Northeast, East North Central, and West North Central regions. MTV has just added the band's



Doing Good. With the notable exception of Charley Pride, few African Americans have caught country music's spotlight, but that could change with Liberty's Cleve Francis. CMT and TNN exposure of his "You Do My Heart Good" and an appearance on "Today" help his "Tourist In Paradise" make a 36-34 move on Heatseekers.

FACELESS, NOT BASSLESS: It would be misleading to characterize Techmaster P.E.B., this week's No. 1 Heatseeker, as a "new face," because to date his fans have not seen him. He appears nowhere on his "Computer Bass" album, and his Sarasota, Fla.-based label, Newtown, does not have photos on hand. Says Doug Kaye, president of the fledgling label and co-producer of the album, "We're keeping him somewhat anonymous."

Newtown, says Kaye, is building a sci-fi image for the artist, along the lines of "He came from outer bass," and like a bottle of wine, Techmaster P.E.B. will not be seen before his time. Therefore, there's no artist bio, no publicity photos, and no videoclip. Further, there has been little or no radio airplay. And yet, despite the purposeful lack of exposure, the instrumental "Computer Bass" has enjoyed a 17-week ride on Heatseekers. In its ninth week on The Billboard 200, the title bullets with a nine-place jump to No. 136.

Kaye says Techmaster P.E.B., and label mate Bass Boy, are trying to forge a genre known as "bass," which he describes as "a hybrid" that falls somewhere "between techno and Miami bass." In the meantime, word of mouth is building an audience for the anonymous Techmaster P.E.B. "Bass heads are really eating him up," brags Kaye.

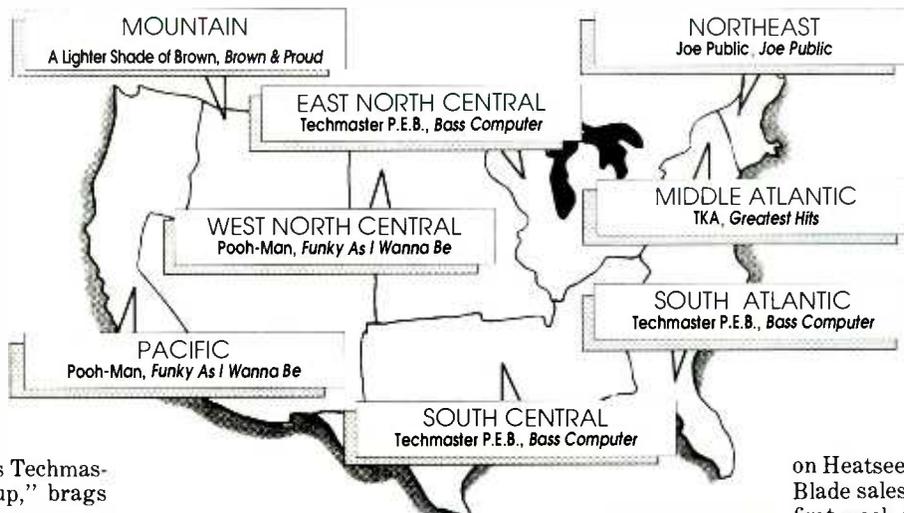
SILENCE HAS ENDED: Rollins Band flirted with The Billboard 200 during two previous weeks, but a run of shows in populous Southern California is all the Imago act needed to make its debut on the big chart. The screaming rockers, led by veteran rager Henry Rollins, played two San Diego club dates and two Los Angeles club dates within the span of one week. Between those stops, the band played an AIDS benefit in L.A., which received coverage in the Los Angeles Times and on MTV News.

The exposure provides "End Of Silence" a 19% increase,

which, in this soft sales week, stands out as one of the bigger gains. In the Pacific region, which has also seen Rollins play San Francisco, the album sees a 27% increase.

This, by the way, marks Imago's first stand on The Billboard 200.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<p>MOUNTAIN</p> <ol style="list-style-type: none"> 1. A Lighter Shade Of Brown, Brown & Proud 2. Joe Public, Joe Public 3. Rollins Band, End Of Silence 4. Cause & Effect, Another Minute 5. Techmaster P.E.B., Bass Computer 6. Primus, Sailing The Sea Of Cheese 7. Nemesis, Munchies For Your Bass 8. Hi-C Featuring Tony A, Skanless 9. Chris LeDoux, Western Underground 10. Pooh-Man (MC Pooh), Funky As I... 	<p>NORTHEAST</p> <ol style="list-style-type: none"> 1. Joe Public, Joe Public 2. Fu-Schnickens, FU-Don't Take It Personal 3. Phish, Picture Of Nectar 4. Arrested Development, 3 Years 5 Months... 5. Primus, Sailing The Sea Of Cheese 6. TKA, Greatest Hits 7. Chi-Ali, Fabulous Chi-Ali 8. Sarah McLachlan, Solace 9. Devonsquare, Bye Bye Route 66 10. Rollins Band, End Of Silence

PROGRESS REPORTS: In her first week on the streets, Sophie B. Hawkins, much ballyhooed in the consumer and trade press (including this column), debuts on Heatseekers at No. 27. Sales for her "Tongues & Tails" are strongest in the Middle Atlantic, where it ranks No. 4 among Heatseeker titles. She'll start a tour in the early part of the summer...

Corrosion Of Conformity is going to use a cassette single, its cover of MC-5's "Future Now," instead of T-shirts as bait for its voter registration drive (Popular Uprisings, March 21). The band also hopes to play New York City and Houston this summer when those cities host, respectively, the Democratic and Republican conventions... **RTZ** is heading out on the road. The Giant band starts a 17-date swing on Wednesday (22), playing stops in New York, Virginia, the Carolinas, Florida, Georgia, and Mississippi. The Florida stops include four nights at Disney World in Orlando.

BACK AND FORTH: GWAR debuted on Heatseekers last week at No. 6, but dips this week. Metal Blade sales manager Brian McNelis says the label expected first-week sales would be stronger than those in the weeks that follow. But, he is optimistic that the band, whose music McNelis describes as "alternametal," will turn around again when it starts a tour with a May 14 date in Atlanta. GWAR will play through May 29, when it hits L.A. More dates are being planned throughout June and July. "Their stage show is what sells a lot of records for us," says McNelis.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	17	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
2	1	7	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
3	5	7	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
4	3	3	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS...
5	4	27	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
6	13	2	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
7	12	7	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
8	11	9	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
9	7	5	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
10	9	9	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
11	8	3	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
12	—	1	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
13	10	27	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
14	6	2	GWAR METAL BLADE 26807* (9.98/13.98)	AMERICA MUST BE DESTROYED
15	14	17	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
16	22	4	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
17	17	27	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
18	26	2	KATHY TROCCOLI REUNION 24453*/Geffen (9.98/13.98)	PURE ATTRACTION
19	30	13	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
20	21	26	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY

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	16	4	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
22	19	27	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
23	20	23	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
24	18	22	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
25	27	2	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
26	32	27	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
27	—	1	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES & TAILS
28	29	5	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
29	34	6	SOUTH CENTRAL CARTEL PUMP 15189*/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
30	24	13	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
31	23	27	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
32	—	1	ROXY BLUE GEFEN 24464* (9.98/13.98)	WANT SOME?
33	15	3	SKINNY PUPPY NETTWERK 98037*/CAPITOL (9.98/13.98)	LAST RIGHTS
34	36	2	CLEVE FRANCIS LIBERTY 96498*/CAPITOL (9.98/13.98)	TOURIST IN PARADISE
35	37	8	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
36	—	1	U.M.C.'S WILD PITCH 97544*/ERG (9.98/15.98)	FRUITS OF NATURE
37	28	7	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
38	33	8	LUSH 4.A.D 26798*/REPRISE (9.98/15.98)	SPOOKY
39	31	16	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
40	25	4	KID SENSATION NASTYMX 7101* (9.98/15.98)	POWER OF RHYME

Savoy Joins The Orion Buyout Shuffle

BY DON JEFFREY

NEW YORK—Orion Pictures Corp., the bankrupt movie and home video company, was reviewing a new acquisition proposal at press time, as initial suitor New Line Cinema Corp. continued to pursue tough negotiations with Orion's creditors.

Savoy Pictures Entertainment, a newly created movie production company headed by former Columbia Pictures veterans Victor Kaufman and Lewis Korman, submitted a takeover offer for Orion on the day after New Line announced an April

14 deadline for the Orion creditors to accept a joint New Line/Metromedia Corp. reorganization proposal.

But, when that deadline came about, New Line extended it to April 16. At press time, there was no word from the companies or the bondholders on whether the talks had been fruitful.

The bid by Savoy was surprising to some observers, who had been expecting offers from big entertainment companies like PolyGram, Turner Broadcasting System, or MGM-Pathé Communications. Savoy is a new company with \$100 mil-

lion in capital. Its partners include the Pritzker family, the investment banking firm Allen & Co., and Japan's Mitsui.

No details were released on the Savoy bid. An Orion spokesman said at press time that it was "being reviewed by Orion." The New Line/Metromedia plan is a complex deal involving stock and cash and is valued at about \$60 million.

Orion recently reported a net loss of \$102 million on revenues of \$400 million for the nine months that ended Nov. 30. It filed for Chapter 11 creditor protection in December.

MAGIC, ARSENIO TAKE SHOT AT AIDS-AWARENESS VIDEO

(Continued from page 6)

Distribution.

The tape will be made available in all formats, including laser and 8mm; in-store availability is targeted for late summer.

London made the announcement here on the Paramount lot at an April 15 press conference hosted by Johnson and Hall.

Besides Abdul, other celebrities appearing in the project are Bobby Brown, Color Me Badd, Johnny Gill, Sinbad, Kirstie Alley, Luke Perry, Neil Patrick Harris, Jasmine Guy, Jaleel White, Paul Rodriguez, Kadeem Hardison, and Mayim Bialik.

Hall is executive producer and Malcolm-Jamal Warner of "The Cosby Show" will direct.

The tape will wholesale for \$8.50 and will carry no suggested retail price. Paramount Home Video executives say they are encouraging the video trade to sell the tape for \$10 or under, and to "rent" it free of charge.

"We will support the commitment by Magic and Arsenio," said London, "by donating all of the profits from the sale of this cassette to the Magic Johnson Foundation. And we are asking all our business partners in the video distribution area and video retail community to work with us to make this project a huge success. The Magic Johnson Foundation will in turn use proceeds from the sale of the videocassette to help organizations focus on research, education, and care for people with AIDS. We are asking retailers to make it as widely available and as inexpensive as possible."

REACHING THE VIDEO GENERATION

Explaining why Paramount chose to do the project, London added: "Magic Johnson has already taken a number of steps to fight against

AIDS and HIV, including an eloquent TV show that aired last month. The recording industry has also shown in the past that a special recording designed to raise both consciousness and money for an important issue can be highly successful. We strongly believe that home video is an ideal medium to reach a slightly older audience of young people... the video generation."

According to Eric Doctorow, executive VP of Paramount Home Video, the supplier will conduct a "marketing symposium" in May in Los Angeles to help shape the marketing program for the cassette. Video and music retailers, as well as wholesalers, mass merchants, rackjobbers, and media will be invited.

"This is uncharted territory for us," said Doctorow. "We've never done anything like this before."

He indicated that the marketing campaign has to be one of "delicate balance, as the less money we spend on marketing, the more money we will make for the purpose of this tape, which is to educate and inform. We want to figure out the most cost-effective way of doing this."

To that end, Doctorow said Paramount will be reaching out for help to as many groups as possible. That will include such Paramount sister companies as Simon & Schuster and trade groups such as the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers, as well as VIAAC, the Video Industry AIDS Action Committee.

One idea under consideration, said Doctorow, is placing a cannister into home video retail environments to collect donations for AIDS-related organizations.

A number of distributors and retailers have already indicated their support, according to Paramount.

In a prepared statement, David

Ballstadt, president of VSDA, said: "I urge all my fellow retailers to join me in 'renting' this informative cassette at no cost and in coming up with innovative ways to reach everyone in our communities with its important message."

A 'COMMUNITY SERVICE'

According to Bruce Jesse, VP of advertising and sales promotion at West Coast-based Warehouse Entertainment, the chain will "offer the tape for sale at the lowest possible price. In our rental locations, we'll offer it as a 'free rental' as part of our ongoing community service program."

Ingram president and CEO John Taylor said the wholesaler will "distribute the tape to our retailers on a nonprofit basis."

John Thrasher, VP of video purchasing and distribution for the Tower Video chain, said Tower will sell the tape for \$9.95 and "rent" it for free "as a community service so it can be viewed by as many people as possible."

Blockbuster will offer the program in company-owned stores for rental at no cost.

According to Freddie Dove, owner of Video Carnival in suburban Indianapolis, "I told [Paramount] we would rent it, but not free of charge. We will rent it at our regular rate but put a collection jar on the counter. All proceeds, including late fees, will go toward the project."

According to Herb Wiener, co-owner of Home Video Plus Music/Discount Entertainment in Austin, Texas, "The Magic tape will have a heightened profile and value. If they don't come back," he says of customers not bringing tapes back, "we will just purchase more."

Assistance in preparing this story was provided by Earl Paige.

DEF JAM GOES WEST TO START NEW LABEL

(Continued from page 10)

says David Harleston, RAL's president. "It's not that we took a long time developing a West Coast arm, it's that we were concentrating on identifying and developing those talented rappers that were truly in our backyards. But, during the past year, Def Jam grew and our mission expanded; we became attuned to some important work that was developing through the minds and voices of young rappers on the West Coast. DJ West represents a broadening of our vision."

DJ West will be a retail-driven,

grass-roots label. Says Harleston: "We'll build our artists initially from the club level. We'll look for support from the host of mix shows across the country. We expect the buzz that would generate will sweep the nation just as it did with our East Coast stuff in the mid-'80s. We will see in time the extent to which race becomes as excited as we are about these artists."

Harleston says DJ West has no minimum-release commitment or quota.

CAPITOL MANAGEMENT SUING B'BUSTER FOR \$140 MIL

(Continued from page 6)

against Blockbuster, concluding that the Capitol plaintiffs "have demonstrated a substantial likelihood of success at the trial on the merits [and] a probable right of recovery."

The April 8 injunction order was issued "to preserve the status quo pending the trial," said Tyson.

The order will prevent Blockbuster from terminating the area development agreements with Capitol Entertainment, using Blockbuster ad money to promote Erol's stores in the territories, or building new stores in several well-off Maryland and Northern Virginia suburbs.

Blockbuster is also enjoined from converting the remaining Erol's stores to Blockbuster stores with Erol "look-alike" color schemes.

In the injunction court papers, Tyson concluded that there is evidence that "Blockbuster has competed unfairly with Plaintiffs... [and] Plaintiffs have therefore suffered irreparable injury."

Blockbuster spokesman Tom Hawkins said, however, that the injunction is much less restrictive than the temporary restraining order issued in March and was, in effect, "a victory for us. Capitol Entertainment is making a big deal of a glass that's one-eighth full."

Hawkins noted that Blockbuster is no longer prevented from buying tapes, leasing, or remodeling in gen-

eral, as it was in the earlier order.

The suit emerged from a dispute over the selling price of the Erol's stores. Blockbuster paid about \$200,000 apiece for the stores following the Erol's Inc. chain's buyout last April. It then allegedly doubled the selling price to \$550,000, and Capitol Entertainment sued.

Capitol maintains Blockbuster had agreed orally to sell the stores for the earlier price, an allegation Blockbuster denies.

According to H. Wayne Huizenga, chairman and CEO of Blockbuster, the deal was never settled: "We... had looked forward to Capitol Entertainment buying these stores from us at a price that would cover our acquisition cost," he stated, adding that "we never reached agreement with them on payment terms or adequate security."

According to Blockbuster, the court found "no evidence to support Capitol's contention that it had an agreement with the company to purchase certain Erol's video stores at an agreed-upon price."

A Blockbuster source later told Billboard that the court statement about the lack of price-difference evidence was "in the court record."

However, neither side has transcripts of those statements, and there is no statement to that effect in the injunction order.

OMAHA RETAILERS 'STUNG' OVER SALE OF CREW

(Continued from page 8)

between the ages of 13 and 17 to go into nine Omaha record stores and try to purchase the album. The stores picked represented the major chains in the area. The six stores that sold the record to the minors were Montgomery Ward, Musicland, two Pickles locations, Homers, and Tape World. Two Musicland locations and one Great American Music store did not sell the record when the minors could not prove they were 18 or older.

After an April 14 press conference by Exon and Omaha For Decency, the purchased tapes and CDs were turned over to Bucchino.

The city prosecutor says he expects to make a decision to prosecute within a week. "We're still investigating," he says. "We have to determine if the stores are in violation of the state law and if this record is obscene."

When asked how this case was similar to the 1991 case in which he prosecuted Pickles, Bucchino says, "I think that these records are more gross in terms of content."

Meanwhile, Exon is confident that Bucchino will press charges against the owners of the stores and he says he is not targeting other stores or recordings. "I think we've made our point here," he says. "Our goal now is to push for more education on such issues through the PTA and other groups to make sure parents know what their children are listening to."

"Once again, we're being singled out by these right-wing conservatives," responds Luther Campbell, owner of Luke Records and leader of 2 Live Crew. "Why do they single out only the stores in the white neighborhoods?"

Though Exon says this is not a race issue, Campbell disagrees. He arranged to hold a press conference and free concert April 17 at Leola's, the larger of Omaha's two black-owned music stores. Only those over

18 will be allowed to attend.

Arnie Bernstein, Musicland's executive VP, operations and marketing, says he cannot comment on how the chain would react should Bucchino decide to prosecute, but he expresses skepticism about the sting operation. "According to initial reports, our district manager says the clerk in the affected store asked for ID and he thought the birthdate indicated the purchaser was 18," he says.

He adds that Musicland has no plans to pull the album or post signs indicating that customers have to be 18 years or older to buy stickered product; however, the chain will continue to check IDs.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

MAJORS TO DROP CD PRICES IN JAPAN

Major labels in Japan plan to cut the retail price of new domestic CDs to under \$20 from present levels of about \$22.50 in the second half of this year. Move follows the Fair Trade Commission's decision to allow labels to fix retail CD prices under the Resale Price Maintenance System.

RIAA: ONE-MAN BOGUS TAPE SHOW

Some 600,000 allegedly bogus cassettes have been seized so far this year, says the Recording Industry Assn. of America. One man alone has been associated with close to one-third of the seizures. Police in La Verne, Calif., seized 101,311 tapes at six locations April 2 from Steve Rudas and two individuals, following a bust of Rudas a few months ago at the California-Arizona border, when 75,000 tapes were seized. The total seizure of 176,311 tapes is the largest yet from one individual. Rudas was expected to surrender to authorities by press time, while Eva Rudas and Maria Aliz Fuente were previously arrested in the case.

NEW VID SATELLITE RETAIL SYSTEM

Look for the debut of a new satellite video system for retail-store use involving a major company already doing similar business in another area. Mapping the program as business partners are Elliot Goldman, former top label exec now acting as a consultant, and Richard Steinberg, former

veteran A&R exec at Atlantic. Steinberg also has a talent management firm, through which he has signed new Canadian rock performer Brat Farr to a worldwide pact with Elektra.

COLUMBIA/STREISAND NEAR RENEWAL

Columbia Records, the folks who've given you Barbra Streisand recordings since her debut three decades ago, is close to a new deal with her. It'll have that "synergistic" touch, Bulletin hears, tying in with her work in other media, including movies.

ABKCO VID LINE BOWS WITH 'SHELTER'

Allen Klein is adding a home video line to his ABKCO setup, starting with a release of the film documentary "Gimme Shelter," which covers the historic 1969 Rolling Stones tour. The 90-minute film, directed by brothers Albert and David Maysles and Charlotte Zwerin, will be released June 23 on both videocassette and a digitally processed laserdisc. Earlier tape and disc versions were released by RCA/Columbia about a decade ago and are no longer available.

OUT OF THE CLOSET FOR MJ VIDEO

"In The Closet," Michael Jackson's third video from his "Dangerous" album, will premiere simultaneously at 8:30 p.m. Thursday (23) on Fox (after "The Simpsons"), MTV, and BET. It will then be made available to all

other video outlets Friday (24). The video, which features model Naomi Campbell, was directed by photographer Herb Ritts, who has also directed clips for Madonna and Janet Jackson.

EXITS AT PLG

Sources say PLG's VP of CHR promotion, Mel DeLatte, is out, along with his assistant, Julie Spector, and Amy Ferguson, publicity coordinator at PLG.

BLEAK YEAR-END REPORT FROM LIVE

LIVE Entertainment Inc. has reported a whopping \$107 million net loss for the year ended Dec. 31, 1991, after a net profit of \$25 million the year before. The deficit included \$77.4 million in charges for the "disposal of discontinued operations" (the rack-jobber Lieberman Enterprises that was sold to Handleman Co.). LIVE also took a \$15 million writedown on its assets. Even without those charges and writedowns, the company would have reported a loss. Revenues for the home video supplier and music retailer fell 10.6% to \$361.3 million from \$404.4 million the year before. In its report, an analyst said, LIVE warned of "continued liquidity problems." For the fourth quarter, the loss was \$7.3 million on revenues of \$122 million, compared with a net profit of \$13.7 million on \$135 million in revenues in the year-earlier period.

ALL FOR LOVE

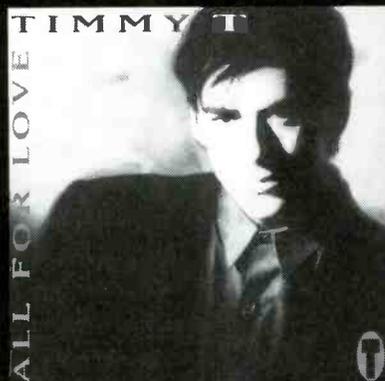
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Kris Kross Makes A Splish Splash

KRIS KROSS' debut album, "Totally Krossed Out," vaults from No. 9 to No. 3 in its second week on The Billboard 200, overpowering two of the four superstar albums that debuted ahead of it last week: Bruce Springsteen's "Lucky Town" and "Wynonna." The key to the album's instant success is the platinum single "Jump," which surges from No. 3 to No. 1 in its fourth week on the Hot 100 and holds at No. 1 on the Hot Rap Singles chart for the second week.

"Jump" is the second No. 1 rap hit to also top the Hot 100, following Vanilla Ice's "Ice Ice Baby." And "Totally Krossed Out" seems likely to become the sixth rap album to top The Billboard 200, following collections by Ice, the Beastie Boys, Tone Loc, Hammer, and N.W.A.

As we indicated last week, "Jump" is the first single by a new act to top the Hot 100 in just four weeks since Zager & Evans' "In The Year 2525" in 1969.

"LET'S GET ROCKED" isn't just the title of Def Leppard's latest hit; it's an exhortation that's being heeded these days at pop radio. Twelve singles in the top 40 on the Hot 100 are also major hits on the Album Rock Tracks chart. Foremost among them: Ugly Kid Joe's "Everything About You," which vaults from No. 52 to No. 15 on the Hot 100. The tally also includes U2's "One" (19 to 13), Red Hot Chili Peppers' "Under The Bridge" (35 to 24), Nirvana's "Come As You Are" (37 to 34), and Metallica's "Nothing Else Matters" (43 to 36).

Pop radio's current receptivity to rock hasn't really helped Bruce Springsteen's "Human Touch"/"Better Days." The single dips to No. 18 after spending two weeks at No. 16. It seems destined to become the first

lead single from a Springsteen album to fall short of the top 10 since 1982.

FAST FACTS: Richard Marx's "Hazard" jumps to No. 9 on the Hot 100, putting the singer/songwriter back in the top 10 after three near-misses. The success of the story-song has put Marx's "Rush Street" album back in the top 40 on The Billboard 200 for the first time since early December.

Bryan Adams' "Thought I'd Died And Gone To Heaven" jumps to No. 19 on the Hot 100, becoming the third top 20 hit from his latest album, "Waking Up The Neighbours." Adams pulled six top 20 hits from his 1984 album, "Reckless," but landed only one from his 1987 follow-up, "Into The Fire."

Michael Jackson's "In The Closet," the third single from "Dangerous," is the top new entry on the Hot 100 at No. 46. Jackson co-wrote and co-produced the song with Teddy Riley, with whom he collaborated on the album's previous smash, "Remember The Time."

Aaron Hall's "Don't Be Afraid" from the "Juice" soundtrack jumps to No. 1 on the Hot R&B Singles chart. A new "Juice" single, "Is It Good To You," by Teddy Riley featuring Tammy Lucas, enters the chart at No. 64.

Forget that Nirvana has had a No. 1 album and a Rolling Stone cover—here's a sign that the Seattle-based alternative band has really made it: "Weird Al" Yankovic, who has lampooned such pop and rock icons as Michael Jackson, Sting, and Madonna, chose Nirvana for his latest spoof. "Smells Like Nirvana," a parody of "Smells Like Teen Spirit," enters the Hot 100 at No. 95.



by Paul Grein



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There Goes The Neighborhood.—Ice-T, Ernie C., Mooseman, D-Roc and Beatmaster "V" of the band Body Count on the set of their latest video, "There Goes The Neighborhood," in South Central Los Angeles. Local citizens outraged by the group's confrontational metal music on their debut album *Body Count*, have threatened to