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NEWSPAPER

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**New Jolt At Retail:
West Coast Video
Files Chapter 11**

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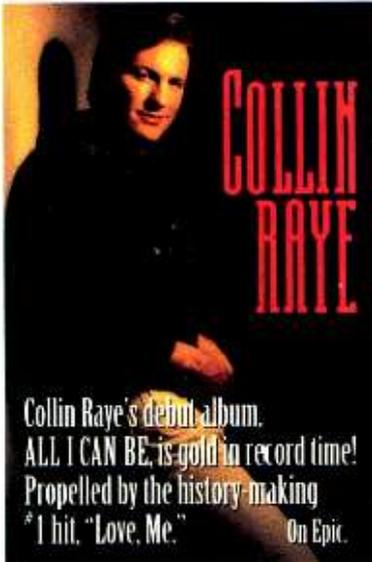
**Big Bucks Bring
Anthrax To Elektra**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 7, 1992

ADVERTISEMENTS



COLLIN RAYE

Collin Raye's debut album. ALL I CAN BE is gold in record time! Propelled by the history-making #1 hit, "Love, Me." On Epic.

Grammys Uphold Tradition With A Cole Sweep

BY THOM DUFFY

NEW YORK—Tradition trounced the cutting edge at the 34th annual Grammy Awards Feb. 25 as Natalie Cole swept the night's top honors with her revival of father Nat King Cole's classic prerock pop, and singer/songwriter Marc (Continued on page 70)

The Springsteen Plan: Hit, Not Hype Columbia Limits Orders On 2 Albums

This story was prepared by Thom Duffy, Ed Christman, Ken Terry, and Melinda Newman in New York and Rochelle Levy in Los Angeles.

NEW YORK—Bruce Springsteen's keenly anticipated new albums, "Human Touch" and "Lucky Town," set for simultaneous release in the U.S. March 31, are not being hyped the way some superstar titles were last year. But, while Columbia Records seems to be trying to restrain retail-

ers from overbuying, the label may have a harder sell at pop radio, which is concerned about overexposure of past Springsteen hits and his current relevance to its audience.

The most notable aspect of Columbia's marketing plan for Spring-



SPRINGSTEEN

steen's first albums since 1987's "Tunnel Of Love" is that it has set a limit on the size of its initial shipment. This stands in stark contrast to the front-loaded campaigns accompanying the recent releases of major titles by Hammer, Guns N' Roses, and Michael Jackson.

Sony Music Distribution has told retailers it will limit and allocate initial Springsteen orders and ship no more than 1.5 million copies of each album. While this is 25% less than the 4 million units shipped domestically on Jackson's "Dangerous," it is roughly the sales level of "Tunnel Of (Continued on page 78)

Case Closed: RIAA Backs Jewel-Box Size

BY PAUL VERNA and ED CHRISTMAN

NEW YORK—The six major manufacturers of prerecorded music in the U.S. have effectively silenced the 3-year-old CD-packaging debate by adopting the jewel-box dimensions of 5-by-5 1/2 inches as the new standard package size for compact discs in the U.S., beginning in April 1993.

The move seals the coffin of the infamous 6-by-12-inch cardboard longbox, which has been used as the standard outer packaging for compact discs in this country since the early '80s. The decision—announced Feb. 27 by the Recording Industry Assn. of America—also brings the U.S. in line with the rest of the world, where the plastic jewel box is standard.

Supporters of the jewel box see the current decision as a victory, even though the RIAA has been careful in its wording not to endorse a specific package, but rather a set of standard measurements.

Susanna Seirafi, spokeswoman for the Jewelbox Advocates and Manufacturers coalition, says, "Hopefully, 5-by-5 1/2 will mean jewel-box-only, because the jewel box is the obvious decision here."

Most major-label distribution executives appear to agree with this view.

For example, PolyGram Group Distribution president Gary Rockhold says the absence of a "clear winner among the alternative kinds of packages" left the industry with no choice but to "bite the bullet" and opt for the jewel-box scenario.

According to RIAA president Jason Berman, the decision was prompted in part by pending state legislation to eliminate the longbox. Also, the gathering of all the major industry executives in New York for (Continued on page 81)

Labels Gauging Nebulous Market In Former U.S.S.R.

BY JEFF CLARK-MEADS

LONDON—The seedling free market in the former Soviet Union is causing some confusion in the Western music industry. Though the established companies want to tend it and nurture it to fruit-bearing, they have never seen the like of the plant before and do not know when to water, when to prune, or when to harvest.

However, the Western industry is prepared to be patient, mainly be-

cause it believes the long-term potential of the former Soviet market is enormous.

In the short term, companies now dealing with the new Commonwealth of Independent States (C.I.S.) fall into two categories: those seeking to buy and those wanting to sell. Unfortunately, both groups face the same confused situation, as well as some mighty

barriers to effective trading. Tony Salter, the Budapest-based (Continued on page 38)

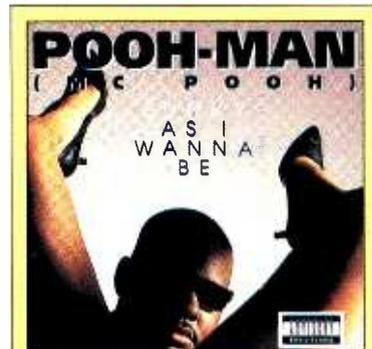


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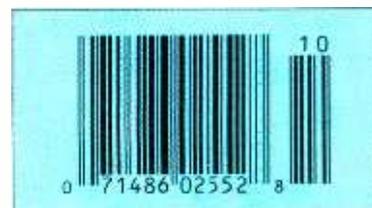
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West Coast Vid Seeks Bankruptcy Protection Franchisees Mull Move By No. 2 Specialist Web

■ BY EARL PAIGE
and CRAIG ROSEN

LOS ANGELES—The home video retail community has been jolted by the news that 400-store franchisor West Coast Video Enterprises, the second-largest U.S. video specialty chain, filed for Chapter 11 bankruptcy protection Feb. 25.

Last month, the RKO Warner Video Group, which has 27 stores in the New York area, made a similar filing (Billboard, Jan. 18).

West Coast's franchisees are worried about the situation, despite the company's assurances that the filing was made to "ensure that services to franchisees continue without interruption."

Sources say some franchise owners are concerned that the financially troubled, Philadelphia-based firm will not be able to continue to provide services. "Some stores have already stopped paying royalties, because they are not getting the services West Coast promised them," says one source. "One gentleman said he is thinking about putting the royalties in an escrow account, and if he is not getting the services he is supposed to get, he will keep the money."

David Goldstein, who owns a West Coast outlet in Brookhaven, Pa., says he will take a wait-and-see approach. "I have paid and will continue to pay, unless there is a lack of service. If there is, I will go see my attorney to see what we can do."

According to Goldstein, West Coast franchisees receive marketing services from the parent company, such as monthly posters listing top 10 titles, access to an art department, and advertising support.

At West Coast Video Enterprises, company officials would not comment beyond a tersely worded statement. It reports assets of \$3.6 million, liabilities of \$1.9 million, and bank debt of \$500,000, plus a \$6.6 million bank debt from a loan that West Coast Video Enterprises guaranteed for Red Lion Entertainment.

Red Lion Entertainment, controlled by Elliot Stone, the largest shareholder in West Coast Video Enterprises, was

the general partner owning and operating about 70 West Coast stores that have been closed or sold.

Red Lion's bankruptcy indirectly triggered West Coast's application for Chapter 11. The direct cause, according to a company statement, was "suits and claims related to the operations and obligations of Red Lion Entertainment Inc."

Three years ago, West Coast Video
(Continued on page 81)

U.K. Generic Vid Push Plans A Small-Scale April Launch

LONDON—The U.K. video industry will take a step toward its first jointly funded generic advertising campaign this spring following an agreement reached last week between twin retail bodies the Video Trade Assn. and the Assn. of Video Retailers and distributor body the British Videogram Assn.

Beginning in April, all of the U.K.'s video specialty retailers are being offered the chance to participate in a \$525,000, below-the-line consumer promotion in which, for a fee of \$52.50, they will receive a package of 500 carrier bags, 1,000 transit box leaflets, and two window banners proclaiming, "We've got some great videos in store for you" and "You're in for a great time."

The six-month promotion is the first generic activity by the industry as a whole, and the first by more than one distributor since the disbandment of

the \$17.5 million generic campaign last year. That ambitious TV advertising campaign ran aground after just one of its 12 planned months.

The bodies behind this new venture admit it is small-scale in comparison but say the progress here is in getting distributors and retailers around one table and involved on an equal basis.

Says VTA's Chris Simpson, "This is the first step. It's small, but it's still a substantial campaign. It's an achievement to get everyone together: We've got the whole of the BVA to support a campaign. It'll be easier to approve the next one."

A joint statement issued by the VTA and AVR states, "The promotion has been designed by dealers for dealers. The integrated theme should ensure immediate consumer awareness."

PETER DEAN

THIS WEEK IN BILLBOARD

FOURPLAY IN THE JAZZ FOREFRONT

Fourplay has followed through on its potential in a big way: The jazz quartet of Bob James, Lee Ritenour, Nathan East, and Harvey Mason has practically set up housekeeping in the penthouse of the Top Contemporary Jazz Albums chart. Jim Bessman reports. **Page 14**

ON THE HIP-HOP TIP

The hip-hop community huddled in D.C. recently to talk shop and tackle subjects ranging from running a record company to underground music. Gil Griffin was there. **Page 19**

CLUB ACTS GET INTO THE SPIRIT

Acts that have added a spiritual twist to their dance tunes are getting a spirited reception in clubs. Larry Flick testifies on the trend. **Page 25**

CANADA'S EASY FORMAT GETS VOCAL

Easy listening in Canada has long been heavy on instrumentals, but Larry LeBlanc finds the format has gotten more vocal and contemporary of late, thanks in part to changing Canadian-content rules and shifting demographics. **Page 40**

HOLIDAY VIDEO-MARKET HIGHLIGHTS

Mass merchants wrapped up the majority of holiday video sales, according to an Alexander & Associates report, while specialty stores saw their market share slip. Paul Sweeting has the results, which include a fast-food footnote. **Page 47**

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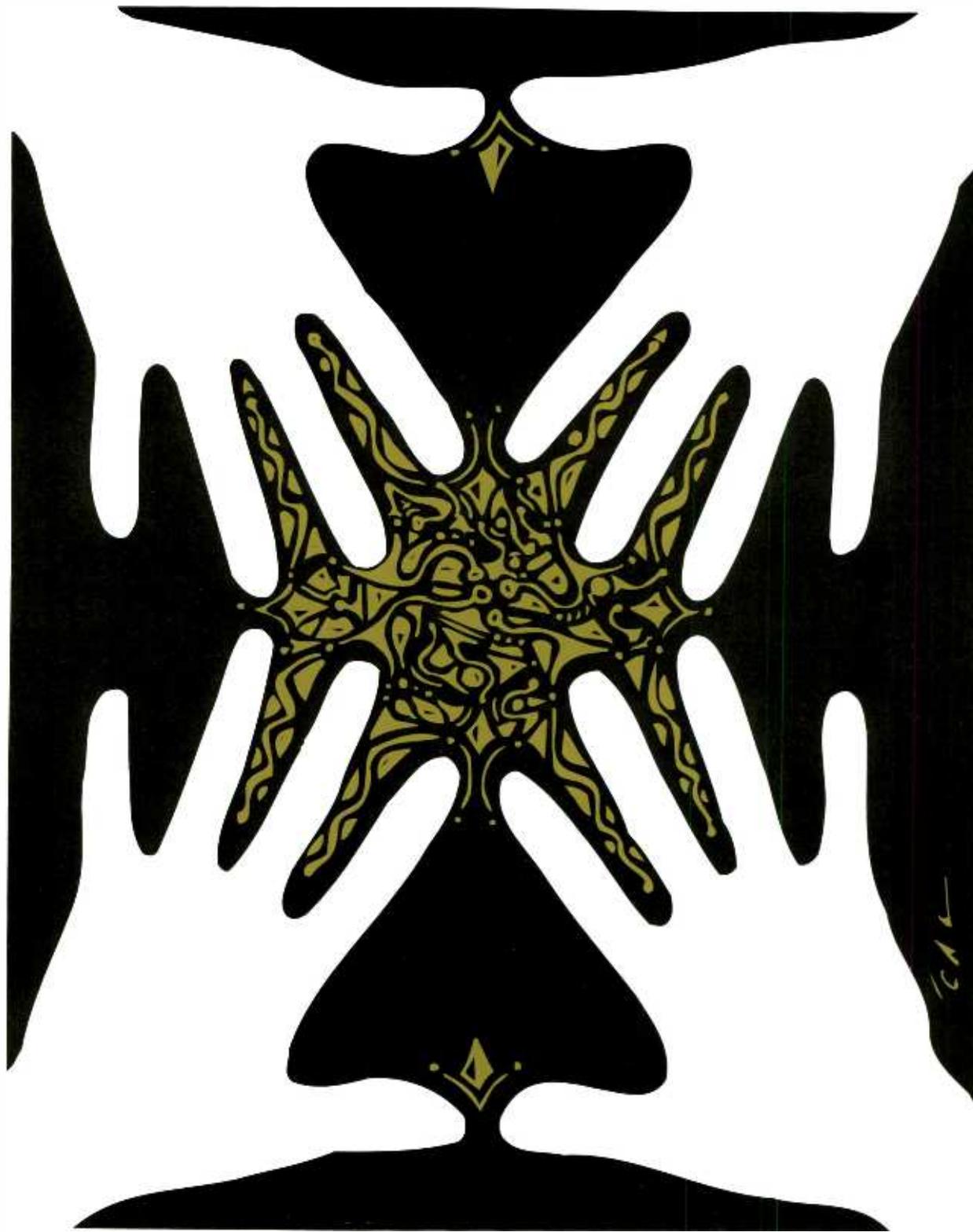
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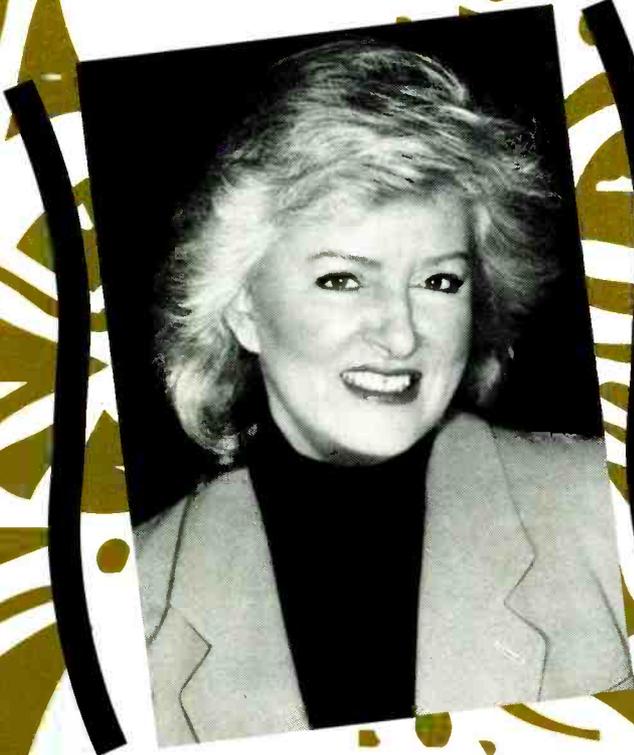


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Feminists, NOW Blast Sex-Crime Bill

BY BILL HOLLAND

WASHINGTON, D.C.—A high-profile feminist coalition and several chapters of the National Organization for Women have joined music, home entertainment, and publishing groups in an effort to stop the passage of a sex-crime bill that targets not perpetrators but authors, artists, and businesses working with sexually explicit material.

"We're outraged," says NOW New York City chapter president Diane Walsh.

The latest fusillade of criticism may have caused lawmakers to delay action on the bill while the constituent reaction is reappraised—a familiar reaction on the hill.

Even though the bill has been scheduled for markup Feb. 27 or Thursday (5), a spokesperson for its chief sponsor, Sen. Mitch McConnell,

R-Ky., said the situation may have changed: "Well, I'm not sure about that date now. I think we're on 'hold' mode for now."

Until the new groups announced their position, many opposition groups had believed the Senate would pass the bill and had all but retreated to stage a battle on the House side, where the legislation has not yet been introduced.

If passed, the bill, S. 1521, could have a chilling effect on all creators and businesses that deal in work with sexual topics by making them potentially liable for crimes they did not commit.

The legislation allows "third-party liability" civil lawsuits against retailers, distributors, and producers of sexually explicit material if a sex-crime perpetrator said the material caused him to commit the crime, and if the material is deemed obscene.

More than 180 businesswomen, authors, artists, teachers, and homemakers have formed the Ad Hoc Committee of Feminists for Free Expression to oppose the bill. The signees include activist Betty Friedan and writers Judy Blume, Erica Jong, Susan Isaacs, and Jamaica Kincaid.

The committee joins the two largest chapters of NOW—California and New York State—plus the New York City chapter in a letter-writing campaign.

"This misnamed bill scapegoats speech as a substitute for action against violence," says committee member Carole Vance, author and anthropologist. "Feminists want the Senate to focus on more constructive measures of helping victims of violence, such as funding for counseling and crisis centers."

Said NOW's Walsh: "We're particularly upset because we've even heard

we're listed as supporters and we certainly aren't supporters."

The McConnell spokesperson, however, checked and said, "NOW is not listed as a supporter."

The bill's seemingly straightforward obscenity definition has opposition groups bristling because of the recent strategy by the far right to have a conservative community judge whether or not particular material is obscene.

The women's groups join opposition by the Video Software Dealers Assn., the Recording Industry Assn. of America, the Motion Picture Assn. of America, the National Assn. of Recording Merchandisers, and numerous book and magazine trade groups.

The national NOW is aware of the bill and the opposition by its chapters, but has not yet taken a formal stand on the bill, according to a spokesperson.

Top Dutch Singles Ordered Pulled In Moral-Rights Case

BY MIKE HENNESSEY

AMSTERDAM—The Amsterdam Civil Court has ruled that dance-style recordings of music from Carl Orff's modern classic "Carmina Burana," currently at Nos. 1 and 3 on the Dutch singles chart, infringe the late composer's "moral rights," which protect the work from unauthorized distortions.

In a judgment delivered Feb. 24, the court ordered Red Bullet, distributor of the No. 1 single "O Fortuna" by Fortuna, and Arcade affiliate Indisc, distributor of a cover version by Apotheosis, to withdraw the records from sale. The verdict also prohibits public performance of the recordings.

The two singles, both by Belgian dance acts, have respectively sold a reported 25,000 and 20,000 copies in the Netherlands. The recording by Fortuna, released on SC Records in Belgium last September, was a No. 1 hit there with sales said to be 30,000.

It was Dutch mechanical right society STEMRA, acting on a mandate from German sister society

GEMA, with which Orff's works are originally registered, which obtained an injunction to prohibit further sales and broadcasts of the two singles.

STEMRA issued a circular letter instructing the trade accordingly. When Indisc refused to comply with the instruction, STEMRA took the company to court.

Red Bullet managing director Willem van Kooten undertook to respect the injunction, but took STEMRA to court, claiming the blanket license enshrined in the BIEM contract entitled record companies to record copyright works without seeking permission

(Continued on page 79)

Scant C'right Laws In Taiwan, Poland, Philippines Pinch U.S.

BY DAVID KELLY

WASHINGTON, D.C.—Taiwan, Poland, and the Philippines top the list of countries whose inadequate copyright laws cause huge losses for the U.S. copyright industries, according to the International Intellectual Property Alliance.

The IIPA last week presented its list to the U.S. Trade Representative, recommending that those countries be named "priority foreign countries" under the Trade Act of 1974. Continuing on the list from last year are Thailand and India.

Total piracy losses in 1991 exceed an estimated \$3.9 billion in 23 countries, said IIPA spokesman Eric

(Continued on page 78)

Trade Applauds Time Warner's Levin

BY DON JEFFREY

NEW YORK—The corporate coup that deposed N.J. Nicholas and elevated Gerald Levin to the No. 2 post at Time Warner Inc. is unlikely to have deleterious effects on its music or film and video businesses, according to sources.

They say that executives within the Warner Music Group have reacted favorably to Levin's promotion and that he is close to the music unit's chairman, Robert Morgado.

In fact, some analysts say that Nicholas' departure from the media giant may have prevented the eventual sale of the music division as a way to reduce the company's huge debt.

These sources say that Nicholas, a financial executive who came up through the Time Inc. side of the merged company, strongly opposed Time Warner's strategy of selling stakes in its businesses to raise capital. Instead, they say, he favored outright divestiture of company assets, and the music business was a possible candidate for sale because it could have fetched a top price.

Last year, Time Warner, after a lengthy search, found partners in two Japanese companies, Toshiba and C. Itoh. For \$1 billion, the firms bought a combined 12.5% stake in



Committee Meeting. Congressman William J. Hughes (D-N.J.), left, chairman of the House Subcommittee on Intellectual Property and Judicial Administration, greets, from left, artist/songwriter Barry Manilow, Capitol-EMI Music president/CEO Joe Smith, and Sony Music Entertainment VP Stan Nimiroski as they prepare to testify before Hughes' committee in support of the Audio Home Recording Act (H.R. 3204). Hughes is one of the 57 House co-sponsors of the legislation.

Time Warner's movie, home video, cable, and television (but not music) businesses. The company says it is looking for other strategic partners, possibly in Europe.

Some sources say the buttoned-down Nicholas was never at ease with the looser show-business executives at Time Warner who run its recorded music and film and video units. These executives, who owe their allegiance to the company's chairman and co-chief executive Steven Ross, were said to be fearful of what would happen after Ross, who has been suffering from prostate

cancer, stepped down.

"Nicholas was not married to any of the Warner things, except the publishing," says analyst Lee Isgur of Volpe, Welty. "He was a product of the magazine business."

IN TUNE WITH ROSS

Now Levin, who is said to be strategically and philosophically if not temperamentally in tune with the free-wheeling Ross, is co-chief executive and president and the likely successor to Ross as chairman.

Levin, a 52-year-old former attorney

(Continued on page 78)

Lawrence Hilford, Former Orion CEO, Dies

NEW YORK—Lawrence B. Hilford, the founding chairman and CEO of Orion Home Entertainment Corp., and a pioneer in the marketing of movies on videocassette, died at his home here Feb. 21 after a long bout with lymphoma. He was 57.

Hilford joined Orion in 1986; he headed the home entertainment unit, which includes the home video, pay TV, cable, and syndication operations, until his retirement in early 1991. He remained connected to the company for a while afterward as a consultant.

In a statement, newly named interim president of Orion Pictures Corp. Len White, who served with Hilford at both Orion and at CBS/Fox Video, said, "Larry Hilford was greatly respected by the management team he assembled as an intellectually gifted, far-sighted leader. More important, though, he was a close friend to us all."

Prior to joining Orion, Hilford was president and CEO of CBS/Fox Video, where he was credited with building that company into the industry leader. CBS/Fox's marketing of the

Investors Rush For New Stock In Musicland

NEW YORK—Musicland Stores Corp. went public last week with a successful stock offering that was 28% larger than originally planned.

Because of high demand from investors, the Minneapolis-based music and video retailer raised its offer to 16 million shares from 12.5 million. On Feb. 25, the stock went on sale at \$14.50 a share and raised \$232 million for the company before expenses.

In their first day listed on the New York Stock Exchange, shares traded on heavy volume at a range of \$14-\$16.25 and closed at \$16.

"I would characterize the offering as extremely successful," says Craig Bibb, an analyst with PaineWebber.

Musicland, which operates 1,041 stores under the names Sam Goody, Musicland, and Suncoast Motion Picture Co., plans to use the proceeds to reduce the big debt it incurred in a leveraged buyout in 1988.

"In paying down their debt, they will be on strong financial footing," says Bibb. "Interest expense will drop dramatically."

In the prospectus for the offering, Musicland said revenues rose 11.4% last year to \$932.2 million from \$836 million the year before, and net profit increased 3.8% to \$7.7 million from \$7.4 million.

Same-store sales, an important gauge of retailers' strength, rose an impressive 6.2% in the fourth quarter and 2% for the year.

Musicland made its initial public offering at a time when the stock market has been at record-high levels, which reflects the sharp reduction in short-term interest rates and the belief that economic recovery is on the way. The company is the second music-related firm to go public this year: In January, Infinity Broadcasting Corp., operator of 17 radio stations, sold 6 million shares at \$16-\$18 each.

In Musicland's stock sale, 9.5 million shares were offered by the company, and 6.525 million by major shareholders. The underwriters (Donaldson, Lufkin & Jenrette; Smith Barney, Harris Upham; Piper, Jaffray & Hopwood) have been granted an option to purchase an additional 1.875 million shares to cover over-allotments.

DON JEFFREY

"Star Wars" trilogy is regarded as a watershed in the home video industry.

Hilford joined CBS/Fox from Columbia Pictures Industries, where he was a senior VP for three years, until 1981.

In the early '70s, Hilford founded—and served as president of—the Cartridge Rental Network, a pioneering video rental company. Cartridge Rental Network was based on the Cartrivision system, an early home video format that predated the intro-

(Continued on page 81)

DARWIN NEVER DROPPED SCIENCE LIKE THIS

A TRIBE CALLED QUEST'S
THE LOW END THEORY
HAS BECOME
THE GOLD END THEORY

A TRIBE CALLED QUEST

"SCENARIO", THE NEXT SINGLE AND VIDEO. THE NATURAL SELECTION IN THE QUEST FOR PRECIOUS METAL.



Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

LETTERS

Continental Videoclips Lack Other Outlets MTV EUROPE IGNORES LOCAL ACTS

BY HELMUT FEST

What does MTV stand for?

The answer, in Europe, would appear to be: "Anything but continental repertoire, unless it has been a hit in the U.K. or the U.S."

MTV also stands for "monopoly television." Since its European service was established, it has virtually eliminated all competition.

I don't complain about this—in fact, I salute MTV's achievement. Its programming formula appeals to millions of people, and if national music programs haven't been able to compete, well, that's their problem.

But I would also argue that, when you are, to all intents and purposes, the sole survivor in a particular area of public entertainment, then you also carry a certain responsibility. I believe MTV has a responsibility to feature videos by some of the outstanding continental European artists. But this is a responsibility it is certainly not discharging.

At the most, continental repertoire accounts for about 5% of MTV's European transmissions. If you exclude internationally successful acts like the Scorpions and Roxette, the percentage is even lower. Yet continental European record companies contribute a substantial amount to MTV in the form of videos and advertising.

But, commercial considerations aside, MTV should be a little more adventurous and ambitious with its programming policy. It should take a few more chances and give exposure to some prime French, Italian, German, and Spanish acts. MTV audiences might be very happy to see a little more of BAP, Herbert Groenemeyer, Marcus Mueller-Westernhagen, Vasio Rossi, Heroes del Silencio, and their equivalents from other continental countries.

Right now, the only chance a continental act has of appearing on MTV is to have a giant hit in the U.S. and the U.K., as Roxette did.

Along with my colleagues, I very much welcome the MTV implantation in Europe, and I fully acknowledge the role it plays in helping to sell my product. It is not MTV's fault that two-thirds of my revenue comes from Anglo-American product. But I believe the Anglo-American dominance is exacerbated by the fact that the MTV organization itself is strongly Anglo-American, with a staff that has a very limited understanding of the continental market and repertoire.

Of course, I'm aware that the MTV audience is much more interested in seeing U.S. and British acts than in viewing continental artists. But there is, in my view, some element of predisposition in this preference caused by the unremitting rotation of Anglo-American repertoire.

I'm not suggesting that MTV

should program the Wildecker Herzbuben or the latest Swiss yodel virtuoso. Every major continental market today is producing international pop music of a high standard, and it deserves exposure.

Now comes the chicken-and-egg situation: MTV will tell me that one reason continental repertoire gets such insignificant exposure is that the quality of the videoclips is



'With video exposure limited to game and talk shows, we badly need MTV'

Helmut Fest is regional managing director, Germany, Austria, and Switzerland, for EMI Music.

so poor. And my answer is that I'm not going to spend \$200,000 on a video when there is almost no hope of having it shown on MTV.

In fact, because of the dramatic attrition of music programs on national television channels in Europe, we have a hard time getting videos by continental artists played anywhere. When "Formel Eins," the German pop TV show, was running, I knew that if one of my videos was shown, it could reach 800,000 viewers who were potential buyers of the album.

But now, with videoclip opportunities limited to game shows and talk shows—only 2% of whose au-



They Also Want Their MTV. As MTV has expanded in Europe, it has buried much of its music video competition on the Continent, according to Helmut Fest of EMI (see Commentary, above). However, the cable channel is devoting only about 5% of its programming to artists from the Continental countries, says Fest, and of those clips, many feature internationally successful acts like Roxette, above left. Local artists such as Peter Maffay, right, whose albums have been certified platinum in Germany, get no play on MTV Europe, he says.

diences are in our target group—we badly need the MTV exposure. On chat shows, a videoclip tends to be the signal for a mass audience exodus to the toilet—what has become known as the pee-break slot.

I don't underestimate the language problem—and I know that German is not the most elegant language for popular songs. So

we'll shoot the videos in English, if necessary—although there are many who would rather hear Groenemeyer in his native tongue.

We badly need exposure, too, for the up-and-coming artists—something that national television has conspicuously failed to provide. If you look at the German charts, you will see the same names occurring over and over again. We need to break new artists—and MTV could really help here.

European MTV should really be European and not just a replica of the U.S. program. When MTV started in Italy, it gave considerable prominence to Italian artists—but gradually the policy was changed, and Italian repertoire now gets just token exposure.

This is really unacceptable. It would also be unacceptable for continental artists to be relegated by MTV to a ghetto slot—a kind of "look-how-curious-and-quaint-these-continentals-are" approach.

We on the continent like MTV; we want it and we support it wholeheartedly. But, speaking as a European, I would like MTV to recognize that, when it operates in Europe, it should give greater recognition to European acts of merit. Its program should not be like that of MTV U.S.A. After all, when Ford and General Motors make



automobiles in Europe, they design and build them for Europeans.

MTV has a great opportunity, as the leader in its field, to expand its horizons and those of its viewers. I urge it to make the most of this opportunity and start to play it a little less safe.

WRONG PREMISE FOR COUNTDOWN

Billboard's charts have always been the music industry's official guide to gauging song popularity. So, I was puzzled recently as to why the "American Top 40" countdown no longer coordinated with the Billboard Hot 100 chart. Then I realized it was now based strictly on radio play (the Billboard Top 40 Radio Monitor).

I feel this way of counting down the hits does not reflect the nation's true tastes. I realize "AT40" is a radio show, and I suppose it is based on airplay for that reason. But when you hear Shadoe Stevens say, "The No. 1 song in the country is 'All 4 Love' by Color Me Badd," and the Hot 100 No. 1 song is "Black Or White" by Michael Jackson, you can't help but think Shadoe isn't totally right. One would think sales is a more accurate reflection than airplay of what the No. 1 song really is.

Indeed, in a recent issue of Billboard, about half the songs in the top 10 of the Top POS Singles Sales chart were not in the top 10 of the Top 40 Radio Monitor chart. The top-selling single was "2 Legit 2 Quit" by Hammer, which was at No. 48 on the radio chart. At that rate, it would never make the countdown.

I'm not advocating the use of the Top POS Singles Sales chart as a lone source for "AT40," either. I just feel that using the Hot 100 (the "compromise" between sales and airplay) would be the most precise method.

Steve Azevedo
Modesto, Calif.

NO GLOOM HERE

Your recent article about Nimbus Records' future (Billboard, Feb. 15) is quite misleading. Susan Elliott's "doom and gloom" scenario is just not accurate.

As I said in our interview, Nimbus has been administratively and financially independent of Maxwell Communications Corp. for several years. We have been and continue to be profitable and have absolutely no problem "staying afloat." We fund all our own expansions, pay all our bills, and don't owe the banks a cent, even with all the collection problems inherent in the CD replication business.

Adding to our financial strength is the fact that we have been extremely busy. 1991 was our best year ever, and the beginning of 1992 has been explosive. Our customers, all independent labels, are doing very well with several charted hits. Contrary to Elliott's imagination, the biggest problem we have now is not finding investors, but mulling through more than 30 companies and investment groups that have expressed interest in our company (including a possible manage-

ment buyout).

There were many other errors in Elliott's article. Our advertising budget for our classical label is up by more than 5% from last year; EMI and PolyGram are not U.S. customers; the sale of Maxwell's stock must be approved by the administrators, not by the creditors; and finally, no one is "quaking in their boots" here, as reported.

The stock that Maxwell held will be sold and Nimbus will have a different ownership structure, but our future is anything but "clouded." The company, its management, and, I'm sure, its new stockholders will continue to be as dedicated to serving the independent labels as we have always been. That is our mission and our strength.

Gary Helfrecht
Executive VP
Nimbus Records Inc.

Susan Elliott replies: It's interesting that Helfrecht perceives the article in question as painting a "doom and gloom" scenario, especially since I conclude the piece by defining Nimbus' situation as "an attractive picture" and quoting his positive words extensively. In fact, much of what Helfrecht's letter states about Nimbus' financial and administrative independence is in the article.

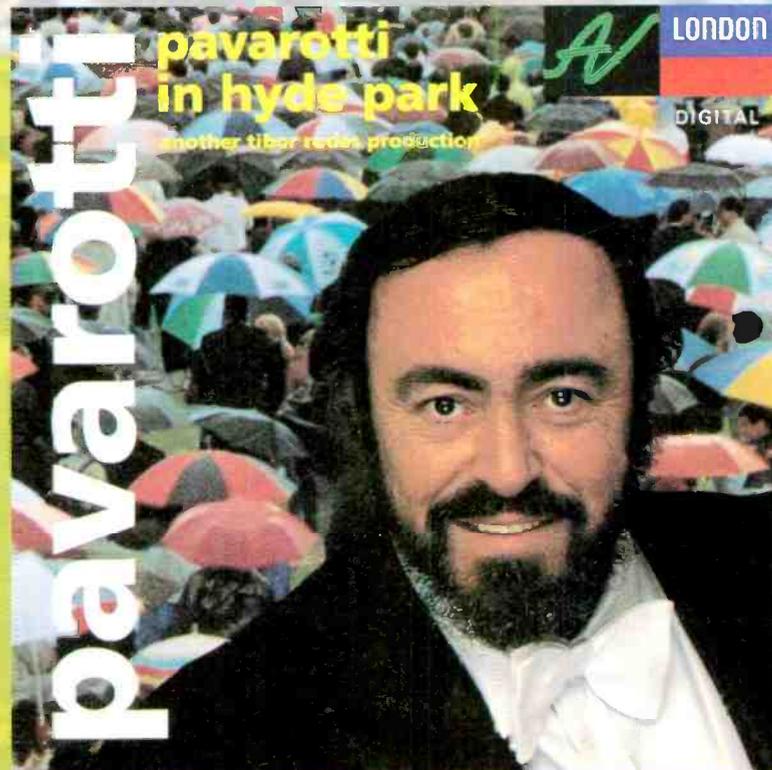
If Nimbus is "mulling through more than 30 companies and investment groups that have expressed interest in our company," why didn't Helfrecht or the company secretary, Stuart Garman, mention that to me? When I asked them about potential investors, both declined to comment.

As to the "many errors" Helfrecht sees in my article, let me address each one separately: First, my information on the cutback in Nimbus' advertising budget came from Sharon McCord, Nimbus' U.S. press representative. After the article was printed, McCord told me she had been in error.

Second, Helfrecht says EMI and PolyGram are not U.S. customers, but I never specified "U.S." in my article. These companies are customers of Nimbus, according to MCC's 1991 report.

Third, Garman told me, "The administrator... must obtain the best possible deal for MCC, the creditors, and the shareholders of Nimbus." Garman thus implied that the creditors do have a say in the disposition of the company.

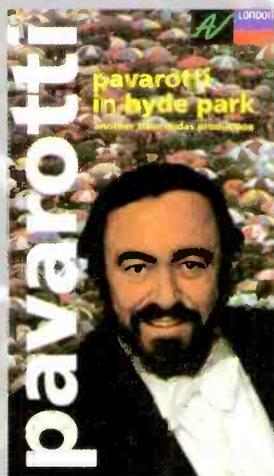
Finally, Helfrecht states "no one is quaking in their boots." Helfrecht may not be shaking in his, but some of his colleagues, who shall remain nameless, definitely are.



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Female Acts Find Niche In Britain *Crossing Atlantic Called Way To Labels*

BY PAUL SEXTON

LONDON—This time it's not the British Invasion, it's the British Invaded.

For reasons part sociological, part geographical, and part coincidental, the first quarter of 1992 has seen the emergence of several female, North American singer/songwriters who have relocated to England, been signed to labels here, and had their music released long before it is available back home.

Foremost among these adopted-English chanteuses is Tori Amos, a North Carolina native whose "Little Earthquakes" album was released in the U.S. Feb. 25 by Atlantic after debuting in the British top 20 and achieving silver status (sales of 60,000) there on East West. Ken-

tucky-born Betsy Cook, who shares Amos' U.K. label, has had her debut album, "The Girl Who Ate Herself," released here to favorable critical response.

Ashley Maher, Canadian-born and Los Angeles-raised to British parents, has yet to take her U.S. bow but is already on her second album for Virgin U.K., "Pomegranate." And, for more than just good measure, seasoned Canadian Cree Indian siren Buffy Sainte-Marie has recently made a spectacular return to the British top 40—after 20 years away—via her U.K. signing to Ensign, a subsidiary of Chrysalis Records.

Ensign managing director Nigel Grainge, who signed Sainte-Marie after then-Chrysalis U.S. West Coast A&R head Kate Hyman brought him her demos, says of the Atlantic-strad-

dling signing trend: "It's always been a lot easier to break things in Britain, because it's a small country, and you can work things through the press in the way Warner has done with Tori."

East West U.K. managing director Max Hole, responsible for signing longtime friend Cook and for "adopting" Amos, goes further: "There is a confidence and a charisma about American singer/songwriters, and both Betsy and Tori have got it. Buffy's got it too."

Maher's experience is perhaps the most cross-cultural of all: Raised here, as well as in the U.S. and Canada, she recently married an African resident in England, and musicians from the Ivory Coast, Senegal, and Cameroon appear on "Pomegranate."

Contending that Britain offers a
(Continued on page 30)



Caring Angel. Angel Records hosts a Valentine's Day benefit evening of music and dance for Broadway Cares, the theatrical AIDS organization, at New York's Hudson Theater. The event was highlighted by an appearance by actress/singer Linda Eder, who performed songs from her upcoming album, "The Scarlet Pimpernel." Shown, from left, are Eder's manager, Dave Hart, of Hart Management/MCA Concerts; Angel Records director of marketing Linda Sterling; Angel Records president Steve Murphy; Eder; "Pimpernel" lyricist Nan Knighton; and "Pimpernel" composer Frank Wildhorn.

Anthrax Moves To Elektra *In Multimillion-Dollar Deal*

LOS ANGELES—Thrash-rock act Anthrax has signed a multimillion-dollar deal with Elektra Entertainment (Billboard, Jan. 25). According to sources, the five-album pact exceeds the \$10-million figure rumored in previous press accounts.

An Elektra Entertainment spokesperson confirmed the deal, but would not reveal terms or details. Crazed Management's Jon Zazula, who represents Anthrax and who first signed the band to his Megaforce label in 1983, also declined comment regarding terms of the Elektra deal, but did say, "This is the machine that could finally push Anthrax over the top."

Members of Anthrax currently are writing material for their first Elektra studio album, slated for release in October, Zazula says.

Island Records and Anthrax recently completed a seven-year pact, and the label has scheduled the

band's final Island album, titled "Noize Live . . . The End Of An Error," in late 1993, says Zazula. Live material was recorded during the band's most recent tour. Island Visual Arts will release a longform concert video, which bears the same title as the live album, in spring 1992, Zazula says.

The Anthrax catalog, which includes six albums and two EPs, recently surpassed worldwide sales of 7 million units. The band earned five gold records during its Island years, with 1990's "Persistence Of Time" and 1991's "Attack Of The Killer B's" each garnering Grammy nominations.

Anthrax has also been instrumental in bringing rap music to rock audiences by recording a version of Public Enemy's "Bring The Noize" with the rap crew and touring with them.

DEBORAH RUSSELL

U2 To Donate 'One' Money To AIDS Groups *Vinyl, Tape, CD Versions Feature Bonus Tracks*

BY CRAIG ROSEN

LOS ANGELES—U2 will donate the royalties from its new, multitrack single, "One," to various AIDS research groups around the world.

The single, which will be released worldwide Tuesday (3) on CD-5, cassette, and 12-inch vinyl, features a photograph by artist David Wojnarowicz on the cover depicting buffaloes falling off a cliff. The liner notes explain that Wojnarowicz, an AIDS activist infected with the HIV virus, "identifies himself and ourselves with the buffalo, pushed into the unknown by forces we cannot control or even understand."

The vinyl and cassette versions of the single, which retail for \$5.98 and \$3.49, respectively, include two tracks not available on "Achtung Baby": a U2 original, "Lady With The Spinning Head (UVI)," and a cover of Lou Reed's "Satellite Of Love," with fellow Dubliner Gavin Friday on backing vocals. The \$6.49-list CD-5 adds a fourth track, "Night And Day

(Steel String Remix)," an alternate version of the Cole Porter tune the band covered on the "Red, Hot + Blue" album, which also benefited AIDS research.

According to U2 manager Paul McGuinness, different AIDS research organizations in each country in which the single is released will receive funds from the sales, including the Terrence Higgins Trust in Great Britain and the AIDS Alliance in

Dublin.

"Most people at the record company [Island] are expecting ['One'] to be bigger than 'Mysterious Ways' and 'The Fly,'" McGuinness says, adding that the single will be worked at top 40, album rock, and probably even adult contemporary radio.

A video for the track has already been shot, but McGuinness says that the clip likely will be redone. In the
(Continued on page 81)

Scepter Set Will Kick Off Capricorn Reissue Series

BY CHRIS MORRIS

LOS ANGELES—The renaissance Capricorn Records will enter the catalog reissue field in May with "Capricorn Presents The Scepter Records Story," the first of at least five multi-CD "Capricorn Presents" releases devoted to material from various historic independent labels.

The Scepter package, set for release May 26, will be a three-CD, 65-track compilation devoted to pop, rock, and R&B hits and rarities released by the New York-based label during the '60s and '70s.

Phil Walden, president of Nashville-based Capricorn, says, "From the initial planning stages, I indicated to Mo Ostin that I wanted to establish a division of the company that dealt with recordings that, I thought, had not been placed in the right type of historical perspective." Ostin is chairman of Warner Bros., which distributes the newly revived Capricorn.

There was a practical consideration, too: Capricorn's own original masters are held by PolyGram and are not part of the reactivated label's deal with Warner Bros.

"I had no catalog," Walden says. "I thought that was an essential thing to develop, and to develop as early on as I could."

In the course of researching another catalog, Walden found that Scepter's material, and that of its subsidiaries Wand and Bunky, was available for licensing (from Michigan-based Highland Music, which in turn licenses the masters from owner GML Inc.).

"It fit into the catalog I wanted to approach—independent record companies of the '50s and '60s that were critical to the development of rock'n'roll as we know it," Walden says.

Without specifying titles, Walden says three other "Capricorn Presents" will be forthcoming this summer.

"The Scepter Records Story," which is the first retrospective devoted to the label produced in any country, includes major hits by such well-known acts as the Shirelles, Chuck Jackson, Maxine Brown, the Isley Brothers, Dionne Warwick, the Kingsmen, the Esquires, and B.J. Thomas. The set also contains 10 rare
(Continued on page 81)

Lynn Shults Expands Billboard Duties

NEW YORK—Billboard has named Lynn Shults to the new position of director of operations/country music.

In his new post, Shults, who is based in Nashville, will serve as Billboard's senior executive for the country music community. In this capacity, he will interface with the magazine's major departments, including sales, editorial, charts, circulation, and conferences.

"Lynn Shults will be Billboard's key voice in the country music industry," says Timothy White, Billboard's editor in chief. "He's ideally suited to serve as our primary representative in this area, as well as acting as our eyes and ears in terms of how we can better serve the needs and concerns of the entire landscape of country music. This is a phenomenally exciting time for country music, and Lynn brings uncommon enthusiasm and expertise to the task of ensuring Billboard's support of country music is second to none."

Shults, who was Billboard's associate director of charts/country,

will continue with his current duties of overseeing and compiling all of Billboard's country charts. He also writes the weekly Country Corner column.

Before joining Billboard in March 1991, Shults had a long career in label operations, A&R, and promotion. He was VP of A&R for Capitol Records from 1984-89. Previously, he was operations director for United Artists from 1976 until its acquisition by EMI in 1978, when he became VP of Capitol/EMI Records Nashville. He also had stints as national promotion director of RCA and national promotion manager of United Artists.



SHULTS

Geoffrey Williams



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"It's Not A Love Thing" (4-19029)

plus, "I'll Get Over You"

and "Deliver Me Up"



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Springsteen Springing Two Sets; Dion, Chic, Williams Also Blooming In March

■ BY LARRY FLICK

NEW YORK—When it comes to new music in March, the lion's share of attention will be focused on the return of Bruce Springsteen.

On March 31, Columbia will issue the label's 10th and 11th albums by the Boss, "Human Touch" and "Lucky Town."

"Human Touch" is a 14-song set that was recorded over the course of a year in various studios around Los Angeles; "Lucky Town" has 10 tracks and was cut in Springsteen's home studio. Participating musicians include Jeff Porcaro, Randy Jackson, Patti Scialfa, and former E Street keyboardist Roy Bittan. The single "Human Touch" goes to top 40 radio Wednesday (4). Extensive and elaborate promotion and touring plans are about to be launched (see story, page 1).

Other key releases in March include the star-studded soundtrack to the film "White Men Can't Jump," as well as new albums by Celine Dion, Chic, Alyson Williams, k.d. lang, and Lyle Lovett.

BeBe & CeCe Winans, Jody Watley, Aretha Franklin, Ray Charles, Queen Latifah, and the O'Jays are some of the acts who have contributed new material to "White Men Can't Jump" (EMI, March 29). Boyz II Men have rerecorded "Sympin" from their multiplatinum "Cooleyhighharmony" set. The soundtrack's title tune, recorded by Ruff and produced by the superhot Dallas Austin, goes to radio Tuesday (3).

Also on March 29, EMI will issue an EP titled "White Men Can't Rap," comprising six songs that are featured in the film but not on the soundtrack. The acts on that EP are Cypress Hill, Gang Starr, Main Source, Boo-Yaa T.R.I.B.E., College Boyz, and Level III. "Faking The Funk" by Main Source is the first single.

On March 12, Epic will release the second English-language set by

French-Canadian songstress Dion. Much of the self-titled album was produced by Walter Afanasieff, who has been at the helm for hits by Mariah Carey and Michael Bolton. Among those who have contributed songs to this project are Prince and Diane Warren. Dion's current hit with Peabo Bryson, the theme from the film "Beauty And The Beast," will be featured on the album.

Producers Nile Rodgers and Bernard Edwards have resurrected their legendary, '70s-era dance music act Chic for a new album, "Chic-ism" (Continued on page 79)



Gain-ing New Fans. EMI Records Group executives congratulate singer/songwriter Jeffrey Gaines, whose acoustic performance won a standing ovation from a packed house of conventioners at an informal showcase held during the Pollack Convention in Los Angeles. Gaines' self-titled debut album is due shortly from EMI Records Group. Shown, from left, are Fred Davis, senior VP of A&R; Ken Baumstein, senior VP of marketing; Gaines; Larry Katz, VP/GM, West Coast; and Daniel Glass, executive VP/GM.

New Atlantic Unit Eyes 'The Street'

■ BY SUSAN NUNZIATA

NEW YORK—In an effort to capitalize on street-level interest in alternative, metal, and rap artists that receive little radio airplay, Atlantic Records has established a progressive marketing department here.

The five-member department is part of Atlantic's marketing division and is overseen by Karen Colamussi, who was promoted to the post of senior director of marketing in January. Joe Grillo, newly appointed progressive marketing manager, will supervise the daily activities of the department. He was formerly in-house marketing manager.

The department will attempt to increase the exposure of nonmainstream acts by concentrating their marketing efforts on small, independent retailers and the one-stops that serve them.

"This is indicative of the type of la-

bel we're in the process of becoming; more of a street-oriented label, more of a label that's conscientious about what's happening there in the street, a very artist-development type of a label," says Atlantic senior VP/GM Val Azzoli. "That's what this is basically all about."

The announcement of the new department comes on the heels of the appointment of Danny Goldberg, founder of Gold Mountain Entertainment, to the post of senior VP. Goldberg's responsibilities include increasing the label's presence in the alternative arena (Billboard, Feb. 29).

Azzoli notes that the label is "absolutely" going to increase its roster of artists in nonmainstream genres. "The future of rock'n'roll comes from the streets," he says. "There's going to be a lot of artists like that, that's why I set up the department."

Examples of Atlantic artists already being worked by the new department are Tori Amos, King's X, Testament, Uncle Green, Overkill, and Kiss Of The Gypsy.

While most other major record units, including Atlantic's distributor, WEA, have staffers assigned to

work alternative acts, few have a fully staffed department dedicated to marketing acts that fall outside of the mainstream.

Azzoli says he feels it is the responsibility of the record labels, not the distributors, to give the needed attention to mom-and-pop retailers.

"I really believe there's a new movement of record buyers," says Azzoli. "There's this whole community that exists through just retail that doesn't listen to the radio... They really are their own community unto" (Continued on page 81)

BMG Music Buys Piece Of Sparrow Catalog

NASHVILLE—BMG Music has bought a 50% interest in Sparrow Music's gospel catalog of more than 2,800 songs. The purchase expands BMG's already sizable gospel operation.

The deal, which will extend to new works produced and published by Sparrow, embraces the Birdwing (ASCAP), Sparrow Song (BMI), and His Eye (SESAC) catalogs, all of which BMG will administer from its Nashville office.

Warner Bros. Names Blackmon To A&R Post

■ BY JANINE McADAMS

NEW YORK—Warner Bros. Records has appointed yet another artist to serve the label in an A&R capacity.

Larry Blackmon, the flamboyant front man for veteran R&B band Cameo, was named to the A&R staff of Warner Bros. Records in Los Angeles last month. Blackmon's appointment follows that of jazz pianist Bob James, who became director of A&R, jazz, and progressive music at Warner Bros. late last year. James is based in New York.

While it is not unusual for an artist or producer to become an A&R executive for a label, it is rare for that executive to continue to record as an act on the same label. Those who do just happen to own the labels they record on, like Dave Grusin on GRP and Herb Alpert on A&M.

But Blackmon remains an active member of Cameo, which was signed to the Reprise label last year and is set to release its new album, "Emotional Violence," later this month. (The first single of the same name is at No. 69 in its third week on the Hot R&B Singles chart.) James, whose "Fourplay" album collaboration with Lee Ritenour, Harvey Mason, and Nathan East has remained atop the Contemporary Jazz chart for 19 weeks (see story, page 14), is currently (Continued on page 30)



GRILLO

EXECUTIVE TURNTABLE

RECORD COMPANIES. Phil Costello is promoted to senior director of promotion for Virgin Records in Los Angeles. He was national promotion director.

Columbia Records appoints Nick Terzo senior director of A&R, West Coast, in Los Angeles and Gary Kahn associate director of administration in New York. They were, respectively, associate director of A&R for Columbia, and manager of label finance, financial analysis, and business planning for Sony Music Entertainment.

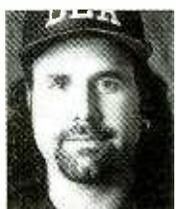
Joe Grillo is named progressive marketing manager for Atlantic Records in New York. He was in-house marketing manager for the label (see story, this page).

Rafael Cuevas is promoted to VP of Caribbean operations for Sony Discos in Puerto Rico. He was director of Puerto Rican operations.

Chameleon Records in New York names Tracy Mann Hill VP of pub-



COSTELLO



TERZO



HILL



SKILES



JONES



CALDWELL

licity and Todd Skiles VP of creative services. They were, respectively, national director of publicity for the PolyGram Label Group, and director of creative services for Chameleon.

Wayman Jones is appointed senior VP of marketing and promotion for Boston International Records and General Entertainment Management in New York. He was VP of promotion for Mercury Records.

Nora Kinnally is promoted to VP of artist relations for Alligator Records & Artist Management Inc. in Chicago. She was director of artist re-

lations. Richard De Palma is named controller for Charisma Records in New York. He was controller at Southern Music Publishing.

Michelle St. Clair is named to a position of national alternative promotion at Morgan Creek Records in Los Angeles. She was national director of alternative promotion at Doctor Dream Records.

Nikki Hill-Garrett is appointed Midwest-Central regional promotion manager for RCA Records in Chicago. She was music/promotions direc-

tor, air talent, for KKKF Seattle.

PUBLISHING. PolyGram/Island Music in Los Angeles promotes Steve Holmberg to VP of finance and Joan Schulman to VP of administration and licensing. They were, respectively, controller and director of contract administration.

All Nations Music in Los Angeles promotes John Massa to VP of administration and names John Lombardo VP of creative services. They were, respectively, director of copyright administration for the company

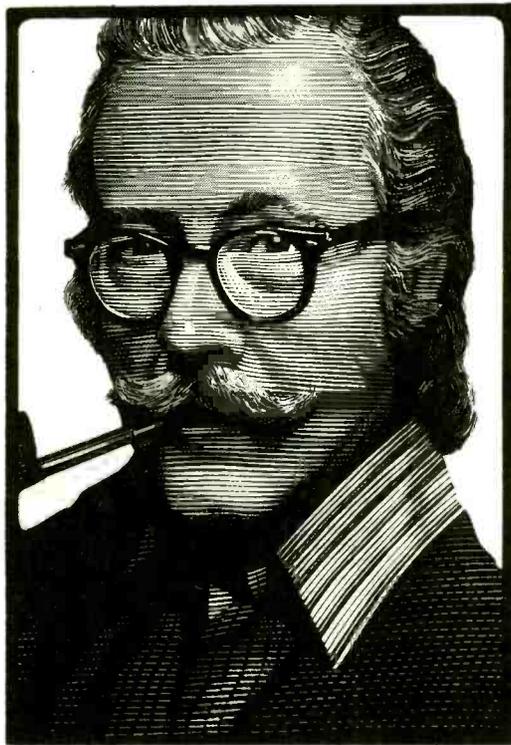
and owner of American Music Management.

DISTRIBUTION. Daniel Caldwell is appointed associate director of Epic sales for Sony Music Distribution in New York. He was national sales and marketing coordinator for EastWest Records.

Koch International in Westbury, N.Y., names Liz Jones VP, Fred Hoefler director of purchasing, and Michael Rosenberg director of sales and marketing. They were, respectively, director of operations, director of purchasing and marketing, and West Coast sales director for the company.

RELATED FIELDS. Ernst Ranft is appointed VP of operations for Ampex Recording Media Corp. in Opelika, Ala. He was a partner in Lifestyle LP, a land development company in Columbia, S.C.

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F I R S T P R I Z E

BIG BEAT HEAT:

ALAN FREED AND THE EARLY YEARS OF ROCK & ROLL

By John A. Jackson

(SCHIRMER BOOKS)

.....

S E C O N D P R I Z E

DEAD ELVIS:

A CHRONICLE OF A CULTURAL OBSESSION

By Greil Marcus

(DOUBLEDAY)

.....

T H I R D P R I Z E

LADY DAY:

THE MANY FACES OF BILLIE HOLIDAY

By Robert O'Meally

(ARCADE PUBLISHING)

Greene's Grammy Lesson: Keep Music In Schools Or Pay Price

IF YOU WATCHED the 34th annual Grammy Awards at home, or even if you were among those gala-garbed industry guests at Radio City Music Hall, your attention may well have lagged as the show edged toward 11 p.m. with more than an hour to go. You may, understandably, have zoned out as NARAS president **Michael Greene** took the podium for these comments.

But you should not have missed them.

"You're going to be hearing a great deal about the government's new plan for education," began Greene. "It's called America 2000. It's a supposed educational blueprint for the next millennium. And guess what? Among all the goals, the words 'art' or 'music' are not mentioned even one time.

"The very idea that you can educate young people in a meaningful way without music or art is simply absurd," he said.

Now, the recording academy has stepped to the fore on the issue of music education with initiatives that Greene noted: the 15-city Grammy In The Schools Program, sponsored by McDonald's and Columbia House; the Grammy High School Student Music Award (won this year by young New York trumpeter **Michael Leonhart**); the McDonald's All-American High School Band, recruited from across the country.

But Greene's comments were not just about patting his own organization (or its sponsors) on the back. They were about opening our eyes to the ties between the unglamorous world of the classroom and the future of our business.

"If current trends persist," said

Greene, "music will no longer be a universal entitlement, if one of the markers future historians point to is the beginnings of a cultural caste system, tied to personal and class economics.

"You know, in the past few years, our industry has spent a lot of time accentuating the importance of intellectual properties and fighting against censorship," he said. "But if a child has never been inspired by a poet, if a kid has never been moved to tears by a great symphonic work, if a minority child has never been told that it was his or her people who gave us most of our great indigenous American music, why on earth should we believe that our future generations could ever be bothered by the banning of records or the burning of books?"

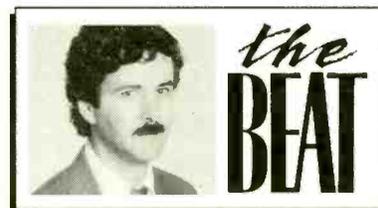
THE MUSIC CENSORSHIP fight has not cooled down since Greene sought to bring it into the nation's living rooms with his statements during the 1990 Grammy broadcast. In what promises to be a string of such actions this election year, the latest attack against the freedom of pop music unfolded the same day as the Grammys, ironically, in the backyard of Nirvana, Soundgarden, and Sir Mix-A-Lot, in the home state of Sub Pop and Nastymix Records.

On Feb. 25, the Tacoma (Wash.) News Tribune reported, a legislative committee in the state of Washington approved a bill that would ban the sale of "erotic sound recordings" to minors. Violations would be punishable by a fine of up to \$5,000 and a week in jail. The measure already has passed the House of Representatives at the state capital in Olympia and is

bound for the state Senate where, the News Tribune reports, it is "unlikely to meet much resistance."

Unless music business—and music fans—put up that resistance fast.

Supporters of such measures may honestly believe they will protect young people from indecent influences—a dubious idea, at best. But the idea of a prosecutor or judge deciding if a recording violates contemporary community standards, as this



by Thom Duffy

bill proposes, is a frightening prospect for what is certainly one of the most vital music scenes in the nation right now. Would a local judge rule that a teenager cannot buy sexually themed discs by, say, Van Halen, Guns N' Roses, Color Me Badd, or Prince—Grammy nominees one and all?

Greene said Tuesday night that NARAS, which is not a political lobbying organization, can only support the legislative efforts of the Recording Industry Assn. of America. But rockers, rappers, indie labels, and fans in Seattle and throughout Washington state better not rely on the RIAA to fight their battles for them.

The erotic-music bill, as it is known, has been sponsored by Washington state Rep. Richard King, 426 O'Brien

Building, Olympia, Wash. 98504-0675. If you're a Washington state citizen, or concerned about what's going on up there, give his office a call at 206-786-7864 and tell him why.

It may be time for another kind of important noise to come out of the great Northwest.

ON THE GRAMMY BEAT: Accepting her record of the year Grammy for the single "Unforgettable," **Natalie Cole** thanked EMI Records "for graciously letting me out of my contract." The inside story, as Cole explained backstage, was EMI's reluctance to allow her to record the "Unforgettable" project for them—and Elektra chairman **Bob Krasnow's** savvy idea of buying out her EMI contract (and back catalog) to bring the disc to his label—with multiplatinum, Grammy-winning results... The absence of Atlantic executives from the Grammys (see story, page 1) and the after-show WEA gathering had some referring to that bash as the "WE" party... Presenter **David Crosby** dissed the female R&B Grammy as "best aerobics while lip syncing." Crosby must just wish he had the range or vocal soul of co-winners **Patti LaBelle** and **Lisa Fischer**—or wishes he could still do aerobics... The irrepressible and opinionated **Bonnie Raitt**, mocking her own sweet talkativeness, left one press session cracking, "Now about that Japanese trade imbalance"...

Michael Bolton, informed that the press backstage jeered when he won for best pop male vocal, suggested such writers were rude, insensitive, and could "kiss my ass"... Proud of our boys. Of the four recipients of the best-album-notes Grammy—**James Brown**, **Cliff White**, **Harry Weinger**, and **Nelson George**—two are former Billboard writers. Weinger was a contributor in the mid-'80s. George is the former R&B editor of this magazine... "Unforgettable" album engineer **Al Schmitt** on the golden age of live recording sessions: "Some of my favorite albums were recorded in six or seven hours," he says. "Today, you can't get a guitar part in that time"... **Vince Gill** on Grammy winners who opted not to attend the show: "The nearest thing I can figure is that **Sinead O'Connor** had a popcorn party over at her house and they're all over there"... **B.B. King** said he's "cutting down" on his tour schedule. "I'm only doing 250 shows a year," he says... Keeping faith: Jazz-gospel vocal group leader **Claude McKnight III** of **Take 6** on why he was the only member of the act to show up to receive the best jazz vocal Grammy. "I was the only one who believed we might win"... Keeping perspective. "It is a great honor to receive a Grammy," said **Michael Stipe** of **R.E.M.** "But, really, the feedback that we get from fans, and from writing a great song, and having people really dig it, is what it's really all about."

More People Heading SXSW Texas Confab Expects Big Turnout

BY MOIRA McCORMICK

CHICAGO—Despite the recession, preregistration is up this year for the sixth annual South By Southwest Music and Media Conference, to be held March 11-15 in Austin, Texas. SXSW '91 drew a total of 2,850 people, and co-director Louis Meyers says approximately 3,200 are expected this year.

"I think people are watching their pocketbooks, but they see we're a relatively inexpensive conference," says Roland Swenson, managing director of SXSW, registration fees for which range from \$100 to \$195.

In place of the keynote address of years past, says Meyers, Willie Nelson is scheduled to deliver a welcom-

ing speech to SXSW delegates March 12, followed by "opening remarks" from Michelle Shocked.

Meyers says SXSW officials have been working all year on ways to prevent the overcrowding that often occurred at last year's conference, both at music showcases and panels. For one, he says, SXSW '92 takes place on the first weekend of spring break, which should reduce Austin's student population.

In addition, more than 125 fewer bands are showcasing this year—375 as opposed to 1991's total of 511—with larger venues being used, says Meyers. "We're also limiting the number of hard tickets available at the door," he adds. "Our goal is for
(Continued on page 16)

Fourplay's Jazz Power Play Paying Off

BY JIM BESSMAN

NEW YORK—Fourplay has virtually commandeered the Top Contemporary Jazz Albums chart since its self-titled debut came out on Warner Bros. last September, remaining No. 1 on that countdown for the past 20 weeks.

The group—keyboardist **Bob James**, guitarist **Lee Ritenour**, bassist **Nathan East**, and drummer **Harvey Mason**—had previously played together on James' 1990 album,

"Grand Piano Canyon," when James casually broached the possibility of a "cooperative" group project.

"I didn't really expect anything to come out of it, and was surprised to find that we all had the same fantasy," says James, who had never been involved in such a formal band situation. Fortuitously, James' appointment last year as VP of A&R for jazz and progressive music at Warner Bros. Records made it happen. Fourplay was the first project

he brought to the label.

"It was the kind of thing I thought I could bring in that fit the context of me being both an A&R man and a working studio musician," continues James, whose career as an artist remains his first priority. But unlike his previous projects, Fourplay was designed to be "democratic," with the leadership role shifting according to song composer or "whoever took charge of the session," he says.

The album's first single, "After The Dance," was the only cover version on the disc. The Marvin Gaye song features a guest lead vocal by **El DeBarge**, who also sang background along with **Darrell DeBarge**, **Nathan East**, and **Patti LaBelle**. According to **Ricky Schultz**, Warner Bros. VP/GM of jazz and progressive music, it benefited from "one of the best efforts on behalf of any single I've seen in all my years in the business," eventually landing at No. 2 on the Hot R&B Singles chart in December and buoying the rest of the album.

"We had a contemporary jazz in-
(Continued on page 22)



FOURPLAY. Pictured, from left, are Lee Ritenour, Bob James, Nathan East, and Harvey Mason.



Tara Kemp

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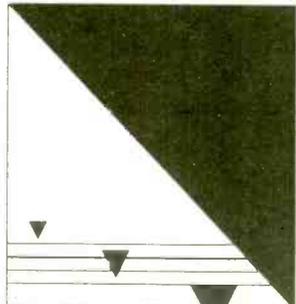
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'Beast' Gets 3 Oscar Song Nominations Motown Fumes As Academy Snubs Stevie Wonder

■ BY CHRIS MORRIS

LOS ANGELES—"Beauty And The Beast" led the way among music nominees for this year's Academy Awards, while Motown Records is claiming Stevie Wonder's song score for "Jungle Fever" is the big loser.

Disney's animated feature—which also was nominated for best picture (Billboard, Feb. 29)—won three of the five Oscar nominations for best original song, as well as a nomination for best original

score. The three songs, all with music by Alan Menken and lyrics by the late Howard Ashman, are "Beauty And The Beast," "Belle," and "Be Our Guest." Menken alone received the best-score nomination.

The "Beauty And The Beast" soundtrack album has been a top seller for Walt Disney Records. Certified platinum, it has reached the top 30 on The Billboard 200.

Motown has expressed its discontent about the Academy of Motion Picture Arts and Sciences'

finding that Wonder is ineligible for a best-song nomination for "Jungle Fever." According to a letter to Wonder from the academy, the songs "Make Sure You're Sure" and "These Three Words" were "not clearly audible and intelligible in the film."

"As a company, we're very disappointed, because we feel he should be able to compete," says Motown communications VP Michael Mitchell.

Wonder previously won the best-song Oscar for "I Just Called To Say I Love You," from the 1984 film "The Woman In Red."

Other best-song nominees are "(Everything I Do) I Do It For You" (music by Michael Kamen, lyrics by Bryan Adams and Robert John Lange), from "Robin Hood: Prince Of Thieves," and "When You're Alone" (music by John Williams, lyrics by Leslie Bricusse), from "Hook."

Other nominees for best score are "Bugsy" (Ennio Morricone), "The Fisher King" (George Fenton), "JFK" (John Williams), and "The Prince Of Tides" (James Newton Howard).

NEW ON THE CHARTS

Kathy Troccoli, who released three successful contemporary Christian albums between 1982 and 1986, moves into the pop arena with her fourth Reunion album, "Pure Attraction."

The first single from the set, "Everything Changes," penned by hit-making songwriter Diane Warren, marks Troccoli's debut on the Hot 100 Singles chart.

"When I heard her voice, I got excited," says Warren, who also contributed "Can't Get You Out Of My Heart" to the album.

Troccoli left her recording base in Nashville in 1986 for New York, where she concentrated on developing her songwriting and pop style. While singing background vocals on Taylor Dayne's "Tell It To My Heart," Troccoli met producer Ric Wake.

After hearing her songs, Wake was "totally into what the music was saying, and that people want to hear songs with singable melodies and a lot of heart," says Troccoli.

Troccoli wrote or co-wrote seven of the album's 10 songs. "These songs reflect who I am," she says, "and I think people will be able to relate to how I feel."

Troccoli was welcomed back at Reunion Records, which was founded 10 years ago by Dan Harrell and Mike Blanton specifically as an outlet for her nontraditional Christian style. Geffen Records, which is distributing "Pure Attraction," is promoting her as a mainstream artist, not unlike the recent crossover success of Amy Grant.

According to Geffen GM Al Coury, "We treated Kathy as a new artist, and had her embark on a national tour of radio stations and retail stores last November."

With the current success of "Everything Changes," Troccoli is continuing her promotional tour; according to Coury, a video for the song is currently being taped.

Troccoli is managed by Cindy Dupree, while Steve Brailer at the William Morris Agency handles bookings.

GLENN DARBY



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A 'Beauty' Of An Oscar Ovation For Menken, Ashman

A WORDS & MUSIC SALUTE to composer Alan Menken and the late Howard Ashman, who made Academy Award history with a record three nominations for best song when the contenders were announced Feb. 19. In addition, Menken adds a fourth Oscar possibility for his original scoring of Disney's "Beauty And The Beast," up for an Oscar as best picture, a first ever for an animated feature. "Beauty And The Beast," of course, is also the source of the three song nominees: "Beauty And The Beast," "Belle," and "Be Our Guest." Alan & Marilyn Bergman were nominated in three



by Irv Lichtman

Oscar musical categories for "Yentl" in 1983. However, they were nominated for two songs, "Papa Can You Hear Me" and "The Way He Makes Me Feel," and another in a category that no longer exists, best song score. Menken and Ashman won an Oscar for their song "Under The Sea" in another Disney hit, "The Little Mermaid."

THE GROW & GO PLAN: By September of this year, the West Coast-based worldwide headquarters of what may well be the world's largest music publisher—Warner/Chappell Music (EMI Music Publishing is likely to disagree)—will move further west, that is to a new edifice called Atria West, located on Santa Monica Boulevard.

As the first major tenant, occupying 70% of the space of the first of two three-story buildings comprising Atria West, the publisher will gain far more space—from 32,000 square feet at its present location on Sunset Boulevard to 45,500 square feet as a result of a \$21 million lease.

The move can be traced to a happy decade of a 10-fold increase in Warner/Chappell's revenues, according to Ira Pianko, the publisher's COO/CFO. Worldwide, the company has 36 offices with 800 employees. Not to mention hundreds of thousands of copyrights, a goodly number of them among the world's most beloved songs.

DEALS: BMI Music Publishing has announced two recent signings: Writer, producer, and artist Glenn "Sweetly G" Toby, with rap and dance credits going back a decade, has signed on to a worldwide co-publishing deal. Readying his debut as a performer on Island Records, he's also been busy writing and producing projects for such artists as Stephanie Mills (MCA) and Tufurri (London).

Mark Mueller, with music credits in film, TV, and on recordings, has also made a publishing deal with BMG Songs, according to Deborah Dill, senior director of creative affairs. He has had a hit single with the Amy Grant recording of "That's What Love Is For," in addition to recordings by Heart, the Pointer Sisters, Earth, Wind & Fire, Little Richard, Jermaine Jackson, Al Jarreau, Placido Domingo, George Benson, and Peter Cetera, among others. He's also a two-time Emmy award nominee for TV work.

SONGS & CIVIL RIGHTS: Songwriters Denise Rich and Michael O'Hara have seen two of

their efforts move from recordings to anthems of peace and understanding.

Jody Watley's version of their "It All Begins With You," co-written by George Lyter, has been dedicated by the artist to the memory of Dr. Martin Luther King and, in singing the song before President Bush and his wife Barbara at the White House recently, she also stressed its call for peace and understanding among peoples.

Meanwhile, a Melba Moore recorded effort, "All I Wanna Be Is Understood," co-written with Mary Unobsky, has been adopted by the National Civil Rights Museum in Memphis as its theme song. Proceeds from the Moore recording will help support the museum.

PRINT ON CINEMA PRINT: Even for the casual lover of movie music—for a scholar or collector it's a must—Donald J. Stubblebine's "Cinema Sheet Music: A Comprehensive Listing Of Published Film Music From Squaw Man (1914) To Batman (1989)" (McFarland & Co., Jefferson, N.C., 628 pages, \$65) is an entertaining read. That's 75 years of music, both songs and background scoring, along with thematic cue sheets and both a composer and song index. One caution, is that the book lists only those songs from film that were published in sheet-music form in one way or another. In a musical film, for instance, some songs in the score without sheet music will not be listed under the film's title. Just remember it's a music on print effort—and an important one at that.

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

1. Garth Brooks, Ropin' The Wind
2. Garth Brooks, No Fences
3. Dire Straits, On Every Street
4. Extreme II Pornograffiti
5. Marc Cohn, Marc Cohn



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White, Petty Pace Pro Set Nods Each Cops 3 Awards At L.A. Event

■ BY DEBORAH RUSSELL

LOS ANGELES—R&B chanteuse Karyn White and rockers Tom Petty & the Heartbreakers led the winners' list during the first Pro Set L.A. Music Awards here Feb. 19.

Warner Bros. recording artist White, named best female R&B vocalist, also received nods for best R&B album for "Ritual Of Love" and best R&B single for "Romantic."

Petty was pegged best male rock vocalist, while he and the Heartbreakers were named best group of the year. The band's MCA release "Into The Great Wide Open" was named best rock album. Other multiple winners included Natalie Cole, Guns N' Roses, Dramarama, and Michael Jackson.

Brian Wilson and Frank Zappa each received Lifetime Achievement Awards, while Jackson Browne received the Pro Set Image Award.

The ceremony also included live entertainment by Wilson, backed by a band that included Gregg Allman on guitar, Don Was on bass, and Dallas

Taylor on drums. Dramarama, Cypress Hill, and Jeffrey Osborne were among the evening's live entertainers.

A complete list of winners follows:
Artist of the year: Natalie Cole
Group of the year: Tom Petty & the Heartbreakers
Debut artist of the year: Tevin Campbell
(Continued on page 30)

Rocky Mountain Showcase Peaks

■ BY PETER M. JONES

DENVER—Under the new direction of veteran record producer Jim Mason, the nonprofit Rocky Mountain Music Assn. scaled back its annual talent showcase this year. Music Fest '92, held Feb. 14-16, featured just more than 80 regional acts, compared with last year, when more than 130 Colorado artists hit the stage.

Music Fest '91 proved unworkable, (Continued on page 30)

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| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter | |
| CLINT BLACK PRCA RODEO | Astrodome Houston | Feb. 21-22 | \$1,749,023 \$12/\$10/\$5 | 170,803 three sellouts | Houston Livestock Show & Rodeo | |
| NEIL DIAMOND | Palace of Auburn Hills Auburn Hills, Mich. | Feb. 10-12 | \$1,528,125 \$25/\$19.50 | 62,907 three sellouts | Ogden Presents | |
| NEIL DIAMOND | MECCA Milwaukee | Feb. 14-16 | \$852,378 \$25/\$19.50 | 35,027 three sellouts | Ogden Presents | |
| REBA MCENTIRE PRCA RODEO | Astrodome Houston | Feb. 20 | \$634,644 \$12/\$10/\$5 | 61,977 sellout | Houston Livestock Show & Rodeo | |
| LA MAFIA/THE TEXAS TORNADOS PRCA RODEO | Astrodome Houston | Feb. 23 (day) | \$573,133 \$12/\$10/\$5 | 55,970 sellout | Houston Livestock Show & Rodeo | |
| TRAVIS TRITT/TANYA TUCKER PRCA RODEO | Astrodome Houston | Feb. 17 | \$521,964 \$12/\$10/\$5 | 50,973 sellout | Houston Livestock Show & Rodeo | |
| THE HIGHWAYMEN: JOHNNY CASH WILLIE NELSON WAYLON JENNINGS KRIS KRISTOFFERSON PRCA RODEO | Astrodome Houston | Feb. 16 | \$519,803 \$12/\$10/\$5 | 50,762 sellout | Houston Livestock Show & Rodeo | |
| ALABAMA PRCA RODEO | Astrodome Houston | Feb. 23 | \$511,836 \$12/\$10/\$5 | 49,984 57,311 | Houston Livestock Show & Rodeo | |
| NEIL YOUNG VICTORIA WILLIAMS | Beacon Theatre New York | Feb. 13-15, 17-19 | \$500,040 \$30 | 16,668 six sellouts | Ron Delsener Enterprises | |
| STEVE LAWRENCE & EYDIE GORME CORBETT MONICA | Sunrise Musical Theatre Sunrise, Fla. | Feb. 12-16 | \$440,299 \$25.75 | 17,099 20,420, five shows | Cellar Door Concerts | |

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**TERRI ROSSI'S
RHYTHM
SECTION**

HOME AGAIN: "Remember The Time" reinstates Michael Jackson (Epic) to the top of the Hot R&B Singles chart. Radio reports remain from the entire panel of 100 stations. It ranks No. 1 in total radio points and No. 2 in sales points. No. 1 reports were listed by 35 stations, including both stations in New York, WBSL and WRKS, as well as both Los Angeles reporters, KKBT and KJLH.

STATUS QUO: The same records remain in the top five. "Diamonds And Pearls" by Prince & the N.P.G. (Paisley Park) moves up 4-2 with reports from the entire panel. It is No. 1 at WJFX Fort Wayne, Ind., and WRKE Ocean City, Md., and 72 stations list it top five. "Breakin' My Heart (Pretty Brown Eyes)" by Mint Condition (Perspective) keeps its bullet but remains at No. 3. It is No. 1 in sales points, but ranks No. 6 in radio points. It has reports from 97 stations. Two new No. 1 reports are logged by WZFX Fayetteville, N.C., and KJMZ Dallas. Five stations hold it at No. 1 for the second week: WXYV Baltimore; WKYS Washington, D.C.; KMJQ Houston; WAGH Macon, Ga.; and OC104 Ocean City, Md.

"Somebody Loves You Baby (You Know Who It Is)" by Patti LaBelle (MCA) also gains strong points but is held again this week at No. 5. It has reports from 99 stations. It earns new No. 1 listings from WMYA Norfolk, Va.; WQMG Greensboro, N.C.; KXZZ Lake Charles, La.; WXVI Montgomery, Ala.; and KIPR Little Rock, Ark. WPLZ Richmond, Va., reports it at No. 1 again this week. Fifty-seven stations list it top five. "Baby Hold On To Me" by Gerald Levert, a duet with Eddie Levert (Atco/EastWest), falls to No. 4, losing some radio and retail points. It is the only other record on the chart to have reports from all 100 stations.

BREAKIN' THRU: "Save The Best For Last" by Vanessa Williams only moves up two notches, 10-8, because the top of the chart is fiercely competitive. "Save The Best" has 99 station reports, with new adds from three stations: WNJR Newark, N.J.; KJMQ Houston; and KMJM St. Louis. Top 10 reports are logged by 34 stations. "Here I Go Again" by Glenn Jones (Atlantic) is listed by 96 stations and is new at WRKE, KKDA-FM Dallas, and WCKX Columbus, Ohio. It is top 10 at 40 stations.

TWO RECORDS MAKE STRONG MOVES: "It's O.K." by BeBe and CeCe Winans vaults 31-20, gaining KPRS Kansas City, Mo., and WGCI Chicago at No. 24, for a total of 87 stations. It moves up significantly in radio rank (No. 24-18) and enters the Top 40 Sales chart at No. 29. "Live And Learn" by Joe Public (Columbia) benefits from 14 new reports, among them KKBT Los Angeles; WILD Boston; WJTT Chattanooga, Tenn.; and WZHT Montgomery, Ala. Seventy-nine stations report it. Top 10 reports are listed at six stations, including No. 9 at WKYS; No. 8 at KMJM St. Louis; No. 7 at WAGH; and No. 6 at WJFX.

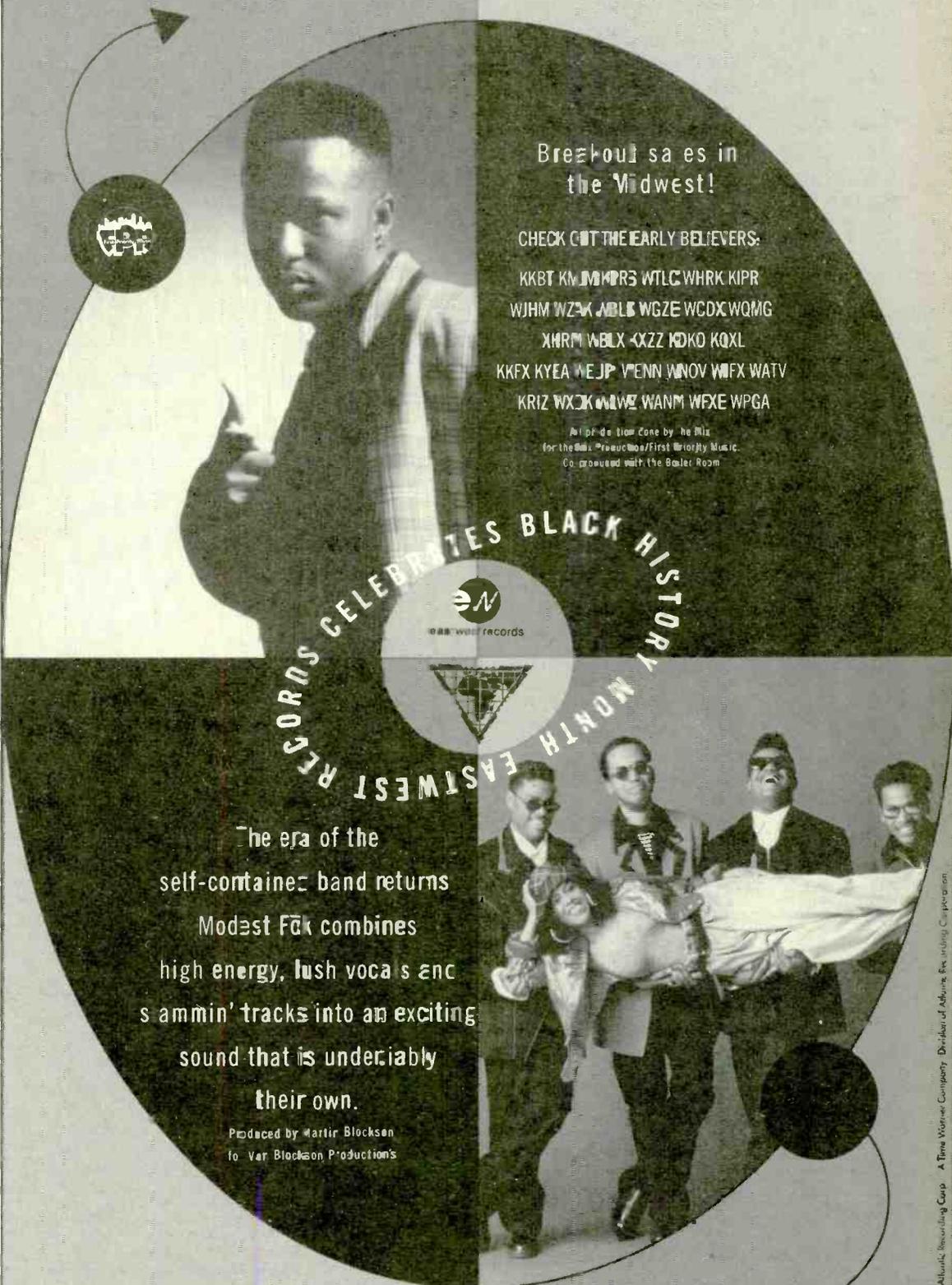
**HOT R&B SINGLES ACTION
RADIO MOST ADDED**

| | PLATINUM/ GOLD ADDS 19 REPORTERS | SILVER ADDS 29 REPORTERS | BRONZE/ SECONDARY ADDS 52 REPORTERS | TOTAL ADDS 100 REPORTERS | TOTAL ON |
|---|---|--------------------------------|--|--------------------------------|-------------|
| SOMETIMES IT'S ONLY LOVE LUTHER VANDROSS EPIC | 6 | 9 | 19 | 34 | 34 |
| MAKE IT HAPPEN MARIAH CAREY COLUMBIA | 3 | 12 | 17 | 32 | 75 |
| WHY ME BABY? KEITH SWEAT ELEKTRA | 4 | 7 | 16 | 27 | 85 |
| I'M CRYIN' SHANICE MOTOWN | 4 | 5 | 17 | 26 | 63 |
| I'M THE ONE YOU NEED JODY WATLEY MCA | 4 | 9 | 10 | 23 | 44 |
| DON'T MAKE ME BEG TONIGHT GARY BROWN CAPITOL | 0 | 4 | 17 | 21 | 21 |
| THE LOVER IN YOU BIG DADDY KANE COLD CHILLIN' | 6 | 6 | 7 | 19 | 20 |
| HOOPS OF FIRE THE TEMPTATIONS MOTOWN | 0 | 6 | 13 | 19 | 20 |
| CHIC MYSTIQUE CHIC WARNER BROS. | 1 | 6 | 11 | 18 | 45 |
| ONE TO GROW ON U.M.C.'S WILD PITCH | 2 | 3 | 12 | 17 | 23 |

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

THERE'S A NEW SHERIFF
IN TOWN AND HIS NAME IS
SMOOVE

"(MEANWHILE) BACK AT THE RANCH"
(98620)
from the album SMOOVE WITH A RUFFNESS
(91828)



Breakout sales in
the Midwest!

CHECK OUT THE EARLY BELIEVERS:

- KKBT KMJM WTLG WHRK KIPR
- WJHM WZAK WBLB WGZE WDCX WQMG
- XHRM WBLX KXZZ KDKO KQXL
- KKFX KYEA WJLP WENN WNOV WAFX WATV
- KRIZ WCKX WQWZ WANM WPEX WPGA

Helped to bring home by the MIA
for the Best Production/First Priority Music
Co. produced with the Boiler Room

RECORDS CELEBRATES BLACK HISTORY MONTH EASTWEST

The era of the
self-contained band returns
Modest Fok combines
high energy, lush vocals and
sammin' tracks into an exciting
sound that is undeniably
their own.

Produced by Martin Blockson
for Var Blockson Productions

"LOVE OR THE SINGLE LIFE"
(98605)
the first single from the CD
LOVE OR THE SINGLE LIFE from
(92113)
THE HOTTEST NEW BAND OF 1992
MODEST FOK

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 7, 1992

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|---------------|-----------|-----------|---------------|---|--|---------------|
| 1 | 1 | 1 | 13 | MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ) | DANGEROUS | 1 |
| ★★★ No. 1 ★★★ | | | | | | |
| 2 | 2 | 3 | 18 | GERALD LEVERT ATCO EASTWEST 91777* (10.98) | PRIVATE LINE | 2 |
| 3 | 4 | 5 | 8 | SOUNDTRACK SOUL 10462*/MCA (10.98) | JUICE | 3 |
| 4 | 3 | 4 | 37 | JODECI ▲ UPTOWN 10198/MCA (9.98) | FOREVER MY LADY | 1 |
| 5 | 5 | 2 | 13 | KEITH SWEAT ● ELEKTRA 61216* (10.98) | KEEP IT COMIN' | 1 |
| 6 | 7 | 6 | 21 | PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98) | DIAMONDS & PEARLS | 1 |
| 7 | 6 | 7 | 14 | TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98) | T.E.V.I.N. | 6 |
| 8 | 8 | 9 | 22 | CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ) | CYPRESS HILL | 8 |
| 9 | 9 | 8 | 40 | BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98) | COOLEYHIGHARMONY | 1 |
| 10 | 10 | 10 | 17 | HAMMER ▲ ³ CAPITOL 98151 (9.98) | TOO LEGIT TO QUIT | 5 |
| 11 | 11 | 12 | 20 | PATTI LABELLE MCA 10439 (9.98) | BURNIN' | 11 |
| 12 | 12 | 11 | 22 | MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ) | EMOTIONS | 6 |
| 13 | 13 | 15 | 26 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ) | THE COMFORT ZONE | 12 |
| 14 | 14 | 13 | 14 | SHANICE MOTOWN 6319* (9.98) | INNER CHILD | 13 |
| 15 | 17 | 19 | 7 | MINT CONDITION PERSPECTIVE 1001*/A&M (9.98) | MEANT TO BE MINT | 15 |
| 16 | 16 | 17 | 17 | BLACK SHEEP MERCURY 848368 (9.98) | A WOLF IN SHEEP'S CLOTHING | 16 |
| 17 | 19 | 18 | 14 | LISA STANSFIELD ● ARISTA 18679* (10.98) | REAL LOVE | 17 |
| 18 | 15 | 16 | 21 | A TRIBE CALLED QUEST ● JIVE 1418* (9.98) | LOW END THEORY | 13 |
| 19 | 18 | 14 | 16 | ICE CUBE ▲ PRIORITY 57155 (9.98) | DEATH CERTIFICATE | 1 |
| 20 | 24 | 31 | 4 | R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98) | BORN INTO THE '90'S | 20 |
| 21 | 21 | 22 | 34 | PHYLIS HYMAN PIR 11006*/ZOO (9.98) | PRIME OF MY LIFE | 10 |
| 22 | 26 | 24 | 13 | AMG SELECT 21642 (9.98) | BITCH BETTA HAVE MY MONEY | 22 |
| 23 | 23 | 25 | 10 | JODY WATLEY MCA 10355 (10.98) | AFFAIRS OF THE HEART | 21 |
| 24 | 20 | 20 | 21 | PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ) | APOCALYPSE 91...THE ENEMY STRIKES BLACK | 1 |
| 25 | 22 | 21 | 33 | BEBE & CECE WINANS ● CAPITOL 92078* (9.98) | DIFFERENT LIFESTYLES | 1 |
| 26 | 27 | 29 | 22 | MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98) | ACT LIKE YOU KNOW | 14 |
| 27 | 28 | 27 | 25 | NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98) | NAUGHTY BY NATURE | 10 |
| 28 | 25 | 23 | 23 | KARYN WHITE ● WARNER BROS. 26320* (10.98) | RITUAL OF LOVE | 7 |
| 29 | 29 | 26 | 18 | 2ND II NONE PROFILE 1416 (9.98) | 2ND II NONE | 26 |
| 30 | 35 | 41 | 6 | 2PAC INTERSCOPE 91767*/ATLANTIC (9.98) | 2PACALYPSE NOW | 30 |
| 31 | 41 | 58 | 3 | SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98) | MACK DADDY | 31 |
| 32 | 32 | 30 | 19 | BARRY WHITE A&M 5377 (9.98) | PUT ME IN YOUR MIX | 8 |
| 33 | 30 | 28 | 42 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) | POWER OF LOVE | 1 |
| 34 | 31 | 35 | 15 | D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98) | AIN'T NO DOUBT ABOUT IT | 31 |
| 35 | 33 | 39 | 22 | NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ) | AIN'T A DAMN THING CHANGED | 29 |
| 36 | 38 | 42 | 16 | ATLANTIC STARR REPRISE 26545* (9.98) | LOVE CRAZY | 36 |
| 37 | 36 | 32 | 24 | QUEEN LATIFAH TOMMY BOY 1035* (9.98) | NATURE OF A SISTA' | 32 |
| 38 | 37 | 33 | 20 | SCARFACE RAP-A-LOT 57167/PRIORITY (9.98) | MR. SCARFACE IS BACK | 13 |
| 39 | 34 | 34 | 13 | D-NICE JIVE 41466* (9.98) | TO THE RESCUE | 27 |
| 40 | 92 | — | 2 | LUKE LUKE 91830*/ATLANTIC (10.98) | I GOT SHIT ON MY MIND | 40 |
| 41 | 39 | 36 | 33 | HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98) | PEACEFUL JOURNEY | 5 |
| 42 | 40 | 37 | 15 | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ) | PENICILLIN ON WAX | 34 |
| 43 | 46 | 46 | 40 | SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98) | THE EVOLUTION OF GOSPEL | 4 |
| 44 | 43 | 43 | 30 | COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98) | C.M.B. | 10 |
| 45 | 42 | 40 | 40 | CHUBB ROCK SELECT 21640/ELEKTRA (9.98) | THE ONE | 13 |
| 46 | 47 | 44 | 18 | CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98) | FIRST TIME | 32 |
| 47 | 45 | 52 | 15 | U.M.C.'S WILD PITCH 97544/EMI (9.98) | FRUITS OF NATURE | 45 |
| 48 | 66 | — | 2 | GLENN JONES ATLANTIC 82352* (10.98) | HERE I GO AGAIN | 48 |
| 49 | 52 | 55 | 6 | DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98) | I WISH MY BROTHER GEORGE WAS HERE | 49 |

| | | | | | | |
|-----|-------|----|----|---|---|-----|
| 50 | 44 | 38 | 20 | FOURPLAY WARNER BROS. 26656* (9.98) | FOURPLAY | 16 |
| 51 | 51 | 51 | 18 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) | SONS OF THE P | 23 |
| 52 | 53 | 50 | 38 | SHABBA RANKS ● EPIC 47310 (9.98 EQ) | AS RAW AS EVER | 1 |
| 53 | 48 | 49 | 18 | P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ) | OF THE HEART, OF THE SOUL & OF THE CROSS | 29 |
| 54 | 49 | 45 | 10 | MAXI PRIEST CHARISMA 91804* (10.98) | BEST OF ME | 45 |
| 55 | 50 | 47 | 34 | GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98) | WE CAN'T BE STOPPED | 5 |
| 56 | 56 | 57 | 45 | KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98) | MAKE TIME FOR LOVE | 1 |
| 57 | 60 | 60 | 58 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY | 35 |
| 58 | 59 | 53 | 21 | PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98) | ALL SOULED OUT | 53 |
| 59 | 71 | 72 | 10 | BOBBY 'BLUE' BLAND MALACO 7458 (9.98) | PORTRAIT OF THE BLUES | 59 |
| 60 | 57 | 56 | 9 | BUST DOWN EFFECT 3005*/LUKE (9.98) | NASTY BITCH (CHAPTER 1) | 56 |
| 61 | 58 | 54 | 12 | STONE-LOC DELICIOUS VINYL 510609/PLG (9.98) | COOL HAND LOC | 46 |
| 62 | 55 | 59 | 46 | THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ) | THE BRAND NEW HEAVIES | 17 |
| 63 | 67 | 65 | 75 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE | 38 |
| 64 | 61 | 63 | 30 | JENNIFER HOLLIDAY ARISTA 18578* (9.98) | I'M ON YOUR SIDE | 29 |
| 65 | 54 | 48 | 16 | BIG DADDY KAYE COLD CHILLIN' 26715*/REPRISE (9.98) | PRINCE OF DARKNESS | 25 |
| 66 | 64 | 68 | 18 | JOHNNIE TAYLOR MALACO 7460 (9.98) | I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT | 60 |
| 67 | 73 | 70 | 18 | ERIC GABLE ORPHEUS 47927/EPIC (9.98) | CAN'T WAIT TO GET YOU HOME | 44 |
| 68 | 75 | 82 | 11 | AUDREY WHEELER EAR CANDY 31002 (9.98) | I'M YOURS TONIGHT | 68 |
| 69 | 74 | 67 | 28 | OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98) | FULLY LOADED | 31 |
| 70 | 65 | 71 | 37 | PEABO BRYSON COLUMBIA 46823 (9.98 EQ) | CAN YOU STOP THE RAIN | 1 |
| 71 | 72 | 74 | 26 | JIBRI WISE ONE EAR CANDY 31000 (9.98) | JIBRI WISE ONE | 34 |
| 72 | 77 | 73 | 36 | NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98) | UNFORGETTABLE | 5 |
| 73 | 76 | 75 | 33 | GLADYS KNIGHT MCA 10329* (9.98) | GOOD WOMAN | 1 |
| 74 | 62 | 62 | 38 | STEVIE WONDER ● MOTOWN 6291* (10.98) | MUSIC FROM 'JUNGLE FEVER' | 1 |
| 75 | 68 | 64 | 19 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) | SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II) | 19 |
| 76 | 70 | 69 | 48 | M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98) | M.C. BREED & D.F.C. | 38 |
| 77 | 63 | 61 | 34 | READY FOR THE WORLD MCA 10224* (9.98) | STRAIGHT DOWN TO BUSINESS | 43 |
| 78 | 81 | 83 | 4 | ASSAULT & BATTERY ATTITUDE 14001* (8.98) | ASSAULT & BATTERY | 78 |
| 79 | 78 | 78 | 6 | MAC BAND ULTRAX 0203 (9.98) | THE REAL DEAL | 78 |
| 80 | 80 | 88 | 3 | DEE HARVEY MOTOWN 6330* (9.98) | JUST AS I AM | 80 |
| 81 | 82 | 86 | 19 | BOBBY RUSH URGENT 4117/ICHIBAN (9.98) | I AIN'T STUDDIN' YOU | 69 |
| 82 | 85 | 89 | 21 | ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ) | 107 DEGREES IN THE SHADE | 74 |
| 83 | 89 | 94 | 4 | DON DIEGO ULTRAX 0502 (9.98) | RAZZ | 83 |
| 84 | 88 | 98 | 19 | WC & THE MAAD CIRCLE PRIORITY 57156 (9.98) | AIN'T A DAMN THANG CHANGED | 52 |
| 85 | 79 | 80 | 8 | GARY TAYLOR VALLEY VUE 21191* (9.98) | TAKE CONTROL | 79 |
| 86 | 83 | 84 | 6 | TECHMASTER P.E.B. NEWTOWN 2208* (9.98) | BASS COMPUTER | 83 |
| 87 | 93 | 81 | 14 | LONNIE LISTON SMITH STARTRAK 1000 (9.98) | MAGIC LADY | 75 |
| 88 | NEW ► | 1 | 1 | CECE PENISTON A&M 5381* (9.98) | FINALLY | 88 |
| 89 | 96 | — | 2 | B.B. KING MCA 10295* (9.98) | THERE IS ALWAYS ONE MORE TIME | 89 |
| 90 | 69 | 66 | 16 | SOUNDTRACK MCA 10397* (9.98) | HOUSE PARTY 2 | 23 |
| 91 | NEW ► | 1 | 1 | D.J. LAZ PANDISC 8817 (9.98) | D.J. LAZ | 91 |
| 92 | NEW ► | 1 | 1 | HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98) | SKANLESS | 92 |
| 93 | 97 | 92 | 15 | DAVID PEASTON MCA 10383 (9.98) | MIXED EMOTIONS | 80 |
| 94 | 84 | 77 | 15 | JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98) | YOU SAID | 39 |
| 95 | 86 | 87 | 50 | TYRONE DAVIS ICHIBAN 1103 (9.98) | I'LL ALWAYS LOVE YOU | 39 |
| 96 | 99 | 96 | 25 | POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98) | PURE POVERTY | 23 |
| 97 | 90 | 85 | 16 | ROGER REPRISE 26524* (9.98) | BRIDGING THE GAP | 45 |
| 98 | 94 | 91 | 25 | BELL BIV DEVÖE ● MCA 10345 (10.98) | WBBD - BOOTCITY! THE REMIX ALBUM | 18 |
| 99 | 95 | 99 | 12 | THE TEMPTATIONS MOTOWN 6331* (9.98) | MILESTONE | 88 |
| 100 | 100 | — | 2 | STATE OF ART COLUMBIA 47968* (9.98 EQ) | COMMUNITY | 100 |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. 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.

FOURPLAY'S JAZZ POWER PLAY PAYING OFF

(Continued from page 14)

strumental album basically, with a guest vocal track that was a potential single," says Schultz. "Fortunately, we also had the ingredients of an all-star band, with James and Ritenour in particular really known and established as successful solo artists. Mason was just as visible and high-profile, and East, besides being Clapton's bass player, was everywhere."

In addition to the hit single, Warner Bros. relied on the name and likeness recognition of Fourplay's four players in its marketing cam-

paign.

"We had fantastic cover art which lent itself to in-store merchandising, including posters and laminated counter standups," says Schultz. "Because Fourplay was a new name, and the album came out late—at the end of the third quarter—it was important to explode the project outside-of-the-box to generate the excitement necessary for multiformat crossover."

Further igniting the blast was Fourplay's only live performance

so far, before a crowd of WEA representatives and invited industry guests in Los Angeles, which was taped for radio broadcast late last October. A music-interview radio special in both one-hour and half-hour lengths was also produced, and the group appeared on numerous TV magazine and talk shows.

The band also called key radio and retail people, "to let them know we're really human beings," says James. "I've always been intimidated about calling strangers,

fearing that they've never heard of me. But everyone had!"

In light of its members' thriving solo careers, James concedes that Fourplay will not be a full-time proposition. But the band is committed to "the rough concept of one album a year," and has set 10 or so U.S. concert dates for April, to be followed later by a Japan tour. The group has also blocked out session time for recording its second album in the fall.

Meanwhile, with "Fourplay"

well on its way to gold status, Warner Bros. has released "Bali Run" as the second single. The instrumental lead track has been sent out in a promotional CD also including live versions of other album cuts, and is being aimed at urban, jazz, and AC formats.

"We want to maintain momentum," says Schultz—not only because James is a fellow label executive. "The bottom line is everybody responded to the quality of the project."

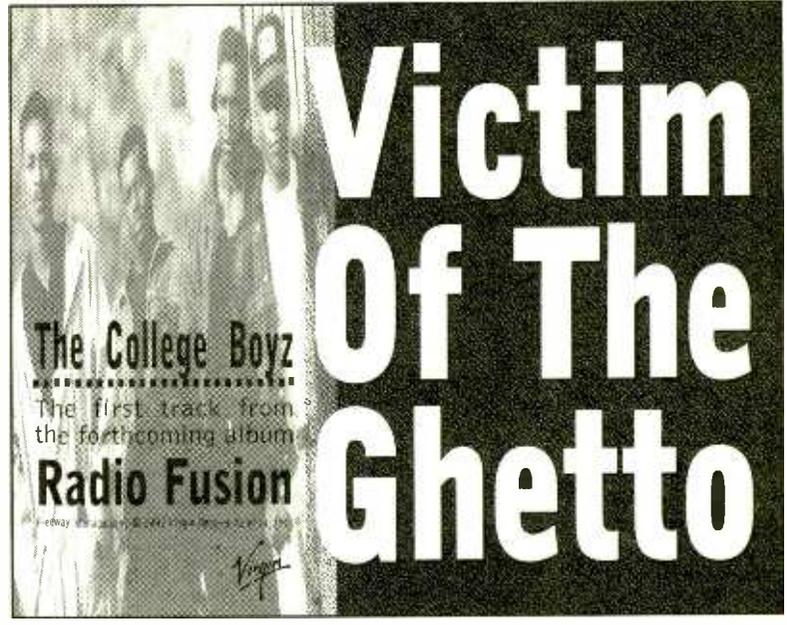
Hot R&B Singles Sales & Airplay™

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 | 2 | BREAKIN' MY HEART | MINT CONDITION | 3 | 1 | 2 | REMEMBER THE TIME | MICHAEL JACKSON | 1 |
| 2 | 1 | REMEMBER THE TIME | MICHAEL JACKSON | 1 | 2 | 1 | REMEMBER THE TIME | MICHAEL JACKSON | 1 |
| 3 | 5 | DIAMONDS AND PEARLS | PRINCE AND THE N.P.G. | 2 | 3 | 4 | DIAMONDS AND PEARLS | PRINCE AND THE N.P.G. | 2 |
| 4 | 3 | SHE'S GOT THAT VIBE | R. KELLY | 7 | 4 | 5 | SOMEBODY LOVES YOU BABY | PATTI LABELLE | 5 |
| 5 | 1 | BABY HOLD ON TO ME | GERALD LEVERT | 4 | 5 | 3 | EVERLASTING LOVE | TONY TERRY | 6 |
| 6 | 8 | SOMEBODY LOVES YOU BABY | PATTI LABELLE | 5 | 6 | 7 | BREAKIN' MY HEART | MINT CONDITION | 3 |
| 7 | 9 | EVERLASTING LOVE | TONY TERRY | 6 | 7 | 11 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS | 8 |
| 8 | 15 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS | 8 | 8 | 10 | HERE I GO AGAIN | GLENN JONES | 10 |
| 9 | 13 | POOR GEORGIE | MC LYTE | 14 | 9 | 12 | MASTERPIECE | ATLANTIC STARR | 13 |
| 10 | 14 | OOCHIE COOCHIE | M.C. BRAINS | 16 | 10 | 9 | SHE'S GOT THAT VIBE | R. KELLY | 7 |
| 11 | 12 | EVERYTHING'S GONNA BE ALRIGHT | NAUGHTY BY NATURE | 12 | 11 | 13 | TAKE TIME | CHRIS WALKER | 17 |
| 12 | 7 | STAY | JOCELI | 9 | 12 | 6 | UUH AHH | BOYZ II MEN | 11 |
| 13 | 16 | AIN'T 2 PROUD 2 BEG | TLC | 15 | 13 | 8 | STAY | JOCELI | 9 |
| 14 | 6 | UUH AHH | BOYZ II MEN | 11 | 14 | 19 | WHEN YOU GET RIGHT DOWN TO IT | PHYLLIS HYMAN | 18 |
| 15 | 19 | HERE I GO AGAIN | GLENN JONES | 10 | 15 | 16 | TESTIFY | SOUNDS OF BLACKNESS | 19 |
| 16 | 17 | HOW TO FLOW | NICE & SMOOTH | 25 | 16 | 18 | EVERYTHING'S GONNA BE ALRIGHT | NAUGHTY BY NATURE | 12 |
| 17 | 11 | LATIFAH'S HAD IT UP 2 HERE | QUEEN LATIFAH | 22 | 17 | 17 | STRAIGHT FROM MY HEART | ERIC GABLE | 24 |
| 18 | 25 | MASTERPIECE | ATLANTIC STARR | 13 | 18 | 24 | IT'S O.K. | BEBE & CECE WINANS | 20 |
| 19 | 23 | WHEN YOU GET RIGHT DOWN TO IT | PHYLLIS HYMAN | 18 | 19 | 31 | DON'T BE AFRAID | AARON HALL | 26 |
| 20 | 24 | JUICE (KNOW THE LEDGE) | ERIC B. & RAKIM | 38 | 20 | 27 | LIVE AND LEARN | JOE PUBLIC | 21 |
| 21 | 26 | TAKE TIME | CHRIS WALKER | 17 | 21 | 26 | AIN'T 2 PROUD 2 BEG | TLC | 15 |
| 22 | 10 | CAN'T LET GO | MARIAH CAREY | 28 | 22 | 25 | POOR GEORGIE | MC LYTE | 14 |
| 23 | 30 | SHUT EM DOWN | PUBLIC ENEMY | 27 | 23 | 28 | EVERCHANGING TIMES | ARETHA FRANKLIN | 23 |
| 24 | 34 | THE CHOICE IS YOURS | BLACK SHEEP | 30 | 24 | 30 | THINKIN' BACK | COLOR ME BADD | 31 |
| 25 | 21 | TELL ME WHAT YOU WANT ME TO DO | TEVIN CAMPBELL | 39 | 25 | 32 | SMILE | TIM OWENS | 33 |
| 26 | 20 | KEEP IT COMIN' | KEITH SWEAT | 46 | 26 | 36 | GOODBYE | TEVIN CAMPBELL | 34 |
| 27 | 37 | TESTIFY | SOUNDS OF BLACKNESS | 19 | 27 | 35 | DO NOT PASS ME BY | HAMMER | 37 |
| 28 | 32 | ALL NIGHT ALL DAY | GAME | 29 | 28 | — | WHY ME BABY? | KEITH SWEAT | 40 |
| 29 | — | IT'S O.K. | BEBE & CECE WINANS | 20 | 29 | — | MAKE IT HAPPEN | MARIAH CAREY | 45 |
| 30 | 38 | EVERCHANGING TIMES | ARETHA FRANKLIN | 23 | 30 | 34 | PAPER DOLL | P.M. DAWN | 35 |
| 31 | — | MAKE YA BODY MOVE | THE CHILL DEAL BOYZ | 32 | 31 | 38 | WHEN YOU LOVE SOMEBODY | KEITH WASHINGTON | 42 |
| 32 | — | LIVE AND LEARN | JOE PUBLIC | 21 | 32 | 23 | ALL NIGHT ALL DAY | GAME | 29 |
| 33 | 31 | I LOVE YOUR SMILE | SHANICE | 58 | 33 | — | UP AND OVER (STRONGER AND BETTER) | SKYY | 50 |
| 34 | 22 | ADDAMS GROOVE | HAMMER | 67 | 34 | 33 | MAKE YA BODY MOVE | THE CHILL DEAL BOYZ | 32 |
| 35 | 28 | STEADY MOBBIN' | ICE CUBE | 65 | 35 | — | LOVE ME | TRACIE SPENCER | 52 |
| 36 | — | DON'T BE AFRAID | AARON HALL | 26 | 36 | — | DARK AND LOVELY | BARRY WHITE & ISAAC HAYES | 36 |
| 37 | 29 | I WANT YOU | JODY WATLEY | 57 | 37 | — | OOCHIE COOCHIE | M.C. BRAINS | 16 |
| 38 | 18 | THE WAY I FEEL ABOUT YOU | KARYN WHITE | 48 | 38 | 39 | LOST IN THE NIGHT | PEABO BRYSON | 43 |
| 39 | — | DARK AND LOVELY | BARRY WHITE & ISAAC HAYES | 36 | 39 | — | ALL WOMAN | LISA STANSFIELD | 44 |
| 40 | — | HELLUVA | BROTHERHOOD CREED | 41 | 40 | — | ...A NICE TIME FOR LOVIN' | SURFACE | 55 |

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

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|---|--|
| 87 2 LEGIT 2 QUIT (Bust-It, BMI) | ASCAP/Alex Shantzis, ASCAP |
| 67 ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM | 91 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM |
| 15 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) | 20 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI) |
| 29 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI) | 84 I WANNA ROCK (Pac Jam, BMI) |
| 44 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) | 57 I WANT YOU (RightSong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM |
| 89 ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) | 38 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) |
| 55 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP) | 71 JUST AS I AM (Famous/Tena Clark, /Booby One Shoe, WB, /Kodeco, /Prim & Proper, ASCAP) |
| 4 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI) | 80 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getaloodoflatso, BMI) |
| 86 BETTER TOGETHER (All My Children, ASCAP/MCA, ASCAP/Smoochie, ASCAP) | 46 KEEP IT COMIN' (Harrindur, BMI/Joce Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP |
| 83 THE BLUES COME OVER ME (Music Corp. Of America, BMI/Blue Ballet, BMI/Blue Sky Rider, BMI) | 22 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP) |
| 3 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM | 66 LET'S GET SMOOTH (Epic, Solar, Calloco, /S.Beck, /K-Rob, /Screen Gems-EMI, BMI) |
| 28 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM | 51 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP) |
| 73 CHIC MYSTIQUE (Tommy Jymy, BMI/Warner Chappell, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP) | 21 LIVE AND LEARN (Harrindur, BMI/Joce Public, BMI/Noisnetta, BMI/Ensign, BMI) |
| 30 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP) | 43 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI) |
| 49 COUNT ON ME (Bocar, BMI/Sounds Heard Everywhere, BMI/Calloco, BMI/S.Beck, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI) WBM | 52 LOVE ME (Modern Science, ASCAP) |
| 36 DARK AND LOVELY (Seven Songs, BMI) | 95 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) |
| 2 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM | 82 LOVE WAS NEVER (Campbell-Trinity, ASCAP/End Of The Day, ASCAP) |
| 37 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP) | 99 LUXURY OF LOVE (Garcia Gulch, BMI/Chubu, BMI/Trving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP) |
| 26 DON'T BE AFRAID (Shocklee, BMI/Jamron, ASCAP) | 45 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI) |
| 74 DOO DOO BROWN (Future Sights And Sounds, BMI) | 32 MAKE YA BODY MOVE (All Nations, ASCAP/Silver Cloud, ASCAP/Trolley, ASCAP) |
| 94 DO YOU WANT IT RIGHT NOW (Virgin, ASCAP) | 13 MASTERPIECE (Kenny Nolan, ASCAP) |
| 69 EMOTIONAL VIOLENCE (Better In Black, ASCAP) | 79 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smooth, ASCAP/Middletown Sound, ASCAP) |
| 23 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM | 97 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP) |
| 6 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI) | 64 MISTADOBALINA (Street Knowledge, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI) |
| 12 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) | 98 MY WORLD (Diva One, ASCAP/Mike Ten, BMI) |
| 34 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP) | 54 NO NOSE JOB (GLC Two, BMI/Pubthowyalike, BMI/Willesden, BMI) |
| 41 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) | 93 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP) |
| 10 HERE I GO AGAIN (Luella, ASCAP) | 16 OOOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP) |
| 72 HONEY (Bust-It, BMI) | 35 PAPER DOLL (MCA, ASCAP) |
| 25 HOW TO FLOW (Nice & Smooth, ASCAP) | 61 PEACEFUL JOURNEY (Not Listed) |
| 100 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI) | 14 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP) |
| 92 IF U WERE MINE (Brothers Street, ASCAP/Rhapsodies And Melodies, ASCAP/Kickin Down Doors, ASCAP) | 1 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM |
| 70 IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hitage, ASCAP/Kraztertainment, ASCAP) | 88 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) |
| 62 I LOVE YOUR FACE (Jeckol, EMI April/ASCAP) | 8 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM |
| 58 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) | |
| 60 I'M CRYIN' (Gratitude Sky, /Shanice 4 U, ASCAP) | |
| 76 I'M THE ONE YOU NEED (RightSong, BMI/Def Mix, | |



Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | ARTIST |
|-----------|-----------|-----------|---------------|--|--------------------------------|
| 1 | 2 | 3 | 8 | POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC | ◆ MC LYTE 1 week at No. 1 |
| 2 | 3 | 4 | 7 | OOCHIE COOCHIE (C) (T) MOTOWN 2146 | ◆ M.C. BRAINS |
| 3 | 1 | 1 | 12 | THE CHOICE IS YOURS (M) (T) MERCURY 866 087* | ◆ BLACK SHEEP |
| 4 | 6 | 9 | 5 | SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165*/COLUMBIA | ◆ PUBLIC ENEMY |
| 5 | 5 | 6 | 9 | HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA | ◆ NICE & SMOOTH |
| 6 | 8 | 10 | 6 | FIRE & EARTH (C) (T) POLYDOR 865 082/PLG | ◆ X-CLAN |
| 7 | 4 | 2 | 22 | THE PHUNCKY FEEL ONE/HOW I COULD... (C) (T) RUFFHOUSE 38-73930/COLUMBIA | ◆ CYPRESS HILL |
| 8 | 9 | 13 | 10 | MISTADOBALINA (C) (T) ELEKTRA 64826-4 | ◆ DEL THA FUNKEE HOMOSAPIEN |
| 9 | 14 | 16 | 3 | THE JAM (C) (T) EPIC 34-74069 | ◆ SHABBA RANKS FEATURING KRS-1 |
| 10 | 11 | 12 | 7 | EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999* | ◆ NAUGHTY BY NATURE |
| 11 | 13 | 14 | 8 | ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE | ◆ SIR MIX-A-LOT |
| 12 | 15 | 17 | 6 | RING THE ALARM (C) (M) (T) JIVE 42020 | ◆ FU-SCHNICKENS |
| 13 | 7 | 5 | 12 | STEADY MOBBIN' (C) (T) PRIORITY 7247 | ◆ ICE CUBE |
| 14 | 16 | 19 | 6 | THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4 | ◆ LEADERS OF THE NEW SCHOOL |
| 15 | 17 | 20 | 4 | RETURN OF THE FUNKY MAN (M) (T) GIANT 4-40277*/REPRISE | ◆ LORD FINESSE |
| 16 | 12 | 8 | 8 | LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506* | ◆ QUEEN LATIFAH |
| 17 | 18 | 22 | 4 | STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA | ◆ TIM DOG |
| 18 | 10 | 11 | 12 | JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIHAN | ◆ M.C. BREED & D.F.C. |
| 19 | 22 | 27 | 3 | DUCK DOWN (CD) (M) (T) JIVE 42021* | ◆ BDP |
| 20 | 25 | — | 2 | JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA | ◆ ERIC B. & RAKIM |
| 21 | 27 | — | 2 | I WANNA ROCK (C) (M) (T) LUKE 4-96214/ATLANTIC | ◆ LUKE |
| 22 | 26 | 29 | 3 | IT'S SO GOOD, IT'S BAD (M) (T) CARDIAC 4017* | ◆ TRUE CULTURE |
| 23 | 24 | — | 2 | JIGGABLE PIE (M) (T) SELECT STREET 4-62382/SELECT | ◆ AMG |
| 24 | 20 | 15 | 13 | MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY | ◆ SCARFACE |
| 25 | 21 | 18 | 7 | TIME TO FLOW (C) (T) JIVE 42032 | ◆ D-NICE |
| 26 | NEW | — | 1 | ONE TO GROW ON (C) (T) WILD PITCH 50387/EMI | ◆ U.M.C.'S |
| 27 | 23 | 21 | 7 | JAZZ (WE'VE GOT) (M) (T) JIVE 42035* | ◆ A TRIBE CALLED QUEST |
| 28 | 28 | 24 | 19 | JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA | ◆ CHUBB ROCK |
| 29 | 29 | 25 | 7 | WHAT'S ON YOUR MIND (C) (T) MCA 54312 | ◆ ERIC B. & RAKIM |
| 30 | 19 | 7 | 15 | GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/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.

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 |
|-----------|--------------|-----------|---------------|--|---|
| 1 | 1 | 4 | 6 | ★★★ No. 1 ★★★ WE GOT A LOVE THANG A&M 75021 7328-1 2 weeks at No. 1 | ◆ CECE PENISTON |
| 2 | 3 | 5 | 7 | COMIN' ON STRONG MUTE 0-66471/ELEKTRA | DESIYA |
| 3 | 7 | 12 | 5 | CHIC MYSTIQUE WARNER BROS. 0-40225 | ◆ CHIC |
| 4 | 5 | 6 | 9 | DEEPER FFRR 869 637-1/LONDON | SUSAN CLARK |
| 5 | 12 | 19 | 4 | JUSTIFIED AND ANCIENT ARISTA 2403-1 | ◆ THE KLF FEATURING TAMMY WYNETTE |
| 6 | 4 | 2 | 9 | A DEEPER LOVE COLUMBIA 44-74135 | ◆ CLIVILLES & COLE |
| 7 | 9 | 13 | 7 | RUBB IT IN INVASION PROMO | FIERCE RULING DIVA |
| 8 | 8 | 1 | 10 | ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196 | ◆ ST. ETIENNE |
| 9 | 11 | 15 | 7 | DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1 | DEGREES OF MOTION |
| 10 | 14 | 16 | 7 | PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135 | ◆ CLIVILLES & COLE |
| 11 | 15 | 18 | 6 | L.S.D. IS THE BOMB MAJII 9109/CHEETAH | ◆ RADIOACTIVE GOLDFISH |
| 12 | 2 | 3 | 9 | BLACK OR WHITE EPIC 74099 | ◆ MICHAEL JACKSON |
| 13 | 6 | 8 | 8 | FEAR (OF THE UNKNOWN) GEFEN 21702 | ◆ SIOUXSIE AND THE BANSHEES |
| 14 | 18 | 31 | 4 | THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC | JOMANDA |
| 15 | 33 | — | 2 | DON'T LOSE THE MAGIC ARISTA 2412-1 | SHAWN CHRISTOPHER |
| 16 | 13 | 11 | 13 | TAKE CONTROL OF THE PARTY EPIC 74056 | B.G. THE PRINCE OF RAP |
| 17 | 19 | 28 | 5 | WE CAN DO IT (WAKE UP) EMOTIVE 715 | JAMES HOWARD |
| 18 | 21 | 29 | 4 | GO INSTINCT 237 | MOBY |
| 19 | 26 | 40 | 3 | MOIRA JANE'S CAFE CARDIAC 3-4023 | ◆ DEFINITION OF SOUND |
| 20 | 24 | 35 | 3 | TESTIFY PERSPECTIVE 28968 1710-1/A&M | ◆ SOUNDS OF BLACKNESS |
| 21 | 10 | 7 | 9 | NOCTURNE COLUMBIA 44-74139 | ◆ T99 |
| 22 | 22 | 32 | 4 | LOVE DESIRE SMASH 865 271-1/PLG | D'BORA |
| 23 | 23 | 27 | 5 | THE MUSIC IS RIGHT RCA 62154-1 | MUSTO & BONES FEATURING DINA AND I.C.O. |
| 24 | 20 | 23 | 5 | BUTT NAKED TURNSTYLE 0-96251/ATLANTIC | CHARM |
| 25 | 40 | — | 2 | ★★★ Power Pick ★★★ MAKE IT MINE EPIC 74241 | THE SHAMEN |
| 26 | 25 | 33 | 5 | COLD SMASH 865 525-1/PLG | LATOUR |
| 27 | 17 | 10 | 10 | RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO | TITO PUENTE |
| 28 | 28 | 34 | 4 | BODY MEDUSA GUERRILLA V-13846/I.R.S. | SUPEREAL |
| 29 | 37 | 46 | 3 | LOSING YOU SAVAGE 54348/MCA | SGH-MOCCASOUL |
| 30 | NEW ▶ | 1 | 1 | ★★★ Hot Shot Debut ★★★ REMEMBER THE TIME EPIC 74201 | ◆ MICHAEL JACKSON |
| 31 | 32 | 44 | 3 | FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC | SABRINA JOHNSTON |
| 32 | 39 | 45 | 3 | PLANET LOVE BEGGARS BANQUET 62187-1/RCA | THE DYLANs |
| 33 | 16 | 9 | 9 | DIRECT ME GIANT 0-40307/WARNER BROS. | REESE PROJECT |
| 34 | 27 | 22 | 10 | I WANNA? CARDIAC 3-4020 | BROTHER MAKES 3 |
| 35 | 45 | — | 2 | SHUT EM DOWN DEF JAM 44-74165/COLUMBIA | ◆ PUBLIC ENEMY |
| 36 | 30 | 17 | 9 | I WANT YOU MCA 54138 | ◆ JODY WATLEY |
| 37 | NEW ▶ | 1 | 1 | INDEPENDENT WOMAN CAPITOL V-15803 | ADEVA |
| 38 | 43 | — | 2 | JAMES BROWN IS STILL ALIVE WATTS 715/ARS | HOLY NOISE |
| 39 | 47 | — | 2 | PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG | ◆ P.M. DAWN |
| 40 | 35 | 24 | 8 | YOU'RE GONNA LOVE IT MOTOWN 4812-1 | DIANA ROSS |
| 41 | 41 | 37 | 4 | 2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174 | ANTICAPPELLA |
| 42 | 46 | — | 2 | EUPHORIA QUARK 033 | EUPHORIA |
| 43 | 29 | 21 | 12 | YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG | ◆ JAMIE PRINCIPLE |
| 44 | NEW ▶ | 1 | 1 | KILLER SIRE 0-40230/WARNER BROS. | ◆ SEAL |
| 45 | NEW ▶ | 1 | 1 | NU NU MERCURY 866 445-1 | ◆ LIDELL TOWNSELL |
| 46 | 36 | 30 | 6 | WHEN LOVE CALLS I.D. 1010 | SHAY JONES |
| 47 | 44 | 41 | 5 | STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG | ◆ THE BRAND NEW HEAVIES |
| 48 | 42 | 36 | 9 | RADIOACTIVITY ELEKTRA 0-66486 | KRAFTWERK |
| 49 | 31 | 14 | 12 | MINDFLUX RCA 62162-1 | ◆ N-JOI |
| 50 | 34 | 25 | 12 | WE GONNA GET ZYX 6548 | R.A.F. |

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 |
|-----------|--------------|-----------|---------------|---|-----------------------------------|
| 1 | 4 | 5 | 5 | ★★★ No. 1 ★★★ WE GOT A LOVE THANG A&M 75021 7328-1 1 week at No. 1 | ◆ CECE PENISTON |
| 2 | 2 | 2 | 9 | PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE COLUMBIA 44-74135 | ◆ CLIVILLES & COLE |
| 3 | 1 | 1 | 12 | I'M TOO SEXY CHARISMA 0-96256 | ◆ RIGHT SAID FRED |
| 4 | 3 | 3 | 12 | HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND | ◆ CLUBLAND |
| 5 | NEW ▶ | 1 | 1 | ★★★ Hot Shot Debut ★★★ REMEMBER THE TIME EPIC 74201 | ◆ MICHAEL JACKSON |
| 6 | 5 | 7 | 8 | ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196 | ◆ ST. ETIENNE |
| 7 | 9 | 14 | 8 | COMIN' ON STRONG MUTE 0-66471/ELEKTRA | DESIYA |
| 8 | 10 | 13 | 8 | STAY UPTOWN 54285/MCA | ◆ JODECI |
| 9 | 14 | 22 | 4 | PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG | ◆ P.M. DAWN |
| 10 | 8 | 10 | 9 | EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999 | ◆ NAUGHTY BY NATURE |
| 11 | 11 | 15 | 7 | DIRECT ME GIANT 0-40307/WARNER BROS. | REESE PROJECT |
| 12 | 21 | 41 | 3 | VIBEOLOGY CAPTIVE 0-96107/VIRGIN | ◆ PAULA ABDUL |
| 13 | 16 | 26 | 4 | AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA | ◆ TLC |
| 14 | 19 | 29 | 4 | JUSTIFIED AND ANCIENT ARISTA 2403-1 | ◆ THE KLF FEATURING TAMMY WYNETTE |
| 15 | 6 | 6 | 10 | KEEP IT COMIN' ELEKTRA 0-66475 | ◆ KEITH SWEAT |
| 16 | 15 | 16 | 18 | JAMES BROWN IS DEAD WATTS 714/ARISTA | L.A. STYLE |
| 17 | 31 | — | 2 | CHIC MYSTIQUE WARNER BROS. 0-40225 | ◆ CHIC |
| 18 | 12 | 12 | 7 | BUTT NAKED TURNSTYLE 0-96251/ATLANTIC | CHARM |
| 19 | 23 | 23 | 7 | DEEPER FFRR 869 637-1/LONDON | SUSAN CLARK |
| 20 | 25 | 28 | 6 | DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1 | DEGREES OF MOTION |
| 21 | 7 | 4 | 8 | BLACK OR WHITE EPIC 74099 | ◆ MICHAEL JACKSON |
| 22 | 20 | 18 | 9 | WHAT GOES AROUND COMES AROUND CUTTING 256 | GIGGLES |
| 23 | 27 | 31 | 4 | GOOD FRIEND EPIC 74157 | PARIS RED |
| 24 | 22 | 21 | 7 | LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506 | ◆ QUEEN LATIFAH |
| 25 | 28 | 35 | 4 | THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC | JOMANDA |
| 26 | 18 | 20 | 8 | MINDFLUX RCA 62162-1 | ◆ N-JOI |
| 27 | 46 | — | 2 | ★★★ Power Pick ★★★ MAKE IT MINE EPIC 74241 | THE SHAMEN |
| 28 | 13 | 8 | 9 | I WANT YOU MCA 54138 | ◆ JODY WATLEY |
| 29 | 36 | — | 2 | NEVER SAY NEVER FEVER 44-74144/COLUMBIA | ◆ LISETTE MELENDEZ |
| 30 | 17 | 11 | 9 | ADDAMS GROOVE CAPITOL V-15801 | ◆ HAMMER |
| 31 | 30 | 40 | 4 | OOCHIE COOCHIE MOTOWN 4813-1 | ◆ M.C. BRAINS |
| 32 | 34 | 39 | 4 | GET READY FOR THIS RADIKAL 12261 | ◆ 2 UNLIMITED |
| 33 | NEW ▶ | 1 | 1 | NU NU MERCURY 866 445-1 | ◆ LIDELL TOWNSELL |
| 34 | 29 | 30 | 5 | NOCTURNE COLUMBIA 44-74139 | ◆ T99 |
| 35 | 33 | 34 | 5 | SHUT EM DOWN DEF JAM 44-74165/COLUMBIA | ◆ PUBLIC ENEMY |
| 36 | 44 | — | 2 | GO INSTINCT 237 | MOBY |
| 37 | 41 | 48 | 3 | YOU SHOWED ME NEXT PLATEAU 50165 | ◆ SALT-N-PEPA |
| 38 | NEW ▶ | 1 | 1 | TESTIFY PERSPECTIVE 28968 1710-1/A&M | ◆ SOUNDS OF BLACKNESS |
| 39 | 24 | 19 | 10 | I WANNA? CARDIAC 3-4020 | BROTHER MAKES 3 |
| 40 | 43 | — | 2 | FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC | SABRINA JOHNSTON |
| 41 | 38 | 25 | 19 | MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 | ◆ THE SHAMEN |
| 42 | 47 | — | 2 | LET'S STAY TOGETHER MCA 54288 | ◆ GUY |
| 43 | 39 | 36 | 9 | SMELLS LIKE TEEN SPIRIT DGC 21673 | ◆ NIRVANA |
| 44 | 49 | 50 | 3 | SHE'S GOT THAT VIBE JIVE 42026-1 | ◆ R. KELLY & PUBLIC ANNOUNCEMENT |
| 45 | 32 | 17 | 8 | SURPRISE MERCURY 866 175-1 | CRYSTAL WATERS |
| 46 | 26 | 9 | 13 | TAKE CONTROL OF THE PARTY EPIC 74056 | B.G. THE PRINCE OF RAP |
| 47 | NEW ▶ | 1 | 1 | THE CHOICE IS YOURS MERCURY 866 087-1 | ◆ BLACK SHEEP |
| 48 | NEW ▶ | 1 | 1 | LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131 | MASS ORDER |
| 49 | 37 | 24 | 15 | 2 LEGIT 2 QUIT CAPITOL V-15791 | ◆ HAMMER |
| 50 | 35 | 32 | 6 | IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA | ◆ THE PARTY |

○ 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.

INTERACTIVE

* WHO IS ELVIS * ?

IT'S THE NEW STYLE!

12" ZYX 6645 -12US / 7" ZYX 6645 - 7US / CD-Single ZYX 6645 - 8US

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INTERACTIVE

WHO IS ELVIS

House Of The Lord: Club Acts Take A Spiritual Turn

REMEMBER WHEN CLUBS were considered dens of sin and forbidden pleasures?

Well, don't panic yet... they still are. However, a growing clique of acts are now adding a spiritual spin to their music—and are momentarily transforming some clubs into church revival meetings.

Singles like "Call Him Up" by **Voices Of 6th Avenue**, "Rejoicing" by **Ultra Nate**, and "Somebody Here" by **Guy Costley** are the latest batch of gospel/housers currently turning on pundits at the underground club level. Given the excitement each of these records is generating, we've heard rumblings that widespread major-label interest is on the horizon.

Gospel music has already been seeping to the pop and urban mainstream for a while. The unique aspect of this minitrend is that gospel/house music artists are far more lyrically direct than radio-oriented artists like **Amy Grant** and **BeBe & CeCe Winans**.

It all began last summer with "The Pressure" by **Sounds Of Blackness**.

Sporting remixes by **Jimmy Jam & Terry Lewis** and **Frankie Knuckles**, the track featured a jamming gospel choir and rousing garage/house grooves. The opening a cappella bars of the song would send people dashing for the dance floor, waving their hands in the air.

"Every single time I played that record, it would create an intense moment of bonding among the crowd," says Knuckles. "It was different than just playing the most popular record of the moment. It was unexplainable, and quite moving."

Since then, it has become an increasingly common practice for house remixes to include choral chants and revival-meeting handclaps.

The rise of gospel/house music should not come as much of a surprise. For many, the clubgoing experience is often quite communal and cathartic.

"There are so many records out there about love and gold, I think it's healthy for people to turn their attention to something more meaningful," says **Guy Orndel**, VP/GM of the **Disco Mix Club (DMC)**. "This will

hopefully show people outside of dance music that we're not all that shallow after all."

DMC has licensed the **Voices Of 6th Avenue** single for the U.K. and Europe, while **Atlantic** has picked up the track for the U.S. Remixes by **Brothers In Rhythm** and **Slam** are in the works and should be released in April.

BRINGING 'EM BACK: Prepare yourself for an onslaught of releases from the recently rejuvenated **Salsoul Records**. In celebration of its 20th anniversary, the label has three way-cool projects that are scheduled to hit the streets within the next two months.

First, there's a two-CD set, "The Original Classics," which features digitally remastered 12-inch mixes of 20 Salsoul hits. Many of these tracks are available on CD for the first time. Highlights include "Dr. Love" and "Love Thang" by **First Choice**, "Dreaming" by **Loleatta Holloway**, and "Got My Mind Made Up" by **Instant Funk**.

Next up is an extensive series of Salsoul remixes. There's already heavy street buzz surrounding recently completed house redressings of two **First Choice** cuts: "Double Cross" by **Danny Tenaglia** and "Let No Man Put Asunder" by **Tommy Musto**. Also, **Junior Vasquez** has transformed Holloway's "Hit & Run" into an original tune, titled "Gotta Be Number One."

Other producers tentatively slated to contribute remixes include **Steve "Silk" Hurley**, **David Morales**, and the **Basement Boys**.

Finally, the folks at Salsoul have unearthed enough rare and previously unreleased material to assemble "The Salsoul Mastering Series." No track listing is available yet, though we're assured that it will be an essen-

tial addition to any disco enthusiast's record collection.

WHILE WE'RE HANGING on a retro tip: Fans of '70s-era R&B and funk should not waste a second in obtaining a copy of the soundtrack to the film "Young Soul Rebels" (**Scotti Bros.**). It's chock-full of delicious rare goodies like "I'll Play The Fool For You" by **Doctor Buzzard's Original Savannah Band**, "Running Away" by **Roy Ayers**, and "Time Is Moving



by Larry Flick

On" by the **Blackbyrds**. Disciples of the ongoing nouveau soul/acid-jazz movement should also refer to this album for a proper history lesson.

There is one new tune included on "Young Soul Rebels," the title theme song by **Mica Paris**. The track is being worked as a club and urban radio single, and is aglow with retro-soul vibes and modern house grooves. Club jocks will be pleased to know that this fab set is being pressed on limited-edition vinyl.

SWINGIN' SINGLES: Frankie Knuckles will continue to thrill clubsters with "Workout," the third single from his "Beyond The Mix" album. **David Morales** drops two energetic remixes, while the Godfather himself pumps a deep house groove on the flipside. A total peak-hour blast. We would, however, like to know when the virtually flawless album track "Rainfalls" is going to have its shot as a single.

Virgin offers another treat with

"Sailing On The Seven Seas" by **OMD**. The follow-up to the recent sleeper hit "Pandora's Box" has been remixed by the band to click in two markedly different club sectors. **Hi-NRG** denizens will revel in the joyous A-side version, which is drenched with samples from **Madonna's** "Lucky Star," while the electro-hip, down-tempo B-side mix has strong alternative potential. All that's missing from this package is a groovy dub of the A-side mix. Someone please take note.

For the past few weeks, we've been watching slow and steady interest in **Paris Red's** festive debut single, "Good Friend" (**Epic**). Hipsters, however, have been hard to rally due to the pop nature of the track. All of that will hopefully change with the onset of cool promo-only remixes by **Benji Candelario**. Gratefully, the highly infectious song remains intact, though Candelario gives it a tough, techno-color vibe. Give it a whirl.

TID-BEATS: **Sean Knight** was one of the unfortunate casualties of the recent cuts made at **Smash Records** in Chicago. He held the position of national director of club promotion. Knight is considering other options, and hopes to announce future plans

shortly... **Steve Rosen** and **Bob Gordon** have added an indie label, **Sideways Records**, to their multifaceted company, **23 West**. Their first release will be "Heartbreaker" by **Babylove**, a new-school freestyler, produced by **Charlie Rock**. Day-to-day operations will be handled by **Vince Iturbides**, who will continue to run **23 West's** promotion arm, **Stardust**... Soon there will be no reason to accept any substitutes. The heavily imitated **Soul II Soul** is due to return next month with an as-yet-untitled new album on **Virgin**. The first single, "Joy," drops shortly. Look for remixes by **Brand New Heavies**... At long last, **Giant** will release "Crucified," the international smash by Sweden's **Army Of Lovers**, in the U.S. early next month. Yeah, we agree that the track has already saturated U.S. clubs. However, the label promises that new mixes by **DNA** will breathe fresh life into the single. Also, look for the act's upcoming second album, "Massive Luxury Overdose"... **Chris Cox** has left his post as the in-house producer at the **Hot Tracks DJ** remix service in Tulsa, Okla., to join the **Razor Maid** remix service as a co-producer in Santa Rosa, Calif. No replacement for Cox has been named yet.



She's Got A Gold Thang. A&M recording artist **CeCe Peniston** had plenty of reasons to celebrate at a recent party in her honor at **Asylum** in Los Angeles. Her first single, "Finally," has been certified gold, her new track, "We Got A Love Thang," is currently No. 1 on **Billboard's Club Play** chart, and her just-released debut album, "Finally," has been warmly embraced by critics and consumers alike. The singer is in the midst of an extensive U.S. concert tour. Shown, from left, are **Pebo Rodriguez**, club DJ, **Fantasia**; **Alexx Antaeus**, club DJ, **Vertigo**; **Peniston**; **Shawnte Northcutte**; **Steve Factor**, club DJ, **Stringfellows**; and **Bill Brown**, director of national dance promotion, **A&M**.

Hot Dance Breakouts

- CLUB PLAY**
1. NEVER AGAIN DIE WARZAU FICTION
 2. I.O.U. ARTHUR BAKER RCA
 3. I'M THE ONE YOU NEED JODY WATLEY MCA
 4. ROSEBUD FRED WAX TRAX
 5. SUPERFICIAL LOVE BAS NOIR ATLANTIC

- 12" SINGLES SALES**
1. NO NOSE JOB DIGITAL UNDERGROUND TOMMY BOY
 2. LOSING YOU SGH-MOCCASOUL SAVAGE
 3. I.O.U. ARTHUR BAKER RCA
 4. POOR GEORGIE MC LYTE FIRST PRIORITY
 5. RAN KAN KAN TIENTE WEA UK
- Breakouts: Titles with future chart potential, based on club play or sales reported this week.

HITS!!! 12-INCH PLAY LIST

1. HYSTERYA Energy Express TECHNO
2. THE AVERAGE BAND Shame TECHNO
3. ODESSA Thank You Baby TECHNO
4. TERRA W.A.N. De Puta Madre TECHNO
5. POWER RACE It's Power TECHNO
6. CRIME Vegetal Dream TECHNO
7. P.F.A. Elvis Is Just A King TECHNO
8. LACERBA PROJECT Sub Killer TECHNO
9. NOIZE BOYS Zanzare TECHNO
10. V.I.R.U.S. 666 Don't Stop The Movie TECHNO
11. EXPANSION Absolute TECHNO
12. W1 E.P. Mental Animation TECHNO
13. D.J. PIERRE FEROLDI Feel The Hit HI-NRG
14. JILLY Touch Me HI-NRG
15. D.J. PLANET CAN YOU FEEL IT HI-NRG
16. HYPNOTIK Q-Factor TECHNO-RAVE
17. WHERE IS THE MONEY? Hypertone TECHNO-RAVE
18. IKE & TINA Touch Me Now HOUSE
19. JINNY Never Give Up HOUSE
20. SARATOGA BROTHERS I'm Your Boogie Man HOUSE

THE UNDERGROUND & INDEPENDENT DANCE CHART

1. THE JOKERThe Joker Is Wild DANCEFLOOR
 2. GYPSYENBounce/Here the Music LEGAL
 3. TOXIC TWORave Generator DANCEFLOOR
 4. SOUND SOURCE.....Another Theme Experience NIGHT AREA
 5. BARDRIVESindae STRICTLY R
 6. DOUBLE DEALERMy Love NO NAME
 7. 2 TRAXWith U PRAL CUT
 8. TERRY HUNTERBlue Notes HOUSE JAR
 9. SYNDICATE 305I Promise HI DMS
 10. BROTHERS OF PEACEGive It Up FREEZE
 11. MICHAEL LABELDo Me This Way MOTIVE
 12. BLAKE BAXTERStrong To Survive PROGINTO
 13. TODD TERRY (SAX)This Will Be Mine FREEZE
 14. UBQ PROJECTWhen I Fell In Love HOUSE+EFFECT
 15. DREWSKIBazzmatuzz CHICAGO UNDER
 16. BUNNY DEEPGot Me Groovin' KALEIDOSCOPE
 17. LOVE BOOT IIFunky Emotion FOURTH FLOOR
 18. KAMARIn Every Way MOVN
 19. MARTELLDo You Want Me CLUBHOUSE
 20. VOICES OF 6TH AVECall Him Up ACE BEAT
 21. POSITIVITYOut Of This World FOMIS
 22. DPLShe's A Freak STRICTLY R
 23. DEVA STATIONI Feel Love(Techomix) POWERTRAX
 24. FLOWAnother Time BOTTOM LINE
 25. MKGMake the Beat Pound DANCEFLOOR
- All the above title available through:
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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------------------------------|-----------|-----------|--------------|--|--|
| 1 | 1 | 1 | 10 | *** No. 1 *** WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS) | GARTH BROOKS LIBERTY PRO 79009 |
| 2 | 3 | 4 | 12 | STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP) | JOHN ANDERSON (V) BNA 61029-7 |
| 3 | 7 | 7 | 9 | DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL) | ALAN JACKSON (V) ARISTA 1-2385 |
| 4 | 5 | 6 | 13 | EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN) | LORRIE MORGAN (V) RCA 62105 |
| 5 | 2 | 2 | 12 | BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON) | RANDY TRAVIS (V) WARNER BROS. 7-19069 |
| 6 | 9 | 14 | 9 | BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL) | ALABAMA (V) RCA 62168 |
| 7 | 6 | 5 | 14 | IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS) | JOE DIFFIE (V) EPIC 34-74123 |
| 8 | 8 | 8 | 12 | THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON) | TRISHA YEARWOOD (V) MCA 7-54270 |
| 9 | 4 | 3 | 13 | MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON) | PAM TILLIS (C) (CD) (V) ARISTA 1-2371 |
| 10 | 10 | 12 | 7 | IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES) | REBA MCENTIRE (V) MCA 7-54319 |
| 11 | 17 | 24 | 4 | SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS) | WYNNONA (V) CURB 7-54320/MCA |
| 12 | 19 | 27 | 6 | TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL) | VINCE GILL (V) MCA 7-54282 |
| 13 | 11 | 18 | 15 | IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS) | KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS. |
| 14 | 18 | 20 | 10 | ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES) | BILLY DEAN SBK PRO 79503/LIBERTY |
| 15 | 16 | 19 | 12 | IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER) | DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS. |
| 16 | 20 | 22 | 10 | OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL) | SUZY BOGGUSS LIBERTY PRO-79052 |
| 17 | 22 | 25 | 10 | JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART) | PATTY LOVELESS (CD) (V) MCA 54271 |
| 18 | 12 | 10 | 17 | MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL) | DIAMOND RIO (V) ARISTA 2258 |
| 19 | 15 | 11 | 17 | A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET) | DOUG STONE (CD) (V) EPIC 34-74089 |
| 20 | 25 | 28 | 12 | SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL) | RICKY SKAGGS (C) (CD) (V) EPIC 34-74147 |
| 21 | 29 | 31 | 12 | SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER) | KEITH WHITLEY (V) RCA 62166-7 |
| 22 | 13 | 9 | 16 | THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART) | TRAVIS TRITT WITH MARTY STUART (V) WARNER BROS. 7-19087 |
| 23 | 30 | 38 | 9 | BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY) | HIGHWAY 101 WARNER BROS. PRO 5238 |
| 24 | 27 | 26 | 8 | LOVESICK BLUES J. BOWEN, G. STRAIT (I. MILLS, C. FRIEND) | GEORGE STRAIT (V) MCA 7-54318 |
| 25 | 31 | 41 | 5 | THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON) | STEVE WARINER ARISTA PRO 2393 |
| 26 | 23 | 16 | 16 | THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD) | SAWYER BROWN CURB PRO-79050 |
| *** Power Pick/Airplay *** | | | | | |
| 27 | 35 | 46 | 4 | SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER) | TANYA TUCKER LIBERTY PRO 79132 |
| 28 | 24 | 17 | 18 | STICKS AND STONES J. STROUD (E. WEST, R. DILLON) | TRACY LAWRENCE ATLANTIC PRO-4221-2 |
| 29 | 14 | 15 | 15 | AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON) | RICKY VAN SHELTON (V) COLUMBIA 38-74101 |
| 30 | 26 | 13 | 14 | TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS) | RONNIE MILSAP (V) RCA 62104-7 |
| 31 | 34 | 42 | 10 | FIGHTING FIRE WITH FIRE R. HAFFKINE (M. WHITE, C. R. WHITE) | DAVIS DANIEL (V) MERCURY 866 132-7 |
| 32 | 39 | 48 | 5 | BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER) | MARTY STUART (V) MCA 7-54253 |
| 33 | 40 | 50 | 5 | TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS) | TRACY LAWRENCE ATLANTIC PRO 4348 |
| 34 | 37 | 39 | 12 | PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE) | MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS. |
| 35 | 36 | 47 | 4 | THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK) | AARON TIPPIN (V) RCA 62181-7 |
| 36 | 38 | 44 | 9 | HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS) | EARL THOMAS CONLEY (V) RCA 62167 |
| 37 | 28 | 23 | 14 | I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS) | PAULETTE CARLSON LIBERTY PRO 79974 |
| 38 | 42 | 49 | 6 | WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS) | ROB CROSBY ARISTA PRO 2397 |
| 39 | 56 | — | 2 | OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY) | MARK CHESNUTT (V) MCA 7-54334 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-------------------------------|-----------|-----------|--------------|---|---|
| 40 | 51 | 63 | 4 | PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY) | HAL KETCHUM CURB PRO 098 |
| 41 | 44 | 51 | 9 | FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR) | GREAT PLAINS (V) COLUMBIA 38-74137 |
| 42 | 59 | — | 3 | NEON MOON S. HENDRICKS, D. COOK (R. DUNN) | BROOKS & DUNN (V) ARISTA 1-2409 |
| 43 | 46 | 53 | 6 | LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS) | B.B. WATSON (V) BNA 62195-7 |
| 44 | 41 | 37 | 20 | BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE) | MARK CHESNUTT (V) MCA 54256 |
| 45 | 49 | 56 | 5 | DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER) | SAMMY KERSHAW (V) MERCURY 866 324-7 |
| 46 | 47 | 54 | 7 | COUNTRY ROAD S. BUCKINGHAM, G. SMITH (D. PARTON, G. SCRUGGS) | DOLLY PARTON COLUMBIA PRO 74183 |
| 47 | 43 | 43 | 20 | I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM) | HAL KETCHUM (V) CURB 76892 |
| 48 | 53 | 58 | 5 | FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN) | LITTLE TEXAS (V) WARNER BROS. 7-19024 |
| 49 | 45 | 40 | 18 | I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE) | MIKE REID (V) COLUMBIA 38-74102 |
| 50 | 54 | 64 | 4 | PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS) | CLINTON GREGORY (C) (V) STEP ONE 437 |
| 51 | 55 | 59 | 6 | WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN) | MARTIN DELRAY (V) ATLANTIC 7-87537 |
| 52 | 52 | 55 | 8 | LOVE LIGHT J. BOWEN, C. FRANCIS (B. GRAHAM, G. CASTLEBERRY) | CLEVE FRANCIS LIBERTY PRO 79810 |
| 53 | 62 | — | 2 | TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY) | PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL |
| 54 | 57 | 61 | 5 | HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.) | HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN |
| 55 | 48 | 36 | 17 | WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT) | LIONEL CARTWRIGHT (V) MCA 54237 |
| 56 | 60 | 65 | 4 | I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY) | THE REMINGTONS (V) BNA 62201-7 |
| 57 | 58 | 57 | 20 | GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038 |
| 58 | 63 | 73 | 3 | WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY, J. SLATE (B. FISCHER, C. BLACK, A. ROBERTS) | DIXIANA (CD) (V) EPIC 34-74221 |
| 59 | 65 | 70 | 3 | THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH) | LEE ROY PARNELL (V) ARISTA 2400 |
| 60 | 68 | — | 2 | FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE) | RESTLESS HEART (V) RCA 62054-7 |
| 61 | 75 | — | 2 | EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH) | COLLIN RAYE (V) EPIC 34-74242 |
| *** Hot Shot Debut *** | | | | | |
| 62 | NEW ▶ | 1 | 1 | SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER) | SAWYER BROWN CURB PRO 79200/LIBERTY |
| 63 | 64 | 62 | 5 | IF YOU'LL LET THIS FOOL BACK IN J. CRUTCHFIELD (J. JARRARD, S. A. TAYLOR) | LEE GREENWOOD LIBERTY PRO 79103 |
| 64 | 50 | 45 | 16 | IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON) | PAUL OVERSTREET (V) RCA 62106 |
| 65 | 66 | 68 | 20 | SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE) | MARK COLLIE (V) MCA 54231 |
| 66 | 72 | — | 4 | PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS) | GARTH BROOKS LIBERTY ALBUM CUT |
| 67 | 61 | 60 | 7 | FORGOTTEN BUT NOT GONE B. MONTGOMERY (J. MACRAE, B. CASON) | KEITH PALMER EPIC PRO 74174 |
| 68 | NEW ▶ | 1 | 1 | LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL) | RODNEY CROWELL (V) COLUMBIA 38-74250 |
| 69 | 69 | 67 | 19 | FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY) | PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775 |
| 70 | 71 | 75 | 4 | SWEET SUZANNE J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP) | BUZZIN' COUSINS MERCURY PRO 626 |
| 71 | 73 | 66 | 9 | SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAUX, S. HOGIN, K. WILLIAMS) | GEORGE JONES (C) MCA 7-54272 |
| 72 | NEW ▶ | 1 | 1 | NOTHIN' TO DO (AND ALL NIGHT TO DO IT) D. MALLOY (B. BURNETTE, R. VAN HOY, D. ALLEN) | BILLY BURNETTE (V) WARNER BROS. 7-19042 |
| 73 | NEW ▶ | 1 | 1 | IT DON'T TAKE A LOT D. JOHNSON, T. BROWN (M. COLLIE, L. SHELL) | MARK COLLIE (V) MCA 7-54224 |
| 74 | NEW ▶ | 1 | 1 | NOTHING SHORT OF DYING G. BROWN (T. TRITT) | TRAVIS TRITT (V) WARNER BROS. 7-18984 |
| 75 | NEW ▶ | 1 | 1 | 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 |

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 | LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES) | COLLIN RAYE EPIC |
| 2 | 1 | — | 2 | CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN) | SAMMY KERSHAW MERCURY |
| 3 | 2 | — | 2 | MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | BROOKS & DUNN ARISTA |
| 4 | — | — | 1 | YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN) | RESTLESS HEART RCA |
| 5 | — | — | 1 | SHAMELESS A. REYNOLDS (B. JOEL) | GARTH BROOKS LIBERTY |
| 6 | 3 | — | 2 | (WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN) | TANYA TUCKER LIBERTY |
| 7 | 4 | — | 2 | FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER) | REBA MCENTIRE MCA |
| 8 | 8 | 5 | 6 | ANYMORE G. BROWN (T. TRITT, J. COLUCCI) | TRAVIS TRITT WARNER BROS. |
| 9 | 5 | 1 | 5 | LOOK AT US T. BROWN (V. GILL, M. D. BARNES) | VINCE GILL MCA |
| 10 | 9 | 2 | 4 | LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE) | STEVE WARINER ARISTA |
| 11 | 7 | 6 | 16 | LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT) | LIONEL CARTWRIGHT MCA |
| 12 | 13 | 15 | 23 | SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JMS) | TRISHA YEARWOOD MCA |
| 13 | 10 | 4 | 13 | WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK RCA |

| | | | | | |
|----|----|----|----|--|-----------------------------------|
| 14 | 16 | 9 | 20 | DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER) | MARY-CHAPIN CARPENTER COLUMBIA |
| 15 | 6 | 3 | 3 | THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS) | GEORGE STRAIT MCA |
| 16 | 11 | 7 | 8 | SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE) | ALAN JACKSON ARISTA |
| 17 | 12 | 10 | 6 | YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS) | BILLY DEAN SBK |
| 18 | 23 | 23 | 31 | MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER) | DIAMOND RIO ARISTA |
| 19 | 21 | 16 | 15 | YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT) | MARK CHESNUTT MCA |
| 20 | 19 | 14 | 23 | DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL) | ALAN JACKSON ARISTA |
| 21 | 20 | 11 | 23 | SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO) | HAL KETCHUM CURB |
| 22 | 18 | 13 | 18 | BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS) | BROOKS & DUNN ARISTA |
| 23 | 14 | — | 20 | HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT) | TRAVIS TRITT WARNER BROS. |
| 24 | 25 | 24 | 14 | MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS) | DIAMOND RIO ARISTA |
| 25 | — | 19 | 8 | KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN) | RICKY VAN SHELTON COLUMBIA |

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

Nelson Inks Sponsor Deal With Cuervo; Tour Set

BY DEBBIE HOLLEY

NASHVILLE—Jose Cuervo tequila and Willie Nelson recently signed a two-year sponsorship agreement that will put Nelson on a U.S. concert tour with stops in at least 100 sites each year. The deal is effective this month and could include as many as 75 U.S. markets per year.

Nelson's Farm Aid concert at Texas Stadium in Dallas, March 14, will serve as the sponsorship kick-off. According to Scott Mueller, Jose Cuervo's manager of public relations, Heublein, Inc. (the domestic importer of Jose Cuervo), the amount of money Cuervo is injecting into the package "is well in excess of \$2 million."

Cuervo hired a concert manager, Joel Tolerton, to work with individual local concert promoters and venues in representing Jose Cuervo. Mueller says concert at-

tendees will see a variety of signage including backdrops in venues.

Additionally, Cuervo is planning an assortment of merchandise and promotions that will vary market by market. As part of the agreement, Cuervo is to receive a number of passes and tickets for each show. "In some markets," says Mueller, "we will work with our distributor in arranging for some of our better accounts to attend the concert. In others, the passes will be used in promotions—both on-premise and off-premise locations. That means you may be able to go into your local liquor store and register to win tickets to Willie's show."

Mueller says Cuervo will do some print advertising, billboard advertising, and promotions at both the restaurant/bar level and the liquor store level.

(Continued on page 29)

MCA Showing Its Stuff At CRS Will Again Woo Radio Via Vidclip Reel

NASHVILLE—MCA Records will again make a pitch to radio via closed-circuit television during the Country Radio Seminar Wednesday through Saturday (4-7) at the Opryland Hotel here. Every year since 1987, the label has leased one of the hotel's channels for around-the-clock play of selected music videos.

According to MCA's VP of national promotion, Shelia Shipley, the videos are compiled on a continuous reel and telecast for the entirety of the convention. To alert registrants to the feature, she continues, "We insert a card in the registration packets that says [something like] 'Check Out MCA Channel 11 For Some Great Music.'"

While there is no prescribed method for selecting videos, Shipley says, "Each year, we try to include an artist they've never seen before. A couple of years ago, it was Kelly Willis... Last year, Trisha Yearwood made the reel. This year, we've got the Mavericks... We try to get some-

thing from most of the artists, and more than likely it will be the most current single—unless we feel a former video was more artistic or represented that artist better."

For this year's seminar, Shipley says, it will cost the label \$225 a day to use the channel Wednesday through Saturday. The basic rate, she explains, is \$150 a day, plus \$75 for using 3/4-inch tape. Use of 1/2-inch tape, she says, would add only \$60 to the base. Shipley estimates it costs about \$1,500 to compile the reel. She says after the introduction, the reel has no IDs or voice-overs and that some companies participating in the seminar use the MCA channel for continuous background music.

The new reel consists of these videos: "Sacred Ground" and "Can I Count On You," McBride & the Ride; "Is There Life Out There" and "Fancy," Reba McEntire; "Pocket Full Of Gold," Vince Gill; "Baby, Take A

Piece Of My Heart," Kelly Willis; "If I Know Me," George Strait; "That's What I Like About You," "Like We Never Had A Broken Heart," and "She's In Love With The Boy," Trisha Yearwood.

Also, "She Loved A Lot In Her Time" and "You Couldn't Get The Picture," George Jones; "Leap Of Faith," Lionel Cartwright; "Too Cold At Home," Mark Chesnutt; "Wildest Dream" and "Every Now And Then," Marty Brown; "Jealous Bone" and "Hurt Me Bad (In A Real Good Way)," Patty Loveless; "Tempted," Marty Stuart; "She's Never Coming Back," Mark Collie; "Hey, Good Lookin'," the Mavericks; and "Who Did They Think He Was," Conway Twitty.

Shipley says the label coordinates this activity through the CRS organizers.

EDWARD MORRIS

Generally Speaking, Forbes Article Falls Short The 2-Step Myth—And Other Shaky Assumptions

HELLO, COLUMBUS: We've been discovered—and we've got mighty mixed feelings about it. There we were, cavorting mindlessly on the shores of Nashville in our Levi loincloths and, all of a sudden, we were over-run—not by generals, but by generalizers. Our latest Columbus is Forbes magazine, which has a cover story on country music in its March 2 issue. And, yes, Garth Brooks is on the cover, along with a headline that asserts that "country conquers rock." (While that is a consummation devoutly to be wished, we are not inclined to count on it.)

The piece doesn't offer any new information about country music's success or any fresh analyses of why it's happening now. But it is still an overall plus for the industry, since it delivers a useful summary of the business to people who are potentially important to it. However, the article is also annoying—and maybe even injurious—because of its condescending tone, shaky assumptions, and facile conclusions.

Some examples: (1) "In many ways it is a healthy phenomenon," says a headline in reference to the country music boom. That judgment is, of course, a real relief to those of us who were so alarmed at the rapid spread of this nasty format that we were about to alert the Center for Disease Control.

(2) The article begins with the obligatory see-them-dance epiphany, which seems to say that if young people are two-stepping anywhere outside of Texas, then all's right with the country world. Would Forbes capsize an upsurge in classical music by describing the activity at a tux-rental shop?

(3) It refers to Ralph Emery's autobiography, "Memories," as "saccharine." Well, the title may sound saccharine, but the contents are surely not—as a reading of the book would have revealed. The only legitimate point to be made in mentioning the book in the first place is that it is a best seller and, thus, an indication that country subjects can find large audiences. But the gratuitous

and incorrect "saccharine" label furthers the myth that no matter how good life is for us, we hillbillies have no sense of dramatic restraint and proportion.

(4) The myth is additionally reinforced in a patently silly remark attributed to a specialist in "consumer attitudes." Country's success is partially due to the current recession, the specialist says, adding that, "Country music focuses on the pathos in life, and so it makes sense that in times where people are focused on problems, country music will have greater appeal." Where shall we start dismantling this ramshackle logic? First, country music is about a lot more than pathos. Is ballet about dying swans? Is opera about dysfunctional relationships? Moreover, does any sane person really believe that we switch our musical tastes to harmonize with the leading economic indicators? And if country is

such a reflection of hard times, where are we getting the money to buy all those records?

(5) "Country music has finally discovered the art of the video," the story says. Actually, we discovered it about the same time MTV did. It's just that it took so long for the mules to haul in our satellite dishes.

MAKING THE ROUNDS: Andy Williams will donate all the proceeds from the opening show of his new Moon River Theatre in Branson, Mo., to the College Of The Ozarks for a summer-camp program. Williams, who will make his Branson debut May 1, was criticized recently for making disparaging remarks about the quality of entertainment in the Missouri resort town. The Moon River Theatre seats 2,044... Ralph Emery will cut back his hosting of "Nashville Now" to four nights a week to spend more time on other projects, including the writing of a second autobiography... Ron Huntsman Entertainment Marketing has produced an hourlong radio show, "The Tanya Tucker Story," that is being offered to country radio stations on a barter basis for airing in

(Continued on page 29)



by Edward Morris

Highwaymen Are Hitting The PPV Concert Path

NASHVILLE—Group W Satellite Communications has announced plans to produce a pay-per-view concert featuring the Highwaymen—Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson.

"The Highwaymen" makes its initial pay-per-view showing on Request Television, Wednesday (4) between 9 and 10:30 p.m. EST. Immediate replay is to take place between 1 and 2:30 a.m. The concert is scheduled for live taping at the Mirage Hotel in Las Vegas.

Reiss Media Entertainment Corp. is exclusively distributing the event to Request Television, Viewer's Choice, stand-alone cable systems, and DBS. The concert's suggested retail price is \$7.95. Lloyd Werner, senior VP, Group W Satellite Communications, addressed the \$7.95 suggested price in a statement: "Because it was important to the Highwaymen to make this pay-per-view event affordable for all of their fans, it is being made available at a special low retail rate."

Based on the increase in country music's popularity and the success of the Judds' pay-per-view event, Werner said, "We feel pay-per-view offers an excellent venue for country music engagements."

Group W has committed a "major" media campaign and "heavy" cross-promotion on The Nashville Network, Country Music Television, and the TNNR radio program service. In addition, pay-per-view networks are to provide 30- and 60-second custom radio and video promotional spots to their affiliate cable systems. A two-to-three-minute "Highwaymen" featurette will be made available for promotion as well.

The show itself is to feature 30 of these artists' greatest hits, including "Always On My Mind," "Boy Named Sue," "Highwayman," "Folsom Pris-

on Blues," and "On The Road Again." Additionally, Nelson and Jennings are to sing "Mamas, Don't Let Your Babies Grow Up To Be Cowboys" and Kristofferson is due to perform his self-penned "Me And Bobbi McGee" and "Sunday Morning Coming Down." DEBBIE HOLLEY

Music Row, Aristo Slate Seminars

NASHVILLE—Music Row magazine and AristoMedia will conduct a three-day educational series for people in the entertainment business, May 14-16 at the Maxwell House Hotel here. Called "Music Row Industry Summit '92," the event will include a meeting of the Music Video Assn., panel and roundtable discussions, and an awards show.

Atlantic Records CEO Ahmet Ertegun will give the keynote address Friday morning, May 15, and several other music executives will participate in various sessions.

Among the subjects to be covered are video production and promotion, publicity, trade charts, song quality, women in music, artist/writer royalties, international markets, longform videos, and song plugging.

BMI, Cabin Fever Entertainment, Third National Bank, and American Airlines are sponsoring the meeting.

Information on registration fees and accommodations are available from Music Row magazine or AristoMedia in Nashville.

Billboard[®] TOP COUNTRY ALBUMS

FOR WEEK ENDING MAR. 7, 1992

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|--|-------------------------------|---------------|
| | | | | ★ ★ ★ No. 1 ★ ★ ★ | | |
| 1 | 1 | 1 | 24 | GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 24 weeks at No. 1 | ROPIN' THE WIND | 1 |
| 2 | 2 | 2 | 76 | GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98) | NO FENCES | 1 |
| 3 | 3 | 3 | 147 | GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98) | GARTH BROOKS | 2 |
| 4 | 4 | 4 | 21 | REBA MCENTIRE ▲ MCA 10400* (9.98) | FOR MY BROKEN HEART | 3 |
| 5 | 5 | 5 | 39 | TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98) | IT'S ALL ABOUT TO CHANGE | 2 |
| 6 | 6 | 6 | 50 | VINCE GILL ▲ MCA 10140* (9.98) | POCKET FULL OF GOLD | 5 |
| 7 | 9 | 11 | 41 | ALAN JACKSON ▲ ARISTA 8681* (9.98) | DON'T ROCK THE JUKEBOX | 2 |
| 8 | 12 | 9 | 34 | TRISHA YEARWOOD ● MCA 10297* (9.98) | TRISHA YEARWOOD | 2 |
| 9 | 11 | 10 | 34 | TANYA TUCKER LIBERTY 95562* (9.98) | WHAT DO I DO WITH ME | 9 |
| 10 | 10 | 13 | 44 | PAM TILLIS ARISTA 8642* (8.98) | PUT YOURSELF IN MY PLACE | 10 |
| 11 | NEW ▶ | | 1 | HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98) | MAVERICK | 11 |
| 12 | 8 | 8 | 8 | GEORGE STRAIT MCA 10450* (9.98) | TEN STRAIT HITS | 7 |
| 13 | 7 | 7 | 22 | COLLIN RAYE EPIC 47468*/SONY (9.98) | ALL I CAN BE | 7 |
| 14 | 13 | 12 | 13 | TRACY LAWRENCE ATLANTIC 82326* (9.98) | STICKS AND STONES | 12 |
| 15 | 14 | — | 2 | JOHN ANDERSON BNA 61029* (9.98) | SEMINOLE WIND | 14 |
| 16 | 15 | 14 | 45 | LORRIE MORGAN ● RCA 30210-4* (9.98) | SOMETHING IN RED | 10 |
| 17 | 16 | 15 | 68 | CLINT BLACK ▲ ² RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES | 1 |
| 18 | 17 | 17 | 24 | THE JUDDS ● CURB 61018*/RCA (9.98) | GREATEST HITS VOL. II | 7 |
| 19 | 23 | 22 | 17 | SUZY BOGGUSS LIBERTY 95847* (9.98) | ACES | 19 |
| 20 | 20 | 20 | 20 | ALABAMA RCA 61040* (9.98) | GREATEST HITS VOL. 2 | 10 |
| 21 | 21 | 16 | 76 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT | 2 |
| 22 | 22 | 24 | 6 | JOE DIFFIE EPIC 47477* (9.98) | REGULAR JOE | 22 |
| 23 | 19 | 18 | 40 | RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ) | BACKROADS | 3 |
| 24 | 18 | 19 | 39 | DIAMOND RIO ARISTA 8673* (9.98) | DIAMOND RIO | 13 |
| 25 | 24 | 28 | 102 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98) | COUNTRY CLUB | 3 |
| 26 | 26 | 25 | 26 | RANDY TRAVIS ● WARNER BROS. 26661* (9.98) | HIGH LONESOME | 3 |
| 27 | 30 | 26 | 6 | SAWYER BROWN CURB 95624* (9.98) | DIRT ROAD | 22 |
| 28 | 25 | 23 | 185 | THE JUDDS ▲ ² CURB 8318/RCA (9.98) | GREATEST HITS | 1 |
| 29 | 29 | 21 | 28 | DOUG STONE EPIC 47357*/SONY (9.98 EQ) | I THOUGHT IT WAS YOU | 12 |
| 30 | 28 | 27 | 68 | DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY | 7 |
| 31 | 31 | 30 | 28 | HAL KETCHUM CURB 77450* (9.98) | PAST THE POINT OF RESCUE | 30 |
| 32 | 27 | 29 | 15 | SAMMY KERSHAW MERCURY 510161* (9.98 EQ) | DON'T GO NEAR THE WATER | 25 |
| 33 | 32 | 31 | 103 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD | 4 |
| 34 | 38 | 40 | 71 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK | 19 |
| 35 | 35 | 36 | 113 | VINCE GILL ▲ MCA 42321 (8.98) | WHEN I CALL YOUR NAME | 2 |
| 36 | 34 | 33 | 48 | GEORGE STRAIT ▲ MCA 10204* (9.98) | CHILL OF AN EARLY FALL | 4 |
| 37 | 33 | 32 | 147 | CLINT BLACK ▲ ² RCA 9668 (9.98) | KILLIN' TIME | 1 |
| 38 | 36 | 35 | 49 | DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ) | EAGLE WHEN SHE FLIES | 1 |
| 39 | 40 | 44 | 25 | PATTY LOVELESS MCA 10336* (9.98) | UP AGAINST MY HEART | 27 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-----------------------------------|---------------|
| 40 | 37 | 34 | 72 | MARK CHESNUTT ● MCA 10032* (9.98) | TOO COLD AT HOME | 12 |
| 41 | 43 | 45 | 18 | STEVE WARINER ARISTA 18691* (9.98) | I AM READY | 28 |
| 42 | 41 | 39 | 15 | RESTLESS HEART RCA 61041* (9.98) | THE BEST OF RESTLESS HEART | 25 |
| 43 | 39 | 37 | 6 | EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98) | AT THE RYMAN | 32 |
| 44 | 44 | 42 | 13 | KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98) | BACK HOME AGAIN | 42 |
| 45 | 46 | 41 | 48 | KATHY MATTEA MERCURY 846 975* (9.98) | TIME PASSES BY | 9 |
| 46 | 47 | 48 | 80 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS | 5 |
| 47 | 45 | 43 | 28 | BROOKS & DUNN ARISTA 18658* (9.98) | BRAND NEW MAN | 15 |
| 48 | 52 | 52 | 126 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE | 2 |
| 49 | 48 | 46 | 121 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ) | PICKIN' ON NASHVILLE | 2 |
| 50 | 42 | 38 | 21 | ROY ROGERS RCA 3024* (10.98) | TRIBUTE | 17 |
| 51 | 50 | 49 | 46 | THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ) | ELECTRIC BARNYARD | 3 |
| 52 | 51 | 50 | 22 | BILLY DEAN SBK 4-96728*/LIBERTY (9.98) | BILLY DEAN | 34 |
| 53 | 54 | 57 | 24 | KEITH WHITLEY RCA 3156* (9.98) | KENTUCKY BLUEBIRD | 45 |
| 54 | 53 | 51 | 75 | THE JUDDS ● CURB 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE | 5 |
| 55 | 64 | 70 | 3 | THE REMINGTONS BNA 61045* (9.98) | BLUE FRONTIER | 55 |
| 56 | 49 | 47 | 99 | DOUG STONE ● EPIC 45303*/SONY (8.98 EQ) | DOUG STONE | 12 |
| 57 | 55 | 55 | 19 | GEORGE JONES MCA 10398* (9.98) | AND ALONG CAME JONES | 22 |
| 58 | 58 | 56 | 110 | DAN SEALS LIBERTY 48308 (4.98) | THE BEST | 7 |
| 59 | 57 | 59 | 91 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN | 3 |
| 60 | 68 | 62 | 20 | PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98) | WALK THE PLANK | 39 |
| 61 | 56 | 54 | 78 | KATHY MATTEA ● MERCURY 842330* (8.98 EQ) | A COLLECTION OF HITS | 8 |
| 62 | 66 | 64 | 47 | BILLY DEAN SBK 94302*/LIBERTY (9.98) | YOUNG MAN | 12 |
| 63 | 61 | 63 | 142 | LORRIE MORGAN ● RCA 9594 (9.98) | LEAVE THE LIGHT ON | 6 |
| 64 | 60 | 61 | 15 | DAVIS DANIEL MERCURY 848291* (9.98 EQ) | FIGHTING FIRE WITH FIRE | 60 |
| 65 | 71 | — | 46 | MARTY STUART MCA 10106* (9.98) | TEMPTED | 20 |
| 66 | 69 | 75 | 76 | DOLLY PARTON ● COLUMBIA 44384/SONY (8.98 EQ) | WHITE LIMOZEEN | 3 |
| 67 | 73 | 69 | 82 | PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98) | PIRATES OF THE MISSISSIPPI | 12 |
| 68 | 67 | 71 | 54 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING | 23 |
| 69 | 59 | 53 | 40 | MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) | TURNING FOR HOME | 22 |
| 70 | 63 | 58 | 118 | SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ) | THE ROAD NOT TAKEN | 6 |
| 71 | 65 | 68 | 92 | THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ) | SIMPLE MAN | 2 |
| 72 | 62 | 60 | 56 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES | 17 |
| 73 | 74 | 66 | 30 | CHRIS LEDOUX LIBERTY 96499* (9.98) | WESTERN UNDERGROUND | 36 |
| 74 | 70 | 67 | 110 | RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ) | RVS III | 1 |
| 75 | 72 | 65 | 31 | HOLLY DUNN WARNER BROS. 4-26630* (9.98) | MILESTONES, GREATEST HITS | 25 |

○ 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.



RONNIE MCDOWELL

New single

"When You're In Love With A Beautiful Woman"

from the hit album

"When A Man Loves A Woman" D-77537

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE FOURTH consecutive week on the Hot Country Singles & Tracks chart is "What She's Doing Now" by **Garth Brooks**. You have to go back to 1990 to find an artist holding the No. 1 position for four or more weeks. In that year, **Randy Travis**, **Alabama**, and Brooks each held the No. 1 position for four weeks. But the real champ was **George Strait**, who camped at No. 1 for five weeks with both "Love Without End, Amen" and "I've Come To Expect It From You."

INSIDE THE TOP 10: Alabama's "Born Country" climbs from No. 9 to No. 6. But all eyes are on **John Anderson's** "Straight Tequila Night" (3-2) and **Alan Jackson's** "Dallas" (7-3). Anderson is the first artist to stage such an impressive comeback since **Tanya Tucker** began her resurgence in 1986. Tucker's comeback culminated with her being crowned female vocalist of the year this past October by the Country Music Assn.

THE MOST ACTIVE TRACK is Tucker's "Some Kind Of Trouble" (35-27). Other tracks showing strong movement are "Old Flames Have New Names" (56-39) by **Mark Chesnutt**; "Baby, I'm Missing You" (30-23) by **Highway 101**; "The Tips Of My Fingers" (31-25) by **Steve Wariner**; and **Brooks & Dunn's** "Neon Moon" (59-42).

PRIOR TO 1990, artists rarely held the No. 1 position on the country singles chart for more than one week. Research shows that in 1988, 48 different titles reached No. 1; four of those songs stayed at the top for two consecutive weeks. In 1989, 50 titles hit No. 1 with only two holding two weeks. Clearly, this was not an accurate reflection of a title's strength. Billboard responded to the industry's cry for more valid airplay information by introducing the highly advanced BDS monitoring system in 1990. The number of titles hitting No. 1 dropped to 25 in 1990 and 29 in 1991.

THE TRUTH: The BDS monitoring system, combined with Billboard's introduction on May 25, 1991, of point-of-sale data via SoundScan, have had far-reaching effects on all elements of the music business. Billboard's unwavering commitment to the development and implementation of these hi-tech systems has raised the entire industry to a new level of integrity. But perhaps no part of the business has benefited from the changes as much as country. As country radio descends on Nashville this week for the annual Country Radio Seminar it is abundantly clear that the truth will indeed set you free.

POPULAR UPRISINGS ARE HAPPENING EVERY WEEK IN BILLBOARD.

NASHVILLE SCENE

(Continued from page 27)

April. Country America Magazine and Dodge Trucks are national sponsors . . . Comedian and Grand Ole Opry star **Jerry Clower** has completed his 23rd album for MCA Records. Titled "Sidewinder," it will be released in June . . . There are some changes at the Bobby Roberts Co., which books and manages such acts as **Paul Overstreet** and **John Anderson**. **Lee Farmer** has been hired as responsible agent for the Midwest and Northeast; **Bob Younts** and **Stephanie Maynard** have been upped to vice presidencies . . . Song Of The West's readers have voted **Ian Tyson's** "And Stood There Amazed" on Stony Plain Records as the best cowboy/western album of 1991. The magazine covers western music . . . **Reba McEntire** broke the record at the Houston Astrodome Feb. 20 by drawing a crowd of 61,977. The previous record of 57,333 had been set by **Clint Black**.

MARK YOUR CALENDAR: The Nashville Network will air "Rodney Crowell: A Late Night In Nashville," Wednesday (4) at 8 p.m., Eastern time. The hourlong special will also feature appearances by the New Spirit Review and guitarist **Albert Lee**. On the show, Crowell will debut selections from his Columbia Records album, "Life Is Messy," which will be released in April.

NELSON, CUERVO SIGN

(Continued from page 27)

Table tents and posters will be placed in participating restaurants and bars. Case cards, display units, posters, and other point-of-sale items will be placed in stores. A lifesize stand-up of Nelson as well as shot glasses with Nelson's signature will be made available to all participating accounts. Consumers will be able to have their picture taken with the stand-up. The resulting snap-shot will be framed on-site. The frame also features Nelson's signature.

Currently, shows are booked in the following markets: Louisiana, North Carolina, Kentucky, Virginia, Tennessee, Ohio, Illinois, Massachusetts, Connecticut, Rhode Island, Maryland, Pennsylvania, Michigan, New York, West Virginia, and California.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. | |
|--|---|
| 29 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL | 42 NEON MOON (Sony Tree, BMI) HL |
| 23 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM | 74 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) |
| 5 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 72 NOTHIN' TO DO (AND ALL NIGHT TO DO IT) (Billy Beau, ASCAP/Chrysalis, ASCAP/Posey, BMI/Sail Away, BMI) |
| 6 BORN COUNTRY (Collins Court, ASCAP) | 39 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) |
| 44 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL | 14 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) |
| 32 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM | 16 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) |
| 46 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI) | 66 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL |
| 3 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM | 40 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM |
| 26 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP) | 50 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) |
| 45 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL | 34 PROFESSIONAL FOOL (Catch The Boat, ASCAP) |
| 61 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI) | 59 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) |
| 4 EXCEPT FOR MONDAY (Englishtowne, BMI) | 20 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM |
| 60 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) | 11 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL |
| 41 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL | 71 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL |
| 31 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP) | 65 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI) |
| 69 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI) | 21 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 |
| 48 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) | 62 SOME GIRLS DO (Zoo II, ASCAP) |
| 67 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL | 27 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL |
| 57 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL | 28 STICKS AND STONES (JMV, ASCAP) |
| 36 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM | 2 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) |
| 54 HOTEL WHISKEY (Bocephus, BMI) | 70 SWEET SUZANNE (Full Keel, ASCAP) |
| 56 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) | 12 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM |
| 64 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM | 8 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 63 IF YOU'LL LET THIS FOOL BACK IN (WB/New Crew/New John/New Place, ASCAP) | 35 THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acuff-Rose, BMI) |
| 13 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) | 53 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) |
| 47 I KNOW WHERE LOVE LIVES (Foreshadow, BMI) CLM | 25 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL |
| 37 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 33 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) |
| 49 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) | 30 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL |
| 7 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) | 58 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) |
| 10 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM | 55 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM |
| 73 IT DON'T TAKE A LOT (Ha-Deb, ASCAP/Pier Five, BMI) | 1 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM |
| 15 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM | 22 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL |
| 17 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM | 51 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI) |
| 19 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM | 38 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM |
| 52 LOVE LIGHT (Glen Campbell, BMI) | |
| 43 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL | |
| 24 LOVESICK BLUES (Mills Music, ASCAP) | |
| 68 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) | |
| 18 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP) | |
| 9 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL | |
| 75 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) | |

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
 CPP Columbia Pictures
 HL Hal Leonard
 WBM Warner Bros.
 MSC Music Sales Corp.

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 MARCH 7, 1992

| THIS WEEK | LAST WEEK | ARTIST | TITLE | WKS. ON CHART |
|-----------|-----------|---|-------------------------------|---------------|
| 1 | 1 | PATSY CLINE ▲ ³ MCA 12 (8.98) | GREATEST HITS | 42 |
| 2 | 3 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 | 42 |
| 3 | 4 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ) | A DECADE OF HITS | 42 |
| 4 | 2 | ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98) | GREATEST HITS | 42 |
| 5 | 7 | THE JUDDS ▲ CURB 5916-1/RCA (8.98) | HEARTLAND | 42 |
| 6 | 12 | ALABAMA ▲ ³ RCA 4939 (8.98) | ROLL ON | 37 |
| 7 | 5 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER | 42 |
| 8 | 8 | VINCE GILL RCA 9814-4R* (4.98) | BEST OF VINCE GILL | 42 |
| 9 | 6 | GEORGE STRAIT ▲ ² MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS | 42 |
| 10 | 10 | REBA MCENTIRE ● MCA 6294 (9.98) | SWEET SIXTEEN | 35 |
| 11 | 11 | RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ) | WILD EYED DREAM | 11 |
| 12 | 18 | PATSY CLINE DELUXE 7887/IMG (7.98) | 20 GOLD HITS | 14 |
| 13 | 17 | REBA MCENTIRE ● MCA 42134 (8.98) | REBA | 22 |

| THIS WEEK | LAST WEEK | ARTIST | TITLE | WKS. ON CHART |
|-----------|-----------|--|--------------------------------------|---------------|
| 14 | 9 | GEORGE JONES ● EPIC 40776*/SONY (9.98 EQ) | SUPER HITS | 28 |
| 15 | 19 | GEORGE STRAIT ▲ MCA 42114 (8.98) | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' | 37 |
| 16 | 13 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS | 41 |
| 17 | 14 | REBA MCENTIRE ▲ MCA 2789 (8.98) | GREATEST HITS | 42 |
| 18 | 16 | HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98) | GREATEST HITS | 32 |
| 19 | 20 | THE JUDDS RCA 2278-4* (3.98) | COLLECTOR'S SERIES | 40 |
| 20 | 15 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) | TWENTY GREATEST HITS | 42 |
| 21 | 21 | DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98) | JUST LOOKIN' FOR A HIT | 5 |
| 22 | — | ALABAMA ▲ ⁴ RCA 4229 (8.98) | MOUNTAIN MUSIC | 30 |
| 23 | 24 | PATTY LOVELESS ● MCA 42223 (8.98) | HONKY TONK ANGEL | 26 |
| 24 | 23 | HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98) | GREATEST HITS III | 13 |
| 25 | 22 | GEORGE STRAIT ▲ MCA 5913 (8.98) | OCEAN FRONT PROPERTY | 32 |

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

NORTH AMERICAN FEMALE SINGERS FINDING ENGLAND'S SHORE MORE ACCOMMODATING FOR LAUNCHING CAREERS

(Continued from page 10)

less constricted musical environment in which to work than the U.S., Maher says that her very foreignness was a selling tool. "Sometimes it's just the novelty of the other," she says. "If you're foreign, you're more exotic, you're more worth listening to. I think that works crossing all sorts of oceans."

"I found England closer to my musical character than America. There it's so compartmentalized. If you want to do any kind of falling between the lines, it's very difficult."

APPROPRIATE SUGGESTION

Amos' relocation came at the suggestion of Atlantic co-chairman and co-CEO Doug Morris, who suggested his English counterpart pick up the baton. Recalls Hole, "He said, 'I don't understand this girl. She's very peculiar, but I know she's very talented.'"

"I loved the tape, and Doug said, 'It's going to be very hard to develop here. If you like it, why not bring her over?' So she's living just around the corner from the record company, and we started a long-term development plot, put her into little local gigs like the Mean Fiddler and got quite a lot of support from the press."

Amos is also happy about the results of her relocation. "Doug Morris was right when he said, 'People should hear you playing,'" she says. "He remembered the days of Paul Simon and Bob Dylan and Al Stewart in London. It's a city where

there is a kind of club scene for writers and there are quite a few places to play. I'd never been out of my country, and I was just happy that the label—instead of throwing it out there—were going to give it a chance to develop. Now people in America at press, television, and radio will at least open the package."

Morris comments, "When we signed Tori several years ago, we knew she was an exceptionally gifted artist... I felt that Tori's very personal, unusual musical approach would be particularly well-received in England, by the musical community and the public alike. I am thrilled that Tori found England to be such fertile ground to nourish her talent, and we are now looking forward to bringing her music to her fellow Americans here at home."

TRUE ANGLOPHILE

By contrast with Amos, Betsy Cook can claim to be a true Anglophile, having recently completed 20 years as an English resident. "I think of myself quite English," she says, "but the English don't; they think of me as very American, and the Americans think I'm English. So I'm stuck in the middle of the ocean somewhere in no-man's water."

Cook was signed by Hole of East-West here after years as an in-demand writer and arranger. With Linda Thompson, she wrote "Telling Me Lies," a Grammy-winning song in its interpretation by Linda Ronstadt, Emmylou Harris, and



Tori Amos, left, and Buffy Sainte-Marie are among the spate of North American-born female singer/songwriters who have found success on U.K. labels after relocating to England.

Dolly Parton (on their "Trio" project); programmed keyboards for George Michael's "Faith" album; and had songs covered by Paul Young, Donna Summer, and others. She, too, felt more creative kinship with her adopted country than with her native land.

"One thing that attracted me to England was the eclecticism of the music here," Cook explains, "al-

though America's always had some great 'outside' stuff; but it is very much more difficult to get it through the mainstream channels. America's like a place where I'm a tourist."

'LIKE BEING A NEW ARTIST'

Buffy Sainte-Marie continues to be based in Hawaii, where she returned to raise her son in the late

'70s after the earlier part of her singing career tapered off. But then again, the impetus for her re-emergence came from the U.K., when Ensign's Grainge and label A&R director Chris Hill "decided to sign me. I checked them out and met them. I thought they were more fun than anybody I'd ever met. So much time has gone by, it's like being a new artist, and that puts another new shine on it."

"The Big Ones Get Away," the leadoff single from Sainte-Marie's "Coincidence And Likely Stories" album, has already hit the top 40 in Britain and has prompted a raft of enthusiastic press notices. The album will be released in Britain March 9, with the U.S. due to follow in May.

As if to demonstrate that the "British treatment" is no guarantee of international attention, Cook's album has yet to be scheduled for the U.S., and Virgin there has so far passed on Maher's material for American release. But as Amos concludes, the British market can prove to be an invaluable door-opener when it comes time to launch a North American artist in her back yard.

"Over here, you can listen to [BBC] Radio 1 and hear Nirvana followed by Patsy Cline," Amos says. "More music can get played, and what happens in London, the whole country hears. What happens in Austin, people in Boston don't always get to hear."

WARNER BROS. APPOINTS R&B ARTIST LARRY BLACKMON TO A&R POST

(Continued from page 12)

rently planning a duet recording with guitarist Earl Klugh.

It was while negotiating the Cameo deal that Warner Bros.' management became impressed with Blackmon's multiple talents and agreed to establish his A&R post.

Benny Medina, senior VP of A&R/GM, black music, for Warner Bros., says Blackmon's appointment continues a tradition at the label. "Warner Bros. traditionally has brought their A&R and staff producers to run the company," says Medina. "Ted Templeman, senior VP of A&R, was a member of Harper's Bazaar and has produced Van Halen and the Doobie Brothers and everybody in between. And David Gamson, who was a member of Scritti Politti, is an A&R exec and staff producer here."

Blackmon says there was a "mutual attraction" between Cameo and Warner Bros. in that he had been approached in recent years by the label to produce some of its artists, though his schedule did not permit any of these arrangements to go through.

"When we set out to make a deal, we wanted to make a deal where we could exercise the same talents as we did with Atlanta Artists, but for one company," he says, referring to a production firm/label that was marketed, promoted, and distributed by PolyGram. "Now we do it exclusively with Warner Bros. This allows us more artists to work with, and I admire their roster."

Blackmon adds that his Warner

A&R duties will stretch beyond the R&B department into rock, rap, jazz—anything that he thinks is worth signing, a situation Blackmon finds refreshing. Blackmon has not yet signed any acts to the label.

'RECORD COMPANY HEAVEN'

Both James and Blackmon credit label chairman Mo Ostin and president Lenny Waronker with creating an intensely artist-oriented atmosphere at Warner.

"The Warner/Reprise team, they're just so tight. It's record company heaven," says Blackmon, whose new gig will allow him to work in tandem with Cameo band mates Tomi Jenkins and Charlie Singleton. "It's a place where an artist can get constructive, creative input from people you consider peers. It's a lot easier than working with a label staff made up of former attorneys." Blackmon, who also expresses excitement about working closely with Medina, will report directly to Waronker.

Meanwhile, James, who was signed to Warner Bros. as an artist in 1987 and has now taken over the jazz and progressive music A&R post previously held by Tommy LiPuma, who originally signed James, says the company's artist orientation is the main reason he agreed to take the position.

"Warner is totally artist-oriented... It's only about business in how to bring this music to the public," he says, adding he has no intention of ever giving up recording. "I felt that

I wouldn't be comfortable doing this kind of [job] if it wasn't compatible with the art of music making. It's hard to keep up with all the details, but they are very supportive of that because the other people have been through it. Lenny was an active producer himself during his A&R years and still continues to produce."

Blackmon's production and management skills were a factor in the decision to appoint him to the A&R staff. He was a founding member of Cameo in 1974, and as the group shrank from eight members to three, he soon became the front man. The group recorded for George Clinton's Chocolate City label until 1982, when Blackmon established and ran Atlanta Artists, which has since been dissolved. Blackmon also was partnered with Luther Campbell in the short-lived Crew Le Poo label, which featured the rap act Buffalo Soldiers.

Medina, who has been a major force in shaping Warner's current black music roster, says the company did not deliberately look to sign acts with executive potential. "Larry would be a rarity insofar as he is an artist who is self-contained, produces his own records, and circulates around the music community and hears new music. Most recording artists are too isolated to be good A&R people... Prince is a great A&R man, so he has his own company [Paisley Park] and he continues to bring great things out of there. Some artists are uniquely qualified to develop other artists."

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Top Latin Albums

| | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | | |
|-------------------|-----------|------------|---------------|---|----------------------------|-----------------------------------|
| | | | | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| POP | 1 | 1 | 13 | LUIS MIGUEL | ROMANCE | WEA LATINA 75805 |
| | 2 | 2 | 15 | MAGNETO | MAGNETO | SONY 80670 |
| | 3 | 3 | 45 | PANDORA | CON AMOR ETERNO | CAPITOL-EMI LATIN 42451 |
| | 4 | 5 | 37 | RICARDO MONTANER | ULTIMO LUGAR | TH-RODVEN 2864 |
| | 5 | 4 | 33 | GLORIA TREVI | TU ANGEL DE LA GUARDA | ARIOLA 3087/BMG |
| | 6 | 10 | 5 | ALVARO TORRES | NADA SE COMPARA... | CAPITOL-EMI LATIN 42537 |
| | 7 | 11 | 5 | JOSE LUIS RODRIGUEZ | EL PUMA EN RITMO | DISCOS INT'L 80711/SONY |
| | 8 | 7 | 5 | P. SAN BASILIO/P. DOMINGO | POR FIN JUNTOS | CAPITOL-EMI LATIN 42624 |
| | 9 | 8 | 7 | LUIS ANGEL | DEL CORAZON DEL HOMBRE | DISCOS INT'L 80678/SONY |
| | 10 | 6 | 36 | ALEJANDRA GUZMAN | FLOR DE PAPEL | FONOVISA 9010 |
| | 11 | 9 | 17 | CAMILO SESTO | A LA VOLUNTAD DEL CIELO | ARIOLA 3196/BMG |
| | 12 | 21 | 43 | RAUL DI BLASIO | BARROCO | ARIOLA 3107/BMG |
| | 13 | 12 | 29 | GARIBALDI | QUE TE LA PONGO | TH-RODVEN 2792 |
| | 14 | — | 1 | RICKY MARTIN | RICKY MARTIN | SONY 80695 |
| | 15 | 22 | 7 | LOLITA | CON SABOR A MENTA | DISCOS INTERNATIONAL 80692/SONY |
| | 16 | 16 | 18 | PROYECTO M | ARDE QUE ME QUEMAS | CAPITOL-EMI LATIN 42529 |
| | 17 | 18 | 39 | DANIELA ROMO | AMADA MAS QUE NUNCA | CAPITOL-EMI LATIN 42489 |
| | 18 | 17 | 13 | LOURDES ROBLES | DEFINITIVAMENTE | SONY 80693 |
| | 19 | 14 | 31 | VIKKI CARR | COSAS DEL AMOR | SONY 80635 |
| | 20 | 20 | 48 | EDNITA NAZARIO | LO QUE SON LAS COSAS | CAPITOL-EMI LATIN 42394 |
| | 21 | 13 | 9 | ROBERTO CARLOS | SUPER HEROE | DISCOS INTERNATIONAL 80696/SONY |
| | 22 | — | 1 | NAOMI | TOCAME | SONY 80603 |
| | 23 | 25 | 3 | WILKINS | EN VIVO EN BELLAS ARTES | RCA 3228/BMG |
| | 24 | 15 | 67 | ANA GABRIEL | EN VIVO | SONY 89303 |
| | 25 | — | 4 | GARIBALDI | LOS HIJOS DE BUDA | TH-RODVEN 2910 |
| TROPICAL/SALSA | 1 | 1 | 17 | GILBERTO SANTA ROSA | PERSPECTIVA | DISCOS INTERNATIONAL 80689/SONY |
| | 2 | 2 | 29 | TONY VEGA | UNO MISMO | RMM 80641/SONY |
| | 3 | 3 | 23 | EDDIE SANTIAGO | SOY EL MISMO | CAPITOL-EMI LATIN 42296 |
| | 4 | 8 | 19 | TITO PUENTE | THE MAMBO KING 100TH LP | RMM 80680/SONY |
| | 5 | 21 | 3 | TITO ROJAS | TITO ROJAS | M.P.I. 6061 |
| | 6 | 5 | 3 | LUIS ENRIQUE | UNA HISTORIA DIFERENTE | SONY 80710 |
| | 7 | 9 | 61 | JUAN LUIS GUERRA Y 4.40 | BACHATA ROSA | KAREN 109/BMG |
| | 8 | 4 | 22 | EL GENERAL | MUEVELO | RCA 3190/BMG |
| | 9 | 19 | 5 | LOS HERMANOS ROSARIO | INSUPERABLES | KAREN 1402/BMG |
| | 10 | 16 | 13 | LOS SABROSOS DEL MERENGUE | SIETE VECES MAS... | M.P.I. 6059 |
| | 11 | 6 | 7 | JOYCE ESTEBAN | EL TIGUERON | RITMO 021 |
| | 12 | 7 | 9 | VARIOS ARTISTAS | MEREN-RAP | PRIME 3229/BMG |
| | 13 | — | 1 | SOUNDTRACK | THE MAMBO KINGS | ELEKTRA 961240 |
| | 14 | 11 | 35 | WILLY CHIRINO | OXIGENO | DISCOS INTERNATIONAL 80600/SONY |
| | 15 | 14 | 35 | TONO ROSARIO | ATADO A TI | PRIME 1013/BMG |
| | 16 | 17 | 7 | VICO C. | HISPANIC SOUL | PRIME 430/BMG |
| | 17 | 12 | 29 | NINO SEGARRA | ENTRE LA ESPADA Y LA PARED | M.P.I. 6050 |
| | 18 | 23 | 57 | JERRY RIVERA | ABRIENDO PUERTAS | DISCOS INTERNATIONAL 80426/SONY |
| | 19 | 18 | 3 | GLENN MONROIG | UNA VEZ MAS | WEA LATINA 75775 |
| | 20 | — | 11 | ALEX D'CASTRO | SOLO | TH-RODVEN 2883 |
| | 21 | 15 | 25 | ORQUESTA DE LA LUZ | SIN FRONTERAS | RMM 80652/SONY |
| | 22 | 20 | 43 | GRUPO NICHE | CIELO DE TAMBORES | DISCOS INTERNATIONAL 80508/SONY |
| | 23 | — | 1 | RUBEN BLADES | THE BEST | GLOBO 80718/SONY |
| | 24 | 10 | 5 | LISA M | FLAVOR OF THE LATIN | DISCOS INTERNATIONAL 80687/SONY |
| | 25 | 13 | 23 | FRANSHESKA | MENEALO | ARIOLA 3207/BMG |
| REGIONAL MEXICANA | 1 | 9 | 3 | LOS TEMERARIOS | MI VIDA ERES TU | AFG SIGMA 3002 |
| | 2 | 4 | 21 | LA MAFIA | ESTAS TOCANDO FUEGO | DISCOS INTERNATIONAL 80660/SONY |
| | 3 | 1 | 19 | MAZZ | MAZZ LIVE-UNA NOCHE JUNTOS | CAPITOL-EMI LATIN 42549 |
| | 4 | 3 | 17 | BRONCO | SALVAJE Y TIerno | FONOVISA 3106 |
| | 5 | 5 | 9 | LINDA RONSTADT | MAS CANCIONES | ELEKTRA 2-61239 |
| | 6 | 2 | 29 | ANA GABRIEL | MI MEXICO | SONY 80605 |
| | 7 | 6 | 9 | GRUPO LIBERACION | ENTRE NUVES | FONOVISA 3011 |
| | 8 | 7 | 19 | YNDIO | ROMANTICAMENTE | CAPITOL-EMI LATIN 42564 |
| | 9 | 8 | 5 | ROCIO BANQUELLS | A MI VIEJO | CAPITOL-EMI LATIN 42620 |
| | 10 | — | 1 | LOS BUKIS | QUIEREME | FONOVISA 9040 |
| | 11 | 11 | 23 | LOS ACUARIO | LA HIELERA | MAR INT'L 291 |
| | 12 | 18 | 3 | GRUPO IMAJEN | CON TU ADIOS | ANGEL 1002 |
| | 13 | — | 1 | LOS TERRIBLES DEL NORTE | CARRERA DE MUERTE | FREDDIE 1582 |
| | 14 | 12 | 21 | LOS CAMINANTES | DOS CARTAS Y UNA FLOR | LUNA 1215 |
| | 15 | 13 | 29 | V. FERNANDEZ/R. AYALA | ARRIBA EL NORTE... | SONY 80628 |
| | 16 | 17 | 15 | LA FIEBRE | NO CURE | CAPITOL-EMI LATIN 42585 |
| | 17 | — | 1 | EMILIO NAVAIRA | UN Sung HIGHWAY | CAPITOL-EMI LATIN 42626 |
| | 18 | — | 1 | GRUPO VENNUS | Y SI TE QUIERO | MAR INT'L 271 |
| | 19 | — | 25 | BANDA MOVIL | SOMOS BANDA MOVIL | FONOVISA 8893 |
| | 20 | — | 1 | BANDA MOVIL | LA UNICA | FONOVISA 9033 |
| | 21 | 20 | 17 | TIERRA TEJANA BAND | TIME TO CELEBRATE | TH-RODVEN 2900 |
| | 22 | 10 | 9 | LOS MIER | VIVA EL AMOR | FONOVISA 3009 |
| | 23 | 14 | 7 | INDUSTRIA DEL AMOR | GRACIAS AMOR | RAMEX 1285 |
| | 24 | — | 4 | GERARDO REYES | CON BANDA | SONY 80523 |
| | 25 | 22 | 3 | VARIOS ARTISTAS | PARA TI CON SENTIMIENTO... | FONOVISA 3018 |

Latin Notas



by John Lannert

CARNAVAL MIAMI CELEBRATES "Los Quince": Superstar balladeer Ricardo Montaner will preside as king of the 15th annual Carnaval Miami, a weeklong fiesta scheduled to commence Saturday (7). The event concludes (appropriately) March 15 with the renowned 23-block street party Calle Ocho: Open House. Montaner also headlines the cast of the opening-night television program, "Carnaval Night," set to be taped by Univision at Miami's Orange Bowl. Other performers scheduled to appear on "Carnaval Night" include Xuxa, Banda Show, Eddie Santiago, El General, Sasha, Ricky Martin, Angela Carrasco, Julio Sabala, Mi-jares, Orquesta de la Luz, and Roberto Torres. Topping the bill of superPARRANDA!—Carnaval Miami's daytime party that takes place March 14 at Bayfront Park—is Wilfrido Vargas, along with Oscar D'León, Willy Chirino, Las Chicas Del Can, Sparx, Xavier, La Gran Manzana, Pachy, and Banda Show. That night, Montaner again will headline a live TV broadcast by Telemundo called "Carnaval Miami Internacional." Joining Montaner on the show will be Gerardo, Los Tigres Del Norte, Pandora, José José, Lucía Mendez, Milly, Jocelyn Y Los Vecinos, Lisa M., Hansel, Vargas, D'León, Las Chicas Del Can, and Xavier. Among the artists scheduled to perform at Calle

Ocho: Open House are Celia Cruz, Santiago, Nino Segarra, Proyecto Uno, Andy Montañez, Los Silver Stars, Carlos Oliva, El Gran Combo, Joe Arroyo, Conjunto Quisqueya, Gilberto Santa Rosa, Tricoche, Hansel, Chirino, Orquesta de la Luz, Sparx, Gerardo, and Xavier.

THE CARIBBEAN MUSIC FESTIVAL celebrates its 10th anniversary: Produced by Miami-based Paco de Onís, the Caribbean Music Festival, or Festival De Música Del Caribe, exposes acts from all over the Caribbean, who perform in a variety of genres, including merengue, zouk, reggae, vallenato, and dancehall. This year's festival, scheduled to be staged March 22-25 in Cartagena, Colombia, will feature a tribute to revered Colombian composer Rafael Escalona.

The festival artist lineup consists of Colombian artists Juan Carlos Coronel, Checo Acosta & Su Grupo, Jorge Onate, and Son De Azúcar, plus dancehall specialists Arzú, La Atrevida, Marcony, Nando Boom, and Little Lenny. Also slated to appear are Pato Banton & the Reggae Revolution, Superstars, Fefita La Grande, Marce & Le Groupe Tumpak, WCK, and Dablo Dibala & Le Groupe Matchatcha.

SONOTONE MARCHES ON: Sonotone opens up March with a barrage of album releases highlighted by Ralph Leavitt's "20 Años," due out March 15. Among other Sonotone artists with just-shipped albums are Teresa Guerra ("Salsa Flamenca"), Fernando Echeverría ("Luna Y Sueños"), and Carlos Andrés ("Carlos Andrés"). Product from Sonotone-distributed Fuentes acts Sonora Dinamita ("30 Pedagitos") and Alfredo de la Fe with Will Pertuz ("Salsa & Charanga") also have just hit retail.

EYDIE GORME

"**ESO ES EL AMOR**" (That Is Love) is Eydie Gorme's long awaited Spanish album now available on Sony Discos. After the tremendous success of her last Spanish album "Corazon A Corazon" which was released four years ago. The ever-romantic Eydie Gorme brings us an extraordinary romantic recording. Included are duos with husband Steve Lawrence. Armando Manzanero and Johnny Albino. Impressive all around. Stock-up.



EYDIE GORME
"Eso Es El Amor"
DCC-CDZ-80741

NO ME PLATQUES / ESO ES EL AMOR / SI NO ESTUVIERAS TU (Duo con: Steve Lawrence) / AMORCITO CORAZON (Duo con: Johnny Albino) / MIS AMORES (Duo con: Steve Lawrence) / SOMOS (Duo con: Armando Manzanero) / LA LUNA Y EL TORO/ABRAZAME ASI / JUUNTITO A TI (Day By Day) / TE QUIERO ASI



JOHNNY VENTURA

The King of Merengue, Johnny Ventura, celebrates his "35 Aniversario Con Sus Invitados" ("35 Anniversary With Friends"). Throughout his successful career Johnny Ventura has won the friendship of many people and among them many Pop and Tropical music super-stars who on this occasion of his 35th Anniversary as a performer demonstrate their admiration and respect by singing duos with Johnny for this special album. Armando Manzanero, Andy Montañez, Victor Victor, Daniela Romo, Celia Cruz, Sergio Vargas, Grupo Niche and Wilfrido Vargas singing along with Johnny will make this album one of the year's best.



JOHNNY VENTURA

"35 Aniversario Con Sus Invitados"
GCC-CDZ-80733

NUESTRA VENTANA Participación Especial: DANIELA ROMO / MI VIEJO AMIGO Participación Especial: ARMANDO MANZANERO / COLGADA EN LA BRISA Participación Especial: VICTOR VICTOR / LA NEGRA QUIBO Participación Especial: ANDY MONTAÑEZ / LA CARIMBA Participación Especial: CELIA CRUZ / AMA Y COMPRENDE Participación Especial: SERGIO VARGAS / AL SON DE LA CALAVERA Participación Especial: GRUPO NICHE / TAMBORA Y GUIRA Participación Especial: WILFRIDO VARGAS



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Top Gospel Albums

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|------------|---------------|--|---|
| | | | ARTIST | TITLE |
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 21 | MISSISSIPPI MASS CHOIR MALACO 6008 | 9 weeks at No. 1 GOD GETS THE GLORY |
| 2 | 3 | 9 | SHIRLEY CAESAR WORD 48785*/EPIC | HE'S WORKING IT OUT FOR YOU |
| 3 | 2 | 33 | SHUN PACE RHODES SAVOY 14807*/MALACO | HE LIVES |
| 4 | 4 | 33 | BEBE & CECE WINANS ● SPARROW 1257* | DIFFERENT LIFESTYLES |
| 5 | 5 | 47 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA | WASH ME |
| 6 | 6 | 39 | DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450 | LIVE |
| 7 | 8 | 9 | REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO | I'M GLAD ABOUT IT |
| 8 | 9 | 29 | YOLANDA ADAMS TRIBUTE 790113/SPECTRA | THROUGH THE STORM |
| 9 | 7 | 25 | REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO | REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS |
| 10 | 13 | 59 | REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162 | HE'S PREPARING ME |
| 11 | 14 | 7 | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA | VICTORY IN PRAISE |
| 12 | 10 | 23 | HELEN BAYLOR WORD 48781*/EPIC | LOOK A LITTLE CLOSER |
| 13 | 12 | 33 | THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA | THIS IS YOUR NIGHT |
| 14 | 11 | 15 | COMMISSIONED BENSON 2808* | NUMBER 7 |
| 15 | 19 | 5 | RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW | FAMILY AND FRIENDS CHOIR VOL. 3 |
| 16 | 16 | 13 | CANDI STATON BERACAH 2040* | STANDING ON THE PROMISES |
| 17 | 15 | 45 | RANCE ALLEN BELLMARK 71806 | PHENOMENON |
| 18 | 17 | 19 | CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA | CALL HIM UP |
| 19 | 18 | 75 | TRAMAIN HAWKINS SPARROW 1246 | LIVE |
| 20 | 24 | 9 | VARIOUS ARTISTS A&M 8530 | A TRIBUTE TO JAMES CLEVELAND VOL. 1 |
| 21 | 20 | 13 | THE EVEREADYS GREAT JOY 4750* | A MESSAGE FOR YOU |
| 22 | 25 | 5 | EDWIN HAWKINS FIXIT 224*/STARSONG | MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES |
| 23 | 21 | 27 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014* | LIVE & BLESSED |
| 24 | 26 | 31 | THE KURT CARR SINGERS LIGHT 73043*/SPECTRA | TOGETHER |
| 25 | 28 | 5 | REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452* | HAMMERTIME (J.C.) |
| 26 | 30 | 23 | THE RICKEY GRUNDY CHORALE SPARROW 1271* | SPIRIT COME DOWN |
| 27 | 23 | 25 | THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO | LIVE FROM WASHINGTON DC |
| 28 | 22 | 23 | CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER | A LEGEND FROM LEGENDS |
| 29 | 29 | 21 | EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001 | LIVE IN NY |
| 30 | 38 | 9 | REV. F.C. BARNES ATLANTA INTERNATIONAL 10172 | GOD DELIVERED |
| 31 | 31 | 5 | INEZ ANDREWS WORD 48594*/EPIC | RAISE A NATION |
| 32 | 27 | 61 | THE WEST ANGELES C.O.G.I.C SPARROW 1240 | SAINTS IN PRAISE VOL II |
| 33 | 34 | 28 | FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA | SURELY THE LORD IS IN THIS PLACE |
| 34 | NEW | | NICHOLAS WORD 48786*/EPIC | BACK TO BASICS |
| 35 | NEW | | WASHINGTON D.C. FELLOWSHIP MASS CHOIR I AM 4018 | WHY DON'T YOU PRAY ABOUT IT |
| 36 | 39 | 49 | D.F.W. MASS CHOIR SAVOY 7101/MALACO | I WILL LET NOTHING SEPARATE ME |
| 37 | NEW | | CHARLES PIKES I AM 4013 | JAMES CLEVELAND'S GREATEST (AN INSTRUMENTAL...) |
| 38 | 37 | 23 | WANDA NERO BUTLER LIGHT 73065*/SPECTRA | LIVE IN ATLANTA |
| 39 | 32 | 67 | MIGHTY CLOUDS OF JOY WORD 48587*/EPIC | PRAY FOR ME |
| 40 | 36 | 3 | BILLY & SARA GAINS BENSON 2832* | NO ONE LOVES ME LIKE YOU |

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

Artists & Music

In the SPIRIT



by Lisa Collins

A RECENT RADIO survey commissioned by Sparrow Records reveals 90% of the nation's gospel stations are now CD-capable or partially CD-capable.

"They're not totally discarding vinyl," reports Vicki Mack-Lataillade, director of artist development for Sparrow's gospel music division, "but they're really coming to appreciate and demand the technical capabilities that CDs bring. We even have some stations now—I'd say 20%—that will *only* use CDs.

"These steps are making the industry itself grow by leaps and bounds," she continues. "That's why we're seeing stations like WYLD in New Orleans, WWRL in New York, WAOK in Atlanta, and WDAS in Philadelphia do so well with gospel. They're bringing up the quality of gospel music and helping gospel to become more competitive."

Mack-Lataillade adds that the latest survey reflects rapid growth in CD penetration.

"Just one year earlier, just 40% of the stations were CD-capable," she says. "For the first time, we're leading with CD promotional materials."

IN BRIEF: Bellmark president Al Bell is fielding a multitude of calls and questions concerning yet another controversy in the gospel community, this time over BeBe & CeCe Winans' "I'll Take You There." The Grammy-nominated single was a smash hit for the Sta-

ples Singers in the '70s. But in 1992, some listeners want to know where the "There" in the title is referring to.

Bell, who penned the song after the tragic death of his brother, is out to "set the record straight."

"'Heaven' is what I was writing about," he says. "I took for granted people would know it by the description" . . . The Rev. Carlton Pearson, one of the nation's most charismatic televangelists, hopes to put the same spirit on record that drives his Oklahoma-based ministry. He is talking with both Word and Benson about recording an album. The Rev. Pearson says he'll enlist the services of a few friends and parishioners, including BeBe Winans, John P. Kee, and Carman (who attends services at Pearson's Tulsa church) . . . Slated for release next week is the long-awaited "A Reunion Celebration" album from the famed O'Neal Twins. Originally recorded in June 1990, it had been delayed by the sudden death of Edgar O'Neal just six months earlier.

ON A SAD NOTE, gospel pioneer Mattie Moss Clark, matriarch of the Clark Sisters, recently had a leg amputated in her battle against diabetes. If you'd like to drop her a note, the address is 18203 Sorrento Street, Detroit, Mich. 48235.

The Clark Sisters, by the way, are among several acts signed to a production deal BeBe Winans recently landed with Capitol Records. As for sister CeCe Winans, she has a solo album set for this fall on Sparrow Records. Meanwhile, the entire Winans family will kick off their national tour April 24 in Chicago.

NEXT WEEK in Las Vegas, officials of the Gospel Music Workshop of America vote to determine in whose hands the future direction of the organization will rest. A one-year moratorium on the election of officers had gone into effect last year with the death of the group's founder, the Rev. James Cleveland.

Jazz BLUE NOTES



by Jeff Levenson

IT MUST HAVE SOMETHING TO DO WITH THE Grammys. At the precise moment that Grammy fever has taken hold of my colleagues, there's a powerful urge here to reconnect with the music. No voting, no category nitpicking, no selections motivated by sales or industry necessity. A breath of fresh air, you say? Sure, especially if your record appears below. The following are recent releases that for one reason or another have made the grade. Call them the UnGrammys, if you like. But, before you do, lose that cummerbund. Black tie not optional at this party.

"In Walked Thelonious," Walter Davis Jr. (Mapplethorpe).

One of the foremost interpreters of Thelonious Monk gets a solo opportunity to test his mettle polishing jazz's most rhythmically quirky and harmonically fetching gems. These readings amount to a love letter from a pianist to his main man.

"People Time," Stan Getz & Kenny Barron (Verve).

This last recording by the late tenorist Stan Getz (captured live in Copenhagen) finds him waxing soulful and life-affirming with an especially empathetic playmate. (Getz did duets like these once before; Albert Dailey had the honors.) This double CD is unusual, at the very least—a jazz giant taking on death and, for a precious moment, blowing him away.

"Hush," Bobby McFerrin & Yo-Yo Ma (Sony

Masterworks).

McFerrin and Yo-Yo Ma marry their instruments with a wink and a nod toward the child residing in us all. Playful stuff but no less exacting, artistically. When McFerrin finds the right mix of vocal mimicry and innovation—as he does often enough here—he's a genre-splitting wizard with one foot in the laboratory and the other in the sandbox.

"I'm Old-Fashioned," Harold Ashby (Stash).

Rank Ashby's treatment of the title tune as one of the great examples of boudoir tenor—breathy, passionate, with plenty of throb to the beat.

"David Murray Big Band Conducted By Lawrence 'Butch' Morris" (DIW/Columbia).

That same Murray solo keeps popping up everywhere—you know, the one containing the *all* of jazz history in eight choruses or less. However, Murray scores points in the homage department, honoring tenor great (and influence) Paul Gonsalves with an extended orchestration of G-man's legendary 27-chorus solo during Newport Jazz '56.

"Kele Mou Bana," Don Pullen (Blue Note).

With this rhythm-happy record keyboardist Pullen should finally reach the radio potential nobody thought he had. The record reminds me of Abdullah Ibrahim's "Water From An Ancient Well" and Jack DeJohnette's "Album Album"—true to jazz ears yet *accessible* (I'm not sure I like that word anymore) to the uninitiated.

"I Can't Put My Finger On It," Miniature (JMT).

Who needs neo-bop when there are an infinite number of sounds and musics to draw from? Tim Berne, Hank Roberts, and Joey Baron are not about to let territorial restrictions get in their way. They freely venture where they must, then report back in the form of a travelog.

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Gospel LECTERN



by Bob Darden

MAJOR CONTENDERS for this year's Gospel Music Assn. Dove Awards fall neatly into the dominant two camps in contemporary Christian music. **BeBe & CeCe Winans** represent the crossover branch; **Twila Paris** champions the cause of those who sing and minister the church. Both led the way with seven nominations each. Funny how these things work out.

After those two, **Bruce Carroll**, **Michael English**, and **Steven Curtis Chapman** all received five nominations, while **Petra**, **Wayne Watson**, and **Sandi Patti** received four nominations each. Oddly enough, the artists who sold the most records in 1991—**Michael W. Smith**, **Amy Grant**, and **Carman**—didn't fare as well, despite superlative releases.

The relative snubs of Smith and Grant may be a knee-jerk response to their success in the mainstream market. Grant at least was nominated in the prestigious artist-of-the-year and female-vocalist-of-the-year categories, while Smith was tabbed in the categories of male vocalist of the year and artist of the year.

But it is harder to figure why Carman would receive nominations only for rap recorded song of the year ("Addicted To Jesus," with **Toby McKeehan** and **Joe Hogue**) and praise and worship album of the year ("Shakin' The House," recorded with **Commissioned**).

If you're looking for surprises, you'd have to count Paris and newcomer Michael English, whose epony-

mous release for **Warner/Alliance** yielded a whopping five nominations. The surprise is that English's relatively tame debut album only hinted at his vocal talents.

Unfortunately, there were a number of less pleasant surprises as well, including the lack of multiple nominations for **Russ Taff's** gutsy "Under Their Influence," which received only a token nom for contemporary album of the year. Also disappointing were the lack of nominations for the 77s, **Rick Elias**, the **Newsboys**, **Julie Miller**, **Charlie Peacock**, **Jimmy A.**, and several other first-rate alternative rock artists.

Overall, **Word Inc.** led the pack with 43 Dove nominations for its artists and projects, followed closely by **Sparrow** with 39. Still, the surprise showing may be **Star Song's** whopping 30 nominations (which included strong showings by its distributed labels **Pure Metal** and **Fixit**). The **Star Song** tally is even more impressive when you consider that it had nominations in virtually every category, from Southern gospel to metal to traditional black gospel to praise & worship. Elsewhere, **Benson Records** had 16 nominations, while **Reunion Records** had 11 nominations. It's worth a mention that of **Sparrow's** 39 nominations, nine belonged to the still-new Warner/Alliance label.

Sweep-of-the-week award goes to **Word** for taking all five places for country recorded song of the year: "I'd Rather See A Sermon" and "Sometimes Miracles Hide" by **Carroll**, "The Calm At The Center Of My Storm" by **Paul Overstreet**, "Surely Goodness And Mercy" by **Buddy Greene**, and "Tabernacle" by the **Mid-South Boys**.

Second place goes to **Sparrow** for taking four of the six nominations in the traditional-black-gospel category.

Toughest category? Children's music. You decide among **Patti**, **Deniece Williams**, the **Maranatha! Kids**, "I'm A Helper," and the **Little Mermaid (Jodi Benson)**.

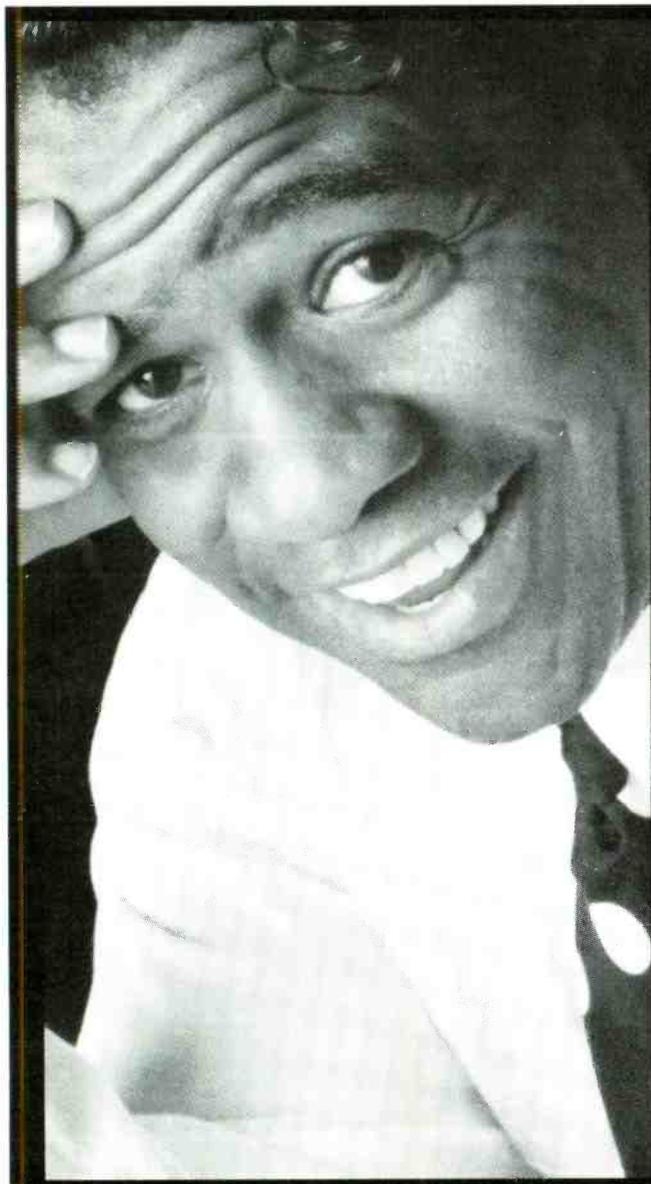
The 23rd annual Dove Awards will air live on TNN at 9 p.m. (ET) April 9.

Top Contemporary Christian™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------|------------|---------------|---|------------------------------|
| ★★ NO. 1 ★★ | | | | |
| 1 | 2 | 9 | PETRA BENSON 48859*/EPIC | 1 week at No. 1 UNSEEN POWER |
| 2 | 1 | 15 | CARMAN BENSON 2809* | ADDICTED TO JESUS |
| 3 | 3 | 71 | MICHAEL W. SMITH ● REUNION 0063*/WORD | GO WEST YOUNG MAN |
| 4 | 4 | 49 | AMY GRANT ▲ WORD 6907* | HEART IN MOTION |
| 5 | 5 | 19 | TWILA PARIS STARSONG 8207* | SANCTUARY |
| 6 | 6 | 19 | MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS. | MICHAEL ENGLISH |
| 7 | 7 | 33 | BEBE & CECE WINANS ● SPARROW 1257* | DIFFERENT LIFESTYLES |
| 8 | 9 | 71 | SANDI PATTI WORD 48545*/EPIC | ANOTHER TIME ANOTHER PLACE |
| 9 | 8 | 71 | D.C. TALK FOREFRONT 2682*/BENSON | NU THANG |
| 10 | 14 | 59 | STEVEN CURTIS CHAPMAN SPARROW 1258* | FOR THE SAKE OF THE CALL |
| 11 | 10 | 7 | ACAPPELLA WORD 9299* | WE HAVE SEEN HIS GLORY |
| 12 | 11 | 15 | SANDI PATTI WORD 48787*/EPIC | OPEN FOR BUSINESS |
| 13 | 12 | 121 | CARMAN ● BENSON 2588* | REVIVAL IN THE LAND |
| 14 | 13 | 49 | SUSAN ASHTON SPARROW 1259* | WAKENED BY THE WIND |
| 15 | NEW ▶ | | HOLY SOLDIER MYRRH 6936*/WORD | LAST TRAIN |
| 16 | 16 | 33 | RICH MULLINS REUNION 0066*/WORD | THE WORLD AS BEST I REMEMBER |
| 17 | 17 | 5 | STEVE CAMP SPARROW 1314* | DO'IN MY BEST VOL. 2 |
| 18 | 19 | 289 | AMY GRANT ▲ MYRRH 3900*/WORD | THE COLLECTION |
| 19 | 15 | 33 | STEVE CAMP SPARROW 1272* | CONSIDER THE COST |
| 20 | 24 | 13 | KATHY TROCCOLI REUNION 0725*/WORD | PURE ATTRACTION |
| 21 | 25 | 106 | MICHAEL CARD SPARROW 1179* | SLEEP SOUND IN JESUS |
| 22 | NEW ▶ | | HOSANNA! MUSIC INTEGRITY 041*/SPARROW | UP TO ZION |
| 23 | 31 | 36 | GLAD BENSON 2602 | ACAPPELLA PROJECT II |
| 24 | 23 | 43 | 4 HIM BENSON 2624* | 4 HIM |
| 25 | NEW ▶ | | DALLAS HOLM BENSON 2839* | CHAIN OF GRACE |
| 26 | 26 | 5 | CHARLIE PEACOCK SPARROW 1303* | LOVE LIFE |
| 27 | 18 | 5 | BRUCE CARROLL WORD 9297* | SOMETIMES MIRACLES HIDE |
| 28 | 20 | 21 | GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA | SHOW ME YOUR WAY |
| 29 | 22 | 85 | PETRA WORD 48546*/EPIC | BEYOND BELIEF |
| 30 | 21 | 27 | D.C. TALK FOREFRONT 2543*/BENSON | D.C. TALK |
| 31 | RE-ENTRY | | WAYNE WATSON WORD 4192* | HOME FREE |
| 32 | 27 | 15 | COMMISSIONED BENSON 2808* | NUMBER 7 |
| 33 | NEW ▶ | | DICK & MEL TUNNEY WARNER ALLIANCE 26827*/SPARROW | LET THE DREAMERS DREAM |
| 34 | 35 | 41 | CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681* | SHAKIN' THE HOUSE |
| 35 | 32 | 7 | HOSANNA! MUSIC INTEGRITY 040*/SPARROW | THE HIGHEST PLACE |
| 36 | 30 | 22 | MARGARET BECKER SPARROW 1261* | SIMPLE HOUSE |
| 37 | 36 | 158 | MICHAEL W. SMITH ● REUNION 8412* WORD | I 2 (EYE) |
| 38 | 28 | 37 | THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC | LIVE WITH FRIENDS |
| 39 | 29 | 37 | STEVE GREEN SPARROW 1270* | WE BELIEVE |
| 40 | 33 | 199 | CARMAN ● BENSON 2463* | RADICALLY SAVED |

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



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"LOVE IS REALITY"
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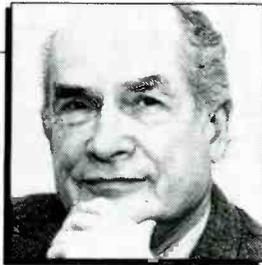
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Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: Placido Domingo joins James Levine and the Metropolitan Opera Orchestra in session at New York's Manhattan Center April 1 to put the final touches on a recording of Verdi's "Il Trovatore" for Sony Classical. Michel Glotz is producer.

Other Sony Metopera projects with Levine in the same venue include Verdi's "Don Carlo," with Aprile Milo, Michael Sylvester, Ferruccio Furlanetto, and Samuel Ramey among the soloists. Sessions are grouped in April and May segments. Again, Glotz will produce.

Also on the opera front, add a live performance of Verdi's "La Traviata" at La Scala in April with Riccardo Muti on the podium, due to be captured in high-definition video. Audio producer will be David Mottley.

March, meanwhile, shapes up as a heavy recording period for Sony, spotted in scattered locales here and abroad.

On the instrumental side, Emanuel Ax will be in Budapest to record three Haydn piano concertos with the Franz Liszt Chamber Orchestra. George Kadar is producer. Label producer Gary Schultz travels to Tel Aviv to handle a pair of projects with Zubin Mehta and the Israel Philharmonic. One will lay down a set of Dvorak Slavonic dances, and the other a two-CD Mahler package programming the Ninth Symphony with the Adagio movement of the Tenth.

Other Sony orchestral sessions in March have Claudio Abbado and the Berlin Philharmonic adding to their Mozart symphony cycle, with Thomas Frost producing, as well as more Mozart by the same orchestra conducted by Carlo Maria Giuliani. David Mottley is in charge of the latter project.

As for chamber music, Ax, Isaac Stern, Jaime Laredo, and Yo-Yo Ma meet in New York to record piano quartets by Beethoven and Schumann, with Steven Epstein producing, while Schubert is on Sony's

U.K. recording agenda in the U.K. with the Artis Quartet. Kadar supervises the latter sessions.

After directing early March sessions in Haarlem, the Netherlands, with Mstislav Rostropovich (an encore-type album), producer Mottley travels to Snape in the U.K. to handle a Paul Crossley project aimed, eventually, at encompassing the complete solo piano works of Debussy.

ROSSINI RIGHTS: Angel Records has landed the record and home video rights to the gala Rossini bicentenary celebration concert that will be telecast Monday (2) over PBS as a "Live at Lincoln Center" presentation. That is, almost all the rights.

Contractual commitments block the inclusion of participant Marilyn Horne's performance, but the list of singers available to Angel is lustrous enough to whet the appetites of most any vocal enthusiast. Among these are June Anderson, Frederica von Stade, Samuel Ramey, and Thomas Hampson. Roger Norrington conducts the Orchestra of St. Luke's.

PASSING NOTES: John Adams, William Bolcom, John Corigliano, John Harbison, and Ned Rorem are among composers who will contribute to the "AIDS Quilt Songbook," a song cycle that will be premiered June 4 at Alice Tully Hall in New York. Scores are expected from 18 composers in all. Beneficiary of the concert is the AIDS Resource Center.

Discographies on Bruckner, Stravinsky, and conductor Dimitri Mitropoulos are among research projects named as finalists for awards by the Assn. for Recorded Sound Collections. The winner will be announced at the ARSC's annual conference, to be held at the Eastman School of Music in April.

At MIDEM, Bridge Records set distribution deals with Diverdi for Spain and Milano Dischi for Italy. Among new recordings planned by the label is an album of works by British composer Benedict Mason. Diego Masson will conduct the London Sinfonietta, notes Bridge executive Becky Starobin. Also in the works is a recording of Danish composer Poul Ruders' new guitar concerto by Speculum Musicae.

The Conductors Institute, formerly headquartered at the Univ. of South Carolina, relocates to the Hart School of Music in Connecticut in June. Director is Harold Farberman, whose recording credits reportedly include more Bartok than any other conductor.

PRO SET L.A. MUSIC AWARDS

(Continued from page 18)

Debut group of the year: School Of Fish
 Rising star: Shanice Wilson
 Best rock band (tie): Red Hot Chili Peppers; Guns N' Roses
 Best modern rock band: Dramarama
 Best hard rock band: Guns N' Roses
 Best metal band: Megadeth
 Best rock album: "Into The Great Wide Open," Tom Petty & the Heartbreakers
 Best debut rock album: "The Rembrandts"
 Best hard rock/metal album: "Decade Of Decadence," Motley Crue
 Best debut hard rock/metal album: "Little Caesar"
 Best modern rock album: "Vinyl," Dramarama
 Best pop album: "Spellbound," Paula Abdul
 Best AOR album: "Night Ride Home," Joni Mitchell
 Best rock album (indie label): "Circa," Mary's Danish
 Best rock band (indie label): L7
 Best vocalist (indie label): Dave Alvin
 Best unsigned band: the Cowsills
 Breakthrough artist: Hole
 Single of the year: "Unforgettable," Natalie Cole
 Best female rock vocalist: Susanna Hoffs
 Best female pop vocalist: Cher

Best AOR female vocalist: Linda Ronstadt
 Best male rock vocalist: Tom Petty
 Best male pop vocalist: Michael Jackson
 Best male AOR vocalist: Don Henley
 Best pop group: Wilson Phillips
 Best R&B album: "Ritual Of Love," Karyn White
 Best R&B single: "Romantic," Karyn White
 Best female R&B vocalist: Karyn White
 Best male R&B vocalist: Jeffrey Osborne
 Best rap album: "O.G. Original Gangster," Ice-T
 Best debut rap album: "Cypress Hill"
 Best rap single: "Rico Suave," Gerardo
 Best rap artist: N.W.A.
 Best country artist: Dwight Yoakam
 Best jazz album: "Dave Koz"
 Best jazz artist: Herbie Hancock
 Song of the year: "Unforgettable," Irving Gordon
 Songwriter of the year: Diane Warren
 Best rock instrumentalist: Eddie Van Halen
 Best blues artist: the Red Devils
 Best folk artist: Roger McGuinn
 Video of the year: "Black Or White," Michael Jackson
 Producer of the year: Don Was
 Critic's choice award: Los Lobos
 Pro Set image award: Jackson Browne

ROCKY MOUNTAIN SHOWCASE PEAKS

(Continued from page 18)

says Mason. "You can't manage 135 events in one weekend with a volunteer staff. It dilutes what we intend to do."

Mason, whose production credits include Poco and Firefall, has changed the event's long-term goals. Under the organization's previous director, plans called for expanding Music Fest to a cap of 200 artists.

NARAS president Michael Greene gave the keynote address, encouraging the faithful to trudge forth through the frustrations of a local music scene. Representatives were on hand from ASCAP, BMI, Famous Music, Concerts West, EMI, Asylum, Atlantic, and SBK Records. Music Fest was sponsored by NARAS, BMI, and KBCO Denver.

Coupled with a day of industry panels, the showcases brought to-

gether a broad cross-section of the region's most noteworthy unsigned talent. Truth Of The Matter, a quartet emphasizing Byrds-influenced harmony vocals, was an exceptional audience highlight at the "roots rock" showcase.

China My Eyes, Twice Wilted, and Life Explodes attracted verbal praise from industry pros at the alternative rock shows. A.O.A., a powerful funk-driven jazz outfit, brought a packed house to one of Saturday night's earliest sets.

Other acts drawing notice over the weekend included country favorites Tom Stipe and Ruthie Garrett, the rap/reggae/rock fusion of the Jonez, and the aptly named Psychedelic Zombiez.

Music Fest was not without its surprises. Colorado-based Rick Roberts, the Firefall mainstay and former Burrito Brother, played an unannounced acoustic set at the roots-rock showcase. A re-formed Firefall is reportedly label shopping. Jazz musician Gary Burton performed in support of the Grammy In The Schools program.

Last year's Music Fest, held in April, conflicted with the Northwest Area Music Assn. conference in Seattle, cutting into potential industry attendance. The February date is also more attractive to skiers, says Mason, and more in line with record industry fiscal cycles. "We're just at the beginning of the upswing of the most down time in the industry," he says.

As of yet, no artist has been signed to a recording contract as the direct result of Music Fest. But according to Mason, it is just a matter of time. "We're not dream merchants," he says. "We're trying to raise the level of education."

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Music Video

ARTISTS & MUSIC

Andy Morahan Shows Faith In Music Vid George Michael, GN'R Among Clip Creations

This is an installment in an ongoing series profiling leading music video directors.

BY MELINDA NEWMAN

NEW YORK—"I've never subscribed to the theory that a music video is a bunch of clever ideas or about coming up with a new visual trick," says director Andy Morahan. "To me, it's about creating a mood or an atmosphere."

On that level, the British director has more than succeeded with such evocative clips as George Michael's "Father Figure," Guns N' Roses' "Don't Cry," Tears For Fears' "Woman In Chains," and Tina Turner's "Steamy Windows."

The greatest mistake people make is to treat music video simply as a business'

Morahan has made more than 100 clips since he shot his first video more than a decade ago for his own "absolutely unsuccessful" band, Havana Let's Go.

From that experience, he realized his talents lie behind the camera rather than in front of it. He subsequently joined Cucumber Films, a production company then run by Rocky Morton and Annabel Jankel, working as an animator and producer.

It was not until 1984, when he joined a company called Big Features, that he started directing full time. "I spent two or three years doing cheap English videos," he recalls. "It was definitely a more experimental time than now."

It was there that he first hooked up with a "big British pop act" called Wham! "Careless Whisper" was the result. The alliance continued after Morahan switched from Big Features to Vivid, and 13 Wham! and/or George Michael videos later, Morahan calls his relationship with Michael "a very good, crazy marriage."

It is even a marriage that has been able to sustain infidelities—such as when Michael used David Fincher to direct "Freedom 90"—after Michael had decided he no longer wanted to appear in—possibly not even make—any more videos.

"Working on the clips for 'Faith' was so intensive, it was a good thing to take a break from each other," Morahan recalls. "How could I be pissed off that he worked with David? We did 'Father Figure' together."

The provocative 1988 video recreated a "Taxi Driver" theme and won several awards, including the MTV Video Music Awards' best-director trophy, and is among Morahan's favorites.

Morahan and Michael recently teamed to work on "Don't Let The Sun Go Down On Me," the duet between Michael and Elton John that reached No. 1 on the Billboard Hot 100 Singles chart.

"I have a great relationship with him and we've done some great creative stuff together. The process starts with George, who usually has a very specific visual image of the song," Morahan says. "He'll give me a germ of an idea and I'll give him back 25 and he'll pick something out of that. We jigsaw it back and forth. He likes someone to bounce ideas off of and I like someone to give me the room to explore. Sometimes when the artist gets too close, it can stifle the director and that doesn't happen here."

Morahan's success with Michael opened possibilities for work in the U.S. and for the last four or five years, "I've been able to do pretty much whatever I want to do," he says. That has included making clips, with producer Warren Hewlett, for such artists as Simple Minds, Cyndi Lauper, Heart, Paul McCartney, Elton John, Luther Vandross, Van Halen, and Guns N' Roses.

This impressive roster has made Morahan a much sought-after director, which gave him clout when it came to negotiating a new contract after Vivid declared bankruptcy in 1991.

It took Morahan more than six months of talks with different companies before he joined Ridley Scott America. "I was compared with a snail, I took so long," he says. "I negotiated with a few people and I didn't just want to jump in bed with someone because it was convenient. I wanted to have another long-term relationship. I'd only worked with two other companies as a director, and I wanted to go somewhere and be part of a creative place rather than join a factory."

RSA also appealed to Morahan because it has thriving commercial and movie divisions, two areas into which Morahan hopes to expand.

One of his first jobs through RSA was GN'R's complex "Don't Cry." "Working with Guns N' Roses was different than what I'm used to because they already had the script; normally, I come to the table and we put the ideas together from scratch. There are things in there that are very personal to Axl Rose; the ambiguity creates a mystique."

Though it was a different atmosphere than Morahan was used to, it worked so well that Rose gave Morahan a director's credit at the beginning of the clip.

"We'd been working on 'Don't Cry' for 36 hours straight at that point and I was feeling kind of beat up," Morahan jokes. "Axl likes to have fun and I was happy to go along with it. I never expect-

ed MTV to run it. Obviously, I was wrong."

Morahan's next project is a new GN'R clip for "November Rain." "This one will be even better," he promises. "The band has an understanding of me and I of them. The first video you do with someone is often great, and if you carry on, it just gets better."

Morahan is rarely associated with controversial clips, but a few of his have raised eyebrows. Some questioned the wisdom of depicting Rose hitting a woman in
(Continued on next page)



Windy. Nia Peeples wraps up the clip for "Kissing The Wind" from her current Charisma album. From left are Charisma's Caroline True; director Wayne Maser; Peeples, and her manager, Lindsay Scott.

THE EYE



by Melinda Newman

WHO KILLED MARY? That's the question on the lips of everyone who has seen the new **Richard Marx** concept video, "Hazard." Chapter one of the video is already airing; still to come are chapters two and three. Chapter one lays out the basic plot: Marx is in love with a woman named Mary, whom he spots making out with another man. The next day, Mary is found dead in the river with Marx's scarf tied around her neck. Chapter two, which will be serviced within a month, looks basically the same as chapter one, but includes more clues as to who the killer is. Chapter three, which will come out two months or so down the line, will reveal the killer.

All three clips were shot at the same time by director **Michael Haussman**. **The A & R Group**. But only Marx knows who the killer is—alternate endings were shot and he'll pick the final plot.

According to **Capitol Records** director of national music video promotion **Sean Fernald**, the idea for the murder mystery came from Marx and Capitol VP of video **Mick Kleber**.

The idea is for channels to rotate the clips, instead of ceasing playing chapter one once chapter two arrives.

Capitol has lined up a contest with **California Music Channel** in which viewers who guess the correct killer are eligible for a grand-prize of a mystery cruise.

Who do I think killed Mary? Well, I'm sure it's not Marx, he just seems like too nice a guy. And she's seen wearing his scarf before she's dead, so that's really an empty clue. My guess is the sheriff.

THE ARMCHAIR REVIEWER is firmly ensconced in her favorite easy chair with her eyes tuned to "Rock 'N Roll Cities," the pilot for a new **VH-1** series that debuts March 8. The idea is to take a city that has a rich rock'n'roll history and talk to the artists spawned in the region, as well as showcase some of the music that has come out of it. The pilot looks at one of the coolest cities in the U.S.: Austin, Texas.

The half-hour show opens with comments from such Lone Star natives as **ZZ Top**, **Don Henley**, **Sara Hickman**, **Joe Ely**, **Charlie & Will Sexton**, **Willie Nelson**, **Jimmie Vaughan**, and **Michael Nesmith**. It immediately becomes clear, as they rhapsodize about what Texas means to them, that the show's title is a bit of a misnomer. The program is much more of a salute to Texas than solely to Austin. It isn't until the second half that host **Tim Sommer** gets around to addressing Austin

and its musical legacy, although some earlier footage shows artists performing at Austin's Black Cat nightclub. The city's overview is interesting, but by no means comprehensive, and major acts that come from the city, such as **Timbuk 3**, aren't mentioned.

Basically, the show gets a thumb's up because it is innovative, well shot, and the musicians interviewed discuss things they aren't normally seen addressing. But perhaps a name change is in order.

PLUG INTO 'UNPLUGGED': That stellar MTV acoustic music series, "Unplugged," debuts a new season March 11 with **Eric Clapton**. Among the tunes performed by Clapton and his band are "Before You Accuse Me," "Layla," "Running On Faith," "Tears In Heaven," and two new songs inspired by his son Conor's death.

While the day-to-day operations of the show are handled by MTV, "Unplugged" co-creators **Robert Small** and **Jim Burns** of **Robert Small Entertainment** still have a hand in the program, as well as the tag of executive producers.

According to Small, he and Burns continue to be involved in every show in terms of how the set looks. "We're working with different art directors in planning and simplifying the set," he says. The team is also involved in the long-term planning of guest selection. Other names being tossed around for this season include **Bonnie Raitt** and **Paul Simon**, although nothing is confirmed.

The show, which is one of MTV's most highly acclaimed productions, has surpassed the duo's dreams. "I think we always knew the artists would get behind the show, but we never really expected the popularity level to be what it is," Small says.

Small and Burns' involvement with MTV Networks doesn't end with "Unplugged." They are also the executive producers of "The Nick Hit List," a weekly show on **Nickelodeon** that highlights music geared toward 9-to-14-year-olds and other areas of interest to that demographic.

The videos aired on "Hit List" are chosen by polling three schools weekly, one from a rural area, another from the suburbs, and the third from a city in an urban market. The three schools change for each show.

In addition to videos, the show airs interviews with celebrities ranging from **Julia Roberts** to **Hammer**.

"We're trying to create a program for kids to have a platform," Small says. "We ask them their opinion about things and about artists; it's not just a show to be gratuitous."

CONGRATULATIONS ARE DUE to **PictureVision** producer/director **Jon Small** for snaring the gold medal in the variety category of the recent New York Festivals' 1991 Awards Competition For Television And Non-Broadcast Film & Video Programming. He won for "Billy Joel Live At Yankee Stadium," which aired on The Disney Channel and is also available through **SMV Home Video**.

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

SILVEY + CO. director Jane Simpson recently directed **Concrete Blonde's** latest I.R.S. videos, "Someday?" and "Ghost Of A Texas Ladies' Man." Simpson, **Joan Weidman**, and **Tina Silvey** co-produced the clips, which come from the band's new album, "Walking In London." Meanwhile, **Andrew Doucette** directed **Epic** rock act **Nuclear Valdez** in "(Share A Little) Shelter" for Silvey + Co. Weidman and Silvey co-produced the shoot, which comes from the album "Dream Another Dream." In addition, **Kevin Kerlake** directed **Ride's** new **Sire** video, "Leave Them All Behind," from the album "Going Blank Again." Silvey + Co.'s **Line Postmyr** produced.

NEW YORK

RUFFHOUSE rap act **Cypress Hill** cruised the streets of New York to shoot its new video, "Hand On The Pump," with director **Kevin Bray**. Bray mixed rugged, dramatic performance footage with conceptual clips of an anonymous character who embodies the hard-

edged personality of Cypress Hill.

Director **Millicent Shelton** is the eye behind **Damian Dame's** new video, "Gotta Learn My Rhythm." The clip features a number of compelling street dance sequences, as kids of all ages demonstrate their hip-hop skills.

Carly Simon's new video, "Love Of My Life," is an **Epoch Films** clip directed by **Paula Greif**. **Harris Savides** directed photography on the **Warner Bros.** shoot. **Deborah Villarreal** produced.

OTHER CITIES

SPIKE LEE and a crew from **40 Acres And A Mule** traveled to Cairo, Egypt, and Soweto, South Africa, to shoot the new **Prince & the N.P.G.** video "Money Don't Matter 2 Night." The crew also shot footage in Brooklyn, N.Y., for the **Paisley Park** clip, which comes from the "Diamonds And Pearls" release.

The crew from **Planet Pictures** trekked to **Aretha Franklin's** Detroit home base to shoot her new video with **Michael McDonald**. **Jim Shea** directed "Everchanging Times" for **Arista**. **Tom Calabrese** produced.

ANDY MORAHAN'S FAITH IN MUSIC VID

(Continued from preceding page)

"Don't Cry"; others felt Van Halen's "Poundcake" was the ultimate in bimbo clips (though Morahan says it is actually an "anti-bimbo" story. My point is that the lead girl sees all these other girls [in various states of undress] auditioning for the video and decides if this is what you have to do to get a video, I don't want any part"). However, none caused the stir that Michael's "I Want Your Sex" did. In the time of AIDS, many saw the clip as an irresponsible call for casual sex—even though Michael is seen fooling around with only one

girl. Eventually, a new ending concluding with "Explore Monogamy" was added.

"In hindsight, I'm surprised at the controversy," Morahan says. "I figured it was going to create a stir, but a few years later, given what you see in videos now, it seems strange."

The controversy also reaffirmed one of Morahan's fears about music video. "People need to have a sense of humor. The greatest mistake people make is to treat music video simply as a business; it should also be taken as an experiment. I can make something as serious as 'Woman In Chains' and then I can make something like Van Halen's 'Finish What You Started.' It's about creative balance."

It is also about money. Morahan's status has allowed him access to many six-figure budgets, but he says the money is not that much of a consideration for him when deciding what clip to make. Just two years ago, he did a \$15,000 clip for **Simple Minds**.

"There are a lot more cheap videos now because prices have fallen. People go around and say it's horrible, but what cheap budgets do is clear people out who shouldn't be here in the first place and new young directors get in."

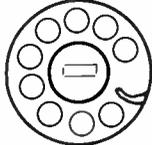
"What's interesting is that a lot of people are saying that music video is dead, but there are going to be some terrific new kids doing videos and kicking our butts. When that happens, I'll go off and do a few movies and then the music video community will rediscover me."

FOR THE RECORD

The U.S. version of **Vanessa Williams' "Save The Best For Last"** video was edited by **Tom McQuade**.

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|--|--|--|--|
| EXCLUSIVE | ADDS | ADDS | ADDS |
| Bryan Adams, Thought I'd Died... Aerosmith, Dream On Metallica, Nothing Else Matters Nirvana, Territorial Pissings | Queen, Bohemian Rhapsody Kenny Loggins, The Real Thing John Prine, Picture Show The Smithereens, Too Much Passion | Glenn Jones, Here I Go Again Jody Watley, I'm The One You Need A. Franklin/M. MacDonald, Ever... Atlantic Starr, Masterpiece Damian Dame, Gotta Learn My Rhythm Jermaine Jackson, I Dream, I Dream | Sawyer Brown, Some Girls Do McBride & The Ride, Sacred Ground |
| BUZZ BIN | FIVE STAR VIDEO | ADDS | HEAVY |
| Red Hot Chili Peppers, Under... *Social Distortion, Bad Luck Matthew Sweet, Girlfriend Teenage Fanclub, The Concept | Curtis Stigers, You're All... | Gerald Levert, Baby Hold On To Me Mint Condition, Pretty Brown Eyes Boyz II Men, Uhh Ahh Michael Jackson, Remember The Time Jodeci, Stay Prince, Diamonds And Pearls Patti LaBelle, Somebody Loves You R. Kelly, She's Got That Vibe Tony Terry, Everlasting Love Mariah Carey, Can't Let Go Guy, Let's Stay Together Karyn White, The Way I Feel About You Stevie Wonder, These Three Words Queen Latifah, Latifah's Had It... Naughty By Nature, Everything's... MC Lyte, Poor Georgie Vanessa Williams, Save The Best... MC Brains, Oochie Coochie Keith Sweat, Keep It Comin' TLC, Ain't Too Proud To Beg | Joe Diffie, Is It Cold In Here Pam Tillis, Maybe It Was Memphis Dwight Yoakam, It Only Hurts... Randy Travis, Better Class Of Losers John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out There Paulette Carlson, I'll Start With You Trisha Yearwood, That's What I... Suzy Bogguss, Outbound Plane Patty Loveless, Jealous Bone Billy Dean, Only The Wind Billy Daniel, Fighting Fire With Fire Prairie Oyster, One Precious Love Great Plains, Faster Gun B.B. Watson, Lover Not A Fighter Steve Wariner, The Tips Of My Fingers Michael White, Professional Fool Sammy Kershaw, Don't Go Near... Little Texas, First Time For Everything Aaron Tippin, There Ain't Nothin'... Tanya Tucker, Some Kind Of Trouble |
| HEAVY | ARTIST OF THE MONTH | HEAVY | MEDIUM |
| Eric Clapton, Tears In Heaven Genesis, I Can't Dance Hammer, Do Not Pass Me By Michael Jackson, Remember The Time John Mellencamp, Again Tonight Mr. Big, To Be With You Dzzy Osbourne, Mama, I'm... Pearl Jam, Alive Ugly Kid Joe, Everything About You | Richard Marx, Hazard | Eric Clapton, Tears In Heaven Harry Connick, Jr., You Didn't Know Enya, Caribbean Blue John Mellencamp, Again Tonight Eddie Money, I'll Get By Smokey Robinson, I Love Your Face Simply Red, Stars Lisa Stansfield, All Woman Vanessa Williams, Save The Best... | Gary Morris, One Fall Is All It Takes George Jones, She Loved A Lot... John McEuen, Return To... Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn Clinton Gregory, Play, Ruby, Play Cleve Francis, Love Light Dixiana, Waitin' For... Hal Ketchum, Past The Point Of Rescue Cee Cee Chapman, A Winter's Night Nashville Bluegrass Band, Blue Train Austin Lounge Lizards, He's Just A... Jeff Knight, They've Been... |
| STRESS | GREATEST HITS | HEAVY | MEDIUM |
| B.A.D. II, The Globe Tia Carrere, Ballroom Blitz Cinderella, Hot And Bothered Color Me Badd, Thinkin' Back The KLF, Justified And Ancient Live, Operation Spirit Marky Mark, I Need Money Richard Marx, Hazard Queensryche, Anybody Listening? Seal, Killer *R.E.M., Near Wild Heaven Soundgarden, Outshined *Sugarcube, Hit Warrant, We Will Rock You | Tori Amos, Silent All These Years A. Franklin/M. MacDonald, Ever... Little Village, She Runs Hot Bette Midler, In My Life Tom Petty, King's Highway Robbie Robertson, Go Back... Metallica, The Unforgiven James Taylor, I've Got... Williams Brothers, Can't Cry... | Eric Clapton, Tears In Heaven Harry Connick, Jr., You Didn't Know Enya, Caribbean Blue John Mellencamp, Again Tonight Eddie Money, I'll Get By Smokey Robinson, I Love Your Face Simply Red, Stars Lisa Stansfield, All Woman Vanessa Williams, Save The Best... | Cliviles & Cole, Pride (In...) Aaron Hall, Don't Be Afraid The Sounds Of Blackness, Testify Chris Walker, Take Time Lisa Stansfield, All Woman Color Me Badd, Thinkin' Back Joe Public, Live And Learn |
| ACTIVE | WHAT'S NEW | MEDIUM | MEDIUM |
| Boyz II Men, Uhh Ahh Tevin Campbell, Tell Me What You... Enya, Caribbean Blue Amy Grant, Good For Me *Joe Public, Live And Learn Lenny Kravitz, Stop Draggin' Around L.A. Guns, It's Over Now Naughty By Nature, Everything's... Tom Petty, King's Highway Salt-N-Pepa, You Showed Me Richie Sambora, One Light Burning The Smithereens, Too Much Passion *TLC, Ain't Too Proud To Beg War Babies, Hang Me Up | Tori Amos, Silent All These Years A. Franklin/M. MacDonald, Ever... Little Village, She Runs Hot Bette Midler, In My Life Tom Petty, King's Highway Robbie Robertson, Go Back... Metallica, The Unforgiven James Taylor, I've Got... Williams Brothers, Can't Cry... | Cliviles & Cole, Pride (In...) Aaron Hall, Don't Be Afraid The Sounds Of Blackness, Testify Chris Walker, Take Time Lisa Stansfield, All Woman Color Me Badd, Thinkin' Back Joe Public, Live And Learn | Aaron Tippin, There Ain't... B.B. Watson, Lover Not A Fighter Billy Burnette, Nothin' To Do Billy Dean, Only The Wind Cleve Francis, Love Light Clinton Gregory, Play, Ruby, Play David Daniel, Fighting Fire With Fire Diamond Rio, Mama Don't... Dixiana, Waitin' For... Dwight Yoakam, It Only Hurts... Great Plains, Faster Gun Hal Ketchum, Past The Point Of Rescue James Taylor, Copperline Jeff Knight, They've Been... Joe Diffie, Is It Cold In Here John Anderson, Straight Tequila Night Lee Roy Parnell, The Rock Little Texas, First Time For Everything Mathews, Wright & King, Power... McBride & The Ride, Sacred Ground Michael White, Professional Fool Molly & The Heymakers, Mountain... Nashville Bluegrass Band, Blue Train Norman Lee Schaffer, The Way She... Pam Tillis, Maybe It Was Memphis Patty Loveless, Jealous Bone Paulette Carlson, I'll Start With You Randy Travis, Better Class Of Losers Reba McEntire, Is There Life Out There Ronna Reeves, The More I Learn Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Tanya Tucker, Some Kind Of Trouble The Remingtons, I Could Love You T. Tritt/M. Stuart, The Whiskey... Trisha Yearwood, That's What I... Will T. Massey, I Ain't Here |
| ON | THE JUKE BOX | MEDIUM | MEDIUM |
| Tori Amos, Silent All These Years *Concrete Blonde, Ghost Of... *Infectious Grooves, Therapy RTZ, Until Your Love... Roxette, Church Of Your Heart Stacy Earl, Romeo & Juliet Sir Mix-A-Lot, Baby Got Back Williams Brothers, Can't Cry... Red Hot Chili Peppers, Under... Glenn Jones, Here I Go Again Sabrina Johnston, Friendship Savatage, Jesus Saves Digital Underground, No Nose Job Tina Turner, The Way Of The World The Smithereens, Too Much Passion Lenny Kravitz, Stop Draggin' Lita Ford, Playing With Fire Arrested Development, Tennessee Pearl Jam, Alive | Continuous programming 12000 Biscayne Blvd, Miami, FL 33181 | Cliviles & Cole, Pride (In...) Aaron Hall, Don't Be Afraid The Sounds Of Blackness, Testify Chris Walker, Take Time Lisa Stansfield, All Woman Color Me Badd, Thinkin' Back Joe Public, Live And Learn | Aaron Tippin, There Ain't... B.B. Watson, Lover Not A Fighter Billy Burnette, Nothin' To Do Billy Dean, Only The Wind Cleve Francis, Love Light Clinton Gregory, Play, Ruby, Play David Daniel, Fighting Fire With Fire Diamond Rio, Mama Don't... Dixiana, Waitin' For... Dwight Yoakam, It Only Hurts... Great Plains, Faster Gun Hal Ketchum, Past The Point Of Rescue James Taylor, Copperline Jeff Knight, They've Been... Joe Diffie, Is It Cold In Here John Anderson, Straight Tequila Night Lee Roy Parnell, The Rock Little Texas, First Time For Everything Mathews, Wright & King, Power... McBride & The Ride, Sacred Ground Michael White, Professional Fool Molly & The Heymakers, Mountain... Nashville Bluegrass Band, Blue Train Norman Lee Schaffer, The Way She... Pam Tillis, Maybe It Was Memphis Patty Loveless, Jealous Bone Paulette Carlson, I'll Start With You Randy Travis, Better Class Of Losers Reba McEntire, Is There Life Out There Ronna Reeves, The More I Learn Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Tanya Tucker, Some Kind Of Trouble The Remingtons, I Could Love You T. Tritt/M. Stuart, The Whiskey... Trisha Yearwood, That's What I... Will T. Massey, I Ain't Here |
| CURRENT | AMERICA'S NO. 1 VIDEO | MEDIUM | MEDIUM |
| McQueen Street, Money Follow For Now, Evil Wheel Pantera, Mouth Of War Marylen Cairns, Too Young To Die KCM, Let Me Groove You Tori Amos, Silent All These Years Stacy Earl, Romeo & Juliet Queensryche, Anybody Listening? Jeffrey Gaines, Hero In Me Sir Mix-A-Lot, Baby Got Back Williams Brothers, Can't Cry... Red Hot Chili Peppers, Under... Glenn Jones, Here I Go Again Sabrina Johnston, Friendship Savatage, Jesus Saves Digital Underground, No Nose Job Tina Turner, The Way Of The World The Smithereens, Too Much Passion Lenny Kravitz, Stop Draggin' Lita Ford, Playing With Fire Arrested Development, Tennessee Pearl Jam, Alive | Luke, I Wanna Rock | Cliviles & Cole, Pride (In...) Aaron Hall, Don't Be Afraid The Sounds Of Blackness, Testify Chris Walker, Take Time Lisa Stansfield, All Woman Color Me Badd, Thinkin' Back Joe Public, Live And Learn | Aaron Tippin, There Ain't... B.B. Watson, Lover Not A Fighter Billy Burnette, Nothin' To Do Billy Dean, Only The Wind Cleve Francis, Love Light Clinton Gregory, Play, Ruby, Play David Daniel, Fighting Fire With Fire Diamond Rio, Mama Don't... Dixiana, Waitin' For... Dwight Yoakam, It Only Hurts... Great Plains, Faster Gun Hal Ketchum, Past The Point Of Rescue James Taylor, Copperline Jeff Knight, They've Been... Joe Diffie, Is It Cold In Here John Anderson, Straight Tequila Night Lee Roy Parnell, The Rock Little Texas, First Time For Everything Mathews, Wright & King, Power... McBride & The Ride, Sacred Ground Michael White, Professional Fool Molly & The Heymakers, Mountain... Nashville Bluegrass Band, Blue Train Norman Lee Schaffer, The Way She... Pam Tillis, Maybe It Was Memphis Patty Loveless, Jealous Bone Paulette Carlson, I'll Start With You Randy Travis, Better Class Of Losers Reba McEntire, Is There Life Out There Ronna Reeves, The More I Learn Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Tanya Tucker, Some Kind Of Trouble The Remingtons, I Could Love You T. Tritt/M. Stuart, The Whiskey... Trisha Yearwood, That's What I... Will T. Massey, I Ain't Here |



Story Time. Brazilian recording artist Deborah Blando meets with Sony Music International president Robert Summer, right, during her visit to the label's New York headquarters. Blando is currently on a six-week, 12-country European tour in support of her debut album, "A Different Story." At left is manager David Wolff.

EMI Electrola Restructures In Germany Closes Sales And Promotion Offices In Four Cities

■ BY MIKE HENNESSEY

COLOGNE, Germany—EMI Electrola is closing its sales and promotion offices in Hamburg, Munich, Berlin, and Cologne and establishing new A&R operations in Munich and Berlin. The company says the restructuring has been prompted by adverse economic indicators and significant changes in Germany's infrastructure.

Jochen Kraus, formerly with Chrysalis, will head up the Munich office, and Lothar Meinerzhagen, currently with EMI Music, Europe, will be in charge of the Berlin operation. Stefan Trapp remains director of A&R, based in Cologne. All three A&R operations come under the direct supervision of EMI Electrola chief Helmut Fest.

On the marketing side, the sales forces of EMI Germany, Electrola, and EMI Classics are being realigned to deal with large-volume customers only, with medium-size clients handled by a central sales force. Small-volume customers will be served by an expanded telephone sales department, making use of upgraded technology.

The international labels, Chrysalis and I.R.S., will be integrated into the EMI Germany division and all TV merchandising product will be handled by the Electrola division. EMI Germany will also transfer handling of Blue Note jazz repertoire to EMI Classics.

Centralized marketing, based in Cologne, will be headed by Roman Rybnikar, who has been appointed GM/director of the Electrola division.

Announcing the new measures—to take effect April 1—Fest says, "The realignment program has been conceived in response to a careful analysis of developing market trends and eco-

nomics factors. Over the past few years, the German music industry has experienced strong growth, thanks to a stable economic environment and sustained consumer demand for the compact disc.

"From July 1, 1990, the states of the former GDR in eastern Germany brought a new market with considerable consumer potential into play and, thanks to these favorable elements, the industry has registered double-figure growth rates over the last three years," he continues.

"But in the second half of 1991, it became clear that things were beginning to 'return to normal.' Economic indicators reflect a general decline in business activity with a potential growth rate in real terms of only 1%-2%, and an increasing inflation rate of 4% or more, together with higher unemployment levels.

"The economic climate in important markets like the U.S. and the U.K. gives no cause for optimism. In these circumstances it is common sense to envisage a growth rate equal to inflation. In a word, we are talking about stagnation—though it is stagnation at a high level. The situation is not one of crisis, but neither can it be taken lightly."

Fest says that among indicators analyzed by EMI Electrola's management is the potential of Berlin, the new German capital, to become a major art and music metropolis and the focal point for contemporary rock music in Germany. It is this prospect that has led to the creation of an A&R office in the city.

Also taken into account has been the increasing concentration of the retail trade. Fest notes, "At present, the German record industry does 50% of its business with just

U.K. Majors Blueprint Own Indie Chart BPI, CIN To Present Plan In March

■ BY JEFF CLARK-MEADS

LONDON—The most contentious issue in the history of the U.K. charts will enter a new level of controversy March 19.

It is then that a chart for music defined as being of the independent genre will be presented for ratification by the country's chart supervisors. Though it is intended to run alongside the established chart for indie labels with indie distribution, the new listing is causing an uproar among the independent sector due to the access the major labels will have to it. Its supporters argue, though, that it is merely a reflection of modern musical trends.

The new chart is effectively an initiative of the major record companies as represented on the council of trade body the British Phonographic Industry (Billboard, Feb. 29). Major compa-

ny product would qualify for inclusion in the new chart if a panel of experts decides it is of the indie genre; the majors are specifically excluded from the present indie listing.

Tony Powell, chairman of the BPI's chart committee and managing director of MCA U.K., says the problem

'It is as fair as the country, classical, or heavy metal chart'

with the indie distribution chart is that it was established when there were a number of rival, viable indie distributors in the U.K. Due to company collapses, only one—Pinnacle—remains and that, he says, is so large as to be effectively a major.

The BPI will meet with its partner in chart compilation, Chart Information Network, March 19 to discuss establishment of the new chart. For some weeks now, CIN has been distributing privately dummies of the chart. The listings are collated, as are all CIN's products, from figures supplied by Gallup; eligibility is defined by a panel of experts.

Asked whether the concept of charts based on value judgments is fair, CIN chief executive Adrian Wistreich responds, "As a researcher, I say it is perfectly fair. It is as fair as the country or the classical or the heavy metal chart."

Wistreich defines the people who will determine eligibility as "expert musicologists" who are experienced in making such decisions.

If the chart is approved at the March 19 meeting, CIN will issue and market it; the decision as to whether to carry it will be left to individual

publications and broadcasters. However, Wistreich comments, "The BBC are looking at it with interest." CIN will continue to make available the indie distribution chart.

The new chart has the backing of Andy Ross, a partner in the EMI-distributed Food Records. Though the label has produced Jesus Jones and Blur, its products are currently excluded from the indie distribution listing.

Ross says, "The indie distribution chart is an utter anachronism. It exists for the perpetuation of a hierarchy of labels such as Mute and Creation that are funded by corporations from outside this country." Mute has a licensing deal with Elektra in the U.S.; Creation's output is licensed to SBK and others.

Ross continues, "Everybody knows what indie means as a genre. It doesn't matter which distributor's van it comes off. Indie music can be defined. There will be gray areas but there are gray areas with country or heavy metal music.

"Food is an indie—it just happens to be distributed by a major."

Distribution by a major is, though, at the core of the indie-distributed labels' opposition to the new listing. Iain McNay, founder of pioneering label Cherry Red and a man credited with helping establish the original indie chart, says of the new proposal, "I think it's pathetic.

"An indie record comes from an indie label with indie distribution. That's the clearest definition you can get. A record is then indie if it's classical or dance or pop or rock or metal or jazz.

"I can't think of a better way of defining it. If somebody can come up with a better definition then I'll be

(Continued on page 40)

Pioneer Laserdisc Europe Filling Film Void

■ BY PETER DEAN

LONDON—Pioneer Laserdisc Corp. Europe (PLDCE) is addressing the scarcity of feature films on laserdisc with its announcement that from May it will start releasing 140 film titles acquired from Guild Entertainments in the U.K. It is the first deal of its type for seven years.

The package includes "Terminator 2," the uncut, four-hour version of "Dances With Wolves," and the Oliver Stone movie "The Doors," most of which will retail at 20 pounds (about \$35).

Kaz Uchida, PLDCE managing director, says, "For a long time people have appreciated the quality of the laserdisc format but in the U.K. they've had insufficient programs to play on it. The release of these top-quality films changes all that. Now the laserdisc business is all set to follow Japan and the U.S. and take off in Europe."

He says he hopes other studios will follow suit and release their titles to laserdisc.

Although PLDCE claims the market environment has "changed considerably" since the laserdisc original launch 10 years ago, there are still only 10 retailers throughout the U.K. stocking software, two of them outside London. Hardware penetration is estimated by the company to have reached 8,000 in the U.K. and 200,000 in the whole of Europe.

PLDCE was established in the U.K. specifically to promote laserdisc

software throughout Europe. Since last fall, the company has released 20 music titles, including Madonna's "Blonde Ambition," which has topped 1,000 sales in the U.K.

In a separate deal, PLDCE has agreed with VCL/Carloco to produce more than 20 films on laserdisc for the German market, including many of the titles acquired through Guild for the U.K.

Euro Rights Groups Discuss C'right Future

MUNICH—Pan-European authors' rights association CISAC held a meeting at the European Patent Office to discuss the future of copyright protection in Europe.

Representatives of 38 societies from 20 countries attended at the invitation of German rights agency GEMA. The meeting was chaired by GEMA president Reinhold Kreile.

In his opening address, Kreile referred to the proposed establishment of the 19-nation European Economic

Area trading bloc through the amalgamation of the European Community and the EFTA customs union. He said it had to be CISAC's business to do everything possible to keep the highest copyright protection standards throughout the "bigger and bigger" Europe.

He added that CISAC should be aware of the legal situation outside Europe as it affected the copyrights represented by member societies.

WOLFGANG SPAHR

WESTERN LABELS TRY TO MAKE SENSE OF NEBULOUS MARKET IN FORMER U.S.S.R.

(Continued from page 1)

Eastern Europe development director for EMI Music, tells of an experience that characterizes the nebulous nature of the Russian market. "I was in a Melodiya store in Moscow that had privatized and was being run by the staff and the management. I saw some improvements—but I couldn't get a straight answer from the manager about how he became a private company or what being private actually meant.

"I think he'd just started paying the rent and the bills and that was it."

Salter regularly visits the C.I.S. as part of his role of evaluating the Eastern European market for EMI. His research has unearthed some discouraging facts. He says, "I know five separate companies who all claim to own the old Melodiya factory in Riga. If the Russians haven't resolved their difficulties over who owns physical property, there has to be a really big question over what happens with intellectual property."

The single biggest barrier facing companies aiming to sell to the C.I.S. is the effective absence of a copyright law there. IFPI, the international trade organization, says legislation was being considered before the central government collapsed last year, but that "everything's been on hold" since then. IFPI continues to promote the industry's case, but a spokesman adds, "We don't really know who to make representations to."

Of the potential for Western record companies in the C.I.S., Salter says, "The market is totally unviable in a commercial sense in the short term. There is no certainty that it will be ready for a company like EMI in the medium term."

Salter says one option open to EMI is to enter the Russian market and be prepared to swallow losses for a couple of years as a way of gaining a foothold there. "But if you carry on for 10 years and you've still got nothing—that's the question mark."

NONPROFIT RELEASES

The company is eager, though, to assist the growth of the C.I.S. market by encouraging the formation of effective distribution and retail channels. One way of kickstarting Russian business systems, Salter says, would be to agree with an artist to release a record on a nonprofit basis for both the artist and the company.

However, as an indicator of the size of effort required, he notes, "There is only one cutting lathe in the whole of the ex-Soviet Union to service six [LP pressing] plants—and you have to take out your own polymer and paper."

On a positive note, Salter adds, "There's a remarkable number of aggressively entrepreneurial independent record companies in Russia. There's no problem finding someone to work with out there."

Other Western firms are also finding this to be the case. U.K. reissues label Castle Communications, for ex-

David Sinclair is on vacation. Global Music Pulse will return next week.

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At the first International Record Companies Fair/Exhibition in Moscow in 1988, Melodiya Records deputy director general Alexander N. Chechetkin, center, greets Mr. V. Chanda, president of the Gramophone Co. of India Ltd. Above is Paul McCartney's album "Back In The U.S.S.R.," first issued in Russia in 1988.

ample, has licensed its catalogs, on vinyl only, to Moscow-based SNC. Asked how comfortable he is with SNC's accounting and stock-control procedures, Castle chairman Terry Shand says, "We've done the deal for a relatively short period—partly to see how they operate.

"Any entrepreneur in Russia realizes that they are going to have to play the game by rules that are established in the West if they want international product."

While the SNC deal is accumulating roubles for Castle, Shand is undecided as to what to do with the money. "I could either put it on the currency auction and convert it to hard cash or use it to finance film productions in Moscow."

VIDEO CO-PRODUCTION

Castle's main involvement with Russia is a series of videos based on archive material gleaned via the Russian Film Institute. Covering subjects such as the Russian Civil War and the fall of the czars, the series is a co-production between London-based Castle and the Moscow institute. Castle is working the series in the West and the institute is marketing it in Russia, with all profits split 50-50.

Regarding business basics such as telephone and fax communication with his Russian partners, Shand says, "They are excellent. No problem at all." He adds there is a constant exchange of personnel and, for most of the working month, a Castle employee will be in Moscow or film institute staff will be in London.

One Western artist who has also made the trip to Moscow is Polydor Italy signing Zucchero. Polydor has been keen to release in Russia the live recording of his 1990 concert in the Kremlin, but has so far not found the means to do so.

DOESN'T LIKE BARTER

Says Polydor Italy managing director Adrian Berwick, "As a multinational, we have certain problems with barter deals, so the only way ahead is through intermediaries. One way would be for the manager to pick up the rights to the album and negotiate something himself. Getting the album in the hard currency shops is not the point of the exercise."

Berwick says Zucchero is popular in the C.I.S., and he is eager for Polydor to be involved there "as a foot in the door."

One band already partly across the threshold is U.K.-based Crunch, winner of the top Electric Samovar award at the International Festival of Female Rock Music held in Kiev, Ukraine, at the end of January.

Crunch manager Falcon Stewart says, "There's a great desire for rock [in the C.I.S.] but without the wherewithal to pay for it. What is interesting is their identification with the indie sound, because they see Western majors as the same as Melodiya and they all hate Melodiya." Melodiya was the monolithic, monopolistic state record company of the old Soviet Union.

Taking a different view is Richard Ogden, managing director of Paul

McCartney's MPL Communications, who coordinated the 1988 release of McCartney's "Choba V СССР" album through Melodiya in the Soviet Union in 1988. He says that experience taught him that "Russians only understand the rigid approach to business—the way it has always been done."

THE MELODIYA FACTOR

However, the Russians are now faced with new circumstances. For instance, the situation of Melodiya is unclear: As Salter says, piecemeal privatization and conflicting claims to the company's constituent parts mean that nobody has a clear picture of the group's trading status.

While the Melodiya factor complicates the issue for companies selling to the C.I.S., the situation is slightly more straightforward for those buying goods and services from Russia and the nearby states.

Philips Classics A&R manager Anna Barry, for example, has just produced two recordings of ballet scores and an opera in St. Petersburg. One of the main attractions for her of recording in Russia was the traditional high quality of musicianship there.

"It is extraordinarily high," she comments. "The commitment from the musicians is amazing. They will play until they drop if they think they can improve on something."

She adds that recording in Russia is not a cheap option. Philips paid the musicians there at the same rate as their Western counterparts and the

company also had to bear logistics costs higher than those in the West. Says Barry, "You have to be self-sufficient; you have to take everything you need plus spares. The cost of getting people and things there is quite high."

Other problems arose for her projects through fluctuations in St. Petersburg's electricity supply, which meant that some recording equipment was out of action for two days. In addition, "Nobody really knows what the tax situation is."

Barry adds, "There was a bit of an element of fiddling while Rome burns in that we were out there making music when the nation is in desperate trouble. The only thing that made it justifiable for me was that even though many people were queuing for food, the queues to get into the Kirov were even longer."

Overall, she describes the experience of recording in Russia as "rewarding."

TO RAP OR NOT TO RAP?

One of the first music publishers to enter the old Soviet Union was Peer Music, which opened an office in Tallinn, Estonia, last year. Estonia is not now part of the Commonwealth, though it retains myriad trading links with Russia and the other republics.

Peer's European president, Michael Karnstedt, says 90% of the signed writers are pop composers. He adds, though, that their expectations are often too high. "They expect their songs to be accepted and respected," he comments.

"They expect cover versions. What they do not see is that most of their work is imperfect copies of Western songs. We would prefer them to concentrate on Russian songs rather than rap music."

Karnstedt is enthusiastic about the potential of the C.I.S. market and he believes that current "difficult" conditions for collecting royalties will improve. However, he admits, "Whatever we get in mechanical payments is a little proportion of what we would get in the Western hemisphere. But, it will get better."

Karnstedt says VAAP, the former government-run copyright agency, is still operating and still honoring its agreements with its Western counterparts. He has not heard of any rival agency being established; he says he is cautious about such suggestions because erroneous rumors abound in Russia.

New Guild Looks To Lead Eastern Bloc Distribution

■ BY PETER DEAN

LONDON—The former Eastern Bloc and emerging eastern European territories are the target of newly formed Guild Entertainment Central Europe (GECE).

The company was formed following the acquisition by Guild Entertainment, the U.K.'s leading video indie, of the assets of International Film Exchange Ltd. (IFEX), a New York-based corporation formed by Gerald Rappoport in 1971 to create

film links between the U.S. and central European territories.

Key elements of this business are the ventures IFEX has formed within these countries, namely FATA in Poland, Interama in Czechoslovakia, and Panorama in Hungary.

GECE is aiming to become one of the leading film and video distributors in the region and is currently in negotiations with a number of studios to acquire product. GECE is already distributing for Warner and Columbia TriStar in Czechoslovakia (soon to be

joined by Carolco), and is distributing the Orion catalog and a CIC video package in Poland and Hungary.

The level of investment is "over \$1 million," says Thomas Hedman, Guild's managing director and GECE chairman. He claims the company will soon be "in a position to dominate these three territories."

Hedman says, "They are among the few territories within the world which offer significant growth potential for film distribution and video rental over the next five years. There

are currently many problems within the marketplace which need to be overcome, including a very high level of video piracy, low levels of household income for the consumer base, and a general lack of efficient infrastructure.

"But through the input of capital, management ability, and marketing skills, we believe we'll overcome these problems to create a profitable business."

In addition to Hedman, the board
(Continued on page 40)

HITS OF THE WORLD



EUROCHART HOT 100 2/22/92 **MUSIC & MEDIA**

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC |
| 2 | 2 | JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS |
| 3 | 3 | BLACK OR WHITE MICHAEL JACKSON EPIC |
| 4 | 4 | SMELLS LIKE TEEN SPIRIT NIRVANA DGC |
| 5 | 6 | YOU TEN SHARP COLUMBIA |
| 6 | NEW | REMEMBER THE TIME MICHAEL JACKSON EPIC |
| 7 | 7 | GOODNIGHT GIRL WET WET WET PRECIOUS |
| 8 | 11 | I CAN'T DANCE GENESIS VIRGIN |
| 9 | 13 | STAY SHAKESPEAR'S SISTER LONDON |
| 10 | 5 | TWILIGHT ZONE 2 UNLIMITED PWL |
| 1 | 1 | ALBUMS |
| 2 | 2 | QUEEN GREATEST HITS II PARLOPHONE |
| 3 | 3 | GENESIS WE CAN'T DANCE VIRGIN |
| 4 | 5 | NIRVANA NEVERMIND DGC |
| 5 | 4 | SIMPLY RED STARS EASTWEST |
| 6 | 4 | MICHAEL JACKSON DANGEROUS EPIC |
| 7 | 7 | QUEEN QUEEN PARLOPHONE |
| 8 | 8 | PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK |
| 9 | 10 | U2 ACHTUNG BABY ISLAND |
| 10 | 12 | LISA STANSFIELD REAL LOVE ARISTA |
| 11 | 12 | LOU REED MAGIC AND LOSS SIRE |

AUSTRALIA (Australian Record Industry Assn.) 3/1/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | LOVE YOU RIGHT EUPHORIA EMI |
| 2 | 2 | SALTWATER JULIAN LENNON VIRGIN/EMI |
| 3 | 4 | JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE LIBERATION/FESTIVAL |
| 4 | 3 | LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR/POLYGRAM |
| 5 | 5 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC/SONY |
| 6 | 6 | SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN/BMG |
| 7 | 11 | REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY |
| 8 | 8 | THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA/SONY |
| 9 | 12 | TIP OF MY TONGUE DIESEL CHRYSALISEMI |
| 10 | 10 | FINALLY CECE PENISTON POLYDOR/POLYGRAM |
| 11 | 7 | BOHEMIAN RHAPSODY QUEEN EMI |
| 12 | NEW | DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM/POLYGRAM |
| 13 | 15 | PRIDE CLIVILLES AND COLE COLUMBIA/SONY |
| 14 | NEW | ROCKET MAN (I THINK IT'S GONNA BE A LONG, LONG TIME) KATE BUSH PHONOGRAM/POLYGRAM |
| 15 | 13 | DIAMONDS AND PEARLS PRINCE & THE N.P.G. WARNER |
| 16 | 9 | CREAM PRINCE & THE N.P.G. WARNER |
| 17 | NEW | FOREPLAY THE CANDY HARLOTS VIRGIN/EMI |
| 18 | 16 | ADDAMS GROOVE HAMMER EMI |
| 19 | NEW | IT'S ONLY NATURAL CROWDED HOUSE EMI |
| 20 | 14 | EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA LIBERATION/FESTIVAL |
| 1 | 1 | ALBUMS |
| 2 | 2 | BABY ANIMALS BABY ANIMALS IMAGO/BMG |
| 3 | 3 | SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM |
| 4 | 4 | NIRVANA NEVERMIND GEFEN/BMG |
| 5 | 7 | SOUNDTRACK THE COMMITMENTS MCA/BMG |
| 6 | 3 | JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL |
| 7 | 8 | PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER |
| 8 | 5 | MICHAEL JACKSON DANGEROUS EPIC/SONY |
| 9 | 11 | BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M |
| 10 | 9 | ENYA SHEPHERD MOONS EASTWEST/WARNER |
| 11 | 15 | U2 ACHTUNG BABY ISLAND |
| 12 | 12 | BIG AUDIO DYNAMITE II THE GLOBE/THE LIVE "OFFICIAL" BOOTLEG COLUMBIA/SONY |
| 13 | 20 | QUEEN GREATEST HITS II EMI |
| 14 | NEW | RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER |
| 15 | 16 | SOUNDTRACK THE COMMITMENTS MCA/BMG |
| 16 | 18 | METALLICA METALLICA PHONOGRAM/POLYGRAM |
| 17 | NEW | GENESIS WE CAN'T DANCE VIRGIN/EMI |
| 18 | 14 | NEIL DIAMOND LOVE SCAPE COLUMBIA/SONY |
| 19 | NEW | JOHN FARNHAM FULL HOUSE RCA |
| 20 | 10 | NEIL DIAMOND HOT AUGUST NIGHT MCA/BMG |
| 21 | 10 | NIRVANA HORMOANING GEFEN/BMG |

GERMANY (Der Musikmarkt) 2/18/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | DAS BOOT U96 POLYDOR |
| 2 | 2 | SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN |
| 3 | 3 | JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE INTERCORD |
| 4 | 6 | I CAN'T DANCE GENESIS VIRGIN |
| 5 | 4 | YOU TEN SHARP COLUMBIA |
| 6 | NEW | HURZ!! HAPE KERKELING ARIOLA |
| 7 | 7 | OBSESSION ARMY OF LOVERS IDEAL |
| 8 | 5 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC |
| 9 | 8 | BLACK OR WHITE MICHAEL JACKSON EPIC |
| 10 | 9 | COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA |
| 11 | 14 | DON'T TALK, JUST KISS RIGHT SAID FRED INTERCORD |
| 12 | NEW | KRIEG WESTERNHAGEN WARNER BROS |
| 13 | 18 | HAIL HAIL ROCK'N'ROLL GARLAND JEFFREYS RCA |
| 14 | 12 | WHO IS ELVIS? INTERACTIVE DANCE STREET |
| 15 | 10 | I LOVE YOUR SMILE SHANICE MOTOWN |
| 16 | 13 | ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN |
| 17 | 16 | LIEBE AUF DEN ERSTEN BLICK MUNCHENER FREIHEIT SONY |

| | | |
|----|-----|--|
| 18 | 11 | LET'S TALK ABOUT SEX SALT-N-PEPA <small>fr/METRONOME</small> |
| 19 | 19 | CRUCIFIED ARMY OF LOVERS ULTRA IDEAL |
| 20 | NEW | ALTB'T BE AGGRESSIVE SANDRA VIRGIN |
| 1 | 1 | GENESIS WE CAN'T DANCE VIRGIN |
| 2 | 2 | QUEEN GREATEST HITS II PARLOPHONE |
| 3 | 3 | NIRVANA NEVERMIND GEFEN |
| 4 | 4 | SIMPLY RED STARS EASTWEST |
| 5 | 5 | MICHAEL JACKSON DANGEROUS EPIC |
| 6 | 6 | QUEEN GREATEST HITS I PARLOPHONE |
| 7 | 7 | MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK SONY |
| 8 | 8 | TEN SHARP UNDER THE WATER-LINE SONY |
| 9 | 9 | GUNS N' ROSES USE YOUR ILLUSION II GEFEN |
| 10 | 11 | ROXETTE JOYRIDE ELECTROLA |
| 11 | 10 | SALT-N-PEPA THE GREATEST HITS <small>fr/METRONOME</small> |
| 12 | 12 | PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK |
| 13 | 16 | JOE COCKER NIGHT CALLS CAPITOL |
| 14 | 19 | ARMY OF LOVERS MASSIVE LUXURY OVERDOSE IDEAL |
| 15 | 17 | GUNS N' ROSES USE YOUR ILLUSION I GEFEN |
| 16 | 15 | BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M |
| 17 | 13 | LISA STANSFIELD REAL LOVE ARISTA |
| 18 | 20 | LOU REED MAGIC AND LOSS SIRE |
| 19 | 18 | PETER MAFFAY 38317 EASTWEST |
| 20 | 14 | TINA TURNER SIMPLY THE BEST CAPITOL |

JAPAN (Music Labo) 3/2/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY |
| 2 | 2 | GARAGARAHEBIGA YATTEKURU TUNNELS PONY CANYON |
| 3 | 3 | SOREGA DAJUI DAJUI MAN BROTHERS BAND FUN HOUSE |
| 4 | 4 | PROMISED LOVE THE ALFEE PONY CANYON |
| 5 | NEW | TAKE OFF HIKARU GENJI PONY CANYON |
| 6 | 8 | BRIDGE HOUNDDOG MMG |
| 7 | 5 | CHOO CHOO TRAIN ZOO FOR LIFE |
| 8 | 6 | KITTO MATA AERU SEIKO MATSUDA SONY |
| 9 | 7 | PIECE OF MY WISH MIKI IMAI FOR LIFE |
| 10 | 10 | SETSUNASAWO KOROSENAI KOJI KIKKAWA TOSHIBA/EMI |
| 1 | NEW | ALBUMS |
| 2 | 2 | BRIDGE HOUNDDOG MMG |
| 3 | 3 | SOMETIME SOMEWHERE KAZUMASA ODA FUN HOUSE |

HITS OF THE U.K.

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| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | STAY SHAKESPEAR'S SISTER LONDON |
| 2 | 5 | MY GIRL THE TEMPTATIONS EPIC |
| 3 | 7 | I LOVE YOUR SMILE SHANICE MOTOWN |
| 4 | 4 | I'M DOING FINE NOW THE PASADENAS COLUMBIA |
| 5 | 10 | IT'S A FINE DAY OPUS III PWL |
| 6 | 3 | REMEMBER THE TIME MICHAEL JACKSON EPIC |
| 7 | 2 | GOODNIGHT GIRL WET WET WET PRECIOUS |
| 8 | 11 | THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M |
| 9 | 9 | FOR YOUR BABIES SIMPLY RED EASTWEST |
| 10 | 19 | IT MUST BE LOVE MADNESS VIRGIN |
| 11 | 8 | TWILIGHT ZONE 2 UNLIMITED PWL |
| 12 | 14 | LIVE IN MANCHESTER (PTS 1+2) N-JOI <small>deCONSTRUCTION/RCA</small> |
| 13 | 6 | I WONDER WHY CURTIS STIGERS ARISTA |
| 14 | 21 | ARE YOU READY TO FLY ROZALLA PULSE 8 |
| 15 | NEW | DRAGGING ME DOWN INSPIRAL CARPETS COW DUNG |
| 16 | 18 | ALIVE PEARL JAM EPIC |
| 17 | 25 | LAD SO LOW TEARS FOR FEARS FONTANA |
| 18 | NEW | I KNOW NEW ATLANTIC 3 BEAT |
| 19 | NEW | MAKE IT ON MY OWN ALISON LIMERICK ARISTA |
| 20 | 33 | COVERS (EP) EVERYTHING BUT THE GIRL BLANCO Y NEGRO |
| 21 | 13 | BOHEMIAN RHAPSODY QUEEN PARLOPHONE |
| 22 | 17 | STEEL BARS MICHAEL BOLTON COLUMBIA |
| 23 | NEW | WEATHER WITH YOU CROWDED HOUSE CAPITOL |
| 24 | NEW | COLD DAY IN HELL GARY MOORE VIRGIN |
| 25 | 12 | GIVE ME JUST A LITTLE MORE TIME KYLIE MINOGUE PWL |
| 26 | 34 | HARDCORE HEAVEN/YOU AND ME DJ SEDUCTION <small>fr/Freeform</small> |
| 27 | 35 | MASSIVE ATTACK (EP) MASSIVE ATTACK WILD BUNCH |
| 28 | 20 | LOVE MOVES JULIA FORDHAM CIRCA |
| 29 | NEW | REALITY USED TO BE A FRIEND OF MINE P.M. DAWN GEE STREET |
| 30 | 16 | THE BOUNCER KICKS LIKE A MULE TRIBAL BASS |
| 31 | 40 | CRUCIFIED ARMY OF LOVERS CHINA |
| 32 | 36 | THE EP (BRAND NEW MIXES) ZERO B <small>fr/Freeform</small> |
| 33 | 24 | DREAM COME TRUE BRAND NEW HEAVIES/N DAVENPORT <small>fr</small> |
| 34 | NEW | DON'T LET IT SHOW ON YOUR FACE ADEVA COOLTEMPO |
| 35 | 27 | LOVE IS EVERYWHERE CICERO SPAGHETTI |
| 36 | NEW | STANDING IN THE NEED OF LOVE RIVER CITY PEOPLE EMI |
| 37 | NEW | PURE PLEASURE DIGITAL EXCITATION R&S/OUTER RHYTHM |
| 38 | 28 | OPTIMISTIC SOUNDS OF BLACKNESS PERSPECTIVE/A&M |
| 39 | NEW | VOILET SEAL ZTT |
| 40 | NEW | ACCIDENT WAITING TO HAPPEN (EP) BILLY BRAGG <small>GO! DISCS</small> |

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|----|-----|--|
| 3 | 3 | AINO SEDAINO MAENI SHOGO HAMADA SONY |
| 4 | NEW | B'z TV STYLE SONGLESS VERSION BMG/VICTOR |
| 5 | 4 | PRESENT PLEASURE ZOO FOR LIFE |
| 6 | 5 | MILLION KISSES DREAMS COME TRUE EPIC |
| 7 | NEW | KODO YUJI ODA TOSHIBA/EMI |
| 8 | NEW | KOINO BARBARA SATSUJIN JIKEN SUKANCHI SONY |
| 9 | 1 | FIRE AND ICE YNGWIE MAIMSTEEN WEA |
| 10 | 6 | IN THE LIFE B'z BMG/VICTOR |

FRANCE (Nielsen/Europe) 1/22/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 2 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC |
| 2 | 1 | QUI A LE DROIT? PATRICK BRUEL RCA/BMG |
| 3 | 4 | SONG OF OCARINA J.P. AUDIN & DIEGO MODENA AUDIN MODENA/DE.PHINE/SONY |
| 4 | 12 | C'EST OI QUE JE T'AIME LES INCONNUS SONY PPL |
| 5 | 3 | BLACK OR WHITE MICHAEL JACKSON EPIC/SONY |
| 6 | 5 | PARCE QU'ON EST JEUNE BENNY B. SONY |
| 7 | 9 | L'HOMME A LA MOTO FANNY EMI |
| 8 | 8 | PETITE MARIE FRANCIS CABREL COLUMBIA/SONY |
| 9 | 10 | JOY FRANCOISE FELDMAN POLYGRAM PHONOGRAM |
| 10 | 6 | JE T'AIME MELANCOLIE MYLENE FARMER POLYDOR/POLYGRAM |
| 11 | 16 | INDRA TEMPTATION CARRERE |
| 12 | 15 | RIDE LIKE THE WIND EAST SIDE BEAT VIRGIN |
| 13 | 13 | LET'S TALK ABOUT SEX SALT-N-PEPA POLYGRAM |
| 14 | 7 | PAS D'AMI (COMME TOI) STEPHEN EICHER POLYGRAM |
| 15 | 11 | CASH CITY LUC DE LA ROCHELIERE SONY/TREMA |
| 16 | 17 | LOVE...THY WILL BE DONE MARTIKA SONY COL |
| 17 | 18 | LA PROMESSE ROCH VOISINE BMG |
| 18 | 14 | UN.DEUX.TROIS FREDERICKS, GOLDMAN & JONES SONY/COL |
| 19 | 20 | EVERYBODY'S FREE ROZALLA CARRERE FLARENASCH |
| 20 | NEW | YOU TEN SHARP SONY COL |
| 1 | 1 | ALBUMS |
| 2 | 2 | MICHAEL JACKSON DANGEROUS EPIC/SONY |
| 3 | 4 | PATRICK BRUEL SI CE SOIR RCA/BMG |
| 4 | 3 | J.P. AUDIN & DIEGO MODENA OCARINA DELPHINE/EMI |
| 5 | 8 | MYLENE FARMER L'AUTRE POLYGRAM POLYDOR |
| 6 | 5 | GENESIS WE CAN'T DANCE VIRGIN |
| 7 | 7 | DIRE STRAITS ON EVERY STREET VERTIGO POLYGRAM |
| 8 | 6 | JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM |
| 9 | 6 | U2 ACHTUNG BABY ISLAND/POLYGRAM |

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| 9 | 14 | RENAUD MARCHAND DE CAILLOUX VIRGIN |
| 10 | 12 | STEPHANE EICHER ENGELBERG BARCLAY POLYGRAM |
| 11 | 9 | FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY |
| 12 | 18 | JEAN MARC THIBAUT LE PRINTEMPS DES VALSES ET DES JAVASI SONY |
| 13 | 16 | JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY |
| 14 | NEW | WILLIAM SELLER EN SOLITAIRE POLYGRAM |
| 15 | 13 | PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK/WEA |
| 16 | 11 | LES INCONNUS BOULVERSIFIANT PPL/SONY |
| 17 | NEW | BRYAN ADAMS WAKING UP THE NEIGHBOURS POLYGRAM/POLYDOR/A&M |
| 18 | 10 | ETIENNE DAHO PARIS AILLEURS VIRGIN |
| 19 | 15 | PATRICIA KAAS LA CHARMEUSE DE SERPENTS COLUMBIA/SONY |
| 20 | NEW | TEXAS MOTHERS HEAVEN POLYGRAM/PHONOGRAM |

ITALY (Musica e Dischi) 2/17/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC |
| 2 | 2 | BLACK OR WHITE MICHAEL JACKSON EPIC |
| 3 | 3 | MYSTERIOUS WAYS U2 ISLAND |
| 4 | 4 | COLOUR OF LOVE SNAP ARISTA |
| 5 | 7 | THE SHOW MUST GO ON QUEEN PARLOPHONE |
| 6 | NEW | ADDAMS GROOVE HAMMER CAPITOL |
| 7 | 6 | STARS SIMPLY RED EASTWEST |
| 8 | 5 | E MI ARRIVA IL MARE RICCARDO COCCIANTE & PAOLA TURCI VIRGIN |
| 9 | 8 | HOW-GEE BLACK MACHINE PLM |
| 10 | 10 | REVOLUTION DJ MOLELLA MEDIA FRI |
| 1 | 2 | ALBUMS |
| 2 | 1 | LUCA CARBONI CARBONI RCA |
| 3 | 6 | QUEEN GREATEST HITS II PARLOPHONE |
| 4 | 4 | ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ |
| 5 | 6 | MICHAEL JACKSON DANGEROUS EPIC |
| 6 | 3 | FIORILLA MANNOIA I TRENT A VAPORE EPIC |
| 7 | 9 | U2 ACHTUNG BABY ISLAND |
| 8 | 7 | SIMPLY RED STARS EASTWEST |
| 9 | 8 | SOUNDTRACK UNTIL THE END OF THE WORLD WARNER |
| 10 | NEW | PINO DANIELE SOTTO 'O SOLE CGD |
| 11 | NEW | LE MIE CANZONI UMBERTO TOZZI CGD |

SPAIN (TVE/AFYVE) 2/15/91

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | PUTA MADRE TERRA WAN BLANCO Y NEGRO |
| 2 | 5 | SMELLS LIKE TEEN SPIRIT NIRVANA RCA |
| 3 | 3 | DALAI LAMA MECANO BMG/ARIOLA |
| 4 | 2 | BLACK OR WHITE MICHAEL JACKSON EPIC |
| 5 | 4 | JAMES BROWN IS DEAD L.A. STYLE BLANCO Y NEGRO |
| 6 | 6 | GET READY FOR THIS 2 UNLIMITED BLANCO Y NEGRO |
| 7 | 7 | COLOUR OF LOVE SNAP BMG/ARIOLA |
| 8 | NEW | THE RAIN D.DRAMA GINGER MUSIC |
| 9 | 9 | VACUO TECHNO TECHNO CITY GINGER MUSIC |
| 10 | NEW | THEME FROM TERMINATOR V.2 OBJECT MAX MUSIC |
| 1 | 1 | ALBUMS |
| 2 | 3 | QUEEN GREATEST HITS II EMI |
| 3 | 2 | NIRVANA NEVERMIND RCA |
| 4 | NEW | ALEJANDRO SANZ VIVIENDO DEPRISA WARNER |
| 5 | NEW | POR FIN JUNTOS PLACIDO DOMINGO Y PALOMA SAN B. HISPAVOX |
| 6 | 8 | LUZ CASAL A CONTRA LUZ HISPAVOX |
| 7 | 6 | VARIOUS ARTISTS NOCHES DE BLANCO SATEN EMI |
| 8 | 5 | ENYA SHEPHERD MOONS WARNER |
| 9 | 7 | MICHAEL JACKSON DANGEROUS EPIC |
| 10 | 10 | PRESUNTOS IMPLICADOS SER DE AGUA WARNER |
| 11 | 10 | GENESIS WE CAN'T DANCE VIRGIN |

CANADA (The Record) 2/24/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | I'M TOO SEXY RIGHT SAID FRED VIRGIN/A&M |
| 2 | 2 | DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY |
| 3 | 3 | I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM |
| 4 | 5 | BEAUTY & THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY |
| 5 | 4 | MYSTERIOUS WAYS U2 ISLAND/A&M |
| 6 | 9 | REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY |
| 7 | 6 | FINALLY CECE PENISTON A&M/PLG |
| 8 | NEW | UHH AHH BOYZ II MEN MOTOWN POLYGRAM |
| 9 | 7 | CAN'T LET GO MARIAH CAREY COLUMBIA/SONY |
| 10 | 8 | IT'S SO HARD BOYZ II MEN MCA/MCA |
| 1 | 1 | ALBUMS |
| 2 | 2 | NIRVANA NEVERMIND DGC/DGC |
| 3 | 4 | BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG |
| 4 | 3 | U2 ACHTUNG BABY ISLAND/A&M |
| 5 | 5 | TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL |
| 6 | 6 | ENYA SHEPHERD MOONS WEA/WEA |
| 7 | NEW | GENESIS WE CAN'T DANCE ATLANTIC/WEA |
| 8 | 7 | COWBOY JUNKIES BLACK EYED MAN RCA/BMG |
| 9 | NEW | MICHAEL JACKSON DANGEROUS EPIC/SONY |
| 10 | 9 | SALT-N-PEPA A BLITZ OF SALT-N-PEPA NEXT PLATEAU |
| 11 | 10 | METALLICA METALLICA ELEKTRA/WEA |

EMI Belgium Cuts Sweet Promo Deal With Cookie Co.

BRUSSELS—EMI Belgium and cookie manufacturer Delacre have teamed up in what is believed to be one of the Belgian record industry's biggest marketing campaigns ever.

Under the joint promotion, a picture of the sleeve of the Radios' new album will be carried on 2.6 million Delichoc packages; teaser cassettes featuring material from the album will also be distributed.

EMI marketing manager Dirk De Clippeleir explains, "The whole thing started when Delacre came to see us back in October last year. They were looking for a band to play a concert in a school as the first prize in a contest to promote their Delichoc brand."

De Clippeleir says the Radios fit the bill as they have established a solid reputation through their 40,000-selling debut album, "Television," and, he adds, they have con-

siderable crossover potential.

He adds, "This is the ideal way to promote and prepare the release of a new CD in a way we never could have afforded. The campaign is aiming at a very broad audience—one in three Belgians buy Delichoc biscuits—and we expect a tremendous return in terms of sales."

Delacre's campaign is aimed at schools: The one that collects the most Delichoc wrappers will win the concert by the Radios. The contest is being promoted via \$400,000 of ads in the press, on radio, and on TV. The broadcast commercials will include clips from the Radios' new single, "She Goes Nana."

According to Aime van Hecke, who is coordinating the campaign on behalf of Delacre, the promotion may be spread to other parts of Europe.

MARC MAES

U.K. MAJORS BLUEPRINT OWN INDIE CHART

(Continued from page 37)

the first to support it—but nobody has." McNay says the present definition of indie product has "worked well" for the past 12 years, and he asks, "Why change it now?"

How an indie should be defined has been the subject of constant and often heated debate since the forerunners of the current chart first appeared in the late '70s. Ivo Watts-Russell, managing director of indie-distributed 4AD, comments, "I've had all through the '80s to think about it and I can't think of a better criterion than the one that exists at the moment."

"I don't feel that anybody can tell me what we release should be considered indie or not."

However, Andy Gray, a retail representative on CIN's chart supervisory committee and a man who will vote at the March 19 meeting, feels the current indie chart has very limit-

ed impact. More record buyers are persuaded, he says, by alternative music listings published in the pop consumer press.

He says the indie distribution chart is not displayed in any of the 17 stores in his Andy's Records chain.

The U.K.'s biggest multiple, the 310-store Our Price, says the indie distribution chart is "of interest—but it is not followed closely." A spokeswoman says, "Music press and feedback from store managers provides [Our Price] with its knowledge of the indie scene." The company would be "untroubled" if two indie charts existed in tandem.

The indies here feel that one of the main advantages of the indie distribution chart is in exposing small labels' product to potential overseas licensees and in helping newer marques to become established in the market.

1st CD Plant Opens In Eastern Germany

HAMBURG—The first CD plant in the old East Germany is up and running at Robel/Muritz.

Owned by record company and merchandiser Edel, the first product off the lines was from Swedish band Army Of Lovers on the company's own label.

Edel managing director Michal Haentjes says, "In this first production stage now established, the plant has two production lines with an an-

nual capacity of 5 million sound carriers.

"Built with an investment of \$7.5 million and sponsored by the European Community, this plant is not only the first hi-tech factory in the district of Mecklenburg-Vorpommern, it also creates about 50 new jobs."

In the coming months, two additional production lines will be added, effectively doubling the plant's capacity.

WOLFGANG SPAHR

NEW GUILD TARGETS E. BLOC DISTRIBUTION

(Continued from page 38)

of directors will comprise Burton Gintell (chief executive officer), Gerald Rappoport (executive VP), Nick Pendrell (VP, marketing), and Stephen Wood of John Govett & Co., which is also investing in GECE through the Hungarian Investment Co.

Hedman says that once the company is fully operational within the three territories, it aims to set up sim-

ilar operations in Romania, Bulgaria, the Baltic States, Yugoslavia, and possibly the Ukraine.

Hedman becomes sole managing director of Guild Entertainment following the March 31 departure of Peter Alarik, who, since 1985, has been joint managing director. Alarik is returning to his Swedish home for personal reasons.

Easy Listening Radio Takes Harder Edge Outlets Adding More Vocals To Their Mix

■ BY LARRY LeBLANC

TORONTO—Easy listening may have traditionally been the softest, easiest position on the Canadian radio dial, but today it is no longer as peaceful a spot.

The predominance of instrumental music has traditionally been the key indicator for the easy listening format. Stations providing this type of programming have been most easily identified by a vocal-to-instrumental ratio that has been equal to or less than one-half. However, recent Canadian Radio-television and Telecommunications Commission decisions for FM easy listening stations to reduce the proportion of instrumental selections, coupled with such factors as demographic shifts in the population and the decreasing availability of easy listening music, particularly instrumentals, are prompting Canadian easy listening stations to generally brighten their formats with more contemporary tunes and vocal selections.

In January, in the latest of several similar decisions, the CRTC approved applications by CFMO Ottawa and CJEZ Toronto to amend their Promise of Performance by reducing the proportion of instrumental musical selections on the stations from at least 50% to at least 35% of all musical selections played each week.

One of the primary limitations of the easy listening format in Canada is the lack of a sizable catalog by Canadian easy listening or softer-style AC artists. There is said to be little market for the sale of these type of recordings and therefore no financial inducement for record companies to produce them. As well, to date, the overwhelming majority of loan and grant applications to the Foundation To Assist Canadian Talent On Record are pop- or rock-oriented.

As a result, broadcasters have difficulty finding recorded CanCon product suitable to their station group. They rely chiefly on independent releases, erratically issued by artists of varying caliber, with limited or nonexistent distribution. Not only is the access to easy listening CanCon limited, but record labels here are unlikely to reissue Canadian selections in the style.

The apparent reluctance of Canadian record companies to sign, develop, and promote easy listening artists was noted in a 1989 study, "A Profile Of English-Language Music Publishing In Canada," prepared for the Canadian Music Publishers Assn. by Paul Audley & Associates of Toronto. "While recordings by these performers can generate substantial performing rights income from radio airplay, recouping production costs from the sales of discs and tapes is more difficult," the report stated.

In the '60s and '70s, the primary source of Canadian easy listening music for broadcasters was the Canadian Talent Library, a nontrust fund founded by CFRB Toronto and CJAD Montreal, both owned by Standard Broadcasting Corp. Ltd.

From 1962, starting with its first session by Johnny Burt Strings, fea-

turing the former CBC announcer and the service's first A&R director, Johnny Burt, until it merged with FACTOR in 1985, CTL stimulated the development of Canadian talent and increased the level of Canadian content on radio stations across the country.

CTL also produced phonograph albums that were distributed at times by RCA, Capitol, Columbia, GRT,

'Canadian radio stations are really looking for material'

United Artists, Attic, and Phonodisc. In all, the service produced 263 albums featuring Canadian artists in easy listening jazz, classical, country, and folk categories.

Achieving their first opportunity for wide public exposure through CTL were such distinguished acts as the Howard Cable Orchestra, Jerry Toth, Peter Appleyard, Eugene Amaro, Moe Koffman, Rob McConnell & the Boss Brass, the Laurie Bower Singers, Vic Franklin, and Haggood Hardy.

Other notable Canadian artists released on CTL included Gordon Lightfoot, Malka and Joso, Bobby Gimby, Ron Collier, Pat Riccio, Brian Browne, Tommy Hunter, Tommy Ambrose, Frank Mills, Ed Bickert, Bill Badgley, Jackie Mitoo, Keith Barrie, Sheila Henig, Bob Lucier, Bobby Edwards, Boris Brott & the Hamilton Philharmonic, and the Spitfire Band.

Without CTL, there is a scarcity of CanCon easy listening repertoire and, with the exception of such artists as Michael Jones, William Ellwood, Bill King, Manteca, and Rob

Piltch, few CanCon instrumental recordings available.

For noninstrumental selections, easy listening stations seek out new CanCon that fits their station or pick more pop- or rock-based tracks that blend in enough with their playlists that any harshness might be unnoticed by listeners. Among the domestic artists receiving widespread play are singers Dan Hill, Rita MacNeil, Celine Dion, Burton Cummings, Paul Janz, Sara McLachlan, Joel Feeney, and Debbie Johnson.

Citing a lack of quality Canadian repertoire that fits their stations' formats, to fulfill CanCon commitments, Canadian easy listening and softer-style AC broadcasters often play harder-edged recordings of such rock-based domestic artists as Bryan Adams, Glass Tiger, Luba, Tom Cochrane, and Kerri Anderson, which tend to be more suited to harder AC formats.

Mostly, however, broadcasters lean heavily on older selections by such Canadian instrumental artists as Mills, Hardy, Andre Gagnon, Billy Andrusco, Liona Boyd, David Foster, Eric Robertson, Moe Koffman, Paul Horn, and the Spitfire Band, and singers Burton Cummings, Lightfoot, Joni Mitchell, Anne Murray, Gino Vanelli, Ron Nigrini, and Peter Pringle.

"I know Canadian radio stations are really looking for material; they have to make their CanCon requirements," says Canadian pianist Michael Jones, who records for Narada Records. "Just about everything in my catalog is getting played somewhere here. It's not like people are picking one or two pieces. Everything's getting covered. I probably get as much airplay here as I do in the States in terms of the dollar volume."

Hamilton, Calgary To Host CCMA Country Music Week

HAMILTON, Ontario—The Canadian Country Music Assn. has announced that Hamilton and Calgary, Alberta, will alternate as the sites for the annual Country Music Week, up to and including 1996.

The 1992 Country Music Week is scheduled to be held in Calgary Sept. 16-20. Hamilton will host the convention in 1993 and 1995, while Calgary will be the host city in 1994 and 1996.

In addition, it has been announced that Labatt Breweries of Canada, after signing a four-year contract, will remain as the CCMA's major

corporate sponsor. As well, the CTV television network has also signed a four-year contract to continue coverage of the organization's annual awards show.

In further news, the CCMA will present top Canadian country acts Michelle Wright and Prairie Oyster at a special concert luncheon March 7 in Nashville during the Country Radio Seminar. The CCMA will also have a booth at the CRS Exhibit Hall to give registrants an opportunity to obtain information about Calgary's Country Music Week.

LARRY LeBLANC

MAPLE BRIEFS

Canadian singer/harpist Loreena McKennitt has signed with Warner Bros. Records in the U.S.,

which will soon release her current album, "The Visit." The album, her fourth solo work, is near platinum status (100,000 units) in Canada and is slated for release in 20 countries outside North America in the next few months.

Maxell Makes Accessories Advances Manufacturer Carving Out Low-Priced Niche

■ BY TRUDI MILLER

NEW YORK—Maxell's move into the accessories market is gaining momentum, thanks to its toehold at music chains as a leading blank-tape manufacturer and some aggressive niche marketing.

The Fair Lawn, N.J.-based company's line of stereo headphones, CD care products, video connectors, demagnetizers, and head cleaners was first introduced last June, but sales of the line became significant during the Christmas season, "when we had tremendous sell-through and reorders," said accessories marketing coordination manager John Casey at a recent press conference.

"When people buy a CD player or VCR, the first thing they need is a tape," which Maxell already offered, Casey explained. "Then, they need a cleaner and other accessories. We took our expertise, looked out at the field, and saw where we could make inroads."

Casey acknowledged that Sony is the leading manufacturer of electronics accessories, but said that company emphasizes higher-end products, with the lowest price point at about \$14.99. "We're not going after Sony—that would be crazy," he said. Instead, Maxell is looking to carve a niche as the supplier of products priced \$3.99 to \$14.99, while offering a variety of choices for each product type, he said. "Retailers can offer Maxell and Sony—what two better names are there?" he asked.

Despite the recession, the home entertainment market is still viable, Casey said, adding that consumers spent \$791 million on accessories in 1991, down only an estimated \$2 million from 1990's sales. But according to figures from the Electronics Industries Assn., accessories sales are projected to grow to \$818 million this year. In addition, sales of CD players have grown from 5.3 million units in 1988 to a projected 13 million units in 1992, according to the EIA. Portable

tape and CD players rose from 36.4 million in 1988 to an estimated 40.5 million this year. And for every 100 Portables purchased, 75 replacement headphones are bought, Casey said. Unit sales of VCRs grew an estimated 7.2% in 1991—the highest annual unit sales increase since 1987.

Casey also pointed out that the market for CD cleaners is a recent development, since originally CDs were touted as indestructible. Only recently, with the rise of portable and car CD players, have consumers taken CDs out of the home and become aware of the need to keep them clean, Casey said.

Against that backdrop, Maxell entered the marketplace last June and already its accessories are being carried by Carteret, N.J.-based Nobody
(Continued on next page)



BMG Kidz's Latest Discovery. BMG Kidz, the newly formed children's entertainment division at BMG, has just inked a joint-venture deal with Discovery Music, a Los Angeles indie best known for its "Magic Series" sing-along series. Shown, from left, are Ron Osher, VP, BMG Enterprises; David Wohlstader, CEO, Discovery Music; Ellen Wohlstader, president, Discovery Music; and Tom McPartland, VP, legal and business affairs, BMG.

Aaron Rosenbloom Left Mark On Industry

■ BY EARL PAIGE

LOS ANGELES—The death Feb. 11 in Chicago of Aaron Rosenbloom, 87, a co-founder there of what is today a retail and wholesale record and video dynasty, is an industry milestone, say close relatives and friends.

Rosenbloom was ill for several months before he passed away at his

home on Lake Shore Drive due to a liver complication.

Merrill Rosenbloom, 84, Aaron's surviving brother, recalls that the two initially opened their first store under the name Rose Radio in 1931 at 158 West Madison Street in Chicago. Today, more than 50 years later, the family's music business ventures stretch from one coast to the other

under various names.

One of the largest operations, 35-store Rose Records, has spread out of Chicago, downstate to Champaign, Ill., and into Madison and Milwaukee in Wisconsin. The chain is the responsibility of Merrill's son, Jack, 51, and Aaron's son, James, 50, with David Roger serving as president/CEO.

James Rosenbloom credits his father and uncle Merrill "as pioneers who made this business happen, in the '40s, '50s, when there were no national chains like today. They knew all sorts of people, other retailers, the record company people, going back for years."

Aaron Rosenbloom is remembered as the more quiet and reserved brother "who looked after the finances and administrative part," says James Rosenbloom, "while Merrill is more outgoing."

Aaron Rosenbloom spent his time in the Wabash store, where he pioneered a cutout section upstairs and later a mail-order division. He was in the store until he became ill.

The Rosenbloom brothers' original store evolved into a chain under the Hudson Ross name, and also involved Merrill's late brother-in-law Jack Ablin. "This was during the '40s, the
(Continued on page 43)



Rose Records founder Aaron Rosenbloom, left, who died Feb. 11, is shown with the late Richard Tucker, center, and Robert Merrill when the duo did an in-store appearance in the early '70s to promote their recording, "Tucker & Merrill At Carnegie Hall."

GRP, Camelot Team For Release Of Jazz Sampler

■ BY GLENN DARBY

LOS ANGELES—Contemporary jazz label GRP has released a jazz sampler exclusively through the 308-store, North Canton, Ohio-based Camelot Music chain.

GRP VP of sales and distribution Bud Katzel says the purpose of the album, titled "Camelot Music & GRP Present The Jazz Sampler," "is twofold—to help Camelot increase their market share of jazz, and to invite consumers to understand GRP and our artists."

Explaining Camelot's involvement in the project, jazz buyer Mike Tully, who compiled the collection, says, "We carried [GRP's] radio samplers, which sold well, so we decided to take advantage of this unique opportunity."

Katzel says he originally sug-

gested the idea of a GRP jazz sampler to Minneapolis-based The Musicland Group two years ago, but the idea was not pursued by the chain, which uses more than one store name nationally: "Some stores are named Sam Goody only, and [the chain thought] people might be confused."

But Katzel says that when he brought the idea up during a meeting with Camelot, "they jumped all over it."

Katzel says that although the collection bears the Camelot name, "if any other store wants to order it, they can." A previous GRP sampler produced for KIFM San Diego was ultimately sold at some stores in Los Angeles and New York.

The 13-track GRP/Camelot collection is priced at \$9.88 for CDs
(Continued on page 44)

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Tower's Manager Moves; Buzz On Wiz Bid

TOWERING NEWS: Just because the MTS/Tower Records acquisition of San Rafael, Calif.-based Bayside Record Distributing Co. has set the independent label and distribution marketplace on its head, don't think the West Sacramento-based chain hasn't been busy shaking things up internally, as well. The chain is in the midst of a personnel restructuring that will see many store managers switching assignments, as well as some regionals. "Our stores are so autonomous, people get in a rut," explains Stan Goman, senior VP of retail operations. "So every six years or so, we move managers around." Among the moves Goman confirmed is that **Mathew Koenig**, Tower's Northeast regional, will move to Hawaii by June, and he will be replaced by **Steve Harman**, who currently manages Tower's Upper West Side New York store. In other Tower news, **Russ Solomon**, the chain's president, acknowledges the company will not have a convention in 1992, and will move TAC, otherwise known as **Tower's Annual Conference**, to June 1993. Moreover, for the first time Tower likely will venture beyond Sacramento for the next TAC.

RETAIL TRACK

by Ed Christman

SPEAKING ABOUT Tower, it's rumored that the chain's Lower East Side store on Broadway will soon have a new neighbor, in the form of a **Nobody Beats the Wiz** superstore. According to the buzz making its way around New York, the Wiz has won an auction for a 23,000-square-foot space vacated by **Unique**, a clothing store that closed up shop. Other music chains, including **HMV USA**, were said to have looked at the location but either didn't bid or lost out to the Wiz... And speaking about the Wiz, sources say the Carteret, N.J.-based chain has put all the ingredients into place that will allow it to take over its sister company in Beltsville, Md., **Douglas Stereo**, which runs about 10 stores under the Wiz logo. The Douglas Stereo chain, owned by **Douglas Jemal**, until now has been independent of the New Jer-

sey chain, which is run by **Lawrence and Marvin Jemal**.

DEJA VU: Speaking of CEMA, it seems like the career of company president **Russ Bach** always comes full circle. Back in the '60s, Bach started his career at a company called **Liberty Records**. Now, as a result of **Capitol Nashville** changing its name to Liberty (Billboard, Feb. 1), that logo goes on his resumé again.

Of course, this isn't the first time a company name has returned to Bach's life. After all, he spent more than 15 years of life working for **WEA**, the distribution arm for what was then called **Warner Communications Inc.** He left that to head up CEMA, which last year relocated from the **Capitol Records** tower to a Woodland Hills, Calif., complex called **Warner Center**. And, you better believe **Lou Dennis**, senior VP of sales at **Warner Bros.**, does take every opportunity to tease Bach about that irony.

ON THE MOVE: **Mike Kelly**, director of advertising with **Northeast**, who commutes from his home in (Continued on page 44)

MAXELL MAKES ACCESSORIES ADVANCES

(Continued from preceding page)

Beats the Wiz, Dallas-based Sound Warehouse, West Sacramento, Calif.-based Tower Records, Los Angeles-based Music Plus, and Albany, N.Y.-based Trans World Music Corp., as well as the Kohl's department store chain and several supermarkets. "If you can get one item in a store and it sells, the store will expand the line," Casey explained.

For instance, "with Music Plus, we did it on a trial basis; they put in some of the products and said, 'Come Jan. 31, if sales go down, you're out,'" Ca-

sey reported. But that chain found that sales of accessories already carried stayed the same, "while the additions did double digits," according to Casey. "Now they're adding our headphones to their line."

Because Maxell is already a leading tape manufacturer, retailers can simplify procedures by ordering accessories from the company as well, Casey explained. "Retailers don't want to deal with too many vendors," he said. "Now, they can use Maxell for audiotapes, videotapes, floppy

discs, and accessories. There's no double billing."

In addition, Maxell offers several price ranges for each type of product—for example, four different types of CD cleaners—so that music retailers or mass merchants can "pick and choose" which ones will best appeal to their customers. The packages are made of recyclable materials.

In creating the line, Maxell interviewed retailers to find out their needs and did test-marketing on consumers. As a result, the line "was created with the consumer and retailer in mind," Casey said. First of all, it is eye-catching, with bright colors designed to be vibrant under both track lighting—used by music retail stores—or fluorescent lighting, used by supermarkets and mass merchants. Second, the items are easy for the consumer to understand. The packages are color-coded: purple for video products, blue for audio.

Customers often have questions about which product to buy, which sales clerks cannot always answer, says Casey. "With our package, the clerk can just walk them over, and the product explains itself... with a detailed explanation of why the product is useful." In test-marketing, stores saw increased sales from the explanatory packaging, he claimed.

In marketing its product, Maxell's goal "is not to go after our competition, but to go after the retailer, find out what their needs are," he said. For example, in addition to the traditional bar code on the back, each package has an inventory number written clearly on the front, in case the clerk needs to type it in. "That may sound like a small thing, but it is important to retailers," he added. "It's time for retailers and manufacturers to team up."

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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ROXY BLUE
Want Some?
CD Geffen GEFCD-24464
CA GEFCC-24464

DAVID BYRNE
Uh-Oh
CD Luaka Bop/Sire/Warner Bros. 2-26799
CA 4-26799

CHEMICAL PEOPLE
Soundtracks
CD Cruz Records CRZ 020
CA CRZ 020
LP CRZ 020

CHIN HO!

Drink

CA Monastery Records 0002

MARVIN ETZIONI
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CD Restless Records 72582-2
CA 72582-4

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MEATO
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CD MBT Records 0008 \$8.99
CA 0008 \$7.99

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CD Mercury 510917-2
CA 510917-4

THE LAST DRIVE
Blood Nirvana
CD Restless Records 72536-2
CA 72536-4

THE LEAVING TRAINS
The Lump In My Forehead
CD SST Records SST 288
CA SST 288
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SALLY MAYES
The Dorothy Fields Songbook
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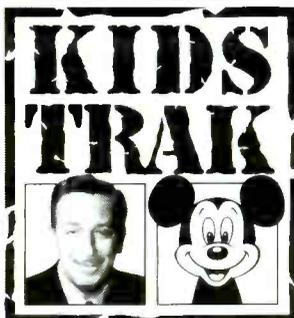
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CA 20008

MANITO PARK
CD Big Dod Records 5B7146D
08D3E \$11.95
CA 5B7146D08D3E \$7.95

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CA SST 278
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Tower Casting Shadow On Distrib Biz

UNDER PRESSURE? When Tower Records parent MTS Inc. bought a majority interest in San Rafael, Calif.'s Bayside Record Distributing Co., chain officials claimed they would exert no pressure on independent labels to use Bayside as their sole access to Tower retail outlets.

But in the weeks following the deal, some sources claim otherwise. Tower's West Coast stores already are buying any lines with Bayside exclusively from the distributor at the expense of other West Coast-based distributors that may have shared the lines prior to the sale. Tower officials refer all questions to Bayside president Robin Wise, who was unavailable for comment.

"I don't see why Tower had to buy a distributor; the whole thing doesn't make any sense to me," says one observer.

The onus is now on Tower, according to critics of the acquisition, to prove Bayside will continue to function as an independent distributor and to shake the perception it will exist as an in-house distribution facility to service the chain exclusively. Regardless of Tower's claims, that perception could be tough to shake.

One source notes the arrangement puts labels in a fix regarding pricing: "Tower's competitors can say to labels, 'If you're willing to sell direct to Tower, why won't you sell direct to me?'"

Independent labels typically sell \$15.98 CDs to distributors for \$8 and change, about \$2 less than they charge direct retail accounts.

Meanwhile, other labels not going through Bayside are worried that down the road Tower may try to wield its clout to change the way they do business with the chain.

In addition to labels, some competing distributors are angry they could lose a huge chunk of business to a



by Deborah Russell

single player in Northern California, and one distributor reportedly was lobbying for labels to unite in a boycott of Bayside.

But such a move is unrealistic for smaller labels that can't afford to lose Tower business—even for a short time—just to prove a point. Now, they are faced with the question of whether or not Bayside can effectively service them on a national level should Tower force their hand.

Amid all the doom and gloom, one observer offered this comment: "Instead of complaining about what their biggest customer is doing, [some of the labels and distributors most critical of Tower's actions] should be out there spending their time constructively, like trying to generate more business at some of the other leading accounts in the nation."

IT'S A RAP: Cheetah Records rap artist/production wiz D.J. Magic Mike received the key to the city of Naples, Fla., earlier this month. He was honored by city officials for his efforts to keep kids off drugs. Cheetah is based in Orlando, Fla. ... The Forefront Records video "Walls" by Christian rap act DC Talk received a gold-medal award during the recent International Film Festival of New York. The clip, reeled by Deaton-Flanigen Productions, tackles the issue of racism from a markedly different standpoint than the notorious Public Enemy clip "By The Time I

AARON ROSENBLUM LEFT HIS MARK

(Continued from page 41)

war years, when we couldn't sell the appliances, record players, and things like that, just records," recalls Merrill Rosenbloom.

The Hudson Ross chain eventually was dissolved, with only one store remaining, the original Rose Radio outlet. But almost immediately, Aaron Rosenbloom opened on the Eastside of the Loop at 214 S. Wabash, a store still standing and part of the Rose web.

The early growth of stores outside the Loop marks another point of development Merrill Rosenbloom recalls with delight. "The two boys, Jack and Jimmy, opened under the name Sounds Good. Then they asked us if they could use the Rose Records name. Customers were so happy to see Rose Records in the suburbs like Downers Grove that it just kept on growing."

In addition to Rose Records, another large entity under the family's umbrella is Surplus Records, a wholesale company the two Rosenbloom brothers formed in 1956 on West Jackson Boulevard in 11,000 square feet of space. Today, after one move to 18th Street, the wholesale opera-

tion at 1120 W. Exchange in the old "Back of the Yards" neighborhood has exploded to 100,000 square feet and is run by Jack. Surplus Records also has a sales office in New Jersey run by Peter Hyman.

It is from this bastion that Merrill Rosenbloom still operates, "taking care of my two customers, Martin Spector [founder of Spec's Music & Video in Miami] and Sam Sniderman [patriarch of the large Canadian web Sam The Record Man]."

In addition to the wholesale operation, Surplus has an interest in Essex Entertainment, which has such labels as Pear Records, Special Music, and the Moss Music Group.

The West Coast family connection is represented by a five-store retail operation in the Los Angeles area, which is also called Surplus Records and is run by Merrill's other son, Chuck.

Other immediate survivors of Aaron Rosenbloom, buried Feb. 13 in West Lawn Cemetery, include his wife, Hilda; a daughter, Nancy Davis; and Jim's daughter, Sarah. Merrill Rosenbloom and his wife, Jeanette, have a daughter, Carol Port.

Get To Arizona," but for some reason, Christian rappers don't get as much publicity as their hardcore counterparts. Brentwood, Tenn.-based Forefront released the single on Martin Luther King Jr. Day ... New L.A.-based rap label Gangsters With Knowledge has signed a distribution deal with L.A.'s Pump Records. The debut release, "South Central Madness" by South Central Cartel, is in stores now.

SEEDS & SPROUTS: The Northwest Area Music Assn. is gearing up for its Seattle-based Music Conference March 20-22 ... Bernie Horowitz has left his position as VP/GM at New York's Wild Pitch Records. Prior to Wild Pitch, Horowitz was director of sales and marketing at Seattle-based Nastymix. He can be reached at 908-233-3319 ... Front Line Assembly's new album, "Tactical Neural Implant," will be released in April via the Third Mind/Roadrunner partnership formed in New York last spring ... L.A.-based Priority is out with a slew of new compilations covering the "greatest rock hits" of the '70s and '80s, as well as packages devoted to country and metal.

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Streetside Revs Up Kids Audio Promo

STREETSIDE RECORDS has revitalized its merchandising of kids audio—and a mini baby boom among its executive ranks is partly responsible, according to VP **Randy Davis**. "With the birth of kids in the company family comes a greater awareness of the importance of children's product," he says.

Streetside, which is headquartered in St. Louis, has created a new freestanding, double-sided fixture for children's product and placed it in 19 of its 24 units (only the college stores did not receive the fixture). Designed lower to the ground "so kids can shop it as well as parents," the 4-foot-tall, 44-inch-wide pyramid accommodates both cassettes and CDs. "It also has slot wall capability for hang-tab product, such as book/cassette packages," says Davis.

The fixture's header card says "Kids" in a mock crayon scrawl; the whole unit's color scheme is integrated with the stores' own blues, reds, and splatter-effect multicolors. Each fixture is placed in a high-traffic aisle—in fact, the children's display has taken the place of a hot-product pyramid, with said hot titles being relocated to slot walls or on end caps, according to Davis.

Each fixture will accommodate 200-300 titles, almost 10 times what the stores previously carried in children's audio. "We always had the major six [manufacturers] and Disney," says Davis. "Now, we're working with the folks at Silo [the Waterbury, Vt.-based independent distributor that specializes in children's product] and others. The product mix should be in place by April at the latest." Davis says Streetside is looking into holding children's in-stores and other kids' promotions.

The St. Louis stores are fortunate to be in a market with what's believed to be the country's only 24-hour children's FM station—WXJO, which bills itself as "95.5 Kids Radio." Child's Play visited St. Louis last month and was impressed with the station's hot sound—you'd swear it was a top 40—and by the enthusiasm and knowledge of the staff, especially program director **Sam Cooper** and music director/air talent **Brian Epps**.

"It's important for retailers to pay more attention to kids music," says Cooper. "Kids who shop with their parents in a record store with great children's

product will keep shopping there when they're 16 and have an allowance. Retailers should look at children as future customers."

NINE DECADES OF BEATRIX: This year marks the 90th anniversary of the first publishing of "Peter Rabbit" by **Beatrix Potter**, whose classic and veddy British animal tales have charmed generations ever since. Notable among the Potter configurations currently on the market is "The Magic Of Beatrix Potter," a handsome book/cassette series from **Smarty Pants Audio & Video** of Lakewood, Ohio. **Kathy Garver**, who played Cissy on TV's "Family Affair," narrates and composes original music for the series (all those years around cultured Mr. French must

have rubbed off). A total of eight book/cassette titles (four more are planned) are available individually, in a gift pack of four or crate of eight; audio-only titles come in a four-pack. More Beatrix is on tap for May, when **Rincon Children's Entertainment** of Hollywood, Calif., issues the first titles in its vintage Potter series, originally created by British producer **Fiona Bentley**. First

three releases are narrated by **Vivien Leigh**, backed by the London Symphony. The masters have been out of circulation for more than 20 years.

KIDBITS: **Quality Records** of Los Angeles and **Oak Street Music** of Winnipeg, Manitoba, have signed a joint venture for the development and marketing of family entertainment in the U.S. Operating under the combined label **Oak Street Music/Dino Music**, the joint venture will be distributed by Quality through **CEMA**. The first Oak Street/Dino release is "Happy Feet," the new album by veteran kids performer **Fred Penner**, who hosts a daily show on Nickelodeon... Attention **Raffi** fans who wish the Bearded One had stuck with the kids—you'll rejoice over his contribution to the MCA soundtrack of the upcoming animated movie "Fern Gully: The Last Rainforest." "It's Raining Like Magic" is a children's song through and through—simple, joyful, and oh so catchy, laced with bubbling African percussion. Come back Raffi, all is forgiven.



by **Moira McCormick**

RETAIL TRACK

(Continued from page 42)

New Hampshire, is unable to relocate to Albany, N.Y., so he will leave the company. He can be reached at 603-429-2241... **Tom Jacobson**, who left his position as buyer for **Rose Records** in Chicago so that he can relocate to New York, is seeking opportunities in the music business. He can be reached at 212-387-7853.

JAM ON IT: The **Jewelbox Advocates and Manufacturers** coalition recently launched a postcard campaign to promote its pro-jewel-box platform, sending 10,000 cards to 100 stores nationwide that use the Lift jewel-box fixturing system. The folded cards are designed to look like a jewel box, with a cover that says "A case for a strong case." JAM is asking consumers to check off one of two options: (1) "Yes, I want to keep the jewel box. And count me in as a JAM supporting member"; or (2) "No, I think the jewel box should be replaced with an alternative paper-board package." So far, according to JAM spokeswoman **Susanna Seirafi**, 1,375 of the cards have been returned, all in support of the coalition.

GRP, CAMELOT TEAM FOR RELEASE OF JAZZ SAMPLER

(Continued from page 41)

and \$4.88 for cassettes. Selections on the collection include Diane Schuur's "Nobody Does Me," Chick Corea's "One Of Us Is Over 40," Kenny Kirkland's "Celia," Dave Grusin's "Prelude II," Dudley Moore's "Patrick," and the Yellow-

jackets' "Greenhouse."

When Tully was choosing the selections for the sampler, GRP recommended certain catalog numbers, as well as tracks from recent and upcoming releases.

Tully says the chain initially ordered 10,000 copies of "The Jazz Sampler" and has reordered 3,000 more. He says sales are strongest in San Francisco, Cleveland, and Atlanta.

GRP has set up a merchandising campaign that includes a counter display for CDs and cassettes, posters, and promotional copies for in-store play.

The sampler is being backed by a Camelot advertising campaign that began Feb. 17. Tully says, "We have full-page print media ads in major cities such as Atlanta, Chicago, Cincinnati, Pittsburgh, and Seattle."

As an incentive bonus, a coupon included on the back of the sampler's CD longbox and inside the cassette casing is good for \$2 off future GRP purchases at Camelot stores.



The Camelot Music and GRP "Jazz Sampler" counter display piece.

Top Adult Alternative™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|--|--------|
|-----------|------------|---------------|--|--------|

NEW AGE ALBUMS™

| ★★ NO. 1 ★★ | | | | |
|-------------|-------------|-----|---|------------------------------|
| 1 | 1 | 13 | SHEPHERD MOONS ● REPRISE 26774* | ENYA 5 weeks at No. 1 |
| 2 | 2 | 19 | SUMMER ● WINDHAM HILL WH-11107 | GEORGE WINSTON |
| 3 | 3 | 15 | RETURN TO THE HEART NARADA ND-64005* | DAVID LANZ |
| 4 | 4 | 13 | IN CELEBRATION OF LIFE PRIVATE MUSIC 82093* | YANNI |
| 5 | 5 | 35 | BORRASCIA HIGHER OCTAVE HOMC 7036* | OTTMAR LIEBERT |
| 6 | 7 | 24 | CANYON DREAMS MIRAMAR MPCD 2801* | TANGERINE DREAM |
| 7 | NEW▶ | | BOOK OF ROSES COLUMBIA CK 48601* | ANDREAS VOLLENWEIDER |
| 8 | 8 | 144 | WATERMARK ▲ REPRISE 26774* | ENYA |
| 9 | 6 | 25 | A CHILDHOOD REMEMBERED NARADA ND-63907* | VARIOUS ARTISTS |
| 10 | 10 | 97 | NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026* | OTTMAR LIEBERT |
| 11 | 14 | 5 | BEGUILED HEARTS OF SPACE HS11027-2* | TIM STORY |
| 12 | 12 | 23 | WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109* | VARIOUS ARTISTS |
| 13 | 9 | 21 | HOTEL LUNA PRIVATE MUSIC 82090* | SUZANNE CIANI |
| 14 | 11 | 21 | INDIGO PRIVATE MUSIC 82091* | PATRICK O'HEARN |
| 15 | 15 | 7 | SEDONA SUITE SOUNDINGS OF THE PLANET 7142* | TOM BARABAS |
| 16 | 13 | 18 | VOICES IN THE WIND SILVER WAVE SD-701* | WIND MACHINE |
| 17 | 17 | 7 | SUNDAY MORNING COFFEE AMERICAN GRAMAPHONE AGCD 100* | VARIOUS ARTISTS |
| 18 | 23 | 3 | IMAGINATIONS GOLDEN GATE 71702* | GARY LAMB |
| 19 | 16 | 43 | IN THE WAKE OF THE WIND NARADA ND-64003* | DAVID ARKENSTONE |
| 20 | 18 | 91 | REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P* | YANNI |
| 21 | 19 | 9 | HEART OF A GYPSY REAL MUSIC RM 0789* | GOVI |
| 22 | NEW▶ | | GUITAR FOR MORTALS RELATIVITY 88561-1078-2* | ADRIAN LEGG |
| 23 | 20 | 19 | IN THE GARDEN NARADA ND-64004* | ERIC TINGSTAD & NANCY RUMBEL |
| 24 | NEW▶ | | AUTUMN DREAMS NICHOLS-WRIGHT NIW921* | DANNY WRIGHT |
| 25 | NEW▶ | | GAUDI HEARTS OF SPACE HS11028-2* | ROBERT RICH |

WORLD MUSIC ALBUMS™

| ★★ NO. 1 ★★ | | | | |
|-------------|-------------|----|---|-----------------------------------|
| 1 | 1 | 21 | PLANET DRUM RYKO RCD 10206/RYKODISC | MICKEY HART 15 weeks at No. 1 |
| 2 | 2 | 13 | KINDALA MANGO 539 917*/ISLAND | MARGARETH MENEZES |
| 3 | 9 | 3 | DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKO | OUTBACK |
| 4 | 4 | 13 | ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER | BOB MARLEY AND THE WAILERS |
| 5 | 3 | 33 | ESTE MUNDO ELEKTRA 61179* | GIPSY KINGS |
| 6 | 5 | 29 | AMEN MANGO 539 910*/ISLAND | SALIF KEITA |
| 7 | 6 | 23 | CAPTURED LIVE SHANACHIE 43090* | LUCKY DUBE |
| 8 | 7 | 17 | KABU COLUMBIA CK 47846* | ASTER AWEKE |
| 9 | 14 | 3 | MBAQANGA VERVE 314511780* | MAHLATHINI & THE MAHOTELLA QUEENS |
| 10 | 10 | 7 | DANCING ON THE WALL FLYING FISH 70577* | FLOR DE CANA |
| 11 | 12 | 5 | GIFT OF THE GNAWA FLYING FISH 70571* | HASSAN HAKMOUN/ADAM RUDOLPH |
| 12 | 8 | 31 | CAJUN CONJA RHINO R2 70525* | BEAUSOLEIL |
| 13 | NEW▶ | | AFRICAN LITANY RHYTHM SAFARI CDL 57145* | JULUKA |
| 14 | 11 | 21 | SCENE DE VIE COLUMBIA CK 47845* | PATRICIA KAAS |
| 15 | NEW▶ | | AN IRISH EVENING RCA 60916-2-RC* | CHIEFTAINS |

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

GO FOR THE GOLD

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- One Stops
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

PIL

That What Is Not
PRODUCER: Dave Jerden
Virgin 91815

Rock icon-turned-ironclad John Lydon's newest Public Image Ltd. offering continues to deconstruct rock'n'roll convention to the tune of angry guitars and his trademark strangling, warbling vocals. Often in an alternative rock mode that recalls recent Pere Ubu, this PIL goes down well with the claustrophobic, postmodern psychedelia of "Cruel," the tribal beats of "Covered," and the worthy changes of "Think Tank." Album's top tracks are the highly danceable "Good Things" and the anthemic "God," both embellished by the somewhat incredible presence of the Tower Of Power horns.

★ ADRIAN BELEW

Inner Revolution
PRODUCER: Adrian Belew
Atlantic 82370

Engaging singer/songwriter and guitarist extraordinaire turns in another catchy collection of slightly twisted pop tunes that seems to be a deliberate attempt to finally break him beyond alternative/cult status. His guitar wizardry takes a bit of a backseat here to the singing, which may disappoint hardcore fans. A few of the songs recall other artists rather than showing off Belew's innovation, most notably the George Harrison-like "I'd Rather Be Right Here," and the ELO-sound-alike "Big Blue Sun"—but they're still swell. Other top tunes are first single, "Standing In The Shadow," and "Only A Dream."

★ PHISH

A Picture Of Nectar
PRODUCERS: Phish
Elektra 61274

Spawned at the Univ. of Vermont, this quartet's major-label debut follows 1990's "Lawn Boy" (on Absolute A Go-Go Records) and it should be required on all college listening lists. The songs are all over the place from whacked-out rock to bluegrass to jazz. The constant is the high quality of musicianship and spirit that runs from track to track. Many of the tunes are instrumentals, and there's certainly no guarantee you'll understand what the hell the band is talking about on the songs with vocals. But just relax and enjoy. Could be a left-field hit.

THE WEDDING PRESENT

Sea Monsters
PRODUCER: Steve Albini
First Warning 75708

Despite the presence of veteran noise-grinder Albini of Big Black infamy, Leeds, England-based band doesn't stir up quite the passionate noise it did on 1989 stateside blast "Bizarro." David Gedge's Ian Curtis-like vocal drone and quartet's signature twin-guitar grind are still in place, but writing seems enervated and strangely dispassionate. Modern rockers with a taste for the group may go for intermittently rocking "Dalliance."

THE JUDYBATS

Down In The Shacks Where The Satellite Dishes Grow
PRODUCERS: Richard Gottehrer, Jeffrey Lesser
Sire/Warner Bros. 26801

Knoxville, Tenn., quintet flexes its collective intellect and, at times, its musical muscles on second poppy-but-sharp collection. Ear-catching

melodies and Jeff Heiskell's earnest lead vocals mask some very dark and compelling lyrics, which could catch sectors of R.E.M.'s vast audience. Top-notch numbers include "Our Story," harder-rocking "Margot Known As Missy" and "Is Anything," and cover of the Kinks' "Animal Farm."

★ PANTERA

Vulgar Display Of Power
PRODUCERS: Terry Date, Vinnie Paul
Atco 91758

Although highbrow types will undoubtedly turn their noses up at this set of thrash-metal, there's no denying the pure cathartic rush to be derived from cranking up tracks like "Fucking Hostile" and "A New Level" and letting it all hang out. Much improved since their promising 1990 debut album, "Cowboys From Hell," quartet aims for more than fistwaving anthems here, as proven by complex and sullen "This Love," which tempers soft verses with an assaulting chorus—a fine forum for Philip Anselmo's raw vocal style.

DANNI MINOGUE

Love & Kisses
PRODUCERS: Alvin Moody, Vincent Bell, Les Adams, Emma Frelich, Andy Whitmore
Savage/MCA 10467

Kylie's little sister bows with an engaging collection of pop/dance ditties. Tracks like "Success," "I Don't Want To Take This Pain," and the title tune surround her chirpy voice with contagious beats and melodies that should sound just dandy on top 40 radio. Already a huge star in her Australian homeland and throughout Europe, Minogue has the charisma to woo stateside punters in no time flat.

★ SHRIMP BOAT

Duende
PRODUCERS: Shrimp Boat
Bar None 022

Curiously original Chicagoan alternative pop quartet recalls the rocking eccentricity of the Pixies, the minimal mistle of the Feelies, and even the topological twists of Capt. Beefheart—while resembling none of them. In an engaging set dotted with short, fractured-folk instrumentals, highlight tracks include the warped country impressions of "Jing Jing" and "Bumble Bees," the sweetly weird "Sad Banjo," and the winning—yet surprisingly normal—pop hooks of "River Of Wine."

NEW & NOTEWORTHY

RIGHT SAID FRED

Up
PRODUCER: Tommy D.
Charisma 92107

Now that this British trio has proven it is just "too sexy" for its cat, hat, and other assorted objects, it bows with a cool full-length album that belies the novelty nature of its No. 1 hit. The trio successfully covers a wide range of musical styles, including Bowie-esque rock ("Those Simple Things"), acoustic-pop ("Deeply Dippy"), and, of course, disco/house ("Swan"). Singer Richard Fairbass has a distinctive baritone voice, which is by turns loungey and sultry. He shines brightest on the new single, "Don't Talk, Just Kiss," which should prove this act is more than a one-hit wonder.

THE ORIGINAL SINS

Move
PRODUCER: Peter Buck
Psonik 98

Participation of R.E.M. guitarist Buck should heighten the profile of this Bethlehem, Pa., unit, which emulsifies a variety of '60s garage band styles into a usually vital sonic purée. Band bashes out 24 (!) original songs here, mostly hard numbers with a few more sedate tunes tossed in; modern rockers are advised to stick with the rough and tumble burners, such as "She's On My Side" and "Watch You Dance."

BANGALORE CHOIR

On Target
PRODUCERS: Max Norman, James (Jimbo) Barton
Giant 24433

New quintet comes on like a ready-made hard-rock outfit with the requisite ruff'n'tuff front man (former Accept vocalist David Reece) and twin-guitar histrionics (which sound, if you can believe it, like vintage Boston at times). Top tracks, which will appeal to meat-and-potatoes album rockers, include "Angel In Black," "If The Good Die Young (We'll Live Forever)," and Jon Bon Jovi-Aldo Nova number "Doin' The Dance."

CLARENCE "GATEMOUTH" BROWN

No Looking Back
PRODUCERS: Jim Bateman & Clarence Brown
Alligator 4804

Veteran Texas-based bluesman returns with a typically relaxed and flavorful set of laid-back vocals and swinging instrumentals featuring his guitar and fiddle work. Big pluses here are the original tunes (several of which were penned by associate producer John D. Loudermilk), especially "I Will Be Your Friend," a duet with Michelle Shocked that could alert nonblues listeners to Brown's tasty talents.

LEON REDBONE

Up A Lazy River
PRODUCERS: Beryl Handler & Leon Redbone
Private Music 82095

Redbone's brand of old-timey blues/jazz/vaudeville hokum has changed hardly an iota in nearly 20 years, but that doesn't keep this connoisseur of American musical curiosa from remaining an askew delight. The good professor's mannered, good-humored singing is enlivened by stylish accompaniment by dobro, violin, sundry horns, etc.; Redbone even contributes a couple of archaic-sounding originals. Always a hoot.

DANCE

THIRD EYE

Profile
PRODUCER: Third Eye
Profile 1424

Gus Till and Ollie Olsen from Max Q pair together for this techno-influenced house music outing that should do well in clubs as well as at some alternative outlets. Similar to the 1990 Max Q record, Olsen takes different textures, samples, and rhythms and wraps them around unrelenting beats. Best cuts are "Hyperreality," "Beautiful Madness," and "Confusion."

JAZZ

▶ JOE HENDERSON

Lush Life/The Music Of Billy Strayhorn

PRODUCERS: Richard Seidel & Don Sickler
Verve 314511

Label that seems to be making a habit of breathing new life into careers of veteran talents (Maceo Parker, Abbey Lincoln) turns the trick with long-overdue album by tenorist Henderson. Terrific five-piece band, which includes Wynton Marsalis on trumpet, soars through classics from the pen of Duke Ellington's late writer/arranger; group shines on duo, trio, quartet, and full-band pieces, while leader is thrilling on solo performance of the title track. A real beauty, and an easy call for up-the-middle stations.

▶ McCOY TYNER

Soliloquy
PRODUCER: Michael Cuscuna
Blue Note 96429

The pianist has excelled in recent years on intimate sessions, and this all-solo set is an exceptional rendering of his full-blooded style. Four tracks are devoted to the works of his late band leader John Coltrane; classics associated with Charlie Parker, Art Tatum, and Bud Powell are also essayed, as well as some probing Tyner originals. A somber, introspective recital that will light up the scoreboard with solo piano nuts.

★ DON BYRON

Tuskegee Experiments
PRODUCER: Arthur Moorhead
Elektra Nonesuch 79280

Multifaceted clarinetist/composer's debut leapfrogs across genres from free jazz to hard bop to classical, creating a somewhat diffuse but nonetheless richly impressive and challenging set. One of the album's several lineups (that includes top drummer Ralph Peterson Jr. and guitar wizard Bill Frisell) highlights Byron's sublimely swinging sensibility on such tracks as the wiry midtempo theme of "Tuskegee Strutter's Ball," the powerful, lyrical strains of "Next Love," the lovely melancholia of "Tears," and the borderline avant-garde ambiance of Duke Ellington's "Mainstem." Believing that political awareness was no '60s phenomenon, Byron accompanies poet Sadiq on the socially charged "Tuskegee Experiment."

WORLD MUSIC

THE JOLLY BOYS

Beer Joint & Tailoring
PRODUCER: Andy Kershaw
First Warning 75707

Third release from these seasoned mento vets reaffirms their effortless mastery of this sunny Caribbean pop form, the infectious power of which lies in its sparse arrangements and simple instrumentation. With the Boys' plaintive yet insouciant island voices in loose harmony, the best tracks include the folk-singalong stylings of "Iron Bar" and "No Rice, No Peas, No Coconut Oil," the up-tempo "Wheel And Turn Me," the loose, overlapping vocals of "Solas Market," and entertainingly mentoized covers of pop tunes "Before The Next Teardrop Falls" and "He'll Have To Go."

COUNTRY

▶ HANK WILLIAMS JR.

Maverick
PRODUCERS: Barry Beckett, Hank Williams Jr., James Stroud

Curb/Capricorn 26806

Williams sings here with great energy and affection, but his themes don't take us into any new or eye-opening territory. With a voice and delivery like that, he should be doing less disposable songs. Best cuts: "Cutbank, Montana" for its story and "Fax Me A Beer" for its lighthearted absurdity.

▶ JOHN ANDERSON

Seminole Wind
PRODUCER: James C. Stroud
BNA 07863

Anderson returns to the charts in triumph with a collection that spotlights both his unparalleled vocals and his keen songwriting eye. This package doesn't have any "B sides," but among the strongest A's are "Seminole Wind," "Straight Tequila Night," "Let Go Of The Stone," and "Look Away."

ROSIE FLORES

After The Farm
PRODUCERS: Dusty Wakeman & Greg Leisz
Hightone 8033

L.A.-via-Texas singer/songwriter, who had a stab at the big time on Warner Bros. five years ago, makes a very happy return. Flores has a strong, warm voice and picks a mean guitar; on new effort, she's backed by well-traveled Smogtown musicians who have supported k.d. lang, Lucinda Williams, and Dave Alvin, among others. Result is a fine record that could locate fans in both country and rock quarters; pick and choose cuts according to format.

JIM EANES AND BOBBY ATKINS

Heart Of The South
PRODUCER: Mike Swinson
Rural Rhythms 1012

This isn't a flashy album, in spite of such stellar pickers as Vassar Clements and Atkins. It is more like comfortable front-porch bluegrass, with everyone chipping in favorite tunes. A fine package.

SIDESADDLE

Daylight Train
PRODUCER: Sidesaddle
Turquoise 5080

This West Coast, female quintet enriches its bluegrass center with songs that are folk, country, and pop. All the selections here are tastefully done, but among the more interesting are an Irish version of John Wesley Ryles' "Kay," called "Parnell Square," and a superbly melodic rendering of Gene Autry and Smiley Burnett's "Ridin' Down The Canyon."

CLASSICAL

ROSSINI RECITAL

Marilyn Horne, Martin Katz
RCA Red Seal 60811

The ranking Rossini interpreter, often challenged, but rarely equaled, over the past two decades, turns her attention to the master's more intimate literature, a select group of 22 songs, some recorded here for the first time. Included are opportunities for the kind of bravura singing, beauty of line and phrasing that have long distinguished her art. The many events that will help celebrate the Rossini bicentennial this year will focus special attention on this entry.

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Mass Merchants Lead Holiday Sales Other Alexander Finds Include McSurprise

■ BY PAUL SWEETING

NEW YORK—Mass-merchant chains this past Christmas reclaimed the share of consumer video purchases they had given up to video specialists in the previous holiday period, according to data compiled by New York-based research firm Alexander & Associates.

Mass-merchant chains, including department stores, discounters, and price clubs, accounted for 52% of all consumer purchases over the holidays, compared with 47% the year before (Billboard, March 16, 1991). In 1989, mass merchants had accounted for 51% of holiday purchases, according to Alexander's Holiday Market Snapshot.

Alexander surveyed 2,000 households on their video purchases from the beginning of November 1991 through the end of January 1992. Overall, consumer purchases of new and used cassettes were up 12% during the recent holiday season to \$1.1 billion, compared with \$958 million the year before.

Video specialty stores saw their share of consumer purchases fall in the most recent holiday season from 23% in the prior year to 20%. All other retail purchases—28% in the most recent season—were through accounts classified as "other" by A&A and include music stores, toy stores, grocery and drug outlets, convenience stores, bookstores, and military PXs.

The only music-based chain to place among the top 10 purchase outlets was 300-unit, Torrance, Calif.-based Wherehouse, which captured 1.4% of consumer purchases.

Surprisingly, the fast-food chain McDonald's accounted for 3.9% of all consumer purchases in the most recent holiday season, ranking it fourth among all retail chains behind

Wal-Mart, Target, and K mart and ahead of Blockbuster Video (Billboard, Feb. 29).

McDonald's sold 5.2 million-5.3 million copies of three "Indiana Jones" titles at \$5.99 each during a three-week promotion with Paramount Home Video, according to Paramount senior VP of sales Jack Kanne.

While expressing surprise over McDonald's strong showing versus conventional retail chains, Kanne says, "What I think it demonstrates is the kind of traffic McDonald's can generate, just how many people go through a McDonald's in a given week. When you spend \$20 million on advertising a promotion, you can generate a lot of traffic."

Retail outlets accounted for 88% of all consumer purchases during the

period, while 11% were accounted for by direct mail. One percent of all purchases were made at flea markets.

According to Amy Innerfield, VP/GM of A&A's Video Flash service that conducts the study, flea markets have become major sellers of used, or previously viewed, cassettes. Alexander does not tabulate the percentage of total purchases accounted for by previously viewed tapes.

The average price paid by consumers during the recent period was down 86 cents to \$14.85 compared with the year before.

Innerfield says the degree of fall-off in average price was surprising. She attributes it, in part, to deeper discounting of theatrical titles at mass-merchant outlets.

(Continued on page 51)

Prism, ABC Distrib Link In 2-Year Programming Pact

LOS ANGELES—Prism Entertainment Corp. has inked an exclusive two-year programming distribution deal with ABC Distribution Co., an arm of Capital Cities/ABC Video Enterprises.

Programming will include movies, miniseries, and series programs. A sampling of movie titles includes "Who Will Love My Children," featuring Ann-Margret, and "Hoodwinked," starring Robert Mitchum and Ernest Borgnine.

In the miniseries area are "An Inconvenient Woman," starring Jason Robards and Rebecca DeMornay, and "Out On A Limb," starring Shirley MacLaine and John Heard.

According to both both Barry Collier, chairman of Prism Entertainment Corp., and Archie C. Purvis, president of ABC Distribution Co., Prism will handle all marketing, sales, and distribution under the agreement. The line will be treated as a stand-alone label under the ABC Video moniker, according to Prism.

Prism will release one ABC Video title a month beginning in June with "Acceptable Risks," featuring Brian Dennehy and Cicely Tyson.

In other recent Prism developments, the company reports that "Night Eyes 2" has become the company's all-time best seller, (Continued on page 54)

Image Delves Into CD-ROM Market Via New Division

■ BY CHRIS MCGOWAN

LOS ANGELES—A new CD-ROM division has been established by laserdisc distributor Image Entertainment. At the same time, Wendy Moss, a major home video industry executive with such companies as Hanna-Barbera, Hi-Tops, and Family Home Entertainment, has been named GM.

According to Image, the firm's Alternate Programming Division will develop consumer-oriented software for the format, which means video, audio, and computer technology.

"At this point in time, the software being developed in the CD-ROM format is primarily educational material. We believe, as do many other companies, that American consumers who own computers are going to consider CD-ROM drives for home use, and

that the time has come to develop consumer-friendly software," says David DelGrosso, marketing VP for Image.

"We feel that our software experience puts us in an excellent position to develop and market a wide range of consumer-oriented material in this format, as well as laserdisc," he adds.

"During the next few months, we will solidify a strategy and make a specific announcement as to what, when, and how [in terms of releases]."

Image chairman and CEO Martin Greenwald indicates that CD-ROM has the potential to be one of the fastest-developing formats over the next several years, and that there are significant similarities between the early laserdisc market and current CD-ROM market. Furthermore, important synergies can be realized by distributing programming in both formats, he maintains.

Moss will have a mandate to develop the strategy for Image's entry into CD-ROM, to initiate discussions with programming suppliers, and to analyze existing and potential distribution and sales of the format.

Prior to being GM of the new Image division, Moss had been involved with children's video for 12 years.

She helmed IVE's (now LIVE Home Video) Family Home Entertainment label, then created the Hi-Tops label for Media Home Entertainment, and oversaw its sales, marketing, and day-to-day operations. After that, she served as senior VP/GM of Hanna-Barbera Home Video, where she had also been overseeing the development of some interactive programming using Hanna-Barbera characters.

She has been an executive producer of several children's video titles, including the popular "Babysongs" se-

ries. CD-ROM discs are played back through the use of CD-ROM drives inside or hooked up to Macintosh computers, or MPC ("Multimedia PC") computers with Windows software.

Warner New Media, Sony Multimedia, and Voyager Co. have all released CD-ROM titles for consumers. In March, Voyager will release the first feature-length, live-action, fully

digital films on CD-ROM (Billboard, Jan. 18).

Philips' CD-I and Commodore's CDTV are two competing "multimedia" formats that use similar optical discs as software. Both are played back by dedicated units that hook straight up to a TV and stereo system. Tandy or Apple may be launching CD-ROM players later this year that also plug directly into television sets (Billboard, Feb. 1).



Super Bowl Party. Media Home Entertainment hosted a party Feb. 12 in Washington, D.C., to mark the release of NFL Films Video's 1991 Video Yearbooks for the Super Bowl XXVI champion Washington Redskins, and the runner-up Buffalo Bills. The two tapes were released Feb. 13—18 days after the Super Bowl was played—at \$19.95 each. Pictured, from left, are Mark Halford of FoxVideo, which distributes Media's product; Steve Schwartz and Jake Lamb of distributor SBI; the Redskins' Jim Lachey; and Jim Hintze of SBI.

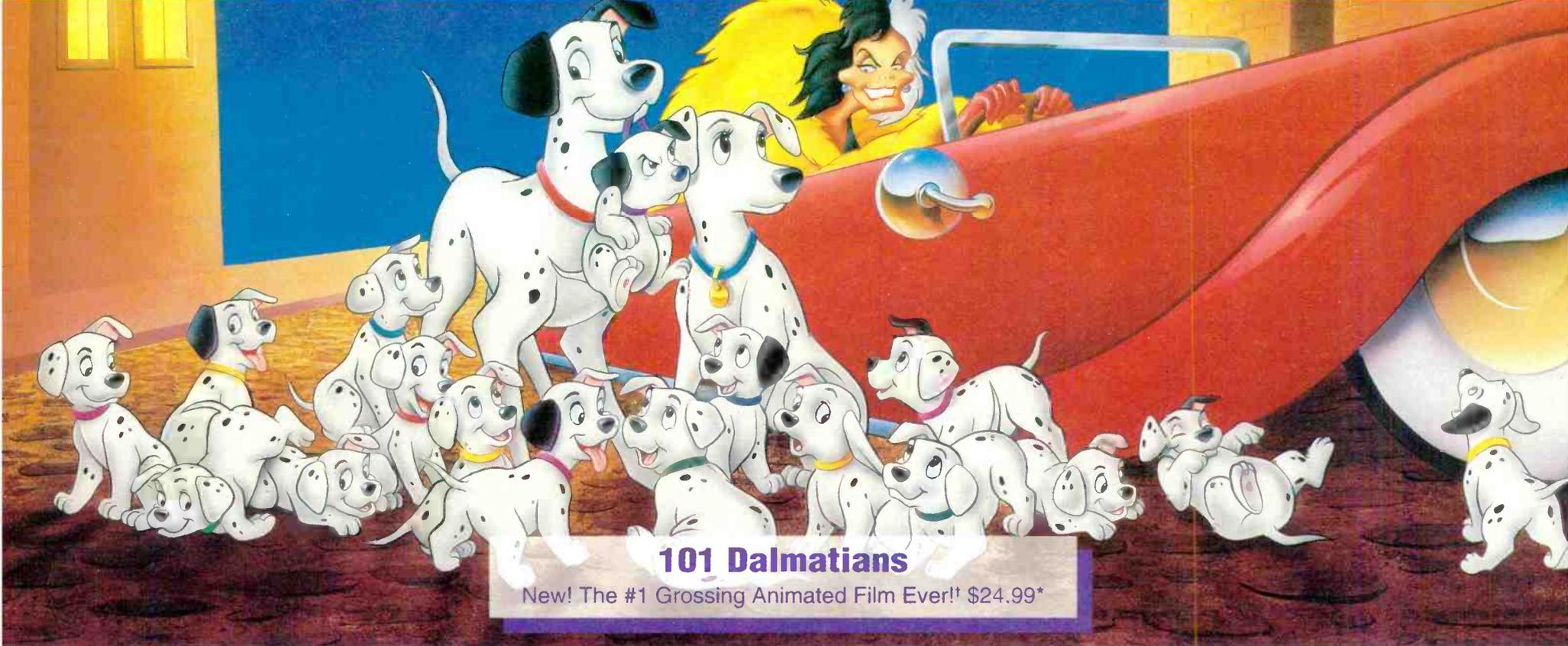
These Videos Are Moving Fast.



Up to 250 MPH, to be more precise. But then, that's what you'd expect from titles like "Driven to Excellence" starring Paul Newman and Mario Andretti or "The Indy 500—Setting the Pace" narrated by former race car driver Sam Posey. Of course, "The Triple Crown" hosted by Jim McKay and "The World of Four Wheeling" won't be collecting any dust either. In other words, these videos will race off your shelves.

Wood Knapp Video

The special interest studio
5900 Wilshire Blvd Los Angeles, CA 90036
1-800-521-2666



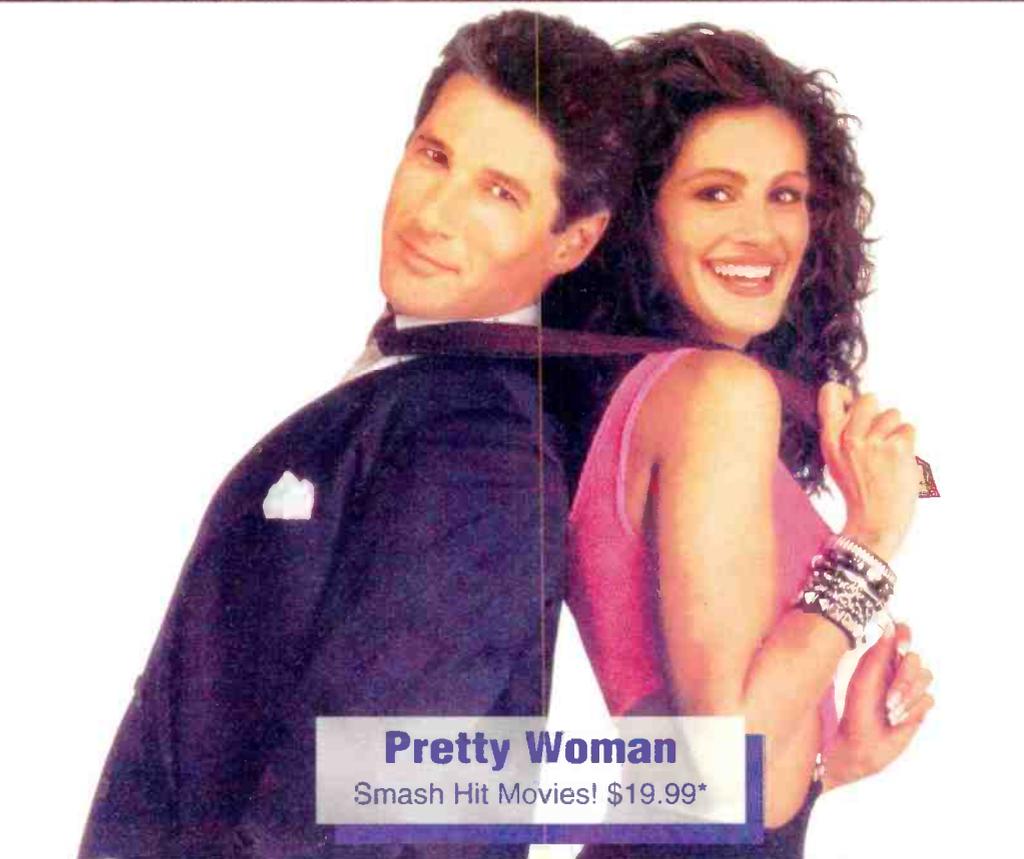
101 Dalmatians

New! The #1 Grossing Animated Film Ever!† \$24.99*



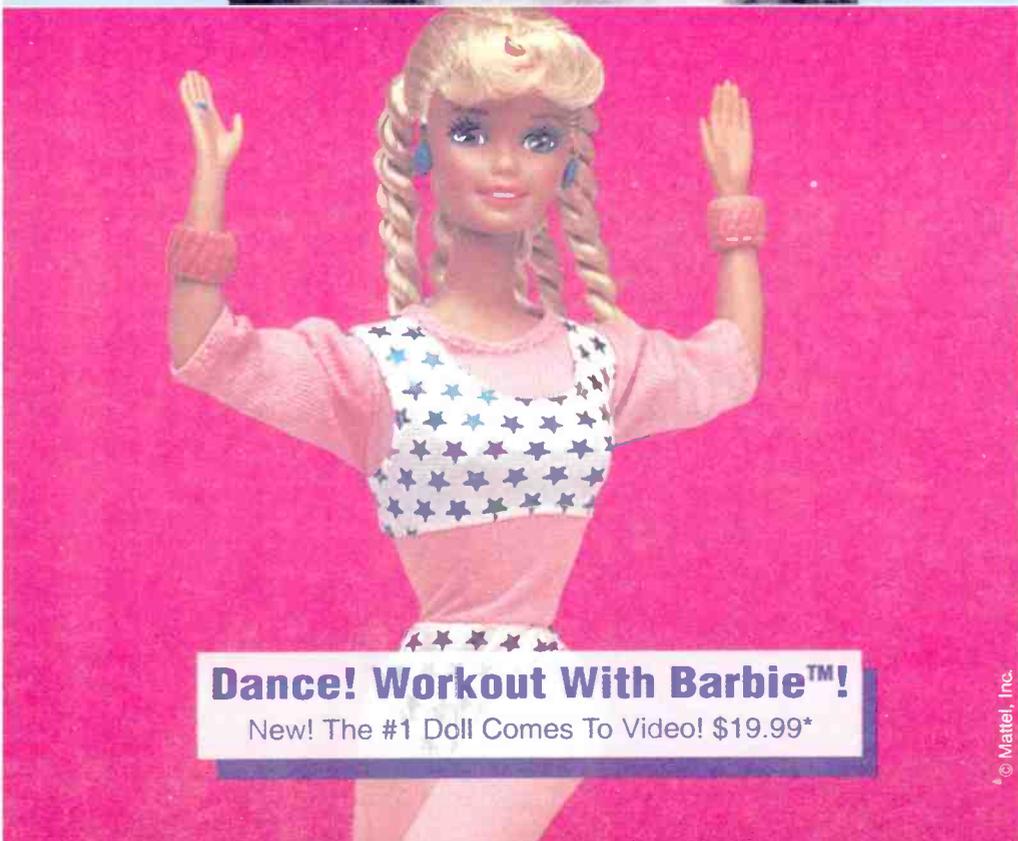
Frankenweenie

New! From Disney And The Director Of *Batman!* \$14.99*



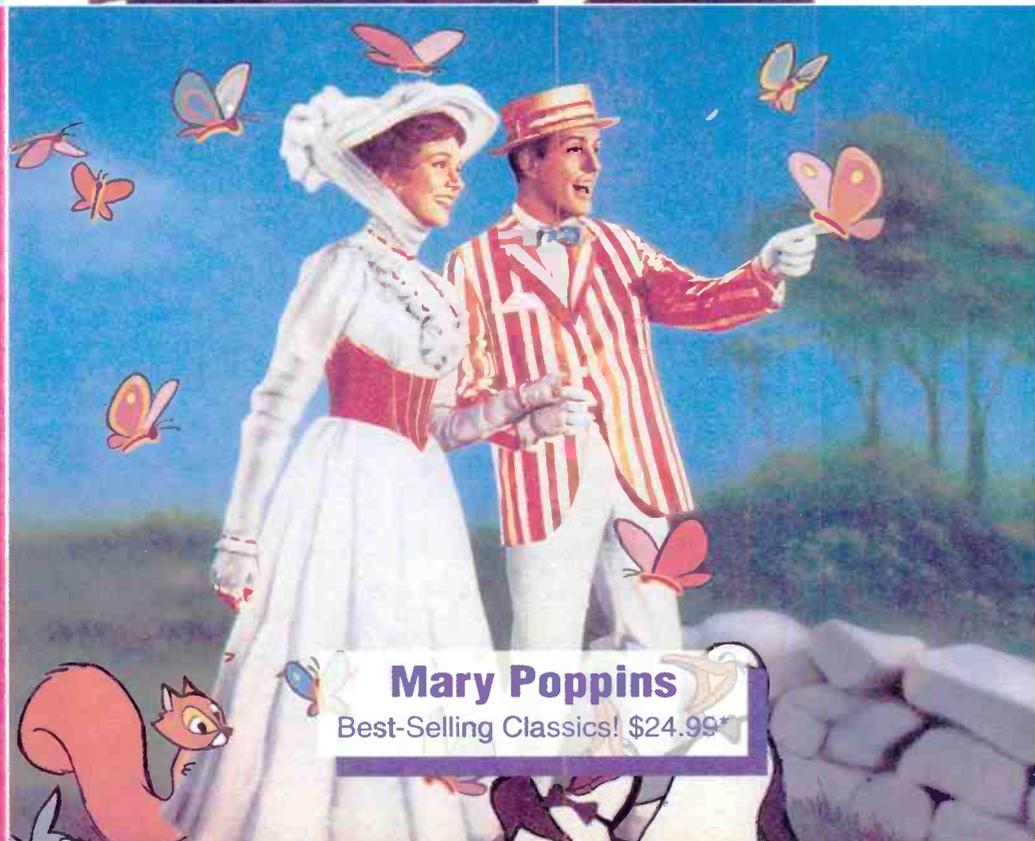
Pretty Woman

Smash Hit Movies! \$19.99*



Dance! Workout With Barbie™!

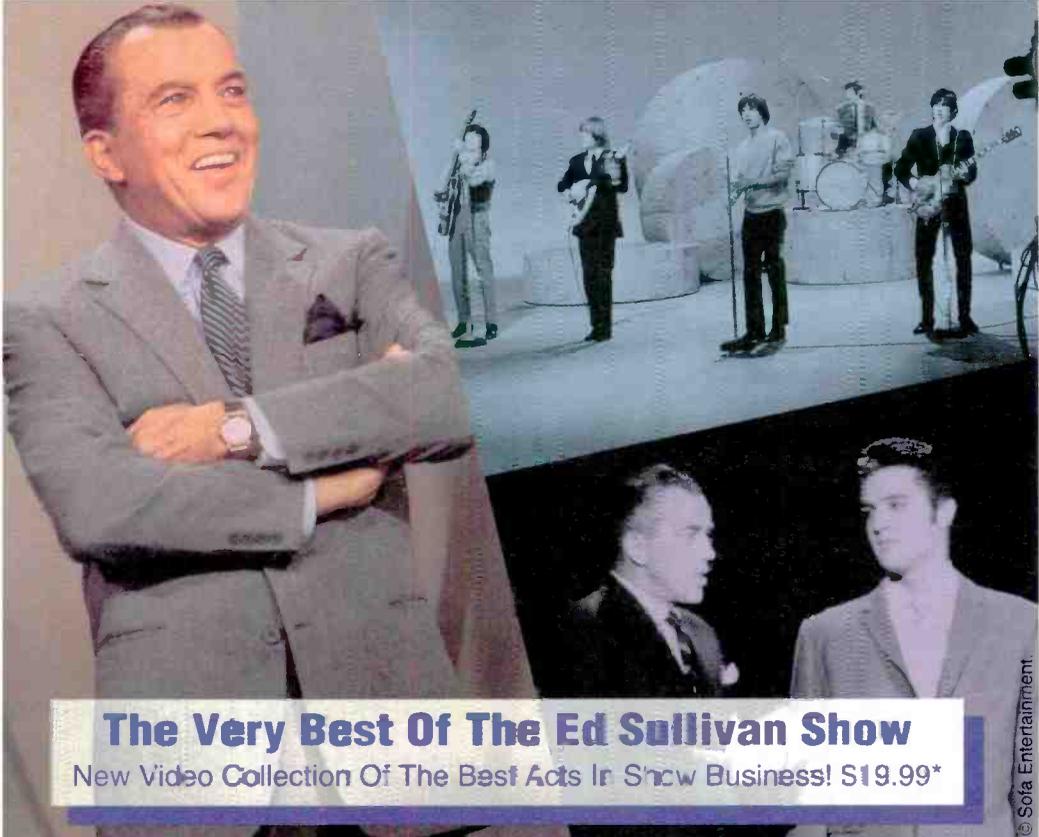
New! The #1 Doll Comes To Video! \$19.99*



Mary Poppins

Best-Selling Classics! \$24.99*

© Mattel, Inc.



The Very Best Of The Ed Sullivan Show

New Video Collection Of The Best Acts In Show Business! \$19.99*

When It Comes To Video Profits, We Own The Category.

Buena Vista Home Video, the industry leader, has the best product for every category in your video section - including Disney classics, theatrical hits, family and children's programming, music video and more!

Call your video distributor today for the new April-May profit planner - and watch your sales grow this Spring!



The Jungle Book

Last Day To Order: April 30! \$24.99*

*Suggested Retail Price.
 †Based on cumulative box office.
 © The Walt Disney Company.



Buena Vista Home Video

NEWSLINE

Ingram, Bergen Sign Definitive Agreement On Commtron Sale

Ingram Entertainment and Bergen Brunswick Corp. signed a definitive agreement Feb. 22 for the sale of Bergen's Commtron unit to Ingram. The two sides are referring to the deal as a merger, as Commtron will be combined with a newly formed, wholly owned subsidiary of Ingram Industries, Ingram Entertainment's privately held parent company. The deal calls for Nashville-based Ingram to pay \$7.75 a share for the 10.1 million outstanding shares of Commtron, or \$78.3 million (Billboard, Feb. 22). Bergen Brunswick currently owns 80% of Des Moines, Iowa-based Commtron. Completion of the deal is still contingent upon a fairness opinion to be rendered by Bergen's investment bank and regulatory approval from the Federal Trade Commission.

Great Response To Col TriStar's Oscar Vid

Columbia TriStar Home Video is claiming a new record for initial shipment of special-interest product with "Oscar's Greatest Moments." The tape, priced at \$19.98, a high-profile special-interest look at the Academy Awards, has reportedly shipped 800,000 units. The tape is also surrounded by a major campaign with promotional co-partners Sony Recording Media, Revlon, and Kit Kat Bars.

CBS/Fox Caps Olympic Winning Moments

CBS/Fox Video Sports will be releasing two Winter Olympics programs—"1992: Winter Olympics Highlights" and "1992 Winter Olympics Figure Skating." A rush retail release is scheduled for March 26, approximately 30 days after the Games wrap up in Albertville, France. Chrysler Corp. will be a sponsor for the highlights tape, while Bausch & Lomb will sponsor the figure skating program. Each tape will carry a \$19.98 suggested list, while a limited edition of commemorative numbered boxed sets will also be available for \$34.98.

Pacific Arts Takes Seat In Director's Chair

In keeping with the trend of using a film's director as a marketing hook, Pacific Arts Video, Los Angeles, is introducing a new line called The Director's Chair. The collection will be highlighted by two Frank Capra films, "Broadway Bill" and "Meet John Doe." "Bill," which had been thought lost, has been restored in an edition authorized by the director's estate. Both "Bill" and "John Doe" will feature five-minute introductory trailers narrated by Frank Capra Jr. The two \$19.95-list films are available in a \$29.95-list Capra two-pack, complete with commemorative booklet. Also included in the collection are "Creativity With Bill Moyers—John Huston," a tribute to the late director; "Observations Under The Volcano"; Akira Kurosawa's "High And Low"; Louis Malle's "My Dinner With Andre"; Eric Rohmer's "Summer"; Wayne Wang's "Dim Sum"; Peter Greenaway's "Zoo—A Zed And Two Noughts"; and Wim Wenders' "Alice In The Cities." List prices run from \$9.95 to \$29.95. Street date is March 18.

Orion Talks Up \$19.98 'Silence' Rerelease

Orion Home Video will rerelease the multi-Oscar-nominated "The Silence Of The Lambs" at \$19.98 May 20, the studio announced just after the 64th annual Academy Award nominations were unveiled. "Lambs" nabbed seven nominations: for best picture, best actor (Anthony Hopkins), best actress (Jodie Foster), best director (Jonathan Demme), best film editing, best sound, and best screenplay.

Rentrak To Supply 68 VII Stores With Vids

In its continuing pursuit of the video vending market, Portland, Ore.-based pay-per-transaction distributor Rentrak has signed an agreement with Videomatic International Inc. to supply titles for VII's fully automated video stores. Sixty-eight such locations are in operation in California, Florida, Colorado, Georgia, Nevada, Michigan, and six other states. Videomatic manufactures and franchises the outlets. Last fall, Burger King announced plans to place automated video dispenser kiosks developed by VII in a number of its locations over the next 20 years. Recently, Rentrak announced a similar deal with Keyosk Corp.

J2 Unloads Its 'Heavy Metal' Magazine

J2 Communications/National Lampoon says it has sold its "Heavy Metal" magazine to Metal Mammoth Inc. J2 acquired the magazine when it purchased "National Lampoon." According to Jim Jimirro, president and CEO of J2 Communications/National Lampoon, "Heavy Metal," published six times a year with a circulation of 135,000, "did not fit into its strategic plan" of trying to move "National Lampoon" into various areas of leisure-time activity. J2, says Jimirro, has been engaged in a "vigorous revitalization plan," citing a recent feature film deal with New Line, while also launching an audio line consisting of "The Lost Tapes," featuring comedy sketches from John Belushi, Gilda Radner, and Chevy Chase.

'American Blue Note' Rings True

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "American Blue Note" (1991), Columbia TriStar Home Video.

A hopeful jazz band in the '60s learns that the road to success is paved by club owners who are more interested in the car the musicians drive than their abilities with their instruments. The musical life has never been treated with more awkward compassion than in this realistic, heartfelt, and very funny examination of the painful allure of fame. The script is skillfully constructed and the performances are all gems. Peter MacNicol ("Sophie's Choice") and Charlotte d'Amboise are so subtle and low key that it's easy to miss how good they are. This is a genuine sleeper that's infinitely superior to "Mo' Better Blues," but you may as well watch them together.

• "Paper Mask" (1991), Academy Entertainment, prebooks Thursday (5).

In this paranoid medical thriller, a hospital aid (Paul McGann) takes over the identity of a doctor killed in a car wreck, replacing him at his new job in a major city hospital. He has an affair with a nurse (Amanda Donohoe), and together they wreak havoc with patients, destroying all ethical precepts in their path. This is a delightfully cynical piece of work that's definitely not for hypochondriacs. See it with "Hospital," but not before going to one.

• "Prisoner Of Honor" (1991), HBO Video, available 3/11.

The Dreyfus affair is one of the most shameful in the history of France, adding the phrase "J'Accuse" to the vocabulary of the ages. It's been made before, but this new version, starring Richard Dreyfuss and directed by Ken Russell, is a fine update, full of dastardly politics and righteous indignation. Forget "Whore," this is Russell's best film in ages, a thoroughly coherent and riveting piece of history. See it with "Paths Of Glory."

• "The Ten Million Dollar Getaway" (1991), Paramount Home Video, prebooks Tuesday (3).

How many hoods actually get to see two movies made about their crooked lives? In the middle of "GoodFellas," there was a mammoth crime committed against Lufthansa Airlines, a heist of millions of dollars. This is a whole film about that single crime, and it's a great deal of fun to figure out which characters are the ones that were played by Robert DeNiro and Ray Liotta. Aside from that, it's a complicated and fascinating crime, full of strange twists and oddball characters. See it with "GoodFellas," of course.

• "Near Misses" (1990), Media Home Entertainment, prebooks 3/10.

I wish someone would explain to me why Judge Reinhold has gotten to make love to so many incredible women in movies. In this one he's a bigamist with a lover on the side who gets tangled up in a wacky case of in-



by Michael Dare

ternational espionage when he sends Casey Siemaszko to fill in for him in the Marine Reserves. This is the type of screwball comedy that Martin and Lewis used to do much better, though you'll never catch me admitting that this film made me miss Jer-

ry Lewis. Oh well. Judge not lest ye be Judge Reinhold. See it with "Spies Like Us."

• "Escape From Sobibor" (1987), LIVE Home Video, prebooks Tuesday (3).

Though much too much time is spent setting up the fact that Nazi extermination camps were not pleasant places to live, this factual account of the largest successful escape from the camps is a fascinating if grueling tale of endurance. Alan Arkin and Rutger Hauer are models of courage and bravery, while Joanna Pakula is the loveliest concentration camp sur- (Continued on next page)

Billboard®

FOR WEEK ENDING MARCH 7, 1992

| Top Kid Video™ | | | | |
|--|------------|---------------|--|----------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | | | |
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Copyright Owner, Manufacturer, Catalog Number | Suggested List Price |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 15 | FANTASIA Walt Disney Home Video 1132 | 1940 24.99 |
| 2 | 2 | 43 | THE JUNGLE BOOK Walt Disney Home Video 1122 | 1967 24.99 |
| 3 | 3 | 23 | THE RESCUERS DOWN UNDER Walt Disney Home Video 1142 | 1991 24.99 |
| 4 | 7 | 195 | AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536 | 1986 19.95 |
| 5 | 4 | 184 | ROBIN HOOD◆ Walt Disney Home Video 228 | 1973 29.95 |
| 6 | 6 | 336 | DUMBO◆ Walt Disney Home Video 24 | 1941 24.99 |
| 7 | 5 | 75 | PETER PAN Walt Disney Home Video 960 | 1953 24.99 |
| 8 | 9 | 180 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | 1973 14.95 |
| 9 | 8 | 93 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 26.99 |
| 10 | 13 | 117 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 24.95 |
| 11 | 10 | 13 | ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video 1245 | 1991 12.99 |
| 12 | 14 | 281 | ALICE IN WONDERLAND◆ Walt Disney Home Video 36 | 1951 24.99 |
| 13 | 11 | 7 | SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255 | 1991 12.99 |
| 14 | 17 | 125 | BAMBI Walt Disney Home Video 942 | 1942 26.99 |
| 15 | 16 | 31 | THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117 | 1988 19.99 |
| 16 | RE-ENTRY | | DUCKTALES THE MOVIE Walt Disney Home Video 1082 | 1990 22.99 |
| 17 | 12 | 13 | ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video 1244 | 1991 12.99 |
| 18 | NEW▶ | | ROVER DANGERFIELD Warner Bros. Inc./Warner Home Video 12221 | 1991 92.99 |
| 19 | 15 | 77 | ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868 | 1989 24.98 |
| 20 | 22 | 5 | BUGS BUNNY: ALL AMERICAN HERO Warner Bros. Inc./Warner Home Video 11959 | 1981 12.95 |
| 21 | 18 | 21 | SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217 | 1991 19.99 |
| 22 | 20 | 5 | BUGS BUNNY'S CUPID CAPERS Warner Bros. Inc./Warner Home Video 11945 | 1979 12.95 |
| 23 | 21 | 5 | BUGS VS. DAFFY: BATTLE OF THE MUSIC VIDEO STARS Warner Bros. Inc./Warner Home Video 12367 | 1988 12.95 |
| 24 | 19 | 180 | THE SWORD IN THE STONE◆ Walt Disney Home Video 229 | 1963 24.99 |
| 25 | 24 | 3 | BUCKY O'HARE: THE TOAD MENACE Family Home Entertainment 27381 | 1992 12.98 |

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

2ND FEATURES

(Continued from preceding page)

vivor you've ever seen. See it with "The Great Escape."

• "Frankenweenie" (1984), Walt Disney Home Video, prebooks 3/10.

This debut short by Tim Burton is a fascinating glimpse of a brilliant visual stylist stretching his legs for the first time. A young boy sees his dog killed, witnesses an experiment with frogs in school, and decides to bring his dog back to life. Since it has rarely been shown theatrically, Burton fans should definitely check this one out with "Edward Scissorhands."

• "The Great L.A. Earthquake" (1990), Vidmark Entertainment.

Could anything possibly be more enjoyable than witnessing the destruction of a major city? Is any fictional character more irritating than *the guy who won't listen*? In this case it's a real-estate developer more concerned with profits than the lives of innocent people, and we get to see him fly out of a high-rise window as Century City crumbles. Every character is cardboard, perhaps in order to make the sets look more real, for it is the scenes of mass destruction that every viewer is waiting for. The film is full of shocks but certainly not in the plot. It proves that Los Angeles should be treated the same way James Bond treats his martinis—shaken, not stirred. See it with "The Towering Inferno."

MASS MERCHANTS LEAD

(Continued from page 47)

She also notes that children's product has become an extremely price-sensitive category and is also popular during the holidays.

She reports that 53% of all nontheatrical cassettes purchased were of some type of children's programming. Overall, nontheatrical programming accounted for 30% of total purchases, while theatrical titles accounted for 70%, roughly the same split as last year.

Among nontheatrical categories, children's programming was followed by special-interest titles (including instructional programming, documentaries, religious programming, etc.) at 21%, performance (including music video and stand-up comedy) at 9%, exercise at 6%, and sports and TV programming at 5% each.

Innerfield says those rankings held fairly stable over the last two holiday seasons, but adds, "We did see a slight increase in TV programming. We saw a lot of 'Star Trek,' a lot of 'Saturday Night Live,' a lot of 'The Simpsons.'"

FOR THE RECORD

An article in the Feb. 15 issue about Pacific Arts Video's "Civil War" continuity program incorrectly identified two of the Stop And Shop: Video Centers locations that were part of the program. The Cohasset and Westboro stores are both in Massachusetts, not Maine.

Dr. Seuss

If a Cure to Your Slow Ho-hum Sales Is Your Need, An Egg-Sitting Elephant Can Help — Guaranteed!

Random House (home of the great Dr. Seuss) is proud to announce they're about to set loose Four wonderful videos from the good doc That will make yours the busiest store on the block.

Dr. Seuss Video Classics

- Classic Dr. Seuss stories
- Celebrity narrators
- Priced for quick sell-through

Dr. Seuss Fully Animated

- Original stories
- Original songs
- Priced for quick sell-through

Dr. Seuss titles are guaranteed sellers — five previous bestselling titles in the Dr. Seuss Beginner Book Video series have sold more than 1.6 million units!

Fully Animated

Video Classics

\$9.95* Each
*Suggested Retail Price.

P.O.P. AVAILABLE:

Poster
12-Copy Floor Display with Standee
Balloons

FOR THE RECORD

An article in the Feb. 15 issue about Pacific Arts Video's "Civil War" continuity program incorrectly identified two of the Stop And Shop: Video Centers locations that were part of the program. The Cohasset and Westboro stores are both in Massachusetts, not Maine.

RANDOM HOUSE HOME VIDEO

Kids Are Watching Us!

© 1992 Random House, Inc.

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 | 7 | THELMA & LOUISE | MGM/UA Home Video 902355 | Susan Sarandon Geena Davis | 1991 | R |
| 2 | 2 | 5 | POINT BREAK | FoxVideo 1870 | Patrick Swayze Keanu Reeves | 1991 | R |
| 3 | 6 | 2 | THE ROCKETEER | Walt Disney Home Video 1239 | Bill Campbell Jennifer Connelly | 1991 | PG |
| 4 | 3 | 3 | HOT SHOTS | FoxVideo 1930 | Charlie Sheen Lloyd Bridges | 1991 | PG-13 |
| 5 | 8 | 2 | REGARDING HENRY | Paramount Pictures Paramount Home Video 32403 | Harrison Ford Annette Bening | 1991 | PG-13 |
| 6 | 5 | 3 | MOBSTERS | Universal City Studios MCA/Universal Home Video 81129 | Christian Slater Patrick Dempsey | 1991 | R |
| 7 | 4 | 12 | CITY SLICKERS | New Line Cinema Columbia TriStar Home Video 75263 | Billy Crystal Daniel Stern | 1991 | PG-13 |
| 8 | 10 | 5 | JUNGLE FEVER | Universal City Studios MCA/Universal Home Video 81093 | Wesley Snipes Annabella Sciorra | 1991 | R |
| 9 | 7 | 6 | DYING YOUNG | FoxVideo 1914 | Julia Roberts Campbell Scott | 1991 | R |
| 10 | 9 | 9 | TERMINATOR 2: JUDGMENT DAY | Carolco Home Video Live Home Video 68952 | A. Schwarzenegger Linda Hamilton | 1991 | R |
| 11 | 11 | 8 | THE NAKED GUN 2 1/2: THE SMELL OF FEAR | Paramount Pictures Paramount Home Video 32365 | Leslie Nielsen Priscilla Presley | 1991 | PG-13 |
| 12 | 12 | 8 | DOC HOLLYWOOD | Warner Bros. Inc. Warner Home Video 12222 | Michael J. Fox Julie Warner | 1991 | PG-13 |
| 13 | 13 | 6 | BILL AND TED'S BOGUS JOURNEY | Orion Pictures Orion Home Video 8765 | Keanu Reeves Alex Winter | 1991 | PG |
| 14 | 26 | 2 | DOUBLE IMPACT | Stone Group Home Video Columbia TriStar Home Video 59683-5 | Jean-Claude van Damme | 1991 | R |
| 15 | 15 | 4 | WHORE | Vidmark Entertainment 5512 | Theresa Russell Benjamin Mouton | 1991 | NR |
| 16 | NEW ▶ | | PURE LUCK | Universal City Studios MCA/Universal Home Video 81114 | Martin Short Danny Glover | 1991 | PG |
| 17 | 18 | 3 | LIFE STINKS | MGM/UA Home Video 902314 | Mel Brooks Lesley Ann Warren | 1991 | PG-13 |
| 18 | 14 | 16 | BACKDRAFT | Universal City Studios MCA/Universal Home Video 81078 | Kurt Russell Robert De Niro | 1991 | R |
| 19 | 17 | 16 | WHAT ABOUT BOB? | Touchstone Pictures Touchstone Home Video 1224 | Bill Murray Richard Dreyfuss | 1991 | PG |
| 20 | 16 | 17 | THE SILENCE OF THE LAMBS | Orion Pictures Orion Home Video 8767 | Jodie Foster Anthony Hopkins | 1991 | R |
| 21 | 20 | 13 | FX2: THE DEADLY ART OF ILLUSION | Orion Pictures Orion Home Video 8772 | Bryan Brown Brian Dennehy | 1991 | PG-13 |
| 22 | 19 | 12 | SOAPDISH | Paramount Pictures Paramount Home Video 32445 | Sally Field Kevin Kline | 1991 | PG-13 |
| 23 | 25 | 4 | WILD HEARTS CAN'T BE BROKEN | Walt Disney Home Video 1223 | Cliff Robertson Gabrielle Anwar | 1991 | G |
| 24 | 35 | 9 | STRAIGHT OUT OF BROOKLYN | HBO Video 90668 | Lawrence Clifford, Jr. | 1991 | R |
| 25 | 24 | 16 | MORTAL THOUGHTS | Columbia TriStar Home Video 50743-5 | Demi Moore Bruce Willis | 1991 | R |
| 26 | 22 | 12 | ONLY THE LONELY | FoxVideo 1877 | John Candy Maureen O'Hara | 1991 | PG-13 |
| 27 | 21 | 4 | ANOTHER YOU | Columbia TriStar Home Video 70663 | Gene Wilder Richard Pryor | 1991 | R |
| 28 | 23 | 8 | DUTCH | FoxVideo 1929 | Ed O'Neill JoBeth Williams | 1991 | PG-13 |
| 29 | 28 | 17 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 |
| 30 | 32 | 5 | THE NASTY GIRL | HBO Video 90621 | Lena Stolze Hans-Reinhard Muller | 1990 | PG-13 |
| 31 | 36 | 14 | OUT FOR JUSTICE | Warner Bros. Inc. Warner Home Video 12219 | Steven Seagal | 1991 | R |
| 32 | NEW ▶ | | CRAZY FROM THE HEART | Turner Entertainment Co. Turner Home Entertainment 6171 | Christine Lahti Ruben Blades | 1991 | M |
| 33 | 29 | 9 | DROP DEAD FRED | Live Home Video 68954 | Phoebe Cates | 1991 | PG-13 |
| 34 | 27 | 12 | TOY SOLDIERS | SVS/Triumph Columbia TriStar Home Video 70623-5 | Louis Gossett Jr. Sean Astin | 1991 | R |
| 35 | 38 | 15 | V.I. WARSZAWSKI | Hollywood Pictures Hollywood Home Video 1254 | Kathleen Turner | 1991 | R |
| 36 | NEW ▶ | | THE VANISHING | New Video Group Fox Lorber Video 1037 | Gene Bervoets Johanna Ter Stegge | 1988 | NR |
| 37 | 31 | 6 | SHOWDOWN IN LITTLE TOKYO | Warner Bros. Inc. Warner Home Video 12311 | Dolph Lundgren Brandon Lee | 1991 | R |
| 38 | NEW ▶ | | DON'T TELL MOM THE BABYSITTER'S DEAD | HBO Video 90637 | Christina Applegate Joanna Cassidy | 1991 | PG-13 |
| 39 | 34 | 14 | GUILTY BY SUSPICION | Warner Bros. Inc. Warner Home Video 12053 | Robert De Niro Annette Bening | 1991 | PG-13 |
| 40 | 30 | 8 | DELIRIOUS | MGM/UA Home Video 902243 | John Candy Mariel Hemingway | 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.

PPV-Window Suggestion Opens Door To Debate

PPV BOMBHELL: Retailers are buzzing about Andre Blay's push for a pay-per-view window in front of video-store availability for "limited release" titles (Billboard, Feb. 29). The PPV window is something closely watched. In fact, the Video Software Dealers Assn. reports on it monthly to members and the topic came up at the recent VSDA regional chapter leadership conference in Scottsdale, Ariz. (Billboard, Feb. 8).

"I think PPV customers are less likely to spend money for movies they've never heard of than they might on basic cable on, say, HBO or Showtime," says Rich Thorward, president of five-store Home Video Plus and a critical observer of the PPV scene. "These are the cable customers who are less demanding, who go with whatever becomes available," adds Thorward.

All the same, retailers seem willing to hear Blay out, if for no other reason than his pioneering role as a home video visionary. Blay was the first to license major titles for home video, when he started Magnetic Video in 1978. But in his latest move, he has joined Action Pay Per View Network, boasting 3 million subscribers in 40 markets.

When it comes to competing against PPV, "the problem is finding something equitable" for the dealer, says Harold Rosenbaum, head of Video Video Of Westfield and of the New York/

New Jersey Chapter of VSDA. Rosenbaum would like more programs "for taking some of the dealer's risk out of deeper, hit-tile inventory."

Both Rosenbaum and Thorward report word on a number of ideas that emerged at the Scottsdale confab for increasing depth at lesser risk. While the studio

was not identified, one plan would offer dealers a title at \$35, with a guarantee that dealers would double

their order. "This idea has three things going for it," Thorward says. "First, it could create more sell-through. Consumers would buy at, say, \$49. 'Dirty Dancing' sold a lot of copies at \$89.95," and there were sales on "Dances With Wolves" at \$100, he points out.

Secondly, "dealers would double their orders at \$35 cost. And thirdly, it would be easier to sell off previously viewed stock," says Thorward, who says the plan was presented on an extremely low-key basis. "We let them know that the plan should be clearly spelled out with ads in the trades stating the goal of at least twice the usual number of purchases," Thorward says.

WEEKEND PPV: Another idea offered by Blay is "limited run" PPV, consisting of two performances over a weekend at \$25 or \$50. Unlike his push for a window ahead of retail for lesser titles.

(Continued on page 54)



by Earl Paige

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

| THIS WEEK | PICTURE/(STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|--|--------------------|---------------------------------|------------|--------------------------|
| 1 | Wayne's World (Paramount) | 11,812,944 | 1,878 6,290 | 1 | 33,514,724 |
| 2 | Stop! Mom Will Shoot (Universal) | 7,508,590 | 1,958 3,605 | — | 7,508,590 |
| 3 | Fried Green Tomatoes (Universal) | 5,006,595 | 1,321 3,790 | 8 | 40,954,794 |
| 4 | Medicine Man (Buena Vista) | 4,725,085 | 1,370 3,449 | 2 | 25,983,193 |
| 5 | Hand That Rocks the Cradle (Buena Vista) | 4,076,328 | 1,721 2,369 | 6 | 65,131,758 |
| 6 | Final Analysis (Warner Bros.) | 3,621,885 | 1,549 2,338 | 2 | 19,382,727 |
| 7 | Beauty and the Beast (Buena Vista) | 2,430,432 | 1,360 1,787 | 14 | 113,340,569 |
| 8 | Great Mouse Detective (Buena Vista) | 2,116,738 | 1,420 1,491 | 1 | 7,095,324 |
| 9 | Radio Flyer (Columbia) | 1,932,595 | 940 2,056 | — | 1,932,595 |
| 10 | Bugsy (TriStar) | 1,877,275 | 1,231 1,525 | 10 | 42,539,905 |

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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 | 17 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G | 24.99 |
| 2 | 2 | 12 | CHERFITNESS: A NEW ATTITUDE | CBS/Fox Video FoxVideo 2576 | Cher | 1991 | NR | 19.98 |
| 3 | 3 | 16 | ROBIN HOOD: PRINCE OF THIEVES | Morgan Creek Warner Home Video 14000 | Kevin Costner | 1991 | PG-13 | 24.98 |
| 4 | 4 | 27 | HOME ALONE | FoxVideo 1866 | Macaulay Culkin Joe Pesci | 1990 | PG | 24.98 |
| 5 | 9 | 43 | THE JUNGLE BOOK | Walt Disney Home Video 0602 | Animated | 1967 | G | 24.99 |
| 6 | 6 | 27 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 19.95 |
| 7 | 8 | 3 | PENTHOUSE: SATIN AND LACE | Penthouse Video A*Vision Entertainment 50291-3 | Various Artists | 1992 | NR | 19.98 |
| 8 | 7 | 73 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 9 | 10 | 65 | THE TERMINATOR | Hemdale Film Corp. Hemdale Home Video 7000 | A. Schwarzenegger | 1984 | R | 14.95 |
| 10 | 11 | 23 | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G | 24.99 |
| 11 | NEW ▶ | | PLAYBOY: SEXY LINGERIE IV | Playboy Home Video Uni Dist. Corp. 0705 | Various Artists | 1992 | NR | 19.95 |
| 12 | 12 | 73 | THREE TENORS IN CONCERT ▲ ³ | PolyGram Video 071-223-3 | Carreras - Domingo - Pavarotti | 1990 | NR | 24.95 |
| 13 | 5 | 16 | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. TBV0702 | Various Artists | 1991 | NR | 19.98 |
| 14 | 22 | 6 | MAGIC JOHNSON: ALWAYS SHOWTIME | CBS/Fox Video FoxVideo 3189 | Magic Johnson | 1991 | NR | 19.98 |
| 15 | 13 | 15 | JANE FONDA'S LOWER BODY SOLUTION | Jane Fonda Warner Home Video 655 | Jane Fonda | 1991 | NR | 19.97 |
| 16 | 16 | 9 | LIVE AT THE EL MOCAMBO | SMV Enterprises 19V-49111 | Stevie Ray Vaughan | 1983 | NR | 19.98 |
| 17 | 15 | 19 | SPARTACUS◆ | Universal City Studios MCA/Universal Home Video 81133 | Kirk Douglas Laurence Olivier | 1960 | NR | 19.95 |
| 18 | 17 | 16 | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF | Penthouse Video A*Vision Entertainment 50290-3 | Various Artists | 1991 | NR | 19.98 |
| 19 | 19 | 71 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 20 | 14 | 93 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 21 | 18 | 29 | GARTH BROOKS ▲ ³ | Capitol Video 40023 | Garth Brooks | 1991 | NR | 14.95 |
| 22 | 24 | 18 | THE HUNT FOR RED OCTOBER | Paramount Pictures Paramount Home Video 32020 | Sean Connery Alec Baldwin | 1990 | PG | 19.95 |
| 23 | 21 | 2 | GOODFELLAS | Warner Bros. Inc. Warner Home Video 12039 | Robert De Niro Joe Pesci | 1990 | R | 19.98 |
| 24 | 23 | 7 | 20,000 LEAGUES UNDER THE SEA◆ | Walt Disney Home Video 015 | James Mason Kirk Douglas | 1954 | G | 19.99 |
| 25 | 28 | 25 | CITIZEN KANE: 50TH ANNIVERSARY EDITION | Turner Home Entertainment 6097 | Orson Welles Joseph Cotton | 1941 | NR | 19.98 |
| 26 | 26 | 2 | THE PARENT TRAP | Walt Disney Home Video 107 | Hayley Mills Maureen O'Hara | 1961 | NR | 19.99 |
| 27 | NEW ▶ | | KINDERGARTEN COP | Universal City Studios MCA/Universal Home Video 81051 | A. Schwarzenegger | 1990 | PG-13 | 19.95 |
| 28 | 25 | 3 | OLD YELLER | Walt Disney Home Video 037 | Dorothy McGuire Fess Parker | 1957 | NR | 19.99 |
| 29 | NEW ▶ | | PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON | Playboy Home Video Uni Dist. Corp. 0704 | Pamela Anderson | 1992 | NR | 19.95 |
| 30 | 20 | 16 | PENTHOUSE: PASSPORT TO PARADISE/HAWAII | Penthouse Video A*Vision Entertainment 50288-3 | Various Artists | 1991 | NR | 19.98 |
| 31 | 35 | 3 | CINEMA PARADISO | HBO Video 90376 | Philippe Noiret Jacques Perrin | 1989 | PG | 19.98 |
| 32 | 27 | 8 | PAUL MCCARTNEY'S GET BACK | Vestron Video 9885 | Paul McCartney | 1991 | PG | 19.98 |
| 33 | 30 | 86 | AN AMERICAN TAIL ◊ | Amblin Entertainment MCA/Universal Home Video 80536 | Animated | 1986 | G | 19.95 |
| 34 | RE-ENTRY | | PLAYBOY: SECRETS OF MAKING LOVE | Playboy Home Video Uni Dist. Corp. 90477 | Various Artists | 1991 | NR | 29.98 |
| 35 | 34 | 11 | PENTHOUSE: FAST CARS/FANTASY WOMEN | Penthouse Video A*Vision Entertainment 50289-3 | Various Artists | 1991 | NR | 19.98 |
| 36 | NEW ▶ | | QUEEN: WE WILL ROCK YOU | Strand Home Video 2115 | Queen | 1992 | NR | 14.98 |
| 37 | 33 | 13 | PLAYBOY'S PLAYMATES: THE EARLY YEARS | Playboy Home Video Uni Dist. Corp. PBV0701 | Various Artists | 1991 | NR | 19.95 |
| 38 | 29 | 280 | THE SOUND OF MUSIC◆ | FoxVideo 1051 | Julie Andrews Christopher Plummer | 1965 | G | 24.98 |
| 39 | 31 | 7 | PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE | Playboy Home Video Uni Dist. Corp. PBV0703 | Various Artists | 1991 | NR | 29.95 |
| 40 | 32 | 2 | HAMLET | Warner Bros. Inc. Warner Home Video 12200 | Mel Gibson Glenn Close | 1990 | PG | 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.

Int'l Affairs Lift Vidmark Boost Revenues To \$13 Mil For Qtr.

NEW YORK—Vidmark Inc., an independent distributor of movies and home video, made up for a weak second quarter at the U.S. box office and video stores with big increases in international operations.

Revenues for the three months that ended Dec. 31 jumped 8.4% to \$13 million from \$12 million a year earlier. But net profit fell 7.4% to \$743,000 from \$803,000.

Domestic revenues from home video in the quarter dropped 40.6% to \$6.5 million from \$11 million; theatrical revenues were off 23.8% to \$32,000.

David Bowers, a spokesman for the Santa Monica, Calif.-based company, says, "The domestic home video market fluctuated so much this past year. We had slightly less strong product than the year before. And, like everyone, we were struggling with the recession."

But he says home video numbers should be strong for the third and fourth quarters. "Whore," a film

produced by Vidmark's movie-production unit, Trimark Pictures, was released in January with a 94,000-unit shipment. This month, "And You Thought Your Parents Were Weird" is out on video. And the company has high hopes for "Black Robe," which is set for an April 8 release on home video.

International distribution was the shining light in the second quarter. Revenues jumped 565% to \$5.6 million from \$853,000 a year earlier. The increase reflects success for the company's new strategy.

"We've been diversifying the past year and a half," says Bowers. "When one system of distribution is down, another will be up."

For the six months that ended Dec. 31, net profit rose 56.4% to \$1.59 million on a 13.6% increase in revenues to \$22.9 million.

Vidmark's stock closed at \$6.75 a share in over-the-counter trading at press time. Its 52-week price range is \$3.75 to \$7.75.

DON JEFFREY

VIDEO PEOPLE

Barbara Javitz is named president of Prism Pictures Corp., a subsidiary of Prism Entertainment Corp. She was most recently VP of acquisitions at the company. Also, Prism Pictures promotes Cynthia Berry Meyer to VP of business affairs and Paul Greifinger to VP of ancillary sales. They were, respectively, director of operations and director of ancillary sales for Prism Entertainment.

Orion Pictures promotes Christine La Monte to executive VP of marketing for Orion Pictures Distribution Corp. She was senior VP of publicity and promotion at Orion Pictures.



LA MONTE

FoxVideo in Beverly Hills makes the following appointments: Vincent Larinto is upped to senior VP of sales, North America, from VP/GM of FoxVideo Canada; Joseph DiMuro is promoted to director of sales for distribution from his previous position as Eastern sales district manager; Linda Hayes is also promoted to director of sales for distribution, from her previous job as Central district manager; and Gregg Scott is upped to director of sales for Fox-

Video Canada, from national sales manager for the Canadian division. In addition, three members of the FoxVideo staff are promoted to district managers of sales: Larry Andjulis, who was national sales manager of CBS/Fox Video Sports; Mark Matlock, who was regional sales manager for FoxVideo; and Chris Anderson, who was regional sales manager for FoxVideo.

PolyGram Video promotes William S. Sondheim to VP of sales, responsible for video product for the PolyGram group of labels. He was previously director of sales.

The Motion Picture Assn. of America names Larry E. Rissler deputy director and special counsel for its worldwide anti-piracy operation. Rissler comes from the Satellite Broadcasting and Communications Assn., where he served as special counsel to its anti-piracy task force.

Warner Home Video makes the following promotions: Frank Kraus to VP of sales/rental product and Ron Sanders to VP of sales/sell-through product. They were both directors of their respective video sales departments.

The Video Software Dealers Assn. has appointed Lorne Granofsky manager of VSDA Canadian operations. He was most recently director of marketing and sales promotion at Bellevue Home Entertainment. VSDA has also announced the newly elected Canadian Board of Governors. They are James Bryson of Truro Home Video in Nova Scotia, Bill Kinsman of Video Station in Ottawa, Terry Macuire of 24 HR. Video in Vancouver, Brian Parton of Video Station in Niagara Falls, and Sylvie Sauriol of Le Centre Video Film/Multivideo in Montreal. Also, U.S. board of directors member Bill Acheson of Bill's Video in Winnipeg, Manitoba, will assume the position of president of the Canadian Board of Governors.

STORE MONITOR

(Continued from page 52)

the weekend run would be on blockbusters. Once again, Thorward can appreciate the idea. "There was talk of something like this on 'Godfather III' on Christmas Eve at \$100, but it never materialized," he says. "It would go to the first 1 million who call in. Think about that. That would be \$100 million in income for one showing."

WHOLESALE HOLES: Regional distributors are eyeing what some see as ripe opportunities in the wake of the sensational announcement that Ingram Entertainment is acquiring Commtron Corp. (Billboard, Feb. 22). One such thought comes from J.D. Mandelker, president of Sight & Sound Distributors, with branches throughout the Midwest. "Many accounts want to feel important to a distributor. When these mergers create such large operations, smaller accounts feel neglected, feel they are no longer

as important. They are to us," Mandelker says, referring more to the recent merger that united Video Trend and Major Video Concepts than to the proposed Ingram/Commtron marriage.

Another tactic will be to specialize in certain areas, such as the recent addition of a video-games division by VPD on the West Coast through its acquisition of Sierra Amusement. Yet another area of specialization regional firms will likely emulate is Spanish product, as with ETD's aggressive move in that market. ETD's most recent campaign is an advertising push on KMAX TV Channel 34 in Los Angeles, relates Tammy Easley, marketing coordinator for the Houston-based web. She claims ETD is the exclusive distributor of Spanish subtitled movies for Paramount Home Video, MCA Universal Home Video, Nelson Entertainment, LIVE Home Video, Academy Media, Best Films, Re-

public Pictures, Vidmark Home Video, and several more. The TV campaign "will dramatize the family togetherness and unity that Spanish subtitled movies provide Hispanic families," says Easley, adding that the spots will feature trailers. A video-equipment sweepstakes display will be available in stores.

PRISM, ABC DEAL

(Continued from page 47)

having shipped more than 50,000 units. The company's former best seller had been "Bloody Birthday," which shipped 38,000 units.

"Night Eyes 2" is one of the first films from the recently formed Prism Pictures (Billboard, Feb. 29). That company, headed by Barbara Javitz, reflects Prism's interest in co-producing its own films, enabling greater control of ancillary markets such as video.

Billboard.

FOR WEEK ENDING MARCH 7, 1992

Top Special Interest Video Sales™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|-----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | | |
| | | | ★★ NO. 1 ★★ | | |
| 1 | 1 | 17 | MAGIC JOHNSON: ALWAYS SHOWTIME | FoxVideo (CBS/Fox) 3189 | 19.98 |
| 2 | 5 | 53 | MICHAEL JORDAN'S PLAYGROUND | FoxVideo (CBS/Fox) 2858 | 19.98 |
| 3 | 6 | 40 | SPORTS BLOOPER AWARDS | ESPN Home Video 850314 | 9.95 |
| 4 | 3 | 17 | LARRY BIRD: A BASKETBALL LEGEND | FoxVideo (CBS/Fox) 3191 | 19.98 |
| 5 | 7 | 122 | MICHAEL JORDAN: COME FLY WITH ME ♦ | FoxVideo (CBS/Fox) 2173 | 19.98 |
| 6 | 4 | 18 | LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS | FoxVideo (CBS/Fox) 3272 | 19.98 |
| 7 | 8 | 256 | BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ | VidAmerica VA 39 | 19.98 |
| 8 | NEW▶ | | NFC 1991 VIDEO YEARBOOK | FoxVideo (Media) M102833 | 19.98 |
| 9 | 11 | 7 | WWF: 5TH ANNUAL SURVIVOR SERIES | Coliseum Video WF098 | 59.95 |
| 10 | 13 | 5 | ESPN FANTASTIC FOOTBALL PLAYS | ESPN Home Video 50436 | 9.95 |
| 11 | 2 | 19 | NFL 25 YEARS SILVER COLLECTION | FoxVideo M102824 | 19.98 |
| 12 | 9 | 7 | ATLANTA BRAVES: MIRACLE SEASON | Turner Home Entertainment 3068 | 19.98 |
| 13 | 17 | 10 | SUPER SLAMS OF THE NBA | FoxVideo (CBS/Fox) 3244 | 14.98 |
| 14 | 18 | 9 | BO KNOWS BO: THE BO JACKSON STORY | FoxVideo (CBS/Fox) 3394 | 19.98 |
| 15 | 10 | 10 | MAGIC JOHNSON: PUT MAGIC IN YOUR GAME | FoxVideo (CBS/Fox) | 9.98 |
| 16 | 19 | 37 | JACK NICKLAUS' THE FULL SWING | Worldvision Home Video 2020 | 19.95 |
| 17 | 12 | 16 | AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS | ESPN Home Video 850061 | 9.95 |
| 18 | 15 | 3 | NFL'S ULTIMATE FOOTBALL CHALLENGE | FoxVideo (Media) M102829 | 14.98 |
| 19 | 16 | 3 | LARRY BIRD: WINNING BASKETBALL | FoxVideo (CBS/Fox) 3379 | 9.98 |
| 20 | 20 | 100 | NFL CRUNCH COURSE | FoxVideo | 19.95 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | | |
| | | | ★★ NO. 1 ★★ | | |
| 1 | 2 | 9 | CHERFITNESS: A NEW ATTITUDE | FoxVideo (CBS/Fox) 2576 | 19.98 |
| 2 | 3 | 269 | CALLANETICS ♦ | MCA/Universal Home Video 80429 | 24.95 |
| 3 | 1 | 79 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ | Warner Home Video 616 | 19.98 |
| 4 | 4 | 15 | JANE FONDA'S LOWER BODY SOLUTION | Warner Home Video 655 | 19.97 |
| 5 | 7 | 17 | QUICK CALLANETICS-HIPS AND BEHIND | MCA/Universal Home Video 81063 | 14.95 |
| 6 | 13 | 20 | BUNS OF STEEL 2: STEP WORKOUT | The Maier Group TMG116 | 9.99 |
| 7 | 12 | 142 | KATHY SMITH'S STARTING OUT ♦ | FoxVideo (Media) FH1027 | 19.98 |
| 8 | 6 | 21 | QUICK CALLANETICS-STOMACH | MCA/Universal Home Video 81062 | 14.95 |
| 9 | 9 | 164 | KATHY SMITH'S FAT-BURNING WORKOUT ♦ | FoxVideo (Media) FH1059 | 19.98 |
| 10 | 11 | 45 | BUNS OF STEEL WITH GREG SMITHEY | The Maier Group | 14.95 |
| 11 | 18 | 123 | BEGINNING CALLANETICS ♦ | MCA/Universal Home Video 80892 | 24.95 |
| 12 | 5 | 161 | JANE FONDA'S COMPLETE WORKOUT | Warner Home Video 650 | 29.98 |
| 13 | 14 | 12 | QUICK CALLANETICS-LEGS | MCA/Universal Home Video 81061 | 14.95 |
| 14 | 19 | 20 | CORY EVERSON'S STEP TRAINING VIDEO | KVC Entertainment 877956-27-9 | 19.95 |
| 15 | 10 | 19 | KATHY SMITH'S INSTANT WORKOUT | FoxVideo M032835 | 19.98 |
| 16 | RE-ENTRY | | NAUTILUS PLUS AEROBICS: BODY SHAPING | Simtar Ent. Inc. 2032 | 9.95 |
| 17 | NEW▶ | | DENISE AUSTIN: THE COMPLETE WORKOUT | Parade Video 203 | 24.98 |
| 18 | 16 | 5 | BUNS OF STEEL 3: BUNS AND MORE | The Maier Group 131 | 9.95 |
| 19 | 20 | 131 | SUPER CALLANETICS ♦ | MCA/Universal Home Video 80809 | 24.95 |
| 20 | 8 | 71 | JANE FONDA'S LEAN ROUTINE | Warner Home Video 654 | 29.98 |

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

Sony Enters Digital-Sound Film Arena Joins 2 Competing Formats In Field

BY SUSAN NUNZIATA

NEW YORK—The digital-sound-for-film arena became more crowded recently with Sony's announcement that it is developing a new digital audio release format for motion picture film called Sony Digital Sound.

Although details of the technology, and plans for its introduction, are not yet available, the company says it will reveal them later this year.

"We are studying it, developing it, and we wanted to begin dialog with people in the industry to let them know Sony was working on it," says Sony spokesman Peter Dille. "As soon as we finish studying it, we would then begin talking to the industry and discussing details."

Sony's technology, when introduced, could join at least two other incompatible digital-sound-for-film formats.

In May 1990, a company called Optical Radiation Corp., in conjunction with Eastman Kodak, introduced a technology for digital sound on 70mm film (Billboard, July 21, 1990), launching a 35mm version in January 1991.

In late 1991, with 44 theaters in the U.S. and 20 abroad equipped with its Cinema Digital Sound decoders, Optical Radiation Corp. announced it was curtailing its CDS activities (Billboard, Feb. 1).

Former employees of that company have formed their own firm, CDS Inc., and are now seeking financial backing to proceed with marketing and development of the technology, according to Joe Macaluso, manager of the commercial market segment for Eastman Kodak's motion picture television products.

Macaluso notes that Kodak's interest in digital sound for film is still strong but the company is undecided about which format to support.

Last summer, Dolby introduced its SR•D process (Billboard, July 6, 1991), which differs from the CDS system in that it provides digital sound while still maintaining the commonly used four-channel analog soundtrack. Where the CDS system would require a studio to create two different sets of prints, one for CDS-equipped theaters and one for analog theaters, the Dolby system would allow a single version of prints to be played in both types of theaters. Like CDS, the digital sound portion of SR•D requires a special decoder for playback.

Dolby conducted a blind test with "Star Trek VI" in three theaters earlier this year, and will run a second blind test in March. The first official release of a film featuring SR•D is expected in May, at which time 10 theaters will be equipped with decoders, according to Dolby spokesman Joe Hull.

Production of the SR•D decoders will be fairly limited for the remainder of this year, with full-scale production beginning in 1993, according to Hull.

CDS has been used on eight major films since introduction, including

"The Doors," "Terminator 2: Judgment Day," and "Edward Scissorhands."

"ORC surprised us when they pulled out of the project," says Kodak's Macaluso. "The reason they did that was that they weren't selling installations, and the reasons for that were there's a recession, the Hollywood community is traditionally slow

The company says it will reveal details later this year

to react to change, and, probably the worst thing, Dolby announced that it would have a system out in 1992-93."

These factors combined to make movie studios and theater owners put a hold on backing a digital-sound-for-film technology, says Macaluso, adding that the Sony announcement could hinder the Dolby technology in the same way that Dolby's announcement affected CDS last year.

"What Kodak is driving at is get-

ting digital into motion picture theaters," says Macaluso. "What we're pushing for is an industry standard. There's not room in the industry for more than one system."

It would be a function of the Society of Motion Picture and Television Engineers to decide upon a standard for digital audio for film, and it is expected that the society will evaluate all the systems as they are introduced.

Working with sound professionals from Sony Pictures Entertainment, Sony Corp. engineers are concentrating on providing optimum sound quality and complete digital/analog compatibility on a single 35mm release print, the same theory behind the Dolby technology.

Details are not yet available on how Sony's technology would differ from CDS and SR•D, according to Sony's Dille.

The method now in use of optically recording analog sound on 35mm motion picture film dates back to the '20s. Since that time, stereo and surround sound have been some of the improvements in film sound quality.



James Taylor Signings. Columbia recording artist James Taylor visits the Yamaha Communications Center showroom in New York to autograph a number of FG-410A acoustic guitars, destined for radio promotions. Pictured, from left, are Columbia's national adult contemporary promotion assistant, Scott Siegal; YCC's guitar products coordinator, Lisa Sharken; Taylor; Columbia's director of special marketing, David Santaniello; and Taylor's personal manager, Peter Asher.

AUDIO TRACK

NEW YORK

THE RAMONES WERE IN Baby Monster working on overdubs for an upcoming **Radioactive** album. Ed Stasium produced and Paul Hammingson engineered. Scotland's **Loveless**, an alternative rock band, was in recording and mixing one song for an upcoming **Sub Pop** compilation. **Don Fleming** (Velvet Monkeys, B.A.L.L.) produced. Steve Burgh engineered and mixed.

Producer **Daniel Abraham** put down tracks on two new remixes for A&M artist **Amy Grant** at **Prime Cuts**. Programmer **Joey Moskowitz** worked on "Ask Me How I Know," while **Peter Schwartz** worked on "I Will Remember You." **Rick Van Benschoten** engineered both ses-

sions.

Mark Murphy was in **East Hill** recording his upcoming **Muse** release, with **Larry Fallin** producing. **Jay Messina** engineered, assisted by **UE Nastasi**. **Brian Koppelman** and **Peter Zizzo** produced tracks on **Josh Kadison** for **SBK** with engineer **Mark Harder**. **Nastasi** assisted. **Russ Titelman** worked on material with **Jenni Muldaur** for her **Warner Bros.** release. **Dave O'Donnell** engineered, assisted by **Nastasi**.

At **Quad**, producer **David Kahne** and engineer **Michael Brauer** mixed tracks by **Sony** act **Love/Hate**. **Chris Theis** and **Rick Slater** assisted. Producer **Rob Stevens** was in producing a single by **Help** act **Carry Nation**. **Stevens** also digitally edited **Yoko Ono's** single "Walking On Thin Ice" for **Rykodisc**.

LOS ANGELES

ACTOR/SINGER Jack Wagoner was in **Summa** mixing tracks for his upcoming **BFE** release. **Steve Dubin** and **Jeff Pescetto** produced, with **Dave Bianco** at the board. **Kyle Bess** assisted.

Devonshire had **Killer Dwarfs** in mixing a project for **Sony** with producer **Andy Johns**. **Sally Browder** engineered at the **Neve 8128** with **Flying Fader Automation**, assisted by **Keith Kresge**. **Studer 827** recorders were used. **Toto** tracked for **Sony** with engineer **Jess Sutcliffe**. **Randy Long** assisted at the **Neve V3-60** with **GML** automation.

Indigo Girls mixed a new album for **Epic** in **Scream**. **Peter Collins** produced. **David Leonard** mixed, assisted by **Craig Dobet**. The **Neville Brothers** were in completing mixes

on their upcoming A&M album. The album was produced by **Hawk Wolinski** and **Leonard**. **Leonard** engineered and mixed, assisted by **Dobet**.

Steve Russell and **Craig Cragthen** were in **M'Bila** producing tracks for their new **Atlantic** album. **Nyabingi Al Singleton** and **Scott Weatherpoon** engineered.

Conway Recording had **Lionel Richie** in tracking and mixing three new songs for his upcoming "Greatest Hits" release on **Motown**. **Stewart Levine** produced, with **Daren Klein** at the board. **Marnie Riley** assisted. **Sting** was in working on an upcoming project with engineer **Jeremy Smith** in the facility's **Focusrite** room. **Brett Swain** assisted. **Olivia Newton John** and producer **Peter Asher** were in **Studio C** working on overdubs for an upcoming project.

(Continued on page 57)

EUROSOUNDS

An occasional series of columns by Zenon Schoepe on the European professional audio industry.

U.K.

LONDON-BASED MAYFAIR RECORDING STUDIOS' **Ryemuse** company has gone into administrative receivership at the request of the directors. "As the bank would not allow our overdraft to increase, we had no choice but to state that we couldn't trade without it," says Mayfair Studios director **Kate Hudson**. She blames the situation on five-year studio-equipment leasing schedules and the change in attitude of banks toward the studio sector.

"The two studios are fully booked for months ahead," says Hudson, "and they have always made a trading profit."

Associated studios **Mayfair Mews** and the newly opened **Mayfair Village** complex are owned by Hudson and her husband, **John**, an engineer, and are entirely unaffected by the developments. The receivership situation "hasn't made the slightest difference to the everyday working of Mayfair studios," stresses Hudson. The business is in the process of restructuring with the intention of bringing all three facilities together in one company.

BIRMINGHAM-BASED PA COMPANY SSE added the ability recall system setup to its touring rigs, and has become the first U.K. company to commit to **TC Electronics'** 1128 programmable graphic equalizers—already used in great quantities by leading U.S. PA company **Clair Brothers**.

"The idea is to set up in a hall, store the parameters, and then be able to recall them when we come back to them in the future," says SSE company director **Chris Beale**. The company has invested in six **TC1128s** with **EQTalk** control software, **Toa's Saori** for crossovers and individual component time alignment, **Techron Tef 20** for delay times and noise level measurement, and **Sound Technology RTA4000** for stereo source pink noise and **RT60** analysis. The system is being used first on the **Simply Red** tour with **Electro-Voice MT4** and **MT2**.

STUDER HAS PARTED COMPANY from leading U.K. distributors **FWO Bauch** to start **Studer Revox U.K.** in conjunction with **Revox U.K.** **Revox** split from **Bauch** last year. The move ends three decades of association between the Swiss manufacturer and the U.K. company.

LIVINGSTONE STUDIOS HAS INSTALLED A 72-channel SSL G Series console, the largest in London and the first in the U.K. with **Ultimation** moving fader/VCA automation.

"We lost three projects last year to the U.S. because our desk wasn't big enough," says studio manager **Jerry Boys**. "While **Neve** has obviously made inroads into the market, I have no evidence to suggest that it has become the market leader. There is still a great demand for top-of-the-range large **SSL G Series** rooms."

LEADING BRITISH LOUDSPEAKER manufacturer **ATC** has announced the April release of its bottom-of-the-range **SCM10** two-way monitor, aimed at near-field applications. The company also hinted at a new top-of-the-range monster main monitor described as "probably the loudest direct radiating loudspeaker ever built" by **ATC's Ashley James**. The monster monitor is understood to be a four-way device while the **SCM10**, which will retail for less than 1,000 pounds, is similar in concept to the established and slightly larger **SCM20**.

(Continued on page 58)

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Ears,
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Hear A
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Pro Audio

It's Showtime At The Apollo Recording Studio Audio/Vid Facility Angles For Its Share Of Spotlight

■ BY SUSAN NUNZIATA

NEW YORK—Housed in the same building as the renowned Apollo Theater on West 125th Street here, the four-room Apollo Theater Recording Studio has been operating unobtrusively since the late '80s. Now, a new staff headed by studio manager Weldon Cochren is working to make the recording studio as well-known as its theatrical namesake.

PRO FILE

The facility was installed as part of the approximately \$12 million remodeling of the Apollo Theater, which was built in 1913. With the theater now struggling to stay alive, increasing pressure is being placed on the audio and video studios to pick up business slack.

Featuring a collection of state-of-the-art audio and video gear, the studios are designed to accommodate a variety of television, radio, and recording needs. The facility includes parallel audio and video control rooms, as well as a master control room and third-floor soundstage that are both fully wired to the Neve VR60 console with 96 microphone lines.

The facility was used to record a number of live projects, including "Showtime At The Apollo," "Keith Washington Live In Concert At The Apollo," and "B.B. King Live At The Apollo." Additionally, the Jungle Brothers, Blacksheep, MMG, Milira, Pure Blend, and Doug E. Fresh have worked on projects at the facility.

In one hectic four-day stretch, Natalie Cole's benefit concert at the theater Feb. 21 was taped for a later radio broadcast, a television show taped a segment here, and a combined recording/video-taping/party coordinated by Jimmy Jam and Terry Lewis' Flyte Tyme, Perspective Records, and Black Entertainment Television kept the entire building buzzing Feb. 24. The mammoth event featured Luther Vandross and Karyn White, among Perspective artists, and a BET showcase featured Flyte Tyme's Low Key, Mint Condition, and Sounds Of Blackness. The gigs were accompanied by a pre-Grammy party.

"The facility is able to move very quickly, we can respond to any need," says Carol McCoy, director of sales and marketing. "I call this a user-friendly house. People don't necessarily need to know the ins and outs of production to work in a facility like this one. We can supply them with anything they need, from the New York market, in terms of directors, writers, choreographers, whatever you need. We are in touch with who those people are."

Designed primarily to support the theater, soundstage, and video control room, the console in the 400-square-foot audio control room faces away from the 800-square-foot live room adjacent to it. The unusual positioning occurred because the live room was built after the control room was finished and the console installed, according to chief engineer Ollie Cotton, who has worked with Michael Jackson and engineer Bruce Swedien, among others, in his 10-year career.

The live room features a 5-foot, 7-inch Yamaha MIDI grand piano, as well as a range of MIDI gear and a Pearl drum kit.

Audio recorders include an Otari MTR-90 24-track and Otari MTR-20 half-inch with two- or four-track capabilities, along with an MTR 15 quarter-inch with center track timecode and an MX5050 quarter-inch.

Monitors available include UREI 813Cs, JBL 4412s, Yamaha NS-10Ms, and Tannoy PBM 6.5s. Amps include three JBL UREI 6230s and three Bryston 4Bs.

Battling the psychological barriers involved in encouraging people to work in Harlem is part of the job for Cochren and others at the Apollo. Once people are convinced to make the trip uptown, however, Cochren notes that the response to both the neighborhood and the facility is usually positive. West 125th Street is a thriving strip of retail outlets with a number of subway stops available and, at midday, the traffic, both pedestrian and vehicular, rivals that of Times Square.

"I'm sorry, but it's much more profitable [for the media] to knock an area that has a problem than to acknowledge that the same problem exists in Park Slope, it exists on 14th Street," says McCoy. "Yesterday, I met with the captain of the police department and one of his officers. We were going over the Apollo Theater schedule for the next few months with them. They were very helpful, and informed us of things, and even took it farther

than anticipated. They are also pissed off that people don't think this is a safe area."

In addition to its array of equipment and a staff of veterans that includes Cochren, Cotton, and assistant studio manager Mickey Isley, the Apollo also has access to a range of talent in the New York area, including producers, engineers, songwriters, arrangers, directors, cameramen, and choreographers.

Although the facility is not equipped for postproduction work, and has no plans to enter that area, McCoy says, "I would like it to be considered a one-stop production place. We can reach into the community of New York [for talent]. We have the best directors here, the best writers here, the best choreographers. They're here in New York, and what we're saying is, if you come into the Apollo Theater, we can put you in touch with whomever you need to come in and do your project here, and we'll help you to get it done."

In addition, Cochren is making an effort to open up the studio, bringing in more female engineers and assistants to dispel some of the closed-door reputation of the previous staff.

He notes that he tries to be as flexible as possible to accommodate different recording budgets and needs, encouraging young bands to book studio time during off-hours, when the rates are lower. In addition, he has been attending a number of conferences, including the CMJ Convention, to make potential clients aware of the facility early in their careers.

"People are becoming more aware of what we have," says McCoy. "Grammy week is going to be a tremendous boon for us, because we're going to be able to have masses of people walk through this place and actually see the facility. This week I see the tremendous turn. We're getting busier and the awareness level has risen to the point where we're going to be busy from now until forever."



The Apollo Theater Recording Studio, above, features a Neve VR Series console and Otari tape machines. Built in the late '80s, the studio was part of the \$12 million remodeling of the Apollo, which was built in 1913.

AUDIO TRACK

(Continued from page 55)

Frank Wolf engineered with Swain assisting.

Los Lobos worked on overdubs for their upcoming **Slash** release in **Sunset Sound Factory**. **Mitchell Froom** produced with **Tchad Blake** at the board. **John Paterno** assisted. **Spinal Tap** was in making tracks for its upcoming **MCA** release. **Steve Lukather** produced, with **Niko Bolas** at the board. **Mike Piersante** assisted. **Joe Satriani** added his guitar sizzle to the project. **Little Caesar** was in Studio A overdubbing with new band member **Earl Slick**. **Howard Benson** produced the release for **Geffen**. **Jeff Hendrickson** was at the board, assisted by **Mike Kloster**.

NASHVILLE

HOLLY DUNN worked on tracks and overdubs in the **Money Pit** with producers **Paul Worley** and **Ed Seay**. **Seay** engineered, assisted by **Anthony Martin**. **Worley** and **Seay** also cut tracks and overdubs with **Pam Tillis** for **Arista**. **Seay** and **Martin** engineered. **Martina McBride** worked on album mixes with the **Worley/Seay** team for **RCA/BMG**. **Martin** assisted.

OTHER CITIES

CAPITOL GROUP **Sky Cries Mary** was in Studio B at **Bad Animals**, Seattle, mixing a four-song EP. **Rick Boston** produced and **Ian Cables** was at the board.

The **Haver Group** booked **Russian Hill Recording**, San Francisco, to record vocals by **Linda Ronstadt** for an upcoming **Rodney Crowell** album. **Larry Klein** produced. Producer **JJ Cale** was in Studio A recording tracks on **John Hammond** for an upcoming album. **Sam Lehmer** engineered, assisted by **Michael Ahearn** and **Christopher Haynes**.

Studio A, Dearborn Heights, Mich., had **Curb** rap act **K.M.C. Kru** in cutting tracks and putting down vocals for its second self-produced album. **Randy Poole** and **Eric Morgeson** were at the board, assisted by **Ed Marx**. **Earl Klugh** was in mixing the second **Earl Klugh Trio** album with the **Royal Philharmonic** orchestra for **Warner Bros**. **Klugh** produced, **Dave Palmer** was at the board, and **Poole** assisted. **Miguel Tomas** completed his debut album for **Warner Bros.** Latin label, **Warner Discos**. **Morgeson** produced. **John Jaqsycz** engineered, assisted by **Marx**.

Producer **Tony Brown** was in **Muscle Shoals Sound**, Sheffield, Ala., recording tracks on **Mac McAnally** for **MCA Records**. **Chuck Ainlay** engineered, assisted by **Russ Martin**. **Alan Schulman** engineered overdubs, assisted by **Steve Lowery**. **Shenandoah** worked on tracks, overdubs, and mixes for its spring release on **RCA**. **Robert Byrne** and **Keith Stegall** produced. **Schulman** was at the board, assisted by **Lowery**. **Schulman** and **Byrne** produced tracks on **Reprise** artist **Michael White**. **Schulman** engineered, assisted by **Lowery**.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB.29, 1992)

| CATEGORY | HOT 100 | R&B | COUNTRY | ALBUM ROCK | DANCE-SALES |
|--|--|---|---|---|--|
| TITLE Artist/ Producer (Label) | TO BE WITH YOU Mr.Big/ K.Elson (Atlantic) | BABY HOLD ON TO ME Gerald Levert/ G.Levett,E.Nichols (Atco East West) | WHAT'S SHE DOING NOW Garth Brooks/ A.Reynolds (Liberty) | MYSTERIOUS WAYS U2/ D.Lanois (Island) | I'M TOO SEXY Right Said Fred Tommy D (Charisma) |
| RECORDING STUDIO(S) Engineer(s) | RUMBO (Los Angeles) Kevin Elson | MIDTOWN (Cleveland,OH) Peter Tokar | JACK'S TRACKS (Nashville) Mark Miller | HANSA TON/ MOBILE STUDIO Berlin,GERMANY Dublin,IRELAND Flood, R.Adams | RED BUS (London) Graham Bonnett |
| RECORDING CONSOLE(S) | Neve V Series With Flying Faders | Trident Series 65 | Quad 8 Coranado | Custom Neve | MCI JH542BC |
| MULTITRACK RECORDER(S) (Noise Reduction) | Studer A-800 | Otari MTR-90 Mark IV | Sony MCI JH24 | Otari MTR-100 | MCI JH 24 |
| STUDIO MONITOR(S) | Yamaha NS20 TAD | Yamaha NS10 | Yamaha NS10M | Yamaha NS10 | Yamaha NS10 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 456 | Ampex 456 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | FANTASY (Berkely,CA) Kevin Elson | SOUNDWORKS (New York) M.Blockson S.Seltzer | JACK'S TRACKS (Nashville) Mark Miller | MOBILE STUDIO (Dublin,IRELAND) Flood,Edge, D.Lanois | RED BUS (London) Graham Bonnett |
| CONSOLE(S) | SSL 4000 E Series G Computer | SSL 6000 E Series G Computer | Quad 8 Coranado | Custom Neve | SSL 6052 E Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-800 | Mitsubishi X-880 | Sony 3402 | Otari MTR-100 | Studer A-800 |
| STUDIO MONITOR(S) | Custom SM3 | UREI 813 | Yamaha NS10M | Yamaha NS10 | UREI 813 |
| MASTER TAPE | Ampex 456 | Ampex 467 | Ampex 467 | Ampex 456 | Ampex 456 |
| MASTERING (ALBUM) Engineer | MASTERDISK Bob Ludwig | FRANKFORD WAYNE Carlton Batts | GEORGETOWN MASTERS Denny Purcell | A&M Arnie Acosta | TOWNHOUSE Tommy D G.Bonnett |
| PRIMARY CD REPLICATOR (ALBUM) | WEA Manufacturing | WEA Manufacturing | Capitol Manufacturing | WEA Manufacturing | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | WEA Manufacturing | WEA Manufacturing | Capitol Manufacturing | WEA Manufacturing | WEA Manufacturing |

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JANE S ADDICTION
LUTHER VANDROSS
TOM PETTY

EUROSOUNDS

(Continued from page 55)

GEC FERRANTI HAS CREATED a dedicated commercial electro magnetic compatibility test facility specifically for local industry in Scotland and North-east England.

MARCUS HUME-HUMPHREYS HAS MOVED from Abekas to SSL as sales director. He takes over from **Anthony David**, who has become an executive director at SSL. David is charged with future strategic ventures.

'**WILD WEST**,' an Initial Film & TV production, is one of the first British films whose soundtrack has been originated and postproduced totally digitally. The material was recorded on **Fostex PD2** portable DAT with timecode and edited on a **DAR SoundStation II**.

ROLAND U.K. LAUNCHED TWO new synthesizers, the **JV30** and **JV80**, and promises a total of 30 new products at the **Frankfurt Music Messe** in March. The company also has announced a **Roland Dealer Finance Plan** in cooperation with **Transamerica Commercial Finance Ltd**.

AUDIX HAS WON A half-million-pound-plus contract to equip four new halls at the National Exhibition Centre in Birmingham, due for completion in spring 1993.

"The NEC contract follows the completion of our other successful Birmingham project, the National Indoor Arena," says Audix GM **Alan Bond**. **Laing Midland** is responsible for the development at the NEC, worth an estimated 44 million pounds.

FINLAND

MS AUDITRON WILL SUPPLY and install all the audio systems for the Helsinki National Opera House in a deal worth some \$3 million. It is "the biggest single order in Finnish audio history," according to **Jarmo Roivas**, manager of the company's pro audio department.

Scheduled for opening in February 1993, the main hall will sport an **Electro-Voice MT4** system and have adjoining rehearsal areas all linked to a central recording studio control room. It is expected that the recording and front-of-house consoles will be digital, although details have not yet been finalized.

FRANCE

STUDIO DE LA GRANDE ARMEE, Paris, bought a **Neve VR60** with **Flying Faders** for its Studio A as part of a complete refurbishment and redesign by acoustician **Tom Hidley**. Grande Armeé director **Claude Delcloo** is confident the new desk and acoustics will boost business. "Right now business is extremely bad for studios in France," he says, "and we needed to look very closely at how best to sell our facilities."

MARCO VIFIAN, formerly managing director of **Revox France SA**, has left Revox and founded **Beyer France**. **Gerard Berg** succeeds Vifian as managing director of Revox France.

PARIS-BASED Studio des Dames has sold its property and bought a 50% share in the old cinema site of **L'Artistic Palace**, where four studios now operate with **Neve V3**, **SSL**, **Harrison**, and **Trident** desks.

AUSTRIA

THE 92ND AUDIO ENGINEERING SOCIETY Convention is slated for March 24-27 at the Austria Centre Vienna. The preliminary list of exhibitors includes approximately 250 manufacturers from around the world. The convention also will feature a range of sessions, workshops, and seminars, as well as a number of technical tours around the city.

GERMANY

THE 1992 Frankfurt International Music Fair, March 11-15, is expected to draw some 60,000 visitors to exhibits of 1,000 companies from 40 countries.

HUNGARY

TELEVISION COMPANY MTV has built its new **Obuda** center in Budapest, comprising two TV production studios, several off-line video editing rooms, and video and audio postproduction studios. **Thomson** supplied the video equipment, and **Studer** was responsible for the engineering, planning, and installation of the audio.

DENMARK

TV2 BROADCAST a New Year's program of **Victor Borge** in concert in **Dolby Surround**. The program marked the station's beginning of regular broadcasting in the format.

ITALY

BROADCASTER RAI ORDERED 70 of the new **Soundcraft BVE100** eight-channel rack-mounted video editing consoles designed to interface directly to **Sony BVE Series** editors and to meet the specifications of RAI's new International Broadcasting Center near Rome.

Update

GOOD WORKS

MAKING WISHES COME TRUE: Peter Noone of Herman's Hermits fame and Martha Reeves of Martha & the Vandellas are among the performers scheduled to perform at the seventh annual fund-raising gala of **The Starlight Foundation of New York**, the local chapter of the international nonprofit organization that grants wishes to chronically and seriously ill children. Radio personality "Cousin Bruce" **Morrow** will be MC and will oversee a theme of "The Legends Of Rock'N'Roll." Tickets for the event, March 9 at New York's Marriott Marquis, can be purchased by calling 212-268-1545.

CHILDREN WITH AIDS benefit from Manhattan retailer **HMV's** sponsorship of "One Great Party," Tuesday (3) at its 86th Street location. Honorary co-chairs are **Clive Davis**, **Art D'Lugoff**, and **HMV USA** president **Peter Luckhurst**, among others. For more info on the event and the charity, contact **Melissa Katz** at 212-746-3326.

AN AIDS OUTREACH program will benefit from a gala, "Bernstein," a performance of songs by the late **Leonard Bernstein** by **New York City Gay Men's Chorus**, March 22 at Carnegie Hall. **Betty Comden** and **Adolph Green**, who collaborated with Bernstein on two hit shows, "On The Town" and "Wonderful Town," will host the event. The chorus established the outreach program in 1986. Tickets are available from Carnegie Charge, 212-247-7800.

HENRY MANCINI, the film and TV composer, receives the Career Achievement Award from the **Society for the Preservation of Film Music** March 13 at the Sheraton Universal Hotel in Universal City, Calif. The society, whose president is another film/TV composer of note, **David Raksin**, is dedicated to saving scores, manuscripts, recordings, and soundtracks from deterioration or destruction. For more info on the event, featuring last year's recipient, **John Williams**, as MC, call 818-994-4661.

SONGS FOR THE FOREST: The **Rainforest Foundation**, a partnership with Indians in Brazil to protect the rain forest and rights of the indigenous peoples who live there, hosts its third annual benefit concert March 12 at Carnegie Hall in New York. Artists scheduled to appear in "An Evening Of Porter, Gershwin & Coward And..." are **Sting**, **Elton John**, **Natalie Cole**, **Don Henley**, and **James Taylor**. For further information, call 212-245-6570.

Aaron Rosenbloom left his mark on industry ... see page 41



Eight In A Row. Following his sold-out show at the Paramount in New York's Madison Square Garden, **Ozzy Osbourne** and his band are presented with platinum plaques signifying sales of 1 million units of their current album, "No More Tears." The album, which features the single "Mama I'm Coming Home," is Osbourne's eighth consecutive platinum album on Epic Associated. Shown, from left, are **Dave Glew**, president, Epic Records; drummer **Randy Castillo**; bassist **Mike Inez**; **Michele Anthony**, senior VP, Sony Music; **Osbourne**; **Sharon Osbourne**, Ozzy's manager; **Tony Martell**, senior VP, Epic Associated; guitarist **Zakk Wylde**; and **Richard Griffiths**, president, Epic Associated.

LIFELINES

BIRTHS

Boy, **Dylan Hiatt**, to **Don and Becky Gold**, Jan. 15 in Los Angeles. He is VP of sales for Strand Home Video.

Boy, **Jeffrey Michael**, to **Kirk and Linda Teeters**, Jan. 30 in Ft. Wayne, Ind. He is an announcer on WAJI there.

Boy, **Julian Forrest**, born Feb. 4, adopted by **Tom and Terry Hamilton** Feb. 6 in Los Angeles. He is bassist of the rock group **Aerosmith**.

Boy, **Justis David**, to **Dave and Pam Mustaine**, Feb. 11 in Los Angeles. He is guitarist and vocalist for Capitol recording group **Megadeth**.

Boy, **Austin Connelly**, to **Alan and Wendy Hall**, Feb. 15 in Louisville, Ky. He is an assistant manager at Ear X-tacy Records there.

Boy, **Brian David**, to **Larry and Lynn Offsey**, Feb. 18 in New York. He is VP of finance and administration for **PolyGram Classics & Jazz**.

Boy, **Dylan**, to **Joe and Grace McCarthy**, Feb. 18 in Martha's Vineyard, Mass. He is singer/songwriter and she is background vocalist for the group **Legion Of Angels**.

DEATHS

Vito Blando, 65, of heart failure, Jan. 23 in Atlanta. Blando worked for **RCA** for more than 35 years. In 1986, he retired as **RCA's** Atlanta branch manager, but continued to work as a consultant to the label. Donations in his name may be sent to **St. Jude Children's Research Hospital**, 501 St. Jude Place, Memphis, Tenn. 38105, attention: Donation Dept.

Adeline Landau, 89, of pneumonia, Feb. 13 in Los Angeles. She and her husband, the late **Marty Landau**, operated **Riverside Rancho**, a key

West Coast showcase for country acts, from 1947-60. In addition, the **Landaus** ran **Artists' Management Bureau** in Los Angeles and promoted country concerts throughout the West.

Biff Collie, 65, of cancer, Feb. 19 in Brentwood, Tenn. The rich-voiced Collie was one of country music's most influential, knowledgeable, and beloved DJs, qualities that led to his induction into the **Country Music Disc Jockey Hall of Fame** in 1978. He was on the air at **KNUZ** and **KPRC** in Houston and **KFOX** and **KLAC** in Los Angeles for nearly 30 years. He is survived by his wife, two children, and two sisters.

Andrew Schenck, 51, of melanoma, Feb. 20 in Baltimore. As a conductor, Schenck was most noted for his performances and recordings of American music. He was engaged in an extended recorded survey of the works of **Samuel Barber** for **Koch International Classics**. Released only a week before his death was his recording of two orchestral song cycles by Barber with the **Chicago Symphony Orchestra** and **Chorus**. Schenck is survived by his wife, **Lois**, two sons, and a sister.

Sidney Shemel, 79, of cancer, Feb. 22 in New York. An attorney specializing in music, Shemel was formerly VP of **MGM/UA** and legal counsel to the **United Artist** record company, as well as its international music publishing subsidiaries. He was co-author of the book "This Business Of Music" and contributed to various periodicals on copyright law and other legal matters. He is survived by his wife, **Shirley**; his daughters, **Barbara Cushing** and **Helinah McGee**; and six grandchildren.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

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.

MARCH

March 4-7, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. Frank Mull, 615-327-4487.

March 5, **National Assn. of Black-Owned Broadcasters (NABOB) Eighth Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 6, **12th Annual Tejano Music Awards**, San Antonio Convention Center, San Antonio, Texas. Rudy Trevino, 512-377-0588.

March 7, **15th Annual Bay Area Music Awards (BAMMIES)**, San Francisco Civic Auditorium, San Francisco. Jeff Nead, 415-864-2333.

March 10, **Sixth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. Ramon Hervey II or E. Zoe Katsulos, 310-858-6016.

March 10, **RIAA 19th Annual Cultural Award Dinner**, Washington Hilton Hotel, Washington, D.C. 202-775-0101.

March 11-15, **Sixth Annual South By Southwest Music and Media Conference**, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, **34th Annual NARM Convention**, Marriott, New Orleans. 609-596-2221.

March 19, **Coca-Cola Atlanta Music Awards**, Fox Theater, Atlanta. Mary Cammack, 404-262-3000.

March 20-22, **Fourth Annual Western Conference of College Broadcasters**, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, **Fourth Annual Northwest Area Music Assn. Music Business Conference**, including the **Fifth Annual Northwest Music Awards Show** on March 22, presented by the **Northwest Area Music Assn.**, Washington State Convention Center, Seattle. 206-322-5045.

March 24-27, **Audio Engineering Society Convention**, Austria Center, Vienna. 212-661-8528.

March 24-28, **Winter Music Conference**, Fontainebleau Hilton, Miami. 305-563-4444.

March 25-29, **International Tape/Disc Assn. 22nd Annual Seminar**, Doral Resort and Country Club, Miami. 212-643-0620.

March 26, **The Business of Entertainment: The Big Picture**, conference presented by **Wertheim Schroder & Co.** and **Variety**, Pierre Hotel, New York. 212-492-6532.

March 26-28, **The Record's Music Canada Conference and Awards**, Harbour Castle, Toronto. 416-533-9417.

March 29, **21st Annual Juno Awards**, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

March 27-29, **Charleston Music Showcase**, The Music Farm, Charleston, S.C. 803-767-0227.

APRIL

April 2, **Seminar: "Developing a Recycling Program in Public Assembly Facilities"**, presented by the **International Assn. of Auditorium Managers**, Wilson World Hotel, Dallas. R.V. Baugus, 214-255-8020.

April 4, **Third Annual Mid-Atlantic Regional Conference of College Broadcasters**, Luzerne County Community College, Nanticoke, Pa. 717-821-0932 or 401-863-2225.

April 4, **National Christian Radio Seminars Sales Boot Camp**, Sparrow Records, Nashville. 615-373-8000.

April 5-9, **National Christian Radio Seminar and Gospel Music '92**, presented by **Gospel Music Assn.**, Stouffer Hotel and Nashville Convention Center, Nashville. 615-242-0303.

April 6, **The Songwriters Guild of America 19th Annual Aggie Awards**, Harmony Gold Theatre, Los Angeles. B. Aaron Meza, 213-462-1108.

April 9-12, **Sun-Sentinel New River Jazz Festival**, Broward Center for the Performing Arts, Fort

Lauderdale, Fla. Maria Pierson, 305-522-0022.

April 11, **Second Annual Southern Regional Conference of College Broadcasters**, Middle Tennessee State Univ., Murfreesboro, Tenn. 401-863-2225.

April 12, **Genesis Music Group Info-Seminar**, Holiday Inn-Mart Plaza, Chicago. 312-645-0300.

April 12-16, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 12-26, **Washington Area Music Assn./Miller Genuine Draft Crosstown Jam**, various locations, Washington, D.C. 202-338-1134.

April 23-26, **Fifth Annual Merle Watson Memorial Festival**, Wilkes Community College Gardens, Wilkesboro, N.C. 800-343-7857.

April 23-26, **Impact Conference**, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 24-26, **The Stereophile High End Hi-Fi Show**, Stouffer Concourse Hotel, Los Angeles. Michael Ollins, 213-871-1755.

April 25, **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 29, **27th Annual Academy of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-May 2, **Ninth Annual National Assn. of Video Distributors Convention**, San Diego Marriott, San Diego. 202-872-8545.

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May 4-7, **The 1992 International DJ Expo/West**, presented by **DJ Times** and **Testa Communications**, Sheraton Universal Hotel, North Hollywood, Calif. 516-767-2500.

May 6-10, **NAIRD Convention**, Hyatt Regency, Austin, Texas. 609-482-8999.

May 9-10, **Music Business Forum**, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-14, **Third Annual Billboard Latin Music Conference**, **Fourth Annual Billboard/Univision Latin Music Awards**, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

May 14, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254-369.

May 14-16, **Music Row Industry Summit '92**, Maxwell House Hotel, Nashville. 615-269-7074.

May 14-17, **NABOB Broadcast Management Conference**, venue to be announced, U.S. Virgin Islands. 202-463-8970.

FOR THE RECORD

Luaka Bop president **Yale Evelev's** surname was misspelled in a Feb. 29 feature on the group **A.R. Kane**.

Frances Pennington is VP of publicity for the **EMI Records Group North America**. Her title was given incorrectly in the Feb. 29 **Executive Turntable**.

A radio show produced by **Track Marketing Associates** was improperly identified in the Feb. 29 issue. The show is called the "General Foods International Coffees Coffee House Sessions."

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Jackson's Freed Bio Gets Top Gleason Award; Luther Campbell Gets 'Nasty' In Print

THE ENVELOPE, PLEASE: John A. Jackson's "Big Beat Heat: Alan Freed And The Early Days Of Rock & Roll" (Schirmer) walked away with the top honors in the 1991 **Ralph J. Gleason Music Book Awards**, selected by BMI, Rolling Stone, and New York Univ., which were handed out at a Feb. 21 luncheon in New York.

Long Island, N.Y., schoolteacher Jackson's life of the ground-breaking rock'n'roll disc jockey took the \$2,500 first prize in the annual competition, which this year fielded a total of 13 nominees. The \$1,500 second prize went to Greil Marcus for "Dead Elvis" (Doubleday), the veteran critic's examination of the posthumous cultural manifestations of Elvis Presley, while the \$1,000 third-place award was bestowed on "Lady Day: The Many Faces Of Billie Holiday" (Arcade), Barnard College professor Robert O'Meally's freshly researched biography of the famed jazz singer.

LUKE DROPS SOME SCIENCE: Full-length books about rap's biggest stars have been few and far between to date, so Luther Campbell's new tome, "As Nasty As They Wanna Be: The Uncensored Story Of Luther Campbell Of The 2 Live Crew" (Barricade, \$17.95), co-authored by Miami Herald contributor John R. Miller, is a cornerstone addition to the hip-hop shelf.

There's some raunchy, even revolting sex in the book (in a chapter of scenes from the road), and a good deal of wild-ass comedy (mainly in some surreal descriptions of Campbell's numerous obscenity run-ins in Broward County, Fla.), but Campbell comes off as neither a pornographer nor a clown. He emerges as an interesting, complex man—a canny rap entrepreneur, a concerned black community activist, and an initially unwilling but ferocious First Amendment champion. The astonishing 50-page interview conducted by Miller that concludes the book brings forth a deep picture of this often misunderstood and maligned musician.

Campbell doesn't hesitate to blast away at his adversaries: he takes aim at Broward County's grandstanding sheriff Nick Navarro, former Florida Gov. Bob Martinez, talk show host Geraldo Rivera, and even his current distributor, Atlantic Records, among many. Of course, he saves his most creative invective for his longtime nemesis, anti-rap crusader Jack Thompson.

Campbell, who was in Los Angeles last week to promote both the book and his new solo record, "I Got Shit On My Mind," says Thompson has attempted to play hooch with him over the cover of the book.

"He called up [George] Lucas and said we have the Luke Skywalker emblem on there," says Campbell, who was forced to withdraw his Skywalker logo and merchandise after complaints from the creator of "Star Wars." He adds that Thompson "has obviously got his binoculars out, trying to find any fault."

Campbell says he's happy that the "Nasty" book has finally seen print in America. "All the American publishers turned the book down," Campbell says. "They told my agent that blacks don't read, don't buy books... I don't feel it's a black book. I think it's everybody's book." It ultimately found a home at a Jamaican house, Kings-ton Publishers Ltd., and was picked up by tiny Barricade for the U.S.

The amazing story of Campbell's war with the Florida censors, documented in great detail in "Nasty," may see dramatization in the future: The rapper says the tale has been optioned for a CBS-TV movie, but "it's still on hold."

NATION OF DUMMIES: A lengthy piece of media criticism in the March 5 issue of Rolling Stone is enough to make any sane, literate person hold his head in his hands.

Authored by Jon Katz, "Rock, Rap And Movies Bring You The News" makes a case for what the writer calls "the New News."

Katz writes, "Newspapers, newscasts and newsmagazines covered serious events; pop culture entertained us.

But in the past generation, the culture sparked by rock & roll, then fused with TV and mutated by Hollywood, ran riot over the traditional boundaries between straight journalism and entertainment."

Katz appears to feel that the New News' brand of infotainment—a bouillabaisse of ideas and signals drawn from sources as dissimilar as heavy metal and rap tunes, "JFK," "The Simpsons," "Thelma And Louise," and "Roseanne"—can somehow legitimately take the place of stodgy ol' straight TV and print news outlets, which allegedly are unresponsive to the needs of young people with the attention spans of gnats. "Younger viewers and readers find conventional journalism of no particular use in their daily lives," Katz says at one point.

This notion is as offensive as a tabloid sheet's contention that an all-chocolate diet can sustain life. While rock'n'roll and other quarters of popular culture will always hold a mirror up to society, their revelations will never take the place of hard info. Katz's message seems to be, "It's OK to be an uninformed numbskull—there are lots of 'em out there."

The Blitz loves rock'n'roll as much as the next guy, but Public Enemy and Guns N' Roses don't serve as an adequate substitute for the Los Angeles Times or "The CBS Evening News" around my place.

The Blitz



CHRIS MORRIS

MORE DOPE NEWS, DUDE: Another perspective on the New News was supplied by a Feb. 16 Sunday Los Angeles Times piece on MTV News, an infrequently scrutinized part of the cable music network's programming.

Titled "Like, Here's The News," Jane Hall's piece takes a hard look at "The Day In Rock" and the summary show "The Week In Rock." Hall writes, "... [W]hile MTV is clearly reaching young people when other news media are not, there are questions about the nature and the value of the information being presented. Some observers say MTV News is promoting a liberal agenda; others believe it may be the most advanced version of a new form of journalism: promotion as news."

While anchorman Kurt Loder (whose smirk has become a kind of MTV News logo) and news VP Linda Corradina support their coverage of the music business, which can be pointed and has stirred up its share of scoops, the most damning and accurate reflections in the piece are provided by Hunter College communications professor Stuart Ewen.

"The Day In Rock" and "The Week In Rock" are essentially promotional items presented in a news format," Ewen says. "The news of new videos coming out, what's happening on concert tours, the Billboard charts—it's essentially keeping the names of the stars before your eyes, a promotion for the record industry."

Like Katz's story in Rolling Stone, the Times piece on MTV News calls up the question: *Real* news, anybody?

RAZZED: This year's Oscar nominations may be the talk of the town in Hollywood this week ("Where's Streisand?"), but the Razzies—the annual Golden Raspberry Awards, handed out for the worst movies of the year—are probably the main topic of conversation at Vanilla Ice's crib.

The rapper's ill-fated starring debut, "Cool As Ice," swept the Razzie nominations, reaping no fewer than seven nods: for worst picture, worst actor (Ice), worst director (David Kellogg), worst screenplay (David Stenn), worst original song, and two worst-new-star nominations (one of them for Ice).

Ice isn't the lone musician in this lousy field: Madonna, a former Razzie winner, is up for worst actress for her vanity production "Truth Or Dare."

The decidedly uncoveted Razzies—gold-painted raspberries worth \$1.79—are judged by 350 voters from 26 states and five countries, and will be handed out March 29, the day before the Oscar ceremony.

WHEELIN' ON BEALE
The Story Of The Nation's First All-Black Radio Station
By Louis Cantor
(Pharos Books/St. Martin's Press, \$19.95)

WDIA Memphis is not only an empire of the air, it's an empire on which the sun has not set. Forty-four years after it began black programming, WDIA is an AM music station with double-digit ratings, something you don't see much of these days. And if WDIA is larger than life now, it was four times larger in the late '40s and early '50s, when it was the home of B.B. King, Rufus Thomas, and the city's first black air personality, Nat D. Williams.

"Wheelin' On Beale" has plenty of larger-than-life characters. There's gospel host Gatemouth Moore, whose first major stunt was lying in a casket and then "rising from the dead." There's Willa Monroe, host of the midday "homemakers" show and the 200-pound "kept woman" of a local musician-businessman-golfer.

Then there's Nat D. Williams, who finds time to make radio history as the host of the euphemistically titled "Tan Town Jubilee" when he's not putting in a full day teaching school or writing a syndicated column for black newspapers. PD David James somehow found time to co-found Duke Records, record B.B. King and Johnny Ace, and build the stage for the station's annual Goodwill Revues.

Cantor was a board operator during WDIA's heyday, and one of the few whites who got to jock there himself. Perhaps because these are his heroes, or perhaps because he expects some flack as a white chronicler of black history (something he steels himself for in his introduction), WDIA's early personalities are rare-

ly presented in anything other than glowing terms.

The harshest point Cantor makes here is that white GM Bert Ferguson put Williams on the air and made WDIA a symbol of black pride not because Ferguson was a liberal, but because he was a businessman with a struggling radio station—which sounds a lot like the motivation of many urban station owners today.

The writer is unduly harsh on WDIA after its 1957 sale to group owners and its switch to—gasp!—actual formatted programming; thereafter, the station may not have been



what somebody who was a jock in those early days would like, but it continued to touch lives for a long time afterward, and you don't get enough of a sense of that.

Cantor, a Humes High contemporary of Elvis Presley, is a professor now, and there are a few too many stretches of "Wheelin' On Beale" that sound like they were written for a college library and not for a book bag. But the "mother station of the Negroes" still has a great story, and one that hasn't been told nearly enough. SEAN ROSS

ON SCREEN

STEP ACROSS THE BORDER
Directed by Nicolas Humbert and Werner Penzel
(Presented in association with the Pro Helvetia Arts Council of Switzerland)

Viewers who venture to New York's Film Forum for the Feb. 19-March 3 engagement of "Step Across The Border" will get little biographical insight into the film's subject, Fred Frith, the British-born, New York-based avant-garde guitarist.

The film contains nothing about Frith's past musical projects, like Henry Cow, the "dada blues band" he formed in 1968; Keep The Dog, a six-piece outfit he formed to play some of his most inaccessible music; and his guest appearances on recordings by Brian Eno, the Violent Femmes, and the Golden Palominos.

Similarly, no titles identify the underground gurus who make cameos in the film, most notably saxophonist John Zorn, Czechoslovakian violinist Iva Bitová, and photographer/filmmaker Robert Frank. And the film gives the viewer little sense of time or place, drifting from New York to London, from Leipzig to Tokyo, from St. Remy to Zurich.

In one sense, watching this picture is like driving through a dense fog, trying to find an out-of-the-way place with only the sketchiest directions.

As a viewer, you're not told when you've stepped across the border; you simply know you're in Tokyo when you get there.

Fortunately, the grainy black-and-white feature—billed as "a 90-minute celluloid improvisation"—is so compelling in its portrayal of Frith at work that one can live without the background minutiae and connecting flights.

Frith's predilection for finding musical and visual merit in everything leaves the viewer with the enduring impression that music and film are most precious when they're spontaneous, even random. PAUL VERNA

TELEVISORY

Forthcoming television programming of note:

"Live From Lincoln Center," Mon., March 2 (PBS, check local listings): A Gioacchino Rossini bicentennial celebration, featuring Marilyn Horne, Frederica von Stade, and other opera greats.

"Great Performances," Sat., March 7 (PBS, check local listings): Natalie Cole is captured performing her father's songs in concert in "Unforgettable, With Love."

"Hot Country Nights," Sun., March 8 (NBC, 8 p.m. EST): Reba McEntire returns to host a tribute to this year's Academy of Country Music Awards nominees.



New Home Of Rock 'N' Roll. When WMMR Philadelphia moved offices recently, its jocks got a lift to the new studios from the Philadelphia Hog Club. Morning man John DeBella, with microphone, is on the first cycle. Midday host Pierre Robert is on the back of the second.

Time To Think Like A PD Again On Formatics

One in an occasional series of opinion pieces by Billboard's radio editor.

■ BY SEAN ROSS

NEW YORK—There is a piece of late-renaissance philosophy, Pascal's Wager, which suggests that while man cannot be certain whether there is a God, it is best to believe in one anyway. If there is no afterlife, Pascal suggests, then you have lost nothing by believing, but if there is an afterlife, and you haven't believed in God, then you're in trouble.

This is, of course, an unlikely introduction to a discussion of radio programming. Not only is radio programming not on the same level as whether there is a supreme being, it is also, as we've all been told for

years, not brain surgery.

Just in case you're ever tempted to take radio programming too seriously, every few months one of the other trades runs a guest column, usually written by a consultant, on the importance of "thinking like a listener." These articles always make roughly the same point—old formatic rules that PDs may care about don't matter at all to listeners. They don't notice your attempts at quarter-hour maintenance, or whether female artists are played back-to-back, or if there's an up-tempo song at the top of the hour.

It is certainly true that the average listener does not have a considered opinion on whether promos belong at the beginning or end of stopsets. Then again, most listeners do not know how the special effects in

"Hook" worked. Or how most of their consumer products are designed. That has never meant they didn't care about the end product.

The fact is that a lot of radio's formatic details have been left untended for years and radio is suffering for it.

VOX 2

Left to their own devices to program music, many would load 10 CDs in the changer and leave it at that. PDs have tried to ape that strategy for years and the results have been disastrous. So maybe it's time for PDs to start thinking like PDs again.

Stations don't live and die on programming tricks. But a lot of formatic points are like Pascal's Wager. At worst, they're harmless. At best, they could have some basis in reality. Most of them make stations sound better, and even if—for the sake of argument—the only people who notice an up-tempo record at the top of the hour are your own jocks, there's still a psychological effect that carries over onto the air.

And consider that radio hasn't been in such great shape since we began ignoring the old rules. PDs have reduced the value of recorded promos by putting them before stopsets and making them, in effect, just another commercial. Now they wonder why listeners don't care about any of their contests. Top 40 PDs stopped worrying about breaking up male and female vocals, and suddenly their listeners were headed for country and album rock, where the bulk of the vocals were still male. Programmers began telling the audience to "listen longer," but they gave up on thinking 15 minutes at a time and time spent listening went down.

Did giving up a handful of programming truisms single-handedly cause all that damage? Of course not. There are plenty of other reasons that a lot of radio stations are in trouble now. But they were basic things that probably worked and created the foundation for PDs to do the other

things that make a station good. And in any event, most of them haven't been replaced by anything better.

One reason for that is that when PDs revolted against a lot of traditions that went back to the Bill Drake and Buzz Bennett programming eras, they often chose formatics that were different just for the sake of being different, e.g., stopsets at the top of the hour just because everybody else was stopping at :52. This didn't end cloning by other stations, however, it just meant that the new formatics were cloned instead, and frequently for no good reason. Stations that had a reason for burying their legal ID at :50 were now being copied by stations that did not.

The upshot is that what we have now is often less radio than anti-radio: things of limited entertainment value that no longer accomplish even the goal of being different. We don't have a new generation of PDs who are free from cloning. We certainly don't have a dial full of personalities who entertain unencumbered by these pesky little rules.

We have also had relatively little new radio theory in the last decade and alarmingly few new theoreticians. The most influential programmers of the last 10 years are, by and large, people with much earlier roots, e.g., Mike Joseph, Scott Shannon, Jerry Clifton, etc. A lot of the most copied strategies of the last 10 years have been more emotional than psychological. Or dealt more with marketing than the product itself. That's good too. But if you borrow someone else's strategy for getting listeners in the door, you have to offer them something once they're there.

That's why you have to be a tad concerned about so many people telling you, in effect, not to think so much. If programming theory is neither brain surgery nor the meaning of life, it is still something that needs to be expanded on, not shunted aside. Especially now. It would be good to have something new for other programmers to steal; it would be even better to have something new worth passing down.

Slow Growth For Youth-Oriented Talk Shows

Finding Engaging Topics, Vocal Callers Among Challenges

■ BY PHYLLIS STARK

NEW YORK—For years, talk-radio observers have said their format's next two growth areas would be the development of N/T on FM and the rise of talk-radio targeted toward the youth audience. While the format finally began to make strides on FM last year, there are still only a few youth-talk programs, and one of those recently disappeared.

Among the handful of youth-talk programs are noncommercial WXPB Philadelphia's 8-to-14-year-old targeted "Kid's Corner," which has been airing weeknights at 7 p.m. since January 1988, N/T WBZ Boston's weekly "Kid Company," which began in February 1990, and WHBQ Memphis' nightly teen-talk show, which began last July and ended in January when WHBQ entered into a local marketing agreement with rival WGKX.

WHBQ's show, which ran from 7 p.m.- 5 a.m., was intended as a less-scandalous version of the teen-talk in the movie "Pump Up The Volume," and was the most like an adult-talk program, although its calls were interspersed with modern rock music. WXPB's show is a mix of talk, games, and novelty songs. WBZ's program follows a magazine format, interspersing youth talk with news, entertainment features, and trivia contests.

ATTACK OF THE MILITANT VEGGIES

The youth-talk shows cover a wide range of topics, from adult subjects like AIDS, sexual harassment, child abuse, and discrimination, to subjects less likely to be heard on adult shows (e.g., peer pressure, sibling rivalry, cheating in school, television's portrayal of children). "The only things off-limits are the things I think are boring," says WXPB host Kathy O'Connell.

Sometimes the biggest challenge is finding callers with something to say. Much of the talk on WHBQ's show centered around favorite bands and high schools, according to owner

George Flinn, who hosted once a week. On several successive shows in January, callers with handles like Stair Step Boy, Beef Jerky, and Butter Flavored Crisco called to discuss their favorite kind of cookie. While host Marv Conrad tried to bring up topics ranging from New Year's resolutions to the film "JFK," callers rarely responded with more than a one-word answer.

Flinn says there were occasionally issue-oriented shows, citing one program where a "militant vegetarian group" sparked some angry exchanges. He also says the show got

'Never try to say, "the subject for tonight is . . ."

off to an odd start with listeners calling to read poetry about "despair and their death thoughts. I was worried that it would become a suicide-prevention hotline, but all of that faded and it became a lot lighter."

TIPS FOR TEENS

As Flinn learned, one of the keys to doing youth-talk is flexibility. "You have to be ready to go with what the [callers] want to talk about," he says. "Do not ever try to say 'the subject for tonight is . . .'" Draw them out, but don't try to monopolize the conversation. Teenagers are shy and unsure of themselves. We tried to build up their self-esteem. Never make them look bad, always give them an out."

Producers of the youth-talk shows also stress the importance of being a good listener. "Unlike adults who call talk shows to vent their frustrations, I think kids are doing it more to communicate their feelings and opinions," says Jody Snider, president/executive producer of "Kid Company," who hopes to expand her show to other stations in the future.

WBZ PD David Bernstein notes that "you have to keep it moving very

fast, otherwise you run the danger of having a young listener get bored very quickly." A typical "Kid Company" show had a feature on kids studying genealogy, followed by interviews with a star of CBS-TV's "Davis Rules" and estranged former New Kids On The Block music director Greg McPherson.

WXPB's O'Connell says hosts should "be a little less confrontational than you would with an adult audience." O'Connell, who has also hosted adult talk shows, also recommends explaining terms a little more. On a recent show, for example, a guest who used the word "permutation" twice was asked to define it.

O'Connell begins each show with a kid caller. "Kids get attracted to other kids' voices so it's important to get a kid on the air right away," she says. Likewise, Snider says, "as much as we possibly can, you'll hear kids' voices—in bumpers, as guests—that is really critical that the kids are the experts."

GENERATION X?

To that end, news reports are produced and reported by kids who have attended a special "Kid Company" reporter training session, a two-hour workshop held at WBZ every few months. Snider says they have trained more than 200 kids ages 10-17 since the show began. Workshop grads have tackled some serious stories. A 12-year-old recently spent the day with Barbara Bush in New Hampshire. Others have talked to some of the presidential candidates. Several of what Snider calls the "real star journalists" are given their own beat, such as politics or women's issues.

Bernstein says the thing that surprised him the most about "Kid Company" was "the intelligence of the kids who were calling in. Anyone who says American youth is waning should listen to the show." Snider adds, "I was amazed how intelligent and savvy and worldly they are."

(Continued on page 65)

U.S. Stands Behind S Band At World Radio Conference

■ BY BILL HOLLAND

WASHINGTON, D.C.—Worldwide DAB spectrum allocation endorsement is already at loggerheads at the ongoing World Administrative Radio Conference, according to the National Assn. of Broadcasters, because of a faceoff between bulldog adherents of the L and S bands. The U.S., under pressure from the Defense and Commerce departments, is sticking to its guns in support of S band, a less feasible spectrum for digital, according to technical experts.

WASHINGTON ROUNDUP

FCC ZAPS WYBB'S 'CRAP'

The FCC has fined WYBB Charleston, S.C., \$3,750 for indecency after two morning talents on an Aug. 8, 1990, show repeated the word "crap" eight times in a row, followed by an on-air reminder that they couldn't say the word "shit." The commission

(Continued on page 65)

Album Rock Tracks™

| COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 89 MONITORED ALBUM ROCK STATIONS. | | | | | |
|--|-----------|-----------|---------------|--|--------------------------------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 4 | 4 | 7 | AGAIN TONIGHT MERCURY 866 414-4 | ◆ JOHN MELLENCAMP 1 week at No. 1 |
| 2 | 5 | 8 | 13 | MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC | ◆ OZZY OSBOURNE |
| 3 | 2 | 3 | 14 | I CAN'T DANCE ATLANTIC 4-87532 | ◆ GENESIS |
| 4 | 3 | 2 | 15 | GHOST OF A CHANCE ATLANTIC ALBUM CUT | RUSH |
| 5 | 6 | 6 | 7 | EMPTY ARMS EPIC ALBUM CUT | STEVIE RAY VAUGHAN & DOUBLE TROUBLE |
| 6 | 1 | 1 | 15 | MYSTERIOUS WAYS ISLAND 866 189-4/PLG | ◆ U2 |
| 7 | 9 | 11 | 6 | UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG | U2 |
| 8 | 8 | 9 | 9 | THE BUG WARNER BROS. ALBUM CUT | DIRE STRAITS |
| 9 | 7 | 7 | 31 | RIGHT NOW WARNER BROS. 4-19059 | ◆ VAN HALEN |
| 10 | 10 | 10 | 9 | TEARS IN HEAVEN REPRISE 4-19038 | ◆ ERIC CLAPTON |
| 11 | 13 | 14 | 7 | COME AS YOU ARE DGC 21707 | ◆ NIRVANA |
| 12 | 12 | 13 | 6 | EVERYTHING ABOUT YOU STAR DOG ALBUM CUT/MERCURY | ◆ UGLY KID JOE |
| 13 | 11 | 5 | 12 | KING'S HIGHWAY MCA ALBUM CUT | ◆ TOM PETTY & THE HEARTBREAKERS |
| 14 | 15 | 46 | 3 | THE DREAM IS OVER WARNER BROS. ALBUM CUT | VAN HALEN |
| 15 | 16 | 15 | 19 | THE UNFORGIVEN ELEKTRA 4-64814 | ◆ METALLICA |
| 16 | 21 | 25 | 7 | TOUGH IT OUT PRAXIS ALBUM CUT/ZOO | WEBB WILDER |
| 17 | 27 | — | 2 | SHE RUNS HOT REPRISE ALBUM CUT | ◆ LITTLE VILLAGE |
| 18 | 38 | 37 | 5 | HELP ME UP REPRISE ALBUM CUT | ◆ ERIC CLAPTON |
| 19 | 20 | 20 | 4 | WHAT YOU GIVE Geffen 19117 | ◆ TESLA |
| 20 | 18 | 24 | 4 | ANYBODY LISTENING? EMI 50388 | ◆ QUEENSRYCHE |
| 21 | 14 | 12 | 19 | SMELLS LIKE TEEN SPIRIT DGC 19050 | ◆ NIRVANA |
| 22 | 19 | 18 | 23 | ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372 | ◆ QUEENSRYCHE |
| 23 | 23 | 17 | 36 | TOP OF THE WORLD WARNER BROS. 4-19151 | ◆ VAN HALEN |
| 24 | 22 | 23 | 7 | SHOW ME THE WAY INTERSCOPE 4-98616/ATLANTIC | THE STORM |
| ★ ★ ★ FLASHMAKER ★ ★ ★ | | | | | |
| 25 | NEW ▶ | 1 | 1 | THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592 | ◆ BRYAN ADAMS |
| ★ ★ ★ POWER TRACK ★ ★ ★ | | | | | |
| 26 | 45 | — | 2 | LIFE IS A HIGHWAY CAPITOL ALBUM CUT | ◆ TOM COCHRANE |
| 27 | 30 | 22 | 25 | HEAVY FUEL WARNER BROS. 4-19094 | ◆ DIRE STRAITS |
| 28 | 24 | 29 | 22 | TO BE WITH YOU ATLANTIC 4-87580 | ◆ MR. BIG |
| 29 | 28 | 28 | 17 | CALL IT WHAT YOU WANT Geffen 19113 | TESLA |
| 30 | 17 | 16 | 10 | ALIVE EPIC ALBUM CUT | ◆ PEARL JAM |
| 31 | 33 | 32 | 12 | JESUS HE KNOWS ME ATLANTIC ALBUM CUT | GENESIS |
| 32 | 31 | 30 | 10 | PAINLESS IMAGO 25006 | ◆ BABY ANIMALS |
| 33 | 25 | 38 | 3 | IT'S OVER NOW POLYDOR 865 494-4/PLG | ◆ L.A. GUNS |
| 34 | 26 | 27 | 7 | HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY | ◆ SCORPIONS |
| 35 | NEW ▶ | 1 | 1 | WHEN I'M GONE IMPACT ALBUM CUT/MCA | MSG |
| 36 | NEW ▶ | 1 | 1 | DESIREE MODERN ALBUM CUT/ATLANTIC | RICK VITO |
| 37 | 50 | — | 2 | TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE | THE FOUR HORSEMEN |
| 38 | 44 | 43 | 5 | UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051 | ◆ RTZ |
| 39 | 47 | 31 | 24 | NOVEMBER RAIN Geffen ALBUM CUT | GUNS N' ROSES |
| 40 | 41 | 48 | 14 | SWEET EMOTION COLUMBIA 38-74101 | ◆ AEROSMITH |
| 41 | NEW ▶ | 1 | 1 | COLD DAY IN HELL CHARISMA 2-96199 | ◆ GARY MOORE |
| 42 | 36 | 21 | 18 | THE SKY IS CRYING EPIC ALBUM CUT | STEVIE RAY VAUGHAN |
| 43 | 29 | 34 | 21 | ROLL THE BONES ATLANTIC ALBUM CUT | ◆ RUSH |
| 44 | 37 | 41 | 23 | GET A LEG UP MERCURY 867 890-4 | ◆ JOHN MELLENCAMP |
| 45 | 35 | 35 | 15 | TAKE A CHANCE CAPITOL ALBUM CUT | BOB SEGER & THE SILVER BULLET BAND |
| 46 | 39 | 45 | 25 | DON'T CRY Geffen 19027 | ◆ GUNS N' ROSES |
| 47 | 40 | 39 | 13 | WASTED TIME ATLANTIC 4-87565 | ◆ SKID ROW |
| 48 | RE-ENTRY | 2 | 2 | TEAR DOWN THE WALLS ATCO EASTWEST 4-98691 | KIX |
| 49 | 34 | 33 | 19 | LOVE & HAPPINESS MERCURY ALBUM CUT | ◆ JOHN MELLENCAMP |
| 50 | 32 | 42 | 5 | GO BACK TO YOUR WOODS Geffen ALBUM CUT | ◆ ROBBIE ROBERTSON |

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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

Sweating The Details Over Blood Drives

NEW YORK—While blood drives are a worthwhile promotion, planning them often involves special challenges ranging from potential insurance problems to the public's fear of donating.

This year, WNSR New York held a Valentine's Day blood drive. While the drive was successful, with 380 units of blood collected, the event was not without its complications despite five months of planning.

A donation center was set up in the CitiCorp Center and at 80 blood centers around the metropolitan area. The station tied in with a telemarketing company to provide listeners with an 800 number they could call to



by Phyllis Stark

schedule appointments at any of the centers. But four days before the drive, CitiCorp Center management informed the station it would not be allowed in the building without a \$2 million insurance policy, even though the station was already covered by the New York Blood Center's policy.

American Red Cross spokeswoman Liz Hall says that while it is "not unusual" to have an insurance policy for a blood drive, "I've never seen a lawsuit that named the site of the blood drive. [But] there are some organizations that are going to be more concerned about a group coming onto their property. It's a function of a litigious society."

Another of the blood drive's biggest obstacles is the public's fear of donating, the cause of which ranges from an aversion to needles to the mistaken impression one can get AIDS from donating, a misconception held by 25% of the population, according to one recent survey. While 40% of Americans are eligible to give blood, only 4% actually donate, according to Hall.

But radio can be a useful tool for overcoming this obstacle. "One of the best things that could happen to the Red Cross is for a local celebrity, like a jock, to encourage blood donation among the fans of that radio station," says Hall.

KTXQ (Q102) Dallas has sponsored a blood drive every July since 1977. Two years ago, the six-day drive drew almost 13,500 donors, which got a bit unruly and sparked last year's efforts to "slow it down a little," according to promotion director Tim Trostle. In 1991, there were about 11,000 units collected.

During the 1990 drive, people lined up around the block and even camped out overnight in order to donate and get free tickets to a Bad Company/Damn Yankees show. To help alleviate lines, last year the station implemented the "donor express card," which listeners received if they came
(Continued on next page)



YO LA TENGO

MAY I SING WITH ME

"Sure, Yo La Tengo are critic's darlings, but there's a reason: They make uncommonly good pop. See them live and you'll learn they're also capable of making some uncommonly raucous noise." -Pulse

"Over the course of four albums, Yo La Tengo have built a coherent and consistently winning artistic stance, alternating between feedback garage grunge and gentle acoustic folk-pop." -Request

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| COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS. | | | | | |
|---|-----------|-----------|---------------|--|--------------------------------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 3 | 5 | HIT ELEKTRA 4-64771 | ◆ THE SUGARCUBES 2 weeks at No. 1 |
| 2 | 2 | 2 | 6 | BAD LUCK EPIC ALBUM CUT | ◆ SOCIAL DISTORTION |
| 3 | 6 | 6 | 6 | THE LIFE OF RILEY MCA ALBUM CUT | ◆ THE LIGHTNING SEEDS |
| 4 | 4 | 4 | 6 | UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG | U2 |
| 5 | 5 | 5 | 8 | COME AS YOU ARE DGC 21707 | ◆ NIRVANA |
| 6 | 9 | 16 | 3 | GHOST OF TEXAS LADIES' MAN I.R.S. 13849 | ◆ CONCRETE BLONDE |
| 7 | 13 | 14 | 4 | INTO THE FIRE ARISTA 2390 | ◆ SARAH MCLACHLAN |
| 8 | 3 | 1 | 8 | WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS. | ◆ LOU REED |
| 9 | 10 | 10 | 5 | FOR LOVE 4 A.D. ALBUM CUT/REPRISE | ◆ LUSH |
| 10 | 21 | — | 2 | RIPPLE ARISTA 2389 | ◆ THE CHURCH |
| 11 | 24 | — | 2 | LAI'D SO LOW FONTANA ALBUM CUT/MERCURY | ◆ TEARS FOR FEARS |
| 12 | 16 | 19 | 4 | THE CONCEPT DGC 19122 | ◆ TEENAGE FANCLUB |
| 13 | 14 | 26 | 3 | HONEY DRIP SIRE ALBUM CUT/REPRISE | ◆ IAN MCCULLOCH |
| 14 | 12 | 9 | 7 | OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA | ◆ LIVE |
| 15 | 8 | 8 | 8 | GIRLFRIEND ZOO ALBUM CUT | ◆ MATTHEW SWEET |
| 16 | 11 | 11 | 6 | WINDOW PANE RELATIVITY ALBUM CUT | ◆ THE REAL PEOPLE |
| 17 | 17 | 17 | 4 | UNDER THE BRIDGE WARNER BROS. ALBUM CUT | ◆ RED HOT CHILI PEPPERS |
| 18 | 26 | — | 2 | COVERED VIRGIN ALBUM CUT | ◆ PUBLIC IMAGE LTD. |
| 19 | 25 | 25 | 4 | BONFIRES BURNING VIRGIN ALBUM CUT | ◆ THE ORIGIN |
| 20 | 18 | 18 | 8 | ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196 | ◆ ST. ETIENNE |
| 21 | 22 | 20 | 7 | ALIVE EPIC ALBUM CUT | ◆ PEARL JAM |
| 22 | 23 | 23 | 3 | GOODBYE CRUEL WORLD LONDON 869 199-2/PLG | ◆ SHAKESPEARE'S SISTER |
| 23 | 15 | 13 | 14 | CARIBBEAN BLUE REPRISE 4-19089 | ◆ ENYA |
| 24 | NEW ▶ | 1 | 1 | SHE'S MAD LUKA BOP/SIRE ALBUM CUT/WARNER BROS. | DAVID BYRNE |
| 25 | 29 | — | 2 | SATURDAY SIRE ALBUM CUT/WARNER BROS. | THE JUDYBATS |
| 26 | 19 | 15 | 7 | WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT | DRAMARAMA |
| 27 | 28 | 29 | 10 | ONE ISLAND ALBUM CUT/PLG | U2 |
| 28 | 7 | 7 | 12 | SAX AND VIOLINS WARNER BROS. ALBUM CUT | TALKING HEADS |
| 29 | NEW ▶ | 1 | 1 | BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY | ◆ JAMES |
| 30 | NEW ▶ | 1 | 1 | MURDER, TONIGHT, IN THE TRAILER PARK RCA 62206 | COWBOY JUNKIES |

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard Revises Radio Panels For Four Charts

NEW YORK—Effective with the Feb. 29 issue, Billboard has made changes in the radio stations reporting to its Hot Adult Contemporary, Modern Rock Tracks, and Hot R&B Singles charts. In addition, changes will be made to the Hot Latin Tracks radio panel effective with the issue of March 21.

The Hot AC, Modern Rock Tracks, and Hot R&B Singles panels are revised quarterly. Stations are divided into five weight classes—platinum, gold, silver, bronze, and secondary—based on their weekly total survey area come in the most recent Arbitron survey, in this case the fall '91 ratings.

The biggest changes are in Billboard's Hot Latin Tracks panel, which adds 16 stations and which,

counting deletions, goes from 56 to 63 stations. The changes, which become effective with the March 21 issue, include the reweighting of Puerto Rican reporters to reflect their cume (based in this case on the local Aseores ratings) throughout the island and not just in their home markets, thus giving six such reporters a higher weight.

The new Hot Latin Tracks panel includes a greater station representation in the West and Southwest. It also features Billboard's first Tejano reporter, KXTN San Antonio, Texas, which is added as a silver reporter. The other stations added are WZNT Caguas, Puerto Rico (gold); KQQK Houston, WOYE Mayaguez, Puerto Rico, WQBA-FM Miami, and WTAQ Chicago (silver); KEYH Houston

(bronze); and KCTY Salinas, Calif., KDIF Riverside, Calif., KGST Fresno, Calif., KQTL Tucson, Ariz., KSTN-FM Stockton, Calif., KTGE Salinas, Calif., WNNW Boston, and WRMD Tampa, Fla., and KXKS Albuquerque (secondary).

Four stations were added to the Hot Adult Contemporary panel, which goes from 105 stations to 109, tying it with a previous high number. New stations are WPNT Chicago, a gold reporter, and KKLD Tucson, Ariz., KQXT San Antonio, Texas, and WZTU Orlando, Fla., all of which are added as bronze reporters.

One station, WMYA/WMYK (Touch 96) Norfolk, Va., was added as a bronze reporter to the Hot R&B Singles chart, bringing that panel's total to 100 stations. Billboard's Mod-

ern Rock Tracks chart goes from 33 to 35 reporters with the addition of KSRF/KOCM (Mars-FM) Los Angeles and KNNC Austin, Texas. Mars-FM is a bronze reporter. KNNC is a secondary reporter. SEAN ROSS

WASHINGTON ROUNDUP

(Continued from page 63)

said the humor was not incidental, but deliberate. WYBB's morning team is still at the station, although owner Lynn Martin notes that jock Robert Edwards was actually gone from WYBB before his arrest on morals charges last week (Billboard, Feb. 29).

SHOP POLITICAL ADS? IT'S LEGAL

Two Los Angeles radio stations, Cox's KFI and CBS' KNX, have curtailed their acceptance of political ads for local and state candidates after a recent FCC guideline gave local stations the discretion to do so. The stations will offer some time in some races. Stations must continue to accept ads from federal candidates, according to the commission guidelines.

SIKES DETAILS OWNERSHIP CHANGES

With a recommendation late last month from FCC staffers to relax radio ownership rules, chairman Al Sikes is now ready to start commission hearings March 12. But first he faces a Senate Commerce Committee showdown Tuesday (3) (and a House hearing later) to get a blessing from a skeptical Congress for the multiple-ownership and duopoly rules changes.

SLOW GROWTH FOR YOUTH-ORIENTED TALK SHOWS

(Continued from page 63)

In addition to talk, WBZ's show consists of news, interviews, reviews, and trivia contests. There is also a regular "kid of the week" profile. WXPN's show features experts in science, health, and child psychology as regular guests. Computers and pets are other frequent topics. One of the more popular segments is "on stage," in which kids call in to sing, play an instrument, or tell a joke. They make it on the air after "auditioning" for the producers over the phone. Like Snider, WXPN GM Mark Fuerst is hoping to someday syndicate "Kid's Corner."

A CONCEPTUAL SELL

The shows measure their success

in volume of calls rather than Arbitron ratings. O'Connell says AT&T measures about 400 attempted phone calls to the show each night. About 200 get through; about 10 get on the air.

Despite negligible ratings, WHBQ's Flinn notes, "We had 12 phone lines and all of them were jammed all the time." Often, Flinn says, callers would be on hold so long that when the host finally picked up the phone, they would have to wake up the caller.

Just as it has for the proponents of all-kids' stations and networks, having an audience that is not reflected in the ratings makes kid-talk shows "a real conceptual sell," according to

Bernstein, who lists the Dairy Board and the Massachusetts Teachers Assn. among his regular advertisers. "The trick with advertisers is showing them who we're targeting," he says. Snider says "Kid Company" advertisers "look at it as a way to reach parents as well as kids."

MERCHANDISING OPPORTUNITIES

"Kid Company" also capitalizes on merchandising opportunities doing giveaways with clients. "We did a banking series for kids and BayBank was a sponsor," Snider says. "There are great sales opportunities as well for [stations] to go after people they've never reached before."

PROMOTIONS AND MARKETING

(Continued from preceding page)

to a blood center prior to the drive to sign up for a time to donate. The card guaranteed the donor would be taken care of in 45 minutes.

Q102's drives are held at the blood centers "to encourage people to know where they are, so hopefully they will be return donors," says Trostle. On the last day of the drive, the station also sets up donor locations at two malls, which Trostle says require a million-dollar policy only because it involves bringing a vehicle into the malls.

Because of the prevalent fear of donating, WNSR promotion director Paul Heffner says a great prize is an important incentive. For WNSR's recent drive, all donors received a rose, a box of Valentine's Day candy, and a WNSR gift bag that contained either a water bottle, a coffee mug, a sweat shirt, or an alarm clock. In addition, all donors were entered into a drawing for a Grammy-night-on-the-town package that included tickets to the Grammy Awards, limousine service, and gown and tuxedo rental.

For the last three years, Q102 has been buying out the venue for a major concert each year and giving donors a pair of tickets. Q102's drive has gotten so big that it now provides breakfast, lunch, and dinner for people waiting in line. In addition to the tickets, donors are given a bag of coupons good for free merchandise

at client locations.

Since the blood drive is one of the station's biggest promotions, when celebrities visit the station they are asked to cut not only a drop for the station, but also a blood-donor PSA. "It tends to hit home a little more if your favorite rock star tells you to give blood," says Trostle.

IDEA MILL: RECORD WEASELS

CIMX (89X) Detroit marked Groundhog Day by having a "record weasel" (described as a distant cousin of the groundhog) pop up every 89 minutes to give away a Lenny Kravitz CD. Callers were registered for a chance to hang out with a real "record weasel," Virgin's Dave Watson. The prize also included tickets to a Kravitz show, a backstage pass, and overnight accommodations in the same hotel as Kravitz.

After a transmitter fire knocked WAQQ (95 Double Q) Charlotte, N.C., off the air for several hours, the station began giving away the "95 Double Q Bar-B-Que kit" containing hot dogs, buns, marshmallows, graham crackers, and a CD or cassette. Winners also qualified for a "hot" ticket to see U2.

The Scarsdale, N.Y.-based Boing Creative Solutions is marketing an inflatable structure known as the human fly trap, which consists of a 14-by-14-foot trampolinelike base at-

tached to a 13-foot-high Velcro wall. Users don a Velcro suit and bounce off the base to stick on the wall. The fly trap, which comes complete with suit and inflator unit, can be customized with call letters and costs \$6,925.

KJAZ San Francisco offers listeners with a computer access to "Jazz Online," an interactive computer jazz magazine that was launched in February. Listeners with a modem can access information like the station program schedule, announcer bios, artist profiles, club listings, and recording studio news. They can also communicate with each other and with KJAZ by making requests or by asking announcers questions. The service is being offered free through April, an offer PD Tim Hodges says attracted 200 subscribers in the first 10 days. A small fee will be charged after April.

WMMR Philadelphia has unveiled 32 billboards around the city, each containing a message about one of the jocks designed to read like a tabloid headline. Among the messages: "DeBella identified as second gunman," "Jimmy Hoffa's body found in Bubba's basement," and "5,000 clones of Gonzo Greg... Oops, say scientists." Each board contains a number that will be used for a daily giveaway contest in April.

WRRM (Warm 98) Cincinnati teamed up with the mayor's office

and the city council to declare "buy Cincinnati first" month in February. Listeners were encouraged to support local products and services. Local clients were profiled on the air.

N/T WLS Chicago sponsored an "all American weekend" during which all hosts, guests, and callers had to be U.S. citizens. To prove this, callers were asked questions like, "Who was Gerald Ford's running mate in 1976?"... As part of its Black History Month programming throughout February, WRKS New York qualified listeners to win a trip to Africa during a daily trivia contest.

PRO-MOTIONS

Lipsky Marketing owner Mark Lipsky and former WBZ Boston LSM Rick Thomas have formed The Radio Agency, a Bala Cynwyd, Pa.-based marketing company specializing in audience and sales programs for radio... WTMX Chicago marketing director Vic Del Giorno exits at the end of the March to look for a programming opportunity. Reach him at 504-466-0921.

Morgan Thomas has been named to the newly created position of promotion director/programming and sales at WBAB Long Island, N.Y. She was previously promotion director/afternoon jock at rival WRCN.



Hits!

in

Tokio

Week of February 16, 1992

- 1 Love Your Smile Shalice
- 2 Tears In Heaven Eric Clapton
- 3 Smells Like Teen Spirit Nirvana
- 4 Can't Let Go Mariah Carey
- 5 What You Do With What You've Got Eddi Reader
- 6 Good For Me Amy Grant
- 7 Tell Me What You Want Me To Do Tevin Campbell
- 8 Black Or White Michael Jackson
- 9 Feel So High Des'ree
- 10 Change Lisa Stansfield
- 11 Juice (Know The Ledge) Eric B. & Rakim
- 12 Don't Let The Sun Go Down On Me George Michael & Elton John
- 13 Maria Patsy
- 14 Remember The Time Michael Jackson
- 15 All Woman Lisa Stansfield
- 16 Stuck On You Laura Fygi
- 17 Home Is Where The Hurt Is J.C. Lodge
- 18 Stars Simply Red
- 19 What A Fool Believes Matt Bianco
- 20 Caribbean Blue Enya
- 21 Love Me All Up Stacy Earl
- 22 The Way I Feel About You Karyn White
- 23 I Want You Jody Watley
- 24 Live And Let Die Guns N' Roses
- 25 You Make Me Feel Brand New Roberta Flack
- 26 Mysterious Ways U2
- 27 Memories Of A Color Stina Nordenstam
- 28 Indian Eg & Alice
- 29 Finally Ce Ce Peniston
- 30 Rocket Man Kate Bush
- 31 Stay This Way The Brand New Heavies
- 32 You Said, You Said Jermaine Jackson
- 33 Stuck On You Bobby Caldwell
- 34 Words Kim Hill
- 35 I'll Be There For You Jibri Wise One
- 36 What's Good Lou Reed
- 37 Mad About You Sting
- 38 Du Du Du Matia Bazar
- 39 Save The Best For Last Vanessa Williams
- 40 Vibeology Paula Abdul
- 41 Every Road Leads Back To You Bette Midler
- 42 Keep It Comin' Keith Sweat
- 43 Kiss Me Indecent Obsession
- 44 Missing You Now Michael Bolton
- 45 Keep Coming Back Richard Marx
- 46 Street Of Dreams Nia Peeples
- 47 High On The Happy Side Wet Wet Wet
- 48 All 4 Love Color Me Badd
- 49 Old Friends Everything But The Girl
- 50 Sayonara Sandii

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE

81.3FM

Hot Adult Contemporary™

Billboard's

PD

Don Crawley
WDAF Kansas City, Mo.

of the week

ONE OF THE more interesting aspects of country radio's move from a library-based to a recurrent- and current-driven format is how many of the format's surviving AMs have made the switch also. WSM Nashville recently renamed itself "All Hit 650" and went to a predominantly current approach. KEEN San Jose, Calif., has always been faster on music than its FM rival, KRTY. And these days, you have to listen to WDAF (61 Country) Kansas City, Mo., for several hours to hear anything that's more than a few years old.

WDAF's "full-service AM that just happens to play country" presentation hasn't changed much in recent years, although the station will add the Kansas City Royals this season. There's still five minutes of news—with a heavy police blotter emphasis—every hour, and the departure of traffic reporter John "Sky Spy" Wagner for rival KFKF got more attention last year than the recent departure of early-afternoon host Mike Morelock.

But in the mid-'80s, under PD Moon Mullins, WDAF was also known for going as far back as Jimmie Rodgers and Red Foley for oldies, at least occasionally. Now, Mullins' successor, Don Crawley, says you can still hear a "Kiss An Angel Good Morning" on WDAF about once every shift or so, but that's about it.

How long WDAF has been this way depends on whom you ask. Some locals claim the change in WDAF became most pronounced earlier this year, when FM rival KFKF finally pulled ahead of WDAF for the first time ever, edging the station 11.2 to 10.3 in the spring and 10.5 to 10.4 in the summer. WDAF came back in the fall Arbitron with a 12.7 to KFKF's 10.6.

But Crawley claims the changes have taken place over the last three years as they have for most country stations. "We've always been pretty contemporary, but we had still featured some classics because the quality of the contemporary material wasn't there in the past [as it is now]," he says.

"With the introduction of artists like Clint Black or Patti Loveless, new listeners have come into the format who don't have a history with us and who don't have an interest in hearing yesterday's news. That's not to deny our heritage—we still have a Saturday morning oldies show that can go back to the '30s... but as much as I love Buck Owens and Wynn Stewart and Carl Smith, I'm not going to play them except within the confines of special programming."

This is WDAF in middays: Ronnie Milsap, "A Woman In Love"; Keith Whitley, "Somebody's Doin' Me Right"; Clint Black, "One More Payment"; Trisha Yearwood, "That's What I Like About You"; Alan Jackson, "Don't Rock The Jukebox"; George Strait, "Love Without End,

Amen"; Mark Chesnutt, "Old Flames Have New Names"; Billy Hill, "Too Much Month At The End Of The Money"; and Lorrie Morgan, "Except For Monday."

By contrast, Crawley says, KFKF is "a lot slower on new music. They wait and let us break records. They did not play Garth Brooks' first single until it was a recurrent." With the recent changes in country radio, Crawley says, "they try to position themselves on the air as being more aggressive [musically]... but then again, so do we."

So what happened this spring when KFKF took over the format lead? "It was a reflection of increased promotional spending on their part," Crawley contends. "It was also the improved quality of country music, that brought younger demos into the format and they're more inclined to go to FM than AM."

Otherwise, Crawley says, "I would hesitate to look at last spring as a loss or this fall as a victory. This station moves more slowly and methodically than one or two books... KFKF is a very one-dimensional radio station. They're strictly a music-intensive country FM and they've been very successful doing that. 61 Country is going to continue to be successful as a multidimensional station; maybe they'll be more successful at their one dimension."

The one difference between the spring and fall books that Crawley admits to is that "we did a little better job of promoting the station." WDAF's fall contest, which was backed up by TV, was "Initial Reaction," where listeners called when they heard their initials to win cash in \$100-\$1,000 increments. This winter, WDAF ran a "Big Money Birthday Wheel" contest with similar cash prizes. That has been followed by trips for four to Walt Disney World and Royals spring training. (KFKF, meanwhile, is doing daily trips to Hawaii in its "Maui and Money" promotion.)

Ted Cramer, the PD who hired Crawley in the early '80s, recently returned to WDAF as Morelock's replacement in early afternoons. Part of Cramer's duties, Crawley says, will be promoting and marketing the Royals games. "Ted understands baseball broadcasts on a country station because he did it at [then country outlet] WMAQ Chicago."

Although WDAF's current promotion is Royals-related, Crawley says WDAF won't add further sports programming to complement the games. And it will continue to play music on the Royals' nights off. "If you're going to cover the Royals, you need to cover the Royals. But we're not going to carry four-five hours of sports talk. There are other stations in town that do that and we beat them playing music." SEAN ROSS

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|-------------------------------------|
| | | | | *** NO. 1 *** | |
| 1 | 2 | 2 | 7 | MISSING YOU NOW COLUMBIA 38-74184 | ◆ MICHAEL BOLTON 1 week at No. 1 |
| 2 | 1 | 1 | 8 | WHAT BECOMES OF THE BROKENHEARTED MCA 54331 | PAUL YOUNG |
| 3 | 4 | 6 | 7 | SAVE THE BEST FOR LAST MERCURY 865 136-4 | ◆ VANESSA WILLIAMS |
| 4 | 8 | 8 | 8 | GOOD FOR ME A&M 1573 | ◆ AMY GRANT |
| 5 | 3 | 3 | 14 | DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086 | ◆ G. MICHAEL |
| 6 | 6 | 7 | 7 | YOUR SONG POLYDOR ALBUM CUT/PLG | ROD STEWART |
| 7 | 5 | 4 | 17 | BEAUTY AND THE BEAST EPIC 34-74090 | ◆ CELINE DION/PEABO BRYSON |
| 8 | 10 | 12 | 12 | I'LL GET BY COLUMBIA 38-74109 | ◆ EDDIE MONEY |
| 9 | 12 | 17 | 8 | TEARS IN HEAVEN REPRISE 4-19038 | ◆ ERIC CLAPTON |
| 10 | 16 | 18 | 5 | MASTERPIECE REPRISE 4-19076 | ◆ ATLANTIC STARR |
| 11 | 7 | 5 | 17 | CAN'T LET GO COLUMBIA 38-74088 | ◆ MARIAH CAREY |
| 12 | 14 | 15 | 10 | STARS ATCO EASTWEST 4-98636 | ◆ SIMPLY RED |
| 13 | 9 | 9 | 16 | I FALL ALL OVER AGAIN QUALITY 15180 | ◆ DAN HILL |
| 14 | 11 | 11 | 22 | I CAN'T MAKE YOU LOVE ME CAPITOL 44729 | ◆ BONNIE RAITT |
| 15 | 17 | 22 | 6 | THE REAL THING COLUMBIA 38-74186 | KENNY LOGGINS |
| 16 | 13 | 14 | 12 | I KEEP COMING BACK TO YOU REPRISE ALBUM CUT | ◆ BETH NIELSEN CHAPMAN |
| 17 | 21 | 26 | 5 | HAZARD CAPITOL 44796 | ◆ RICHARD MARX |
| 18 | 23 | 25 | 7 | TO BE WITH YOU ATLANTIC 4-87580 | ◆ MR. BIG |
| 19 | 15 | 10 | 16 | SOMEWHERE, SOMEBODY A&M 1577 | ◆ AARON NEVILLE |
| 20 | 26 | 29 | 6 | REMEMBER THE TIME EPIC 34-74200 | ◆ MICHAEL JACKSON |
| 21 | 20 | 16 | 21 | BROKEN ARROW WARNER BROS. 4-19274 | ◆ ROD STEWART |
| 22 | 19 | 20 | 14 | DON'T TURN AROUND COLUMBIA ALBUM CUT | ◆ NEIL DIAMOND |
| 23 | 25 | 21 | 24 | THAT'S WHAT LOVE IS FOR A&M 1566 | ◆ AMY GRANT |
| 24 | 24 | 23 | 23 | I WONDER WHY ARISTA 1-2331 | ◆ CURTIS STIGERS |
| 25 | 22 | 19 | 19 | NO SON OF MINE ATLANTIC 4-87571 | ◆ GENESIS |
| 26 | 18 | 13 | 19 | KEEP COMING BACK CAPITOL 44753 | ◆ RICHARD MARX |
| 27 | 36 | 37 | 5 | YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 | ◆ CURTIS STIGERS |
| | | | | *** POWER PICK *** | |
| 28 | 46 | 49 | 3 | EVERYTHING CHANGES REUNION 19118/GEFFEN | KATHY TROCCOLI |
| 29 | 35 | 36 | 4 | EVER CHANGING TIMES ARISTA 1-2394 | ◆ ARETHA FRANKLIN |
| 30 | 37 | 40 | 3 | OBSESSION ELEKTRA 4-64799 | DESMOND CHILD |
| 31 | 30 | 30 | 24 | SET THE NIGHT TO MUSIC ATLANTIC 4-87607 | ◆ ROBERTA FLACK/MAXI PRIEST |
| 32 | 33 | 38 | 5 | (I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214 | ◆ JAMES TAYLOR |
| 33 | 32 | 34 | 28 | WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020 | MICHAEL BOLTON |
| 34 | 28 | 31 | 25 | LIVE FOR LOVING YOU EPIC 34-73962 | ◆ GLORIA ESTEFAN |
| 35 | 39 | 46 | 4 | (THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT | MICHAEL DAMIAN |
| 36 | 31 | 28 | 20 | CONVICTION OF THE HEART COLUMBIA 38-74029 | ◆ KENNY LOGGINS |
| 37 | 38 | 43 | 4 | UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051 | ◆ RTZ |
| 38 | 40 | 42 | 9 | THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088 | ◆ KARYN WHITE |
| 39 | 47 | — | 2 | IN MY LIFE ATLANTIC ALBUM CUT | ◆ BETTE MIDLER |
| 40 | 41 | 41 | 4 | DIAMONDS AND PEARLS PAISLEY PARK 4-19083/WARNER BROS. | ◆ PRINCE AND THE N.P.G. |
| 41 | 29 | 24 | 17 | DANIEL POLYDOR ALBUM CUT/PLG | WILSON PHILLIPS |
| 42 | 27 | 27 | 15 | CHANGE ARISTA 1-2362 | ◆ LISA STANSFIELD |
| 43 | 43 | — | 2 | CARIBBEAN BLUE REPRISE 4-19089 | ◆ ENYA |
| | | | | *** HOT SHOT DEBUT *** | |
| 44 | NEW ▶ | 1 | 1 | MAKE IT HAPPEN COLUMBIA 38-74239 | MARIAH CAREY |
| 45 | 42 | 45 | 29 | DON'T WANT TO BE A FOOL EPIC 34-73879 | ◆ LUTHER VANDROSS |
| 46 | NEW ▶ | 1 | 1 | CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326 | ◆ THE WILLIAMS BROTHERS |
| 47 | 34 | 32 | 17 | DREAMS TO DREAM MCA 54203 | ◆ LINDA RONSTADT |
| 48 | 50 | 48 | 3 | LOST IN THE NIGHT COLUMBIA 38-73990 | ◆ PEABO BRYSON |
| 49 | 48 | 47 | 4 | TELL ME WHAT YOU WANT ME TO DO QUEST 4-19131/WARNER BROS. | ◆ TEVIN CAMPBELL |
| 50 | NEW ▶ | 1 | 1 | I LOVE YOUR SMILE MOTOWN 2093 | ◆ SHANICE |

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

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IN THE FIRST WINTER Arbitrend, **WLTW** New York holds on to its market lead, going 5.8-6.2, ahead of urban **WRKS** (5.2-5.3), oldies **WCBS-FM** (4.9-4.7), dance **WQHT** (4.8-4.5), and urban **WBLS** (4.4-4.5). **AC WNSR** (Mix 105) continues to rebound, going 4.2-4.5. Classic rock **WXRK** (3.9-4.0) opens a lead on album **WNEW-FM** (3.8-3.7). Meanwhile, the race between top 40s **WHTZ** (3.3-3.2) and **WPLJ** (2.8-3.0) is at its closest point in years.

In L.A., **AC KOST** dips 6.0-5.4. Top 40 **KIIS** holds on to second (4.9-5.0), but churban **KPWR** (Power 106) is up 4.3-4.8. They're followed by album **KLOS** (4.4-4.5), Spanish **KWKW** (3.8-4.2), and urban **KKBT** (3.8-3.9). Classic rock **KLSX** has its biggest jump since the addition of morning man **Howard Stern**, going 2.8-3.1. Stern is up 2.9-3.2 in mornings, but **KLOS' Mark & Brian** rise 7.7-8.6, followed by **KIIS' Rick Dees** (5.0-5.5).

In Chicago, N/T **WGN** slips 8.5-8.1, ahead of urban **WGCI-FM** (6.8-6.6), dance **WBBM-FM**, which holds at 5.1, country **WUSN** (3.8-4.4), N/T **WBBM** (4.4-4.2), album **WWBZ** (3.8-4.1), and urban/**AC WVAZ** (4.2-4.0). N/T **WLUP**, reportedly the new Chicago home of Stern, is up 3.2-3.5 as album **WLUP-FM** edges up 2.7-2.9.

Also, Arbitron has reissued the Dayton, Ohio, book following **WYMJ** GM **Alan Gray's** discovery of six diaries incorrectly credited to the late **WBBY** Columbus, Ohio. That changes **WYMJ's** 12-plus number from a 4.6 to a 5.2.

PROGRAMMING: DETROIT Z-ROCKS

Adult alternative **WXCD** Detroit goes to Satellite Music Network's **Z-Rock** format. PD **Dave Herring** stays on. Meanwhile, **Walt Sabo** is now consulting co-owned jazz **KJZS** Houston, which is readying a reported switch to N/T. **Kent Voss** from **WRBQ** Tampa, Fla., would be the new morning man. PD **Mike Ryan** will transfer within the company ... **Easy WJOI** Detroit goes soft AC,

leaving **WPAT** New York as the only easy FM in a top 10 market.

Top 40 **WZKS** Louisville, Ky., becomes "Country 103.9" as part of its local marketing agreement with rival **WDJX** ... After a 13-year relationship, consultant **Dan Vallie's** contract with **EZ Communications** is not being renewed ... Broker **Gary Stevens** adds CEO stripes for Mercury Digital Radio ... **ABC's "20/20"** airs



by Sean Ross with
Phyllis Stark & Rochelle Levy

its long-promised report on **WFLA/WFLZ** Tampa, Fla.'s "treatment of female employees" Feb. 28.

Former **KKNW** Seattle PD **Bob Linden** is the new PD of **WJZE** (Jazzy 100) Washington, D.C. ... **Jim Zippo**, morning man of **SMN's** Pure Gold format, adds PD stripes, reporting to OM **Pat Clarke**.

Having wrested the rights to the Washington Redskins from **WMAL**, classical **WGMS-AM** Washington, D.C., is becoming all-sports **WTEM** (The Team) under consultant **Scott Meier**. **WMAL** sports director/**NSM** **Bob Snyder** and **WAVA** D.C. promotion director **Michele Snyder** join as **GSM** and promotions director, respectively.

Former **WBZZ** (B94) Pittsburgh OM/PD **John Roberts** is named PD at classic rock **WAFX** Norfolk, Va., replacing **Lauren MacLeash**. Across town at country **WGH-FM** (Eagle 97), APD/p.m. driver **Smockey Rivers** is named PD ... **Guy Gannett** national PD **Pete Bolger** is again PD at classic rock **WZTA** Miami as **Frank**

Felix exits. Look for **Fred Jacobs** to consult **WZTA** when its sale to **Paxson Broadcasting** closes.

AC WVOR Rochester, N.Y., which has had no PD for a while, goes to the committee approach. Station manager **John Elliott** will oversee MD **Dave LeFrois**, who becomes MD/programming coordinator, **Tracy Pearl** from crosstown **WPXY**, now promotions director, and middayer **Mike O'Bryan**, who'll assist with programming and promotions.

Following the takeover of urban **WCKX** (Power 106) Columbus, Ohio, by **Sunrise Capitol**, **WGNV** Newburgh, N.Y.'s **Bob Maines** is now overseeing the station, although **Jack Harris** remains GM. **Harry Lyles** is now consulting **WCKX** ... Classical **WSYW** (Yo! 8-1-0) Indianapolis expands its weekends-only rap format to weekday afternoons.

Former **WPHR** Cleveland PD **Cat Thomas** resurfaces in mornings at **AC WJQI** (Joy 95) Norfolk, Va., replacing **Alex O'Neal** ... Country **KEEN** San Jose, Calif., PD **Julie Stevens** goes to rival **KRTY** as promotion director/middays ... Acting PD **David Stone** gets those duties officially at album **KPOI** Honolulu.

Former **WJFK** Washington, D.C., APD/MD/midday jock **Mike Wolf** is the new PD at classic rock **WQBK-FM** (Q104) Albany, N.Y., replacing **Blake Edwards** ... PD **Jesse Rios** is out at Spanish-language **KSVE/KXTN** San Antonio, Texas. OM **Rudy Rocha** reclaims the PD duties.

Canada loses another legendary top 40 AM as **CKOC** Hamilton, Ontario, becomes **CKMO** (Oldies 1150). **Nevin Grant** remains PD, but his PD duties for AC sister **CKLH** (K103) are assumed by **Pat Cardinal**, APD/MD of top 40 **CKLG** (LG73) Vancouver. **Brenda White**, MD of album **CFOX**, will also be MD of LG73.

Easy **CHQR** Calgary, Alberta, goes to full-service AC this week under PD **Rick Lewis** from **CJCA** Edmonton, Alberta. **Dan Willmott** returns to the market for mornings.

newsline...

GEORGE CASTRUCCI is retiring as president/COO of Great American Communications.

BRUCE RAVYN-STARK is the new GM of **KDBK/KDBQ** San Francisco, replacing **Paul Willensky**. **Ravyn-Stark** was president of **KSL Media**; he previously managed co-owned **KBSG** Seattle.

VINCE DIMAGGIO is the new GM at modern **CFNY** Toronto; he was VP/GM at co-owned **CFCN/CJAY** Calgary, Alberta.

JOHN MACKIN ADE is the new GM of **KLUV** Dallas, replacing **Rob Hasson**. He was announced several weeks ago as GM of **WAIA** Jacksonville, Fla.

PETE BROWN is the new GM of **WQMG** Greensboro, N.C., replacing **Nancy Cooper**. He was GM of **WJBT** Jacksonville, Fla.

WWDJ NEW YORK GM **Ed Abels** exits to form a business directory firm.

DAVID WEINFELD exits as GM of **WTRG** Raleigh, N.C.; owner **Tom Joyner** assumes those duties.

STATION SALES: **KISP/KMXX** Phoenix from **EZ Communications** to **Sundance Broadcasting** for \$5 million; **WKZO/WJFM** Kalamazoo, Mich., from GM **Carl Lee** to **Radio Associates**.

CHQR will simulcast **AC CKNW** Vancouver in overnights. Also, full-service **CJCA** segues to N/T.

PD **Bob Lewis** is out at top 40 **KGGG** Rapid City, S.D.; no replacement is named ... Top 40 **KBIU** (Bayou 104) Lake Charles, La., PD **Kahuna** adds OM stripes ... Top 40 **WTLQ** (Q102) Wilkes-Barre, Pa., PD **Scott Chase** returns to **WSRZ** (Oldies 106) Sarasota, Fla., as OM/PD, replacing **Chris Tracy** ... Rock 40 **WRQK** Canton, Ohio, PD **Scott Hughes** exits.

Former **KRBE** Houston overnighter **Dave Williams** is the new PD of **KTTX-FM** College Station, Texas, which goes from satellite to live country. **KRBE** midday host **Madison Chase** joins for mornings. **Mike Watson** from crosstown **KORA** joins for middays. **Ed Shane** consults.

AC KGBX Springfield, Mo., signs on its new local marketing agreement partner, country **KGMV**, under PD **Rob Hough**, most recently **KGBX's** p.m. driver. **Jim Mackey** from **WKMQ** Rockford, Ill., will do mornings. **Cindy Rippee** from crosstown **KKHT** joins for afternoons.

Elsewhere in town, **T.K. O'Grady**, who last did mornings at **WAXY** Miami, returns to town as PD of album **KXUS** (US97); he replaces **Rick Moore**, who goes to **KGBX** for a yet undetermined shift.

KEYI Austin, Texas, PD **Brad Hansen** is now p.m. driver at country rival **KVET** ... **WVLK-FM** Lexington, Ky., PD **Karl Shannon** joins **WSM-FM** Nashville for mornings ... **WTSO** Madison, Wis., PD **Jeff Tyler** exits ... Adult standards **KOLE** Beaumont, Texas, goes country.

AC KYJC-AM-FM Medford, Ore., becomes country **K97** under consultant **John Lund** and new PD **Brad Douglas** from crosstown **KGNA** ... **Bill Collins** goes from afternoons to OM/mornings at country **WBTU** Fort Wayne, Ind., replacing **Doug Wagner**. Production director **Mitch Mahon** is named PD. Morning man **Scott Miller** moves to afternoons. **Rod Warner** is the new PD/p.m. driver at format rival **WQHK**; he did nights at **WGTC** South Bend, Ind.

Dave McKie from **KBOS** Fresno, Calif., is the new PD for oldies **KABX** Modesto, Calif., replacing **Jim Dorman**, now with **KNCI** Sacramento, Calif. ... Album **WSGM** Staunton, Va., is now simulcasting country **WKDW**. **Scott Jackson** remains OM/mornings. **Alex Mitchell** joins from **WLCC** Luray, Va., for nights.

Top 40 **KCHX** Midland, Texas, PD **Randy Street** says that station is now up for sale and that he and his staff need new jobs. Call 915-570-8833 ... Oldies **WCFL** Joliet, Ill., OM/morning man **Gary Rivers** transfers to the GM/morning slot at co-owned **WQTL** Lima, Ohio. **WQTL** GM **Mason Ingalls** exits. PD **Bob Mitchell** and his wife, **Crystal Lake**, go to mornings at **WIFC** Wausau, Wis. At **WCFL**, P/T **Mark Edwards** becomes MD/overnights.

Palm Springs, Calif., loses two adult standards outlets this week. **KBZT** picks up **Unistar** country. **KDES** goes to **SMN** Kool Gold ... Hard rock **AM KBAD** Bakersfield, Calif., returns to the air as adult standards **KBID** under minority owner/station manager/PD **Burt Wenland**.

PEOPLE: MORE OUTLAWS FOR YOU & ME

ALBUM WYNF Tampa, Fla., sends late-nighter **Scott Phillips** to nights at album **KLOL** Houston and P/T **Jools Brandt** to the morning co-host slot at **WKLS** Atlanta. **KLOL's** nighttime **Outlaw** Radio show has expanded to overnights.

Classic rock **KSD** St. Louis taps **KSDK-TV** sportscaster **Mike Bush** as morning host. **Bush**, who was a frequent morning guest, will be teamed with midday host **Chuck Jeffries**. They replace **Mark Klose**, who returns to afternoons, and **Joe Mason**, who will stay on in a TBA shift.

At all-sports **WFAN** New York, executive producer **Eric Spitz** is upped to APD. **Steve Cohen** goes from associate afternoon producer to producer of weekend programming ... **WQFM** Milwaukee morning man **Erik Shaw** exits after two weeks. The Milwaukee Journal quotes owner **Bill Lynett** as saying **Shaw** didn't sound like his air-check; it also says **Shaw** plans to sue **WQFM**.

At urban **KKDA-FM** (K104) Dallas, **WPLJ** New York's **Terry Foxx** joins for middays. **DeDe McGuire** goes from afternoons to late middays. **WYLD** New Orleans PD **Bryan Wallace** joins for

p.m. drive. **Michael Hernandez** and **DeWayne Dancer** are out.

Steve Schy from **WXEZ** Chicago is the new a.m. driver at **AC WGAY** Washington, D.C. **Jack Lynch** and **Dave Chadwick** exit ... **Gina Preston** returns to country **WXTU** Philadelphia as morning co-host ... **KFRC** San Francisco creative director **Jude Heller** goes to rival **KFOG** as promotion manager.

Album **WWCD** Columbus, Ohio, morning man **Gary Poole** (614-794-0432) is out. P.M. driver **Lisa Axe** goes to mornings ... **WYAY/WYAI** Atlanta MD/p.m. driver **Dixie Lee** goes to country **KSKS** Fresno, Calif., for mornings.

Following last week's hire of **George McFly** for afternoons, both p.m. driver **Joe Servantez** (818-768-0429) and overnighter **Bill Alexander** (310-947-8989) are out at **KPWR** (Power 106) Los Angeles ... **WZOK** Rockford, Ill., morning man **Jeff Wickler** joins top 40 **WGTZ** (Z93) Dayton, Ohio, for mornings, replacing **Joe Mama**. Z93 sidekick **Sandy Donovan** stays on until May. Across town at album **WAZU**, P/T **Mr. K** goes to middays as APD/MD **Brad Hardin** moves to afternoons.

Joyce Thompson returns to nights at urban **XHRM** San Diego from rival **XHTZ**. Also, **Vebo** goes from afternoons to nights, replacing **Nick Fontaine**. PD **Don Davis** returns to the air for p.m. drive ... **Mike Joseph** goes from weekends at **KHIP** Monterey, Calif., to weekends at **KSFO/KYA** San Francisco.

Country **WNOE** New Orleans has a morning drive opening as **Kim Carson** moves to an undetermined new shift. T&R to PD **Dave Nicholson** ... Top 40 **KRXY** Denver p.m. driver **Michael Moon** and ND **Tom Kenney** are out. PD **Dom Testa** will do afternoons.

Former **WCBM** Baltimore N/T host **Roberta Gale** is the new early-afternoon host at oldies **WKXW** Trenton, N.J. ... **KCLD** St. Cloud, Minn., p.m. driver **Steve Lindell** goes to mornings at top 40 **KKYK** Little Rock, Ark. Also, **KCLD's** **Chad Brueske** is named MD there.

Condolences to Broadcast Alchemy principal **Frank Wood Jr.**, whose father, **Frank Sr.**, died Feb. 23 at age 78. The Woods were partners in the 1967 launch of **WEBN** Cincinnati.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ NATALIE COLE The Very Thought Of You (3:59)

PRODUCER: Andre Fischer
WRITERS: R. Noble, Campbell
PUBLISHERS: Range Road/Quartet, ASCAP
Elektra 8521 (cassette single)

Another sparkling jewel from Cole's crowning, Grammy award-winning glory, "Unforgettable," requires immediate approval from top 40 and AC radio programmers. Her performance is impeccable, as is Andre Fischer's production.

▶ U2 One (4:36)

PRODUCERS: Daniel Lanois, Brian Eno
WRITERS: Bono, U2
PUBLISHERS: U2/Chappell & Co., ASCAP
Island 866533 (c/o PGD) (cassette single)

Third single from the band's brilliant "Achtung Baby" is a sullen rock ballad. Guitar work by the Edge is subtle and bluesy, while Bono is restrained and affecting. Maxi-cassette and CD formats include three nonalbum tracks well worth pursuing. All of U2's royalties from this single will go to AIDS research.

▶ LUTHER VANDROSS Sometimes It's Only Love (4:17)

PRODUCERS: Luther Vandross, Marcus Miller
WRITERS: L. Vandross, J. Anderson
PUBLISHERS: EMI-April/Uncle Ronnie's/JVA, ASCAP
Epic 74226 (c/o Sony) (cassette single)

The hits from the certified platinum "Power Of Love" just keep on coming. This time, Vandross reaffirms his position as a virtually peerless romantic crooner with a lush and soulful ballad. A simply lovely song that will sound wonderful on the radio.

▶ THE PARTY Private Affair (3:17)

PRODUCERS: The Williams Brothers
WRITER: D. Warren
PUBLISHER: Realizations, ASCAP
REMIXER: Brian Malouf
Hollywood 64800 (cassette single)

Youthful quintet should easily build upon the momentum started by the previous "In My Dreams" with this sugary pop/soul shuffler first recorded by Donny Osmond. Albert Fields steps front-and-center and offers a nifty lead vocal. A nice fit for top 40 formats.

★ D'BORA Love Desire (3:32)

PRODUCERS: Manny Mohr, Maurice Joshua, Larry Sturm
WRITERS: M. Mohr, M. Joshua
PUBLISHERS: Four Feathers, BMI, Last Song/Third Coast, ASCAP
REMIXERS: Maurice Joshua, Eddie "Satin" Maduro, Tony Monte, David "db" Benus, E-Smoove
Smash 865271 (c/o PLG) (cassette single)

Second single from diva-in-waiting's way-cool "E.S.P." debut album is already kicking quite hard at club level. Chorus conjures up images of Vicki Sue Robinson, while the festive pop/house groove will heat up pop radio airwaves. Jolly good fun.

★ SEAL Killer (4:17)

PRODUCER: Trevor Horn
WRITERS: Tinley, Seal
PUBLISHERS: MCA/SPZ, BMI
REMIXER: William Orbit
Sire 19119 (c/o Warner Bros.) (cassette single)

Third single from enigmatic vocalist's fine self-titled debut album aims to re-create the excitement generated by his breakthrough hit, "Crazy." Complex melody and intriguing chorus make this an adventurous programming choice—and one that should be made. Danceable remix by William Orbit could help pave the way at crossover radio and club levels.

▶ MITCH MALLOY Anything At All (3:50)

PRODUCER: Sir Arthur Payson
WRITERS: M. Malloy, M. Ribler
PUBLISHERS: Dakota Kid/Shohola/Monda
Melodies/Wood Monkey, ASCAP

REMIXER: Michael Brauer
RCA 62196 (c/o BMG) (cassette single)

Malloy exudes radio-friendly charm on this infectious, guitar-grounded pop/rock ditty. Glossy production and a sing-along chorus bring to mind hits by Bon Jovi and Winger, which should be enough to turn radio programmers' heads.

R & B

▶ ALYSON WILLIAMS Can't Have My Man (3:48)

PRODUCERS: Al B. Sure!, Kevin Deane
WRITERS: Al B. Sure!, K. Deane
PUBLISHERS: Al B. Sure!/Lanoma, ASCAP
OBR/Columbia 74224 (c/o Sony) (cassette single)

Look for this diva to be warmly welcomed back to urban radio with this stylish, rhythmic slow jam, previewing her forthcoming eponymous album. The guiding hand of producer Al B. Sure! is most evident, and proves to be a fine complement to Williams' sensuous delivery. Deep.

▶ FORCE M.D.'S Your Love Drives Me Crazy (5:11)

PRODUCER: James Edward White Jr.
WRITER: J.E. White, Jr.
PUBLISHERS: T-Boy/J.E.W. Jr., ASCAP
Tommy Boy 7516 (cassette single)

A new tune featured on the act's just-released greatest-hits collection, "For Lovers & Others." Trademark harmonies weave in and out of a seductive slow groove, rendering this an instant urban/AC smash. Can anyone else smell romance in the air?

▶ RIFF White Men Can't Jump (3:30)

PRODUCER: Dallas Austin
WRITER: not listed
PUBLISHER: not listed
SBK 07384 (c/o CEMA) (cassette single)

The magic touch of producer Dallas Austin should do the trick in sparking a much-deserved hit for this teen-oriented act. Contagious jack-swing beats and a brain-embedding chorus make it a nice addition to urban and top 40 playlists. First single from the soundtrack to the film of the same name.

▶ RANDY CRAWFORD Who's Crying Now (4:00)

PRODUCER: Michael J. Powell
WRITERS: S. Perry, J. Cain
PUBLISHER: Weed High Nightmare, BMI
Warner Bros. 19079 (cassette single)

Journey's pop nugget gets a jazzy reinterpretation from the venerable vocalist. Crawford's well-seasoned stylings give the song a poignant edge missing from the original. A tad sophisticated for jack-obsessed youngsters, but we have faith that she will win out in the end and sprint up the charts. From her new "Through The Eyes Of Love" set.

NEW & NOTEWORTHY

▶ JEFFREY GAINES Hero In Me (4:44)

PRODUCER: Richard Gottschler
WRITER: J. Gaines
PUBLISHERS: Austril Leary/Chrysalis Songs, BMI
Chrysalis/ERG 23844 (c/o CEMA) (cassette single)

Newcomer Gaines seems destined to stir up considerable radio action with this delicately produced rock tune. A waltzlike rhythm propels artful, acoustic guitar lines, while Gaines' worldly delivery lends poignance to sensitive lyrics. Album rock radio will be the first on board, although pop and AC radio should not be far behind. Be aware of the singer/songwriter's upcoming eponymous debut album.

▶ KRIS KROSS Jump (no timing listed)

PRODUCER: Jermaine Dupri
WRITER: not listed
PUBLISHER: not listed
Ruffhouse/Columbia 4447 (c/o Sony) (cassette single)

Energetic pop/hip-hopper showcases fast-talking, baby-voiced male rappers that may initially draw comparisons to Another Bad Creation. Melodic track is radio-friendly and its pumping, relentless remixes have the potential to incite hot moves on the dancefloor.

▶ THE VIBROPHONICS I See You (4:28)

PRODUCERS: Dave Barrett, Roger Beaugolais
WRITER: R. Beaugolais
PUBLISHERS: AACI Songs/Acid Jazz, ASCAP
Scotti Bros. 75307 (c/o BMG) (CD single)

Acid-jazz instrumental begins with a simple xylophone intro that serves as base for myriad sounds that develop into a multilayered dance groove. Sparse vocals ("aahh, yeah") and some deft scratching play off the hypnotic, synthetic instrumentation.

COUNTRY

▶ RESTLESS HEART Familiar Pain (3:58)

PRODUCERS: Josh Leo, Larry Michael Lee
WRITERS: S. Longacre, W. Aldridge
PUBLISHERS: WBM/Long Acre, SESAC; Rick Hall, ASCAP
RCA 62054 (c/o BMG) (7-inch single)

A slow, stately, and exquisitely interpreted expression of loss and regret.

▶ PAUL OVERSTREET Billy Can't Read (3:44)

PRODUCERS: Brown Bannister, Paul Overstreet
WRITERS: P. Overstreet, J. Michael
PUBLISHERS: Scarlet Moon/Fifty Grand, BMI
RCA 62193 (c/o BMG) (7-inch single)

This sensitive treatment of the issue of adult illiteracy is supported by a strong videoclip. Warm and encouraging.

▶ RODNEY CROWELL Lovin' All Night (3:17)

PRODUCERS: John Leventhal, Rodney Crowell
WRITER: R. Crowell
PUBLISHER: Sony Tunes, ASCAP
Columbia 74250 (c/o Sony) (7-inch single)

Crowell sings of the original kind of rock'n'rolling on this steamy, up-tempo slice of love.

▶ McBRIDE & THE RIDE Sacred Ground (3:15)

PRODUCERS: Steve Gibson, Tony Brown
WRITERS: V. Rust, K. Brooks
PUBLISHERS: David N'Will/Sony Cross Keys, ASCAP
MCA 54356 (c/o Uni) (7-inch single)

This is the best release by McBride & the Ride to date: a low-key (but fiercely territorial) statement of devotion.

▶ TONY TOLIVER That's How Strong My Weakness Is (3:25)

PRODUCER: James Stroud
WRITERS: L. Taylor, L. Wilson, R. Moore
PUBLISHERS: Willesden/Les Taylor/Zomba/Gehl, BMI/ASCAP
Curb 094 (CD promo)

There's something infectious about the production of this track. It hits the same nerve that Ronnie Milsap's "Smokey Mountain Rain" struck. Toliver's vocals are charming and passionately delivered.

▶ JJ WHITE JeZebel Kane (3:14)

PRODUCER: James Stroud
WRITERS: J. White, J. White, A. Pessis
PUBLISHERS: Bob-A.
Lew/CurbSongs/ArvinBetty/Endless Frogs, ASCAP
Curb 77492 (CD promo)

This sister act hauntingly delivers an acoustic-driven tune that is filled with flashes of "Ode To Billie Joe."

▶ LYNRYD SKYNYRD 1991 Pure & Simple (3:10)

PRODUCER: Tom Dowd
WRITERS: J. Van Zant, E. King, R. Johnson, M. Lunn
PUBLISHERS: Warner Bros./L & K/I Can't Read
Music/RWJ/Lunnmusic, ASCAP
Atlantic 4429 (CD promo)

This tune is Mellencamp-ish, Springsteen-esque, and flavored with a bit of Hal Ketchum. Rough and

raspy, this is cosmopolitan cowboy music.

▶ DEANNA COX Texas Sidestep (2:48)

PRODUCER: Gregg Brown
WRITERS: D. Cox, M. Garvin, J. Tweel
PUBLISHERS: Plum Creek/Music Corp. of America/Bistineau/Wood Eye/Michael Garvin, BMI
Warner Bros. 7-18995 (7-inch; cassette version also available, Warner Bros. 4-18995)

Fun, fun, fun. A powerful play for listener attention. An up-beat tune that is reminiscent of generations past.

▶ SKIP EWING Naturally (3:26)

PRODUCERS: Jimmy Bowen, Skip Ewing
WRITERS: S. Ewing, R. Bowles
PUBLISHERS: Acuff-Rose/Maypop/Wildcountry, BMI
Liberty 79973 (c/o CEMA) (CD promo)

This is 100% pure "sit back and have a brandy" piano-bar music. Lyrics are cloaked in a vocal style that only Ewing can deliver.

DANCE

▶ OFFSHORE FEATURING JOCELYN BROWN Got To Get Away (7:30)

PRODUCERS: Lissat, Harder
WRITERS: Lissat, Harder, Brown
PUBLISHERS: Peter Harder/BMG/Jocelyn Brown
REMIXERS: E-Smoove, Maurice Joshua
Epic 74140 (c/o Sony) (12-inch single)

Given the frequency at which Jocelyn Brown is heard on hits by other artists, it is mind-boggling that she doesn't have a recording deal herself. Regardless, here she delivers a reliably lung-bursting performance within a festive pop/house environment. E-Smoove and Maurice Joshua jam tough remixes that are already starting to heat up dancefloors. Would also work well at crossover radio—with right label attention.

★ SABRINA CARROLL Mr. Right (4:04)

PRODUCERS: James Bratton, Chris Payne
WRITER: not listed
PUBLISHERS: One-Eleven East, ASCAP; U-Jam, BMI
111 East 003 (12-inch single)

Chalk up another winner from producer James Bratton's stable of undiscovered talent. With partner Chris Payne, he dresses Carroll in a sultry, R&B-driven houser. The hook is undeniable, as is the muscular bass line. Intense twirl. Contact: 212-431-1114.

▶ LYDIA LEE I Do Love You (5:05)

PRODUCER: Hector "Ziggy" Gonzalez
WRITERS: H. Viali, M. Fernandez, R. Perez, H. Gonzalez
PUBLISHER: not listed
Moonroof 50005 (12-inch single)

Lovely Latina, who previously scored with "Don't Take Your Love (Away From Me)," resurfaces with a percolating freestyler that is injected with a subtle house undercurrent and chirpy vocals. Strictly for pop-angled mainstream set. Contact: 212-243-1189.

A C

▶ AARON NEVILLE WITH LINDA RONSTADT Close Your Eyes (3:10)

PRODUCERS: Linda Ronstadt, George Massenburg
WRITER: C. Willis
PUBLISHERS: Tideland/Chuck Willis, BMI
A&M 7333 (c/o PGD) (cassette single)

Neville reteams with Ronstadt for a retro-splashed, doo-wop-style ballad. The arrangement is sparse, with most of the focus placed on the duo's tightly interwoven vocals. Another tasty treat from Neville's album "Warm Your Heart."

▶ JANIS IAN Days Like These (3:48)

PRODUCER: John Mellencamp
WRITER: J. Ian
PUBLISHER: AAD, ASCAP
Mercury 627 (c/o PolyGram) (CD promo)

Evocative and sad acoustic tune should strike a chord with AC programmers. Ian's sophisticated-yet-simple vocal could easily cross over into country music territory. Its inclusion on the soundtrack to John Mellencamp's film "Falling From Grace" should add considerable commercial punch.

ROCK TRACKS

▶ JAMES BORN OF Frustration (no time listed)

PRODUCER: Youth
WRITERS: James
PUBLISHER: not listed
Fontana 10 (c/o BMG) (CD promo)

Rhythmic rocker should be a big hit at hip alternative radio. Track relies on solid percussion, intense guitar strumming, and a horn section to play off whooping, warbling vocals.

▶ ROLLINS BAND Low Self Opinion (5:18)

PRODUCER: Andy Wallace
WRITER: not listed
PUBLISHERS: Rock Godz/Imago, BMI
Imago 75307 (c/o BMG) (CD promo)

Cathartic, hardcore poetry is backed by pounding rhythm section and squealing guitar. Rollins' primal, biting vocals are intense, emotional, and relentless in their bleak dissonance. Hard-rock and headbanging alternative outlets should give this a spin.

▶ DEVONSQUARE If You Could See Me Now (3:45)

PRODUCER: Shane Keister
WRITERS: T. Dean, A. MacDonald, H. Ludwig
PUBLISHERS: Hit List/Devonsquare/Venutian, ASCAP; MDL, BMI
Atlantic 82343 (CD promo)

Folksy country-rock tune is a powerful survival statement. Strong female vocals ring with vibrato and passion. Acoustic-oriented track starts jumping during a fiddle interlude that would play well in smoky pubs all around the world.

▶ THE SCREAM Father, Mother, Son (4:16)

PRODUCER: Eddie Kramer
WRITERS: The Scream
PUBLISHERS: Let It Scream/Falferious, BMI
Hollywood 8515 (CD promo)

Acoustic-anchored ballad combines a bittersweet melody and soulful guitar work. Deserves a shot at album rock radio. Hard-rockers show tender side in this toned-down ode to lost innocence and broken relationships.

▶ SUN-60 Out Of My Head (3:24)

PRODUCERS: D. Russo and J. Jones
WRITERS: J. Jones, D. Russo
PUBLISHERS: Done Songs/Beef 'N' Brew, BMI
Epic 4347 (c/o Sony) (CD promo)

Strummy, psychedelic tune is bright, up-tempo, and almost tropical in its light percussive energy. Layered femme vocals lend an otherworldly quality to this shimmering modern-rocker.

RAP

▶ CYPRESS HILL Hand On The Pump (4:02)

PRODUCER: D.J. Muggs
WRITERS: L. Muggs, L. Freeze, B. Boudin
PUBLISHERS: MCA/1 Bouldin, 1/2 Ince/Cypress Hill/BMG, ASCAP
Ruffhouse/Columbia 74105 (c/o Sony) (maxi-cassette single)

Cut opens with a sample from "Duke Of Earl," but this is no frivolous doo-wop ditty. Heavy bass groove anchors this bleak and sinister rap track. Bratty, teasing vocals lend an unsettling undertone to hardcore lyrics. Bears all the marks of yet another well-deserved chart smash.

Winners Of The 34th Annual Grammy Awards

Record of the year: "Unforgettable"—Natalie Cole (with Nat King Cole), Elektra Entertainment (her fourth, his second). Producer: David Foster (his sixth).

Album of the year: "Unforgettable"—Natalie Cole, Elektra Entertainment (her fifth). Producers: Andre Fischer, David Foster & Tommy LiPuma. (Fischer's first, Foster's seventh, LiPuma's second.)

Song of the year: "Unforgettable"—Irving Gordon (his first).

Best new artist: Marc Cohn, Atlantic (his first).

Best pop vocal performance, female: "Something To Talk About" (single)—Bonnie Raitt, Capitol (her fifth).

Best pop vocal performance, male: "When A Man Loves A Woman" (single)—Michael Bolton, Columbia (his second).

Best pop performance by a duo or group with vocal: "Losing My Religion" (single)—R.E.M., Warner Bros. (its first).

Best traditional pop performance: "Unforgettable" (single)—Natalie Cole (with Nat King Cole), Elektra Entertainment (her sixth, his third).

Best pop instrumental performance: "Robin Hood: Prince Of Thieves" (album)—Michael Kamen, conductor; Greater Los Angeles Orchestra, Morgan Creek (his first, their first).

Best rock vocal performance, solo: "Luck Of The Draw" (album)—Bonnie Raitt, Capitol (her sixth).

Best rock performance by a duo or group with vocal: "Good Man, Good Woman" (Track from "Luck Of The Draw")—Bonnie Raitt & Delbert McClinton, Capitol (her seventh, his first).

Best hard rock performance with vocal: "For Unlawful Carnal Knowledge" (album)—Van Halen, Warner Bros. (its first).

Best metal performance with vocal: "Metallica" (album)—Metallica, Elektra (its third).

Best rock instrumental performance: "Cliffs Of Dover" (single)—Eric Johnson, Capitol (his first).

Best rock song: "Soul Cages"—Sting, A&M (his fifth).

Best alternative music album: "Out Of Time"—R.E.M., Warner Bros. (its second).

Best R&B vocal performance, female: "Burnin'" (album)—Patti LaBelle, MCA (her first); "How Can I Ease The Pain" (single)—Lisa Fischer, Elektra (her first).

Best R&B vocal performance, male: "Power Of Love" (album)—Luther Vandross, Epic (his second).

Best R&B performance by a duo or group with vocal: "Cooleyhighharmony" (album)—Boyz II Men, Motown (their first).

Best R&B song: "Power Of Love/Love Power" (single)—Luther Vandross, Marcus Miller & Teddy Vann. (Vandross' third, Miller's first, Vann's first).

Best rap solo performance: "Mama Said Knock You Out" (single)—LL Cool J, Def Jam/Columbia (his first).

Best rap performance by a duo or group: "Summertime" (single)—D.J. Jazzy Jeff & the Fresh Prince, Jive (their second).

Best new age album: "Fresh Aire 7"—Mannheim Steamroller, American Gramophone (its first).

Best contemporary jazz performance: "Sassy" (Track from "The Offbeat Of Avenues"), the Manhattan Transfer, Columbia (its eighth).

Best jazz vocal performance: "He Is Christmas" (album)—Take 6, Reprise (its fifth).

Best jazz instrumental performance, solo: "I Remember You" (Track from "Serenity")—Stan Getz, Emarcy (his fifth).

Best jazz instrumental performance, group: "Saturday Night At The Blue Note" (album)—Oscar Peterson Trio, Telarc (his seventh).

Best large jazz ensemble performance: "Live At The Royal Festival Hall" (album)—Dizzy Gillespie & the United Nation Orchestra, Enja (his second).

Best country vocal performance, female: "Down At The Twist And Shout" (single)—Mary-Chapin Carpenter, Columbia (her first).

Best country vocal performance, male: "Ropin' The Wind" (album)—Garth Brooks, Liberty (his first).

Best country performance by a duo or group with vocal: "Love Can Build A Bridge" (single)—the Judds, Curb/RCA Records (their fifth).

Best country vocal collaboration: "Restless" (single)—Steve Wariner, Ricky Skaggs & Vince Gill (from the "Mark O'Connor & The New Nashville Cats" album), Warner Bros. (Wariner's first, Skaggs' first, Gill's second).

Best country instrumental performance: "The New Nashville Cats" (album)—Mark O'Connor, Warner Bros. (his first).

Best bluegrass album: "Spring Training" (album)—Carl Jackson, John Starling & the Nash Ramblers, Sugar Hill (their first).

Best country song: "Love Can Build A Bridge"—Naomi Judd, John Jarvis & Paul Overstreet, songwriters (the Judds), Curb/RCA Records (her sixth, Jarvis' first, Overstreet's second).

Best rock/contemporary gospel album: "Under Their Influence" (album)—Russ Taff, Myrrh (his second).

Best pop gospel album: "For The Sake Of The Call" (album)—Steven Curtis Chapman, Sparrow (his first).

Best Southern gospel album: "Homecoming" (album)—the Gaither Vocal Band, Star Song (its first).

Best traditional soul gospel album: "Pray For Me" (album)—Mighty Clouds Of Joy, Word (their third).

Best contemporary soul gospel album: "Different Lifestyles" (album)—BeBe & CeCe Winans, Capitol/Sparrow (his third, her third).

Best gospel album by a choir or chorus: "The Evolution Of Gospel" (album)—Sounds Of Blackness; Gary Hines, choir director, Perspective/A&M (their first).

Best Latin pop album: "Cosas Del Amor" (album)—Vikki Carr, Sony Discos International (her second).

Best tropical Latin album: "Bachata Rosa" (album)—Juan Luis Guerra Y 4.40, Karen (his first).

Best Mexican/American album: "16 De Septiembre" (album)—Little Joe, Sony Discos International (his first).

Best traditional blues album: "Live At The Apollo" (album)—B.B. King, GRP (his sixth).

Best contemporary blues album: "Damn Right, I've Got The Blues" (album)—Buddy Guy, Silvertone (his first).

Best traditional folk album: "The Civil War (Original Soundtrack Recording)" (album)—Various Artists, Elektra/Nonesuch.

Best contemporary folk album: "The Missing Years" (album)—John Prine, Oh Boy (his first).

Best reggae album: "As Raw As Ever" (album)—Shabba Ranks, Epic. (his first).

Best world music album: "Planet Drum" (album)—Mickey Hart, Rykodisc Inc. (his first).

Best polka album: "Live! At Gilley's" (album)—Jimmy Sturr & His Orchestra, Starr (his sixth).

Best album for children: "A Cappella Kids" (album)—the Maranatha! Kids, Maranatha (their first).

Best comedy album: "P.D.Q. Bach: WTWP Classical Talky-Talk Radio" (album)—Professor Peter Schickele, Telarc (his third).

Best spoken-word or nonmusical album: "The Civil War" (Geoffrey Ward With Rick Burns And Ken Burns) (album)—Ken Burns, Sound Editions (his first).

Best musical show album: "The Will Rogers Follies (Original Broadway Cast Album)" (Keith Carradine & Cast)—Producers: Cy Coleman & Mike Berniker (Coleman's first, Berniker's second), composer: Cy Coleman (his second), lyricists: Betty Comden & Adolph Green (their first), Columbia.

Best instrumental composition: "Basque" (Track from "The Wind Beneath My Wings")—composer: Elton John (James Galway), RCA Victor (his second).

Best instrumental composition written for a motion picture or for television: "Dances With Wolves"—composer: John Barry (John Barry), Epic (his fourth).

Best song written specifically for a motion picture or for television: "(Everything I Do) I Do It For You" (From "Robin Hood: Prince Of Thieves") (single)—songwriters: Bryan Adams, Robert John "Mutt" Lange & Michael Kamen (Bryan Adams), A&M/Morgan Creek (Adams' first, Lange's first, Kamen's second).

Best music video—shortform: "Losing My

Religion"—R.E.M., video director: Tarsem, video producer: Dave Ramser, Warner Bros. (its third, Tarsem's first, Ramser's first).

Best music video—longform: "Madonna: Blonde Ambition World Tour Live"—Madonna, video directors: David Mallet/Mark "Aldo" Miceli, video producer: Tony Eaton, Pioneer LDCA Inc. (her first, Mallet's first, Miceli's first, Eaton's second).

Best arrangement on an instrumental: "Medley: Bess You Is My Woman Now/I Loves You Porgy" (Track from "The Gershwin Connection")—arranger: Dave Grusin (Dave Grusin), GRP (his seventh).

Best instrumental arrangement accompanying vocal(s): "Unforgettable" (single)—arranger: Johnny Mandel (Natalie Cole), Elektra (his fourth).

Best engineered album (nonclassical): "Unforgettable" (Natalie Cole)—engineers: Al Schmitt/Woody Woodruff/Armin Steiner/David Reitzas, Elektra. (Schmitt's sixth, Woodruff's first, Steiner's second, Reitzas' first).

Producer of the year (nonclassical): David Foster (his eighth).

Best album package: "Billie Holiday, The Complete Decca Recordings" (Billie Holiday)—art director: Vartan, GRP (his first).

Best album notes: "Star Time (James Brown)"—James Brown/Cliff White/Harry Weinger/Nelson George/Alan M. Leeds, Polydor (Brown's third, White's first, Weinger's first, George's first, Leeds' first).

Best historical album: "Billie Holiday, The Complete Decca Recordings" (Billie Holiday)—producers: Steven Lasker & Andy McKaie, GRP (Lasker's first, McKaie's second).

Best classical album: "Bernstein: Candide"—Conductor: Leonard Bernstein (his 13th), London Symphony Orchestra. Principal solos: Hadley, Anderson, Ludwig, Green, Gedda, Jones, Album producer: Ollmann Hans Weber (his first), Deutsche Grammophon.

Best orchestral performance: "Corigliano: Symphony No. 1." Daniel Barenboim conducting

the Chicago Symphony Orchestra (his third), Erato/Elektra International Classics.

Best opera recording: "Wagner: Gotterdammerung"—James Levine conducting the Metropolitan Opera Orchestra & Chorus. Principal solos: Behrens, Studer, Schwarz, Goldberg, Weikl, Wlaschiha, Salminen, Album producer: Cord Garben (his eighth), Deutsche Grammophon.

Best performance of a choral work: "Bach: Mass In B Minor." Sir Georg Solti conducts the Chicago Symphony Chorus & Orchestra (his 29th, her eighth). Choral director, Margaret Hillis, London.

Best classical performance—instrumental soloist(s) with orchestra: "Barber: Piano Con." John Browning, piano (his first), Leonard Slatkin conducting the St. Louis Symphony Orchestra, RCA Victor Red Seal.

Best classical performance—instrumental soloist without orchestra: "Granados: Goyescas; Allegro De Concerto; Danza Lenta." Alicia de Larrocha, piano (her first), RCA Victor Red Seal.

Best chamber music performance: "Brahms: Piano Quartets." Isaac Stern & Jaime Laredo, violins (Stern's seventh, Laredo's first); Yo-Yo Ma, cello (his sixth); Emanuel Ax, piano (his third), Sony Classical.

Best classical vocal performance: "The Girl With Orange Lips (De Falla, Ravel, Kim, Stravinsky, Delage)." Dawn Upshaw, soprano (her second), Elektra Nonesuch.

Best contemporary composition: "Corigliano: Symphony No. 1." John Corigliano, composer (his first), Daniel Barenboim conducts the Chicago Symphony Orchestra, Erato/Elektra International Classics.

Best engineered recording, classical: "Barber: Symphony No. 1; Piano Con.; Souvenirs." Leonard Slatkin conducts the St. Louis Symphony Orchestra; John Browning, piano; William Hoekstra, engineer (his first), RCA Victor Red Seal.

Classical producer of the year: James Mallinson (his 11th).

GRAMMYS UPHOLD TRADITION WITH A COLE SWEEP

(Continued from page 1)

Cohn topped urban/dance competitors to win the best-new-artist Grammy.

"Unforgettable," Natalie Cole's lushly recorded collection of her late father's songs, was voted album of the year; her remake of the 1951 hit by that name—a studio-created duet between father and daughter—was named record of the year and song of the year. It was a triumphant night for Cole, who was named best new artist in 1975, but whose career had cooled prior to the multiplatinum success of "Unforgettable." The album and single earned a total of seven awards.

Multiplatinum modern-rock act R.E.M., which led the field of nominees this year with nods in seven categories, was closed out of the top awards. But its album "Out Of Time" was voted best alternative music album and the single "Losing My Religion" was chosen best pop group vocal and best shortform video.

Bryan Adams, in the wake of the massive worldwide success of his single "(Everything I Do) I Do It For You" from the "Robin Hood: Prince Of Thieves" soundtrack and his A&M album "Waking Up The Neighbours," nabbed six nominations but won only one Grammy for best film song. Conductor/composer Michael Kamen accepted the pop instrumental award for the "Robin Hood" soundtrack.

Multinominated Amy Grant was another contender for record of the year for her hit "Baby Baby" but went home empty-handed.

Bonnie Raitt, a favorite of the Grammy voters since her sweep of

the 1990 awards, also did not win in the top categories in which she was nominated. But she won best solo rock vocal for her "Luck Of The Draw" album and best pop female vocal for the single "Something To Talk About." She also shared an award with roadhouse blues veteran and first-time Grammy winner Delbert McClinton for their duet on "Good Man, Good Woman." Joked Raitt: "I've got enough already."

Notable in his absence from the major-category nominations was Nashville superstar Garth Brooks. His "Ropin' The Wind" album was nominated only in the best-country-male-vocal category, despite dominating The Billboard 200 in the past year and outselling many pop albums. Although Brooks won in that country category, fellow country artists viewed his absence from the field of best-album nominees as a snub. Brooks did not attend the event due to his wife's pregnancy.

HERE COMES THE SWEEP

The "Unforgettable" sweep began during the pretelecast presentations when Cole's single was named best traditional pop performance. The album also won the Grammy as best engineered nonclassical album. In addition, David Foster won the nonclassical producer trophy for his work on the disc, and Johnny Mandel was honored for arranging the "Unforgettable" single.

"In a young-oriented culture, where youth is worshipped, it's nice to have a middle-aged song do something," said "Unforgettable" song-

writer Irving Gordon. Accepting the Grammy for song of the year, Gordon praised the pop tradition of songwriting that "doesn't scream or yell or have a nervous breakdown."

Gordon later said in the press room that he was specifically reacting to Michael Bolton's full-throated performance a moment earlier of the Percy Sledge classic "When A Man Loves A Woman." Bolton subsequently won the pop-male-vocal Grammy for his recording of that song—and questioned backstage whether Gordon was in touch with today's music.

Cohn's surprise success this past year with his debut album and the evocative hit single "Walking In Memphis" set the stage for his victory as best new artist. But he was also viewed as the dark horse in a field of more commercially potent and musically cutting-edge pop stars, including C&C Music Factory, Boyz II Men, and Color Me Badd. U.K. singer Seal rounded out that category.

After accepting his award, Cohn graciously declined comment backstage on the decision by many Atlantic Records executives to boycott the Grammy show, who apparently were upset that Cohn was not asked to participate as a performer. Cohn simply expressed his thanks for his label's staunch support of his music.

THE LEGEND SPEAKS

The night also brought a Grammy Legend award to eight-time Grammy winner Barbra Streisand. "I don't feel like a legend, I feel like a work-in-progress," said Streisand.

Lifetime Achievement Awards

were presented to James Brown and the late John Coltrane, Jimi Hendrix, and Muddy Waters.

This year's Grammy Awards marked several firsts for the 8,000-plus-member National Academy of Recording Arts and Sciences. The show, for example, will be seen and heard by a wider international audience than ever, including viewers and listeners in the Eastern bloc.

"Yo! Latvia, how's it hanging?" joked host Whoopi Goldberg. "Welcome to capitalism. Now go out and buy those records."

NARAS added three new categories this year: best traditional pop performance, won by Cole for "Unforgettable," best rock song, won by Sting for "Soul Cages," and best world music album, which went to Grateful Dead drummer Mickey Hart for his album "Planet Drum." The additions bring to 80 the total number of Grammy categories.

Although the large majority of those awards were presented prior to the CBS-TV telecast, many in the audience at Radio City Music Hall lamented the length of the show, which reached four hours and ended at midnight. As showgoers greeted each other at the numerous post-Grammy parties around midtown, the most common question asked was, "Did you sit through the whole thing?"

AIDS IN THE SPOTLIGHT

On a somber note, this was the first time the AIDS crisis was spotlighted in the Grammy broadcast, from the red ribbons worn by pre-

(Continued on next page)

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"TO BE WITH YOU" by Mr. Big (Atlantic) holds at No. 1 with a bullet, showing another 11% increase in total points. It's still No. 2 in sales, because "I'm Too Sexy" by Right Said Fred (Charisma) registers yet another sales increase, but "Sexy's" airplay continues to slip slowly. The top two have a huge sales lead over the rest of the Hot 100, with Right Said Fred's single selling almost double the units of the No. 3 sales record, "Tears In Heaven" by Eric Clapton (Reprise). Mr. Big's single has opened up a slightly larger total lead over "Sexy," but the big gap is between the top two massive hits and the No. 3 record, Michael Jackson's "Remember The Time" (Epic). "Remember," which hits No. 1 in monitored airplay, is still far behind the top two in total points, so don't look for a change at the top for the next week or two.

THE TOP TWO POINT gainers on the chart, at Nos. 5 and 6, are "Save The Best For Last" by Vanessa Williams (Wing) and "Tears In Heaven" by Eric Clapton. Both of these are sure to battle it out with "Remember The Time" for No. 1 soon. The Power Pick/Airplay goes to "Make It Happen" by Mariah Carey (Columbia), virtually assuring her of another top-five single. It explodes 29-11 on the Radio Monitor, with more than double the airplay gain of the runner-up, "Romeo & Juliet" by Stacy Earl (RCA), last week's winner. The third-largest airplay gainer (below the top 20) is the NKOTB single, "If You Go Away" (Columbia). "Go Away" is already No. 2 in airplay at WHYT Detroit and KSOL San Francisco. All three of these records make strong 14-16-place jumps on the Hot 100. The biggest sales gainer below No. 20 is "Oochie Coochie" by M.C. Brains (Motown), although it is unable to move up from No. 11 on the Top POS Singles Sales chart due to a jam. "I Need Money" by Marky Mark (Interscope) is a close runner-up, with its sales gain fueling a 13-place jump on the Hot 100 to No. 61.

THERE ARE SEVEN new entries on the Hot 100, and four of them are by new artists. New York female rapper MC Lyte enters at No. 89 with "Poor Georgie" (First Priority), with 100% of its points from sales. New York-based quartet Degrees Of Motion debuts at No. 94 with "Do You Want It Right Now" on new label Esquire. A duo from Ottawa, One 2 One, makes its debut at No. 95 with "Peace Of Mind (Love Goes On)" (A&M). And U.K. duo St. Etienne makes its Hot 100 bow with a dance cover of Neil Young's No. 33 hit from 1970, "Only Love Can Break Your Heart" (Warner Bros.). It already went to No. 1 on the Hot Dance Club Play chart, and it's breaking out at radio in Los Angeles, where it's No. 6 in airplay on Power 106.

QUICK CUTS: This week there's a chart jam in the 30s. As a result, "We Got A Love Thang" by CeCe Peniston (A&M) holds at No. 34 with a bullet after a 17-place jump last week, and "Again Tonight" by John Mellencamp (Mercury) holds at No. 39 with a bullet. Amy Grant's "Good For Me" (A&M) moves into the top 10 this week. Its sales pick up by 35%, so that when combined with its outstanding airplay (No. 8 on the Monitor and No. 3 in small-market airplay points), it hits No. 10 overall.

HOT 100 RECURRENT SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|-----------------------------------|----------------------------------|-----------|-----------|----------|----------------------------|---|
| 1 | — | 1 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND) | 16 | 13 | 12 | HOLE HEARTED | EXTREME (A&M) |
| 2 | 5 | 9 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) | 17 | 15 | 10 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) |
| 3 | 2 | 6 | CAN'T STOP THIS THING WE ... | BRYAN ADAMS (A&M) | 18 | 20 | 15 | I WANNA SEX YOU UP | CDOLOR ME BADD (GIANT) |
| 4 | 4 | 6 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) | 19 | 16 | 10 | DO ANYTHING | NATURAL SELECTION (ATCO EASTWEST) |
| 5 | — | 1 | BROKEN ARROW | ROD STEWART (WARNER BROS.) | 20 | 19 | 4 | CREAM | PRINCE AND THE N.P.G. (PAISLEY PARK/WB) |
| 6 | 3 | 4 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 21 | 11 | 5 | DON'T CRY | GUNS N' ROSES (Geffen) |
| 7 | 1 | 3 | IT'S SO HARD TO SAY GOODBYE ... | BOYZ II MEN (MOTOWN) | 22 | 25 | 11 | GONNA MAKE YOU SWEAT | C&C MUSIC FACTORY (COLUMBIA) |
| 8 | 9 | 8 | EMOTIONS | MARIAH CAREY (COLUMBIA) | 23 | 18 | 2 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) |
| 9 | 6 | 15 | (EVERYTHING I DO) I DO IT FOR YOU | BRYAN ADAMS (A&M) | 24 | — | 1 | TENDER KISSES | TRACIE SPENCER (CAPITOL) |
| 10 | 7 | 10 | ROMANTIC | KARYN WHITE (WARNER BROS.) | 25 | 27 | 15 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) |
| 11 | 12 | 14 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/ATLANTIC) | 26 | — | 1 | BLOWING KISSES IN THE WIND | PAULA ABDUL (CAPTIVE/VIRGIN) |
| 12 | 10 | 3 | MIND PLAYING TRICKS ON ME | GETO BOYS (RAP-A-LOT/PRIORITY) | 27 | 23 | 7 | I WONDER WHY | CURTIS STIGERS (ARISTA) |
| 13 | 14 | 15 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 28 | 29 | 15 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 14 | 17 | 15 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) | 29 | 21 | 15 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) |
| 15 | 8 | 2 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) | 30 | — | 1 | ANGEL BABY | ANGELICA (ULTRA/QUALITY) |

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 40.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 2 LEGIT 2 QUIT (Bust-It, BMI)
 - ADDAMS GROOVE (Bust-It, BMI/Orión, ASCAP) WBM
 - AGAIN TONIGHT (Full Keel, ASCAP) WBM
 - AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
 - AIN'T GONNA HURT NOBODY (Hittage, ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N Play, ASCAP)
 - ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP
 - ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)
 - BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
 - BEAUTY AND THE BEAST (Walt Disney, ASCAP/Wonderland, BMI) HL
 - BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM
 - BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)
 - BREAKIN' MY HEART (Flyte Tyme, ASCAP) WBM
 - CAN'T CRY HARD ENOUGH (PSO, Blue Saint, /Sky Garden, /Prophet Sharing, ASCAP) CPP
 - CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - CARIBBEAN BLUE (EMI, BMI) HL
 - CHANGE (Careers-BMG, BMI) HL
 - THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI)
 - CHURCH OF YOUR HEART (Jimmy Fun, BMI)
 - COLD SHOWER (Sudano Songs, BMI)
 - A DEEPER LOVE/PRIDE (IN THE NAME OF LOVE) (Chappell & Co., ASCAP) HL
 - DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM
 - DON'T LET THE SUN GO DOWN ON ME (Big Pig, PRS/Intersong U.S.A., ASCAP) HL
 - DON'T LOSE THE MAGIC (Warner Chappell, ASCAP/WB, ASCAP/Copyright Control/God's Little Publishing Co., ASCAP) WBM
 - DO YOU WANT IT RIGHT NOW (Virgin, ASCAP)
 - EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)
 - EVERYTHING CHANGES (Realsongs, ASCAP) WBM
 - EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) HL
 - FINALLY (Wax Museum, BMI/Mainlot, BMI/Blue Zephyr, ASCAP/CeCe Pen, ASCAP/Polygram Int'l, ASCAP/Urban Tracks, BMI/Leethal Musik, BMI/Songs Of PolyGram, BMI)
 - FOREVER MY LADY (EMI April, /Across 110th Street, /DeSwing Mob, /Al B. Sure!, ASCAP) HL/WBM
 - THE GLOBE (The Voice Of London, BMI)
 - GOOD FOR ME (J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL
 - HAZARD (Chi-Boy, ASCAP) CLM
 - HEARTS DON'T THINK (THEY FEEL) (Tuaereg, ASCAP/Peasant, ASCAP)
 - HOLD ON (TIGHTER TO LOVE) (Colgems-EMI, ASCAP/MCA, ASCAP) HL/WBM
 - HOW I COULD JUST KILL A MAN/THE PHUNCKY FEEL ONE (Cypress Hill, ASCAP/BMG, ASCAP) HL
 - I CAN'T DANCE (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM
 - I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - IF YOU GO AWAY (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
 - I'LL GET BY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Pillarview B.V., BMI/Cashola, ASCAP) CLM
 - I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
 - I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantzis, ASCAP)
 - I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMI) WBM
 - I NEED MONEY (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Warner-Tamerlane, BMI) WBM
 - IN MY DREAMS (WB, ASCAP) WBM
 - IN PARADISE (Play The Music, ASCAP)
 - IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM
 - I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, /Full Keel, /Dial M For Music, ASCAP) WBM
 - I WANNA BE YOUR GIRL (One Word, ASCAP/BMG, ASCAP) HL
 - I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM/HL
 - JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL
 - JUSTIFIED AND ANCIENT (E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM
 - KEEP COMING BACK (Chi-Boy, ASCAP) CLM
 - KEEP IT COMIN' (Harrindur, BMI/Joie Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP) WBM/PPP
 - KISSING THE WIND (Empire, ASCAP/Full Keel, ASCAP/Red Bus, ASCAP/WB, ASCAP) WBM
 - KISS YOU BACK (GLG Two, BMI/Pubhwoyalike, BMI/Willesden, BMI/Bridgeport, BMI)
 - LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI) CPP
 - LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeech, ASCAP/Dickiebird, BMI)
 - MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Cliviles, ASCAP/Sony Songs, BMI) HL
 - MAMA, I'M COMING HOME (Virgin, ASCAP) HL
 - MASTERPIECE (Kenny Nolan, ASCAP) CPP
 - MISSING YOU NOW (Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
 - MOVE ANY MOUNTAIN (Amokshasong, PRS)
 - MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL
 - NO SON OF MINE (Hidden Pun, BMI) WBM
 - NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
 - ON A SUNDAY AFTERNOON (RMI, BMI /Delicious Apple, BMI/Longitude, BMI/Purple Records, ASCAP/Stone Agate, BMI/Fun City, BMI) WBM
 - ONLY LOVE CAN BREAK YOUR HEART (Cotillon, BMI/Broken Arrow, BMI/Warner-Tamerlane, BMI)
 - OCHIE COOCHIE (Mike Ten, BMI/Biv Ten, BMI/Music Corp. Of America, BMI) HL
 - PAPER DOLL (MCA, ASCAP) HL
 - PEACE OF MIND (LOVE GOES ON) (EMI April, ASCAP/One To One, ASCAP/EMI Blackwood, BMI/To Toone, ASCAP)

Billboard.

FOR WEEK ENDING MARCH 7, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|-------------------------------|---------------------------------------|-----------|-----------|----------|----------------------------------|---------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 56 | 3 | THE CHOICE IS YOURS | BLACK SHEEP (MERCURY) |
| 1 | 1 | 7 | I'M TOO SEXY | RIGHT SAID FRED (CHARISMA) | 39 | 31 | 16 | BLACK OR WHITE | MICHAEL JACKSON (EPIC) |
| 2 | 2 | 9 | TO BE WITH YOU | MR. BIG (ATLANTIC) | 40 | 39 | 5 | THE PHUNCKY FEEL ONE/HOW I ... | CYPRESS HILL (RUFFHOUSE/COLUMBIA) |
| 3 | 4 | 5 | TEARS IN HEAVEN | ERIC CLAPTON (REPRISE) | 41 | 53 | 6 | MOVE ANY MOUNTAIN | THE SHAMEN (EPIC) |
| 4 | 3 | 14 | SMELLS LIKE TEEN SPIRIT | NIRVANA (DGC) | 42 | 42 | 4 | I'LL GET BY | EDDIE MONEY (COLUMBIA) |
| 5 | 6 | 5 | REMEMBER THE TIME | MICHAEL JACKSON (EPIC) | 43 | 34 | 24 | DON'T CRY | GUNS N' ROSES (Geffen) |
| 6 | 13 | 4 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS (WING/MERCURY) | 44 | 38 | 21 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 7 | 7 | 12 | DON'T LET THE SUN GO DOWN ... | GEORGE MICHAEL/E. JOHN (COLUMBIA) | 45 | 41 | 4 | MISSING YOU NOW | MICHAEL BOLTON (COLUMBIA) |
| 8 | 5 | 16 | 2 LEGIT 2 QUIT | HAMMER (CAPITOL) | 46 | 55 | 3 | THINKIN' BACK | COLOR ME BADD (GIANT) |
| 9 | 8 | 14 | I LOVE YOUR SMILE | SHANICE (MOTOWN) | 47 | 52 | 3 | POOR GEORGIE | MC LYTE (FIRST PRIORITY/ATLANTIC) |
| 10 | 9 | 17 | TELL ME WHAT YOU WANT ME ... | TEVIN CAMPBELL (QWEST/WB) | 48 | 46 | 4 | PAPER DOLL | P.M. DAWN (GEE STREET/ISLAND/PLG) |
| 11 | 11 | 7 | OCHIE COOCHIE | M.C. BRAINS (MOTOWN) | 49 | 47 | 5 | EVERYTHING'S GONNA BE ALRIGHT | NAUGHTY BY NATURE (TOMMY BOY) |
| 12 | 10 | 10 | DIAMONDS AND PEARLS | PRINCE & THE N.P.G. (PAISLEY PARK/WB) | 50 | 58 | 27 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) |
| 13 | 12 | 15 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 51 | 51 | 4 | A DEEPER LOVE/PRIDE (IN THE ...) | CLIVILES & COLE (COLUMBIA) |
| 14 | 16 | 13 | UHH AHH | BOYZ II MEN (MOTOWN) | 52 | 64 | 4 | JUICE (KNOW THE LEDGE) | ERIC B. & RAKIM (SOUL/MCA) |
| 15 | 17 | 7 | BREAKIN' MY HEART | MINT CONDITION (PERSPECTIVE/A&M) | 53 | 44 | 20 | ANGEL BABY | ANGELICA (ULTRA/QUALITY) |
| 16 | 15 | 3 | MASTERPIECE | ATLANTIC STARR (REPRISE) | 54 | 63 | 5 | BOOM! I GOT YOUR BOYFRIEND | M.C. LUSCIOUS (AVENUE) |
| 17 | 14 | 13 | ADDAMS GROOVE | HAMMER (CAPITOL) | 55 | 49 | 30 | ENTER SANDMAN | METALLICA (ELEKTRA) |
| 18 | 19 | 7 | BEAUTY AND THE BEAST | CELINE DION AND PEABO BRYSON (EPIC) | 56 | 50 | 15 | BROKEN ARROW | ROD STEWART (WARNER BROS.) |
| 19 | 23 | 4 | JUSTIFIED AND ANCIENT | THE KLF/TAMMY WYNETTE (ARISTA) | 57 | 54 | 12 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) |
| 20 | 18 | 18 | FINALLY | CECE PENISTON (A&M) | 58 | — | 1 | HAZARD | RICHARD MARX (CAPITOL) |
| 21 | 20 | 5 | BABY HOLD ON TO ME | GERALD LEVERT (ATCO EASTWEST) | 59 | 48 | 9 | I WANNA BE YOUR GIRL | ICY BLU (GIANT) |
| 22 | 25 | 5 | VIBEOLOGY | PAULA ABDUL (CAPTIVE/VIRGIN) | 60 | 45 | 22 | FOREVER MY LADY | JOCELYN (UPTOWN/MCA) |
| 23 | 21 | 10 | STAY | JOCELYN (UPTOWN/MCA) | 61 | 60 | 15 | KEEP COMING BACK | RICHARD MARX (CAPITOL) |
| 24 | 26 | 10 | LIVE AND LET DIE | GUNS N' ROSES (Geffen) | 62 | 65 | 15 | CHANGE | LISA STANSFIELD (ARISTA) |
| 25 | 22 | 13 | MYSTERIOUS WAYS | U2 (ISLAND/PLG) | 63 | 59 | 16 | NO SON OF MINE | GENESIS (ATLANTIC) |
| 26 | 24 | 15 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) | 64 | — | 1 | I NEED MONEY | MARKY MARK (INTERSCOPE/ATLANTIC) |
| 27 | 27 | 17 | KISS YOU BACK | DIGITAL UNDERGROUND (TOMMY BOY) | 65 | 73 | 2 | WE GOT A LOVE THANG | CECE PENISTON (A&M) |
| 28 | 40 | 2 | I CAN'T DANCE | GENESIS (ATLANTIC) | 66 | 62 | 2 | SOMEBODY LOVES YOU BABY | PATTI LABELLE (MCA) |
| 29 | 43 | 3 | AIN'T 2 PROUD 2 BEG | TLC (LAFACE/ARISTA) | 67 | 66 | 17 | AIN'T GONNA HURT NOBODY | KID 'N PLAY (SELECT/ELEKTRA) |
| 30 | 30 | 29 | O.P.P. | NAUGHTY BY NATURE (TOMMY BOY) | 68 | 75 | 2 | YOU ARE THE ONE | CHRIS CUEVAS (ATLANTIC) |
| 31 | 32 | 14 | THE UNFORGIVEN | METALLICA (ELEKTRA) | 69 | — | 1 | I WANNA ROCK | LUKE (LUKE/ATLANTIC) |
| 32 | 33 | 9 | I CAN'T MAKE YOU LOVE ME | BONNIE RAITT (CAPITOL) | 70 | — | 1 | WHAT BECOMES OF THE ... | PAUL YOUNG (MCA) |
| 33 | 29 | 17 | WILDSIDE | MARKY MARK (INTERSCOPE/ATLANTIC) | 71 | 61 | 23 | CREAM | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| 34 | 28 | 25 | CAN'T STOP THIS THING WE ... | BRYAN ADAMS (A&M) | 72 | 71 | 2 | EVERLASTING LOVE | TONY TERRY (EPIC) |
| 35 | 35 | 15 | ON A SUNDAY AFTERNOON | A LIGHTER SHADE OF BROWN (PUMP) | 73 | 74 | 3 | THERE WILL NEVER BE ANOTHER ... | BRYAN ADAMS (A&M) |
| 36 | 36 | 26 | MIND PLAYING TRICKS ON ME | GETO BOYS (RAP-A-LOT/PRIORITY) | 74 | — | 1 | GOOD FOR ME | AMY GRANT (A&M) |
| 37 | 37 | 3 | MAMA, I'M COMING HOME | OZZY OSBOURNE (EPIC ASSOCIATED/EPIC) | 75 | — | 1 | DOO DOO BROWN | 2 HYPED BROTHERS & A DOG (DECO) |

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

- POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)
- REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/B Funk, ASCAP) WBM
- RIGHT NOW (Yessup, ASCAP/WB, ASCAP) CLM
- ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP) HL
- SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL
- SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL
- SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End Of Music, BMI) HL
- SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- STARS (EMI, /So What, EMI April, ASCAP) HL
- STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
- TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL
- TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
- THERE WILL NEVER BE ANOTHER TONIGHT (Badams, /Almo, /Zomba, /Testatyme, ASCAP) CPP
- THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP)
- TO BE WITH YOU (EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP) HL
- TOO BLIND TO SEE IT (Last Song, ASCAP/Third Coast, ASCAP)
- TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM
- UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) HL
- THE UNFORGIVEN (Creeping Death, ASCAP) CLM
- UNTIL YOUR LOVE COMES BACK AROUND (Shire, ASCAP)
- VIBEOLOGY (EMI April, ASCAP/LeeSun, ASCAP/Maanani, ASCAP/Big Mystique, BMI/Verbal, BMI) WBM
- THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) WBM/HL
- WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
- WHAT BECOMES OF THE BROKENHEARTED (Stone Agate, BMI/Jobete, ASCAP) CPP
- WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI)
- WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM
- YOU ARE THE ONE (Chrississippi, /Hats Off, ASCAP)
- YOU'RE ALL THAT MATTERS TO ME (Sony Songs, BMI/C. Montrose S., ASCAP/Irving, ASCAP/Doolittle, BMI/Sushi Too, BMI/Hidden Pun, BMI)
- YOU SHOWN ME (Tickson, BMI)
- YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)

THE Billboard 200

TOP ALBUMS

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

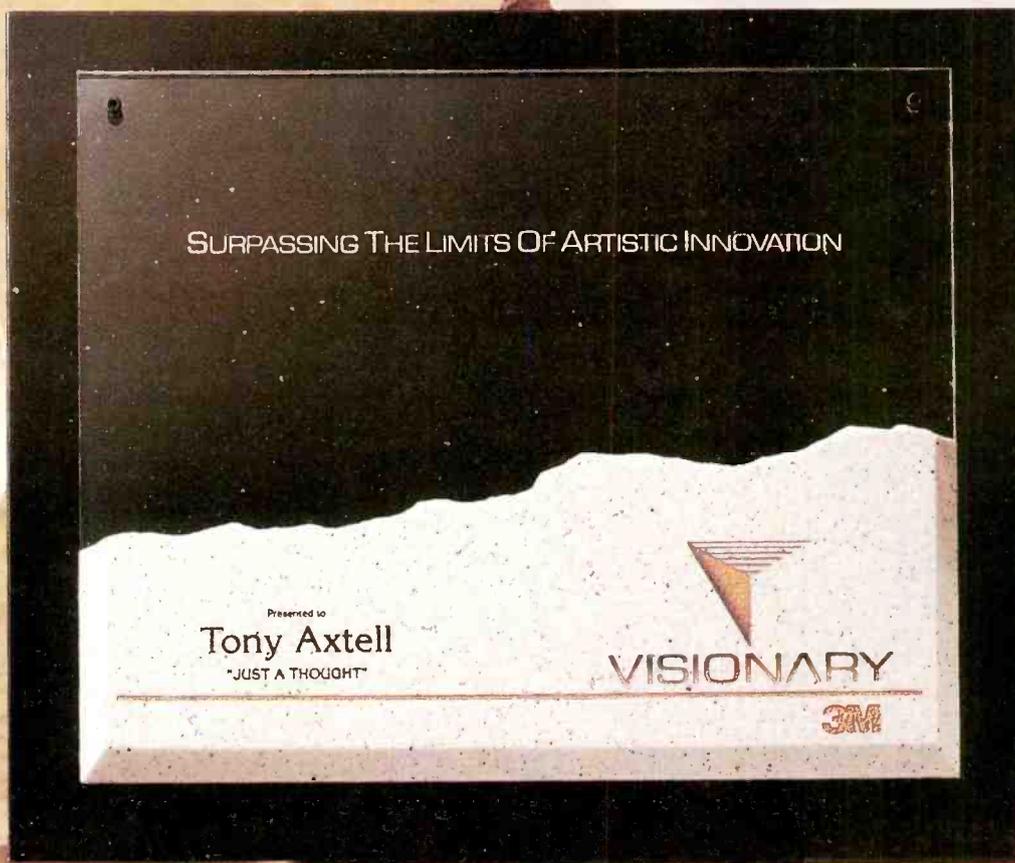
FOR WEEK ENDING
MARCH 7, 1992



| 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 | 1 | 24 | GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98) 15 weeks at No. 1 | ROPIN' THE WIND | 1 |
| 2 | 2 | 2 | 13 | MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98) | DANGEROUS | 1 |
| 3 | 3 | 3 | 22 | NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98) | NEVERMIND | 1 |
| 4 | 4 | 4 | 77 | GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98/13.98) | NO FENCES | 3 |
| 5 | 5 | 7 | 44 | MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/15.98) | TIME, LOVE AND TENDERNESS | 1 |
| 6 | 9 | 6 | 41 | BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/13.98) | COOLEYHIGHARMONY | 3 |
| 7 | 6 | 5 | 31 | COLOR ME BADD ▲ ² GIANT 24429 /REPRISE (9.98/15.98) | C.M.B. | 3 |
| 8 | 10 | 8 | 17 | HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98) | TOO LEGIT TO QUIT | 2 |
| 9 | 8 | 9 | 14 | U2 ▲ ² ISLAND 10347/PLG (10.98 EQ/15.98) | ACHTUNG BABY | 1 |
| 10 | 7 | 10 | 15 | GENESIS ▲ ATLANTIC 82344* (10.98/15.98) | WE CAN'T DANCE | 4 |
| 11 | 13 | 12 | 28 | METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98) | METALLICA | 1 |
| 12 | 11 | 11 | 35 | BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98) | LUCK OF THE DRAW | 2 |
| 13 | 14 | 16 | 23 | MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98) | EMOTIONS | 4 |
| ***TOP DEBUT*** | | | | | | |
| 14 | NEW | | 1 | SOUNDTRACK REPRISE 26805* (10.98/15.98) | WAYNE'S WORLD | 14 |
| 15 | 16 | 23 | 11 | MR. BIG ● ATLANTIC 82209* (9.98/13.98) | LEAN INTO IT | 15 |
| 16 | 12 | 14 | 37 | NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98) | UNFORGETTABLE | 1 |
| ***TOP 20 SALES MOVER*** | | | | | | |
| 17 | 24 | 32 | 51 | AMY GRANT ▲ ² A&M 5321 (10.98/15.98) | HEART IN MOTION | 10 |
| 18 | 22 | 22 | 22 | BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98) | WAKING UP THE NEIGHBOURS | 6 |
| 19 | 15 | 13 | 21 | PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98) | DIAMONDS & PEARLS | 3 |
| 20 | 27 | 29 | 10 | PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98) | TEN | 20 |
| 21 | 19 | 19 | 96 | GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 13 |
| 22 | 20 | 21 | 14 | ENYA ● REPRISE 26775* (10.98/15.98) | SHEPHERD MOONS | 20 |
| 23 | 18 | 15 | 23 | GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98) | USE YOUR ILLUSION I | 2 |
| 24 | 29 | 27 | 23 | OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98) | NO MORE TEARS | 7 |
| 25 | 31 | 25 | 25 | NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98) | NAUGHTY BY NATURE | 16 |
| 26 | 21 | 18 | 26 | JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98) | FOREVER MY LADY | 18 |
| 27 | 28 | 31 | 14 | SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98) | BEAUTY & THE BEAST | 24 |
| 28 | 26 | 17 | 8 | SOUNDTRACK SOUL 10462*/MCA (10.98/15.98) | JUICE | 17 |
| 29 | 23 | 20 | 23 | GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98) | USE YOUR ILLUSION II | 1 |
| 30 | 25 | 28 | 6 | SOUNDTRACK REPRISE 26794* (10.98/15.98) | RUSH | 25 |
| 31 | 17 | 24 | 22 | HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/15.98) | BLUE LIGHT, RED LIGHT | 17 |
| 32 | 30 | 26 | 18 | VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98) | TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN | 18 |
| 33 | 36 | 36 | 21 | REBA MCENTIRE ▲ MCA 10400* (10.98/15.98) | FOR MY BROKEN HEART | 13 |
| 34 | 33 | 38 | 3 | SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98) | MACK DADDY | 33 |
| 35 | 45 | 49 | 22 | RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98) | BLOOD SUGAR SEX MAGIK | 14 |
| ***POWER PICK*** | | | | | | |
| 36 | 53 | 98 | 5 | UGLY KID JOE STAR DOG 68823*/MERCURY (6.98 EQ/10.98) | AS UGLY AS THEY WANT TO BE | 36 |
| 37 | 35 | 34 | 61 | C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98) | GONNA MAKE YOU SWEAT | 2 |
| 38 | 47 | 59 | 27 | VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ/15.98) | THE COMFORT ZONE | 38 |
| 39 | 32 | 33 | 41 | PAULA ABDUL ▲ ³ CAPTIVE 91611*/VIRGIN (10.98/15.98) | SPELLBOUND | 1 |
| 40 | 37 | 37 | 39 | TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 41 | 44 | 45 | 50 | R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98) | OUT OF TIME | 1 |
| 42 | 34 | 30 | 13 | KEITH SWEAT ● ELEKTRA 61216* (10.98/15.98) | KEEP IT COMIN' | 19 |
| 43 | 39 | 42 | 20 | SOUNDGARDEN A&M 5374 (9.98/13.98) | BADMOTOFINGER | 39 |
| 44 | 38 | 40 | 14 | TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98) | T.E.V.I.N. | 38 |
| 45 | 46 | 43 | 13 | BLACK SHEEP MERCURY 848368 (9.98 EQ/13.98) | A WOLF IN SHEEP'S CLOTHING | 43 |
| 46 | 42 | 35 | 31 | MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98) | MUSIC FOR THE PEOPLE | 21 |
| 47 | 41 | 44 | 20 | JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98) | WHENEVER WE WANTED | 17 |
| 48 | 48 | 47 | 10 | CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 47 |
| 49 | 51 | 52 | 51 | VINCE GILL ▲ MCA 10140* (9.98/13.98) | POCKET FULL OF GOLD | 37 |
| 50 | 54 | 54 | 15 | LISA STANSFIELD ● ARISTA 18679* (10.98/15.98) | REAL LOVE | 43 |
| 51 | 50 | 53 | 19 | GERALD LEVERT ATCO EASTWEST 91777* (10.98/15.98) | PRIVATE LINE | 50 |
| 52 | 77 | — | 2 | LUKE LUKE 91830*/ATLANTIC (10.98/15.98) | I GOT SHIT ON MY MIND | 52 |
| 53 | 40 | 41 | 16 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98) | SKY IS CRYING | 10 |
| 54 | 59 | 62 | 77 | QUEENSRYCHE ▲ ² EMI 92806 (9.98/15.98) | EMPIRE | 7 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| 55 | 43 | 50 | 48 | ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98) | VAGABOND HEART | 10 |
| 56 | 49 | 39 | 17 | ICE CUBE ▲ PRIORITY 57155 (10.98/15.98) | DEATH CERTIFICATE | 2 |
| 57 | 52 | 46 | 21 | PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98) | APOCALYPSE 91. . . ENEMY STRIKES BLACK | 4 |
| 58 | 55 | 48 | 21 | MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98) | DECADE OF DECADENCE | 2 |
| 59 | 83 | 75 | 61 | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98) | BLACK'S MAGIC | 38 |
| 60 | 57 | 56 | 36 | VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98) | FOR UNLAWFUL CARNAL KNOWLEDGE | 1 |
| 61 | 68 | 77 | 41 | ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98) | DON'T ROCK THE JUKEBOX | 17 |
| 62 | 60 | 51 | 21 | P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98) | OF THE HEART, THE SOUL & THE CROSS | 48 |
| 63 | 79 | 70 | 34 | TRISHA YEARWOOD ● MCA 10297* (9.98/13.98) | TRISHA YEARWOOD | 31 |
| 64 | 78 | 76 | 12 | AMG SELECT 21642* (9.98/15.98) | BITCH BETTA HAVE MY MONEY | 64 |
| 65 | 72 | 73 | 89 | MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98) | MARIAH CAREY | 1 |
| 66 | 56 | 65 | 43 | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98) | POWER OF LOVE | 7 |
| 67 | 63 | 61 | 25 | RUSH ● ATLANTIC 82293* (10.98/15.98) | ROLL THE BONES | 3 |
| 68 | 75 | 69 | 53 | FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98) | FIREHOUSE | 21 |
| 69 | 58 | 63 | 105 | ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 70 | 87 | 74 | 4 | CECE PENISTON A&M 5381* (9.98/13.98) | FINALLY | 70 |
| 71 | 64 | 64 | 24 | DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98) | ON EVERY STREET | 12 |
| 72 | NEW | | 1 | LITTLE VILLAGE REPRISE 26713* (10.98/15.98) | LITTLE VILLAGE | 72 |
| 73 | 74 | 71 | 34 | TANYA TUCKER ● LIBERTY 95562* (9.98/13.98) | WHAT DO I DO WITH ME | 54 |
| 74 | 81 | 67 | 22 | A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98) | LOW END THEORY | 45 |
| 75 | 67 | 78 | 138 | MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98) | SOUL PROVIDER | 3 |
| 76 | 69 | 85 | 7 | PAM TILLIS ARISTA 8642* (9.98/13.98) | PUT YOURSELF IN MY PLACE | 69 |
| 77 | NEW | | 1 | HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98) | MAVERICK | 77 |
| 78 | 105 | 148 | 46 | MARC COHN ● ATLANTIC 82178* (9.98/13.98) | MARC COHN | 49 |
| 79 | 71 | 57 | 33 | D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98) | HOMEBASE | 12 |
| 80 | 76 | — | 2 | COWBOY JUNKIES RCA 61049* (9.98/13.98) | BLACK-EYED MAN | 76 |
| 81 | 70 | 79 | 16 | RICHARD MARX ● CAPITOL 95874* (10.98/15.98) | RUSH STREET | 39 |
| 82 | 65 | 58 | 8 | GEORGE STRAIT MCA 10450* (10.98/15.98) | TEN STRAIT HITS | 46 |
| 83 | 86 | 83 | 67 | MADONNA ▲ ³ SIRE 26444*/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 2 |
| 84 | 73 | 72 | 103 | THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98) | SHAKE YOUR MONEY MAKER | 4 |
| 85 | 62 | 55 | 15 | COLLIN RAYE EPIC 47468* (9.98 EQ/13.98) | ALL I CAN BE | 54 |
| 86 | 80 | 60 | 33 | GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/14.98) | WE CAN'T BE STOPPED | 24 |
| 87 | 82 | 91 | 93 | VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) | THE BEST OF VAN MORRISON | 41 |
| 88 | 93 | 87 | 19 | DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98) | SONS OF THE P | 44 |
| 89 | 61 | 66 | 21 | JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98) | NEW MOON SHINE | 37 |
| 90 | 95 | 84 | 17 | 2ND II NONE PROFILE 1416 (9.98/14.98) | 2ND II NONE | 84 |
| 91 | 84 | 80 | 15 | MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98) | PERFORMS ANDREW LLOYD WEBBER | 54 |
| 92 | 66 | 68 | 56 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98) | INTO THE LIGHT | 5 |
| 93 | 101 | 102 | 21 | SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98) | STARS | 79 |
| 94 | 88 | 82 | 8 | TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98) | STICKS & STONES | 77 |
| 95 | 91 | 93 | 21 | PATTI LABELLE MCA 10439 (9.98/13.98) | BURNIN' | 78 |
| 96 | 98 | 88 | 8 | SHANICE MOTOWN 6319* (9.98/13.98) | INNER CHILD | 83 |
| 97 | 90 | — | 2 | JOHN ANDERSON BNA 61029* (9.98/13.98) | SEMINOLE WIND | 90 |
| 98 | 99 | 89 | 10 | NIRVANA SUB POP 34 (8.98 EQ/13.98) | BLEACH | 89 |
| 99 | 85 | 81 | 15 | BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98) | MUSIC FROM "FOR THE BOYS" | 22 |
| 100 | 96 | 86 | 8 | LIVE RADIOACTIVE 10346*/MCA (9.98/13.98) | MENTAL JEWELRY | 73 |
| 101 | 92 | 92 | 42 | LORRIE MORGAN ● RCA 3021* (9.98/13.98) | SOMETHING IN RED | 71 |
| 102 | 136 | 133 | 5 | MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98) | MEANT TO BE MINT | 102 |
| 103 | 124 | 121 | 34 | SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98) | SEAL | 24 |
| 104 | 103 | 127 | 37 | AARON NEVILLE ● A&M 5354* (9.98/13.98) | WARM YOUR HEART | 44 |
| 105 | 102 | 90 | 20 | THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98) | SPORTS WEEKEND | 22 |
| 106 | 108 | 106 | 24 | TESLA ● GEFFEN 24424 (9.98/15.98) | PSYCHOTIC SUPPER | 13 |
| 107 | 94 | 99 | 145 | BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98) | NICK OF TIME | 1 |
| 108 | 97 | 94 | 65 | EXTREME ▲ A&M 5313 (9.98/15.98) | EXTREME II PORNOGRAFFITTI | 10 |
| 109 | 112 | 95 | 34 | HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/13.98) | PEACEFUL JOURNEY | 21 |

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



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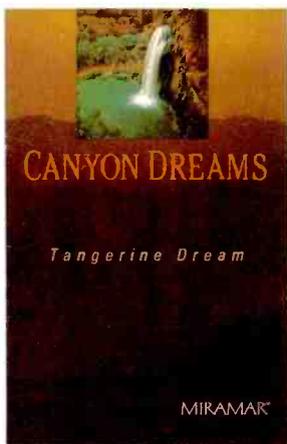


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COLUMBIA'S SPRINGSTEEN PLAN: HIT, NOT HYPE

(Continued from page 1)

Love," which has been certified triple-platinum.

Sony is offering a 3% discount on all initial orders. The same deal is available on reorders for up to 50% of the original allocation if the reorders are placed within 30 days after release.

"They say they don't want to load up the marketplace with too much product, the way the Hammer album is out there," says a buyer for a Northeast one-stop. He adds that his allotment from Sony is well below what he would have ordered.

"We have been told what we can order," confirms Howard Appelbaum, executive VP of Kemp Mill Music in Beltsville, Md. "I think the way they are selling it is interesting, innovative, real creative, and good. But I don't want to be limited to how many I can purchase. I was disappointed with being limited on my preorder. On the other hand, considering that Guns N' Roses came out without a discount, I appreciate the deal on Bruce Springsteen."

Alan Meltzer, president of CD One-Stop in Bethel, Conn., also praises the innovative aspects of Sony's Springsteen strategy. "We were going to be conservative, anyway, on ordering the Springsteen album," he says. "We have learned enough lessons with ordering too much on new megareleases. There is no reason to flood the market with product."

But adds that the allotment assigned to him is too low. Like Appelbaum, he believes he should have been allowed to reorder his entire allotment rather than just half of it.

STERLING TRACK RECORD

The retailers' confidence in Springsteen flows partly from his multiplatinum track record. While "Tunnel Of Love" did a mere 3 million units (6 million worldwide), 1984's "Born In The U.S.A." has hit the 12-million mark (20 million worldwide) and "Live 1975-1985" has reached 3 million domestically, a massive number for a three-CD/cassette box. Springsteen is also one of the world's top concert draws, although that factor will not come into play until September, when he is scheduled to begin his U.S. arena tour.

So why is Columbia limiting the amount of Bruce product retailers can buy?

Aside from the theory that the company is trying to prevent over-

buying, the allocation of Springsteen albums is also said to be related to Columbia's desire to maximize its per-unit profit. Notes one retail source, "I am told that [Columbia president] Donnie Ienner was dead set against giving distribution points on the record. But the distribution company talked him into it, so they limited the amount because they didn't want to give away too much of a discount."

Columbia's decision to give a discount is considered significant, since neither the Guns N' Roses nor the Hammer titles had one.

Neither Ienner nor any other Sony executive would comment or provide any information for this story. All Ienner would say is he would rather focus on the substance than on the selling of the new Springsteen product. Yet listening parties for retailers were recently canceled after the press got wind of those events, and even radio people have heard very little of Springsteen's new music.

POSITIVE EXPECTATIONS

The first pop single from the Springsteen albums, the title track from "Human Touch," goes to top 40 radio Wednesday (4), while album-rock outlets will be serviced with the track "Better Days" from the guitar-oriented "Lucky Town." Programmers in both formats say they have positive expectations about Springsteen's new singles—although few had heard the tracks. But some question whether their teen audiences share the fanaticism of Springsteen's older fans.

John Dimick, PD of top 40 station KISN Salt Lake City, heard previews of the singles at the recent Gavin Convention. "I like the songs we heard, but nothing is an instant add," he says. "We are not an artist-based station. We're a song-based station. As long as the song is good, he already has name recognition. I wouldn't mind making him a core artist at all for this radio station. I don't think as many [teens] know about him, but it's hard to tell."

Top 40 PD Dom Testa at KRXY Denver echoes that view. "There's no such thing as an automatic add. It all has to do with the sound of the record. You have to just say this is 'the Boss,' but that doesn't [automatically] translate into a hit record anymore. 'Tunnel Of Love' was not a radio smash. And I think there is still



Bruce Springsteen's two new albums, due for simultaneous release in the U.S. March 31, are said to be distinct in sound and theme. Springsteen finished the "Human Touch" sessions before recording the material that eventually became "Lucky Town."

some burnout [going back] to 'Born In The U.S.A.' However, Testa says of Springsteen's "Human Touch" single, "I can guarantee you we're looking forward to it."

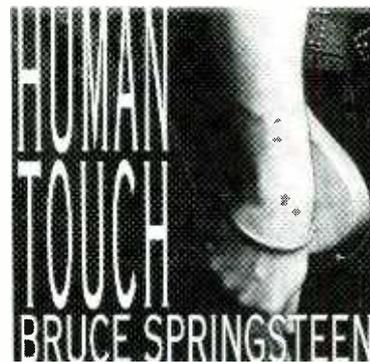
BEST BOSS IN A DECADE?

At album-rocker KRSP Salt Lake City, OM/PD Steve Carlson says "Bruce burnout" in his audience is still a concern. "When his last album was flying high, we pounded it pretty hard. I think a lot of people burned out on him. We don't really get that many requests." But of the album-rock track "Better Days," he adds, "It's fair to say we'd probably play it."

Willabee, the PD at album-rock KKDJ Fresno, Calif., sees these albums as a turning point for Springsteen and a crucial test of whether he can draw a new generation of fans who have grown into music consumers since the excitement of his "Born In The U.S.A." swept the nation in the mid-'80s.

"From what I've heard [about the albums], it's the best he's done in 10 years," he says. "Whether it's true or not remains to be seen. Obviously, they want to build excitement on Springsteen before anyone hears it. If the record is as good as the hype, I'm looking forward to jamming it right out of the box [with] as many cuts as they give us. They'll only give us one track ['Better Days'] in the beginning."

"I'm pretty confident," continues Willabee. "He's taken a lot of time to make this record. Bruce realizes this could be a turning point in his career. I think the younger demo knows who



Springsteen is—but they don't really care. People who listen to classic rock stations are the ones most interested. If this is a really good record, this is Springsteen's chance to win over a whole new demo and audience."

RETAIL SOLICITATION

The basic marketing plan for the Springsteen albums has been outlined in solicitation mailings to retailers. Trade and consumer magazine advertising is planned. Point-of-purchase materials, including streamers heralding the albums' arrival, will be provided to retail outlets.

The new albums will ship four days earlier, March 27, in the U.K. and Europe, a staggered release schedule Sony Music previously used for Michael Jackson's "Dangerous" to ensure retailers overseas do not buy imported U.S. product.

A video of "Human Touch" was filmed in New Orleans by director Meiert Avis, who has previously filmed videos for Springsteen and U2. Avis also is directing a video for "Better Days."

It has not been decided yet whether MTV will receive the clip as an exclusive, but speculation is that the channel will world-premiere the video before it is released to other outlets.

Sony Music Video has not announced any plans for a longform video to accompany the new albums.

Another notable aspect of the marketing effort is a TV advertising campaign slated to follow the albums' release. Details of that campaign have not been announced.

Some rock-rooted superstars such as John Mellencamp and Genesis

have used high-profile marketing techniques ranging from transit ads to in-flight videos to expose their new albums to older-demographic fans, who have proven increasingly difficult to reach. But there is no indication thus far that Columbia plans anything along these lines to promote Springsteen.

OUTSIDERS INVOLVED

The "Human Touch" album was recorded at several L.A. studios with a core band, including E Street Band keyboardist Roy Bittan, veteran session drummer Jeff Porcaro, and bassist Randy Jackson. The sessions also reunited Springsteen with former E Street Band keyboardist David Sancious, who last played with him on the "Born To Run" album. Also contributing were Mark Isham on trumpet and, on backing vocals, Bobby Hatfield of the Righteous Brothers, Bobby King, Sam Moore of Sam & Dave, and Springsteen's wife, Patti Scialfa. The album was produced by the longtime team of Springsteen, his manager Jon Landau, and Chuck Plotkin, joined by Bittan, who also cowrote "Roll Of The Dice" and "Real World."

"Human Touch" includes three songs—"Soul Driver," "Real World," and the humorous "57 Channels"—that Springsteen first performed publicly at two benefits for the Christie Institute in Los Angeles in late 1990.

Other songs on the 14-track album are "Cross My Heart," "Gloria's Eyes," "With Every Wish," "All Or Nothin' At All," "Man's Job," "I Wish I Were Blind," "Long Good-bye," "Real Man," and "Pony Boy."

Springsteen finished the "Human Touch" sessions before recording more material at his home in Los Angeles. Eventually, he opted to release those tracks as the "Lucky Town" album, reportedly distinct in sound and theme from "Human Touch."

"Lucky Town" was self-produced with contributions from Landau, Plotkin, and Bittan. It features a band that includes Bittan, Jackson, and drummer Gary Mallaber. Springsteen's backup singers are Lisa Lowell, Soozie Tyrell, and Scialfa. Besides the title song and first single, the tracks are "Local Hero," "If I Should Fall Behind," "Leap Of Faith," "Big Muddy," "Living Proof," "Book Of Dreams," "Souls Of The Departed," and "My Beautiful Reward."

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(Continued from page 6)

Smith.

Smith, general counsel for the IIPA, has been named executive director and general counsel of the group, which represents 1,500 companies ranging from book and software publishers to motion picture and record companies.

Smith takes over for resigning IIPA executive director Carol Risher, one of the founders of the IIPA in 1984.

"Piracy levels in Thailand have remained at the 90% level [from last year]," Smith says. "It is particularly critical that the U.S. government press forcefully for improvement in copyright protection in these countries."

Targeted for placement on the federal "priority watch list" to be given special attention by U.S. trade negotiators are nine other countries that

cause significant losses to the U.S., Smith says. They are Australia, Egypt, Germany, Greece, Italy, Korea, Paraguay, Turkey, and the United Arab Emirates.

The IIPA will recommend that nine other countries be placed on the "watch list." They are Brazil, China, Cyprus, El Salvador, Guatemala, Mexico, Russia and the Commonwealth of Independent States, Saudi Arabia, and Venezuela.

U.S. Trade Representative Carla Hills has until April 30 to identify nations and "priority foreign countries." Such countries have a six-month negotiation period to end their allegedly unfair trade practice. If the practice continues, Hills must determine whether or not to retaliate.

The IIPA has also named Fritz Attaway, senior VP for government relations for the Motion Picture

Assn. of America, as chairman of the Alliance Working Group, the operational body responsible for guiding and supervising the major activities of the IIPA on a day-to-day basis. The group consists of representatives of each of the eight trade association members of the IIPA.

The associations are the Motion Picture Assn. of America; Assn. of American Publishers; American Film Marketing Assn.; Business Software Alliance; Computer and Business Equipment Manufacturers Assn.; Information Technology Assn. of America; National Music Publishers Assn.; and the Recording Industry Assn. of America.

David Kelly is a reporter on the staff of *The Hollywood Reporter*.

TIME WARNER EXECUTIVE

(Continued from page 6)

ney, joined Time Inc. in 1972, worked his way up through its Home Box Office unit, and is credited with helping to expand the cable TV business to the giant industry it is today. He is said to have been the strategic hand guiding Time when it proposed the merger with Warner Communications in 1989.

That deal, valued at \$14 billion, created a company that expected to be in the vanguard of the concept called synergy, in which the natural affinities among its music, film, video, cable, TV, and publishing entities would be exploited worldwide. But the promise has only begun to be fulfilled, as the company has had to confront its overwhelming debt and a recession that has hobbled some of its businesses.

In a recent meeting with Wall Street analysts, Time Warner executives conceded that weakness was likely to remain in publishing and music operations in the first quarter. But financial results for last year's fourth quarter showed a company whose businesses continue to generate enough cash to meet its high interest payments and to narrow its net losses as time goes on.

Top managers of Warner's various music and video operations all declined comment on the boardroom coup.

Wall Street reacted positively to the change. On the day after it was disclosed, the stock jumped \$1.875 a share in New York Stock Exchange trading to close at \$99.75. At press time, it finished at \$100.125.

TOP DUTCH SINGLES ORDERED PULLED

(Continued from page 6)

of the composer or publisher.

Both cases were heard concurrently by the same judge, who ruled that the dance versions were unauthorized arrangements of the original work. He also rejected van Kooten's claim that "Carmina Burana" was based on traditional Latin themes.

Sylvia Brandsteder, business and legal affairs manager of STEMRA, says the BIEM contract's blanket license is subject to certain defined reservations and that, in the case of fragmented use of copyrights, or a use that might be considered a distortion, the permission of the copyright owner must be sought.

Immediately after the verdict, Herman Heinsbroek, president of Arcade, issued a statement saying he would respect the judgment unequivocally and would withdraw the record from sale.

Van Kooten said he would appeal the judgment.

"I think this must be the first time in history that a No. 1 record has had to be withdrawn from

sale," he said. "I think the verdict is crazy, especially as I understand that the original publisher in Germany [Schott Musikverlag of Mainz] has allowed the composition to be used in a Nestle's television commercial.

"And why has it taken all this time for the publisher to decide that the records infringe the composer's moral rights? We advised the local publishers here [Albersen] that we were releasing the record in December."

Van Kooten says he already has licensed the track to several compilation labels. "The single is also out on the Flarenasch label in France and on EastWest in Germany. As far as I know, it is still available in those territories, and also in the U.K. I could be in the position of losing the remaining Dutch sales potential to imported copies."

ENFORCING THE BAN

But STEMRA's Brandsteder says GEMA has alerted BIEM to see that the ban is applied in all

territories. "SABAM in Belgium, SDRM in France, and, of course, GEMA itself are already taking action," she says.

Written in 1936, "Carmina Burana" was inspired by medieval Latin texts. Orff's most popular work, it was first performed in June 1937, when the composer said he would willingly have had all his previous works destroyed.

The Carl Orff estate is understood to be considering bringing a claim for damages against the producers of the two singles.

Arpad Bogsch, president of the World Intellectual Property Organisation, has reaffirmed his enthusiasm for a protocol to the Berne Convention that would protect moral rights. Speaking at a meeting of pan-European authors society CISAC in Munich (see story, page 37), he said it was vitally important for intellectual property to be protected in the face of advancing technology.

MARCH RELEASES DUE

(Continued from page 12)

(Warner Bros., Tuesday). The set has already spawned a single, "Chic Mystique," which is a hit at the club level and is starting to generate pop and urban radio activity.

Other leading urban contenders this month include Calloway, "Let's Get Smooth" (Epic, Tuesday); Cameo's Warner Bros. debut, "Emotional Violence" (March 17); "In The Storm" by El DeBarge (Warner Bros., March 17); and Williams' self-titled second set on Columbia (March 31).

Two of country's renegade artists, lang and Lovett, deliver new albums in March.

On "Ingenu" (Sire, March 17), lang is said to further incorporate pop and retro-jazz elements into her sound. She co-produced this set with Greg Penny and Ben Mink. Lang plans to hit the concert trail in late spring.

Lovett, too, delves deeper into jazz and blues styles on "Joshua Judges Ruth" (MCA, March 31). The first single and a tour itinerary will be announced shortly.

Alternatively speaking, Sire/Reprise issues the second solo outing from Ian McCulloch, "Mysterio," March 17, while "Priest=Aura" by the Church arrives March 12 from Arista. This will be the band's first studio album since 1990's "Gold Afternoon Fix." The emphasis track, "Ripple," goes to radio Tuesday (3).

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York; Rochelle Levy in Los Angeles; and Michael George in Nashville.

FOR THE RECORD

In a Feb. 29 story on Paul Simon's South Africa tour, reference was made to a series of concerts with Snap and Alexander O'Neal under the aegis of Jomo Somo, a South African promoter. Famous Artists Agency in New York, the exclusive worldwide agency for both acts, says neither had any tour plans with Somo.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|--------------------------------|---|-----------|-----------|----------|---------------------------------|--------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 43 | 8 | WHAT GOES AROUND COMES ... | GIGGLES (CUTTING) |
| 1 | 2 | 8 | REMEMBER THE TIME | MICHAEL JACKSON (EPIC) 1 week at No. 1 | 39 | 38 | 17 | IS IT GOOD TO YOU | HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 2 | 1 | 17 | I LOVE YOUR SMILE | SHANICE (MOTOWN) | 40 | 44 | 5 | AGAIN TONIGHT | JOHN MELLENCAMP (MERCURY) |
| 3 | 4 | 9 | TO BE WITH YOU | MR. BIG (ATLANTIC) | 41 | 40 | 14 | I'VE GOT A LOT TO LEARN ... | THE STORM (INTERSCOPE/ATLANTIC) |
| 4 | 9 | 6 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS (WING/MERCURY) | 42 | 37 | 18 | NO SON OF MINE | GENESIS (ATLANTIC) |
| 5 | 6 | 9 | MASTERPIECE | ATLANTIC STARR (REPRISE) | 43 | 55 | 2 | CHURCH OF YOUR HEART | ROXETTE (EMI) |
| 6 | 3 | 13 | DIAMONDS AND PEARLS | PRINCE & THE N.P.G. (PAINLESSY PARK/WB) | 44 | 54 | 3 | HAZARD | RICHARD MARX (CAPITOL) |
| 7 | 7 | 18 | TELL ME WHAT YOU WANT ME ... | TEVIN CAMPBELL (QWEST/WB) | 45 | 49 | 3 | STARS | SIMPLY RED (ATCO EASTWEST) |
| 8 | 8 | 8 | GOOD FOR ME | AMY GRANT (A&M) | 46 | 41 | 10 | MOVE ANY MOUNTAIN | THE SHAMEN (EPIC) |
| 9 | 5 | 22 | ALL 4 LOVE | COLOR ME BADD (GIANT) | 47 | 53 | 4 | TOO MUCH PASSION | THE SMITHEREENS (CAPITOL) |
| 10 | 10 | 25 | FINALLY | CECE PENISTON (A&M) | 48 | 47 | 13 | ON A SUNDAY AFTERNOON | A LIGHTER SHADE OF BROWN (PUMP) |
| 11 | 29 | 4 | MAKE IT HAPPEN | MARIAH CAREY (COLUMBIA) | 49 | 42 | 16 | BLACK OR WHITE | MICHAEL JACKSON (EPIC) |
| 12 | 15 | 6 | MISSING YOU NOW | MICHAEL BOLTON (COLUMBIA) | 50 | 60 | 2 | NU NU | LIDELL TOWNSELL (MERCURY) |
| 13 | 11 | 15 | THE WAY I FEEL ABOUT YOU | KARYN WHITE (WARNER BROS.) | 51 | 58 | 14 | KISS YOU BACK | DIGITAL UNDERGROUND (TOMMY BOY) |
| 14 | 13 | 12 | I'M TOO SEXY | RIGHT SAID FRED (CHARISMA) | 52 | 51 | 13 | IN PARADISE | LAISSEZ FAIRE (METROPOLITAN) |
| 15 | 17 | 5 | I CAN'T DANCE | GENESIS (ATLANTIC) | 53 | 71 | 3 | EVERYTHING'S GONNA BE ALRIGHT | NAUGHTY BY NATURE (TOMMY BOY) |
| 16 | 12 | 14 | DON'T LET THE SUN GO DOWN ... | GEORGE MICHAEL/E. JOHN (COLUMBIA) | 54 | 45 | 12 | SMELLS LIKE TEEN SPIRIT | NIRVANA (DGC) |
| 17 | 18 | 6 | THINKIN' BACK | COLOR ME BADD (GIANT) | 55 | 63 | 3 | A DEEPER LOVE | CLIVILLES & COLE (COLUMBIA) |
| 18 | 14 | 20 | CAN'T LET GO | MARIAH CAREY (COLUMBIA) | 56 | — | 1 | I'M THE ONE YOU NEED | JODY WATLEY (MCA) |
| 19 | 22 | 10 | UHH AHH | BOYZ II MEN (MOTOWN) | 57 | 65 | 2 | DON'T LOSE THE MAGIC | SHAWN CHRISTOPHER (ARISTA) |
| 20 | 21 | 6 | JUSTIFIED AND ANCIENT | THE KLF/TAMMY WYNETTE (ARISTA) | 58 | 67 | 3 | CAN'T CRY HARD ENOUGH | THE WILLIAMS BROTHERS (WARNER BROS.) |
| 21 | 28 | 6 | WE GOT A LOVE THANG | CECE PENISTON (A&M) | 59 | 66 | 4 | I NEED MONEY | MARKY MARK (INTERSCOPE/ATLANTIC) |
| 22 | 31 | 5 | IF YOU GO AWAY | NKOTB (COLUMBIA) | 60 | 52 | 16 | I WANNA BE YOUR GIRL | ICY BLU (GIANT) |
| 23 | 24 | 8 | BREAKIN' MY HEART | MINT CONDITION (PERSPECTIVE/A&M) | 61 | 64 | 3 | STAY | JODECI (UPTOWN/MCA) |
| 24 | 16 | 15 | MYSTERIOUS WAYS | U2 (ISLAND/PLG) | 62 | 46 | 18 | BROKEN ARROW | ROD STEWART (WARNER BROS.) |
| 25 | 34 | 3 | TEARS IN HEAVEN | ERIC CLAPTON (REPRISE) | 63 | 50 | 19 | 2 LEGIT 2 QUIT | HAMMER (CAPITOL) |
| 26 | 20 | 16 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) | 64 | 57 | 10 | HOLD ON (TIGHTER TO LOVE) | CLUBLAND (GREAT JONES/PLG) |
| 27 | 26 | 6 | WHAT BECOMES OF THE ... | PAUL YOUNG (MCA) | 65 | — | 1 | DO YOU WANT IT RIGHT NOW | DEGREES OF MOTION (ESQUIRE) |
| 28 | 25 | 10 | I'LL GET BY | EDDIE MONEY (COLUMBIA) | 66 | — | 1 | RIGHT NOW | VAN HALEN (WARNER BROS.) |
| 29 | 39 | 3 | ROMEO & JULIET | STACY EARL (FEAT. THE WILD PAIR) (RCA) | 67 | 56 | 10 | THERE WILL NEVER BE ANOTHER ... | BRYAN ADAMS (A&M) |
| 30 | 33 | 3 | EVERYTHING CHANGES | KATHY TROCCOLI (REUNION/GEFFEN) | 68 | 74 | 4 | DOOCHIE COOCHIE | M.C. BRAINS (MOTOWN) |
| 31 | 35 | 4 | BEAUTY AND THE BEAST | CELINE DION/PEABO BRYSON (EPIC) | 69 | 69 | 9 | PRIDE (IN THE NAME OF LOVE) | CLIVILLES & COLE (COLUMBIA) |
| 32 | 19 | 9 | VIBEOLOGY | PAULA ABDUL (CAPTIVE/VIRGIN) | 70 | — | 1 | KISSING THE WIND | NIA PEEPLES (CHARISMA) |
| 33 | 30 | 7 | UNTIL YOUR LOVE COMES BACK ... | RTZ (GIANT) | 71 | 72 | 2 | CARIBBEAN BLUE | ENYA (REPRISE) |
| 34 | 23 | 8 | PAPER DOLL | P.M. DAWN (GEE STREET/ISLAND/PLG) | 72 | 73 | 3 | YOU ARE THE ONE | CHRIS CUEVAS (ATLANTIC) |
| 35 | 27 | 13 | I CAN'T MAKE YOU LOVE ME | BONNIE RAITT (CAPITOL) | 73 | 61 | 17 | LOVE ME ALL UP | STACY EARL (RCA) |
| 36 | 32 | 18 | TOO BLIND TO SEE IT | KYM SIMS (LD./ATCO EASTWEST) | 74 | 68 | 8 | TAKE MY BREATH AWAY (REMIX) | TERRI NUNN (DGC) |
| 37 | 36 | 6 | YOU SHOWED ME | SALT-N-PEPA (NEXT PLATEAU) | 75 | 70 | 2 | ONLY LOVE CAN BREAK YOUR ... | ST. ETIENNE (WARNER BROS.) |

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

| | | | | | | | | | |
|----|----|----|-----------------------------------|-----------------------------------|----|----|----|--------------------------|-----------------------------------|
| 1 | 1 | 3 | SET ADRIFT ON MEMORY BLISS | P.M. DAWN (GEE STREET/ISLAND/PLG) | 14 | 10 | 8 | LET'S TALK ABOUT SEX | SALT-N-PEPA (NEXT PLATEAU) |
| 2 | 3 | 13 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE/ATLANTIC) | 15 | 20 | 28 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 3 | 2 | 3 | IT'S SO HARD TO SAY GOODBYE ... | BOYZ II MEN (MOTOWN) | 16 | 11 | 3 | WHEN A MAN LOVES A WOMAN | MICHAEL BOLTON (COLUMBIA) |
| 4 | 5 | 16 | MOTOWNPHILLY | BOYZ II MEN (MOTOWN) | 17 | 19 | 42 | GONNA MAKE YOU SWEAT | C&C MUSIC FACTORY (COLUMBIA) |
| 5 | 6 | 16 | (EVERYTHING I DO) I DO IT FOR ... | BRYAN ADAMS (A&M) | 18 | 14 | 10 | DO ANYTHING | NATURAL SELECTION (ATCO EASTWEST) |
| 6 | 9 | 8 | EMOTIONS | MARIAH CAREY (COLUMBIA) | 19 | 15 | 10 | RUNNING BACK TO YOU | VANESSA WILLIAMS (WING/MERCURY) |
| 7 | 7 | 9 | HOLE HEARTED | EXTREME (A&M) | 20 | 25 | 31 | BABY BABY | AMY GRANT (A&M) |
| 8 | 4 | 3 | THAT'S WHAT LOVE IS FOR | AMY GRANT (A&M) | 21 | 16 | 12 | LOVE OF A LIFETIME | FIREHOUSE (EPIC) |
| 9 | 12 | 28 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) | 22 | 23 | 15 | NOW THAT WE FOUND LOVE | HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 10 | 8 | 8 | ROMANTIC | KARYN WHITE (WARNER BROS.) | 23 | 21 | 3 | I WONDER WHY | CURTIS STIGERS (ARISTA) |
| 11 | — | 1 | TENDER KISSES | TRACIE SPENCER (CAPITOL) | 24 | 18 | 13 | WITH YOU | TONY TERRY (EPIC) |
| 12 | 13 | 22 | RIGHT HERE, RIGHT NOW | JESUS JONES (SBK) | 25 | 17 | 21 | TEMPTATION | CORINA (CUTTING/ATCO EASTWEST) |
| 13 | — | 1 | LIVE FOR LOVING YOU | GLORIA ESTEFAN (EPIC) | | | | | |

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



by Geoff Mayfield

ENCORE: To go along with his first Grammy, Garth Brooks ropes in a 15th week at No. 1 on The Billboard 200. Brooks holds on to the title despite the fact that he loses more than 17,000 units compared with last week's sales, but the position of "Ropin' The Wind" is unaffected because in this soft week, sales of the top five titles, including Michael Jackson's "Dangerous," all declined.

PARTY ON: A big story on this week's chart belongs to another Garth, as in "Party on, Garth," as the multi-artist soundtrack for "Wayne's World" zooms in at No. 14, the highest debut in 1992. The feat is not surprising when one considers that the movie toppled the Presidents' Day weekend numbers rung last year by "Silence Of The Lambs." Additionally, the movie received a ton of exposure from the "Wayne's World Marathon" that ran on cable television's Comedy Central channel and a "Wayne's World" special that ran that same weekend on MTV.

LIVE FROM NEW YORK: The impact "Saturday Night Live" has on The Billboard 200 doesn't stop with "Wayne's World." Much of the momentum that brings Teenage Fanclub on the chart at No. 137 stems from the band's Feb. 15 shot on "SNL" (see Popular Uprisings, page 80). And, in the wake of the Feb. 22 "SNL" show, keep an eye on Red Hot Chili Peppers. Since the funk'n'rollers already had some momentum rolling, as evidenced by this week's 45-35 move, they could make another big move next week. In recent months, Nirvana and Robbie Robertson received sales boosts from the venerable comedy show.

HANDICAPPING THE GRAMMYS: In part because I am often bewildered and/or puzzled by the Grammy winners who are elected by the recording academy, I always look forward to seeing how consumers react to the awards telecast. It's safe to assume that artists like Natalie Cole, Bonnie Raitt, and Michael Bolton will profit from exposure received on the show, but judging by the action that followed January's American Music Awards show, don't be surprised if doo-wop acts Boyz II Men and Color Me Badd get a boost from their a cappella performances. Alan Jackson might rock some sales, too, but the country artist who might benefit the most could well end up being Mary-Chapin Carpenter, thanks to her hot performance with Beausoleil and her disarmingly charming acceptance speech. Other possible beneficiaries: Aretha Franklin, Dave Grusin, Bobby McFerrin, and Roy Rogers.

MORE: Retailers will recall that Amy Grant's 1985 set "Unguarded" got a boost from a Grammy performance. With her "Heart In Motion" picking up this week's Top 20 Sales Mover award and her Grammy portrayal of "Baby, Baby," which featured her own baby, she might enjoy another post-Grammy boom ... Marc Cohn, who won the new-artist Grammy, has been on the TV morning-show circuit since his nominations were announced, and has been making handsome strides. On a 24% gain, he leaps 27 spots to No. 78, and will likely see another big gain next week.

POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Top Dog. Ruffhouse/Columbia artist Tim Dog is on a mission to put his home borough, the Bronx, on the rap map, and to do so he has taken aim at the fertile Compton scene in Los Angeles. His much-talked-about single calls out N.W.A member Dr. Dre over Dre's alleged assault of "Pump It Up" host Dee Barnes.



Membership Drive. Thanks to its Feb. 15 appearance on "Saturday Night Live," Scottish quartet Teenage Fanclub has enlisted new members—enough to make a healthy No. 137 debut on the Billboard 200. The NBC network shot sparks a 67% sales increase, which pushes Fanclub to No. 1 on the Heatseekers list.



Sarah's 'Solace.' Sarah McLachlan, a 23-year-old native of Halifax, Nova Scotia, is starting to make her mark in the U.S. with "Solace," her second Arista set. The title makes a three-place jump, to No. 32, on Heatseekers. Her strongest markets of support, so far, are in the Middle Atlantic and Northeast regions.

THE BANDWAGON ROLLS: Heatseekers has a new No. 1 in **Teenage Fanclub**. The band owes its sales surge to its recent stop on "Saturday Night Live," but if you'll look at last week's chart, you'll find the Scottish group had already gathered some momentum, thanks to alternative radio's eager reception of "The Concept." The song, Fanclub's second to appear on Billboard's Modern Rock Tracks chart, moves 16-12 with a bullet.

The Geffen camp has been eagerly anticipating that "Bandwagonesque," the act's first DGC album and the third of its career, would make a big splash in the U.S., and it appears that prediction is coming true, as the title makes a respectable debut on The Billboard 200.

If you want proof of just how much confidence Geffen has placed in this act, check out the Teenage Fanclub press kit. Whereas labels usually offer but one or two photos of developing artists, the Fanclub kit gives magazine editors a choice of seven different shots.

SLOW, BUT NOT COLD: Of the 10 Billboards that have been published in 1992, this marks only the second week that at least one artist has not graduated from Heatseekers. An act is removed if an album climbs into the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

Still, the top of the Heatseekers list is a competitive pack. With a debut this week by **RTZ**, the second generation of the supergroup that was known as **Boston**, the top 13 Heatseeker titles all appear on The Billboard 200. Further, the **Chieftains**, whose sales are practically even with last week's tally, come close to joining that pack... With a 21% gain, the **Shamen** makes a 43-rung jump on The Billboard 200. Meanwhile, rapper **2Pac** sees a 10% gain, which earns his "2Pacalypse Now" a 15-place jump, and a bullet, on the big chart.

OPS: Last week, **Yngwie Malmsteen** roared onto the Heat-

seekers list at No. 2, but we have since discovered that a computer glitch hid most of Malmsteen's chart history from view. The guitar hero's first four albums were recorded under the name **Yngwie J. Malmsteen's Rising Force**, and each of those titles reached the top 60 of The Billboard 200. Therefore, he is

not eligible for this chart, and we've removed "Fire & Ice" from Heatseekers. This is not a "graduation," as the title should not have appeared on this list in the first place.

IN THE BINS: "Buy It, Try It" is the name of the developing-artist program at Trans World Music Corp., the Albany, N.Y.-based chain, which, with almost 500 music stores, has the second-highest store count among record chains. Dave Roy, senior music buyer, says the program offers an end-cap display with special signage at the front of the chain's stores, an in-store tape that contains two songs from each featured artist, sale-pricing, and a flier with bios of each act.

As the name of the program implies, Trans World offers consumers a money-back guarantee on the featured selections. Ten titles are included each month.

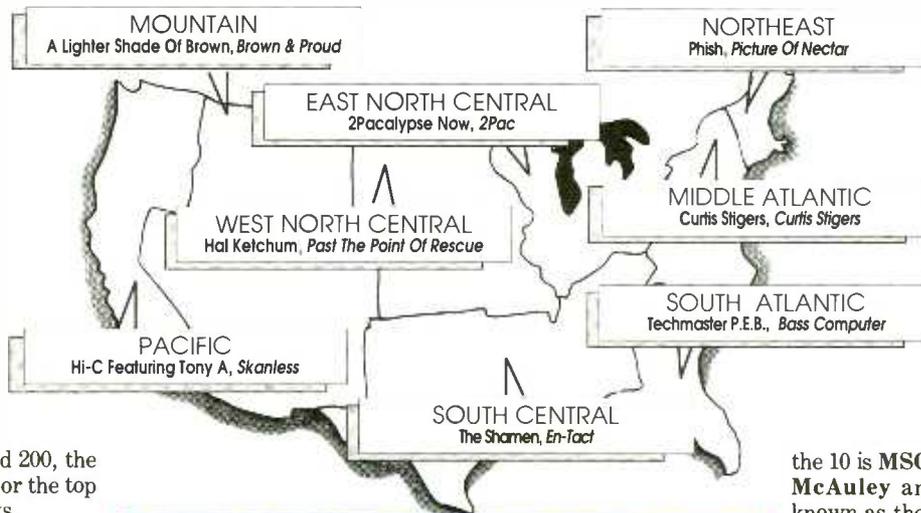
Featured in March are **Lightning Seeds**, **One 2 One**, **Real People**, **Phish**, **Right Said Fred**, and **TLC**, along with Heatseeker graduate **Ned's Atomic Dustbin** and seasoned acts **Cowboy Junkies** and the **Pixies**. Rounding out

the 10 is **MSG**, the new name for the ensemble—led by **Robin McAuley** and **Michael Schenker**—that was previously known as the **McAuley Schenker Group**.

PROGRESS REPORT: Hot dance rookie **Stacy Earl** continues her climb. She moves half a dozen places, to No. 16, on a 27% gain. She ranks No. 9 in the Northeast, which isn't surprising, since dance divas do well in this region, as proved by the standings of **Marcia Griffiths** (No. 6) and **Lisette Melendez** (No. 14). The fact that Earl hails from Boston also gives her a homefield advantage in this market.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|--|
| WEST NORTH CENTRAL | MIDDLE ATLANTIC |
| 1. Hal Ketchum, Past The Point Of Rescue | 1. Curtis Stigers, Curtis Stigers |
| 2. Matthew Sweet, Girlfriend | 2. Matthew Sweet, Girlfriend |
| 3. RTZ, Return To Zero | 3. Chieftains, Irish Evening - Live... |
| 4. Curtis Stigers, Curtis Stigers | 4. Teenage Fanclub, Bandwagonesque |
| 5. The Storm, The Storm | 5. Lisette Melendez, Together Forever |
| 6. The Shamen, En-Tact | 6. RTZ, Return To Zero |
| 7. Teenage Fanclub, Bandwagonesque | 7. The Shamen, En-Tact |
| 8. Hi-C Featuring Tony A, Skanless | 8. Primus, Sailing The Sea Of Cheese |
| 9. Primus, Sailing The Sea Of Cheese | 9. Phish, Phish |
| 10. The Remingtons, Blue Frontier | 10. Stacy Earl, Stacy Earl |

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|--|-------------------------------------|
| 1 | 16 | 7 | TEENAGE FANCLUB DGC 24461* (9.98/13.98) | BANDWAGONESQUE |
| 2 | 8 | 9 | THE SHAMEN EPIC 48722 (9.98 EQ/13.98) | EN-TACT |
| 3 | 4 | 20 | CURTIS STIGERS ARISTA 18660* (9.98/13.98) | CURTIS STIGERS |
| 4 | 1 | 2 | SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98) | SOMEWHERE BETWEEN HEAVEN & HELL |
| 5 | 3 | 10 | HI-C FEATURING TONY A SKANLESS 61235* (9.98/15.98) | SKANLESS |
| 6 | 7 | 20 | PRIMUS INTERSCOPE 91659* (9.98/13.98) | SAILING THE SEA OF CHEESE |
| 7 | 6 | 19 | HAL KETCHUM CURB 77450* (9.98/13.98) | PAST THE POINT OF RESCUE |
| 8 | 5 | 20 | THE STORM INTERSCOPE 91741* (9.98/13.98) | THE STORM |
| 9 | 11 | 10 | TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98) | BASS COMPUTER |
| 10 | 12 | 6 | 2PAC INTERSCOPE 91767* (9.98/13.98) | 2PACALYPSE NOW |
| 11 | 10 | 6 | MATTHEW SWEET ZOO 11015* (9.98/13.98) | GIRLFRIEND |
| 12 | 9 | 16 | A LIGHTER SHADE OF BROWN PUMP 15154* (8.98/15.98) | BROWN & PROUD |
| 13 | 13 | 15 | RTZ GIANT 24422*/REPRISE (9.98/13.98) | RETURN TO ZERO |
| 14 | 14 | 4 | CHIEFTAINS RCA VICTOR 60916* (9.98/13.98) | IRISH EVENING - LIVE AT GRAND OPERA |
| 15 | 17 | 19 | INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98) | PLAGUE THAT MAKES YOUR BOOTY |
| 16 | 22 | 4 | STACY EARL RCA 61003* (9.98/13.98) | STACY EARL |
| 17 | 15 | 20 | TONY TERRY EPIC 45015 (9.98 EQ/13.98) | TONY TERRY |
| 18 | 18 | 20 | NEMESIS PROFILE 1411 (9.98/14.98) | MUNCHIES FOR YOUR BASS |
| 19 | 20 | 15 | TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/13.98) | PENICILLIN ON WAX |
| 20 | 19 | 8 | BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13.98) | BETH NIELSEN CHAPMAN |

| | | | | |
|----|----|----|---|-------------------------------|
| 21 | 21 | 6 | BABY ANIMALS IMAGO 21002* (9.98/13.98) | BABY ANIMALS |
| 22 | 23 | 20 | TRACIE SPENCER CAPITOL 92153 (9.98/13.98) | MAKE THE DIFFERENCE |
| 23 | 32 | 2 | THE REMINGTONS BNA 61045* (9.98/13.98) | BLUE FRONTIER |
| 24 | 30 | 5 | DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98) | I WISH MY BROTHER GEORGE... |
| 25 | 24 | 20 | SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98) | GISH |
| 26 | 26 | 6 | DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98) | FIGHTING FIRE WITH FIRE |
| 27 | 29 | 12 | PANTERA ATCO EASTWEST 91372* (9.98/13.98) | COWBOYS FROM HELL |
| 28 | 25 | 20 | BUDDY GUY SILVERTONE 1462* (9.98 EQ/13.98) | DAMN RIGHT I'VE GOT THE BLUES |
| 29 | 36 | 16 | MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98) | CAROUSEL |
| 30 | — | 1 | PHISH ELEKTRA 61274* (9.98/15.98) | PICTURE OF NECTAR |
| 31 | 28 | 3 | LUSH REPRISE 26798* (9.98/15.98) | SPOOKY |
| 32 | 35 | 2 | SARAH MCLACHLAN ARISTA 18631* (9.98/13.98) | SOLACE |
| 33 | 27 | 14 | THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/13.98) | CERULEAN |
| 34 | 33 | 3 | CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98) | BLIND |
| 35 | 37 | 14 | VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/14.98) | BACK TO HAUNT YOU |
| 36 | 34 | 7 | THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98) | NOBODY SAID IT WAS EASY |
| 37 | 40 | 2 | CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98) | ANOTHER MINUTE |
| 38 | 31 | 3 | THIS PICTURE RCA 3010* (9.98/13.98) | VIOLENT IMPRESSION |
| 39 | — | 14 | CHRIS LEDOUX LIBERTY 96499* (9.98/13.98) | WESTERN UNDERGROUND |
| 40 | — | 1 | WAR BABIES COLUMBIA 46987* (9.98 EQ/13.98) | WAR BABIES |

CASE CLOSED: RIAA BACKS JEWEL-BOX DIMENSIONS

(Continued from page 1)

the Grammy Awards ceremony Feb. 25 provided a convenient forum for industry executives to iron out an agreement, he says.

The RIAA's step raises critical questions for retailers, rackjobbers, one-stops, packaging companies, and makers of alternative compact-disc packages. Music merchants are most concerned about the refixturing of their stores to accommodate the new system, a point Berman addresses by stating that the association's member companies will "work with [retailers] to explore ways to offset refixturing costs."

Yet despite the manufacturers' stated intentions to contribute to this refixturing process, many retailers and rackjobbers are angry at the RIAA's unilateral decision to adopt a jewel-box-size standard.

NARM'S REACTION

Pam Horowitz, executive VP of the National Assn. of Recording Merchandisers, says, "A substantial portion of the retail community will be extremely disappointed with the RIAA announcement. Last year [the manufacturers] agreed to try and find a replacement for the longbox and there was a lot of testing, but it didn't produce an announcement or an alternative. It was frustrating to not have any announcement of that sort. So a certain portion of our membership is glad the waiting is over. But the decision that finally came out wasn't the one they wanted it to be."

Adds NARM president Jim Bonk, who is executive VP/COO at 300-unit Camelot Music, "It will be construed once again that the distribution companies didn't listen to us and now the decision is beyond us. But this industry has to be proactive, and the labels have made a decision instead of having it forced on us by legislation."

"It's a terrible decision," says Tower Records president Russ Solomon, an outspoken defender of longbox-size packaging. Similarly, Gus Joan-

nides, owner of Sound City, a two-unit outfit with stores in Queens and Brooklyn, N.Y., says, "I am totally against it. It's outrageous. The longbox is a good anti-theft package. Also, I am going to have to get new fixtures. The labels are totally insensitive to the retailers."

SOME RETAILERS FAVOR MOVE

Nevertheless, other record merchants view the RIAA's decision in a more sanguine light, expressing hopes that the manufacturers will make good on their promise to aid the retail refixturing effort.

"We were for the jewel-box-only world last year," notes Paul David, chairman, president, and CEO of Camelot Music, based in North Canton, Ohio. "We just hope that the labels will step forward and share in this mutual project. [Compensation] has to be a part of it. I'd be shocked if the labels threw the entire cost onto us. They have to share this with us."

Another executive at a major retail chain says the new scenario has the potential to bring CD prices closer in line with those of cassettes.

"Now that they have taken some cost out, maybe [the manufacturers] can price the CD so that it is similar to the cassette," he says. "On a long-term basis, I would hope that this is an opportunity for the labels to boost gross margin and help the accounts and the consumer."

NARM's Horowitz says, "It is incumbent upon suppliers to address transition costs in a way which is substantial in amount and duration. In addition, we believe that without the cost of longbox packaging, record companies should be in a position to lower the price of CDs so that the consumer and retailer can benefit from this jewel-box-only packaging."

REFIXTURING COSTS

A key question on retailers' minds is how the manufacturers will assist them in refixturing their stores.

While the RIAA member labels have not advanced any specific proposals, a distribution company executive notes that one possibility might be an across-the-board refixturing allowance of 10-25 cents per unit for a pre-determined period of time.

However, Sound City's Joannides is skeptical that such a plan would work, at least for small retailers. He says, "Whatever [the manufacturers] do, they will pass it on to the one-stops, who will not pass it on to me. How much of the 1% that Sony gives to the one-stops in exchange for not accepting returns of opened product do you think I see?"

The debate over how to implement the refixturing of retail stores is sure to be a hot topic at the upcoming NARM convention, set to take place March 13-16 in New Orleans, according to most executives surveyed for this story.

CEMA president Russ Bach says, "We are going to NARM with an open mind. We will let the retailers tell us what they think about how to address the change to a jewel-box-only package."

Perhaps even more important will be the issue of in-store security. Says Horowitz, "Once the refixturing is

finished, the retailer will still have to deal with a theft problem, and in some cases, higher labor costs to implement and handle whatever solution the retailer decides to use, whether that be a spaghetti box or something else—and more money on security and for a better electronic-article-surveillance system."

Merchandising of CDs will also be dramatically affected by the new packaging. "My immediate concern is that presentation won't be nearly as attractive," says Walter McNeer, executive VP of Amarillo, Texas-based Hastings Books, Music & Video. For security reasons, he adds, "we will [eventually] use a reusable [plastic clam shell] . . . and CDs don't make a good presentation in the clam shell."

REACTIONS FROM CARDBOARD CAMP

The RIAA decision is a blow to makers of cardboard packages that have thrived on manufacturing longboxes and had pinned their hopes on the Eco-Pak when it emerged as the leading alternative package at last year's NARM convention. However, these companies are saying publicly that the

RIAA's decision affords a new opportunity for them.

According to WEA president Henry Droz, WEA will go ahead with plans to market the Eco-Pak, first in the open format, and, beginning in April 1993, as a closed package of jewel-box dimensions. The package will be used on a limited basis, primarily for artists who request to have additional graphics that cannot be provided in a jewel-box context.

Asked what prompted WEA's turnaround from its support of the Eco-Pak as the sole packaging alternative to its current interest in various packages, Droz says, "The No. 1 goal was to reach an industry consensus. It became very apparent that the only way to reach that consensus was to reach a compromise and unanimously agree upon a jewel-box-size only. The jewel-box-size only offers quite a few options too—the Inch Pack, the Eco-Pak, the jewel box only. It's the size and setting a firm date that was very important."

But, according to PolyGram's Rockhold, the closed jewel box is the package of choice, given that alternative packages—including open, shrink-wrapped jewel boxes—would be costly to manufacture.

He says, "The problem is that none of the [package manufacturing] machines that we have works. Even if you love the open jewel box, you're talking about making a very large investment to use a package that is simply an interim."

He adds that other alternatives would be even more expensive to manufacture, and that the cost is not justified.

WEST COAST VIDEO SEEKS BANKRUPTCY PROTECTION

(Continued from page 3)

was the largest specialty video retailer in the country, with roughly 700 outlets, 100 of them corporately owned. Since then, Blockbuster has eclipsed its onetime rival, growing to more than 2,000 stores in the U.S.

UPSIDE OF BANKRUPTCY

Goldstein says if West Coast ceased to exist, his store would probably save "\$2,000 to \$3,000" a month in royalty payments. "If they could, a lot of stores would probably take down the West Coast banner right away, because it would save them money in the long run," he says.

He adds that he reread his franchise agreement after hearing that West Coast had filed for Chapter 11. "It says if I had declared bankruptcy, the franchise agreement is terminated, but it doesn't say anything about them going bankrupt. I think a lot of stores will wait and see what happens to their services."

Goldstein, however, is not optimistic that West Coast Enterprises will be able to survive. "I don't really think they can pull out of it," he says. "There are so many lawsuits against them."

If West Coast Enterprises does go down, Goldstein says, it probably will not have a dramatic impact on his business.

"I have been here for five years. By my calculations, we have 55% of the market," he says. "If we changed the name to Dave's Video, I don't think people will stop coming in, because nothing will really change, except that it's not West Coast Video anymore."

West Coast's troubles have also shaken up Palmer Video, the third-largest video store franchisor. Peter Balner, president of the Union, N.J.-based chain that operates 35 company-owned stores and 82 franchises, says, "It's unfortunate that one of the pioneers in the video retailing industry is seeking protection in Chapter 11. This is another indication of how difficult the business is. The market continues to be difficult and,

unfortunately, the players that don't have sufficient resources in terms of capital and personnel and talent are having an extraordinarily hard time."

Assistance in preparing this story was provided by Maurie Orodener in Philadelphia and Paul Verna in New York.

LAWRENCE HILFORD, FORMER ORION CEO, DIES

(Continued from page 6)

duction of the Betamax in 1976.

In speeches at the time, Hilford foresaw the emergence of movie rentals on video as a major entertainment medium.

From 1973-77, he was executive VP and director of Viacom International, where he helped launch the Showtime pay-TV network.

Hilford received his B.A. degree from Yale in 1955 and his M.B.A. from Harvard in 1959.

He was active in the I Have A Dream Foundation, a program that

encourages disadvantaged children to continue their education by paying for their college tuition if they complete high school. Hilford was the sponsor of about 30 children from the class of 1995.

Donations can be made in his name to the Foundation at 330 Seventh Ave., New York, N.Y. 10019.

Hilford is survived by his wife, ABC News correspondent Lynn Scherr, and by three sons, Jeffrey, Andrew, and James, all of Manhattan.

U2 TO DONATE 'ONE' MONEY TO AIDS GROUPS

(Continued from page 10)

meantime, the band was set to tape a performance clip of the song in Florida for British TV's "Top Of The Pops"; it will also be made available to MTV.

Although McGuinness won't estimate how much the single could raise for AIDS research, he does say it will "raise significant funds."

He continues, "The band feels that [AIDS] is the most pressing issue of

the day, and we really have to focus people's attention to the AIDS plague that has been with us for 10 years. It's not going to go away unless more money is spent on research.

"We aren't going to be able to solve it single-handedly, but it's important for a group that has a platform, like U2, to use it."

U2 is set to kick off its U.S. tour Feb. 29 in Lakeland, Fla. Although McGuinness says there are no plans for AIDS information booths at U2 concerts, he says that condoms sporting the words "Achtung Baby" will be available at souvenir stands.

ATLANTIC MARKETING

(Continued from page 12)

themselves, close to the street . . . So [we decided] let's get closer to the street, let's not depend on radio as much as we had in the past."

According to Colamussi, the department will reach out to several hundred retailers nationwide, and is seeking to broaden its base of stores and actively pursue the college market, including smaller towns.

Department staffers include coordinators Silvio Bonvini and Jon Nardachone in New York; representative Patti Hauseman in WEA's Atlanta office; and representative Beth Weiner in WEA's Chicago office. Hauseman's responsibilities include the Eastern half of the U.S., and Weiner will handle the Western half.

CAPRICORN REISSUES

(Continued from page 10)

or previously unreleased tracks unearthed by reissue producer Diana Haig.

According to Haig, the package will feature a booklet including track-by-track annotation and a full-length interview with label founder Florence Greenberg, who operated the company from 1959 to 1976.

Capricorn will issue a Scepter CD sampler to radio and retailers in advance of the complete set's release.

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Rock For Choice Looks To Solidify Tour Plans

BY BARBARA DAVIES

NEW YORK—The pro-choice movement has recently gotten a boost from the music industry with the formation of Rock For Choice, a group of activists and musicians who support women's right to have abortions.

Started by the women in metal band L7 and Los Angeles' Feminist Majority Foundation (FMF), Rock For Choice has sponsored a series of L.A. concerts at the Palladium and the Palace featuring Nirvana, Fugazi, and Pearl Jam, among others. The January dates commemorated the anniversary month of the Roe v. Wade decision, which granted women the right to legal abortion.

That month, seven other U.S. cities hosted Rock For Choice shows benefiting the FMF, which is planning two all-day shows in New York and Los Angeles, says FMF research associate Shelly Cryer.

Though the FMF is extremely optimistic, one industry source wonders why the group isn't moving its efforts to Washington. "They should be at the [pro-choice] march in Washington. Are they trying to get publicity for their group, or to get people to write their congressmen and senators, 'Change the laws or I won't vote for you'?" Votes, that's all that matters on the issue of choice."

The FMF's national coordinator, Katherine Spillar, says one of Rock For Choice's priorities is getting its young audiences to register and vote. "If we can increase their registration and voting, knowing they can make a difference on abortion rights, then we can impact on the elections."

While the Rock For Choice shows have attracted other artists, Cryer says the FMF will continue to organize smaller shows around the country to keep interest up until the larger shows can be planned. People have been generous with offers of help, she adds.

"Even places that seem vulnerable to controversy are getting aboard.

Clubs are giving us discounts, bands are playing pro bono, restaurants are giving food and beverages for free," she says. "Clearly, the bands are willing to put their names right on the bill. That's the most powerful thing for the group we're targeting."

NiceMan Merchandising, based in Minneapolis, got a large number of its clients to add their names to an advertisement boasting support from artists ranging from David Cassidy to R.E.M. "The ad was a part of how we feel, more appropriate than running an ad congratulating clients for Grammy nominations," says NiceMan managing director Alvin Ross.

EMPLOYEE SENSITIVITY

According to one label source, the sensitivity surrounding the pro-choice movement may make it difficult for Rock For Choice to get the endorsements it will need to pull off an all-day show. "It's very difficult to have a corporate stance," she says. "This is all about personal choice, and we must be sensitive to our employees. I would be irate if a company I worked for came out with an anti-choice stance."

Though Cryer doesn't discount the importance of industry involvement, she notes that artist support at shows goes a long way toward getting the attention and involvement of the young people Rock For Choice wants to reach.

"It's important to have Fugazi or Nirvana wearing pro-choice T-shirts to have consciousness raising going on in addition to what was going on on stage. It showed people they could get involved," Cryer says.

Ross says NiceMan has not decided on the extent of its future involvement with Rock For Choice. "We don't have any specific plans. As projects arise, we'll be there to try to help financially. The financial help comes from those people in the company who want to help. Our ad was informational."

New Rounds Of Orion Layoffs To Commence This Month

NEW YORK—Orion Pictures staffers are in for several more rounds of layoffs over the next two months that could ultimately reduce the 402-person workforce to 50-75 people.

In a statement, Orion Pictures Corp. president and CEO Len White confirms that staff reductions will occur, beginning in the latter half of March, but declines to comment on the number of staffers to be let go.

At press time, the company said that no decisions have been made yet on the final number of cuts, nor on which departments the ax will fall most heavily.

Orion is currently operating under Chapter 11 protection and is widely expected to be sold. A group consisting of New Line Cinema and Metro-media Corp. is believed to have the inside track, although other suitors are reportedly considering bids.

It appears as if the home video operation, over which White also has direct authority in his capacity as chairman and CEO of Orion Home Enter-

tainment, will not be hit as hard as other parts of the company. Pared down by layoffs in December, the division is already pretty lean and is now bringing in most of the company's revenue.

In his statement, White said, "We are currently in the process of determining the number of, and specific people, involved" in the cuts. "We expect to have a final decision with regards to this subject in the very near future. I wish to emphasize that this process will be undertaken in an orderly fashion to ensure the continued successful performance of the ongoing company."

The company says plans for the theatrical release of "Article 99," starring Ray Liotta, and Woody Allen's "Shadows And Fog" are still on target for March 13 and 20, respectively.

The company has several other finished films awaiting release, but no plans for them have been announced.

PAUL SWEETING

The Billboard Bulletin...

EDITED BY IRV LICHMAN

TWIN BMG, EMI OFFERS FOR VIRGIN

Latest reports on the race to acquire Virgin Records have BMG and EMI in a dead-heat in dollar terms. Both are said to be tabling bids in the \$750 million-\$800 million range. However, insiders say negotiations with EMI are at a more advanced stage.

GRAMMY RATINGS CONTINUE SLIDE

NARAS would probably like to forget the ratings for the 34th Grammy Awards, which were down 13.8% from last year. The A.C. Nielsen average rating for the four-hour broadcast dropped from 18.8 to 16.2; this year's show had a 27% share of the audience. Counting only the three hours that aired in prime time, the rating was 17.2; the share, 26%. This was the seventh time in the past eight years that the Grammys have been beaten in the ratings by the American Music Awards.

LIVE, IN STEREO & ON SONY JUMBOTRON

Two weeks before Social Distortion's sold-out appearance at New York's CBGB, Epic Records executives decided on something different, in fact a first: to showcase the group's 80-minute set at 9 p.m. Feb. 24 live and in stereo on the 23-by-28-foot Sony Jumbotron screen in Times Square. With permission granted to broadcast sound from New York City authorities just 24 hours before airtime—it's normally a no-no on Jumbotron—the event went on without a hitch. Onlookers, by the way, could hear three tracks

from the group's new album, "Somewhere Between Heaven And Hell." A similar event is likely to happen again, a label spokesperson says, when events "jell," as they did with the Grammy-week event.

TWO HIT SHOWS, TWO CAST LABELS

It seems like old times on Broadway and on the original-cast-album front as well, as two recent entries—both enjoying upbeat reviews—are likely to have cast albums soon. Angel Records, as part of its new interest in Broadway musicals, is recording "Crazy For You," a rewrite of the 1930 George & Ira Gershwin hit "Girl Crazy." Veteran musical-theater album producer Tom Shepard is set to produce the album sometime in March. Meanwhile, a deal is close for RCA Victor to record "The Most Happy Fella," a revival of Frank Loesser's 1956 hit.

ARISTA VET TO MOVE ON

Melani Rogers, for the past 15 years associated with Arista Records, is moving on shortly to accept a VP slot at Epic Records, where she'll be getting the good word out for the Sony label. Her replacement hadn't been selected by press time.

ICE-ING THE TOUR DEAL

Controversial rapper Ice Cube has joined funk'n'rollers the Red Hot Chili Peppers as a confirmed act on Lollapalooza 2. Last year's multi-genre package was one of the few hit summer tours.

DAVID'S DOINGS

Watch for a live Tin Machine album next month on Victory Records that will probably mark the end of David Bowie's tenure with the group. Then it's back to a solo career for Bowie, who currently is without a label. Bowie's 1992 output will also include a starring role in "The Linguini Incident," a new film co-starring Rosanna Arquette. Bowie's bride-to-be, Iman, has a cameo role.

IS CAPITOL LEAVING ITS TOWER?

Rumors continue to circulate that Capitol Records is considering a move out of its historic circular headquarters on Vine Street in Hollywood, which has housed the label since the mid-'50s. On Feb. 26 the Los Angeles Times printed a second item about the possibility of a relocation by the company. A Capitol spokesperson, while admitting the company has been "evaluating [its] options," says the label has "no specific or immediate plans to move."

BONE HARASSMENT SUIT SETTLED

The sexual harassment/wrongful dismissal suit filed against former Island president Mike Bone has been settled out of court in New York, according to plaintiff Lori Harris' attorney, Dennis Alessi. Though neither Bone nor Island would comment, sources confirmed that the suit was settled for a five-figure sum, with no admission of liability for either side.

'Wayne's World' A High-Access Album

WAYNE & GARTH establish once and for all that they're worthy as the "Wayne's World" soundtrack enters The Billboard 200 at a potent No. 14. It's already the highest-ranking soundtrack on the chart, topping "Beauty And The Beast," "Juice," and "Rush."

"Wayne's World" stars Mike Myers and Dana Carvey and is based on their popular "Saturday Night Live" sketch. The Paramount film grossed more than \$18 million in its opening weekend, more than twice as much as the week's No. 2 hit.

The Reprise soundtrack features new songs by such artists as the Red Hot Chili Peppers, Eric Clapton, Alice Cooper, and Black Sabbath, plus classics by Jimi Hendrix, Queen, and Gary Wright.

"Wayne's World" isn't the first film based on characters created on "Saturday Night Live." That distinction is held by "The Blues Brothers," the 1980 box-office hit starring John Belushi and Dan Aykroyd as Jake and Elwood Blues. The film was built on the double-platinum success of the Blues Brothers' "Briefcase Full Of Blues," which hit No. 1 in early 1979. "The Blues Brothers" soundtrack, featuring such R&B greats as Aretha Franklin and James Brown, went gold and top 15.

Wayne and Garth have already appeared on the cover of Rolling Stone, an honor that wasn't accorded to Jake and Elwood until their album hit No. 1.

FAST FACTS: Garth Brooks' "Ropin' The Wind" logs its 15th week at No. 1 on The Billboard 200. It is the first nonrap album to spend 15 weeks on top since the "Dirty Dancing" soundtrack four years ago. But Brooks has outstripped even the "Dirty Dancing" phenomenon. His three albums have sold a combined total of 15 million

copies in the U.S.; the two "Dirty Dancing" soundtracks sold 13 million.

"Little Village," the debut album by the critically praised supergroup featuring Ry Cooder, John Hiatt, Jim Keltner, and Nick Lowe, enters The Billboard 200 at No. 72.

Vanessa Williams lands her first top five hit on the Hot 100 as "Save The Best For Last" leaps from No. 11 to No. 5. In addition, Williams' sophomore album, "The Comfort Zone," jumps from No. 47 to No. 38 on The Billboard 200. This matches the peak position of her 1988 debut album.

Eric Clapton's "Tears In Heaven" leaps from No. 12 to No. 6 on the Hot 100. The tender ballad has a good chance of becoming Clapton's second No. 1 pop hit, following his 1974 version of Bob Marley's "I Shot The Sheriff."

Amy Grant lands her fourth straight top 10 hit as "Good For Me" jumps from No. 13 to No. 10 on the Hot 100. All four hits are from Grant's former top 10 album, "Heart In Motion," which rebounds from No. 24 to No. 17 on The Billboard 200.

Michael Jackson's "Remember The Time" jumps to No. 1 on the Hot R&B Singles chart. It's Jackson's 16th No. 1 R&B hit, counting his early hits with the Jackson 5 and a 1982 duet with Paul McCartney. The plush, mid-tempo ballad jumps to No. 3 on the Hot 100 but is a surprisingly low No. 20 on the Hot Adult Contemporary chart.

U2's "Mysterious Ways" finally drops to No. 6 on the Album Rock Tracks chart after 12 weeks at No. 1. It was the longest run at No. 1 since the Rolling Stones' 1981 classic, "Start You Up," held the top spot for 13 weeks. (Thanks to Mike Perini of Ypsilanti, Mich.)



by Paul Grein

"UP" IS THE MUCH ANTICIPATED DEBUT ALBUM FROM BRITISH TRIO

RIGHT SAID FRED ★ **"UP" FEATURES 10 SIZZLING ORIGINAL TUNES, INCLUDING THE**
SMASH PLATINUM-PLUS-SELLING HIT SINGLE "I'M TOO SEXY" ★ (WHICH WAS #1 FOR

THREE CONSECUTIVE WEEKS ON THE BILLBOARD HOT 100) ★ AS WELL AS THE

SOON-TO-BE-RELEASED FOLLOW-UP SINGLE, THE EQUALLY SENSUAL

"DON'T TALK JUST KISS" ★ "UP" IN STORES MARCH 3 ★ CATCH RIGHT SAID FRED

ON THEIR FIRST US TOUR IN THE FOLLOWING CITIES:

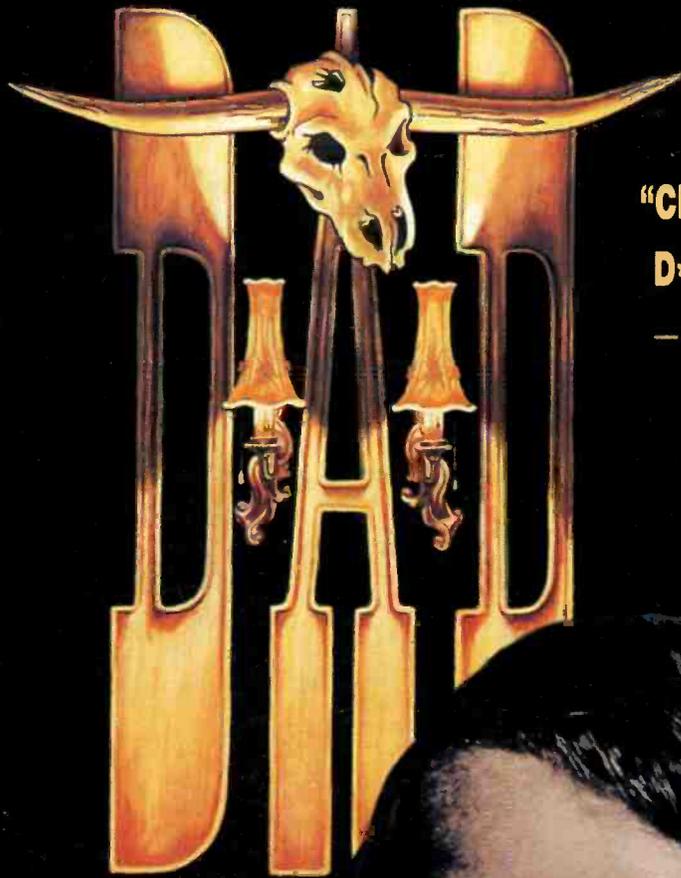
**MARCH 10 NEW YORK, NY
MARCH 14 W. PALM BEACH/MIAMI, FL
MARCH 15 LAKE BUENA VISTA, FL
MARCH 17 DETROIT, MI
MARCH 18 CLEVELAND, OH
MARCH 19 CHICAGO, IL
MARCH 20 ARLINGTON, TX**

**MARCH 21 HOUSTON, TX
MARCH 22 AUSTIN, TX
MARCH 24 PHOENIX, AZ
MARCH 25 LOS ANGELES, CA
MARCH 26 LAS VEGAS, NV
MARCH 27 SAN FRANCISCO/SAN JOSE, CA
MARCH 28 VALENCIA, CA**



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