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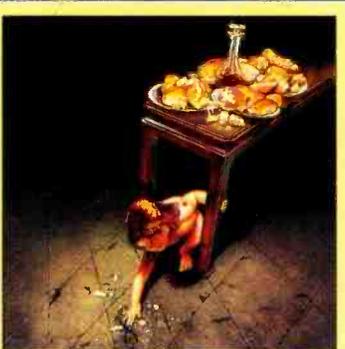


FOLLOWS PAGE 47

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 14, 1992

ADVERTISEMENTS



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Smooth Sale-ing For Music Retailers

Grammy Appearances Ring Up Retail Gains

This story was prepared by Edward Morris in Nashville and Ed Christman and Susan Nunziata in New York.

NASHVILLE—The Grammys have become a two-stage rocket for the artists involved in the awards cel-

CD Unit Sales Pass Cassettes, Majors Say

LOS ANGELES—For the first time since the introduction of the compact disc, CD unit sales have crept past those of cassettes, according to four of the six major distributors and several leading retailers.

WEA, PolyGram Distribution,
(Continued on page 85)

Tougher RIAA Gives Pirates Chase But Still Running Uphill

BY BILL HOLLAND

WASHINGTON, D.C.—Despite the big gains reflected in the Recording Industry Assn. of America's just-released, year-end anti-piracy statistics,
(Continued on page 97)

NEW ORLEANS
—Land of Rhythm & Riff—

PAGE 40

bration. First, there is the publicity and psychological boost of the nomination or win. Then, there is the immediate translation of this exposure into increased sales.

This year's beneficiaries, according to SoundScan's point-of-sale data, are Natalie Cole, Bonnie Raitt, Michael Bolton, Metallica, Amy Grant, R.E.M., Marc Cohn, Queensryche, Seal, Mary-Chapin Carpenter, and Luther Vandross. Dave Grusin's "The Gershwin Connection" has also benefited from its Grammy exposure.

Acts with the largest percentage of post-Grammy gains, piece-counts show, were Seal, who went up
(Continued on page 86)



MARC COHN

Comp-Store Counts Rise At Most Chains

This story was prepared by Ed Christman and Susan Nunziata in New York and Edward Morris in Nashville.

NEW YORK—Record chains are reporting relatively good sales so far this year, although they raise their perennial gripe that things could have been a lot better if the labels had released a big album or two in the first three months of the year.

Of the 14 retail chains and one rackjobber surveyed, only two indicate that sales are flat, while most of the other accounts cite comparable-store numbers above the 5% mark. Some retailers note they are competing with weak numbers from last year, when the Gulf war kept buyers away. But on the other hand, they say they are pleased to be generating their current performances in a poor economy. Also, they say the Grammy

Awards show boosted sales (see story, this page).

"If you're not [showing positive comp-store growth] this year, when we were at war last year, you're doing something wrong," says Chuck Papke, VP of marketing with the 33-store Harmony House in Troy, Mich.
(Continued on page 98)

IN THE NEWS

'Erotic Music' Bill Passes In Washington

PAGE 4

'Fantasia' Heist Probe Ends; WaxWorks Clear

PAGE 11

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ TO BE WITH YOU	MR. BIG (ATLANTIC)
THE BILLBOARD 200	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT R&B SINGLES	
★ REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
TOP R&B ALBUMS	
★ DANGEROUS	MICHAEL JACKSON (EPIC)
HOT COUNTRY SINGLES	
★ STRAIGHT TEQUILA NIGHT	JOHN ANDERSON (BNA)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ COMIN' ON STRONG	DESIYA (MUTE)
HOT DANCE SALES	
★ REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ FANTASIA	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THELMA & LOUISE	(MGM/UA HOME VIDEO)

Hong Kong's Local Music Losing Out To Global Flavor

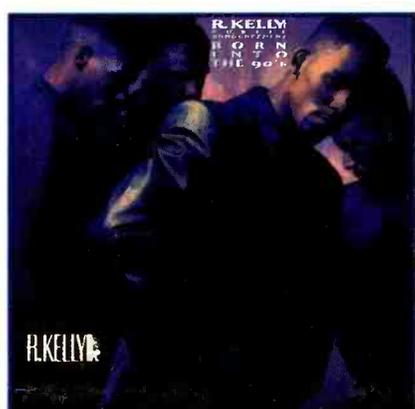
This story was prepared by Hans Ebert in Hong Kong and Adam White in London.

HONG KONG—International repertoire appears to be gaining ground in this \$80 million music market, even as a number of long-established local "Canto-pop" artists may be losing their commercial clout.

Senior record industry executives attribute some of the changes to the arrival of Hong Kong's first new commercial radio

broadcaster in more than 30 years. Metro Broadcast launched three outlets last May, and one of them, FM Select, is the colony's first and only bilingual (Cantonese/English) channel. It offers an adult contemporary format heavy on the likes of Elton John, Michael Bolton, Phil Collins, and Mariah Carey.

At Metro's other music outlet, Hit Radio—where DJs speak only Cantonese on-air—the programming features 40% in-
(Continued on page 75)



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Wee Three To Buy 59 Record World Stores

\$29 Mil Deal Opens Doors For Chapt. 11 Filing

BY ED CHRISTMAN and JEFF CLARK-MEADS

NEW YORK—Wee Three Records, which has been on an acquisition binge since it entered the U.S. about three years ago, has agreed to buy 59 stores from financially troubled Record World for about \$29 million.

As anticipated, after reaching the agreement with Wee Three, Record World immediately filed for protection under chapter 11 of the U.S. bankruptcy code so the deal is subject to the approval of the court.

If completed, the deal will give Philadelphia-based Wee Three, a unit of British retailing giant W.H. Smith, a total of 167 stores. It now has 87 stores and recently agreed to buy 20 stores from Pittsburgh-based National Record Mart for about \$10 million (Billboard, Feb. 8). That deal is expected to close March 9.

Meanwhile, Port Washington, N.Y.-based Record World will be left with 21 stores after the Wee Three acquisition, and sources say that Camelot Music, based in North Canton, Ohio, Compact Disc World of South Plainfield, N.J., and Trans World Music Corp. of Albany, N.Y., are among the parties interested in some of those stores. Record World, owned by Chemical Bank, is expected to use the bankruptcy proceedings to liquidate itself, and any unwanted stores will be closed.

The six majors are watching the proceedings closely, as they are collectively owed about \$11.5 million by Record World. Of that, about \$3.36 million is secured, which means they likely will collect 100% of the amount. But sources estimate that for the remainder, creditors will be lucky if they collect 25 cents-50 cents on the dollar, with the lower fig-

ure more likely.

In its filing at the Eastern District of New York, U.S. Bankruptcy Court, Record World listed assets of \$8.7 million and liabilities of \$44.8 million. The liabilities break down into \$20.5 million in secured debt and \$24.3 million in unsecured debt.

The largest unsecured claims include those of Chemical Bank, owed \$13 million; WEA, owed \$2.3 million; Sony, owed \$1.6 million; CEMA, owed \$1.5 mil-

lion; PolyGram, owed \$1.3 million; Uni Distribution, owed about \$784,000; BMG, owed about \$729,000; Maxell, owed about \$225,000; Case Logic, owed about \$193,000; Creative Point, owed about \$109,000; and TDK, owed about \$104,000.

A sister company, Record World Enterprises, listed total assets of about \$26 million and total liabilities of about \$37 million. Of the latter figure, \$22.7

(Continued on page 97)

Solons In Washington State OK 'Erotic Music' Legislation

BY THOM DUFFY and KEN TERRY

NEW YORK—An "erotic music" bill that would label and prohibit the sale of explicit recordings to minors—and would impose penalties on retailers and distributors for violations—has been passed by the Washington state Senate and House of Representatives and is expected to get action from Gov. Booth Gardner shortly.

"We are in a state of crisis in the state of Washington," says Ed Locke, president of Seattle-based Nastymix Records, in a fax sent to record executives nationwide March 3 after the state Senate's vote. Nastymix is calling for immediate mobilization of the music industry and a fax campaign to alert Gardner to objections to the measure. (The governor's fax number is 206-753-4110.)

The bill "is the first step down a very dangerous road," wrote Locke to the gov-

ernor. "I urge you not to sign this form of censorship into law."

Under House Bill 2554, 20-year-old restrictions in Washington state law on the sale or display to minors of "erotic" material—including films, magazines, and books—would be extended to sound recordings. A record deemed by a state Superior Court judge to be erotic—using community standards similar to those in obscenity cases elsewhere in the nation—could not be sold to minors and would have to carry an "adults-only" label in 48-point bold type on its face. Restrictions on display also would be imposed.

Fines up to \$5,000 and a one-year prison term could be imposed for violation of the measure. For first-time offenders the maximum penalties are \$500 and a 6-month jail term.

The National Assn. of Recording Merchandisers is less worried about this bill

(Continued on page 96)

THIS WEEK IN BILLBOARD

MEDINA ON THE RISE AT WARNER

Warner Bros.' Benny Medina just got even busier. The A&R exec has been promoted to senior VP/GM of the label's black music division and, as Janine McAdams reports, also signed a multimedia deal with Warner. **Page 14**

BROOKS SOARS SANS VIDCLIPS

The vast domain of Garth's world hasn't included music video lately, as he sidestepped the format for the first singles from "Ropin' The Wind." Melinda Newman finds out why. **Page 48**

CD-ROM REGISTERING INTEREST

A growing number of home entertainment firms are envisioning a bright future for CD-ROM, and are backing their belief with cold, hard software. Chris McGowan has the story. **Page 54**

GRAMMY SOUND CHECK

One undisputed winner at the Grammys was Burns Audio, which provided sound for all of the live performances. Paul Verne checks in with the production company, and Susan Nunziata recaps the triumphs in the technical categories. **Page 67**

COUNTRY RADIO CAUGHT IN CURRENT

While the "today's country" format may be the talk of the town, some PDs are in a quandary over what to do with yesterday's hits. Sean Ross reports. **Page 79**

MUSIC

Album Reviews	59
Artists & Music	18
Between The Bullets	86
The Billboard Bulletin	99B
Boxscore	24
Canada	52
Chart Beat	99B
Classical/Keeping Score	44
Clip List	49
Commentary	12
Country	35
Dance Trax	34
Executive Turntable	26
Grass Route	57
Hits Of The World	53
Hot 100 Singles Spotlight	87
International	50
Jazz/Blue Notes	25
Latin Notas	46
Lifelines	72
Medialine	76
Music Video	48
Newsletters	47A, 77
Popular Uprisings	94
Power Playlists	83
Pro Audio	67
R&B	26
Radio	79
The Rap Column	32
Retail	54
Rossi's Rhythm Section	31
Single Reviews	78
Studio Action	70
Update	72
Vox Jox	84

HOME VIDEO

Box Office	66
Music Videos	65
Store Monitor	65
Video Rentals	62
Video Sales	64
Top Laserdiscs	63

MUSIC CHARTS

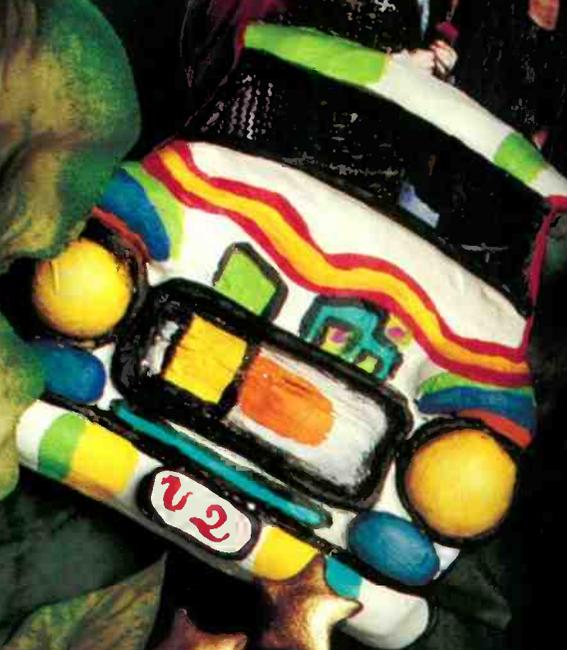
Top Albums	
The Billboard 200	90
Classical	44
Country	38
Heatseekers	94
Jazz	45
Modern Rock Tracks	80
Pop Catalog	58
R&B	30
Rock Tracks	80
Hot Singles	
Adult Contemporary	85
Country	36
Dance	33
Hot Latin	46
Hot 100	88
R&B	28
R&B Singles Action	31
Rap	32
Top 40 Radio Monitor	86
Top POS Singles Sales	87
CLASSIFIED/REAL ESTATE	73

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THE WONDER STUFF

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THE LA'S

#1 Alternative radio track, MTV Buzz Bin. Sold-out tour.

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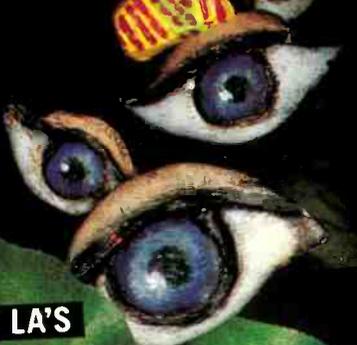
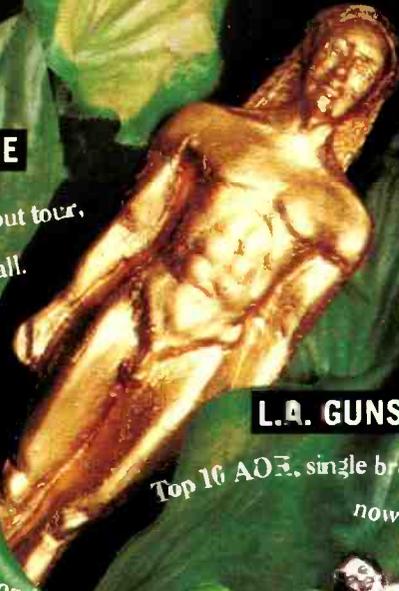
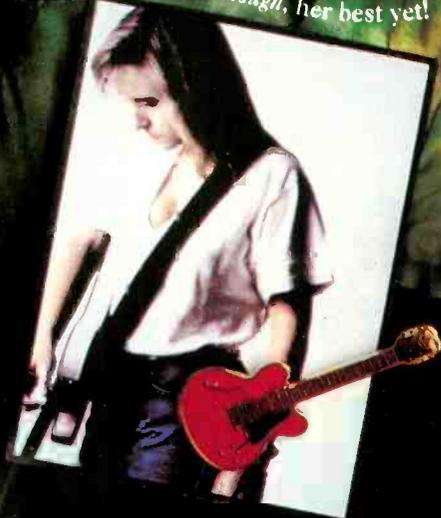
#10 most played at AOR. Still non-stop touring.

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A
TIME...

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ROCK 'N' ROLL
MADE ME
WANT TO
BURN AND ROBI

SHAKESPEAR'S SISTER

U.K. #1. Breaking in U.S.

VOICE OF THE BEEHIVE

Top 15 Alternative.

TRASH CAN SINATRAS

Top 5 Alternative.

LaTOUR

Top 5 worldwide hit, #1 Club record, MTV Buzz Bin.

STEREO MC'S

#1 Club hit "Lost in Music."

MOODY BLUES

*Stash Summer Tour by
Classic Rock Favorites.*

BRAND NEW HEAVIES

#3 R&B Hit!

MEAT PUPPETS

Top 3 CMJ College track.

MARVA HICKS

Top 5 R&B single.

LADY

POLYGRAM LABEL GROUP - THE STRENGTH OF ASSOCIATION

PLG - A Classic Tale Of Success Through Aggressive Marketing And Artist Development.

PolyGram May Top New World Order

■ BY JEFF CLARK-MEADS
and ADAM WHITE

LONDON—PolyGram is cautiously suggesting that, based on market share, it may now be the world's leading record company.

The claim comes as the firm reports its 1991 financial results, highlighted by a 25% rise in operating profit to \$429.97 million, including \$7.6 million in North America. The previous year, in contrast, the group lost \$28 million in the U.S. and Canada. The company proposes to pay a gross dividend of 35 cents per share, a 20% increase on its 1990 payout.

Group revenues rose 20.5% to \$3.7 billion, the company reports. Based on that number and the information available to him about worldwide sales, PolyGram president/CEO Alain Levy believes his company had an 18.5% global market share, besting or at least matching the Warner Music Group's similar slice, while leading Sony Music's 16.5% take.

Levy cautions that the ranking is based on rough PolyGram estimates, but says he is spearheading a current IFPI/RIAA initiative to have industrywide market share criteria agreed upon and enacted.

"Being No. 1 is not really important to me—it's the quality of sales which matters—but it's embarrassing to everybody, including us, to use industry numbers we're not sure of."

Exchange rates also impact market-share calculations, he adds.

Levy's initiative is supported by his

peers at competing companies: "I've received a favorable response," he comments.

Part of the problem with current estimates is that different multinationals include or exclude different business sectors—for example, publishing—when making their revenue-based market-share calculations. This could be solved by a high-level team of auditors working with individual companies with clearly defined criteria, according to Levy.

The company says 60% of 1991 revenues came from Europe, 18% from North America, 17% from the Far East, and 5% from the rest of the world. CFO Jan Cook says sales in Southeast Asia were 29% ahead of the comparable 1990 figure. Overall, the value of the group's sales has risen 115% since 1986, he added.

Of the sales turnaround in North America, Levy says it is due to new management structures begetting successful releases. He points particularly to Vanessa Williams, Ugly Kid Joe, Soundgarden, Black Sheep, Amy Grant, and CeCe Peniston.

Regarding the future of North American operations, he says, "We always said it was a three- to five-year job and we are only two years into it. We are on schedule."

Asked about PolyGram's future targets worldwide, Levy says, "We strongly believe we have room to improve in terms of market share on a worldwide basis. Some of our competitors have had the chance to be market leaders over the last 20 years

and none has emerged as the undisputed worldwide leader.

"We're now having a shot at it. On an international basis, we have strength in terms of local repertoire and classical—which in some markets is very important."

Levy says he is currently missing only one piece of the management jigsaw, a Latin American office. One will be established in either New York or Miami, depending on who is available and chosen to run it, he says.

As for Island's performance last year, Levy describes it as "very satisfactory." He continues, "They had a U2 album, of course, and a P.M. Dawn album which broke worldwide, so I am not at all disappointed. Island's strength is its A&R."

Though Island's profile was not high last year, Levy describes chart-share figures as "misleading."

PolyGram reports in Dutch guilders. The conversion rate used here is 58 cents to the guilder.



Toast Of The Town. Sony Classical and the French Consulate toasted flutist Jean-Pierre Rampal Feb. 3 at Avery Fisher Hall in New York in honor of his 70th birthday. Shown, from left, are Rampal, cellist Mstislav Rostropovich, violinist Isaac Stern, and an unidentified guest.

Rumor Of MTV Making Public Offer Persists

■ BY DON JEFFREY

NEW YORK—Is MTV going public?

That's the question going around Wall Street, as sources in the entertainment industry wonder whether Viacom Inc. is planning to spin off its fast-growing MTV Networks subsidiary in a public offering of stock.

The company says it does not comment on speculation, which became heated after a recent article in *Forbes* magazine. But many in the investment community believe such a sale would make sense from the standpoint of investors, who have been enthusiastic about initial public offerings of stock in recent months. They say it could also help the company, since it has a huge \$2.3 billion debt to pay down.

Mark Riely of the investment firm MacDonald, Grippio, Riely, notes, "Investors' appetite for cable programming networks has been high."

Christopher Dixon, an analyst with PaineWebber, says, "I would be surprised if the company wasn't considering this." He notes that Viacom's chairman, billion-

(Continued on page 98)

Computer Game Hammers Home S'track Strength

■ BY MICHAEL DARE

LOS ANGELES—If you want to hear keyboard wizard Jan Hammer's latest composition, you've got to beat up a half-naked maniac who is terrorizing people in the park, bust some drug dealers, and find the cult members who stabbed your wife.

"Police Quest 3," which uses Hammer's soundtrack, is not a movie, TV show, or video game. It is the latest computer software from Sierra On-Line—an interactive movie in which the player becomes a cop on the beat who has to solve hundreds of logical problems before the story reaches its climax.

Though computer games might seem just a vague offshoot of the video game industry, the "Police Quest" series has sold close to 400,000 units at about \$40 list. The third installment in the series has sold close to 125,000 units.

A Sierra survey placed in the game purportedly shows that 50% of the purchasers bought it because of Hammer's driving soundtrack. But it is not clear from the survey how many of these people wanted to buy a computer game with or without the music.

Though nearly everybody on earth can hum that obnoxious little theme from "Pacman," the pulsating stereo themes available on the latest games go far beyond that ditty. Hammer, whose "Miami Vice Theme" was a top-five hit around

(Continued on page 75)

Major D.C. Franchisee Sues Blockbuster Capitol Ent. Claims It Was Promised Erol's Stores

■ BY PAUL SWEETING

NEW YORK—Capitol Entertainment, the largest Blockbuster franchisee in the Washington, D.C., area, filed suit against the Fort Lauderdale, Fla.-based franchisor March 3, charging Blockbuster of fraud and breach of faith. Capitol accused the mammoth video web with failing to deliver on promises to sell the franchisee 60 Erol's Video Club locations that it acquired last year.

That same day, a Texas state judge issued a temporary restraining order against Blockbuster, preventing the franchisor from converting any Erol's locations to Blockbuster stores or competing unfairly with Capitol, pending a hearing on a

temporary injunction slated for Friday (13).

The suit, filed in the 44th judicial district in Dallas, where Capitol is based, seeks \$40 million in actual damages and \$100 million in punitive damages.

In its suit, Capitol charges that, while negotiating to acquire Erol's, Blockbuster promised to offer the Erol's locations to Capitol and other franchisees for roughly \$200,000 apiece, or at whatever cost Blockbuster itself ended up paying for the stores. After completing the deal in April of last year, however, Blockbuster demanded \$550,000 per location, the suit alleges.

Blockbuster paid \$30 million for the 207-store Erol's chain, or rough-

ly \$145,000 per store (Billboard, May 4, 1991).

The suit also charges that Blockbuster began upgrading the Erol's locations after the acquisition and started competing aggressively against the Blockbuster locations operated by Capitol. It further alleges that Blockbuster diverted advertising funds on behalf of the Erol's locations, diminishing the support given to Blockbuster franchisees and forcing Capitol to withdraw from the local Blockbuster advertising fund.

Capitol operates 28 Blockbuster locations in the Washington area.

In a statement, Blockbuster said it believes "the lawsuits filed by

(Continued on page 98)

Bertelsmann Buying N.Y. Bldg. For HQ

■ BY TRUDI MILLER

NEW YORK—Bertelsmann A.G., the German-based parent company of BMG Distribution, Arista Records, and RCA Records, has signed an agreement with Citibank and a group of lenders to buy a 44-story office building in New York's Times Square.

The German-based company, which is the world's second-largest media concern, is paying \$119 million for the building, located at 1540 Broadway. The deal was facilitated by a \$10.8 million tax incentive package offered by the administration of Mayor David Dinkins. The package

includes city tax benefits and state benefits in a 70:30 ratio, as well as an exemption on sales tax and a cap on real estate tax increases due to improvements on the building.

In return, Bertelsmann has agreed to keep 500 jobs in New York that would otherwise have been moved to the Midwest, to sublease 25,000-50,000 square feet to small international businesses that are not yet in New York, and to use \$1 million of the money it saves on sales tax to set up a fund to improve the Times Square area. Bertelsmann plans to occupy two-thirds of the 1-million-square-foot building, with 1,700 em-

ployees. The rest of the building will be leased out.

Bertelsmann Music Group plans to move its headquarters to the building by mid-1993, as well as divisions including RCA Records, BMG International, BMG Distribution, BMG Classics, BMG Direct Marketing Inc., BMG Music Publishing, and Zoo Entertainment. Arista Records will remain at its current address, 6 West 57th St., until the end of the decade, because of its long lease.

It is not yet known whether RCA Recording Studios will move. "We're reviewing our options," says a BMG representative.

'Fantasia' Heist Probe Concluded; WaxWorks Clear

■ BY EARL PAIGE

LOS ANGELES—The U.S. Attorney's office in Detroit concluded its investigation of the Oct. 23 robbery of almost 50,000 copies of "Fantasia" with the arrest of two new suspects March 2.

No one has been charged at WaxWorks/VideoWorks, the Owensboro, Ky.-based wholesale firm where the stolen goods, valued at \$1.2 million, ended up.

The two suspects, plus five previously charged suspects (Billboard, Feb. 22), have all signed plea statements admitting guilt and will appear in U.S. District Court, Eastern District of Michigan, March 24-25, according to Sam Hutchings, assistant in the office of U.S. Attorney Stephen J. Markman. Judge Patrick Duggan will preside.

Hutchings adds, however, that the plea statements are not binding and may be changed prior to the court date.

The two new suspects are trucking services broker Martin Kelley and truck driver Richard Lobdell. Both were identified previously when the five other individuals were charged in the case.

At WaxWorks/VideoWorks, president Terry Woodward declines to comment "until we have looked into the latest developments."

A Walt Disney Co. representative declines official comment, saying, "It's an FBI matter." However, this

(Continued on page 98)

Music Chains Could Sell A Lot More ARTIST MERCHANDISE NEEDS TLC

BY WILL CORNELL

It's not unusual for an artist today to make more money on licensed products, especially T-shirts, than on recording royalties. Just ask everyone from New Kids On The Block to Metallica. Public Enemy and Garth Brooks may soon follow. Yet you'd hardly know it from walking into any of the major music store chains in this country.

The fault lies mostly in retailers' merchandising schemes. Look at the way T-shirts on the hottest bands are displayed (if stocked at all) in any of the big chain stores. Compare it with the way they spotlight the latest hot CD and cassette releases. The music section has the excitement, color, and trappings show biz ought to have. The T-shirt section is usually bland, disorganized, hidden, or just plain sloppy. I've seen more pizzazz at my local flea market—and those merchants often carry bootlegs!

Why is this? Here is a colorful, eye-catching product that is a natural for music stores and that gives them a better margin than do the new Guns N' Roses albums. Here is a product that retail customers are perfectly willing to spend 50% more for at a concert than a store would charge if it carried the merchandise. Here is a product J.C. Penney started selling and having fun with because many record retailers refused to. Why not treat this product with the same creativity, excitement, and respect accorded to other lines in music stores?

Following are four suggestions for improving how artist merchandise is sold:

• **Maximize visibility.** Music chains commonly stock T-shirts in freestanding floor racks or in a

slatwall or pegboard wall display. If a retailer uses the floor rack, he should find some suitable area close by or overhead to spotlight about half a dozen styles on a regular basis. The rack by itself is boring and often hides the artwork that makes these shirts attractive.

In the slatwell display, quite a few examples of artwork are hitting the

'Why not treat this product with the same creativity, excitement, and respect accorded to other lines in music stores?'

customer in the face, so this is a good system. But make it visible! One store near my home, for example, has a slatwall display on the right-hand wall at the rear of the store. To see it, one must walk all the way to the back of the store and turn right. If it were moved just five feet away to the back wall so it is facing front, one could see the shirts from the store entrance.

• **Try cross-merchandising and endcaps away from your main area.** A shirt with Brooks' or Public Enemy's image may be lost in a morass of Metallica, Megadeth, and Guns N' Roses designs. Hang the occasional nonrock shirt near the artist's music product to catch the attention of the act's fans. This also works when an artist has a new video, single, tour, etc.

• **Merchandise the product with other goods.** These would include products featuring the same artist, such as CDs and tapes, videos, posters, caps, pillows, beach towels, and buttons. T-shirts are only one of the licensed items for most bands. The

bigger the act, the more there are to choose from.

• **Keep your selection lean.** Once things are going smoothly, don't let inventories get out of hand. A maximum of two dozen styles of rock shirts seems to be a manageable amount. Independent stores seem to carry a bigger variety better than any chain store does, but they also

seem to do better with some music that chains do not choose to stock. Indies maintain their competitive edge by carrying more shirts, but chain stores always seem to court disaster when they try selling a broad selection.

The major shirt licensees would do well to find ways to make it easier for chain stores to alphabetize, organize, and creatively merchandise this product to make it more compatible with the other entertainment items they sell. How about a garment-industry equivalent of an artist header or category card? How about hooking up with some hanger or rack manufacturer that suits rock'n'roll product? How about bar coding? Billboard charts?

T-shirts have been around for more than two decades. Only a fool would deny they are here to stay in the music business. The music retail community can brighten up its stores while realizing maximum sales potential and growth simply by giving T-shirts a little more respect.

Will Cornell is an independent sales rep for artist merchandise companies, based in Dallas.

LETTERS

COMMITTEE LACKS DIVERSITY

Thank you for Jeff Tamarkin's Commentary (Billboard, Feb. 22) on the Rock and Roll Hall of Fame. Unfortunately, the article only touched the surface of the problem with the hall of fame's selection process.

Of the 28 current members of the nominating committee, only two are women, and only two are people of color. Such a committee can never reflect the diversity of artists and professionals who made rock'n'roll great. Nor can this committee, as Tamarkin suggests, honor the fans—male and female, of every race and creed—who supported this indigenous American genre long before it attained the legitimacy to be institutionalized in a hall of fame.

In fact, what the current nominating committee best typifies is self-congratulation by the small group of white, heterosexual males who have made the most money off the music.

But I don't think that is what Dave Marsh meant when he said, according to Tamarkin, that the nature and function of a hall of fame is to honor the elite. I believe Marsh meant that the hall of fame should serve to recognize rock's most brilliant artists. Whether or not you directly include popular opinion in this decision process, you cannot deny the justice of accurately representing—both on the committee and in the awards—those groups that have historically been excluded from power in the industry. The rock audience is too progressive to accept less.

Tamarkin asks whether and why people will visit the Rock and Roll Hall of Fame when the long-awaited opening finally happens. Given the way it is being assembled, I don't know.

Sue Cummings
Los Angeles

PILFERAGE IS KEY

In a recent newspaper story about

the decision of the Recording Industry Assn. of America's member labels to get rid of the longbox, RIAA president Jay Berman is quoted as saying that "he did not see the new [CD package] size as having any impact on theft."

Obviously, Berman has never worked in a record store.

Pilferage is one of the biggest expenses in music retailing and has contributed to the demise of many stores. Berman's attitude reinforces the age-old feeling that the industry and artists don't care about helping to solve this problem because pilferage serves to help them move more product.

Lou J. Kustas
President

Book & Tape Warehouse
Poughkeepsie, N.Y.

RACK PROBLEM?

I am reeling! The arrogance of Sony Music has taken a quantum leap! They are now telling me how much I can order of Bruce Springsteen's upcoming releases, and why? Because the racks went nuts and overbought on Michael Jackson, and now they're trying to return it.

At the moment, I'm sitting on only two Jackson tapes and two of his CDs. If the racks are the problem, fine, then allocate their orders; but leave everyone else alone.

Bill Lavery
Owner
Village Records
Shawnee, Kan.

WHY OLDIES FORMAT IS DOWN

So now the oldies stations are finally getting around to wondering why people are starting to listen less to them (Billboard, Feb. 29). Let me explain.

When I first discovered the oldies station in our area, I thought it was a breath of fresh air. I soon discovered, however, that it had just as rigid a playlist as the top 40 stations I was sick of—it just played different songs. When you listen to a station every day at work, the same songs get a little old.

Also, I don't know why programmers in their right minds would think that those of us who like '60s, '70s, and '80s music would tolerate Mariah Carey, Richard Marx, and Michael Bolton being shoved down our throats. Yet they mix it right there between two good songs. What we do is change the station. Sometimes we don't change it back.

In our area, we have two satellite stations (one is '60s, '70s, and '80s and the other is '50s, '60s, and '70s), along with a classic rock station I am heartily sick of, a few top 40s, a few country stations, and a great college station that plays '80s music and metal, although, unfortunately, on some days it plays rap and dance. I don't know about anyone else out there, but I'm ready for an all-'80s station. So far, the '90s suck.

Kristy Josell
Vincennes, Ind.

EDITORIAL

Refixturing Stores Involves More Than Meets The Eye

The major record companies definitively announced last week that they would retire the CD longbox, starting in April 1993, and encase the software in a jewel-box-sized package (read jewel box only). But they were vague on their commitment to help the retailers deal with the refixturing of their stores that this new packaging will require.

The manufacturers chose the jewel-box size after several 6-inch-by-12-inch alternatives to the environmentally harmful longbox had failed to win a consensus. Although the retailers were not directly consulted, the effort to find an alternative box was prompted by their concerns about refixturing, security, and merchandising. Only when it became clear that one or more states might pass restrictive packaging laws did the labels do what they'd really wanted to do all along.

For reasons of fairness and self-interest, the labels should seriously consider taking part of their savings from the elimination of the longbox and applying it to the cost of refixturing retail stores. Aside from keeping the goodwill of the account base, footing some of the bill for

this changeover would give the labels a say in how the refixturing is accomplished—and this input could help ensure that certain broader, long-term objectives of the industry are met.

The record retailing community now stands at a crossroads. Not only is it facing the end of the longbox, but by the fourth quarter, it will also have to begin grappling with the challenges posed by two new configurations: the digital compact cassette and the mini disc. Within a year, retailers may be selling four configurations of prerecorded music.

Consequently, the upcoming decisions about retail refixturing, security, and merchandising will affect not only CDs, but the other three formats as well. The small size of the analog cassette, for example, has long posed problems for retailers, and many have placed tapes in ugly plastic "keepers" as a security measure. The same type of questions will arise with respect to DCC and the mini disc, both of which will apparently come in packages smaller than the jewel box.

What the industry is confronting is nothing less than the future of the music retail environ-

ment. Manufacturers and retailers should work together to devise new approaches to displaying their physically small yet valuable products. Security must be considered in the context of designs for new fixtures, and vice versa. Innovative merchandising approaches are needed to overcome the inherent liability of smaller packages.

While the majority of retailers resisted the jewel-box-only solution to the last, this need not set the pattern for future industry deliberations. Instead, both sides should heed the words of NARM executive VP Pam Horovitz, who in a recent Billboard Commentary urged retailers to stay on top of new technology and called on record companies to consult their accounts before launching new configurations or forms of packaging.

It is in everybody's interest to find a sensible, cost-effective approach to shaping the new retail environment, and the effort will succeed in proportion to the amount of cooperation between the two groups. By listening to their accounts and helping them weather the financial storm of refixturing, the manufacturers will also help themselves.

"T E N"

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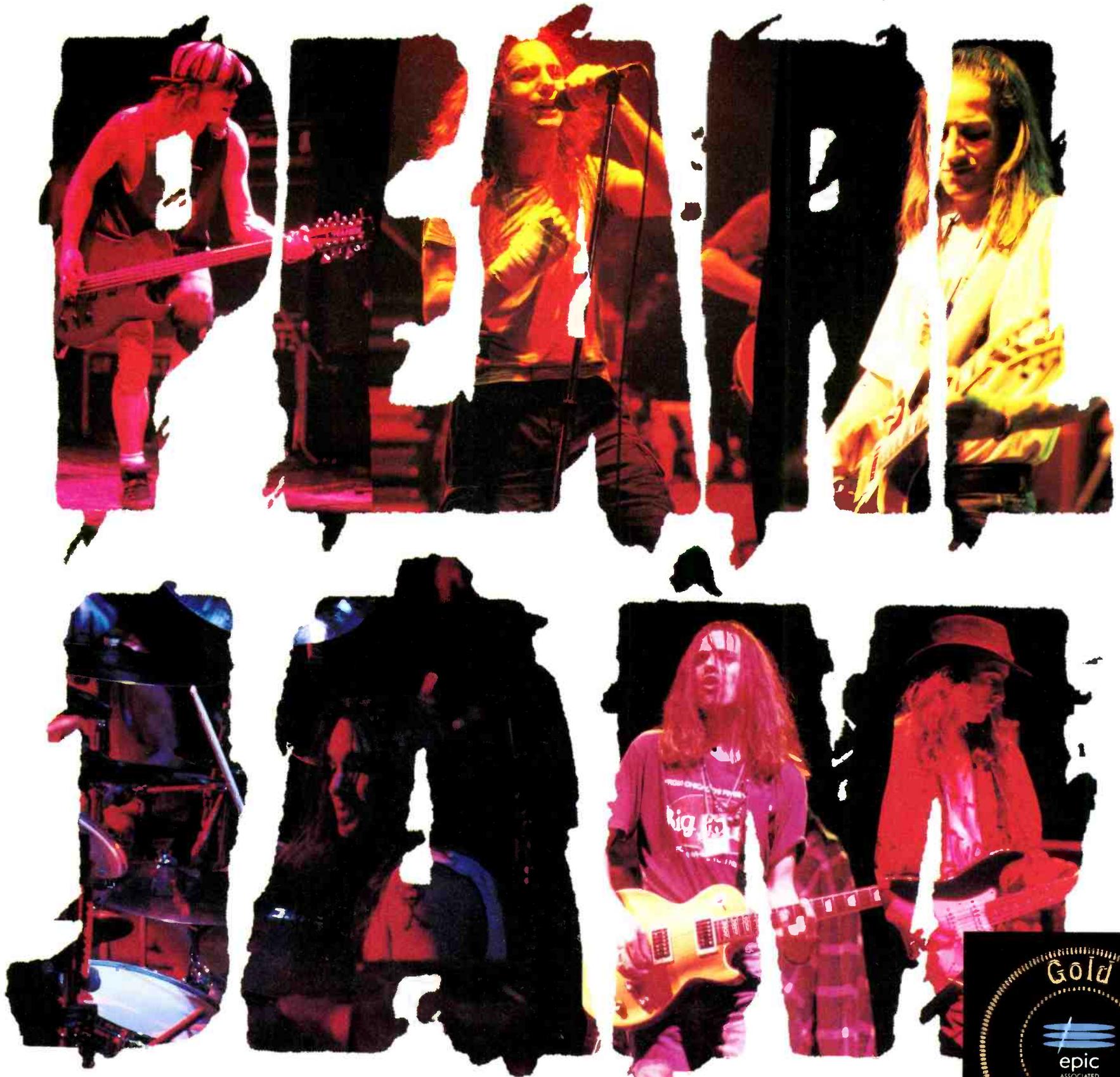
gold

"ALIVE"

everywhere

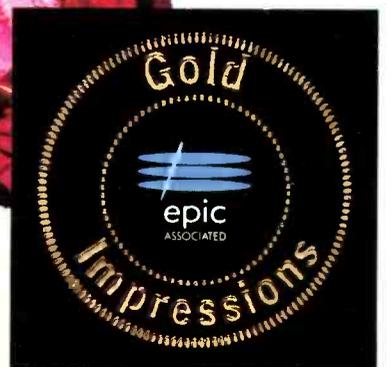
"EVEN FLOW"

next



the band

Produced by Rick Parashar and Pearl Jam. Mixed by Tim Palmer for Worlds End (America) Inc.
 Management: Kelly Curtis for Curtis Management
 *Epic: Reg. U.S. Pat & Tm. Off. Marca Registrada. /  is a trademark of Sony Music Entertainment Inc. / © 1992 Sony Music Entertainment Inc.



Artists & Music

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

Top Exec Shifts At Major U.K. Labels Marsh To RCA; Eldridge To Chrysalis

BY JEFF CLARK-MEADS

LONDON—Three U.K. major record companies are facing the prospect of new managing directors this week in the biggest upheaval of senior staff in four years.

Jeremy Marsh, the highly regarded managing director of WEA Records here, is switching to RCA Records, leaving a vacancy likely to be filled by an internal appointment. At the same time, Roy Eldridge has been appointed managing director of Chrysalis Records U.K. in its new incarnation under EMI management.

Eldridge's appointment is a vote of confidence from EMI. He previously had the same title while Chrysalis was still an independent operation, although then international president Paul Conroy was generally regarded as head of the U.K. company. Conroy left to become managing director of Virgin Records U.K. last month. Eldridge will report to Rupert Perry, president and CEO of the EMI Records Group, U.K. and Eire.

BMG RESTRUCTURING

For BMG, Marsh's appointment means the end of a yearlong restructuring program. In April, BMG U.K. chairman John Preston fired the managing directors of both Arista and RCA, along with four other senior executives.

Preston oversaw daily running of both labels for six months until appointing Diana Graham as managing director of Arista. Graham is now joined at the top managerial level by Marsh, who will supervise the previously separate operations of BMG Enterprises and the Bertelsmann Independent Group

(B.I.G.) in addition to RCA.

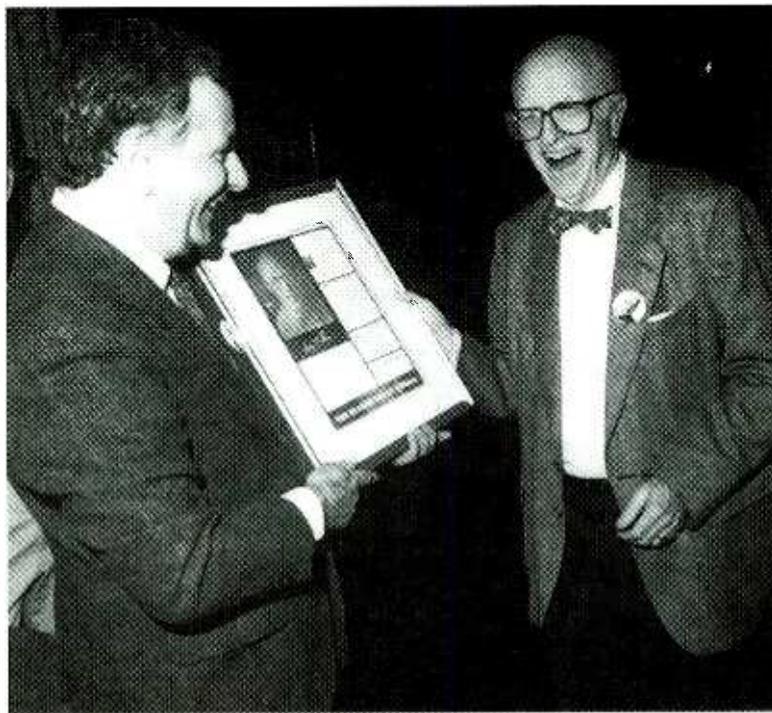
The absorption of the enterprises division and B.I.G. means BMG is reverting to its two-company structure. The move is likely to mean some amalgamation of operations.

BMG had a 5.2% share of the British albums market in 1991, and Preston says of the company's roster, "I am as happy with it as I have always been. It is relatively very clean in that there is not a lot

of those acts that record companies get where you are just shouting in the wilderness."

Asked how difficult it was to tempt Marsh away from WEA, Preston adds, "He saw the challenge and he wanted to make his mark."

Warner Music U.K. chairman Rob Dickins was not available for comment, but it is understood Marsh's replacement will be found internally.



By George! At a recent party honoring George T. Simon's 31 years as a special consultant with NARAS, the recording academy, Billboard deputy editor Irv Lichtman presents Simon with a collage of Billboard articles about him, along with a salute from editor-in-chief Timothy White. (Photo: Chuck Pulin)

Album Ban Notwithstanding, Paula Abdul Plays China

HONG KONG—Paula Abdul has taken her vibology to China, even though the singer's "Spellbound" album was banned from release there for being "too sexy."

Abdul performed Feb. 24 to a crowd of 6,000 at the Tian He Stadium in Guangzhou (formerly Canton). It is thought to be the first concert in China by a female pop artist from the West. In conjunction with the Cultural Bureau of Guangzhou, the show was promoted by cigarette maker R.J. Reynolds, which is sponsoring the Asian leg of Abdul's current international tour.

Prior to her one Chinese date, Abdul played sellout shows in Yokohama, Osaka, and Tokyo, Japan. After Guangzhou, she

performed in Hong Kong, Malaysia, Singapore, Manila, and Korea.

"Shut Up And Dance," Abdul's remix album, was released in China following approval by the country's Censorship Department. According to Flora Kong, assistant GM of Virgin Records (Hong Kong), "Spellbound" was banned because the censorship unit—which monitors all foreign repertoire—felt the tracks "Rush, Rush," "Vibology," and "To You" were "too sexy."

Tickets to the Guangzhou concert sold for about \$18, a very high price for the average Chinese music fan, so Abdul attracted a largely expatriate audience. She offered her hallmark show—
(Continued on page 97)

Medina Gets Film/TV Deal, VP/GM Stripes A&R Veteran To Oversee WB Black Music Division

BY JANINE McADAMS

NEW YORK—Warner Bros. A&R executive Benny Medina has been promoted to senior VP/GM of the label's black music division. Simultaneously, he and producer Jeff Pollack of Pollack Entertainment have entered into a three-year, multimedia agreement with Warner Bros. The pact involves a first-look deal for film and TV projects the two develop under their recently formed Medina/Pollack Entertainment company. Medina's arrangement also provides for him to head a new Warner-owned label in the future.

Pollack and Medina currently produce the successful NBC-TV sitcom "The Fresh Prince Of Bel Air," which Medina has said is loosely based on his life. MPE also operates a management division that handles actors, including Will Smith, aka the Fresh Prince.

Australian Music Biz Plans Series Of L.A. Showcases

BY ADAM WHITE

LONDON—To overcome the long-distance difficulties of breaking its new artists in the U.S., the Australian music industry is aggressively moving ahead with a \$250,000 plan to showcase nine acts in Los Angeles in May.

Dubbed "The Wizards Of Oz," the initiative is designed to help Australian performers, labels, and publishers secure U.S. licensing arrangements, develop existing deals, build up a North American profile, and stimulate record sales. It is being organized by industry-funded trade unit Export Music Australia. The showcases will be staged

May 10-15 at The Palace in Hollywood. They already have co-sponsorship from ASCAP and BMI. Rock-It Marketing of Los Angeles has been retained to seek additional U.S. corporate sponsors.

EMA GM Brian Peacock says the campaign has been in preparation for about a year and was part of the agency's five-year business plan when it was established in 1988. All key sectors of the Australian industry were recently sent a "Wizards" update, complete with forms for the nomination of artists.

To be eligible, applicants must have a current recording deal with a
(Continued on page 43)

Warner Has Designs On RooArt Aussie Indie Leaves P'Gram Fold

LONDON—Warner Music International has wooed Australian independent label rooArt away from the PolyGram fold. Terms of the joint-venture deal were not disclosed.

Established in 1988 by C.M. (Chris) Murphy, manager of INXS, rooArt has become one of Australia's more successful new indies. Among its acts are Ratcat and Wendy Matthews, both of whom have scored platinum (sales of 75,000) albums in their home territory. The roster also includes the Screaming Jets, the Hummingbirds, and Tall Tales & True.

The label in the future will be handled worldwide through the Warner fold, which usually eschews third-party label deals unless it can acquire

an equity stake. Murphy was traveling at press time and could not be reached for comment.

The agreement is considered a blow to PolyGram Australia, which has handled rooArt since 1989 through Phonogram, because Murphy's label represented its primary thrust with local talent.

Murphy has maintained ties with both the Warner and PolyGram companies for a number of years through his MMA Group's stable of acts. These include INXS, signed to EastWest in Australia, Atlantic for North America, WEA Music K.K. in Japan, and Phonogram for the rest of the world; and Jenny Morris, signed to EastWest Australia for the world.
ADAM WHITE

Rock Hall Building Delayed For A Year

BY CARLO WOLFF

CLEVELAND—The proposed Rock and Roll Hall of Fame and Museum here sustained a body blow Feb. 20 when groundbreaking for the \$65 million project was postponed for at least a year and Larry R. Thompson resigned

as executive director.

The changes were announced by board co-chairman William N. Hulet, who said the recession had hurt the effort's corporate fund-raising. That part of the fund-raising effort will now be led in Cleveland, not in New
(Continued on page 96)

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cassingle (4K-M-13848) - CD-5 (X2SC-13849) includes the extended version of "Bloodletting," Nick Cave's "The Ship Song" and Leonard Cohen's "Everybody Knows."

Management: Mike Cornley, L.A. Personal Development

Raitt, Carey, Nirvana Albums Rise To Multiplatinum Sphere

■ BY PAUL GREIN

LOS ANGELES—Bonnie Raitt's "Luck Of The Draw" was certified gold and platinum simultaneously for U.S. sales of 3 million copies Feb. 18, matching the sales performance of the rock veteran's 1989 comeback album, "Nick Of Time."

Before these back-to-back blockbusters on Capitol, Raitt's career total of gold and platinum albums consisted of one gold album for "Sweet Forgiveness" in 1977.

Two other 1991 releases also went triple-platinum in February: Nirvana's "Nevermind" and Mariah Carey's "Emotions." Carey's 1990 debut album sold more than 6 million copies in the U.S.

The Beatles' landmark 1967 album, "Sgt. Pepper's Lonely Hearts Club Band," was certified for U.S. sales of 8 million. The Beatles have the top three albums of the '60s: "Abbey Road" (9 million), "Sgt. Pepper," and "The Beatles" (7 million). No other act—from any era—has reached the 7-million mark in U.S. sales with three different albums.

Numerous other catalog albums on Capitol were certified platinum and multiplatinum as the label gears up to celebrate its 50th anniversary in June. Among them: Tennessee Ernie Ford's gospel album, "Hymns," one of the top sellers of the '50s. The vet-

eran entertainer died last year.

Right Said Fred's chart-topping single, "I'm Too Sexy," was certified gold and platinum simultaneously. Mr. Big's "To Be With You," which followed "Sexy" into the No. 1 spot on the Hot 100, also went gold—as did Mr. Big's album, "Lean Into It."

Tevin Campbell landed both a gold album ("T.E.V.I.N.") and a gold single ("Tell Me What You Want Me To Do").

Def Leppard's 1981 album, "High 'N' Dry," was certified at 2 million. It was the band's warmup for "Pyromania" (Continued on page 96)



At The Turning Point. Jazz guitarist Kevin Eubanks, who recently signed to Blue Note Records, meets Blue Note executives in New York prior to the release of his first album, "Turning Point." Shown, from left, are Michael Cuscuna, Blue Note consultant; Bruce Lundvall, president of Blue Note/East Coast GM, Capitol Records; Eubanks; and Jeff Menin, Eubank's manager.

New York City Going Country In '93

■ BY EDWARD MORRIS

NASHVILLE—New York City will be saturated with country music for eight days in May 1993, according to plans formulated by Radio City Music Hall Productions and talent manager Ken Kragen. A veteran at juggling egos and details, Kragen masterminded two of the most publicized events of the '80s—"We Are The World" and Hands Across America.

The first edition of what the founders hope will be an annual event will be called "Country

Takes Manhattan." It aims to involve dozens of country headliners who will perform in venues of all sizes and musical orientations throughout the city. The kickoff event will be a free concert in Central Park.

Kragen and Scott Sanders, executive producer for Radio City Music Hall, unveiled the project's outline and goals March 2 at a party here for industry officials. Additional talks were to take place during Country Radio Seminar.

"We want your input in the early

stages," Kragen told the officials. He said he wants the country music industry to create the same kind of citywide excitement in New York that the recent Grammy ceremonies did. He added that the event would involve the city's merchants as well as its media and venues.

"There isn't an area in country music this shouldn't touch and not a country artist it shouldn't potentially involve," said Kragen.

This will not be the first time major country acts have been presented in New York on a citywide and theme-oriented basis. Last year's Marlboro Music Festival had much the same pattern. A spokeswoman for Marlboro says there are no current plans to stage similar events in New York.

Sanders, who noted that Radio City was celebrating its 60th anniversary, acknowledged that country music is not new to New York, but added, "In the past, we've always been nervous and gun-shy about it," and he continued, "We want this to be really special—not just five country concerts in a row." Sanders said he wants to involve such major forces in the planning as the country music

(Continued on page 35)

MCA's Revamped Marketing Unit Seeks New Biz

■ BY CRAIG ROSEN

LOS ANGELES—MCA Records has restructured its marketing department with the goal of tapping into new and developing areas of business.

As part of the effort, Geoff Bywater has been promoted to senior VP of marketing development; he had been senior VP of marketing. In the new post, Bywater will lead special marketing projects and develop new business opportunities with the MCA Music Entertainment Group companies.



BYWATER

Bywater will work closely with the various MCA Music Entertainment Group companies and other divisions of MCA Inc. on projects including the development of direct-mail programs, new marketing ventures, and the expansion of MCA's efforts in children's music.

Marketing VP Randy Miller has been promoted to senior VP of marketing and will relocate from New York to Los Angeles as part of the restructuring.

MCA Records president Richard Palmese says, "There is a generation of consumers that grew up with rock'n'roll, and as they get older, these people still consider music to be an important component of their lives. The real challenge in the '90s is to develop ways of reaching these consumers through direct mail and the use of cable television. We believe there is new business here, and it's real important that we get involved now. That is what I am asking Geoff



MILLER

(Continued on page 96)

NARAS Rolling Out Rock Committee

■ BY THOM DUFFY

NEW YORK—NARAS, the recording academy, has formed a 30-member rock advisory committee to increase its activism on behalf of the rock'n'roll segment of the music industry.

"In the last couple of years, the academy has been looking for ways to become more specifically involved in the lives of its members," says

Michael Greene, president of NARAS. "Whatever the issue, there didn't seem to be a single group that could sit down and have discussions about policies that affect the livelihood of rock people."

Los Angeles music attorney Susan Butler is serving as liaison between NARAS and the committee, whose members in New York and Los Angeles held separate meetings during Grammy week. They include

artists, managers, agents, attorneys, journalists, producers, publicists, record company executives, and representatives of radio, music publishing, concert promotion, and merchandising.

The committee is expected to focus on such issues as restrictive radio formats, pay-to-play in nightclubs, concert security, record piracy, and publicity needs of

(Continued on page 96)

EXECUTIVE TURNTABLE

BILLBOARD. Gary Nuell is named to Western advertising rep for pro audio and independent record labels for Billboard in Los Angeles. He was publicity manager for the Netherlander Organization of California.

RECORD COMPANIES. MCA Records in Los Angeles promotes Geoff Bywater to senior VP of marketing development and Randy Miller to senior VP of marketing. They were, respectively, senior VP of marketing and VP of marketing (see story, this page).

Sony Music in New York promotes Roz Blanch to senior VP of divisional marketing services and appoints Glenn Boothe manager of college marketing. They were, respectively, VP of divisional marketing services and purchasing for Sony Music, and manager of alternative promotion for Island.

Mercury Records promotes Andy



NUELL



BLANCH



SZULINSKI



POLLACK



ROBERTS



STONE

Szulinski to VP of pop field promotion in New York and Susan Deneau to manager of media and artist relations, West Coast, in Los Angeles. They were, respectively, national director of pop promotion and West Coast publicist.

Matt Pollack is promoted to VP of AOR promotion for Atco/EastWest Records in New York. He was senior director of national album promotion for Atco.

Rincon Children's Entertainment in Los Angeles appoints Alan Benjamin senior VP of sales and merchandising

and Robert Gold VP of marketing. They were, respectively, VP of sales for LIVE Home Video and executive director of advertising and merchandising at A&M.

Marilyn Arthur is appointed director of West Coast publicity for RCA Records in Los Angeles. She was a publicist with Sarah McMullen P.R.

Bert Cloeckert is appointed managing director of PolyGram Belgium. He was managing director of Sony Music Belgium.

Maxine Stowe is named manager of A&R for Columbia Records, New

York. She was in A&R and distribution at VP Records in Queens, N.Y.

Tony Collins is appointed regional director of promotion, West Coast, for A&M Records in Los Angeles. He was Mid-South regional director for Epic Records.

PUBLISHING. Brian Roberts is promoted to VP of finance for EMI Music Publishing in New York. He was director of finance.

Don Paccione is promoted to director of creative services at Warner/Chappell Music, New York,

from manager of creative services.

DISTRIBUTION. Wim Stocks is appointed VP of new business and marketing for Navarre Corp. in Minneapolis. He was VP of new business for Lieberman Enterprises.

RELATED FIELDS. Gold Mountain Entertainment promotes Ron Stone to president in Los Angeles, John Silva to executive VP/manager in Los Angeles, and Dana Millman to VP/director of East Coast operations in New York. They were, respectively, executive VP, manager, and director of East Coast operations.

Digital Cable Radio in Hatboro, Pa., names Karen Muldoon promotions and public relations manager and Mike Parsons applications engineer. They were, respectively, senior account manager at The Tierney Group and operations manager for Preview Networks.

ASCAP MEMBERS MAKE THE GRAMMYS UNFORGETTABLE... AGAIN AND AGAIN!

BEST ROCK SONG

Soul Cages
STING (PRS)

BEST COUNTRY SONG

Love Can Build a Bridge
JOHN JARVIS

BEST MUSICAL SHOW ALBUM

The Will Rogers Follies
CY COLEMAN, Composer
BETTY COMDEN & ADOLPH GREEN, Lyricists

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)
BRYAN ADAMS & ROBERT JOHN
"MUTT" LANGE (PRS)

SONG OF THE YEAR

Unforgettable
IRVING GORDON

ALBUM OF THE YEAR

Unforgettable
ANDRE FISCHER,
Album Producer

TRUSTEES AWARDS

OSCAR HAMMERSTEIN II
LORENZ HART

HALL OF FAME AWARDS

Everyday (I Have The Blues)
COUNT BASIE ORCHESTRA,
JOE WILLIAMS, Vocal

Mona Lisa
NAT "KING" COLE

Bolero
MAURICE RAVEL (SACEM)

BEST RHYTHM & BLUES SONG

Power of Love/Love Power
LUTHER VANDROSS & MARCUS MILLER

BEST NEW ARTIST

MARC COHN

BEST CONTEMPORARY COMPOSITION

Symphony No. 1
JOHN CORIGLIANO

BEST INSTRUMENTAL COMPOSITION

Basque (From The Wind Beneath My Wings)
ELTON JOHN (PRS)

LIFETIME ACHIEVEMENT AWARD

JIMI HENDRIX

GRAMMY LEGEND AWARD

BARBRA STREISAND

Winners in Other Categories:

GEORGES AUBRY (SACEM)
SAMUEL BARBER
LEONARD BERNSTEIN
GARTH BROOKS
KEN BURNS
VIKKI CARR
MARY-CHAPIN CARPENTER
MANUEL DE FALLA (SGAE)
MAURICE DELAGE (SACEM)
DJ JAZZY JEFF AND THE FRESH PRINCE
LISA FISCHER

GAITHER VOCAL BAND
DIZZY GILLESPIE & THE UNITED NATIONS ORCHESTRA
MICKY HART
L. L. COOL J
CARL JACKSON
MADONNA
JOHNNY MANDEL
THE MANHATTAN TRANSFER
METALLICA
MIGHTY CLOUDS OF JOY
BONNIE RAITT
SHABBA RANKS (PRS)
PROFESSOR PETER SCHICKELE
RICKY SKAGGS
LEONARD SLATKIN
SOUNDS OF BLACKNESS
IGOR STRAVINSKY
RUSS TAFF
VAN HALEN



ASCAP THE VOICE OF MUSIC.

AMERICAN
SOCIETY OF
COMPOSERS
AUTHORS &
PUBLISHERS



Carl Perkins Continues To Make Connections; Big Easy's Music Biz Generating Big Bucks

THIS old rocker has climbed aboard another beautiful cloud with a silver lining; I'm just riding and enjoying the view."

His hair is now silver. A cough recalls his recently won battle with throat cancer. The faint scars on one hand are reminders of a bloody accident back in '62 that might've silenced one of rock'n'roll's pioneer guitarists—if not for his guts and faith. But this "old rocker," Carl Perkins, is still going strong.

It was 36 years ago this month that Perkins' "Blue Suede Shoes" entered the Billboard Hot 100, shooting to No. 2 for a month. He was part of Sam Phillips' golden Class of '55 at Sun Records in Memphis, with Elvis Presley, Johnny Cash, Jerry Lee Lewis, and Roy Orbison. He watched, a decade later, as the Beatles burst onto the scene, recording his tunes—"Matchbook," "Honey Don't," and "Everybody's Trying to Be My Baby."

For any rock'n'roll fan, a talk with Perkins, 59, is a living history lesson. Now there is another chapter, his new album, "Friends, Family & Legends" on Platinum Records. As Perkins explains, the project came about through chance connections. A backstage meeting at the Pine Knob amphitheater near Detroit with label owner Rudy Maldonado led Perkins to producer Stan Vincent, who made the pieces and the players fall in place.

"I wound up last January coming to New York, walking into the Edison Studio here, and there stood [band leader] Paul Shaffer, Will Lee [on bass], Hugh McCracken, and David Spinozza [on guitars]... I was totally embarrassed to get my little guitar out of the case," he says. "These guys could go!"

The ace players joining Perkins didn't stop there. The sessions moved to Nashville, where Chet Atkins, Vince Gill, Steve Wariner, Travis Tritt, and Charlie Daniels got involved.

The album, in many ways, is about making connections of a deeper sort. Perkins reprises "Birth Of Rock & Roll" from the "Class of '55" reunion album recorded with Lewis, Cash, and the late Orbison. In "Don't Stop The Music," he draws a link between gospel and rap, expressing his admiration for the latter in conversation. Perkins also once said the first offspring of country and blues was not so much rock'n'roll as it was rockabilly. Here he connects with a modern gem of the genre, Bruce Springsteen's "Pink Cadillac," with Joan Jett on guitar.

"I've always liked that song," he says. "Every time I hear it, it takes me back to the '50s, when the dream of any young dude with a guitar was a Cadillac car. And Sam [Phillips] was smart enough to provide us with them, right down the street from Southern Motors in

Memphis. Mind you, they came out of our royalty checks. But you don't know that then and you don't care." (How things don't change.)

Perkins watched rock'n'roll and Elvis' career explode in the '50s. And he knows Presley fulfilled one vision of an American dream, beyond all measure.

But Perkins fulfilled another.

It is not the dream the music business pursues or celebrates. But Perkins' life is testimony to its value.

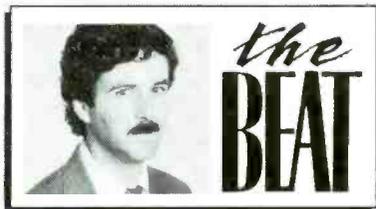
"A lot of people have asked me, 'Carl, what happened to you? You were there with Elvis, Johnny Cash, Jerry Lee, Roy. All these guys obtained superstardom.'

"Well, my dream was pretty well fulfilled when I sat down in that Fleetwood the first time," he says in his quiet Tennessee twang. "I drove that baby back to Jackson, Tenn., to a woman who had two little children waiting, one on her hip and one holding her apron. We rode all night in that car. I was the happiest guy on the face of this earth.

"I have known since the very beginning there were two charts," he continues. "And I'd be lying if I said I didn't want a hit record. That's wrong. Yeah, I would take one. But I have never burned for the headlines. Pay me and I'll play my part of the show. I don't care who goes on last. I'm not into the star thing.

"You know where I'm the star? In my home. And I've always been. When the tour is over, when the spotlight's out and the curtain's

drawn, Carl Perkins walks on his ground, across his grass, and his woman and four children pop out of that house and say, 'Welcome home, dad.' I've felt lucky to be part of the music business. But I saw it consume too many; I saw the broken homes. I've worked hard at trying to be a respected husband, a good daddy. In my soul, I knew that God really did love Carl Perkins to give him such a special lady, married 39 years this past January the 24th. That means the most to me, today, and the rest of my life."



by Thom Duffy

BIG EASY'S BIG POTENTIAL: There is no U.S. city with richer heritage than that of New Orleans, where the 34th NARM convention will be held March 13-16. On pages 40-43 of this issue, New Orleans writers Jeff Hannusch and Nick Marinello offer a look at who's who in the Crescent City's music business, a convention's guide to club-hopping, and more. But there's another picture here worth noting. As Louisiana, like other Gulf States, struggles to recover from the oil bust of the late '80s, some in that region have boldly recognized the economic potential of its cultural riches. It isn't hard to recognize the continuing role of New Orleans and Louisiana in today's music, thanks to Aaron Neville, Harry Connick Jr., Wynton Marsalis, Baton Rouge bluesman Buddy Guy, bayou-based Beausoleil, visitors like Robbie Robertson, and many others.

Now leaders of the music and business communities have formed a task force to document, publicize, and expand the economic impact of New Orleans as a music business center. A few facts make their case: The 1991 Jazz & Heritage Festival generated \$71.6 million in spending, nearly as much as the Super Bowl. A 1991 study by Univ. of New Orleans researcher Timothy Ryan found music industry spending in Louisiana totaled \$1.4 billion and was responsible for 38,000 jobs, with potential growth of 25% in the next three years. Yet the task force acknowledges the region's music business infrastructure—distributors, studios, publishers—handles only a fraction of Louisiana-rooted artists. The New Orleans boosters are getting their message out from this year's MIDEM convention in France to the South By Southwest fest in Austin, Texas. They need only to better convince their own political and business leaders—and all those from other music business centers who come to party and dance in the Big Easy.



A Show Of Caring. Bonnie Raitt was named the MusiCares Person of the Year at the organization's annual fund-raising dinner at the Waldorf-Astoria Hotel in New York, where NARAS president Michael Greene announced initiatives for national health insurance for the music industry and a capital construction campaign for elderly-care facilities (Billboard, March 7). Pictured, from left, are Jackson Browne, Raitt, David Crosby, and Greene. For more Grammy Week photos, see page 77.

Sweet Success For Sugarcubes Iceland Band Gets Warm U.S. Reception

■ BY CRAIG ROSEN

LOS ANGELES—"When everyone went berserk over the first album, it was totally to our surprise," says Sugarcubes vocalist Bjork Gudmundsottir. "We were just playing in Iceland and had been for six or seven years. It was like an accident that some journalist in England heard it and made it the hype of the month."

"Life's Too Good," the 1988 debut effort by the Reykjavik-based sextet, was much more than the hype of the month, but rather one of the most talked-about debuts of that year. However, the acclaim of the debut was followed by a second album, "Here Today, Tomorrow, Next Week!," which did not match the sales of the first.

Although Gudmundsottir admits the band was disappointed, she says that for the most part the Sugarcubes are isolated from the usual music business chart-watching.

"We can't tell [how we're doing]," she says. "We just sit in our Icelandic living rooms and just sort of giggle about it."

Now the group is back with its third album, "Stick Around For Joy," and the band has plenty to laugh about. The album entered The Billboard 200 at No. 131 and the first single, appropriately titled "Hit," has topped the Modern Rock Tracks list for two consecutive weeks.

Credit the comeback in part to Paul Fox, the first outside producer to work with the band. "We aren't really a band and never have been," Gudmundsottir says. "When we write we are just six people playing their stuff, and if it fits, brilliant, record it. But we have too many ideas.

We needed someone there to tidy things up so we would not have four solos going at once."

According to Gudmundsottir, the Cubes spend much of their time at home tending to Bad Taste Ltd., their record label/book publisher/concert promotion company. She adds, "Then once in a while we go abroad and play the little pop game, which is a lot of fun and totally exciting, but is like a bonus to everything else we do."

Gudmundsottir and her band mates are still surprised that the band's music has been well received in the U.S. and the U.K. "It's a very Icelandic thing, and it's like a happy accident that people outside of Iceland can relate to the Sugarcubes," she says. "We definitely didn't aim for it. The only thing we did was translate our lyrics and made some plans to go outside and tour."

This time around, however, the band has very limited tour plans and will play only 14 dates in major cities in the U.S. and Europe in April.

McLachlan On The Move

■ BY LARRY LeBLANC

TORONTO—"Solace," the new



McLACHLAN

Arista Records album from Sarah McLachlan, is gaining fans for the Canadian singer/songwriter at adult contemporary and college radio while garnering enthusiasm in the press.

(Continued on page 20)



Carl Perkins, left, marked the release of his "Friends, Family & Legends" album at the Hard Rock Cafe in New York with one of those friends, RCA Nashville star Clint Black. (Photo: Chuck Pulin)

U2 cuts loose as Zoo TV Tour opens in Florida. See page 24.

Any alternative to the jewel box will only go down in the business journals as another marketing blunder a la the 3" CD single, New Coca Cola, the IBM Peanut's keyboard, just to name a few. The primary reason for the success of the CD is the consumer. People are willing to pay the money for a quality product such as the Compact Disc and part of this quality is the jewel box. If the jewel box is replaced with a paperboard alternative, a significant portion of this quality is lost and so is the appeal of purchasing a Compact Disc.

As an avid consumer of Compact Discs, I will personally refuse to purchase any CDs that do not come in a jewel case and will strongly suggest to my friends that they do the same. If logic does not prove to be loud enough, dollars should do the trick.

James E. Diaz, Santa Clara, CA

MAYBE THESE NOTES WILL CHANGE YOUR TUNE

I am writing to express my unqualified support for the continued use of plastic jewel boxes as storage units for compact discs. My CD purchases average four per month, excluding multiple disc sets such as operas and artist retrospectives.

I have firmly resolved not to purchase any CD release that is not housed in a standard plastic jewel box.

That the discontinuation of the jewel box has become entangled with the longbox issue seems completely asinine. Incidentally, budget classical labels such as Laserline and Audiodon are sold without longboxes.

May I reiterate that I will not buy any CD not housed in a jewel box.

Jarret L. Burch, Augusta, GA

The issue of theft vs. package size is also a red herring: merchants have long been selling music in the audio compact cassette format, which is much smaller than a shrink wrapped jewel box. Where required, the same reusable plastic frame technology that has worked for cassettes and is working for used CDs can be applied to new releases in a shrink wrapped jewel box. The additional claims that the longbox is necessary to offer a larger visual appeal are incorrect. CD stores in just about all other civilized countries manage just fine without the longbox.

H. W. Neff, Castro Valley, CA

I support the plastic jewel box as the best way to protect CDs. I recently purchased The Grateful Dead's "One From the Vault" in a digi-pak, and it's already frayed and dirty. I'll probably buy a plastic jewel box for the CDs, and throw the digi-pak away (So much for the environment). So strong is my dislike for the digi-pak, that I will no longer purchase any CD that comes in one. I

Doug Albrecht, Wayne, NJ

I WANT TO THANK YOU FOR FIGHTING RECORD COMPANY ATTEMPTS TO DUMP THE JEWEL BOX. I HAVE BEEN PURCHASING COMPACT DISCS FOR SEVEN YEARS NOW AND HAVE ALWAYS CONSIDERED THE JEWEL BOX AN INTEGRAL PART OF THE QUALITY & PERMANENCE OF THE MEDIUM. I AM OUTRAGED AT WEA'S PLAN TO DEGRADE THEIR PRODUCT IN THE NAME OF ECOLOGY. THAT IS A TRANSPARENT FALSEHOOD. THE LONGBOX MUST GO, BUT THE JEWEL BOX MUST STAY!

James E. Douthitt, Columbus, OH

us. One thing I can guarantee you is that I will not be purchasing any CD's with the "Eco Pak". If this is the industry's response to consumer concern over the waste created by the long box, they have certainly missed the mark!

Eugene C. Barra, Forest Hills, NY

Of the 400+ CDs I have collected over the years, all of them are now kept in jewelboxes. I have taken razor in hand and cut up the cardboard jackets to use for the artwork. I have used my computer to make labels, both front and back. I have done everything I can to protect my CDs in the best way possible - in a jewelbox. Cardboard doesn't cut it, so I cut the cardboard.

Paul Semel, West Orange, NJ

It's time to face the music. Because while you in the record industry are trying to decide which CD case is best, we're getting thousands of responses like these from people who have already made up their minds. The jewel box is the consumer's favorite. Case closed.

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FOR MORE INFORMATION ABOUT JAM, PLEASE CALL 1-800-882-4JAM, OR WRITE: JAM, P.O. BOX 1278, OLD CHELSEA STATION, NEW YORK, NY 10011.



7 Million In Seven Years. Following their new multimillion-dollar deal with Elektra Entertainment (Billboard, March 7), Anthrax and its management celebrate their seven-year affiliation with Island/Megaforce Records, during which the band sold 7 million albums worldwide. The band remains a management client with Jon and Marsha Zazula of Crazed Management. The band went into Electric Ladyland Studio in New York recently to cut three new tracks for a final Island/Megaforce album, "Noize Live . . . The End Of An Error," set for release next year. Pictured, from left, are band members Charlie Benante, Joey Belladonna, and Dan Spitz; Megaforce/Crazed Management chairman Jon Zazula; the band's Scott Ian and Frank Bello; and Megaforce/Crazed Management president Marsha Zazula. (Photo: Michael Mazur)

ARTIST DEVELOPMENTS

POI DOG DELIVERING

"I love pop music," says Frank Orrall, front man and songwriter for Poi Dog Pondering, the effervescent band whose polyglot definition of pop happens to embrace everything from Tahitian dances to Appalachian violin, with a world of influences in between.

For "Volo Volo," the group's third full-length album for Columbia Records, Orrall explains that Poi Dog began with the beat, writing its newest songs around polyrhythmic tracks assembled by Darren Hess, John Nelson, and himself, before calling in bassist Bruce Hughes and guitar parts from Adam Sultan, Ted Cho, and Orrall, while melody lines were

accented by Dave Crawford on trumpet and accordion and violinist Susan Voelz. Lastly, Orrall added lyrics adapted from what he describes as "stream-of-consciousness ramble. A lot of nuts cracked open for me," he says, describing a new appreciation for the rhythmic and musical value of lyrics themselves.

Despite its unconventional construction, says Orrall, "Volo Volo" represents "a conscious attempt to find sounds that would sound good on the radio," he says. "We didn't shoot ourselves in the foot. I do write for radio sometimes."

Production on "Volo Volo" involved band members and Jerry

Harrison of the Talking Heads, who previously worked on the band's EP "Jack Ass Ginger," pianist Kit Ebersbach on the Hawaiian folk tune "Te Manu Pukura," and, on the majority of tracks, the team of Clive Langer and Alan Winstanley, who previously have worked with Elvis Costello, Morrissey, and Hothouse Flowers.

"Be The One" is the first single and video from "Volo Volo." The band continues touring nonstop, including a homecoming date Thursday (12) during the South By Southwest Music & Media Conference in Austin, Texas.

THOM DUFFY

SARAH McLACHLAN IS ON THE MOVE

(Continued from page 18)

"There's a tremendous awareness about Sarah, certainly from the press," says Jack Rovner, senior VP at Arista Records. "They have certainly embraced this record and it's really a fantastic base. We started working the press angle last fall so there would be visibility on the outset of the release."

A MULTIFORMAT PLAN

While McLachlan already has made inroads on the Modern Rock Tracks chart with "Into The Fire," Arista's promotion plan includes col-

lege/alternative, album rock, adult contemporary, and NAC outlets.

"Sarah has a huge potential audience with the alternative audience, which I think will be her base," says Rovner, "but I see it quickly growing from there. With 'Into The Fire,' at least, we're looking at MTV, VH-1, and all the major outlets."

The 23-year-old artist was first heard in the U.S. in 1989 when Arista distributed her debut album, "Touch," initially released by the independent Nettwerk Records out of Vancouver. The album sold a healthy 100,000 units and drew strong press reviews.

"The album started off as an export for the first six months before Arista picked it up," says Nettwerk president Terry McBride, also McLachlan's manager. "Arista picked up something which had already had a lot of college and alternative play. On this

album, Arista is involved right from the beginning."

"Solace," which has sold 81,000 units in Canada since its release here last summer, is scheduled for release in 30 territories in the next two months under the BMG logo.

ON THE ROAD

Meanwhile, McLachlan kicked off a 21-date Canadian national tour Feb. 22 in Cranbrook, British Columbia, which ends with a March 26-28 run at the Winter Garden Theatre in Toronto. After attending the Juno Awards March 29 in Toronto, she heads to the U.S. for five weeks of showcase dates. She is set to attend the BMG International Conference May 10 in Munich, followed by a week of performing May 17-23 at the Canadian Pavilion in Seville, Spain, and additional dates and promotional activities in Europe.

Passed Over—Or Past Over? The Grammys & Music History

POOR GRAMMY AWARDS. The show just doesn't seem to get it right. As some would have it, the awards celebrate songs and sounds in dire need of Medicare; for others, they mock the past by paying only passing reference to it.

Once again an MOR triumph from left-field—Natalie Cole's tribute to her dad, Nat King Cole—raises the issue.

Irving Gordon, whose 40-year-old song "Unforgettable" is the centerpiece of the Cole Grammys, made a long-winded acceptance

speech at the Feb. 25 Grammy Awards show, grateful he'd won a song-of-the-year award, while graceless in warning the audi-

ence that the show, in terms of high decibel count, was headed downhill after he walked off the stage.

Jon Pareles, *The New York Times'* rock critic, writing in the newspaper's Feb. 27 edition, bashed all this "nostalgia" and declared that NARAS might as well dub the presentation the "Granny Awards." Pareles, you see, has often made the point, in effect, that if the music industry remembers the "nostalgic" past in pop music then it is condemned to repeat it.

As for "Unforgettable," it's a perfectly fine—actually a very beautiful—Tin Pan Alley ballad that affirms its writer's point of view better than his chattering about it.

But was Grammy night a triumph of the past? Not if you count the video disaster that was meant to pay tribute to the great lyricists Lorenz Hart and Oscar Hammerstein II. While NARAS president Michael Greene gushed on about the two talents, the best one could glean of their way with words were two- or three-second snippets of Hollywood renditions of their songs. No heart, no Oscar for this one.

At no time in the history of popular music has such diversity in song vied for public acceptance, so one imagines the poor folks at NARAS have a hell of a job attempting to reflect this diversity among nominees, even in a show that ran a record four hours and two minutes.

Yes, a basically MOR industry created the Grammys in the '50s; but the reality of what was happening out-there-in-the-real-world *did* finally take hold.

Why must recognition of the past glories of song (or performing talent, for that matter) be unsettling to those who suggest that artless is the song (or the era) that fails to sing of real-world social significance?

On the other hand, there is Irving Gordon's artless acceptance speech.

Pareles' piece, by the way, suggested that the formation of performance rights group BMI in 1940

was a result of ASCAP's refusal to encourage country or blues music. Not quite true. BMI was formed by broadcasters as a result of a bitter dispute with ASCAP over performance fees. Its publisher members did turn to a wider canvas of music that indeed had been largely ignored by the publisher members of ASCAP; thus, BMI publishers could start their catalogs with a body of songs not licensed through ASCAP.

Words & Music believes the good folks at BMI wouldn't mind having an "Unforgettable" licensed

through it, just as ASCAP, now with a vast catalog of all sorts of music, would be proud to represent great BMI copy-

rights.

WHO 'HE' IS: In giving some signing news last week, the name of Lionel Conway, chairman of PolyGram/Island Music, was mistakenly left out. This correction also serves as notice that Conway has just concluded a co-publishing deal with Beacon Films, the producer of the film "The Commitments." Robert Arkins and Andrew Strong, two actor/singers in the film, are signed to MCA Records . . . Despite a mention in the March 7 column, there is no BMI Music Publishing—although many years ago one did exist. The firm that has announced two recent signings is BMG Music Publishing.

THE NATIONAL ACADEMY OF Songwriters and producer Andrew Solt have made a deal to produce an annual series of music-variety specials spotlighting songwriters' contributions to the world of entertainment. Planned are live TV shows that will include special tributes and archival material.

(M.S.) RODGERS & (MR.) Hammerstein: Mary Rodgers and William Hammerstein, the daughter and the son of Richard Rodgers and Oscar Hammerstein II, celebrate their parents' songwriting partnership as hosts of a benefit concert, "Happy Talk," April 4 at The State Theatre in New Brunswick, N.J. This year's benefit honors the Blanche and Irving Foundation, which engages in charitable activities in the arts. For more information, call the New Brunswick Cultural Center at 908-247-7200.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Led Zeppelin, Remasters
2. John Mellencamp, Whenever We Wanted
3. Genesis, We Can't Dance
4. Eagles Complete
5. Will Rogers Follies



by Irv Lichtman

Venues & Promoters:
Send your backstage performer photos to
Billboard, Talent Dept.,
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N.Y., N.Y. 10036

EMI Music Publishing Kicks Off 1992!

EMI Music Publishing Chairman/CEO Martin N. Bandier hosted a 1992 West Coast Kickoff Celebration for Writers, Artists and Industry friends to launch the New Year.



EMI Executive VP Creative Operations, John Sykes, greets L to R attorney Gary Stiffelman, manager Nick Wexler and EMI writer Robbie Robertson.



Marty Bandier welcomes EMI writer/Wilson Phillips' member Chynna Phillips, who stopped by during a studio break from mixing the group's new album.



EMI VP General Manager East Coast Holly Greene, chats with good friend Lester Sill, Pres. Jobete Music.



EMI VP General Manager Film & Soundtrack Div. Pat Lucas, with EMI writer and British Pop sensation Chesney Hawkes.



VP General Manager West Coast Jody Gerson, welcomes EMI writers Gunnar Nelson, Carney Wilson and Desmond Child.



Bandier takes a moment with EMI writer Andre Cymone and MCA recording artist Jody Watley.



EMI writer Nia Peebles and Manager Lindsay Scott chat with Bandier.



Bandier greets EMI writer/Cheap Trick member Robin Zander, in town completing his solo album for Interscope Records.

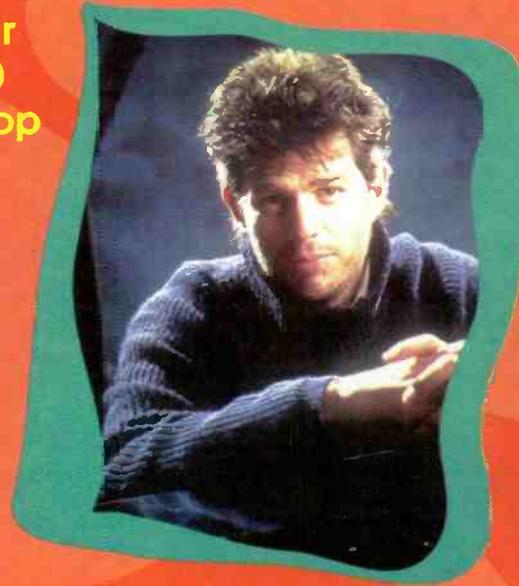


Newest member of EMI Music Publishing family J.D. Souther and Marty Bandier.

Multiple Award Winners

NATALIE COLE

Unforgettable
Record of the Year
Unforgettable
Album of the Year
Unforgettable (Single)
Best Traditional Pop
Performance



DAVID FOSTER
Producer of the Year
(Non-Classical)
Producer
Unforgettable
Record of the Year
Producer
Unforgettable
Album of the Year

BMI GRAMMY

We proudly congratulate our songwriters
and composers on their 1992 Grammy Awards



R.E.M.

Losing My Religion (Single)
Best Pop Performance By a
Duo or Group with Vocal
Out of Time (Album)
Best Alternative Music Album
Losing My Religion
Best Music Video-Short Form



MICHAEL KAMEN

Robin Hood: Prince of Thieves (Original
Motion Picture-Soundtrack) (Album)
Best Pop Instrumental
Performance
(Everything I Do) I Do For You (From
Robin Hood: Prince of Thieves) (Single)
Best Song Written
Specifically for a Motion
Picture or for Television



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Love Can Build A Bridge
Best Country Song
THE JUDDS
Love Can Build A Bridge
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MICHAEL BOLTON

Best Pop Vocal Performance, Male

PATTI LABELLE

Best R&B Vocal Performance,
Female

TAKE 6

Best Jazz Vocal Performance

**DELBERT
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Best Rock Performance by a Duo
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B.B. KING

Best Traditional Blues Album

BUDDY GUY

Best Contemporary
Blues Album

**BEBE & CECE
WINANS**

Best Contemporary Soul
Gospel Album

TEDDY VANN

Best Rhythm & Blues Song

DAVE GRUSIN

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JUAN LUIS GUERRA

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WINNERS 1992

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT PRCA RODEO	Astrodome Houston	Feb. 25-26	\$1,192,868 \$12/\$10/\$5	116,491 two sellouts	Houston Livestock Show & Rodeo
METALLICA	Great Western Forum Inglewood, Calif	Feb. 12-13	\$660,369 \$22.50	32,098 two sellouts	Avalon Attractions
VINCE GILL/STEVE WARNER PRCA RODEO	Astrodome Houston	Feb. 28	\$577,290 \$12/\$10/\$5	56,376 sellout	Houston Livestock Show & Rodeo
RICKY VAN SHELTON THE GATLIN BROTHERS PRCA RODEO	Astrodome Houston	Feb. 29 (Night)	\$548,014 \$12/\$10/\$5	53,517 sellout	Houston Livestock Show & Rodeo
HANK WILLIAMS JR. MARK CHESNUTT PRCA RODEO	Astrodome Houston	March 1	\$543,724 \$12/\$10/\$5	53,098 sellout	Houston Livestock Show & Rodeo
PATTI LABELLE COLOR ME BADD PRCA RODEO	Astrodome Houston	Feb. 29	\$515,871 \$12/\$10/\$5	50,378 sellout	Houston Livestock Show & Rodeo
ALAN JACKSON PRCA RODEO	Astrodome Houston	Feb. 27	\$513,075 \$12/\$10/\$5	50,105 57,311	Houston Livestock Show & Rodeo
JOHN MELLENCAMP	Great Western Forum Inglewood, Calif.	Feb. 18 & 20	\$494,275 \$23.50	25,407 two sellouts	Avalon Attractions
DIRE STRAITS	Madison Square Garden New York	Feb. 26	\$421,160 \$35/\$25	16,000 sellout	Ron Delsener Enterprises
MICHAEL BOLTON FRANCESCA BEGHE	San Diego Sports Arena San Diego	Feb. 21	\$322,626 \$35/\$26	11,256 14,301	Bill Silva Presents

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ARTISTS IN CONCERT

U2 THE PIXIES Miami Arena, Miami

DURING THE 1987 Joshua Tree Tour, U2 cultivated an image as an earnest, pensive rock band that took time out to address the world's social and political shortcomings.

Five years later, the Dublin quartet has completely reversed its high-minded profile by acting like a lighthearted gang of Irish swashbucklers hell-bent on having a carefree good time.

Unquestionably, the group members' hitherto unseen new attitude worked to swaggering, sweltering perfection as they romped through their sold-out March 1 concert at the Miami Arena—the second stop of the band's 31-city Zoo TV Tour.

Performing before 14,000 frenzied fans who were further stoked for the show by a one-hour delay, U2 expertly complemented its formidable array of climactic classic hits with smart hi-tech video images and spiffy lighting effects. Suspended willy-nilly above the stage were six light-equipped Trabant—obsolete East German autos—which often bathed the band in midnight blue.

The band masterfully gussied up its minimalist, clanging rock grooves with occasional programmed synth melodies that (unlike on its albums) gracefully leavened, not leadened, its edgy sound. Moreover, U2's revved-up renditions of its greatest hits, as well as engaging tracks from its current Island Records album, "Achtung Baby," gave strong indication that its evocative material shines

brightest when the rhythmic pace is quickened.

Leading the headlong foray into unbridled frolic was U2's inimitable front man Bono, with uncharacteristically unsure gait and mumbled patter.

But Bono's typically emotive tenor was in fine fettle as he tore through the band's newer songs, such as "Until The End Of The World" and "Even Better Than The Real Thing," during the first half of the two-hour set.

The Edge, U2's scratch and grin guitarist, inserted economic solos throughout the show, while bassist Adam Clayton and drummer Larry Mullen Jr. held steady the band's hyperthumping bottom.

After running through a touching acoustic take of "Angel Of Harlem," U2 kicked the singing 15-35 audience into a collective state of gleeful abandon with its string of anthems, including "Pride" and "I Still Haven't Found What I'm Looking For."

The screeching crowd endured a maddening 10-minute break before the foursome returned to the stage, exploding into "Desire." Perhaps in keeping with the festive mood of the evening, U2 did not perform "Sunday Bloody Sunday" or "New Year's Day." Further, the New World Order drew no commentary.

Too self-absorbed and serious at the onset, the skittish Pixies slowly settled down toward the middle of their 35-minute opening set. Though generally met by only polite applause, the Elektra quartet eventually rallied the crowd with a spirited rendition of "Head On," the rapid-beat Jesus & Mary Chain anthem featured on the Pixies' lat-

est album, "Trompe Le Monde."
JOHN LANNERT

CARMAN Heart O' Texas Coliseum Waco, Texas

THEY WERE dancing in the aisles when Carman breezed into the Heart O' Texas Coliseum here Jan. 18 for one of the first dates on his Addicted To Jesus Tour, backing his Benson Records album of that name, which had held the No. 1 spot on the Top Contemporary Christian Albums chart for three months before dipping to No. 2 on the March 7 listing.

Despite some early tour glitches and slow spots, the crowd of 10,000-plus was on its feet for most of the show's nearly three hours. And with good reason: The show was largely one of the most entertaining performances in all of contemporary Christian music.

Carman's savvy, streetwise persona, vibrant multigenre music, and old-fashioned showmanship are all too rare in inspirational music.

While there was nothing particularly innovative about the show, Carman, almost alone among his contemporaries, has incorporated sharp choreography into his shows à la Paula Abdul and Hammer. In fact, moves on "Addicted To Jesus," "Jesus Is The Light," and "Holy Ghost Hop" seemed right out of a Hammer video—particularly when keyboardist Willie Davis spurred him to hip-hop heights.

Much of the teenage, multi-ethnic audience came to hear Carman's trademark story-songs, pyrotechnic, symphonic retellings of Scriptures or apocalyptic fables laced with humor and drama. The first two he performed, "Revival In The Land" and "The Third Heaven," are indeed vivid to the point of melodrama.

But they work. Carman still does not charge admission to his shows, although he does take a voluntary "love offering" to cover expenses. And he still has an evangelical "altar call" in the middle of the concert. On this particular night, what appeared to be a couple hundred people streamed to the stage, greeted by orange-badged counselors. The
(Continued on next page)

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A Billboard Spotlight

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ARTISTS IN CONCERT

(Continued from preceding page)

show lost some momentum during this 30-minute musical break.

The concert ended with a third story-song, Carman's signature piece, "The Champion," which tells the story of the final confrontation between good and evil in boxing terms. It fits Carman's hip New Jersey stage character perfectly, even down to the snippets of the "Rocky" theme in the soundtrack.

As it stands now, "Addicted To Jesus" is still about 20 minutes too long and Carman is currently trying to decide how to stage his Christian radio hit "Satan, Bite The Dust." But for an artist who already has sold 350,000 units of his latest release with *no* mainstream airplay, these are minor quibbles. Carman delivered on his promise to "rock the house for Jesus."

BOB DARDEN

MICHAEL NESMITH

Lone Star Roadhouse, New York

MICHAEL NESMITH MAY have missed out on the Monkees Reunion Tour, but his Multi-Purpose Tour is at least as enjoyable—and far more enriching.

Accompanied here Feb. 21 by Geffen artist Billy Joe Walker Jr. on guitar, Joe Chemay on bass, and John Hobbs on keyboards, Nesmith lightly touched on his illustrious Monkees tenure ("Papa John's Blues"), delved heavily into the solo years represented by his new Rhino Records compilation, "The Older Stuff: The Best Of Michael Nesmith (1970-1973)," and offered a few later compositions, including the new "Moon Over The Rio Grande," and perfectly chosen covers.

But everything Nesmith played

was marked by the softspoken delivery, exquisitely tasteful arrangements, and romantic idealism that have marked one of rock's most unusual careers. And while the packed house was ecstatic, they also listened to the band with rapt attention.

His 1970 solo hit "Joanne" was a predictable high point, with Walker's splendid solo matching Nesmith's vocal understatement. Affirming the pronounced country and western flavor of his original material, he rendered lovely versions of the country classics "Tumbling Tumbleweeds" and "Long Black Veil." Cole Porter's "Begin The Beguine" was a later cover choice, and remarkably effective as well.

Encoring solo with "Different

Drum"—the 1967 Linda Ronstadt & the Stone Poneys' hit that launched solo careers for both Ronstadt, the singer, and Nesmith, the songwriter—brought the "multipurpose" evening full circle.

JIM BESSMAN

B.B. KING

B.B. King's Blues Club, Memphis

AN UNUSUALLY BRISK cold front whipping through downtown Memphis on Tuesday night, Feb. 4, didn't deter fans from turning out to catch B.B. King at this return engagement in his namesake venue—a club whose presence has done much to help the revitalization of the historic Beale Street strip.

King, who is currently enjoying a higher profile with his fine new MCA effort, "There Is Always One More Time" and Grammy-winning "Live At The Apollo" on GRP, is also benefiting from a batch of great reissues, including two titles from Virgin's Flair Series, "The Best Of—Vol. One" and "Spotlight On Lucille," and Mobile Fidelity's Ultradisc of the masterful "Live At The Regal."

On this night, King turned in a solid set overlooking his great body of work. Included were dynamic versions of "Let The Good Times Roll," a revved-up version of "When Love Comes To Town," the song King recorded with U2, "I'm Moving On," and the classic "The Thrill Is Gone."

(Continued on page 46)



by Jeff Levenson

UNFORGETTABLE Questions: Since everyone seems to have an opinion regarding Natalie Cole's sweep of the Grammys, a multi-award triumph actuated by a 40-year-old song she sang as an electronic duet with the recorded voice of a person now dead, then let's add one more voice to the chorus. Except, there'll be no opinions expressed here. Rather, questions, a bunch of them, because this year the various tides of music, technology, sociology, and record industry necessity ran together kahuna-style, offering Ms. Cole a toes-on-the-nose ride that cut across time, sentiment, and personal history. At the same time, studio magicians and Grammy wannabes everywhere heard the call that swells of opportunity are a mere technowrinkle away. Surf's up.

The following questions are inspired by the alterations we'll inevitably need to make in the years ahead—in our definitions of songs and music; in our standards of creative achievement; in our willingness to marry technology with the music-making process:

- Why do certain songs endure?
- At what point does a pop song become a standard?
- What role did nostalgia play in the "Unforgettable" sweep?
- What role did the industry's memories of Nat King Cole play?
- Who are the successors to Rodgers, Hart, Gershwin, Hammerstein, Mercer, and, yes, Irving Gordon (the composer of "Unforgettable")?
- Why is it that pop standards can effectively launch careers (in the case of Harry Connick Jr., for instance) and/or revive sputtering ones (Linda Ronstadt)?

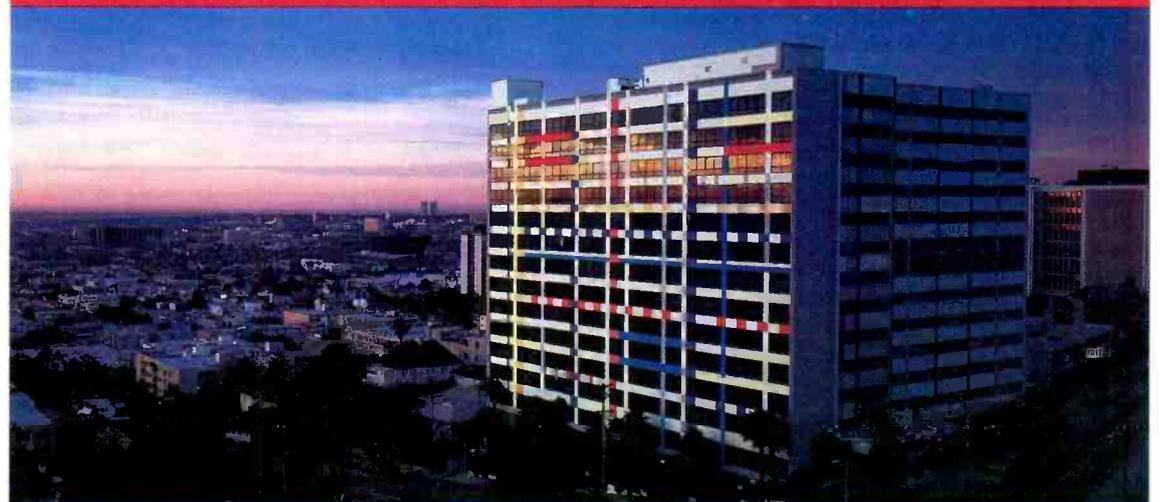
- What part do social or cultural events—wars, economic hard times, etc.—play in stimulating the creative resourcefulness of songwriters?
- Do we as a nation now feel differently about songwriters (or, in fact, songs) than we did earlier in the century?
- In what ways have studio advancements affected the songwriting process?
- Have the shifting economics of show business—Broadway, radio, television, concerts—affected the need for or quality of pop songs?
- Is there more honor in being a songwriter or a studio wizard?
- Is America a rhythm nation or a melody one?
- Has record-making's emphasis on techno-groove technology supplanted the need for melodic invention?
- Do we *hear* songs, in fact, music, differently than prior generations did?
- Will music always need to be visualized in order to reach consumers?
- Will the continued use of music videos result in a Darwinian dislocation of our senses?

So, in case you think any of these seem obvious, remember, complexity wears the simple mask, and an idle mind is the devil's workshop.

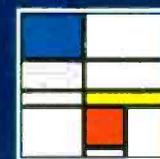
(Gulp! . . .) As usual, your thoughts, comments, or ideas about the above are gently encouraged. Send them along. In the meantime, a final question, multiple-choice style:

- Is the ghost of Nat King Cole: a) winking; b) tscking; or c) thinking duet with the ghost of Hank Williams?

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All Aboard For Awards. The sixth annual Soul Train Music Awards nominations were announced recently at a press brunch at the Beverly Hills Hotel in California. On hand to make the announcements were Motown recording artists Johnny Gill, second from left, and Keenen Ivory Wayans, producer/director of "In Living Color," third from left. They are joined, from left, by Sheldon Cooper, chairman of Tribune Entertainment Co., which will syndicate the awards program in more than 100 television markets; Soul Train Music Awards executive producer Don Cornelius; and Chuck Morrison, VP of black and Hispanic markets for Coca-Cola USA, whose Sprite division is the official sponsor of the awards.

D.J. Magic Mike No One-Trick Artist Grass-Roots Promotion Powers Latest Set

■ BY HAVELOCK NELSON

NEW YORK—With sales of his three previous albums averaging more than 400,000 units—"Bass Is The Name Of The Game," from 1990, went gold—D.J. Magic Mike says the title of his fourth album on Cheetah, "Ain't No Doubt About It," is "a statement to the music world and the general public that we're doing as well as we say we're doing. This is real."

The new album, a collaboration with rapper M.C. Madness, is approaching gold certification. With sales of more than 480,000 units since November, Cheetah VP of operations Fred Held says the success of "Ain't No Doubt About It" is a triumph of grass-roots promotion and marketing.

"We support the retailers," he says. "Whether it be independent stores, chains, whatever, we make sure that every key account in each market has in-store promos. We know that radio is the ultimate goal for volume, but when we couldn't

'We make sure that every key account has in-store promos'

get that, we went to the streets."

Instead of using the services of distributors, Held says Cheetah goes directly to the retailer. "We do our own individual mailings and follow-up phone calls," he says. "We're up to about 1,400 retail accounts now, so we have a lot of support on the street."

"Feel The Bass Part 3," a track on "Ain't No Doubt," has been receiving airplay across the country. "It's a big crossover hit," says Held. "KJMZ Dallas PD Duff Linsey was the first to pick up on the cut. He called it 'a real radical record that has to be a hit,'" Held says.

From exposure at KJMZ, other urban crossover outlets like KSOL San Francisco, WPGC Baltimore, and WZAK Cleveland picked up on "Feel The Bass." Ultimately, somewhere between 30 and 40 stations added the cut. Meanwhile, about 10

stations, including WQHT Miami and WJHM Orlando, Fla., jumped on the single "Dynamic Duo." A follow-up, "Class Is In Session," is now being remixed for imminent release; a video is also being planned.

In addition to being an artist and producer for Cheetah, D.J. Magic Mike is also an executive VP at the label. "I have a decision-making role," he says. "I decide what artists to put out, what ideas sound right as far as promotion, things like that."

The artist/businessman began his musical career as a DJ. As rap became popular in the '80s, he decided to pursue a recording career. He released a few singles on another independent label before hooking up with Cheetah. He is the acknowledged inventor of the "Orlando bass sound," which distinguishes itself from the Miami bass sound with slower, funkier tempos. The sound exploded when he teamed with the Royal Posse for the albums "D.J. Magic Mike & The Royal Posse" and "Bass Is The Name Of The Game," and then with Vicious Base for the album "Back To Haunt You."

Although he and Madness are now a permanent act, Magic Mike plans to release a solo album in late June before recording the next D.J. Magic Mike & M.C. Madness release. "I'll probably do two albums a year now," he says.

Acts Feted (& Funded) By R&B Foundation Ballard, Bland, Lutcher, Staple Singers Among 'Pioneers'

MORE RHYTHM, LESS BLUES: The music industry converged on New York for the Grammy Awards last week, but the true highlight for lovers of R&B music was the presentation of the third annual Rhythm & Blues Foundation Pioneer Awards, Feb. 26 at the Rainbow Room. The foundation gives recognition and, even more importantly, money, to pioneering artists. The third annual gathering honored **Hank Ballard, Bobby "Blue" Bland, Chuck Jackson, Ella Johnson, Nellie Lutcher**, songwriter **Jesse Stone, Rufus Thomas, Paul "Hucklebuck" Williams**, the **Dells**, and the **Staple Singers**. A Lifetime Achievement Award went to **Aretha Franklin**, who did not attend. The foundation, begun in 1988 with a \$1.5 million grant from Atlantic Records to "secure better treatment in respect to back royalties" for pioneering artists, operates the awards program as well as a financial assistance program for needy artists who apply, said **Howard Begle**, former executive director and now a member of the board of trustees. "While we try to make sure that everyone we give an award to is someone who needs it financially, the principal criterion is having earned it, because basically for everyone from that era, the industry wasn't large enough for them to really profit from it." Begle adds that Capitol-EMI has recently come aboard with a donation; other major labels have been expected to contribute to supporting the foundation since its inception. And next year's presentation is going to be taped for television broadcast.

While many industryites and press people were weary from the previous evening's Grammy festivities, the honorees themselves behaved as if it were Old Home Week, laughing, whooping, and reminiscing in such a heartfelt, uproarious, and celebratory way that it was a pleasure to witness. Presentations were made by **Sam Moore, Bonnie Raitt, Queen Latifah, MC Lyte, Narada Michael Walden, Nona Hendryx, and Michael McDonald**, among others. After some glorious introductions and grateful acceptance speeches, most of the artists grabbed the mike to belt out their best-known hits, backed by a swinging band.

"This is one of the most wonderful tributes anyone could be given, because it reflects on the contributions

that I and you—others of us—have made in the business," said honoree Lutcher. "I want to thank this organization because you have inspired me and the rest of the pioneers here to know that there is justice, there is hope in the land."

"We got a lot of flack from the church when [we began singing contemporary gospel], because they felt we had abandoned the principles," said **Mavis Staples**, reminiscing in an interview before the presentation. "It was very flattering that BeBe & CeCe wanted to sing a song that we recorded 20 years ago, when they were 6 and 8 years old. Now you know that made me feel real good that this generation wants to hear that—you feel that you served a purpose. It's kind of like an artist giving you your flowers while you can smell them... And I was fortunate enough to still be here and sing it again

with them. I had big fun!"

Mavis is planning a new Paisley Park album, "The Voice," due by summer. And **Pop Staples**, who looked to be in fine health, is also planning an album release on Scotti Bros. Also still busy are the **Dells**, who record for Philadelphia International Records. And Bobby "Blue" Bland's current Malaco album, "Portrait Of The Blues," jumped 12 places and earned a bullet on last week's Top R&B Albums chart.

MY BASIC RESPONSE to the 34th annual Grammy awards presentation is a pitch for new NARAS members. Attention all artists, producers, arrangers, songwriters, remixer: Become a member of NARAS, right now, and then be sure that you vote on major issues and on the Grammy choices. Do it now, don't think about it. If it seems like too much trouble, you have my permission to make your manager, your attorney, your personal assistant, your performing rights representative, or your mother call the local NARAS chapter and get you the forms. You must have at least six track credits on a manufactured recording—that's all. There are annual dues—\$50—but it will be worth it. NARAS is dying to have you as a member. The more variety within the membership in terms of age, gender, and musical and ethnic background who are eligible to vote will make the

(Continued on page 30)

**The
Rhythm
and the
Blues**



by Janine McAdams

Bernard Belle Is Ringing Up Increased Songwriting Projects

■ BY DAVID NATHAN

LOS ANGELES—Currently working with Teddy Riley on tracks for the next Bobby Brown album, songwriter Bernard Belle is finding the demand for his services increasing significantly this year.

With two songs on Michael Jackson's multiplatinum "Dangerous"—the current "Remember The Time" and "Why You Wanna Trip On Me?"—Belle is definitely more visible, though the New Jersey-born musician has long maintained a hectic schedule.

Belle had cuts on the smash "New Jack City" soundtrack and co-produced and co-wrote Hi-Five's 1991 No. 1 pop hit, "The Kissing Game (I Like The Way)," as well as tracks on Guy's platinum "The Future" album. Belle also has three song credits on Glenn Jones' current Atlantic album; has produced a remake of Al Green's classic "Still In Love With You" for Meli'sa Morgan's Pendulum Records debut; co-produced and co-wrote songs for new act Shamori's initial PolyGram album; and has cut sides on singer Jacci McGhee for future release.

Belle credits his sister, singer

Regina Belle, producer Riley, and Jocelyn Cooper, director of creative services at Warner/Chappell Music in New York, with his development as a successful writer/producer.

"As long as I can remember, I've been involved with music," says Belle. "I got inspired watching the Jackson 5 on television and initially, I had a fascination with drums and guitars. By the time I was in my early teens, I was playing with bands in local talent shows and learning about discipline and teamwork."

A diehard hip-hop fan, Belle was encouraged to pursue musical goals by Regina, who introduced him to "a lot of key jazz people like Terence Blanchard," while she was attending Rutgers Univ. in Newark, N.J. At the same time, Belle was hanging out at Sugar Hill Records, which had a studio just blocks from Belle's home in Englewood: "Guys like Melle Mel and the Treacherous Three were my heroes," comments Belle, whose diverse musical education included sitting in with jazz legends like Art Blakey at a local Newark night club.

(Continued on page 32)

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-May May

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"Life's A Test" video directed by Lionel C.
Martin for Classic Concept Productions

Album Street Date: March 10, 1992

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Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 14, 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	14	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ) 8 weeks at No. 1	★ ★ ★ NO. 1 ★ ★ ★ DANGEROUS	1
2	2	2	19	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	2
3	3	4	9	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	3
4	4	3	38	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
5	7	6	15	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
6	6	7	22	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
7	10	10	18	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5
8	5	5	14	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	8	8	23	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	8
10	9	9	41	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
11	11	11	21	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
12	13	13	27	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
13	15	17	8	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
14	14	14	15	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
15	12	12	23	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
16	16	16	18	BLACK SHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	16
17	20	24	5	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	17
18	17	19	15	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	17
19	18	15	22	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
20	22	26	14	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
21	30	35	7	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	21
22	24	20	22	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91... THE ENEMY STRIKES BLACK	1
23	21	21	35	PHYLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
24	26	27	23	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
25	19	18	17	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
26	31	41	4	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	26
27	25	22	34	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
28	23	23	11	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
29	27	28	26	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
30	40	92	3	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	30
31	29	29	19	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
32	36	38	17	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	32
33	33	30	43	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
34	34	31	16	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
35	32	32	20	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
36	28	25	24	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
37	38	37	21	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
38	48	66	3	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	38
39	43	46	41	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
40	35	33	23	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
41	37	36	25	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
42	39	34	14	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
43	47	45	16	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	43
44	44	43	31	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98)	C.M.B.	10
45	42	40	16	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
46	46	47	19	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
47	41	39	34	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
48	51	51	19	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
49	49	52	7	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	49

50	45	42	41	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
51	52	53	39	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
52	57	60	59	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
53	53	48	19	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
54	56	56	46	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
55	50	44	21	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
56	60	57	10	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
57	59	71	11	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	57
58	54	49	11	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	45
59	68	75	12	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	59
60	66	64	19	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
61	72	77	37	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
62	NEW ►	1		BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	62
63	55	50	35	GETO BOYS ▲ RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
64	63	67	76	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
65	69	74	29	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
66	70	65	38	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
67	62	55	47	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
68	58	59	22	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	53
69	61	58	13	STONE-LOC DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46
70	64	61	31	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
71	65	54	17	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
72	88	—	2	CECE PENISTON A&M 5381* (9.98)	FINALLY	72
73	76	70	49	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
74	67	73	19	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
75	78	81	5	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	75
76	NEW ►	1		JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	76
77	71	72	27	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
78	84	88	20	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
79	74	62	39	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
80	73	76	34	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
81	NEW ►	1		SOUTH CENTRAL CARTEL PUMP 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	81
82	83	89	5	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	82
83	75	68	20	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
84	89	96	3	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	84
85	80	80	4	DEE HARVEY MOTOWN 6330* (9.98)	JUST AS I AM	80
86	NEW ►	1		WHISTLE SELECT 61252/ELEKTRA (9.98)	GET THE LOVE	86
87	77	63	35	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
88	79	78	7	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	78
89	81	82	20	BOBBY RUSH URGENT 4117/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
90	86	83	7	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
91	95	86	51	TYRONE DAVIS CHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
92	91	—	2	D.J. LAZ PANDISC 8817 (9.98)	D.J. LAZ	91
93	87	93	15	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
94	82	85	22	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
95	92	—	2	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	92
96	96	99	26	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
97	97	90	17	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
98	NEW ►	1		CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	98
99	NEW ►	1		THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NOTHIN' BUT A PARTY	99
100	93	97	16	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80

○ 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.

THE RHYTHM AND THE BLUES

(Continued from page 26)

Grammys a much more exciting, diverse, and ultimately fair-minded event for everyone.

The program itself was less than exciting. Not only were most of the winners predictable, but most of the presenters and performers seemed to be on automatic pilot and the show dragged to four hours. There were some highlights, particularly host Whoopi Goldberg and Bobby McFerrin's thought-provoking anti-AIDS performance. The best live performances on the show were given by Bonnie Raitt and Mary-Chapin

Carpenter—no mean feat considering that Luther Vandross, Aretha Franklin, Mariah Carey, Seal, and L.L. Cool J were also among the performers. Without rehashing the event, which is almost 2 weeks old by the time you read this, let's just say a major surprise was the dual win in the category of R&B vocal performance, female, by veteran Patti LaBelle and newcomer Lisa Fischer. Are we to believe that the NARAS voting body was split right down the middle in its choices? Anyway, LaBelle has long deserved Grammy recognition,

while Fischer has proven herself to be a viable newcomer. Their onstage acceptance was one of the more spontaneous moments in the show.

But I offer hearty congratulations to all the winners, including Billboard alumnus Nelson George, who picked up a Grammy for best liner notes for "Star Time: James Brown," along with Brown and three other writers. George is the first African American to receive an award in this category.

STUFF: Prince is busy. Spike Lee

has filmed the Purple One's next video, "Money Don't Matter 2 Night," in parts of Africa and in Brooklyn. The clip will also feature vintage footage of the Great Depression. It's due mid-March... Chris Jasper, formerly of Isley Jasper Isley and the Isley Brothers, has a gospel project forthcoming on his own Gold City Records, based in Armonk, N.Y. The album, "New Horizons," is previewed by the lovely, down-tempo "Praise The Eternal." The tune—as well as Jasper's performance—shows that the singer has been heavily influ-

enced by the late Marvin Gaye... Ruffhouse/Columbia is introducing yet another hip-hop kiddie act in Kris Kross, 12-year-olds Chris Smith and Chris Kelley from Atlanta with much attitude. Their gimmick includes wearing their baggy clothes backward and spinning out streetwise rhymes, but they don't like to be compared to Another Bad Creation, so we won't. The tracks are hype and the kids can rap. The album "Totally Krossed Out" is previewed by "Jump," a hectic party mover.



TERRI ROSSI'S RHYTHM SECTION

STATUS QUO: The top three records maintain their positions. "Remember The Time" by **Michael Jackson** (Epic) and "Diamonds And Pearls" by **Prince & the N.P.G.** (Paisley Park) retain reports from the entire panel. "Remember" makes a strong statement with 39 No. 1 reports in its second week at the top of the chart. Fourteen stations hold it for two weeks and WBLB and WRKS in New York log it at No. 1 for the third week. "Diamonds And Pearls" gains 25 No. 1 reports. Two other stations, WJFX Fort Wayne, Ind., and WKRE Ocean City, Md. hold it at No. 1 for the third week. It also has 67 top five reports, making it a strong candidate for next week's top spot. "Breakin' My Heart (Pretty Brown Eyes)" by **Mint Condition** (Perspective) gets new No. 1 reports from four stations: WPEG Charlotte, N.C.; WNJR Newark, N.J.; WGOK Mobile, Ala.; and KYEA Monroe, La. Three stations—WAGH Macon, Ga., OC104 Ocean City, Md., and KMJQ Houston—hold it at No. 1 for a third week. The record shows upward movement at 57 stations, among them the new No. 1 reports, yet there are still markets where this single has peaked. This record has had a remarkable chart life, considering that early in its development it had started to fall down the chart. Congratulations to **Don Eason**, VP R&B promotion, black music marketing, A&M Records and to **Kevin Fleming**, president, Perspective Records. "Somebody Loves You Baby (You Know Who It Is)" by **Patti LaBelle** (MCA) moves up 5-4. It has reports from 99 stations, including six new No. 1s, among them: WCKX Columbus, Ohio; WXYV Baltimore; and WWDM Columbia, S.C. Two—KIPR Little Rock, Ark., and WQMG Greensboro, N.C.—hold it for two weeks at No. 1, and WPLZ holds it for three weeks in a row. Sixty-five stations show upward movement.

TLC USUALLY STANDS FOR "tender lovin' care", but in this case it is the handle for three young ladies, **T-Boz**, **Left-Eye** and **Chili**, whose "Ain't 2 Proud 2 Beg" (La Face) moves 15-10. It has 80 reports, gaining eight this week, including WZFX Fayetteville, N.C.; WKKV Milwaukee; and KKBT Los Angeles.

POWER PICKS: "Why Me Baby" by **Keith Sweat** (Elektra) has reports from 94 stations, gaining nine, including WJLB Detroit; WGCI Chicago; WZFX Fayetteville; and KJMS Memphis. The Power Pick/Sales record is "Do Not Pass Me By" by **Hammer** (Capitol). It gained 34 new retail reports for a total of 46. It has radio reports from 76 stations, gaining three: WIZF Cincinnati, Ohio; OC104 Ocean City; and WLOU Louisville, Ky.

LOOKS CAN BE DECEIVING: Four records have reports from nearly one-third of the panel, yet they debut in the 90s. "Don't Make Me Beg Tonight" by **Gary Brown** (Capitol) has reports from 33 stations, gaining 12. Brown is a previous member of **Kool & the Gang**. "Superficial Love" by **Bas Noir** (Atlantic) has new listings from seven stations, totaling 31. Bas Noir, which means "black stockings" in French, is a duo from Trenton, N.J. "Hoops Of Fire" by the **Temptations** (Motown) squeaks onto the chart with new reports from 11 stations, for a total of 31 listings. **2Pac**, a member of **Digital Underground**, gains six stations for a total of 25 with "Brenda's Got A Baby" (Interscope), his debut solo outing.

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 CHART
CAN'T HAVE MY MAN ALYSON WILLIAMS COLUMBIA	5	15	33	53	57
SOMETIMES IT'S ONLY LOVE LUTHER VANDROSS EPIC	4	4	13	21	55
WALKIN THE DOG KARYN WHITE	0	7	14	21	37
LOVE OR THE SINGLE LIFE MODEST FOK ATCO EASTWEST	2	7	12	21	24
MY HEART BELONGS TO YOU EL DEBARGE WARNER BROS.	1	7	13	21	22
LET ME GROOVE YOU K.C.M. VIRGIN	1	7	10	18	19
WHITE MEN CAN'T JUMP RIFF SBK	2	6	9	17	17
I'M THE ONE YOU NEED JODY WATLEY MCA	2	4	10	16	60
LOVE ME TRACIE SPENCER CAPITOL	1	3	11	15	80
THE LOVER IN YOU BIG DADDY KANE COLD CHILLIN'	3	5	7	15	35

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.

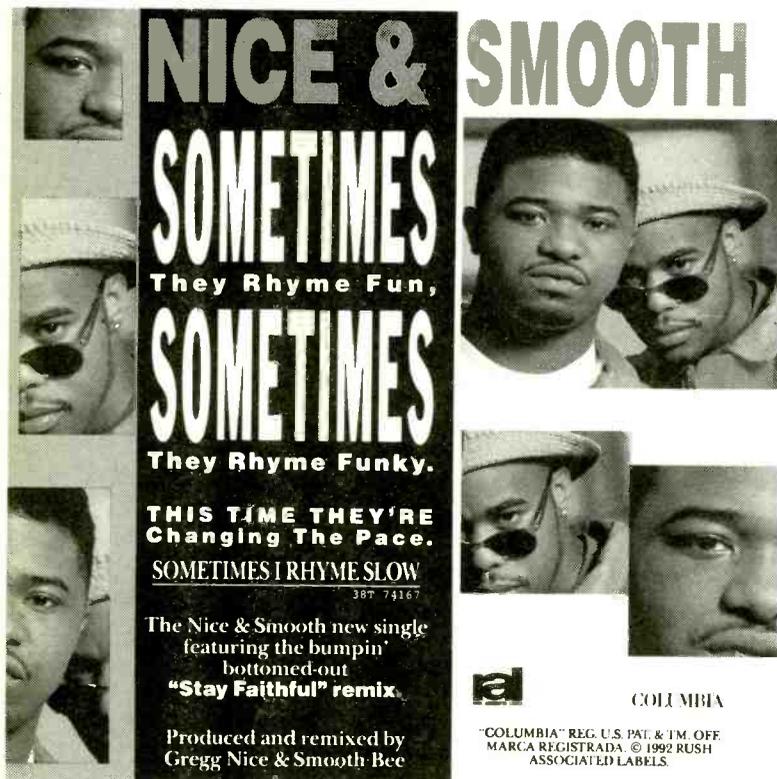
Let
Me
Groove
You

ADG

From the forthcoming album
Funky / Smooth. *Virgin*

Management: Peachtown Entertainment
Produced by Auvil Gilchrist and Carl (SO) Lowe for ADG Entertainment

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NICE & SMOOTH
SOMETIMES
 They Rhyme Fun,
SOMETIMES
 They Rhyme Funky.
THIS TIME THEY'RE
 Changing The Pace.
 SOMETIMES I RHYME SLOW
387 74167
 The Nice & Smooth new single
 featuring the bumpin'
 bottomed-out
"Stay Faithful" remix.
 Produced and remixed by
 Gregg Nice & Smooth Bee

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Flocking To See Black Sheep Of The Bronx; Panic Attack; Poetess' Verse Vs. Violence

BRONX BOMBERS: Bronx, N.Y., duo **Black Sheep** rocked New York's Apollo Theater Feb. 22 as a supporting act on Ice Cube's Steady Mobbin' tour. The crew's **Dres** and **Mista Lawnge** performed cuts from their Mercury album, "A Wolf In Sheep's Clothing," including the former No. 1 rap jams "Flavor Of The Month" and "The Choice Is Yours." ("You can get with this, or you can get with that," chanted Black Sheep.) During a freestyle turn in its set, Black Sheep was joined on the mike by **Chi Ali** and **Treach** from **Naughty By Nature**.

The Black Sheep album, along with **Tim Dog's** and new ones by **Lord Finesse** ("Return Of Funky Man" on Giant) and **Ultramagnetic MCs** ("Funk Your Head Up" on Mercury), is helping put Bronx rap back on the map.

SAMPLED NOTES: The musical tracks on **Kid Panic & the Adventures Of Dean Dean's** EP "Don't Be Alarmed" (S.O.U.L./MCA) are better than the raps. **Panic**, a white, Long Island, N.Y., rapper, sounds like he's straining to come across as "credible" . . . "Love Hurts" (Poetic Groove/Interscope) by newcomer the **Poetess** is a mighty attack on males who beat up on women. The single is dedicated to "Pump It Up" host **Dee Barnes**—who was physically attacked by N.W.A member **Dr. Dre** last year—and features **Def Jef**, **Almighty T**, and **Kool G. Rap** . . . "Live And Let Die—The Movie" is the title of **G. Rap** and his DJ partner **Polo's** next album on Cold Chillin'. The album's tracks have a funky West Coast flavor, thanks to **Sir Jinx's** busy, multilayered production. **G. Rap** is from New York, but his flow sounds a bit Cali, too. The album's first single will be "Live And Let Die," scheduled for a late-March release, and **G. Rap** says the rest of the set is "some real hardcore

street shit." **Big Daddy Kane** guests on the track "#1 With A Bullet," while "Two To The Heart" features Ice Cube, **Bushwick Bill**, and **Scarface** . . . "To Tha Rescue," the sophomore album by **D-Nice (Jive)**, contains rap cameos by **Naughty By Nature**, **KRS-ONE**, and **Too Short** . . . Despite their name, **Virgin's College Boyz ain't** about letter sweaters and cushy dorm life. On "Radio Fusion Radio," their debut album, they sound like matriculants in the school of hard knocks. The track "Boyz In The House" explains: "Clean cut is not the style we portray."

HAPPENINGS: Epic Records presented Grammy winner **Shabba Ranks** with a gold-record plaque for "As Raw As Ever" at a reception Feb. 26 in New York. The awards represent a musical and marketing triumph for the label. Guests at the reception included **Red Alert**, **Doug E. Fresh**, and **Sister Souljah**. A Ranks remix album, "Rough & Ready," is slated for an April release with the new tracks "Bad & Wicked" and "Ragamuffin" . . . Source magazine writers **dream hampton** and **Rob Telow** have been hired for A&R gigs. Telow has been hired by Big Beat Records, hampton by Flavor Unit Records . . . AS-1 Productions will hold auditions for its third annual MC/DJ battle April 4-5 at New York's Washington Irving High School. For further information, contact **Mike Brown** at AS-1 . . . Has anyone noticed that the dates of this year's New Music Seminar and the new Rapfest '92 are the same? Both will take place June 17-21—the seminar in New York and Rapfest in Cleveland. We suggest that the organizers of Rapfest rethink their timing . . . Oops: **Tupac Shakur** is the son of **Asseni Shakur**. **Assata Shakur** is his aunt.



by Havelock Nelson

Billboard® FOR WEEK ENDING MARCH 14, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	*** NO. 1 *** OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS 1 week at No. 1
2	1	2	9	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
3	4	6	6	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
4	3	1	13	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACK SHEEP
5	6	8	7	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
6	9	14	4	THE JAM (C) (T) EPIC 34-74069	◆ SHABBA RANKS FEATURING KRS-1
7	5	5	10	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
8	8	9	11	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
9	14	16	7	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL
10	11	13	9	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
11	12	15	7	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
12	10	11	8	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
13	15	17	5	RETURN OF THE FUNKY MAN (M) (T) GIANT 4-40277*/REPRISE	◆ LORD FINESSE
14	17	18	5	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	◆ TIM DOG
15	20	25	3	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	◆ ERIC B. & RAKIM
16	19	22	4	DUCK DOWN (CD) (M) (T) JIVE 42021*	◆ BDP
17	7	4	23	THE PHUNCKY FEEL ONE/HOW I COULD. . . (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL
18	23	24	3	JIGGABLE PIE (M) (T) SELECT 4-62382	◆ AMG
19	21	27	3	I WANNA ROCK (C) (M) (T) LUKE 4-96214/ATLANTIC	◆ LUKE
20	13	7	13	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
21	16	12	9	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
22	26	—	2	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
23	18	10	13	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIBAN	◆ M.C. BREED & D.F.C.
24	22	26	4	IT'S SO GOOD, IT'S BAD (M) (T) CARDIAC 4017*	◆ TRUE CULTURE
25	NEW ▶	1	—	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350	◆ BROTHERHOOD CREED
26	28	28	20	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
27	NEW ▶	1	—	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	◆ CYPRESS HILL
28	27	23	8	JAZZ (WE'VE GOT) (M) (T) JIVE 42035*	◆ A TRIBE CALLED QUEST
29	NEW ▶	1	—	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088-4	◆ CHI-ALI
30	NEW ▶	1	—	NO NOSE JOB (CD) (M) (T) TOMMY BOY 513*	◆ DIGITAL UNDERGROUND

Records with the greatest sales gain 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.

BERNARD BELLE IS RINGING UP SONGWRITING CREDITS

(Continued from page 26)

Belle's first professional gig came after Regina Belle began working with the Manhattans in 1984. While still in his teens, Belle joined the group as a guitarist and stayed for almost two years before his sister invited him to become a member of her touring band after the release of her Columbia debut album. Belle took on duties as her musical director in 1986. "Regina was tougher on me than on anyone else. 'Yes, I'm your sister, but when I walk into a rehearsal, I'm your boss!' She always instilled true professionalism and discipline in me," he says.

A meeting with Riley in 1986 initiated the team's current working relationship. Belle was involved in sessions with Brown, Today, and Boy George before he hit the road as musical director with Riley and the group Guy in 1988. The association with Riley blossomed: Belle was involved with sessions for James Ingram and the Winans, for whom he co-wrote and co-produced two cuts for the group's "Return" album.

Belle says Riley opened "a lot of doors for me in terms of incredible opportunities, like working with Michael [Jackson]. I mean, I've been listening to him since 'ABC,' so it was like a dream come true." Since the Jackson sessions, Belle

has been busy in the studio with sister Regina, among others. "I've wanted to produce Regina since her first album. So far I've done two songs for her next album and I'm hoping to do two more." Belle

is also slated for sessions with the late Marvin Gaye's daughter, Nona Gaye, for Third Stone Records, and with the group Flex, background vocalists for L.L. Cool J, for MCA.



The Nose Knows. Digital Underground's Humpty Hump leads a protest in New York against unnecessary plastic surgery. The issue is the topic of the group's latest single, "No Nose Job." From left are D.J. Fuze of Digital Underground; Monica Lynch, president of Tommy Boy Records; demonstrator Andre Blair; Humpty Hump; and Albie Ragusa, director of rap promotion at Tommy Boy.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	3	8	COMIN' ON STRONG MUTE 0-66471/ELEKTRA 1 week at No. 1	DESIYA
2	3	7	6	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
3	1	1	7	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
4	5	12	5	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
5	4	5	10	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
6	10	14	8	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
7	9	11	8	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
8	11	15	7	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
9	15	33	3	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
10	14	18	5	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
11	7	9	8	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
12	19	26	4	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
13	8	8	11	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
14	25	40	3	MAKE IT MINE EPIC 74241	THE SHAMEN
15	20	24	4	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
16	30	—	2	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
17	6	4	10	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
18	18	21	5	GO INSTINCT 237	MOBY
19	22	22	5	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
20	17	19	6	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
21	12	2	10	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
22	29	37	4	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
23	23	23	6	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES FEATURING DINA AND I.C.O.
24	13	6	9	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXSIE AND THE BANSHEES
25	28	28	5	BODY MEDUSA GUERRILLA V-13846/I.R.S.	SUPEREAL
26	26	25	6	COLD SMASH 865 525-1/PLG	LATOUR
27	32	39	4	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLANs
28	21	10	10	NOCTURNE COLUMBIA 44-74139	◆ T99
29	35	45	3	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
30	31	32	4	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
31	37	—	2	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
★★★ Power Pick★★★					
32	45	—	2	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
★★★ Hot Shot Debut★★★					
33	NEW ▶	1	1	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
34	27	17	11	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
35	33	16	10	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
36	24	20	6	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
37	39	47	3	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
38	42	46	3	EUPHORIA QUARK 033	EUPHORIA
39	44	—	2	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
40	38	43	3	JAMES BROWN IS STILL ALIVE WATTS 715/ARS	HOLY NOISE
41	NEW ▶	1	1	RAVING MADD CRAP 001	MIDDLE FINGER
42	41	41	5	2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174	ANTICAPPELLA
43	NEW ▶	1	1	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
44	46	36	7	WHEN LOVE CALLS I.D. 1010	SHAY JONES
45	NEW ▶	1	1	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
46	NEW ▶	1	1	GET OFF JIVE 42046-1	MR. LEE
47	NEW ▶	1	1	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
48	36	30	10	I WANT YOU MCA 54138	◆ JODY WATLEY
49	16	13	14	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
50	34	27	11	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★★ No. 1 ★★★					
1	5	—	2	REMEMBER THE TIME EPIC 74201 1 week at No. 1	◆ MICHAEL JACKSON
2	1	4	6	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
3	2	2	10	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
4	6	5	9	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
5	3	1	13	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
6	12	21	4	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
7	4	3	13	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
8	9	14	5	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
9	13	16	5	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
10	14	19	5	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
11	8	10	9	STAY UPTOWN 54285/MCA	◆ JODECI
12	7	9	9	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
13	17	31	3	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
14	10	8	10	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
15	20	25	7	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
16	19	23	8	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
17	33	—	2	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
18	27	46	3	MAKE IT MINE EPIC 74241	THE SHAMEN
19	23	27	5	GOOD FRIEND EPIC 74157	PARIS RED
20	25	28	5	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
21	16	15	19	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
22	22	20	10	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
23	11	11	8	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
24	29	36	3	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
25	24	22	8	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
26	31	30	5	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
27	38	—	2	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
28	36	44	3	GO INSTINCT 237	MOBY
★★★ Power Pick★★★					
29	47	—	2	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
30	18	12	8	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
31	15	6	11	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
32	40	43	3	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
33	35	33	6	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
34	48	—	2	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
35	26	18	9	MINDFLUX RCA 62162-1	◆ N-JOI
36	28	13	10	I WANT YOU MCA 54138	◆ JODY WATLEY
37	32	34	5	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
38	37	41	4	YOU SHOWED ME NEXT PLATEAU 50165	◆ SALT-N-PEPA
39	42	47	3	LET'S STAY TOGETHER MCA 54288	◆ GUY
★★★ Hot Shot Debut★★★					
40	NEW ▶	1	1	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
41	41	38	20	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
42	34	29	6	NOCTURNE COLUMBIA 44-74139	◆ T99
43	NEW ▶	1	1	PRECIOUS UPSTAIRS 001	SPANISH FLY
44	NEW ▶	1	1	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
45	44	49	4	SHE'S GOT THAT VIBE JIVE 42026-1	◆ R. KELLY & PUBLIC ANNOUNCEMENT
46	NEW ▶	1	1	DUCK DOWN JIVE 42021-1	◆ BOOGIE DOWN PRODUCTIONS
47	30	17	10	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
48	NEW ▶	1	1	HELLUVA GASOLINE ALLEY 54349	◆ BROTHERHOOD CREED
49	43	39	10	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
50	21	7	9	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON

○ 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.

BROTHER MAKES 3

"SHAKE IT UP (SHAKE IT UP TONIGHT)" (4025)

the new single from the slammin' debut album

CHILLIN' AT A CLUB (8005)



3

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Tyrrel Dips Into 'Bottle'; Rhythm Section Times 4

TURNTABLE TREATS: Does the flow of new music ever slow down? What a silly question . . .

Although the field is crowded with a number of cool new singles at the moment, few come close to matching the intensity and passion of "The Bottle," by the Tyrrel Corporation (Vollante/Cooltempo, U.K.).

After piquing club interest last year with their first single, "Six O'Clock," Joe Watson and Tony Barry deliver a track that deftly combines the influences of Chicago house and Stax soul. Watson's distinctive voice, which occasionally recalls that of Roland Gift, exudes raw emotion as he dives into lyrics that examine the effects of alcoholism.

The duo is currently in the studio wrapping up its first full-length album. We hear the project is being banded about between Capitol and EMI in the U.S. Let's hope it doesn't fall through the cracks.

Producer Phil Kelsey's act P.K.A. made a bit of noise here last year with the electro-hip "Temperature Rising." On "Powergen" (FBI, U.K.), Kelsey delves deeper into the techno realm without sacrificing his penchant for catchy melodies. Narine

swerves around the rush of synths and samples with urgent vocals. A flipside remix by Brothers In Rhythm transforms the track into a festive, house-fueled blast.

One of the great undiscovered house treasures of 1991 was the uplifting "We Will Survive," by Red Follies. On their fine second single, "Sweet Love" (Bottom Line, Brooklyn, N.Y.), they offer another potential underground smash. Singer M.J. White's smoky alto is perfectly at home within the track's languid, R&B-flavored house arrangement. Uncork the champagne and enjoy a nice, deep twirl.

Along a similar line, Queen Latifah dons the role of a pouty seductress on "How Do I Love Thee" (Tommy Boy). Momentarily eschewing her signature finger-waving sass in favor of whispered groans, Latifah works herself into a lather over a jazzy deep house beat. Love those horns!

Although it has been way too long between singles for Corina, we are quite pleased to note the Komix remixes of "Now That You're Gone" (Cutting/Atco). As on past efforts, she oozes with star-power—giving the NRG-ized houser an appropriate blend

of sex'n'swagger. Another cool radio entry, this track also has the juice to pack dancefloors upon impact.

It has also been more than a minute since we've had any new music from the ever-lovely Meli'sa Morgan. Now signed to Pendulum, she is primed to turn heads with "Still In Love With You." The jack-swing-vibed tune has been totally reconstructed into a ferocious houser by "Little" Louie Vega



by Larry Flick

and Kenny "Dope" Gonzalez. The breaks are hot—as are the tough bass line and newly recorded diva vamping by Morgan.

"Closer" is the much-anticipated MCA recording debut by Mr. Fingers, aka producer/songwriter Larry Heard. Sasha and Frankie Foncett each embellish Heard's refreshing, jazz-inflected house groove with nifty, mood-changing remixes. Uncredited, soothing vocals are an added pleasure. Heard's album is slated for U.K. release in April, while a U.S. date is still pending.

Newcomer Rayna takes no guff from a shady lover on "Broken Promises" (Profile), an aggressive R&B/houser that benefits from remixes by those fab Boilerhouse boys Ben and Andy. You are advised to go directly to the "Classic" version, with its ever-so-slight techno touches, grand house-piano lines, and looped vocal chants. A summery treat that is well worth indulging in.

Rhythm Section is a small but formidable techno quartet that's been making impressive noise over the past month in London with a hot four-cut EP, "Comin' On Strong," and the track "Feel The Rhythm" (RSR, U.K.). What sets it apart from the pack is its obvious penchant melody in addition to the requisite synth splashes.

One by one, each member of Rhythm Section is planning on releasing

solo EPs. Nick Newton is first up with "Club Class." As on "Comin' On Strong," the material here is richly diverse. Particularly strong is "One Time," a kickin' combo of staccato beats, odd sound effects, swirling synth melodies, and throaty femme vocal bits. Hope the other three EPs are equally as potent.

Dutch act Fiction follows up its U.K. hit "Fantasy World" with "Organomics" (Groove Kissing/Play It Again Sam, Brussels), a soothing pop/house instrumental. Perfect for twirling into the sunlight hours, this track glides along smoothly with disco-drenched strings, R&B-angled organs, and hypnotic sound effects. "Music Is Music" on the flipside sounds more like a continuation of "Organomics" than a separate track. Check it out.

With "Save Your Love" (Coconut, Germany), photogenic male trio Bad Boys Blue offers an essential jam for hi-NRG playlists. The track is awash with orchestral strings and horns and breathy, melodramatic vocals à la Nick Kamen and Seventh Avenue. A tougher remix might do the trick in sparking more mainstream attention.

Peter Daou and Danny Tenaglia team up once again as Love Root for the fab "Funky Emotions" (4th Floor, New York). The track balances cha-cha percussion with slick garage and jazz nuances. A nice respite from the standard house fare.

ON THE ITALO TIP: The Italian club scene sure is jammin' hard at the moment. Let's swim through the tidal wave of new releases, and pull out the best of the bunch.

In 1991, Francesco Zappala scored an international hit with "We Gotta Do It." Unlike that track, which overflowed with jazz and soul influences, his new entry, "No Way Out" (Media), is focused directly on techno. Of course, Zappala's penchant for unusual sound effects and classical vocal samples remains intact. This time, they are melted into a boiling broth of harsh keyboards and popping beats.

Media's new custom label, Heartbeat, has started earning well-deserved kudos for its increasing list of sensual, deep-house treats. This time, Night Flowers are up with "I Know," which takes a thick groove and embellishes it with spiraling, ambient keys, light-handed, techno vibes, and familiar femme vocal bits.

Judging from the high quality and

volume of records the Time Group releases, it's hard to believe the label is a mere 4 months old. Among the strongest of its new tracks is "Follow Me" by Metallic Phallus, a crafty blend of NRG-etic house and techno. We love how the vocals are manipulated to sound like American-Indian rain dance chants.

Another festive Time release is "Gone Away" by Danaeh, which infuses techno keys into a bright, hi-NRG arrangement. Also, Danaeh's vocals are a bubbly delight.

While everyone else is knee-deep in techno, the fab Dance World Attack Records (better known as DWA) seems to be focusing its energy on the burgeoning garage movement. Willy Morales proves himself as quite the charmer on "Going Back," on which his vocals may remind some of early efforts by Kid Creole. Go directly to the string-lined "Emotions Mix." Added pleasure is derived from Morales' chipper house cover of Electric Light Orchestra's "Last Train To London" on the flipside.

Also noteworthy from DWA is an NRG-etic reading of K.C. & the Sunshine Band's "Please Don't Go" by Double You?. Bypass the irritating rave version and stick with the lushly arranged club mix.

TID-BEATS: Philip Mataragas joins Cardiac Records in New York as radio promotions coordinator. He was national director of club and retail promotion at MicMac Records. No replacement for Mataragas at MicMac has been named yet . . . Scotti Bros. is putting together an acid-jazz tour. The idea is to showcase the label's acts. Among the acts to be featured are Colonel Abrams, Dread Flimstone, and the Vibronics. Exact dates are still to be announced . . . Disco disciples be forewarned, Gwen McRae is hitting the comeback trail. She will issue "Generate Love" on Dynamix II (N. Palm Beach, Fla.) in the coming weeks . . . Several weeks ago, we challenged folks to air Jamie Principle's spicy "You're All I've Waited 4" video. Well, we're pleased to note that The Jukebox Network is now playing the clip heavily. In fact, the network has been paying close attention in general to club acts for a while now. Also in current rotation are "Crucified" by Army Of Lovers and "Don't Talk, Just Kiss" by Right Said Fred. Way cool.

THE UNDERGROUND & INDEPENDENT DANCE CHART

1- THE JOKER	.....The Joker Is Wild	DANCEFLOOR
2- GYPSY MEN	.....Bounce/Here the Music	E LEGAL
3- YAZIC TWO	.....Nave Generator	DANCEFLOOR
4- SOUND SOURCE	.....Another Theme Experience	RIGHT ANGLE
5- HARDWIRE	.....Sindao	STRICTLY R
6- DOUBLE DEALER	.....My Love	NO NAME
7- 2 TRAX	.....With U	PRIMAL CUT
8- TERRY SUNTER	.....Blue Notes	HOUSE JAM
9- SYNDICATE 305	.....I Promise	HI DASH
10- BROTHERS OF PEACE	.....Give It Up	FREEZE
11- MICHAEL LABEL	.....Do Me This Way	EMOTIVE
12- BLAKE BAXTER	.....Strong To Survive	PRODIGIO
13- TODD TERRY (SAX)	.....This Will Be Mine	FREEZE
14- UFO PROJECT	.....When I Fall In Love	HOUSE-IMPACT
15- DREWSKI	.....Razzmatazz	CHICAGO UNDER
16- UNITY DEEP	.....Got Me Groovin'	KALEIDOSCOPE
17- LOVE BOOT II	.....Funky Emotion	FOURTH FLOOR
18- KANAR	.....In Every Way	NOVIN
19- MARTELL	.....Do You Want Me	CLUBHOUSE
20- VOICES OF 67th AVE	.....Call Him Up	ACE BEAT
21- POSITIVITY	.....Out Of This World	FOMIS
22- WPI	.....She's a Freak	STRICTLY R
23- DEVA SYATIONI Feel Love(Techno Mix)	POWERTRAXX
24- FLOWAnother Time	BOTTOM LINE
25- MKGMake the Beat Pound	DANCEFLOOR

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Hot Dance Breakouts

CLUB PLAY

1. DON'T TALK JUST KISS RIGHT SAID FRED CHARISMA
2. LOVE STORM CYNTHIA M STRICTLY RHYTHM
3. SCHIZOPHRENIA QUADROPHONIA RCA
4. CYBEX OH-BONIC CUTTING
5. TAKE ME BACK TO LOVE AGAIN KATHY SLEDGE EPIC

12" SINGLES SALES

1. LIVE AND LEARN JOE PUBLIC COLUMBIA
2. SUPERFICIAL LOVE BAS NOIR ATLANTIC
3. DON'T LOSE THE MAGIC SHAWN CHRISTOPHER ARISTA
4. HAND ON THE PUMP CYPRESS HILL RUFFHOUSE
5. THIS IS THE LAST TIME LAURA ENEA NEXT PLATEAU

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

DISCO MAGIC

HITS!!! 12-INCH PLAY LIST

1 FIDELFATTI "Backgroove" vol. 1	GARAGE	10 RAVE BOYS Volume 1	TECHNO RAVE
2 JAMES HOWARD We Can Do It	GARAGE	11 THE MODELS Good Time	TECHNO HOUSE
3 GOGAMAGOGA Bekisia	TECHNO	12 ASTEROID FEAT. EVA JOY Jake to Win	TECHNO HOUSE
4 EMIKRANYA Excited	TECHNO	13 DEE-VISION Waitin' for you	TECHNO HOUSE
5 BENVENUTO Techno Town	TECHNO	14 SOPHIE The Only Reason	HI-NRG
6 SIGMA TIBET Motor	TECHNO	15 TENSION You Got Me Going Crazy	HI-NRG
7 WEST BAM Let Your Self Go	TECHNO	16 DOUBLE YOU? Please Don't Go	HOUSE
8 F. & T. 505 Nocte Aeterna	TECHNO	17 SALLY DAY Take Me To The Top	HOUSE
9 ARKANOID Do You Say Yeah	TECHNO	18 KIM MARTIN Welcome To My Heaven	HOUSE
		19 MAGIC MARMALADE Do It Now	HOUSE
		20 J. & B. ORCHESTRA Black Magic Woman	HOUSE

78/A MECENATE, MILAN ITALY - ☎ 2.58012071 - FAX 2.5064675/55400364

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78/A MECENATE, MILAN ITALY - ☎ 2.58012071 - FAX 2.5064675/55400364



Members of MCA Records group the Mavericks gather in Miami for the shooting of their "Hey Good Lookin'" video. Pictured, from left, are John Lloyd Miller, director, Scene Three; Robert Reynolds, the Mavericks; fiddle player Debbie Spring; Raul Malo and David Lee Holt, the Mavericks; Frank Callari, the band's manager; and Paul Deakin, the Mavericks.

Mavericks' Rapid Road To Label Deal How Much-Courted Group Joined MCA

BY DEBBIE HOLLEY

NASHVILLE—MCA Records/Nashville's newest kid on the country block is the Mavericks, a rather left-of-mainstream group that hails from Miami—not exactly a hotbed for country acts.

Manager Frank Callari says the Mavericks' progression from unknown act to major-label signee happened over a relatively short period of time. The band's first major exposure came at the New Music Seminar

in New York in summer 1990. By spring 1991, it had a major-label deal.

Prior to signing with MCA, the Mavericks developed a strong regional, demographically mixed following. Raul Malo, the group's lead singer, says the Mavericks' fan base ranges from "older people to the thrash kids—the punks, heavy metal kids with mohawks." The group cut its teeth in Florida rock clubs playing original music. "The country clubs wanted cover bands," says drummer Paul Deakin, and the band had only a few top 40 cover tunes—by choice—in its repertoire.

In the fall of 1990, the group members pooled their funds to record 13 songs for independent release. The band spent nearly \$7,000 in production costs and delivered the master to Richard Ulloa, owner of Miami-based Yesterday and Today Records, who spent about \$10,000 on manufacturing, packaging, and distribution.

The result was impressive—both the packaging and the music. It was distributed to record stores across the country, serviced to national media, and shopped to record labels, publishing companies, and booking agents in Nashville. Miami radio station WKIS subsequently aired several cuts from the project. As fate would have it, a Maverick fan was hired by Uni, MCA's distribution company. He forwarded the group's indie release to MCA regional promotion man Joe Deters, who brought the tape to Bruce Hinton, president of MCA/Nashville.

During the same period, the buzz about the Mavericks was beginning to circulate in the media and on Music Row. Paige Levy, VP of A&R at Warner Discos, had flown to Miami to hear the band and offered it a deal. But with all the interest already being shown, the band decided to play the field.

In May, Tony Brown, executive VP and head of A&R, MCA/Nashville, flew the band to Nashville for a showcase at the Exit/In club. This was an opportunity for the entire MCA staff to see the band. But label scouts, including representatives from Liberty, Warner Bros., and Sony Records, as well as publishers and booking agents, also herded into the show. "I saw them play one number at soundcheck," says Brown, "and Bruce [Hinton] and I looked at each other and said, 'Let's sign 'em.'" Callari says Brown walked over to him and said, "Well, we've heard enough; you've got a deal if you want one."

The end of the showcase was "like a frenzy of people interested in handing business cards," says Callari. "It was like a dream come true."

Why did the band choose MCA?

Callari says, "Tony [Brown] offered us the freedom of being able to do what we wanted. We asked for a certain amount of money up front and at least a two-album firm deal. Though Tony said it doesn't typically happen that way, he agreed to the deal."

The first album under the deal, "From Hell To Paradise," is expected to ship in May. It was recorded at Criteria studio in Miami. Brown, who served as executive producer, says the project is "U2 meets Dwight Yoakam." Steve Fishell (Jann Browne, McBride & the Ride) co-produced the tracks with Malo. Richard Bennett and Fishell also co-produced one track, and Fishell added dobro and steel guitar.

The 10-song collection features two cover tunes and eight Malo originals. Malo, a writer for Sony/Tree, co-wrote one of the eight numbers with Radney Foster.

While Walt Wilson, senior VP of

(Continued on page 37)

'General' Kragen Leads Country Into NYC Proposes 8-Day Showcase Series At Radio City

CITY LIGHTS: It's just sane enough to work. As reported elsewhere in this section, talent manager **Ken Kragen** and Radio City Music Hall Productions want to take country music to New York next year. And in a big way. They're proposing an eight-day event that would showcase every kind of country music in every size of venue. If the reality can be made to match the vision, the undertaking will go a long way toward demonstrating that country music is a format broad enough to enchant almost everyone. While certain performers dominate the market from time to time, as **Garth Brooks** does now, no one act ever comes close to conveying all the music's myriad charms, colors, attitudes, and energies. This marathon festival can do that.

In his comments on the still-embryonic proposal, Radio City's executive producer, **Scott Sanders**, repeatedly alluded to New York as the world's "media center." That's a vital point, and one that must be kept uppermost in the planners' minds as the extravaganza takes shape. Over and above demonstrating the breadth of the music to hundreds of thousands of "consumers," the event will also be a short course for the critics and reporters who routinely write more about country music than they know. The sad fact is that many people who are convinced they dislike country music have arrived at that view less by listening to it than by reading about it.

"Country Takes Manhattan," as the project is being called, is enormously ambitious. But the industry has more than a year to put it all together. And in Kragen, the man who persuaded millions of Americans to hold hands at 10 bucks a throw, country music has a general worth following into battle.

TRITT'S TRIUMPHS: You can hear **Travis Tritt** sing a rewritten and customized version of his "Bible Belt" at the end of the new **Joe Pesci** movie "My Cousin Vinnie." Tritt, who was recently inducted into the Grand Ole Opry as its youngest member, has also been cast for a role in a television movie to be based on his single "Any more." In it, he will play the character of the crippled Vietnam veteran he created for the music video version of the song.

WYNONNA WATCH: **Wynonna Judd** debuted the songs from her upcoming MCA album for guests of the label Feb. 28 at a private showcase at the Fine Line nightclub in Minneapolis. In the audience were execs from Musicland and Target and Wynonna's mom and former singing partner, **Naomi**.

MAKING THE ROUNDS: **Tracy Lawrence's** No. 1

single, "Sticks And Stones," is featured in the CBS Sunday Night Movie "In Sickness And In Health," starring **Leslie Ann Warren**. It is set to air Sunday (8) . . . **Kathy Mattea** is a team captain in the American Airlines Celebrity Ski Tournament, scheduled for March 6-9 in Squaw Valley, Calif. The event, presented by VH-1, raises money for the Cystic Fibrosis Foundation. Other participants include **Michael Bolton**, **Kenny G**, and **Smokey Robinson** . . . Former Country Music Assn. and Network Ink publicist **Judi Turner** has started her own PR firm, Turner And Company, with **Shenandoah** and **Rodney Crowell** as her first clients . . . Producers of the "Nashville Nightline" talk/music show report it is now syndicated on 30 radio stations in Canada . . . **Larry Strickland** has joined Starstruck Entertainment to co-manage the new **Columbia Records** trio **Matthews**,



by Edward Morris

Wright & King with **Narvel Blackstock**, Starstruck's VP . . . Radio and TV reporter/producer **Rene Goodman** is offering radio stations a free daily two-minute update series called "Inside Country Music." It is available from Goodman Productions, Nashville.

MARK YOUR CALENDAR: **Joe Diffie** will host the MCI-Joe Diffie Charity Golf Classic, April 20 at the Golf Club of Tennessee, at Kingston Springs. The tournament will benefit the Duncanwood/Heads Up Child Development Center . . . **Alabama's** June Jam XI will be held June 13 in Fort Payne, Ala. Appearing at the mammoth outdoor fest, in addition to the host act, will be **Doug Stone**, **Travis Tritt**, **Neal McCoy**, **Ricky Van Shelton**, **Trisha Yearwood**, **Restless Heart**, **Wet Willie**, **Baillie & the Boys**, **Joe Diffie**, **Diamond Rio**, **Aaron Tippin**, **Mark Chesnutt**, **Vince Gill**, the **Gatlin Brothers**, **Mike Reid**, **Wayne Newton**, the **Happy Goodmans**, **Marty Stuart**, **Michelle Wright**, and **Billy Dean** . . . The Amusement & Music Operators Assn. will hold its annual international exhibition and educational seminar Oct. 1-3 at Nashville's Opryland Hotel.

SIGNINGS: **Desert Rose Band** to Refugee Management . . . Country rocker **Charlie Daniels** to Williamson-Dickie Manufacturing Co. as a spokesman for Dickies work clothes . . . **Rattlesnake Annie** to Sony/CBS Japan . . . the **Cactus Brothers** to Monterey Artists for booking . . . **Joe Chambers** and **Sharon Rose Higgins** to Tom Collins Music as songwriters.

OOPS! **Bob Younts'** new position at the Bobby Roberts Co. is president of booking operations. We reported an incorrect title in this space last week.

COUNTRY SLATED TO 'TAKE MANHATTAN' IN MAY '93

(Continued from page 16)

Assn., The Nashville Network, and New York country radio station WYNY.

As the planners visualize it, "Country Takes Manhattan" might ideally have **Garth Brooks** doing the Central Park opener, **Emmylou Harris** singing with a symphony orchestra in Carnegie Hall, **Michael Martin Murphey** doing a series of western-tinged shows at the Rainbow Room, and **Ray Charles** and **T. Graham Brown** singing country blues at the Apollo.

To soften the market for subsequent years, the project will rely initially on crowd-pulling headliners, the planners agreed.

"This is going to be a user-friendly event," Kragen promised. "We're going to make this such a great event for the artists. They'll be treated royally."

Kragen says that several booking agents and managers have approached him since the announcement to pledge their cooperation.

Radio City Music Hall Productions will be seeking a major sponsor for the Central Park concert, Kragen says, and will be promoting many of the constituent events. Other promoters will also be invited to participate.

Kragen reports that he has already met with the president of the Fifth Avenue Merchants Assn., who has confirmed his support to the project. "In a city like New York," he notes, "there's sort of an endless number of things you can tie into it if you start this early. That's what they did with the Grammys, and that's what we plan to do with this one."

"The key thing right now," Kragen says, "is to get three or four key players into it. Once we have those three or four key players, then the real issue is just going to be holding down the dam. I know that from We Are The World and Hands Across America."

Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	*** No. 1 *** STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
2	3	7	10	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
3	6	9	10	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
4	4	5	14	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
5	1	1	11	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS LIBERTY PRO 79009
6	10	10	8	IS THERE LIFE OUT THERE T.BROWN,R.MCINTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
7	7	6	15	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
8	5	2	13	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
9	11	17	5	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNNONA (V) CURB 7-54200/MCA
10	14	18	11	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
11	12	19	7	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
12	8	8	13	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
13	9	4	14	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
14	15	16	13	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
15	16	20	11	OUTBOUND PLANE J.BOWEN,S.BOGGUS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
16	17	22	11	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
17	13	11	16	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.
18	20	25	13	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
19	25	31	6	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
20	21	29	13	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
21	27	35	5	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
22	23	30	10	BABY, I'M MISSING YOU P.WORLEY,E.SEAY (S.SESKIN,N.MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
23	32	39	6	*** Power Pick/Airplay *** BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART (V) MCA 7-54253
24	19	15	18	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	◆ DOUG STONE (CD) (V) EPIC 34-74089
25	33	40	6	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	TRACY LAWRENCE ATLANTIC PRO 4348
26	35	36	5	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR.,A.TIPPIN,B.BROCK	◆ AARON TIPPIN (V) RCA 62181-7
27	31	34	11	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
28	18	12	18	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL,T.DUBOIS (L.SHELL,L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
29	26	23	17	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
30	22	13	17	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART (V) WARNER BROS. 7-19087
31	28	24	19	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE (V) ATLANTIC 7-87588
32	30	26	15	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
33	34	37	13	PROFESSIONAL FOOL R.BYRNE,A.SCHULMAN (M.WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
34	39	56	3	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
35	40	51	5	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB PRO 098
36	38	42	7	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY,W.ROBINSON,T.DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
37	42	59	4	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
38	24	27	9	LOVESICK BLUES J.BOWEN,G.STRAIT (I.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
39	29	14	16	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	45	49	6	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
41	41	44	10	FASTER GUN B.MAHER,D.POTTER (J.SUNDRUD,G.BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
42	36	38	10	HARD DAYS AND HONKY TONK NIGHTS L.M.LEE,J.LEO (E.T.CONLEY,R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
43	43	46	7	LOVER NOT A FIGHTER C.BROOKS (K.BLAZY,R.FAGAN,K.WILLIAMS)	◆ B.B. WATSON (V) BNA 62195-7
44	48	53	6	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
45	50	54	5	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
46	37	28	15	I'LL START WITH YOU J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
47	62	—	2	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB PRO 79200/LIBERTY
48	46	47	8	COUNTRY ROAD S.BUCKINGHAM,G.SMITH (D.PARTON,G.SCRUGGS)	DOLLY PARTON (V) COLUMBIA 38-74183
49	53	62	3	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
50	61	75	3	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE (V) EPIC 34-74242
51	56	60	5	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
52	49	45	19	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
53	51	55	7	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
54	58	63	4	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY,J.SLATE (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
55	59	65	4	THE ROCK S.HENDRICKS,B.BECKETT (J.VARSOS,R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
56	54	57	6	HOTEL WHISKEY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
57	68	—	2	LOVIN' ALL NIGHT J.LEVENTHAL,R.CROWELL (R.CROWELL)	RODNEY CROWELL (V) COLUMBIA 34-74250
58	60	68	3	FAMILIAR PAIN J.LEO,L.M.LEE (S.LONGACRE,W.ALDRIDGE)	RESTLESS HEART (V) RCA 62054-7
59	52	52	9	LOVE LIGHT J.BOWEN,C.FRANCIS (B.GRAHAM,G.CASTLEBERRY)	◆ CLEVE FRANCIS LIBERTY PRO 79810
60	55	48	18	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
61	66	72	5	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
62	74	—	2	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
63	69	69	20	FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775
64	72	—	2	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
65	75	—	2	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
66	64	50	17	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET (V) RCA 62106
67	67	61	8	FORGOTTEN BUT NOT GONE B.MONTGOMERY (J.MACRAE,B.CASON)	KEITH PALMER EPIC PRO 74174
68	70	71	5	SWEET SUZANNE J.MELLENCAMP,M.WANCHIC (J.MELLENCAMP)	BUZZIN' COUSINS MERCURY PRO 626
69	71	73	10	SHE LOVED A LOT IN HER TIME K.LEHNING (R.BAUDREAU,S.HOGIN,K.WILLIAMS)	◆ GEORGE JONES (C) (V) MCA 54272
70	73	—	2	IT DON'T TAKE A LOT D.JOHNSON,T.BROWN (M.COLLIE,L.SHELL)	MARK COLLIE (V) MCA 7-54224
71	NEW ►	1	1	*** Hot Shot Debut *** SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
72	NEW ►	1	1	POWER TOOLS R.STEVENS (C.W.KALB,JR.)	RAY STEVENS CURB PRO 79190/LIBERTY
73	NEW ►	1	1	BILLY CAN'T READ B.BANNISTER,P.OVERSTREET (P.OVERSTREET,J.MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
74	NEW ►	1	1	WHAT'LL YOU DO ABOUT ME R.BYRNE,A.SCHULMAN (D.LINDE)	THE FORESTER SISTERS (V) WARNER BROS. 7-19047
75	63	64	6	IF YOU'LL LET THIS FOOT BACK IN J.CRUTCHFIELD (J.JARRARD,S.A.TAYLOR)	LEE GREENWOOD LIBERTY PRO 79103

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/BPT Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE EPIC
2	2	1	3	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
3	3	2	3	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
4	5	—	2	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
5	4	—	2	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART RCA
6	9	5	6	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL MCA
7	6	3	3	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER LIBERTY
8	14	16	21	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
9	8	8	7	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
10	7	4	3	FOR MY BROKEN HEART T.BROWN,R.MCINTIRE (L.HENGBER,K.PALMER)	◆ REBA MCENTIRE MCA
11	10	9	5	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDRIDGE,S.LONGACRE)	◆ STEVE WARINER ARISTA
12	23	14	21	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
13	12	13	24	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD MCA

14	11	7	17	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
15	13	10	14	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
16	22	18	19	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
17	15	6	4	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT MCA
18	—	17	4	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS WARNER BROS.
19	16	11	9	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
20	21	20	24	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
21	18	23	32	MEET IN THE MIDDLE M.J.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
22	20	19	24	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
23	—	—	59	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
24	19	21	16	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT MCA
25	24	25	15	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO ARISTA

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

COUNTRY CORNER



by Lynn Shults

NO. 1 ON THE Hot Country Singles & Tracks chart for the first time since "Black Sheep" in 1983 is **John Anderson**. "Straight Tequila Night" completes Anderson's comeback in grand style. The track was produced by **James Stroud** and written by **Kent Robbins** and **Debbie Hupp**. Anderson's album, "Seminole Wind," climbs from No. 15 to 13 on the Top Country Albums chart and from No. 97 to No. 83 on The Billboard 200. Anderson scored back-to-back No. 1 hits in 1982 with "Wild And Blue" and what became his signature song, "Swingin'." Welcome back, John.

INSIDE THE TOP 10: **Reba McEntire's** "Is There Life Out There" is the week's hottest top 10 track, moving from No. 10 to No. 6. "Only The Wind," by **Billy Dean**, climbs from No. 14 to No. 10, while **Wynonna's** "She Is His Only Need" moves from No. 11 to No. 9.

THE MOST ACTIVE TRACK on this week's chart is **Marty Stuart's** "Burn Me Down," jumping from No. 32 to No. 23. The second most active track is **Steve Wariner's** "The Tips Of My Fingers," zipping from No. 25 to No. 19. Also showing significant activity are **Brooks & Dunn's** "Neon Moon" (42-37); "Today's Lonely Fool" by **Tracy Lawrence** (33-25); and **Hal Ketchum's** "Past The Point Of Rescue" (40-35).

NOTES FROM THE ALBUMS CHART: The power of live TV is evident once again as **Mary-Chapin Carpenter's** Grammy performance of "Down At The Twist And Shout" spurred sales of her album, "Shooting Straight In The Dark," by 8,000 units more than the previous week, and catapulted the album from No. 34 to No. 11 on the Top Country Albums chart and from No. 191 to No. 70 on The Billboard 200. **Sawyer Brown's** "Dirt Road" (27-20) and **Hal Ketchum's** "Past The Point Of Rescue" (31-21) had big weeks on the country albums chart, and **Hank Williams Jr.'s** "Maverick" (11-10) appears to be benefiting from Hank Jr.'s Budweiser tour.

COUNTRY CLUBS ARE IN, and in a big way. Probably no group is more directly tied to the country consumer than the owners and operators of the many country music nightspots across America. These people have a lot to say about the current strength of country. For instance, **Rena Whaley**, of the Buckboard in Atlanta, says, "Business is booming. We seat about 450 people, . . . feature nationally known talent one night a week, and are packed on Thursday, Friday, and Saturday nights." Miss Kitty's has two locations in Atlanta, and **Mark Boyle** says, "The Marietta club has been in existence for nine years. It offers free dance lessons on Mondays and Tuesdays, and these nights are so crowded you can hardly get on the dance floor." In Charlotte, N.C., the Palomino's **Troy Bridges** says many of his new customers are ex-discogers. "They have gotten older and relate to classic rock and new country," he says. In Little Rock, Ark., the Wrangler's **Scott Simmon** says, "A lot of people have come over from disco. Also university students are coming to learn to dance." In Seattle, **Gerry Andral** reports, "The demographic is getting younger. The rock'n'roll crowd has gotten burned out on rap and heavy metal. We play a mix of 70% country and 30% classic rock, and the customers are a broad mix of professional and blue collar, young and old, who come in to be a cowboy for a night."

THE MAVERICKS

(Continued from page 35)

sales and marketing, MCA/Nashville, reports that marketing plans are still in the planning stages, Janet Rickman, the label's VP of publicity and artist development, says the Mavericks' video of the Hank Williams classic "Hey Good Lookin'" premiered March 5 on TNN and March 6 on CMT. The video was also featured on the label's video reel for the MCA closed-circuit channel at the recent Country Radio Seminar here.

The video was produced by Marc Ball of Scene Three, and directed by John Lloyd Miller. Aristo is servicing the tape to other outlets.

As for a single, Wilson says, "The official statement on that is, 'There is no single planned, unless . . .'" He refused to explain the "unless."

Wilson also says "a very unique" tour is being planned that will "take advantage of what they are—something a little different." The label expects to kick it off shortly after the International Fan Fair here in June.

Shelia Shipley, MCA's VP of national promotion, says she is still "defining" her department's plan for the Mavericks.

If the public responds to the video, Shipley says, "I guess that is the 'unless.' That's the point where we would have to make a judgment call on whether to release something."

A sneak preview of the Mavericks' debut project indicates it could easily be dubbed "fringe" or "alternative" country music. Though the Mavericks' material pulls from traditional country elements, it is full of rock elements and character-rich vocals.

The Mavericks originally consisted of Malo on lead vocals and guitar, Robert Reynolds on bass, Deakin on drums, and Ben Peeler on lead guitar. Peeler left the band, and after David Lee Holt completed lead guitar parts on the album sessions, he accepted an offer to join the band. Fiddle player Debbie Spring, not a Maverick, is featured on the album and often performs with the band.

The group is booked by Bill Rough at William Morris.

Garth Brooks is going clipless . . . see page 48

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

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

- 39 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL
- 22 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM
- 8 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 73 BILLY CAN'T READ (Scarlet Moon, Fifty Grand, BMI)
- 3 BORN COUNTRY (Collins Court, ASCAP) CPP
- 23 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM
- 48 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI) CPP
- 2 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM
- 29 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)
- 40 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL
- 50 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)
- 4 EXCEPT FOR MONDAY (Englishtowne, BMI)
- 58 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM
- 41 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL
- 27 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)
- 63 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI) CPP
- 44 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP
- 67 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL
- 42 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM
- 56 HOTEL WHISKEY (Bocephus, BMI) CPP
- 51 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM
- 66 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM
- 75 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)
- 17 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) CPP
- 46 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 52 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) CPP
- 7 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) CPP
- 6 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM
- 70 IT DON'T TAKE A LOT (Ha-Deb, ASCAP/Pier Five, BMI)
- 14 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM
- 16 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM/PPP
- 24 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
- 59 LOVE LIGHT (Glen Campbell, BMI)
- 43 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL
- 38 LOVESICK BLUES (Mills Music, ASCAP) CPP
- 57 LOVIN' ALL NIGHT (Sony Tunes, ASCAP)
- 28 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)
- 13 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL
- 65 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI)
- 37 NEON MOON (Sony Tree, BMI) HL
- 62 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI)
- 64 NOTHIN' TO DO (AND ALL NIGHT TO DO IT) (Billy Beau, ASCAP/Chrysalis, ASCAP/Posey, BMI/Sail Away, BMI)
- 34 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL
- 10 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP
- 15 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) CPP
- 61 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL
- 35 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM
- 45 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 72 POWER TOOLS (Ray Stevens, BMI)
- 33 PROFESSIONAL FOOL (Catch The Boat, ASCAP)
- 55 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM
- 71 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP)
- 18 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
- 9 SHE IS HIS ONLY NEEDED (MCA, ASCAP/Emerald River, ASCAP) HL
- 69 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL
- 20 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
- 47 SOME GIRLS DO (Zoo II, ASCAP)
- 21 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP
- 31 STICKS AND STONES (JMV, ASCAP)
- 1 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) HL/PPP
- 68 SWEET SUZANNE (Full Keel, ASCAP) WBM
- 11 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM
- 12 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 26 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP
- 49 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP
- 19 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL
- 25 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM
- 32 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
- 54 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP)
- 60 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 74 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
- 5 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/PPP
- 30 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
- 53 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI)
- 36 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98)	GREATEST HITS	43
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	43
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	43
4	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	43
5	5	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	43
6	7	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	43
7	6	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	38
8	9	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	43
9	8	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	43
10	11	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	12
11	10	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	36
12	13	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	23
13	12	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	15

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	43
15	14	GEORGE JONES ● EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	29
16	16	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	42
17	15	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	38
18	18	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	33
19	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	41
20	21	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	6
21	20	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	43
22	25	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	33
23	24	HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	14
24	—	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	32
25	—	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES	4

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

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING MAR. 14, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	25	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 25 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	77	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	148	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	22	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	40	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	51	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	9	42	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
8	8	12	35	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
9	9	11	35	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	9
10	11	—	2	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	10
11	34	38	72	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
12	10	10	45	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
13	15	14	3	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	13
14	12	8	9	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
15	13	7	23	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
16	14	13	14	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12
17	16	15	46	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
18	17	16	69	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
19	18	17	25	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
20	27	30	7	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	20
21	31	31	29	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	21
22	21	21	77	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
23	22	22	7	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
24	20	20	21	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
25	19	23	18	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19
26	23	19	41	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
27	24	18	40	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
28	26	26	27	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
29	30	28	69	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
30	25	24	103	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
31	32	27	16	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
32	28	25	186	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
33	29	29	29	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
34	35	35	114	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
35	33	32	104	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
36	36	34	49	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
37	37	33	148	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
38	43	39	7	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
39	40	37	73	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	47	45	29	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
41	38	36	50	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
42	41	43	19	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
43	39	40	26	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
44	46	47	81	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
45	42	41	16	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
46	45	46	49	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
47	56	49	100	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
48	53	54	25	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
49	49	48	122	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
50	54	53	76	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
51	52	51	23	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
52	48	52	127	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
53	44	44	14	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
54	50	42	22	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
55	62	66	48	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
56	68	67	55	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
57	58	58	111	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
58	64	60	16	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	58
59	51	50	47	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
60	60	68	21	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
61	59	57	92	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
62	65	71	47	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
63	55	64	4	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
64	61	56	79	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
65	57	55	20	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
66	RE-ENTRY		65	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
67	70	63	119	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
68	67	73	83	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
69	63	61	143	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
70	74	70	111	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
71	71	65	93	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
72	66	69	77	DOLLY PARTON ● COLUMBIA 44384/SONY (8.98 EQ)	WHITE LIMOZEEN	3
73	72	62	57	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
74	69	59	41	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
75	73	74	31	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36

○ 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.

STONE COLD COUNTRY DOESN'T GET ANY HOTTER THAN THIS

THE ALBUM

TRACY LAWRENCE

STICKS AND STONES

(# 11 on the COUNTRY ALBUM chart) features the #1 single "STICKS AND STONES."

ON ATLANTIC...CASSETTES AND COMPACT DISCS

Produced by James Stroud



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the new single "TODAY'S LONELY FOOL" (now at # 25) and "RUNNIN' BEHIND".

BNA Congratulates "The First New Traditionalist"

JOHN ANDERSON

*A Straight Shot
To The Top!*



Straight Tequila Night

THE #1 SINGLE

Song Producers: James Stroud & John Anderson
Songwriters: Kent Robbins & Debbie Hupp

IN HEAVY ROTATION ON RADIO!

Straight Tequila Night

THE #1 VIDEO

Video Director: Steven Boyle
Video Producer: Mary M. Matthews

**IN HEAVY ROTATION ON
CMT and TNN!**

FROM THE ALBUM

Seminole Wind

(BNA 61029-2/4)

SELLING AT RETAIL!

BNA
BNA ENTERTAINMENT

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NEW ORLEANS: THE LAND OF RHYTHM & RIFF

The Clubs That Keep The Crescent City Jumping . . .

■ NICK MARINELLO

NEW ORLEANS—Way down yonder, below what is known as The South and beyond the rhythm of Top 40 America, the music of New Orleans continues to evolve. The town tagged with the distinction of giving birth to jazz has also played midwife to rhythm & blues and rock'n'roll, and kissing cousin to Cajun and zydeco. There is an easiness in the spirit of New Orleans, a stillness that allows things to settle, take root, and grow. Musical influences abound in this town and musical talent is nurtured in a dense atmosphere of rhythm and riff.

And like the dense, humid New Orleans air, music is everywhere. It is an element of the community's psyche as well as a tool in its marketing plan. Yet there is no centralized "music district" in the Crescent City. Some music clubs have clustered on certain corners and corridors of the city's streets, but by and large these clusters are spread out across Downtown and Uptown areas. It requires an insider's savvy to take in several of the hottest offerings on any given night. Despite its bluster, however, New Orleans is a small town, and one that is extremely easy to get around in. Music is everywhere.

With a few notable exceptions, most of the best venues for live local and regional music exist in relative proximity to the winding Mississippi River. Down-river, east of the French Quarter, in the Faubourg Marigny (the city's second-oldest neighborhood), exists a little niche of musical

bohemias. Anchoring the area is one of the city's finest jazz clubs, **Snug Harbor** (626 Frenchmen, 504-949-0696). Open six nights a week, the place features primarily contemporary jazz, but will defer to blues and R&B on occasion. The club also houses a fine restaurant.

Over the last year, **Cafe Brasil** (2100 Chartres, 947-9396) has attracted a clientele of young bohemians by offering an austere, chic environment, hip rock bands, and poetry readings. It is not unusual to find its clientele spilling out onto the street for fresh air and conversation. Practically across the street, **Cafe Istanbul** (534 Frenchmen, 944-4180) converts from

Turkish restaurant to eclectic music club after hours. It features reggae, salsa, and rock among a mixed offering of acts.

By crossing Esplanade Avenue, you move out of the Faubourg and into the French Quarter. One of the most talked about new venues in the Quarter is **Jelly Roll's** (501 Bourbon, 568-0501), which marks the return of trumpeter/entrepreneur Al Hirt to Bourbon Street. Hirt performs regularly, along with an all-New Orleans lineup. A couple blocks down, **Mahogany Hall** (309 Bourbon, 525-5595) offers a consistently good lineup of Dixieland jazz and is home to the Dukes of Dixieland.

Be careful here—don't confine yourself to the obligatory stroll down Bourbon Street. Just off the strip, in fact, you'll find **Preservation Hall** (726 St. Peter, 523-8939), the city's historic setting for traditional jazz. The



Among the local legends who perform regularly around New Orleans are, clockwise from top left, Marva Wright, Walter "Wolfman" Washington, Rockin' Dopsie, Charmaine Neville, and Danny Barker. (Photos: Melody Mineo)

music begins at a relatively early 8:30 p.m. and there is often a line waiting to get in. Once inside, however, you'll get close to what the original strains of jazz sounded like. Authentic traditional jazz is also on tap at the **Palm Court Cafe** (1204 Decatur, 525-0200). Along with some of the same players who perform at Preservation Hall, the Palm Court offers a fine restaurant. It is a good place to begin an

evening. This is also the spot to catch one of the town's most beloved musicians, octogenarian Danny Barker.

Just down the street, **Storyville** (1104 Decatur, 522-2500), a new club with a historic name, features R&B piano on weeknights, including local favorite Eddie Bo, and local R&B and blues bands on weekends. A favorite blues club among both locals and

(Continued on page 42)

. . . And The Local Legends Who Play There

NEW ORLEANS—This is a town that loves its own. Its own culture, its own people, its own myth. Walk into a club at 1 a.m. and you'll see this is true. Locals know this town isn't paradise but what's good here is *real* good. And what's really good is the music and the vibe it creates.

New Orleans music is jazz and R&B and blues; it's also reggae, salsa, rock'n'roll, and all points in between. It's all played by a cast of musicians that is among the best. Some reside in New Orleans permanently, some have achieved escape velocity and return home only occasionally.

The Neville Brothers, Dr. John, Harry Connick Jr., and Wynton and Branford Marsalis are the names the world knows, but back home, back in the clubs along Decatur, Frenchmen, Bourbon, Oak, and other streets that criss-cross the town, the locals know other names. Here is a sample of the local favorites regularly playing in New Orleans clubs.

Danny Barker: Barker celebrated his 83rd birthday last year by being recognized by the National Endowment for the Arts as a "jazz master." Barker, who is also an author, can trace his musical career to the streets of New Orleans' infamous red-light district, Storyville. The opportunity to listen to him play guitar and sing is one of the precious pleasures of this town. He can regularly be found leading his Jazz Hounds at Palm Court Cafe.

Casa Samba: This group sprang up as if from nowhere and suddenly was everywhere—clubs, festivals, parades. The rhythmic currents of Brazil flow from this ensemble with every performance a treat for both ears and eyes. It plays often at Cafe Brasil, as well as around town.

Snooks Eaglin: Locals who know the blues and/or know guitar playing love it when this guy performs. Eaglin has a rapport with his instrument that's seldom heard and he can evoke wonderful sounds from it. Occasionally he'll team up with George Porter for an evening of the best blues and R&B you'll likely hear. It's catch as catch can with Eaglin. Most likely, however, he'll be at Tipitina's.

The Iguanas: These guys have quickly made a name for themselves as one of the best good-time party bands in town. They play a hot Tex-Mex sound that is peppered with local nuances. They are regulars at the Mid City Rock 'N' Bowl.

John Mooney & Bluesiana: This band combines the sparse and hungry sound of Delta blues with a New Orleans R&B kick. The result can be a raucous, high-energy performance that delves deep into regional roots and comes up with something new. A good place to hear the band is Carrollton Station.

Charmaine Neville & Friends: Daughter of Neville Brother Charles, (Continued on page 42)

Labels, Studios Are At Home In 'The Big Easy'

■ BY JEFF HANNUSCH

NEW ORLEANS—The New Orleans music business has obviously prospered along with the renewed interest in New Orleans music.

Only a decade ago there were no New Orleans artists signed to major labels and—not coincidentally—only a couple of record labels and recording studios of note existed in the city. At the time, the New Orleans music industry was all but dormant.

However, all that had changed by the mid-'80s, thanks in part to the national exposure garnered by the New Orleans Jazz & Heritage Festival and the growing interest in roots-oriented music. Of course, New Orleans R&B and jazz is as rootsy as it gets.

It was at this time that artists like Wynton Marsalis, the Neville Brothers, and Harry Connick Jr. inked major-label deals that attracted an even brighter spotlight on the New Orleans sound.

While New Orleans will never challenge New York, Los Angeles, or Nashville as far as being a music industry hub—although 30 years ago it

could have and almost did—the city has developed a small but growing music industry that markets, records, and keeps alive the sound of New Orleans.

What follows is a list of New Orleans' most important labels and studios.

LABELS

Black Top, P.O. Box 56691, New Orleans, La. 70156.

Containing a roster top-heavy with blues and zydeco artists, Black Top is the city's busiest contemporary label. Currently its catalog includes more than 50 titles. While it doesn't exclusively record local artists, releases by Buckwheat Zydeco, the Neville Brothers, Earl King, James Davis, and Snooks Eaglin confirm its commitment to the area's musical heritage.

"We record a lot of people nobody else would be interested in," says label co-owner Hammond Scott. "We look for people with their own identity, not people jumping on the latest bandwagon."

Flat Town Music Groups, P.O. Drawer 10, Ville

Platte, La. 70186.

The Flat Town family of labels includes the Swallow, Jin, Maison de Soul, and Kom-A-Day signatures. Together they make up the largest body of Cajun, zydeco, and swamp music in the world. The Flat Town catalog features nearly 200 titles that include the modern and traditional sound of south Louisiana.

"Somebody has to record this music," says Flat Town founder J. Floyd Soileau. "If I don't, it might die."

Great Southern, P.O. Box 13977, New Orleans, La. 70185.

This label began issuing singles in 1970 but didn't manufacture LPs until 1985. With 14 titles in its catalog, label president John Bertelot says, "We specialize in local artists. We usually do well with a release if we can aim it at tourists."

To date, Great Southern's most successful release has been Dr. John's "On A Mardi Gras Day." Catalogwise, the label's four Justin Wilson comedy releases are constant sellers.

(Continued on page 42)

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NARM

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Artists & Music

LOCAL LEGENDS

(Continued from page 40)

Charmaine has become a New Orleans institution in her own right, with regular gigs at Snug Harbor and countless appearances at local festivals. She and her "friends"—reed man Reggie Houston and pianist Amasa Miller—effortlessly combine funky, gritty New Orleans sounds with an accessible, commercial polish that has given them a loyal following.

George Porter & Runnin' Parners: Porter got labeled as one of the world's best electric bass players when he was thumping the low notes for the funky Meters. He and the Meters team up every now and again, but Runnin' Parners is his main gig and this band can put down some funky R&B, too. They play around town but try to find them at Muddy Waters or Tipitina's.

Rebirth Brass Band: This group of nine young players mixes up old traditional brass band numbers with their own compositions and isn't afraid to get funky with the arrangements. Heir apparent to the brass band legacy of the Dirty Dozen Brass Band, these guys offer a joyful rendering of truly New Orleans music. The band plays all over town.

Rockin' Dopsie & the Zydeco Twisters: Dopsie and his band are the city's premier players of zydeco, the irresistible music that occurs when Cajun music meets R&B. They can regularly be heard at the Maple Leaf on Fridays.

Walter "Wolfman" Washington & the Roadmasters: Washington sings the blues like no one else; watching him perform can be an incredibly emotional experience. The Roadmasters are as tight as a drum and you at times won't believe what you're hearing. They are most often at the Maple Leaf or Muddy Waters.

Marva Wright: For the last couple of years, Wright and her band have been one of the hottest crowd-pleasers playing in town. She's a big lady with a big voice and lots of dynamics whether she's singing blues or R&B. Her band is as solid as you get. They've been regulars at Snug Harbor and Muddy Waters and have been gigging a lot lately at Club Second Line. Also, catch Wright at Sunday brunch at the Downtown Hilton.

NICK MARINELLO



John Mooney, left, and George Porter are fixtures on the New Orleans club scene. Mooney and his band, Bluesiana, perform a Delta blues/R&B hybrid; Porter, formerly of the Meters, leads the Runnin' Parners. (Photos: Melody Mineo)



LABELS, STUDIOS

(Continued from page 40)

Jazzology, 1206 Decatur St., New Orleans, La. 70116.

There are several labels contained under the Jazzology umbrella, including GHB, American Music, Paramount, and, of course, Jazzology. Owned and operated by George Buck, the primary focus of these labels is to reissue jazz and blues classics and record new classics. The recent Ma Rainey release on Paramount and the Bunk Johnson session on American Music are of particular interest. Buck also owns Palm Court, a cafe/jazz club where you can browse through his catalog, which is located at the above address.

Mardi Gras Records, 3331 St. Charles Ave., New Orleans, La. 70115.

Active since 1976, Mardi Gras is the largest and most successful New Orleans label that gears itself specifically to the lucrative tourist market. The label has 20 titles in its catalog, including a budget line.

"Recording good music is important," says Mardi Gras president Warren Hildebrand. "But it's also important to create an attractive package that catches the eye of tourists."

The label's most recent release is a jazz funeral CD and cassette. Mardi Gras will soon issue some Dixieland titles that originally were released on Smokey Mary.

Orleans, 828 Royal St., New Orleans, La. 70116.

"I like to make old-sounding records," says Orleans owner Carlo Ditta. "A lot of new things I hear today are too technical and too clean."

Although Orleans boasts only a modest catalog, it recently had tremendous success with Willy Deville's "Victory Mixture," which sold more than 100,000 units in Europe. The label also received some notoriety in 1989, when Guitar Slim Jr.'s "The Story Of My Life" was nominated for a Grammy.

Tipitina's, 1033 Pleasant St., New Orleans, La. 70115.

The Tipitina's label is, of course, an offshoot of the famous club. Although it has only three releases, it has had a lot of success with Marva Wright, a blues singer who works a lot of local clubs. Future releases include a New Orleans gospel title.

STUDIOS

Airlift Productions, 3927 Iberville St., New Orleans, La. 70119.

Airlift specializes in radio and TV jingles as well as demos. It has an eight-track recorder with a Tascam 216 mixer. In the past the studio has worked with Anheuser Busch and Quincy Jones Broadcasting.

Composers Recording Studio, 2919 Lafitte St., New Orleans, La. 70119.

This studio has 16-track, 1-inch format capabilities, a DAT machine, and most typical outboard features. While the studio does not regularly do jingles or commercials, it stays busy recording everything from traditional Dixieland jazz to thrash metal. The Jazzology label uses this studio frequently.

Crown Recording Studio, 809-A N. Broad, New Orleans, La. 70119.

This 1½-year-old studio features an eight-track analog and a 32-track (Continued on next page)

THE CLUBS THAT KEEP NEW ORLEANS JUMPING

(Continued from page 40)

tourists is the **Absinthe Bar** (400 Bourbon St., 525-8108). Bryan Lee & the Jump-Street Five is the house band and has been a crowd-pleaser here for years. The **Crescent City Brewhouse** (527 Decatur, 522-0571), is one of the newer venues on the jazz scene, and has been a showcase for the Delfeayo Marsalis band.

Pete Fountain's (523-4374), which is located in the downtown Hilton, features the renowned clarinetist and his band four nights a week. Don't expect to walk in without reservations. The Hilton is not the only downtown hotel to feature a solid musical lineup. The **Louis Armstrong Foundation Jazz Club** (525-6500) in Le Meridien hotel offers a nice selection of jazz five nights a week, with Jacques Gauthe's swinging Creole Rice Jazz Band being a regular act. The **Hotel Inter-Continental** (525-5566) features a Sunday jazz brunch and the Hilton's **Cafe Bromeliad** (561-0500) plays host to the dynamic R&B singer Marva Wright for Sunday brunch. The mid-morning here could be filled with jazz, R&B, gospel, or whatever Wright's mood is. The **Marriott Hotel** (581-1000) offers the jazz duo of Jerry Adams and Clarence Ford on most evenings. Located in the city's major hotels, these spots are more upscale than most street-front venues. The steamy grittiness of some of the earthier New Orleans clubs is traded for comfort and elegance.

Move up-river a few blocks and

you'll find yourself in the so-called "arts district." This area used to be called the "warehouse district," or, more rudely, "skid row," but that was before gentrification took hold after the 1984 World's Fair. Highlighting this area are two clubs that feature genuine Cajun music. **Micha's** (701 Magazine, 522-5517) moved into the neighborhood about three years ago and was joined by **Mulate's** (201 Julia, 522-5517) about a year ago. Both clubs feature table-side dining with good menus as well as nice dancefloors. The good times roll every evening.

A little of everything can be heard at the **Warehouse Cafe** (1179 Annunciation, 586-1282). On any given weekend the place will feature brass bands, salsa groups, college rock bands, or blues acts. New to the neighborhood is **Vic's Kangaroo Cafe** (636 Tchoupitoulas, 524-4329). Regulars here include boogie-woogie piano player Carl "Sonny" Leyland and the New Orleans Blues Department.

Geographically, the next stop on this tour is **Benny's** (938 Valence, 895-9405), an ultracausal blues club. In the logical order of an evening of club-hopping, however, this spot should be put at the end of the list—the music doesn't get started until about midnight. It's a sweaty, funky kind of place with no cover charge (musicians pass around a five-gallon water container to collect tips).

Speaking of which, **Tipitina's** (501

Napoleon, 891-8477)—better known among locals as "Tips"—continues to offer the best in local, regional, and national acts. The club has a big bar, balcony seating, and a great sound system. It has also somehow maintained that distinctive New Orleans funkiness.

We are officially into the Uptown section of the city now, but we will have to move about 40 blocks up-river before we get to the next cluster of clubs. Among these is the **Maple Leaf** (8316 Oak, 866-9359), which plays host to the most regional, roots-oriented acts. Among its regulars are zydeco star Rockin' Dopsie and blues man Walter "Wolfman" Washington. Another favorite regular is the Rebirth Brass jazz band, composed of young players following the untraditional tradition of the Dirty Dozen Brass Band. Across the street, **Muddy Waters** (8301 Oak, 866-7174) remains one of the few New Orleans clubs to offer a stage to local rock bands. Only a couple of blocks away, **Jimmy's** (8200 Willow, 861-8200) has become a kind of Uptown institution, providing a stage for everything from rock to reggae. Across the street is **Carrollton Station** (8140 Willow, 865-9190), a tiny, casual neighborhood spot that hosts a variety of local music.

You have to leave the river and travel into the city's interior to the Mid City neighborhood to get to the **Rock 'N' Bowl** (4133 S. Carrollton, 482-3133). It is a uniquely New Orleans kind of place: a second-story bowling alley/bar/music club. The music tends toward blues and R&B, but also regularly features one of the city's hottest acts, the Iguanas, a Tex-Mex outfit.

Further away from the river, by Lake Pontchartrain, the Univ. of New Orleans sponsors a Wednesday-night jazz jam on an on-campus spot called the **Sand Bar** (286-6381). The jam is an outgrowth of the jazz studies department, headed by master educator/musician Ellis Marsalis and any given night might feature jazz greats playing alongside students.

While not a complete list of what the city has to offer, the above is a solid musical map. Use it as a guide but keep your ears open. In New Orleans, any street corner may be alive with music. Like street lights and phone wires, music is a real part of day-to-day life in this city. Music is everywhere and isn't hard to find. Just listen for it.

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LABELS, STUDIOS ARE AT HOME IN 'THE BIG EASY'

(Continued from preceding page)

digital recorder. Crown does a lot of work with local gospel, R&B, and rap acts, including T. Tucker, Jessie Bill, and the Majestics. It claims to be one of the best demo studios in the city.

Festival Recording Studio, 2112 17th St., Kenner, La. 70062.

Even Festival's competition admits it has the best-equipped 16-track studio in the area. A lot of local rappers and modern jazz players have used the studio. Recent clients include the La Touche Cajun Band, Dave Bartholomew, and Delfeayo Marsalis.

GIFTT Recording Studio, 2128 N. Broad, New Orleans, La. 70119.

GIFTT is owned by Carl Marshall, one of New Orleans' premier gospel promoters and producers. As a result, the studio attracts many spiritual groups, but R&B and rap artists frequent it as well. The studio has eight- and 16-track analog recorders as well as 24-track digital capabilities.

Hart Sound Productions, 604 Good News Ave., Belle Chase, La. 70037.

This inexpensive 16-track studio—

which recently installed a Peavy Production Board—has become popular with younger local rock bands. Recently the Bone Daddys, Cowboy Mouth, and Dash Rip Rock have used it.

HIS Recording And Duplicating, 10001 Lake Forest Blvd., Suite 10001, New Orleans, La. 70128.

HIS specializes in tape duplicating and remote recordings. It often works with local gospel choirs and recently completed an on-site cassette for Michaul's Restaurant that features live Cajun music.

Hot Squid Recording, 921 Canal St., Top Floor, New Orleans, La. 70122.

New Orleans' newest recording facility, Hot Squid is located in the old WSMB studio. Hot Squid offers digital hard-disc and 16-track, 2-inch tape machines. The studio considers its specialty to be DAT editing and mastering and likes to work with indigenous musicians. Hot Squid can offer complete recording packages for small labels. Dash Rip Rock, Beausoleil, and Willy DeVille have used the studio.

Knight Recording Studio, 3116 Metairie Road, Metairie, La. 70001.

Founded in 1969, this is the area's oldest studio. This facility has up-to-date analog 24- and 32-track capabilities and the usual complement of studio features. In the past, Knight has been employed by Joe Simon, Pete Fountain, and the Commodores.

New Orleans Recording Co., 3229 8th St., Metairie, La. 70002.

This used to be the old South Lake Recording Studio, but the difference between the two is like night and day. This studio has 48-track analog capabilities and all you could ask for in terms of studio equipment. The Neville Brothers' upcoming A&M album was just recorded here, as was John

Mooney's Domino album. N.O.R.C. likes to specialize in renting large blocks of studio time.

Pelican Pictures, 1068-B Magazine St., New Orleans, La. 70130.

Pelican primarily records self-generated commercials and soundtracks for TV documentaries. It has a 24-track analog tape machine and a digital two-track. Recent clients include the New Orleans Tourist Commission and the Louisiana Lottery.

Rockit Studios, 2575 3rd St., Kenner, La. 70062.

Opened in 1984, this 16-track facility is quite popular with local groups because of its reasonable rates. The studio features the usual assortment of keyboards, amps, microphones, and instruments. While it has recorded about 20 albums in the past three years, 70% of Rockit's business comes from recording demos.

Sea-Saint Studio, 3809 Clematis St., New Orleans, La. 70122.

Because of the studio's association with Allen Toussaint, Sea-Saint has been world famous since it opened in the early '70s. More than 100 albums have been recorded here. The studio itself has a 24-track analog tape machine, a Harrison console, and an Akai digital editing system. Of late Sea-Saint has been busy with local rappers and rock groups from Europe.

Sound Services Studios, 5921 Mendez, New Orleans, La. 70126.

This fully equipped facility has been around just more than a year. The studio features a 24-track analog studio with a Harrison automated console and a separate eight-track production room for radio commercials. Its reasonable rates make it popular with up-and-coming rock and rap groups. M.C. Thick's "Marerro," which was recently picked up by Atlantic, was recorded here.

Stonee's Studio, 2334 Michigan, Metairie, La. 70003.

Stonee's has recently updated its equipment. This is a popular demo studio.

Studio In The Country, 21443 Highway 436, Bogalusa, La. 70427.

Located one hour from New Orleans, Studio in the Country is one of the area's best equipped and most respected studios. It has 48-track capabilities. Recently a Neve V Series console and a Studer A-820 tape machine were installed. Recent RCA album projects include Dig Deep and C-Vello.

Studio 13, 921 Canal St., Suite 900, New Orleans, La. 70012.

Studio 13 has been around for five years, but not at this location. Recently it upgraded its equipment and now has a 16-track, 1/2-inch tape machine, and a TASCAM automated console. It also has a full MIDI production room for mixing. While the studio concentrates on local rock band demos, it also works with rap and dance groups.

Ultrasonic Studios, 7210 Washington Ave., New Orleans, La. 70125.

The busiest and best-equipped studio in the city, Ultrasonic has just expanded—adding a production room for digital editing and CD premastering. The studio has a 24-track recorder with Dolby SR and a ProTools digital eight-track recording system that records directly to a hard-disc computer. Aaron Neville's "Warm Your Heart" recently earned the studio its first gold record.

Wisdom Studios, 1701 N. Causeway Blvd., Metairie, La. 70001.

Although Wisdom has four- and eight-track capabilities, it specializes in recording acoustic musicians direct to digital two-track. It also does a lot of radio and TV commercial work.

AUSTRALIAN MUSIC BUSINESS PLANS L.A. SHOWCASE

(Continued from page 14)

recognized Australian-based label and/or music publisher, and must have had product released locally during calendar year 1991. Australian artists who have previously charted in the top 30 of The Billboard 200 or the Hot 100 Singles lists are not excluded from applying, but the point of the drive is to focus on acts without a U.S. profile.

Gary Ashley, Mushroom Records' GM and a director of Export Music Australia, affirms that the best prospective candidates are midlevel bands with deals for the local market but not for North America. Noting that Mushroom will submit three acts, he predicts there will be enough overall applicants to make the plan work.

EMA's Peacock says the showcases are not intended to favor a specific type of music, but will lean toward rock—the genre that historically has been most successful for Australians in North America.

He says more than a dozen bands from Down Under have broken into the U.S. market, selling upward of 30 million records and creating an important export revenue stream. These include INXS, Midnight Oil, AC/DC, Divinyls, Men At Work, and Little River Band.

Peacock adds that the choice of Rock-It Marketing to help with "Wizards" reflects the firm's association with a number of Australian bands (Angel City, Cold Chisel) and talent managers (John Woodruff, Rod Willis).

PAY TO PLAY

The backers of each act chosen for "Wizards" must pay \$7,500 toward the cost of the showcases and must assign various broadcasting and sync rights to EMA. Deadline for receipt of nominations is Monday (9).

The acts for the program will be selected by authority of the EMA board, whose chairman is Chris Gilbey, managing director of MCA Music Australia. Directors include Mushroom's Ashley, John Anderson of EMI Music Publishing, Martin Fabinyi of Regular Records, musicians Glenn Shorrock and Mike Perjanik, managers Peter Rix and Rod Willis, and Jim White, GM of the Australian Record Industry Assn.

Each of the nine "Wizards" contenders will perform twice during the six nights of live showcases at the Palace. The venue, which can hold 1,200, has hosted performances

by the likes of Midnight Oil and INXS.

Export Music Australia, a non-profit organization, helps the country's music industry do business overseas. For example, it coordinates the national presence at such events as the New Music Seminar and MIDEM. In 1990, it successfully ran an Australian Rock Showcase in France, featuring several acts.

EMA's Peacock envisages taking the "Wizards" program to Europe and Japan if the U.S. venture is productive. He credits Jeff "Skunk" Baxter, a prominent session musician and onetime member of the Doobie Brothers, with originating the campaign name. Baxter visits Australia frequently.

EMA is owned and funded by the Australian Mechanical Copyright Owners Society, the Australian Performing Right Assn., and the Australian Record Industry Assn. It receives some public money through the Australian Trade Commission, whose Canberra and Los Angeles offices are contributing toward "Wizards" costs.



In 1992, Gospel music reaches greater heights, as the market broadens and artists continue to cross-over. Billboard goes into the stratosphere to find out what makes Gospel soar with the inside story on

- gospel labels
- indie labels

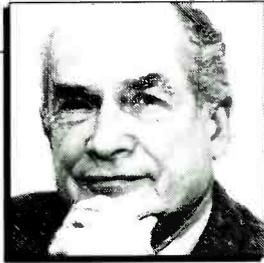
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Classical KEEPING SCORE



by Is Horowitz

GRAMMY REVIEW: The 1992 Grammys are history, with classical exposure on the awards telecast a shade more credible than in recent years. This is positive news; it suggests that continuing pressure from those in the Recording Academy who care can have some effect.

But the marginal place that classical music still occupies in the telecast underscores the reality that proper exposure will come only with establishment of a separate awards show, divorced from the commercial imperatives of prime-time ratings.

Better planning was evident even before the show went on the air. Dawn Upshaw, half the team abruptly cut short a year ago during the reading of non-telecast nominations and awards, had the time, along with commentator Martin Bookspan, to give each finalist a moment in the sun, name all the winners, and even accept a Grammy for herself.

Three hours into the telecast, pianist Evgeny Kissin had three minutes to play a portion of Liszt's "Spanish Rhapsody," which brought much of the audience to its feet, and Pinchas Zukerman, a classy performer at whatever he's called on to do, read off the names of a couple of the Grammy winners, spoke of the importance of classical recordings, and provided the only moment of suspense when he opened the envelope for best solo instrumental performer.

For the record, Deutsche Grammophon recordings

won three Grammys, RCA Red Seal and Erato two each, with singles going to Sony Classical, London, and Nonesuch. Left at the post were Angel, Philips, and Teldec. James Mallinson, named producer of the year, is not associated with a single label.

GOING ON RECORD: Dorian Records will have the editorial assistance of the Max Reger Institute, of Bonn, Germany, when it records five of Reger's rarely heard solo violin sonatas with Ulrike-Anima Mathe. More is planned with Mathe, a laureate of the Queen Elizabeth competition, says Dorian exec Brian Levine.

April sessions with Eduardo Mata and the Dallas Symphony will include a taping of Prokofiev's "Alexander Nevsky" to fill out a Dorian album that includes Shostakovich's Symphony No. 9, recorded earlier. Recordings with Dallas of works by Copland and Bernstein that month will complete an album of American music. They'll be coupled with the Roy Harris Symphony No. 1, already in the can. Another April session will document a performance by pianist Ivan Moravec of either the Schumann Concerto or the Brahms Concerto No. 2, says Levine.

Come November, Dorian resumes work with the Los Angeles Chamber Orchestra under Christof Perick. A Strauss program is planned, to include "Le Bourgeois Gentilhomme," the Oboe Concerto and Wind Serenade.

Back at its home recording venue in Troy, N.Y., this spring and summer, Dorian will cut an album of Mozart songs by Julianne Baird with Colin Tilney at the forte-piano, a program of Anglo-American folk songs with Custer LaRue, backed by members of the Baltimore Consort, and a lute album by Ronn McFarlane.

BACK TO THE MINES: Peter Munves, ace repackager with the touch of gold when it comes to squeezing out revenue from deep, and recent, catalog, left his post at Sony Classical Feb. 28.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	77	IN CONCERT ▲ LONDON 430433-2*	72 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	5	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
3	10	5	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
4	3	19	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQB-54371*	TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
5	4	23	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
6	12	3	THE BELLS OF ST. GENEVIEVE RCA 65468-2-RC*	VARIOUS ARTISTS
7	8	41	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
8	9	33	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
9	6	29	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
10	7	19	TOGETHER ANGEL CDQ 54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
11	5	23	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ
12	11	23	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
13	13	9	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
14	14	17	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
15	16	9	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*	JOHN ELIOT GARDINER
16	NEW ▶		ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE
17	15	15	VERDI: OTELLO LONDON 433669*	PAVAROTTI, TE KANAWA, NUCCI (SOLTI)
18	NEW ▶		POEME: FRENCH SHOWPIECES LONDON 433519-2*	BELL, ROYAL PHILHARMONIC (LITTON)
19	17	15	MAHLER: SYMPHONY NO. 8 TELARC CD-80267*	ATLANTA SYMPHONY & CHORUS (SHAW)
20	20	15	BACH: SUITES FOR SOLO CELLO MERCURY 432756*	JANOS STARKER
21	22	7	RUTTER: MAGNIFICAT COLLEGIUM COL-114*	JOHN RUTTER, CAMBRIDGE SINGERS
22	18	97	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
23	19	15	ORFF: CARMINA BURANA LONDON 430509*	SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)
24	21	15	MOZART: GREATEST HITS RCA 60829-2-RV*	VARIOUS ARTISTS
25	NEW ▶		PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ NO. 1 ★ ★ ★	
1	3	3	HUSH SONY MASTERWORKS SK 48177*	1 week at No. 1 YO-YO MA/BOBBY MCFERRIN
2	1	23	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
3	2	23	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	4	51	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
5	5	5	HEART TO HEART ANGEL CDQ 54299*	KIRI TE KANAWA
6	6	23	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
7	NEW ▶		LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
8	9	5	WEILL: STREET SCENE LONDON 433371*	BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)
9	14	3	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278*	CINCINNATI POPS (KUNZEL)
10	7	13	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
11	8	13	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN
12	10	29	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL
13	13	7	PROSPERO'S BOOKS LONDON 425224*	MICHAEL NYMAN BAND
14	12	15	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)
15	NEW ▶		COLE PORTER: OVERTURES ANGEL CDC-54300*	LONDON SINFONIETTA (MCGLINN)

● 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.

Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 3, No. 15

NIPPER SALUTES

THE GRAMMY WINNERS

ALICIA DE LARROCHA
Best Instrumental Soloist
60408-2-RC

LEONARD SLATKIN
Best Instrumental Soloist (with orchestra)
60732-2-RC

ELTON JOHN
Best Instrumental Composition
60862-2-RC

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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	23	DAVE GRUSIN GRP 2005* ★★★ NO. 1 ★★★	1 week at No. 1 THE GERSHWIN CONNECTION
2	1	21	HARRY CONNICK, JR. ● COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
3	3	17	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 1107/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
4	4	15	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
5	15	3	ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
6	6	17	KEITH JARRETT TRIO ECM 849 650*/POLYGRAM CLASSICS & JAZZ	THE CURE
7	8	37	NATALIE COLE ▲³ ELEKTRA 61049	UNFORGETTABLE
8	14	3	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
9	18	3	STAN GETZ - KENNY BARRON VERVE 510 823*/POLYGRAM CLASSICS & JAZZ	PEOPLE TIME
10	12	11	KENNY DREW, JR. ANTILLES 510 303*/ISLAND	KENNY DREW, JR.
11	5	19	THE EARL KLUGH TRIO WARNER BROS. 26750* THE EARL KLUGH TRIO VOLUME ONE	
12	13	13	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON	THE PROPER ANGLE
13	7	15	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438*	DINGO
14	10	21	BRANFORD MARSALIS COLUMBIA 46990 THE BEAUTIFUL ONES ARE NOT YET BORN	
15	11	17	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL	THE BLESSING
16	NEW ▶		JOE HENDERSON VERVE 511 779*/POLYGRAM CLASSICS & JAZZ	LUSH LIFE
17	22	5	JOHN PIZZARELLI NOVUS 63129/RCA	ALL OF ME
18	16	7	DIRTY DOZEN BRASS BAND COLUMBIA 47383* OPEN UP (WHATCHA GONNA DO FOR THE REST OF YOUR LIFE?)	
19	9	21	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
20	24	3	VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
21	19	9	THE GENE HARRIS QUARTET CONCORD 4182*	BLACK AND BLUE
22	17	9	SONNY ROLLINS MILESTONE 9194*/FANTASY	HERE'S TO THE PEOPLE
23	20	7	RICK MARGITZA BLUE NOTE 97196*/CAPITOL	THIS IS NEW
24	NEW ▶		KENNY BARRON TRIO CANDID 79508*	LEMURIA - SEASCAPE
25	25	5	PAQUITO D'RIVERA CHESKY 60*	HAVANA CAFE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	23	FOURPLAY WARNER BROS. 26656* ★★★ NO. 1 ★★★	21 weeks at No. 1 FOURPLAY
2	2	13	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
3	3	21	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	5	21	DAVID BENOIT GRP 9654*	SHADOWS
5	6	23	ERIC MARIENTHAL GRP 9655*	OASIS
6	4	17	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
7	11	5	KIM PENSYL GRP 9663*	3 DAY WEEKEND
8	10	9	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
9	12	13	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
10	19	5	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALTZ
11	16	5	NELSON RANGELL GRP 9662*	IN EVERY MOMENT
12	13	15	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
13	9	19	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
14	14	13	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
15	7	15	SAM RINEY SPINDELTOP 138*	TALK TO ME
16	18	10	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
17	22	3	DAVE VALENTIN GRP 9664*	MUSICAL PORTRAITS
18	8	15	BOB BERG DENON 9042*/A&M	BACK ROADS
19	23	5	JEFF BEAL TRILOKA 189*	OBJECTS IN THE MIRROR
20	15	23	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
21	NEW ▶		CORNELL DUPREE AMAZING 1025*	CAN'T GET THROUGH
22	NEW ▶		STEVE LAURY DENON 9043*/A&M	PASSION
23	NEW ▶		HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH
24	NEW ▶		ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY
25	17	27	THE RIPPINGTONS GRP 9651*	CURVES AHEAD

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



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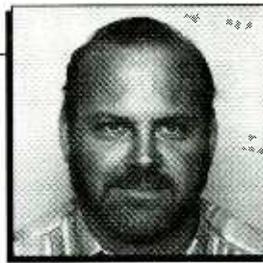
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Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	11	ALVARO TORRES CAPITOL-EMI LATIN	NO. 1 ♦ NADA SE COMPARA CONTIGO 2 weeks at No. 1
2	4	6	5	LOS BUKIS FONOVISIA	MI MAYOR NECESIDAD
3	3	4	13	PANDORA CAPITOL-EMI LATIN	♦ NO LASTIMES MAS
4	2	1	15	ROBERTO CARLOS Y ROCIO DURCAL SONY	SI PIENSAS, SI QUIERES
5	8	10	5	MIJARES CAPITOL-EMI LATIN	PERSONA A PERSONA
6	5	3	17	LUIS MIGUEL WEA LATINA	INOLVIDABLE
7	6	5	13	JOSE LUIS RODRIGUEZ SONY	ESA CHICA ME VACILA
8	9	9	5	LUIS ENRIQUE SONY	LO QUE ES VIVIR
9	7	15	4	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
10	11	13	5	DANIELA ROMO CAPITOL-EMI LATIN	DUELE
11	14	28	3	LUIS MIGUEL WEA LATINA	NO SE TU
12	12	16	6	CAMILO SESTO ARIOLA	QUE MALA VIDA
13	20	20	6	EDNITA NAZARIO CAPITOL-EMI LATIN	MAS QUE UN AMIGO
14	27	19	7	RUDY LA SCALA SONOTONE	ME CAMBIASTE LA VIDA
15	18	32	3	RICKY MARTIN SONY	FUEGO CONTRA FUEGO
POWER TRACK					
16	31	36	3	LA MAFIA DISCOS INTERNATIONAL/SONY	ESTAS TOCANDO FUEGO
17	28	38	3	RICARDO MONTANER TH-RODVEN	♦ VAMOS PA' LA CONGA
18	24	31	3	MAGNETO SONY	PARA SIEMPRE
19	15	17	11	WILFREDO VARGAS TH-RODVEN	AMOR CASUAL
20	10	7	20	MAGNETO SONY	♦ VUELA VUELA
21	13	8	13	LA BANDA SHOW RTP/SONY	♦ ELLA ME VACILA
22	23	22	10	LUIS ANGEL DISCOS INTERNATIONAL/SONY	♦ UN AMOR QUE TERMINA ASI
23	26	26	5	LOURDES ROBLES SONY	TODO ME HABLA DE TI
24	16	27	4	BRONCO FONOVISIA	LIBROS TONTOS
25	19	34	4	LISA LOPEZ DISCOS INTERNATIONAL/SONY	PARA QUE
26	21	12	11	EDDIE SANTIAGO CAPITOL-EMI LATIN	HASTA AQUI TE FUI FIEL
27	17	14	9	GRUPO LIBERACION FONOVISIA	COMO ME DUELE
28	22	18	10	LINDA RONSTADT ELEKTRA	GRITENME PIEDRAS DEL CAMPO
29	30	25	9	BRONCO FONOVISIA	ORO
HOT SHOT DEBUT					
30	NEW		1	LOS LOBOS ELEKTRA	BELLA MARIA DE MI ALMA
31	NEW		1	EL GRAN COMBO COMBO	TE QUIERO PORQUE QUIERO
32	33	30	6	ROCIO BANQUELLS CAPITOL-EMI LATIN	MI VIEJO
33	32	21	10	THE TRIPLETS MERCURY	SOMBRA Y SILENCIOS
34	25	11	22	CAMILO SESTO ARIOLA	♦ AMOR MIO, QUE ME HAS HECHO?
35	NEW		1	MAZZ CAPITOL-EMI LATIN	DEMASIADO HERIDO
36	NEW		1	INDUSTRIA DEL AMOR RAMEX	ENAMORADO DE TUS OJOS
37	37	39	3	LOS YONICS FONOVISIA	QUE HAGO YO
38	NEW		1	PROYECTO M CAPITOL-EMI LATIN	TU ERES MI VIDA
39	29	23	20	BRONCO FONOVISIA	DEJAME AMARTE OTRA VEZ
40	35		2	LOS MIER FONOVISIA	MUNECAS DE CARTON

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



by John Lannert

GRAMMY NOTES: As could be expected, Karen's **Juan Luis Guerra Y 4.40** won for best tropical album ("Bachata Rosa") and **Sony Discos' Vikki Carr** for best Latin pop album ("Cosas Del Amor"). Both acts are well known within the 8,000-member NARAS community, which voted on the awards.

The surprise, precedent-breaking selection, however, occurred in the best-Mexican-American category, in which veteran Tejano artist **Little Joe** won his first Grammy, for his Sony Discos effort "16 De Septiembre."

Usually, NARAS members vote for a familiar name or a previous category winner, which in this case was **Fonovisa's Los Tigres Del Norte**, who won a Grammy in 1987 for "Gracias! America Sin Fronteras." But this year Los Tigres were shut out along with label mate **La Sombra** and **Capitol/EMI-Latin's Mazz**, neither of which ever have won a Grammy.

MISCELLANEA: Musart executives are bubbling enthusiastic over **Joan Sebastian's** upcoming album, which they claim will finally crack the honey-voiced songwriter into the mainstream pop arena... Likewise, M.P.I.'s brass is gushing over **Tito Rojas'** fast-breaking eponymous release, now perched at No. 5 on the Top Latin Albums' Tropical/Salsa survey. The label also is excited about long-term prospects of 18-year-old vocalist **Manuel Hernández**, the newest addition to **Los Sabrosos Del Merengue**... Ex-Wilfrido Vargas vocalists **Henry Garcia, José Veras, and Rafi** are getting early raves as the new front men on **Kubaney's** Dominican act **Pochy Y La Coco Band**. The trio replaced **Kinito Mendez** and **Bobby Rafael**, who now front their own orchestra for **J&N Records**... In the past several months, Sony Discos has signed several artists who are due to release product this spring, including tropical pop brother/sister duo **Judith William** and **salsero Ray Ruiz**, both of whom defected from Cuba last year; Puerto Rican salsa singer **Deddie Romero**; Argentine pop siren **Laura D'Ana**; Puerto Rican teen pop chanteuse **Jessica**; and bilingual rap duo **Gemini** from Tampa, Fla. In other label news, **Franco de Vita** and **Sergio Vargas** both have resigned multi-album deals with Sony. The label also is now distributing **Estudios Borinquen**, whose rich catalog includes noted artists **Ednita Nazario, Raphy Leavitt, and Los Violines De Pego**. Product from rising acts **Los Hispanos De Puerto Rico** and **Max Torres Y Su Salsa Selection** also will be distributed... **BMG's Camilo Sesto** is set to perform in Miami (April 4), Los Angeles (April 10), and New York (April 12). Later dates in Texas are being planned... **WEA Latina's Luis Miguel** is booked to perform April 26 in Miami. The video for his current single, "No Sé Tú," was shot there. Label mate **Myriam Hernández** is scheduled to release her as-yet-unnamed label bow June 1... **Juan Garcia**, producer of country cable show "Louisiana Country," is launching a music video program called "Musivision" July 1. Originating from New Orleans, the 24-hour MTV-style show will feature English-speaking VJs presenting, mostly, Spanish-language videos... Who attended U2's Miami concert March 1? None other than **Juan Luis Guerra**, known to Grammy hostess **Whoopi Goldberg** as "Jean Looie Guerrera."

ARTISTS IN CONCERT

(Continued from page 25)

King's trademark guitar lines somehow still manage to carry emotional weight, despite the sense that he could do them in his sleep. It was not until the middle of the set, though, that King really got down to business, pulling up a chair and digging in to a great version of "Sweet Little Sixteen." All

in all, he was in fine form.

The show was not without some low points, however. Listening to King humor the relatively upscale crowd with requests to sing personalized versions of "Happy Birthday" is a musician's dues-paying nightmare. At one point, things devolved into inserting the words "Merry Christmas to you"—and this gig was in February. King's good-natured humility is one of his great traits, but why does he feel like indulging such audience insensitivity to the flow of a show?

The layout of King's club allows

for most of the audience to have a good seat, even on a sold-out night like this. The sound was uniformly good and the whole atmosphere at B.B.'s club dignifies the blues.

King was preceded by three warmup acts, Stax vet and fellow WDIA alumnus **Rufus Thomas**, who was a little short on his usual spunk; **Ruby Wilson**, a popular house singer at this venue; and the tight, no-nonsense Memphis soul of **In Visions**, featuring the expressive singing and guitar playing of **Preston Shannon**, a talent obviously overdue for more substantial recognition. **RICK CLARK**

Fernando Casas Tops At Annual Chilean Songfest

VINA DEL MAR, Chile—Chilean-born singer **Fernando Casas** won the 33rd annual Vina del Mar Song Festival—held here Feb. 12-17—with "Parece Tan Sencillo." **Pablo Herrera**, also from Chile, placed second with "Dale Una Oportunidad." Third-place honors went to Puerto Rican vocalist **Ivette Rodriguez** for her entry "Se Acabo."

Contestants from 13 countries participated in the six-day event, which drew an estimated 20,000 spectators to the Quinta Vergara amphitheater. Mexican pop/rocker **Emmanuel** closed out the festival, whose invited Hispanic performers included **Ana Gabriel, Mecano, Locomia, and Banda Blanca**.

Vina del Mar's traditional non-Latino invitee was American singer/songwriter **Richard Marx**, who performed the first two nights of the festival. **JOHN LANNERT**

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VIVA TEJANO!

A SPECIAL ARTISTS & MUSIC SECTION



Critical Mazz: They might not show up at every gig, but the beat-heavy approach of Brownsville's Mazz has made them a top Tejano act.

Tejano Looks For New Worlds To Conquer *TMA's Highlight Tex-Mex Music's Prosperity*

■ BY RAMIRO BURR

SAN ANTONIO—It's been a whirlwind year for the Tex-Mex industry, and the 1992 Tejano Music Awards being presented March 6 in San Antonio's Convention Center Arena will serve as a crowning climax. Nineteen-ninety-one marks a second consecutive period of explosive growth in record sales, label rosters, venues, corporate sponsorships and, perhaps most promisingly, Tejano music's overlap into mainstream genres like pop, country and dance.

And although some record label officials feel the market has been

mined almost to its limit, most would agree with Manny Guerra, owner of the indie RP Records and Amen Studios, who observes, "There's still a lot more that can be done. We've only begun to develop the groups and the various markets."

Beyond providing recognition to Tex-Mex artists, the Tejano Music Awards are now considered the "industry event of the year." Label executives lobby aggressively to promote their artists on the awards show, with a live audience of 13,000 people (and more than half the Tex-Mex radio and press) and a taped telecast sent to 32 television markets and a radio broadcast to 60 stations.

"The growth of the industry could be attributed to the exposure of the Tejano sound because the quality has always been there," says Rudy Trevino, executive director of the Texas Talent Musicians' Association, which annually presents the awards. "Tejano has always had a catchy, contagious sound. What it needed was to be exposed to a greater number of people and that's why it's growing now. If it wasn't for the exposure, the big labels would not be here, but they saw the potential."

The heightened public awareness and press coverage of the awards is symptomatic of the impact that the industry's continuing commercialization is having in sales and market expansion.

LABEL SHAKEOUT

Warner Discos became the fifth major label to jump into the ongoing race for a Tejano payoff, with the debut album release in late 1991 of the Lubbock-based band Tesoro. Warners walked into a turf marked by fierce market-share competition between Capitol/EMI Latin and Sony Discos, considered the industry's two main players. In the last 15 months, two other labels have also prospected for Tejano gold: WEA Latina, who signed up Patsy Torres and Inocencia, and FonoVisa, who inked La Sombra.

The introduction of the majors in the market has helped upgrade the Tejano industry to better distribution, bigger production budgets and increased marketing and promotions. Holding their own in the overheated competition are the Corpus Christi-based Freddie Records and San Antonio's Joey Records, the two largest independents in the Southwest and each a formidable player in their own right. Both are completely self-contained labels with manufacturing facilities, recording studios and publishing and sales arms.

Freddie Martinez, Jr., VP for Freddie Records, says 1991 was a good year: "Last year was our biggest sales-wise in the history of

Freddie Records. I estimate we have about a 15 percent increase over the previous years in which we had small but consistent gains." And as for the industry peaking, Martinez insists, "There is still a lot of room for growth. We're improving our production schedules to better coordinate our promotional efforts."

Among the tools Freddie has taken up are Spanish language television campaigns, previously utilized only by companies like Globo and Datel records. Freddie recently launched a six-week national promotion on Univision for label artist Ramon Ayala, which Martinez says boosted sales, though not significantly.

"It was not what we had anticipated but it was enough that we're interested in doing more this year," he says. Martinez adds that this spring the label will also launch a coordinated radio campaign, similar to the commercial radio-spot campaigns in general markets. "In these 60-second advertisements you basically advertise three new releases. We pick two of our best artists like Ramon Ayala and Los Terribles, and piggyback a third, say a new artist for us like Xplativo."

A new emerging label is Manny Guerra's Manny Music, a division of his company which also includes a publishing arm and a recording studio. Guerra had signed an exclusive producer/P&D agreement with Sony Discos in 1990 but that terminated in December. Guerra has expanded his staff in the last 15 months, adding Jose Rosario to bolster promotions and A&R for the
(Continued on page T-5)

The Young Turks Of Tejano *A New Generation is Pushing the Envelope.*

One of the principal reasons the Tex-Mex industry continues to emerge and expand in the '90s is the recent influx of talented producers, songwriters, musicians and other professionals whose creative inspirations have helped keep the music fresh. These New Wave Tejanos are helping the music overlap its traditional polka-based rhythms to incorporate contemporary elements of rap, country and dance, and to relate familiar tales with a modern twist or off-the-beaten-track arrangement. Here's a glimpse at some of the fastest-rising talents and their accomplishments:

NEW BANDS

As Tejano continues its relentless resurgence, alert bands have seized sales opportunities and begun mixing rap rhythms and more dance-oriented beats into the music. La Mafia of Houston has made a concerted effort to appeal to not only the Mexican market, but also to mainstream Hispanics in America with their new emphasis on cumbias.

Their latest single "Como Me Duele Amor" is layered with synthesizer hooks punctuated by resonant drums, providing rhythms with a dance floor allure. Last year, their hit "Yo Quiero Ser," offered an up-tempo polka with militaristic-sounding drums and used a cowbell to emphasize the beat. "A cowbell in a polka? It's weird but it works," says Ruben Cubillos of Sosa & Associates. "This shows you these guys are taking the music to the edge."

Then there's La Sombra. Within a month of signing their momentous contract with FonoVisa, the band roared into the scene with perhaps their biggest hit ever, "El Sancho," a thunderous blend of traditional polka rhythms, galloping drums and anvil-sounding keyboard hooks. "But the key to 'El Sancho,'" says Manuel Rangel, owner of Rangel Record Distributors, "was the same as what worked for Tierra Tejana's big hit,

'Las Hijas De Don Simon': the central rap rhythm section. It was at once amusing but catchy. One would shrug it off but it lingered in the mind."

Rangel believes the less regional a Tejano song sounds, the better chance it will have at selling both on the East and West Coast. "The hits by La Sombra and Tierra Tejana are your best examples," he says. "Both get away from the traditional Tejano polka-based sound."

DANCE RHYTHMS

Tejano music has always been music that is more danced to than watched. A few artists like Selena Quintanilla have begun emphasizing the pop dance aspect in their music with melodic, appealing tunes fortified with heavy, synthesized percussion. The message at Selena concerts is simple: shut up and dance. Her main forte is danceable cumbias and polkas, like the hugely popular "Baila me Cumbia," and her new single "La Carcacha,"

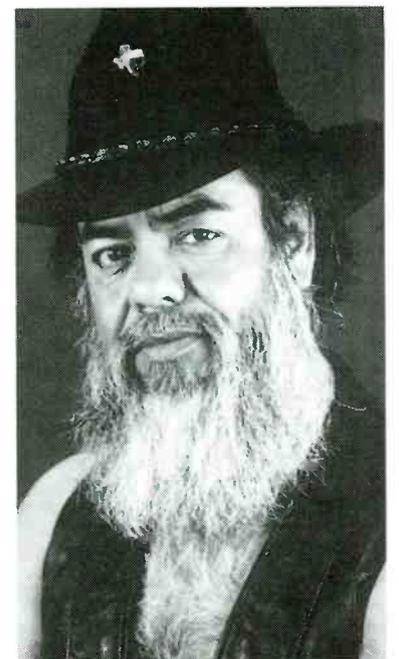
but Selena has increasingly incorporated more pop-oriented tunes in her playlist. Label executives are also grooming her for a much-anticipated crossover record contract with SBK Records. And her potential did not go unnoticed by Coca-Cola marketing executives who in 1989 signed her to a radio and TV promotional contract.

And when it comes to producing irresistible dance music, Brownsville's Mazz is a heavy-weight with few equals. Led by guitarist/producer Jimmy Gonzalez and vocalist Joe Lopez, Mazz are obviously not new faces in the industry but no one would argue the band has become a
(Continued on page T-7)

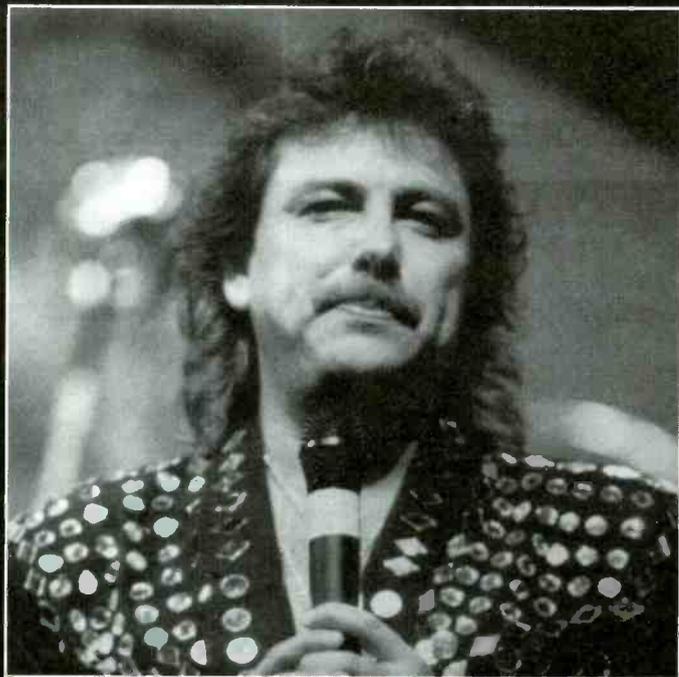


Houston's La Mafia, "the Show Band of Tejano"

Selena and brother Abe Quintanilla



"Little Joe" Hernandez, a Tejano legend who recently dueted with Willie Nelson.



MAZZ

SONG OF THE YEAR

MAZZ
"QUE ME LLEVEN CANCIONES"

SONGWRITER OF THE YEAR

JOE LOPEZ (MAZZ)

SINGLE OF THE YEAR

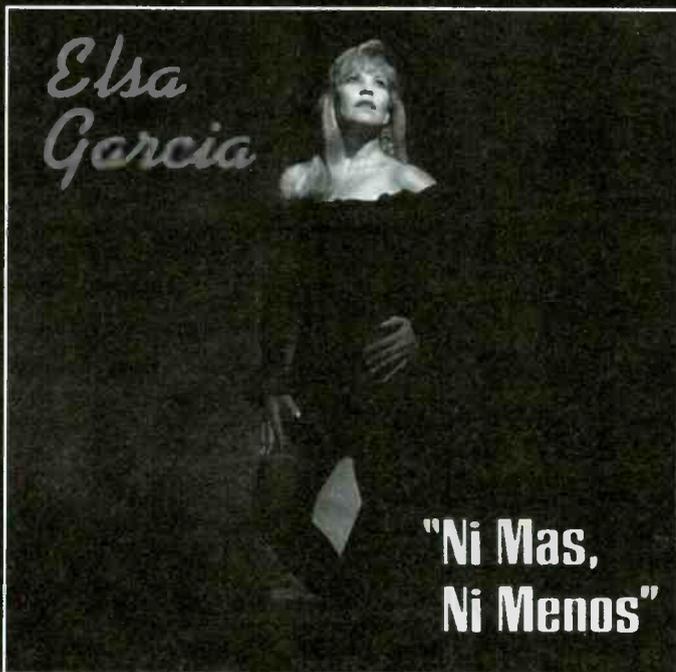
MAZZ
"VEN DEVORAME OTRA VEZ"

MALE ENTERTAINER OF THE YEAR

JOE LOPEZ (MAZZ)

AMERICAN RADIO

CAPITOL/EMI LATIN AND KEDA/KCCT RADIO



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MAZZ
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FEMALE VOCALIST OF THE YEAR

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AM STEREO **SINCE 1966**
SAN ANTONIO / CORPUS CRISTI, TEXAS



Heading South of the Rio Grande

Tejano By Any Other Name Is Still a Hit

BY JOHN LANNERT

MIAMI—In 1991, Tejano acts finally began breaking into a territory that would seem like a natural market for its cumbia/polka blend: Mexico. Thus far, south-of-the-border success has come mainly to the three best-known Tejano groups—FonoVisa's La Sombra, Sony Discos' La Mafia and Capitol/EMI Latin's Mazz—and that has primarily come in the northern and Pacific Mexican states.

But these bands are scoring larger sales figures by edging away from the traditional Tejano sound. In fact, the gospel of La Sombra and La Mafia is being spread by an unusual promotional method: the groups are not being identified as Tejano. FonoVisa VP Guillermo Santiso says La Sombra is tagged as a mainstream "grupo," similar to more established acts like Los Bukis, Los Yonicis and Grupo Samuray. He notes that the Chicago octet's last album, "Porque Te Quiero" "did well" and expects their latest effort, "Intocable," to garner a larger Mexican following.

Santiso also points out that La Sombra will support their current Mexico release with scattered Mexi-

can appearances opening for FonoVisa's star acts. For instance, La Sombra will open for Bronco March 14 in Monterrey. "We're going to give it a little more time, so that they can really penetrate the Mexican market," says Santiso, who adds that the band "will have a Tejano touch, but we're taking away the Tejano label."

"We don't want to limit them to the Tejano market, which for a long time has been a market with very special characteristics—practically a regional market." Santiso adds that La Sombra will be promoted in both the U.S. and Mexico with a heavy television campaign.

Sony Discos president Frank Welzer is following a similar no-Tejano label promotional strategy for La Mafia, whose latest album, "Estas Tocando Fuego," Welzer claims has knocked down an impressive 150,000 units since its release last September. "We're taking a fantastic Tejano act," says Welzer, and we're giving them a sound with, for lack of a better word, broader appeal, and that has caught on dramatically. They'd been playing in Mexico for years and had penetrated Mexico on their own. What we did was tie them into a major record

company approach."

Not all record executives are shying away from the Tejano label, of course. Jose Behar, VP/GM of Capitol/EMI Latin vigorously asserts that Tejano formerly suffered from negative innuendo, but now is generally accepted in a more positive light by radio programmers and industryites on both sides of the Rio Grande.

"I think one market to some degree has been an extension of the other forever," Behar comments, "but unfortunately I think that the U.S. side was always open to what the other side was playing but the Mexican side wasn't. I think Tejano music could've hit years ago; it's just the programmers wouldn't give the listeners a shot. As soon as they decided, 'Okay, maybe it's time for something new,' all of a sudden it took off like wildfire."

Behar also dismisses the notion that the current hot-selling Tejano acts have strayed appreciably from their musical background: "These acts were like this musically five years ago. The programmers just wouldn't give them the time of day. Other labels now may not refer to the music as Tejano because of that stigma, but the bottom line is that's



Although La Sombra is considered a major Tejano act, FonoVisa is avoiding the term in Mexico, marketing them instead as a mainstream "grupo."

what it is.

"La Mafia is a Tejano group. Its roots are Tejano and they can never get away from that. Now they've branched out and there's other blends—R&B and some rock—coming into their music. That's wonderful; it's enabled them to cross into other markets, but the bottom line is la raices son tejanas (the roots are Tejano). There has been a stigma, but that stigma is being cleared now."

Behar candidly admits that not all has been rosy for Mazz in Mexico. "We've had some problems. They don't show up at some gigs, but the thing about Mazz is, they're a phe-

nomenon," shrugs Behar. "They show up, they don't show up, and people still want them and love them. And the concert promoters still want them and love them because they know that another group like Mazz is probably hard to find."

Whatever the musical posture of a label, Tejano's Big three are crossing the Rio Grande to an audience increasingly receptive to the music coming out of Texas. And now, asserts Frank Welzer, La Mafia is starting to crack another hitherto impenetrable market—Puerto Rico. "But," he adds, "we're not using the word 'Tejano' when we promote the group there."

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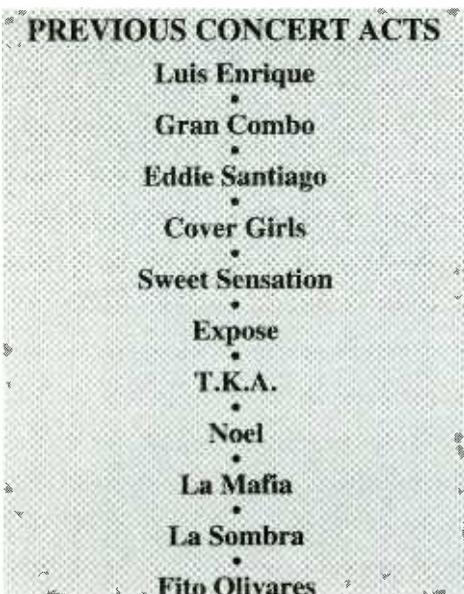
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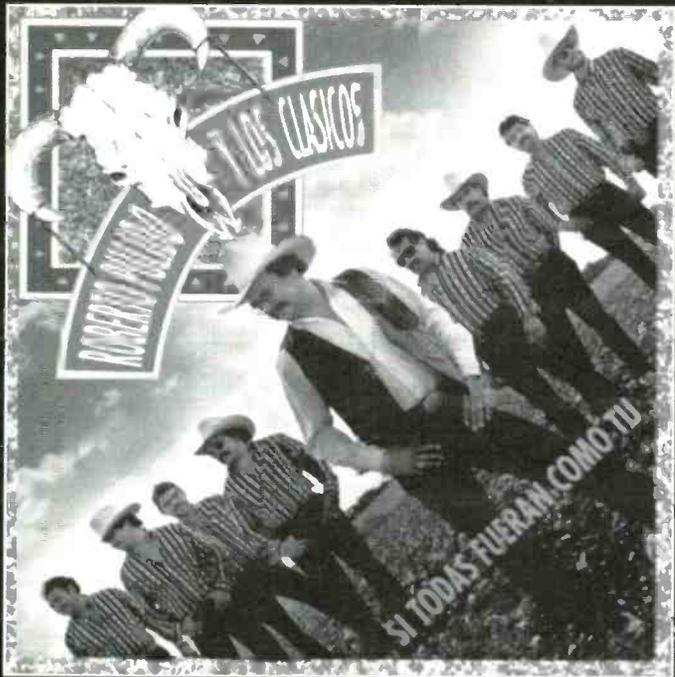
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Left to right: Texas Tornado Augie Meyers, Tejano star Ram Herrera, and Emilio Navaira, who's "got it all."

think there's a good chance for airplay for well-produced, well-orchestrated Tejano-flavored English-language country."

KAJA PD Randy Carroll agrees, saying, "If the song was there and we felt the act was strong enough, I don't think we'd have a problem adding it. But," he adds, "I'm still not sure where it all starts to come together."

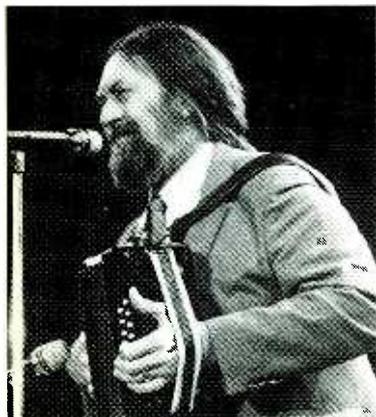
The Tejano to Country Crossover

Plenty of Smoke But Where's the Fire?

BY JOHN LANNERT

MIAMI—By most accounts Tejano music, the accordion-propelled polka sound from Texas, should have been making inroads into the country music market by now. Last year the Texas Tornados blew through the country community, selling 325,000 units of their 1990 self-titled debut, all without the benefit of a hit single.

The group's Warner/Reprise follow-up, "Zone of Our Own," earned a Grammy nomination this year in the category of Best Country per-



formance by a Duo or Group with Vocal. (Album sales have only hit 120,000 units, though.) The Tornados' success in the Hispanic market ultimately prompted Warner Nashville president Jim Ed Norman to launch a Latin imprint—Warner Discos—out of Nashville. The label currently features six acts on its roster, including the Tornados and bandmember Flaco Jimenez.

Still, despite the Tornados' industry accolades and robust album sales, there has been little trickle-down effect for potential Tejano or Tex-Mex crossover artists such as Sony Discos' "Little Joe" Hernandez and Ram Herrera, Capitol/EMI Latin's Emilio Navaira, and Manny records' Shelly Lares. None of these artists has crossed the country divide with any great success.

There are hopeful signs on the horizon, however. Little Joe's 1990 English-language album "Tu Amigo," a joint promotional project between Sony Discos and Sony Nashville, sold 50,000 copies, according to Sony Discos president Frank Welzer. "And it's a catalog item that still sells," notes Welzer, adding that "Sony Nashville is keeping a very open mind towards the possibility of recording country/wes-

tern with a Tejano flavor."

Welzer points out that Sony Nashville is particularly interested in Tejano star Ram Herrera: "Once we have new cuts in English, we'll send them to Sony Nashville, probably around mid-March."

In February, Navaira signed a management agreement with the Nashville-based Refugee Management, which also handles the Texas Tornados, Holly Dunn and the Forrester Sisters. Company co-president Cameron Randle says that his firm wants to break Navaira as a mainstream country artist, while simultaneously maintaining his Tejano prosperity. "The charisma, stage presence and personality



that he's demonstrated during his shows is evident in both formats," says Randle. "He transcends cultural and linguistic limitations—that's extremely rare."

Capitol EMI/Latin's VP/GM Jose Behar echoes Randle, saying, "If there's a Tejano artist who I truly believe can make the country crossover, it's definitely Navaira. He's got the talent, looks and stage presence. He's got it all."

Direct Hit owner Glenn Hall, as well as Manny A&R representative Pete Rodriguez, opine that the timing is right for Tejano-rooted country. Says Rodriguez, "Garth Brooks is coming with a different kind of country, so now the country establishment is saying, 'Hey, maybe this Tex-Mex angle can work within the country/western mainstream.'"

Country PD's in San Antonio generally mention Herrera and Navaira as the most likely Tejano prospects for crossover prosperity. The hard question is, can Tejano crossover acts get airplay on country radio? "My first reaction is to say no," replies Scott Husky, PD of top-rated KCYF-FM. "But the format over the past 18 months has shown this tremendous ability to expand and because of that I think I would change my answer to say yeah, there might be a chance."

"I don't think there would necessarily be a huge influx of Tex-Mex flavor on the country charts, but I

TEJANO PROSPERITY

(Continued from page T-1)

label.

One school of industry officials believes the market is almost tapped out: "The first level of Tejano groups, the A-Class, so to speak, have been developed quite a bit," says Ruben Cubillos, formerly a musician with the Latin Breed and now art director with Sosa & Associates, a prominent Hispanic ad agency. "But they still don't compare with the international Latin pop artists in sales. And the labels also have to work on the other levels, the B and C levels."

"But I expect the general recession to finally have an effect in the industry. The labels have to start cutting back on rosters. Obviously the bands which didn't produce the last two years will be let go. And I think the budgets for the existing top bands will be scaled back a bit."

Capitol/EMI Latin has the biggest roster with 30-odd groups, including a dozen they distribute, promote and market for Houston indie Discos MM. Many observers would also say they also have the biggest horses in the industry including Mazz, Selena Quintanilla, Emilio Navaira and David Lee Garza.

"It has taken a long time to discover what we have in Tejano," says Manolo Gonzalez, associate director of A&R and administration for Capitol/EMI. "We're going to have more companies getting into the market. Now we're getting calls from California and

Mexico, from people who are interested in this music."

Ray Martinez, director of sales for the Western Region for Sony Discos, is cautiously optimistic: "I don't think the Tejano industry has peaked yet. There's still a lot of talent out there that's yet to be discovered. The industry itself will continue to grow for a few years still but without expansion into other states, it can slow down very soon." Sony, like most of the other labels, has an unofficial "signing freeze," although like most labels, say they are always open to genuinely promising talent.

Veteran booking agent Albert Esquivel pointed to expansion efforts of artists like Emilio Navaira and Shelly Lares, who are looking to the country market and Mazz and La Mafía's inroads into Mexico last year to build a new base there. "Tejano music itself will always be regional," says Albert Esquivel, president of the San Antonio-based Tejano Music Talent booking agency. "The key to the future is how groups increase their appeal by incorporating modern elements like rap, dance and country."

Top groups who have used rap fusion on songs to great success are La Sombra, with "El Sancho," and Tierra Tejana with "Las Hijas de Don Simon," both of which were popular beyond Tejano music's traditional Southwest base. The success of both hits pole-vaulted La Sombra and Tierra Tejana

into the upper reaches of Billboard's album and single charts last year and helped them expand their touring to more Pacific and Midwestern states last year.

"We've gotten calls from all over—Oregon, Washington, California," says Lupe Gonzales, lead singer for Tierra Tejana. "The response has been good and we've been able to increase our tours."

Sombra manager Frank Zuniga was equally sanguine: "We went beyond the traditional circuit in Texas and California to places like Illinois and Michigan in the Midwest, and we did real well in Oregon, Idaho, and Washington."

RADIO MOVES

Another development helping boost the Tejano movement has been the trend of FM radio stations switching to Tejano formats. Stations like KJBZ (Z-93) in Laredo, Magic 105 in Corpus Christ, KQK-FM in Houston and KBNA in El Paso all report posting jumps. Far and away the biggest ratings success is KXTN-FM (Tejano 107), which overtook KCOR-AM, a Tichenor station and a longtime leader in San Antonio. In the past two Arbitron ratings book, KXTN leapfrogged the competition, jumping to second place in the highly valued 25-54 audience, behind only country station KCYF-FM. KXTN, which almost doubled its overall audience from a 3 to 5 average overall quarter share, placed third in the 12-plus age cat-

egory.

"This is just the beginning for KXTN," says Program Director Jesse "Hollywood" Rios. "It's going to get better. San Antonio has been wanting Tejano on FM for a while and they got it." At a recent Radio and Musica Convention in Los Angeles, Rios was named programmer of the year and KXTN was chosen as the station of the year in a major market, outpacing stations in larger markets like Los Angeles, Miami and New York.

KJBZ-FM disc jockey Luis "Bird" Rodriguez notes another promising trend. Mexican radio stations all along the border have always played a minimal dose of Tejano music, but in the last year, quite a few have increased their Tejano programming and a few have even gone all-Tejano.

"It was inevitable," Rodriguez says. "Obviously, they've been aware of the activity on Hispanic radio in the United States with Tex-Mex, so it was logical that the Nuevo Laredo Mexico stations provide the same programming for audiences on both sides of the border." Rodriguez also points out that of Nuevo Laredo's 15 radio stations, at least three play Tex-Mex part-time and one, the brand new XEAS-AM, plays an all-Tejano format.

Success by KXTN and other Texas stations is spawning other stations to make the switch, most recently KABQ in Albuquerque, NM; KHDC in Salinas, Calif.; and

WOPA-AM in Chicago. Even Mexico City has a Tejano station, joining Mexican border stations that play the music like XASG in Piedras Negras and XEROK in Ciudad Juarez.

EXPANDED MEDIA

One major boost for top Tejano bands has been provided by their labels in the form of increased exposure through Spanish language television shows. Both Capitol and Sony have coordinated their groups' appearances in national shows like Univision's "TV Mujer," "Cara a Cara," and "Sabado Gigante," as well as Telemundo's "La Feria de La Alegria," which are filmed in Miami. On the West Coast, the "Paul Rodriguez Show," is the main TV stop.

Another program where groups have made appearances, albeit less frequently, is the Univision dance show "Bailando," produced in San Antonio. Only the top groups who have more of a pop, crossover potential have been on the show, including Joe Lopez of Mazz and Selena. Both labels have also provided a steady supply of new and established bands to Univision's nationally syndicated "Johnny Canales Show," taped in McAllen and which reaches an audience estimated in the millions in the United States and Mexico. It's all part of an expanding Tejano market that will continue to prosper in 1992.



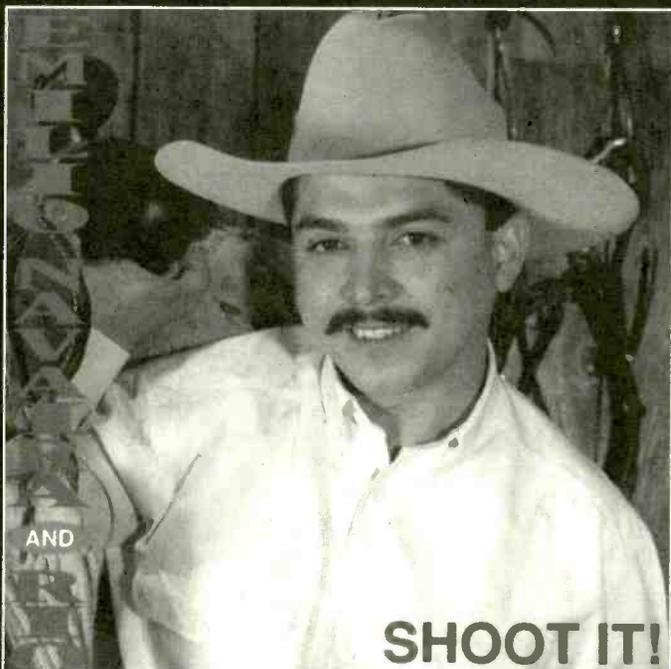
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YOUNG TEJANO TURKS

(Continued from page T-1)

significant regional force.

PRODUCERS

Tex-Mex records usually do not have a producer in the traditional mainstream sense of the term—an artist will often simply work with a studio engineer and the musicians to collectively produce an album. In this field, new Tex-Mex blood includes Tony Guerrero with La Sombra, Mando Lichtenberger of La Mafia, David Lee Garza of Los Musicales, Lupe Gonzales of Tierra Tejana and Abe Quintanilla with Selena.

But making perhaps the biggest impact on the music is the team of producer/engineer/guitarist Gilbert Velasquez and accordion/keyboardist Joel Guzman. Working out of ZAZ Studios, the Velasquez/Guzman team have worked on dozens of albums for the likes of Laura Canales, David Marez, Selena Quintanilla, Latin Breed, Stepanie, Gary Hobbs, Albert Tiger Diaz and Estrella. The two most successful works on which Velasquez/Guzman collaborated are the hit "Sopa de Frijoles," by Estrella and the "Miradas" LP by Gary Hobbs.

Another individual producer leaving a stamp on the music, particularly R&B stylings, is Bob Gallarza, who previously recorded Little Joe's last three albums. Last year Gallarza produced an all-star record featuring appearances by Little Joe, Ruben Ramos, Lisa Lopez, Martha Davis and featured the works of Joel Guzman, David Lee Garza and Gilbert Velasquez.

HONORABLE MENTIONS

Described as a musician's musician, singer/sax player Joe Posada is an all-round Tex-Mex musician with a definite flair for jazz. Posada deftly handles not only the creative aspect of music, but the business end as well, having landed contracts with a variety of instrument manufacturers as well as Izuzu and Miller Genuine Draft. His latest coup was landing a steady gig headlining at Fiesta Texas, an Opryland theme park set to open in mid-March.

All of 22, Esmeralda began singing with mariachis at the age of nine and has had years for formal training. "She has good vocal control, she can hit her high notes," said producer Manny Guerra. "She's young but she's very confident in herself."

RAMIRO BURR

RAMON AYALA Y LOS BRAVOS DEL NORTE



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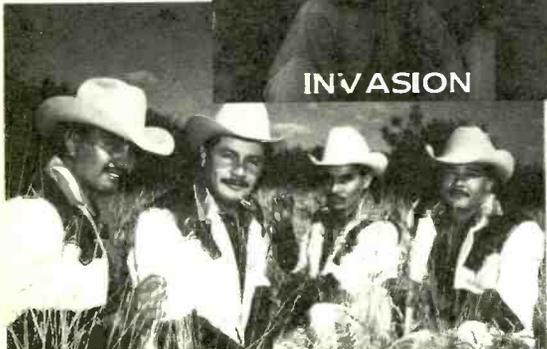
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With A Little Help From His Friends. Blues artist John Lee Hooker thanks his friends and fellow artists who performed with him in a tribute to his musical achievements for a BBC special. The program will be broadcast in the U.S. later this year. Shown at the Sweetwater Club in Mill Valley, Calif., front row, from left, are Albert Collins, Bonnie Raitt, Hooker, and Robert Cray. In back row, from left, are Johnnie Johnson, Roy Rogers, John Hammond, and Charlie Musselwhite.



They've Got The Cure. The presidents of Music Sales Corp. and Fiction Songs Inc. announce the signing of a two-folio agreement for recording group the Cure, which has never before released sheet music of its work. "Disintegration" came out under the agreement in January, and "Standing On The Beach" will be published in April. In front row, from left, are Music Sales Corp. president Barrie Edwards and Fiction Songs president Marcus Peterzell. In back row, from left, are Music Sales staffers Linda Ganus and Flip Black; Fiction staffer Leslie Hoffman, and Music Sales staffers Kalen Rogers, Jonathan Arrindell, and Laura Branco.



He's Excellent. Ambassador Foundation chairman Joseph Tkach, left, and VP David Hulme, right, presented tenor Placido Domingo with the fifth annual Ambassador Award for Excellence Feb. 2 at Ambassador Auditorium in Pasadena, Calif. The award recognizes excellence in humanitarian service, educational activities, and the performing arts.



A 'Graceful' Evening. Capitol singer/songwriter/violinist Lisa Germano congratulates John Mellencamp at the Los Angeles premiere of his directorial debut, "Falling From Grace." Germano, who is currently touring as a member of Mellencamp's band, contributed two songs to the movie's soundtrack. Following Mellencamp's tour, Germano will record her label debut for Capitol.



Signed By The Artist. New York illustrator Jose Ortega visits Charisma headquarters to personally sign 250 lithographs of the cover art he designed for Buckwheat Zydeco's label debut, "On Track." The limited-edition prints will be used as special promotional items for the project. Buckwheat Zydeco is scheduled to perform at South By Southwest Thursday (12) in Austin, Texas, and at the NARM convention Saturday (14) in New Orleans.



She Ain't Heavy, She's Our Artist. RCA Records executives give recording artist Stacy Earl a lift during her visit to the label's New York headquarters. Shown, from left, are senior VP of promotion Butch Waugh; Earl; president Joe Galante; VP of national promotion Geary Tanner; and senior VP of artist development Randy Goodman.



Scholarship Winners. ASCAP president Morton Gould and Songwriters Hall of Fame president Sammy Cahn present five promising young songwriters with the sixth annual Abe Olman Scholarship Award at a reception at the National Academy of Popular Music. The award winners are determined by NAPM along with other participating organizations, including ASCAP, BMI, and SGA. Shown, from left, are NAPM co-winner Lorraine Ferro; NAPM projects director Bob Leone; NAPM co-winner Stephanie Lewis; SGA projects director George Wurzbach; SGA winner David Stewart; Gould; Cahn; BMI assistant VP Bobby Weinstein; BMI winner Mark Batson; ASCAP winner Darren Quinlan; and BMI writer relations director Cat Jackson.

Music Video

ARTISTS & MUSIC

Garth's 'Wind' Prevails Sans Videos Singer Selective After 'Rolls' Reception

BY MELINDA NEWMAN

NEW YORK—Garth Brooks has been on the cover of *Forbes* and *People*; he's chatted with "Entertainment Tonight"; he's appeared on a Bob Hope tribute, and even had a network special of his own.

The only place Garth Brooks has not been touting "Ropin' The Wind" since the album took up residence at the top of the charts several months ago is on Country Music Television, The Nashville Network, and other country music video outlets.

That's because Brooks has not done a video for any of the three singles released from the album, all of which have climbed to No. 1 on *Billboard's* Hot Country Singles & Tracks chart.

With only the benefit of country radio play, "Ropin' The Wind" has been at the top of *The Billboard* 200 for 14 weeks, relinquishing the spot only periodically for such competitors as Michael Jackson, Nirvana, and U2 before soaring back. Out for less than six months, the album has already sold 6 million copies.

Ask Liberty Records or someone at Doyle-Lewis Management, Brooks' management team, if not having videos has hurt Brooks, and they laugh for a long time before answering.

"I really can't say it's hurt him," says Scott Stem, Doyle-Lewis spokesman. "He's done other appearances such as his special and Bob Hope and he's the musical guest on 'Saturday Night Live' March 14, so he's certainly out there and people are aware of him."

Part of the reason Brooks made no clips for this album is that he was still feeling hurt by the treatment his video for "The Thunder Rolls" received last year. The video—which depicted adultery and spouse abuse, and ended with the wife killing her husband—was banned by both CMT and TNN.

"Garth was burned by the reception that video got," says Stem. "We really didn't expect it, but there are no ill feelings between us and CMT and TNN. We respect their opinion to choose what they want to run."

Although the chilly reception received by "The Thunder Rolls" exacerbated Brooks' wariness of videos, Stem says Brooks may still not have done any clips for "Ropin' The Wind."

"Unless Garth can add a depth to the single with the video, he doesn't do one," says Stem. "He's very picky about what he portrays in a video, and doesn't want it to just be a representation of song lyrics."

In fact, in addition to "The Thunder Rolls," Brooks has made only two other clips—for "The Dance" and "If Tomorrow Never Comes." A clip was made for "Friends In

Low Places," but Brooks felt that "it was wrong to come off the sensitivity of 'The Dance' with a beer-drinking song, so we didn't put it out and he paid for it," says Joe Mansfield, VP of marketing and

'Unless Garth can add a depth to the single with the vid, he doesn't do one'

sales for Liberty Records.

VIDEO UP AHEAD

Both Mansfield and Stem add that Brooks isn't opposed to clips when he thinks they *do* add something, and, in fact, plans to make a video for "The River," the fifth single from "Ropin' The Wind."

"Videos are a disappointment to Garth a lot of the time" in that they force an interpretation of a song on the listener, says Mansfield. "When he does a video, that interpretation is how he wants everyone else to see it. Otherwise he doesn't do one." The video for "The River" will be released two weeks before the single goes to radio so that most listeners will already have an image in their minds the first time they hear the song other than on a video outlet.

Tentative plans call for the video to have its world premiere on Brooks' second NBC special, slated for June, Mansfield says.

In the meantime, video viewers have to survive on a diet of "The Dance" and "If Tomorrow Never Comes," both of which still receive a great deal of play.

Those two clips are among the first that new video shows ask for when they start to build their libraries, says Jeff Walker, head of Aristo Video Promotions, an independent video promotion company that worked both clips to more than 100 country outlets and still keeps copies to service new clients.

Additionally, they are hot on both CMT and TNN. "Both of those songs still test very well for us and are in recurrent status," says Bob Baker, director of operations for CMT. That means each gets played about once a day.

When asked if he felt CMT's banning of "The Thunder Rolls" contributed to Brooks' reluctance to make new clips, Baker says, "If it did, I'm completely unaware of it. If we got a new Garth Brooks video in, we'd judge it on the same criteria as we do everything else; but I have to say we'd probably leap on it."

METHOD TO THE MADNESS

The absence of Brooks' videos may help explain the phenomenal success of his Jan. 17 television special, which was the ninth-highest-rated show for the week it

aired, and the sales of his home video, which have surpassed the 350,000 mark. "I think a lot of people bought the home video to see 'The Thunder Rolls' and have it as part of their collection," says Stem. The 30-minute video also had Brooks' two other clips tied together with exclusive interview footage.

Mansfield says videos or no videos, Brooks' personality is what makes the special and home video so hot. "I think it's just the phenomenon of Garth Brooks," he says. "He's a franchise and one of the most charismatic performers" (Continued on next page)



Take Five. Director Milcho, second from right, confers with colleagues on the set of the UMC's video "One To Grow On." With him, from left, are Amy Fine, Wild Pitch Records; Lenny Grodin, executive producer, GPA Films; and Hubert Taczanowky, director of photography.

THE EYE



by Melinda Newman

FOUNDRY FOLDS: The Foundry, the metal and hard rock division of Propaganda, no longer exists following Juliana Roberts' decision to go into management of video directors and record producers.

After a stint at **The Company**, Roberts came to Propaganda three years ago to form The Foundry. In addition to supporting its own directors, the Foundry produced metal/hard rock clips done by Propaganda directors, such as Nigel Dick and David Fincher.

Roberts takes the Foundry's three directors, Paul Rachman, Josh Taft, and Adam Dubin, to her new company, **Shine**, where she will manage them, but will place their directing jobs through different production companies. "I'm not interested in being my own production company; my interest is management," says Roberts. However, she will produce a few projects through Shine, such as a new clip for the **Black Crowes**.

Both Roberts, who is working out of 525 postproduction facility now, and Propaganda say the split is perfectly amicable. "I've known [Propaganda heads] Joni Sighvattson and Steve Golin for years and they understand that I wanted to do something different and this is the direction I'm going in," Robert says. "They've been very supportive." She adds that her directors may still work individual projects through Propaganda should they choose.

CH—CH—CHANGES: Former EMI Records director of national video promotion Lou Robinson is now the director of promotions and A&R for **Video Jukebox Network**. Robinson had been working at the Miami-based interactive music programming channel for about two months before accepting the slot permanently. He will be in charge of all promotions on the channel, as well as having a hand in programming. He reports directly to VP of programming Les Garland.

Jeff Beasley, formerly with **Spellbound**, is now the directors' rep at **DNA**.

MONDAY-MORNING QUARTERBACKING on "Friday Night Videos." NBC's late-night music video program has a new host: Darryl Bell, best known for his recurring role on "A Different World." He takes the place of comedian Tom Kenny, who has left to work on a new series for Fox. Frankie Crocker remains as co-host.

In addition, the show has begun featuring live performances by such artists as Luther Vandross, Boyz II Men, Salt-N-Pepa, and Levert. However, executive producer David Benjamin says the show is not changing from a top 40 to urban format. "Certainly a lot of what we play is R&B, but a lot of what's best and what's a hit is R&B," he says. "Our focus continues to be what is going to draw the biggest crowd. We'd love to get some AOR acts to play on the show; anyone who wants to appear on the show should call."

SET YOUR VCR: The video for "Human Touch," the title track from one of Bruce Springsteen's two new albums, will have its world premiere on MTV at 9 p.m. Monday (9). Starting Tuesday (10), the Meiert Avis-directed clip is available to the rest of the video world. The clip was shot in New Orleans and, according to reports, presents Springsteen in a very accessible setting. To come shortly after is "Better Days," the video for the first single from the other album, "Lucky Town," also directed by Avis.

MVA MUSINGS: The Music Video Assn. held a quarterly meeting in Nashville, Feb. 25, which was attended by approximately 45 people, according to MVA president Jeff Walker.

Guest speaker Paul Corbin, The Nashville Network's director of programming, talked about TNN's growth over recent months and the synergy between TNN and Country Music Television since the two became sister stations last year. While he gave no details, he hinted of possible expansion of CMT in Europe.

In the meantime, a West Coast quarterly MVA meeting has been scheduled for 9 a.m. Tuesday (10) at Capitol Records.

"We really want to do this on a quarterly basis and develop a more hands-on approach," says Walker. "The guest speaker is an educational thing and then we open it up to questions and to discuss MVA issues."

AND THE WINNER IS: Video Jukebox Network is embarking on a major contest with Hammer, Jodeci, Boyz II Men, and Oaktown's 3.5.7 called "2 Legit 2 Miss." Two pairs of winners will be flown to Miami for a concert by the four acts and then leave on a cruise for the Bahamas.

To enter, viewers call a 900 number or send in a postcard with their name and address on it. A promo with Oaktown's 3.5.7, explaining the rules, began running March 4. A winner will be announced March 23.

The contest, which was planned through Hammer's manager, Louis Burrell, also gives the acts involved plenty of visibility: All of their videos have been put back onto VJN's menu.

Billboard THE CLIP LIST™

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

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EXCLUSIVE
Bryan Adams, Thought I'd Died...
Aerosmith, Dream On
Metallica, Nothing Else Matters
Nirvana, Come As You Are
Queen, Bohemian Rhapsody
Van Halen, Right Now

ADDS
Atlantic Starr, Masterpiece
Mr. Big, To Be With You
Joe Cocker, Feels Like Forever
Janis Ian, Days Like These

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ADDS
Nice & Smooth, How To Flow
Hammer, Do Not Pass Me By

30 Hours Weekly
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ADDS
Hank Williams, Jr., Hotel Whiskey
Travis Tritt, Bible Belt
Deanna Cox, Texas Sidestep
Michelle Wright, Take It Like A Man
Matthews, Wright & King, Power...

BUZZ BIN
Red Hot Chili Peppers, Under...
Social Distortion, Bad Luck
Matthew Sweet, Girlfriend
Teenage Fanclub, The Concept

GREATEST HITS
Michael Bolton, Missing You Now
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Amy Grant, Good For Me
Michael Jackson, Remember The Time
Queen, Bohemian Rhapsody
Vanessa Williams, Save The Best...

HEAVY
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Prince, Diamonds And Pearls
Gerald Levert, Baby Hold On To Me
Patti LaBelle, Somebody Loves You
Boyz II Men, Uhh Ahh
R Kelly, She's Got That Vibe
Tony Terry, Everlasting Love
Jodeci, Stay
Vanessa Williams, Save The Best...
Naughty By Nature, Everything's...
Mariah Carey, Can't Let Go
Queen Latifah, Latifah's...
Glenn Jones, Here I Go Again
MC Lyte, Poor Georgie
Atlantic Starr, Masterpiece
MC Brains, Oochie Coochie
TLC, Ain't Too Proud To Beg
Chris Walker, Take Time
Karyn White, The Way I Feel About You
A.Franklin/M.MacDonald, Ever Changing Times

HEAVY
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
Trisha Yearwood, That's What I...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Davis Daniel, Fighting Fire With Fire
Prairie Oyster, One Precious Love
Great Plains, Faster Gun
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...
Tanya Tucker, Some Kind Of Trouble

HEAVY
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
Ozzy Osbourne, Mama, I'm...
Pearl Jam, Alive
Bruce Springsteen, Human Touch
U2, One
Ugly Kid Joe, Everything About You

HEAVY
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

HEAVY
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Prince, Diamonds And Pearls
Gerald Levert, Baby Hold On To Me
Patti LaBelle, Somebody Loves You
Boyz II Men, Uhh Ahh
R Kelly, She's Got That Vibe
Tony Terry, Everlasting Love
Jodeci, Stay
Vanessa Williams, Save The Best...
Naughty By Nature, Everything's...
Mariah Carey, Can't Let Go
Queen Latifah, Latifah's...
Glenn Jones, Here I Go Again
MC Lyte, Poor Georgie
Atlantic Starr, Masterpiece
MC Brains, Oochie Coochie
TLC, Ain't Too Proud To Beg
Chris Walker, Take Time
Karyn White, The Way I Feel About You
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Michael White, Professional Fool
Sammy Kershaw, Don't Go Near...
Little Texas, First Time For Everything
Aaron Tippin, There Ain't...
Tanya Tucker, Some Kind Of Trouble

STRESS
B.A.D. II, The Globe
Color Me Badd, Thinkin' Back
The KLF, Justified And Ancient
Live, Operation Spirit
Richard Marx, Hazard
Queensryche, Anybody Listening?
R.E.M., Near Wild Heaven
Seal, Killer
Sugarcubes, Hit

WHAT'S NEW
A.Franklin/M.MacDonald, Ever...
Little Village, She Runs Hot
Kenny Loggins, The Real Thing
Bette Midler, In My Life
Tom Petty, King's Highway
John Prine, Picture Show
RTZ, Until Your Love...
James Taylor, I've Got...
The Smithereens, Too Much Passion
Williams Brothers, Can't Cry...

MEDIUM
Damian Dame, Gotta Learn My Rhythm
Aaron Hall, Don't Be Afraid
Shabba Ranks, The Jam
The Sounds Of Blackness, Testify
Lisa Stansfield, All Woman
Game, All Night, All Day
Color Me Badd, Thinkin' Back
Joe Public, Live And Learn
BeBe & CeCe Winans, It's Okay

VideoSycrasy

ACTIVE
Tori Amos, Silent All These Years
Boyz II Men, Uhh Ahh
Tevin Campbell, Tell Me What You...
Cinderella, Hot And Bothered
Enya, Caribbean Blue
Amy Grant, Good For Me
Joe Public, Live And Learn
L.A. Guns, It's Over Now
Naughty By Nature, Everything's...
Salt-N-Pepa, You Showed Me
Richie Sambora, One Light Burning
School Of Fish, 3 Strange Days
The Smithereens, Too Much Passion
Soundgarden, Outshined
TLC, Ain't Too Proud To Beg
War Babies, Hang Me Up
Warrant, We Will Rock You

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Lenny Kravitz, Stop Draggin' Around
Ned's Atomic Dustbin, Kill Your...
RTZ, Until Your Love Comes...
Roxette, Church Of Your Heart
Tesla, What You Give
Toad The Wet Sprocket, Hold Her...
* DENOTES ADDS

ADDS
2 Too Many, Where's The Party
2nd II None, If You Want It
3rd Bass, The Gladiator
Chill Deal Boyz, Make Ya Body Move
Hammer, Do Not Pass Me By
Hank Williams, Jr., Hotel Whiskey
Michael Bolton, Missing You Now
The Poetess, Love Hurts
Queensryche, Anybody Listening?
Shotgun Messiah, Heartbreak Blvd.
St. Etienne, Only Love...
Stacy Earl, Romeo & Juliet
Toad The Wet Sprocket, Hold Her...
Tori Amos, Silent All These Years
Two Kings In A Cipher, For The...
Yngwie Malmsteen, Teaser

ADDS
Dan Seals, Mason Dixon Line
Dolly Parton, Straight Talk
John Prine, Picture Show
Martin Delray, Who, What...
Ricky Skaggs, Same Ol' Love
The Mavericks, Hey Good Lookin'

CURRENT
Lisa Stansfield, All Woman
Eric Clapton, Tears In Heaven
Michael Jackson, Remember The Time
Hammer, Do Not Pass Me By
Bonnie Raitt, I Can't Make You Love Me
Williams Brothers, Can't Cry Hard...
Smokey Robinson, I Love Your Face
Mariah Carey, Can't Let Go
Michael Bolton, Missing You Now

ON
Concrete Blonde, Ghost Of A...
Infectious Grooves, Therapy
Lenny Kravitz, Stop Draggin' Around
Ned's Atomic Dustbin, Kill Your...
RTZ, Until Your Love Comes...
Roxette, Church Of Your Heart
Tesla, What You Give
Toad The Wet Sprocket, Hold Her...
* DENOTES ADDS

HEAVY
2 Pac, Brenda's Got A Baby
2 Hyped Brothers, Doo Doo...
BBD, Word To The Mutha
Black Sheep, The Choice Is Yours
Boyz II Men, Uhh Ahh
Chi-Ali, Age Ain't Nothin' But A #
Cypress Hill, How I Could...
Das EFX, They Want EFX
Gerald Levert, Baby Hold On To Me
Jodeci, Stay
MC Lyte, Poor Georgie
MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Mr. Big, To Be With You
Naughty By Nature, Everything's...
Right Said Fred, I'm Too Sexy
Scarface, A Minute To Pray...
Shabba Ranks, The Jam
Sir Mix-A-Lot, Baby Got Back
Spive 1, 187 Proof
Tevin Campbell, Tell Me What You...
TLC, Ain't Too Proud To Beg
Vanessa Williams, Save The Best...

HEAVY
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
Davis Daniel, Fighting Fire With Fire
Deanna Cox, Texas Sidestep
Dixiana, Waitin' For...
Dwight Yoakam, It Only Hurts...
Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
Hank Williams, Jr., Hotel Whiskey
James Taylor, Copperline
Jeff Knight, They've Been Talkin'...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Matthews, Wright & King, Power...
McBride & The Ride, Sacred Ground
Michael White, Professional Fool
Michelle Wright, Take It Like A Man
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
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
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The Remingtons, I Could Love You
Trisha Yearwood, That's What I...
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The Lightning Seed, The Life Of Riley
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ADDS
Red Hot Chili Peppers, Under...
The Lightning Seed, The Life Of Riley
No Strings Attached, Put Your...

CURRENT
Seal, Killer
Sir Mix-A-Lot, Baby Got Back
McQueen Street, Money
Boyz II Men, Uhh Ahh
Cinderella, Hot And Bothered
Russ Irwin, Can't Stop Loving You
School Of Fish, 3 Strange Days
Hammer, Do Not Pass Me By
P.I.L., Covered
The Smithereens, Too Much Passion
Tears For Fears, Laid So Low
Luke, I Wanna Rock
Tracie Spencer, Love Me
Queensryche, Anybody Listening?
Red Hot Chili Peppers, Under The...
Stevie Wonder, These Three Words
John Mellencamp, Love & Happiness
Ce Ce Peniston, We Got A Love Thing
Lita Ford, Playing With Fire
Genesis, I Can't Dance
Nirvana, Smells Like Teen Spirit
Ice-T, Mind Over Matter

CURRENT
Prince, 1999 (Live)
Prince, Purple Rain (Live)
Prince, Diamonds & Pearls (Live)
Prince, Baby I'm A Star (Live)
Prince, Take Me With You (Live)
Prince, Willing And Able
Prince, Insatiable

HEAVY
Live, Operation Spirit
Matthew Sweet, Girlfriend
The Future Sound, What's A Bro To Do

HEAVY
Live, Operation Spirit
Matthew Sweet, Girlfriend
The Future Sound, What's A Bro To Do

CURRENT
Seal, Killer
Sir Mix-A-Lot, Baby Got Back
McQueen Street, Money
Boyz II Men, Uhh Ahh
Cinderella, Hot And Bothered
Russ Irwin, Can't Stop Loving You
School Of Fish, 3 Strange Days
Hammer, Do Not Pass Me By
P.I.L., Covered
The Smithereens, Too Much Passion
Tears For Fears, Laid So Low
Luke, I Wanna Rock
Tracie Spencer, Love Me
Queensryche, Anybody Listening?
Red Hot Chili Peppers, Under The...
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Lita Ford, Playing With Fire
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Ice-T, Mind Over Matter

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Prince, Diamonds & Pearls (Live)
Prince, Baby I'm A Star (Live)
Prince, Take Me With You (Live)
Prince, Willing And Able
Prince, Insatiable

HEAVY
Live, Operation Spirit
Matthew Sweet, Girlfriend
The Future Sound, What's A Bro To Do

HEAVY
Live, Operation Spirit
Matthew Sweet, Girlfriend
The Future Sound, What's A Bro To Do

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

DELICIOUS VINYL'S Def Jef takes the video viewer on a twisted tour of Southern California in his new clip, "Cali's All That," directed by Hex Films' Kevin Bray. Bray shot footage of the rapper on locations throughout L.A. and Venice Beach. Tone Loc makes a cameo appearance, as do a number of extras who appear in a "Caliguila Meets Afros" house party sequence.

Mark Freedman Productions director **Dominic Orlando** reeled **Dolly Parton's** new video "Straight Talk" from the **Hollywood Records** soundtrack to her forthcoming motion picture, "Straight Talk." **Daniel Pearl** directed photography on the performance shoot. He combined clips of Parton and her band with footage from the film, which also stars **James Woods**. **Joseph Sassone** produced the video.

Columbia's Love Hate and a crew from **The End** captured the essence of one of L.A.'s better "dive bars" in the new video "Happy Hour." **Kevin Bourque** directed the clip, shooting the band and the clientele at L.A.'s infamous Al's Bar. **Paul Schiffer** produced.

NEW YORK

DIRECTOR Jem Cohen is the eye behind "Snacks And Candy," the

thought-provoking video from **Miracle Legion's** new **Morgan Creek** album, "Drenched." Cohen mixed up-tempo performance footage of the band with conceptual vignettes depicting gang violence. The track actually chronicles the racially motivated murder of **Yusuf Hawkins**, an urban youth who was killed while shopping at a Bensonhurst store called Snacks & Candy. **Fred Riedel** produced the shoot for **Koninck, USA Inc.**

The End's **Eric Meza** directed **Relativity** headbangers **Corrosion Of Conformity** in "Vote With A Bullet." Meza mixed hard-rocking performance footage with conceptual clips of a family frustrated by the current political landscape. **Nicole Hirsh** produced.

OTHER CITIES

HAMMER's latest **Capitol** videos, "Do Not Pass Me By" and "This Is The Way We Roll," are **Fragile Films** productions directed by **Rupert Wainwright**. Wainwright reeled footage for "Do Not Pass Me By" on a Chatsworth, Calif., mountaintop. A cast of some 250 extras fleshed out the clip. "This Is The Way We Roll" was reeled in San Francisco and L.A., and features Hammer's classic up-tempo dance maneuvers with his regular troupe. **Oliver Fuselier** produced both shoots.

NEW VIDEOCLIPS

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

THE REMINGTONS
I Could Love You
Blue Frontier/BNA
Mary Matthews/Studio Productions
Steve Boyle

CHRIS WHITLEY
Poison Girl
Livin' With The Law/Columbia
Anne Mullen/Epoch
Paula Greif

VANESSA WILLIAMS
Save The Best For Last
The Comfort Zone/Wing
Benjamin Howell/DNA
Ralph Ziman

CONCRETE BLONDE
Ghost Of A Texas Ladies Man
Walking In London/I.R.S.
Weidman-Simpson-Silvey/Silvey + Co.
Jane Simpson

CYPRESS HILL
Hand On The Pump
Cypress Hill/Ruffhouse
Hex Films
Kevin Bray

MELISSA ETHERIDGE
Ain't It Heavy
Never Enough/Island
Sam Aslanian, Kathryn Shaw/DNA
Julie Cypher

JAMES
Born Of Frustration
Seven/Fontana
Laura Kanerick
Peter Scammell

PEARL JAM
Evenflow
Ten/Epic Associated
Sam Aslanian, Kathryn Shaw/DNA
Rocky Schenck

PRINCE
Prince Don't Matter 2 Night
Diamonds & Pearls/Paisley Park
40 Acres And A Mule
Spike Lee

RADIOACTIVE GOLDFISH
LSD's The Bomb
LSD's The Bomb/Cheetah
Tom Reich
Bob Ingria

'WIND' WITHOUT VIDEOS

(Continued from preceding page)

in years." A new 90-minute Brooks' home video will be released June 8, says Mansfield. The video will include footage shot during a Dallas concert, some of which was used for the NBC special, and possibly some additional material. Mansfield says pre-orders on the video are already past the 350,000 mark. Both Mansfield and Stem point out that Brooks' success *sans* video does not mean that video isn't a viable selling tool. "I think video is real instrumental in breaking an artist," he says. "But Garth has proven that video is not the end-all and be-all; that it really does still come down to the song."

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P'Gram Leads Sluggish French Market Top Albums & Singles Company In '91

BY EMMANUEL LEGRAND

PARIS—PolyGram was the leading albums and singles company in France in 1991 in a market that advanced by 4.6% to a total value at trade of \$1 billion.

French record company trade body SNEP says the 4.6% increase is the worst growth rate since 1986 and was half the figure forecast at the beginning of 1991. SNEP president Patrick Zelnik blames the shortfall on the general market recession.

Within that market, PolyGram took 29.8% of the albums chart and 30% of the singles listing—ahead of Sony Music in both categories—according to chart share figures compiled by Show Magazine.

PolyGram's albums share came through these contributions from individual labels: Phonogram, 13.1%; Polydor, 12.9%; Barclay, 2.5%; Island, 0.6%. PolyGram was followed by Sony with 22%, BMG (16%), Virgin (14%), WEA/Carrere (11.4%), and EMI (6.8%). PolyGram charted 59 albums, Sony 32, BMG 26, Virgin 18, WEA/Carrere 24 (four for Carrere), EMI 18, Ades 3—including two Disney productions—while Vogue and WMD had one each.

Independent distributors handled just 1% of the albums chart; Ades had 0.8%; Vogue, 0.1%; and WMD, 0.1%. However, indie labels represented 24.4% of chart activity and 25% of the total of chart albums.

Trema was the leading indie label with six albums charted, representing one-third of distributor EMI's chart presence. Since Jan. 1, Trema

has been distributed by Sony.

The five most successful albums in the year were "Goldman-Fredericks-Jones" (Columbia), Patrick Bruel's "Alors Regarde" (RCA), UB40's "Labour Of Love" (Virgin), Enigma's "MCMXC A.D." (Virgin), and the Scorpions' "Crazy World" (Phonogram).

PolyGram's 30% of the singles

Sony Music is in second place in both categories

chart was followed by Sony with 24.4%, WEA/Carrere (17.7%), BMG (14.3%), Virgin (7%), EMI (4.9%), Ades (1.1%), WMD (0.4%), and Vogue (0.1%). The number of singles charted was 83 for PolyGram, 52 for Sony, 48 for WEA/Carrere (27 for Carrere), 32 for BMG, 23 for Virgin, 17 for EMI, two each for Ades and Vogue, and one for WMD. Leading indie labels were OTB, Toutankhamon, Georges MaryProduction, Trema, and Flarenasch.

Of the market as a whole, CDs accounted for 63% of revenues, up from 60% in 1990 and 50% the previous year. Zelnik comments, "The CD boom is behind us, but there is still a strong potential as only 30% of French households are equipped with CD players compared with 80% in Japan."

Cassette revenues dropped from 28% of the 1990 total to 25% last year, a decline Zelnik describes as "worry-

ing." Vinyl albums contributed 1% of total turnover; vinyl singles accounted for 3.5%.

National productions represented 49% of revenues—excluding classical music—which, according to SNEP, could mark "a reversal of tendency, especially when the last month of the year has been particularly strong for national products." French repertoire took 59% of the market in December.

Overall, 123 million sound carriers were sold in France last year, compared with 131 million in 1990 and 154 million in 1978. SNEP analyst Jean-Yves Mirski says, "In the long run, there is a tendency that shows a never-ending decrease of the number of units sold. This movement seems inescapable. It is what can be called the 'dematerialization' of the consumption of music, and it will be, without doubt, one of the major concerns of the music industry in the forthcoming years."

Mirski's view is that people are consuming more and more music but are doing it in ways that do not involve the purchase of records.

The vinyl single continued its dramatic slump last year with fewer than 14 million units sold, down from 27 million in 1990. Cassette singles, launched in June, sold 3 million units—triple the forecast—and CD singles notched 2 million units.

SNEP believes three factors will help boost the sales of music in 1992: the proposed legalization of Sunday trading for record stores; increasing air time being given to French acts by FM radio; and the planned terrestrially-broadcast TV music channel.

Burgeoning CD Boosts Italy's '91 Music Biz

BY DAVID STANSFIELD

MILAN—With a shipment of 48.268 million units, Italian sound carrier sales totaled \$428.9 million in 1991, an upturn of 5.12% on the previous year's returns.

Statistics from Italian IFPI label group AFI show pop music sales last year of \$389.2 million, up 6.2% on 1990. Classical music product registered a 4.4% drop, down to \$39.72 million from \$41.55 million.

The popularity rise of domestic pop music was marked by a 7.2% sales increase on 1990. Shipments of national pop product last year totaled 25.6 million units, while international pop fell from 27.1 million units to 25 million, down 7.9%.

The overall market increase was helped greatly by the burgeoning CD market, up 28.1% on 1990. Italian consumers bought 19.78 million CDs in 1991 at a value of \$208.7 million. CD sales were almost twice the 1989 total of 10.28 million units.

Vinyl album sales in Italy last (Continued on next page)

CD Imports Into Japan Increase 20%

BY STEVE McCLURE

TOKYO—The number of compact discs imported into Japan rose 20% in 1991 due to continued growth by foreign retailers specializing in bringing in product from overseas and more direct importing by Japanese record companies.

CD imports totaled 38.95 million units in 1991, compared with 1990's 32.25 million, according to statistics released Feb. 27 by the Recording Industry Assn. of Japan.

In monetary terms, the result was less impressive, rising only 5% to 22.55 billion yen on a wholesale price basis (\$167.4 million at the 1991 average rate) from 21.29 billion yen (\$147.01 million at the 1990 rate), largely due to the increase in the yen's value from 1990.

"I think the increase is probably reflective of city-center proliferation of import CD stores," says Mike Inman, director and GM of Virgin Megastores Japan.

Helping the growth were record firms such as Warner Music Japan and Sony Records, which are giving their import divisions a higher profile by adding staff and increasing their buying activities. Japanese record companies now handle about

40% of total imports.

Imports of analog discs continued to decline, falling 16% to 3.73 million units and 25% in value terms to 2.47 billion yen (\$18.3 million).

As a result, imports totaled 42.67 million units, up 16%, in 1991 for a total value of 25.01 billion yen (\$185 million), up 2%.

Licensed production by Japanese record companies of foreign product totaled 78.98 million units in 1991, giving a grand total of 121.65 million foreign units. That means that foreign product, including imports, accounted for 31.4% of the Japanese market in quantity terms in 1991. Total wholesale value of foreign product, including imports, was 138.09 billion yen, or 29% of the market.

"I think that next year's figures will show a larger increase," says

Inman, explaining that it takes some time for increased purchasing by stores such as Virgin, HMV, and Tower to be reflected in the annual import data.

By country, the U.S. remained the top exporter of CDs and analog discs to Japan in 1991, with 16.87 million units imported into Japan, down 4% from 1990. Value-wise, however, American imports were worth a total of 13.85 billion yen (\$102.81 million), up 1%.

Germany was No. 2 with 4.43 million units, up 24%, worth a total of 3.43 billion yen (\$25.46 million), up 2%; South Korea was in third place with 3.33 million units (down 4%) worth 420 million yen (\$3.12 million), down 6%; while the U.K. was in fourth place with 3.31 million units, up 10%, worth 3.43 billion yen (\$25.46 million), unchanged.

Imports of both German and British CDs rose 26% in quantity terms, mainly because of the delayed switch-over to the CD format in those countries.

Meanwhile, exports of Japanese CDs and analog discs grew strongly in 1991, rising 25% in quantity terms to 12.8 million units and 27% in wholesale value to 6.22 billion yen (\$46.21 million).

Super Club Shareholders Stage Protest

BY MARC MAES

BRUSSELS—A group of Super Club minority shareholders have met to protest Philips' handling of the operation. The Dutch electronics giant owns 51% of the video company.

The shareholders, representing 25% of Super Club stock, are unhappy that Philips has been acquiring interests in other video companies without consulting Super Club investors.

The shareholders comprise investment companies including Benevent, Euroventures, Europe Finance & Participations, Lowlands Holdings, and Venture Founder Fund. According to the companies, Super Club Holding & Finance's offices in Switzerland are inactive, expected figures have not been published and the shareholders are generally being kept in the dark.

Philips spokesman Ben Geerts says his company has received a letter from the shareholders addressed to Philips president Jan Timmer. He adds, "The whole affair is being studied, with comments from Philips in due time."

Chilean-born singer Fernando Casas took top honors at the 33rd annual Vina del Mar Song Festival ... see page 46

Paul Dainty Is A Wiz In Oz's Concert Biz Jewel In Promoter's '92 Crown Is Neil Diamond Dates

■ BY GLENN A. BAKER

SYDNEY—If the answer is Paul Dainty, the question must be: What do Neil Diamond, Fredric Dannen, and "The Rocky Horror Show" have in common?

Dainty is Australia's premier concert promoter, a 21-year veteran of the music business and this country's equivalent to, say, the late Bill Graham or to Britain's Harvey Goldsmith.

Now, after a low-profile period during which he moved to London for six months, Dainty is back. During last-quarter '91, he presented successful tours by Gloria Estefan, Roxette, and Nigel Kennedy. This year he will import Harry Connick Jr., Diana Ross, and—in what may be Australia's biggest tour of 1992—Neil Diamond. He is also staging a national production of "The Rocky Horror Show," and has optioned screen rights to Fredric Dannen's book about the record industry, "Hit Men" (Billboard, Feb. 22).

The Connick and Ross tours in March have already generated advance ticket business of sellout proportions. But the main event is Diamond, whose agreement to perform multiple dates at the Sydney Entertainment Centre (12,500 capacity) has already sparked seven SRO shows, with more likely to be scheduled. Dainty has taken more than \$6 million in upfront ticket revenues for Diamond, who is stirring anticipation not seen since Dire Straits' "Brothers In Arms" tour (when the band played a record-breaking 21 shows in Sydney).

Diamond, who will also appear in Adelaide, Brisbane, and Melbourne, has not performed in Australia for 15 years, nor enjoyed a serious hit album for a decade. Dainty explains, "For years I have been doing research, asking Australians who they want to see in concert. Without fail, year in and year out, Neil Diamond is ranked in the top five. Because of that, I have been making him offers for a number of years; I just haven't given up."

"Maybe I drove his people crazy because, last November, they asked me to come over to Los Angeles and put my proposal to them," he adds. "Australia was not a part of their game plan for 1992 touring but, after a marathon meeting, I came away with a deal."

Dainty attributes his long-term

success to luck and judgment. His first presentation was the Hollies in 1971. He then brought home the expatriate Bee Gees, followed by Cat Stevens, the Rolling Stones, and Paul McCartney's Wings. The 1977 "Rock-arena" package of Fleetwood Mac, Santana, and Little River Band cemented his position as the man who could entice the unenticeable to the lower continent.

Dainty also brings them back. "I always get the next tour," he says. "I don't lose them to other promoters. The Stones may not have returned, but Mick Jagger came back solo for me—and the only other country he played was Japan." And although he will not comment, rumors are strong that Paul McCartney will be playing in Australia for Dainty before year's end.

Buena Vista Takes 3 At U.K.'s 'Excellence' Awards

■ BY PETER DEAN

LONDON—The importance of consumer marketing and original retail programming were two key themes at the U.K. video industry's "Awards Of Excellence '91" here.

Buena Vista Home Video took the pick of the major awards, named top company in the retail chart awards, winning top retail title with "Fantasia," and the special award for outstanding marketing and best TV commercial trophy for the same title.

"Fantasia" is the top-selling tape in the U.K. at 3.2 million units, and Buena Vista placed eight of the top 10 selling titles for 1991. Top retail independent was Video Collection International and Sony Music was top dis-

tribution company.

The top rental chart title for 1991 was "Ghost"; its distributor CIC was named top rental company and the top British indie award went to Guild Home Video.

A major part of the award ceremony's unique standing, however, is in the retail programming awards. Where most similar events are dominated by Hollywood majors "recycling" cinema blockbusters, these retail awards highlight the increasingly large part played in the sales arena by British producers making programs specifically for the retail market.

Pickwick Video, for instance, which won a best-instructional-video
(Continued on next page)

European Concert Promoters Voice Interests

LONDON—Between 75 and 100 concert promotion companies were due to be represented at the first general assembly of the European Concert Promoters Assn. here March 6.

Set up to lobby for the live music sector in the European market, the organization has already held a series of preliminary meetings around

the continent.

Chairman Tim Parsons, director of the British promoter MCP, says the aim of the general assembly is to broaden discussions beyond the group's 15 founder members and to establish policy and tactics.

He says the association has a target membership of 250-300 companies.
JEFF CLARK-MEADS

BURGEONING CD BOOSTS ITALY'S '91 MUSIC BUSINESS

(Continued from preceding page)

year plummeted by 35.1% to 9.18 million, down 4.98 million on 1990. Pre-recorded cassettes were down 1.3% to a year-end tally of 24.81 million. And vinyl singles slumped from 2.1 million units to 1.3 million, a downturn of 37.8%.

Gianfranco Rebullia, PolyGram Italy president, says that though 1991 revenue was up by some 5%, the overall picture showed the music market was feeling the effects of economic recession—even though somewhat later than other sectors of in-

dustry.

He says he is not surprised at the sales decline of the cassette, a previously strong performer in Italy. "After the international growth of the format in the '70s and '80s, its popularity started to fall. Italy is now following that trend and it's further proof of the need for a new tape format, such as the digital compact cassette."

Rebullia, while noting the continued upturn of the CD, admits the format has not reached full potential in

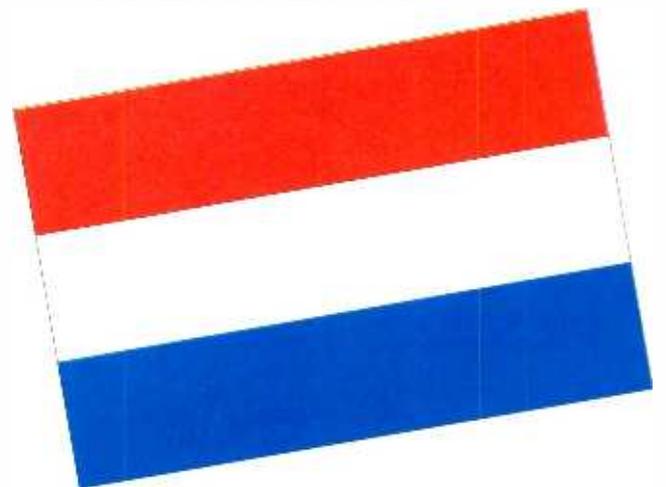
Italy when compared with other European territories. And he adds, "I take a realistic line on the increased sales of domestic talent. It was roughly a 50-50 split between national and international repertoire last year and that was a good showing bearing in mind previous years."

"But you can't just talk in terms of creative strength," he adds. "You also have to take into consideration the number of releases during the year, whether domestic or from abroad."

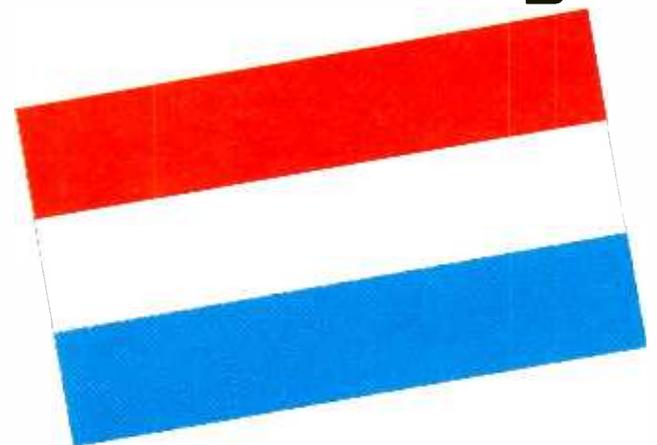
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HIGH FLYERS IN THE LOW COUNTRIES

Billboard Spotlights Benelux

After the success of last year's Benelux issue, the Billboard spotlight is once more cast upon the active music and entertainment industry within the Benelux territories. This time, the focus will be on the talent and creativity emerging from these important territories.

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Billboard



Natalie Goes Gold. Natalie Cole is presented with a gold record in Rome for her "Unforgettable" album, which has sold 140,000 units in Italy. Shown, from left, are Dan Cleary, Cole's manager; Paolo de Toma, marketing manager, WEA Italy; Cole; Massimo Giuliano, managing director, WEA Italy; and Jaquelyne Ledent-Vilain, promotions director, Warner Music Europe.

Aussie Acts Band For Benefits Raise Voices, Money For Gilpin Trust

■ BY GLENN A. BAKER

SYDNEY—It was, as the cliché goes, a bill no promoter could have assembled. For six hours in the Horden Pavilion here, virtually every major Australian rock act of consequence took the stage for from five to 35 minutes to pay tribute to a fallen comrade, Steve Gilpin.

Midnight Oil, John Farnham, Jimmy Barnes, Mental As Anything, the Angels, Rose Tattoo, Jenny Morris, James Reyne, Swanee, Gyan, Don Walker, Mark Williams, Dave Dobbyn, and Sean Kelly were among participating acts when more than 7,000 jammed into a venue supposed to hold 5,000.

Not to be outdone, the Melbourne music community staged an event the following weekend at the St. Kilda Palais, headlined by Daryl Braithwaite, the Black Sorrows, Noiseworks, Kate Ceberano, and Ross Wilson.

Not since the six inaugural Aus-music concerts around the country simultaneously in November 1990 have so many local star names linked in a common cause.

The Steve Gilpin Benefit Concerts, which raised more than \$100,000 for the late singer's wife and two daughters, were not intended to be the vast spectacles into which they rapidly evolved. But once former manager/promoter Bob Yates announced the shows, a giddy momentum took hold as one

key performer after another, some who had never even known Gilpin, offered their services.

More than anything, it underlined the tight sense of community that exists in Australian music.

Gilpin was the effusive, personable lead singer with Mi-Sex, a New Zealand band that came to Sydney at the end of the '70s and, signed by CBS, scored eight national technopop-flavor hits by 1984, among them the chart-topping "Computer Games."

Denis Handlin, Sony Australia managing director, says the band "played an important role in the coming of age of this record company in Australia."

Gilpin, critically injured in a car accident after a gig, was initially expected to live at most two days but clung on tenaciously to life for seven weeks. Word of his courage spread, as did concern for his family. Alex Smith, lead singer with the '80s hit band Moving Pictures, articulated best the industry feelings: "This is a big country, with a helluva lot of miles between towns. Anyone making a living playing music here knows this could happen to them at any time."

Even so, the level of response came as a genuine surprise. Now a book from the event is planned and Sony is putting out a Mi-Sex greatest-hits package, with all proceeds going to the Gilpin Family Benefit Trust.

BUENA VISTA TAKES 3 AT U.K. 'EXCELLENCE' AWARDS

(Continued from preceding page)

award for "The Lover's Guide," sold 300,000 units of this explicit "How To" title last year. Connoisseur Video collected a best-compilation award for its "Aardman Animation" tape (including "Creature Comforts," last year's Oscar winner for best animated short), which sold 80,000 units.

Other winners included Palace Video for the Raymond Briggs' animation "Father Christmas" (best children's video) and "Go Fishing" (best sport video), Watchword Video for "The Complete Hedghog" (best docu-

mentary), BMG for "Eurythmics' Greatest Hits" (best music), with PolyGram Video getting the runner-up award in the music category for its live concert package "INXS: Live Baby Live."

Sponsored by retail chain John Menzies, TV facilities house Caplan Wilkie, and trade journal Video Business, the Excellence Awards are aimed at recognizing outstanding achievement in both rental and retail home video.

Sony Prez Attuned To Sound Of Music Plans HQ Redesign, More Artist Development

■ BY LARRY LeBLANC

TORONTO—Paul Burger, president of Sony Music Entertainment (Canada) Inc., vows that the layout of the company's one-story Don Mills, Ontario, head office, which Columbia Records of Canada moved into in January 1990, will no longer resemble that of an insurance company in the very-near future.

"We're going to have an environment based on the interaction of communication and creativity between A&R and publishing, marketing and sales," says Burger of the headquarters, which houses 215 of the company's 260 national employees. "We'll have a major presentation room and a demo studio right smack in the middle of the record company."

The sweeping office restructuring should come as no surprise to industry observers here. Since arriving in Canada in the summer of '89, Burger, a 15-year European record industry veteran, has been vigorously attempting to refocus Sony Canada toward being a more artist-oriented and music-oriented company.

Not only has Burger been a driving force in the restructuring of the company's A&R, publishing, marketing, and sales divisions, but he has also reduced layers of head office management, expanded the companies' activities into domestic and dance, forged new tie-ins with such indie labels as Anthem Records (Rush, Gowan), the Einstein Brothers (Cassandra Vasik), and the children's label Oak Street Music (Fred Penner, Heather Bishop, Al Simmons), while re-establishing the company's commitment to Bernie Finkelstein's True North label (Bruce Cockburn, Stephen Fearling, Gregory Hoskins, the Stick People).

"We've taken a company that was behind in terms of its profitability and had sunk into fifth place in market share and that is now enjoying the best year in its history, despite the difficulty of the current economic times," says Burger. "We're back to second place, with our market share being about 16% today. We're confident we'll be able to take it up another point this year. I'm absolutely convinced we are the most music-oriented company, the most street-oriented company in the country."

Before his Canadian posting, New York-raised Burger, who joined Columbia Records in 1977 in Israel and started in the computer department, had been VP of marketing and sales for Sony Music International in Europe, operating in Sony's European headquarters in London.

Of his adjustment to working in the Canadian marketplace, Burger says, "I was somewhat surprised there wasn't a greater acuteness, in terms of sensibility, to working artists and records in the U.S. Despite its geographic proximity to the single largest music market in

the world, it somehow managed to lose some of those key connections that one would assume would have existed as natural links to the U.S."

"I was a little surprised by the history that, with few exceptions, not a lot of artists had had success outside of Canada, despite the close proximity. You go back into the '80s and only a handful of [Canadian] artists had significant im-

'We made some dramatic changes in the A&R setup'

pact. The artists that did have some sort of success were those signed to American labels and, to me, back-doored into Canada."

One of Burger's initial goals at Sony Canada was for the company to break two Canadian acts domestically and internationally. "We made some very dramatic changes in the A&R setup and underwent a significant metamorphosis in terms of our artist roster," he says. "We're now starting to see some of the benefits of some of the changes. We're very excited, of course, about Celine Dion and where we stand in terms of positioning her new English self-titled album. I have no doubt it will be a major global success story when it comes out on March 31. We've got everything set up to be on the way with 54:40, whose first album ["Dear Dear"] will, I think, be absolutely huge for us in Canada, and will find a lot of support internationally as well."

Despite some initial success and an impressive domestic roster that, along with Dion and 54:40, includes Kathleen, Barney Bentall, Mae Moore, Kevin Jordan, and Francis Martin, Burger says his company has some distance to go. "We have some huge challenges left ahead of us in terms of really nurturing some young Canadian talent, like we're doing right now with Cassandra Vasik and Mae Moore. We don't necessarily want to sign the biggest number of Canadian artists. We want to find quality Canadian artists that do have a unique creative talent."

"I brought a history of having worked with artists and managers over an extended period of time, and building and creating things. From Europe, I have the ability and the knowledge of how to work markets there but, after being up here for a few years, I now have a much greater ability and knowledge of how to work my company in the States. Certainly, working radio here, one has to become more expert at the way American radio works because of its influence on Canadian radio."

Citing the cases of such international acts as Public Enemy, Naughty By Nature, and Harry Connick Jr., and domestic performers Loreena McKennitt and the Holly Cole Trio, which with limited

radio airplay sell significant numbers in Canada, Burger says: "There are now different ways of reaching the public and it's unfortunate that radio is missing so many areas of music today because of the way it's structured."

"That creates a different set of opportunities for us to really push to our limit in finding other tools to reach the market," he says.

"We're on the verge of some significant changes in the industry. You're going to see records worked in different ways and different areas of focus. There's only about five tools at our disposal to break an artist: radio, television, press, touring, and retail. It's clearly become a one-plus-four setup. The weighting is no longer where one [radio] is stronger than the other four combined."

Run To You: Adams Juggles Junos, Oscars

TORONTO—The on-off saga of Bryan Adams performing at the Juno Awards, March 29 in Toronto, continues. Adams' manager, Bruce Allen, had initially maintained the singer would not attend the awards, only to later announce he would appear.

After a request was received that Adams perform his Oscar-nominated "(Everything I Do) I Do It For You" at the Academy Awards in Los Angeles March 30, necessitating a rehearsal a day beforehand, there were plans afoot for him to duck out of the Junos commitment, which sent the awards organizers and Adams' label, A&M, into a tizzy. At press time, it appears Adams and his band will perform at both shows.

Adams is now scheduled to fly the evening of March 28 from Buffalo, N.Y., after a concert at War Memorial Arena to L.A. for an early Oscar rehearsal the next day. Then, the same day, he will fly to Toronto for the Junos, expecting to arrive just near the starting time of 8 p.m., and then will return to L.A. that night. Two days later, he will continue a 40-date U.S. tour.

LARRY LeBLANC

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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 f/TAMMY WYNETTE KLF COMMUNICATIONS
3	13	I LOVE YOUR SMILE SHANICE MOTOWN
4	5	YOU TEN SHARP COLUMBIA
5	6	REMEMBER THE TIME MICHAEL JACKSON EPIC
6	3	BLACK OR WHITE MICHAEL JACKSON EPIC
7	4	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
8	9	STAY SHAKESPEAR'S SISTER LONDON
9	8	I CAN'T DANCE GENESIS VIRGIN
10	11	COLOUR OF LOVE SNAP ARISTA
ALBUMS		
1	1	QUEEN GREATEST HITS II PARLOPHONE
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	3	NIRVANA NEVERMIND DGC
4	4	SIMPLY RED STARS EASTWEST
5	5	MICHAEL JACKSON DANGEROUS EPIC
6	6	QUEEN QUEEN PARLOPHONE
7	7	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
8	8	U2 ACHTUNG BABY ISLAND
9	11	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
10	12	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS

AUSTRALIA (Australian Record Industry Assn.) 3/8/92

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

GERMANY (Der Musikmarkt) 2/25/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	15	I LOVE YOUR SMILE SHANICE MOTOWN
3	2	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
4	3	JUSTIFIED & ANCIENT THE KLF f/TAMMY WYNETTE INTERCORD
5	6	HURZ!! HAPE KERKELING ARIOLA
6	4	I CAN'T DANCE GENESIS VIRGIN
7	5	YOU TEN SHARP COLUMBIA
8	11	DON'T TALK, JUST KISS RIGHT SAID FRED INTERCORD
9	8	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
10	7	OBSESSION ARMY OF LOVERS IDEAL
11	12	KRIEG WESTERNHAGEN WARNER BROS.
12	9	BLACK OR WHITE MICHAEL JACKSON EPIC
13	13	HAIL HAIL ROCK'N'ROLL GARLAND JEFFREYS RCA
14	10	COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA
15	NEW	I'M WALKING ANTOINE "FATS" DOMINO EMI
16	14	WHO IS ELVIS? INTERACTIVE DANCE STREET
17	20	DON'T BE AGGRESSIVE SANDRA VIRGIN

THIS WEEK	LAST WEEK	SINGLES
18	17	LIEBE AUF DEN ERSTEN BLICK MUNCHENER FREIHEIT SONY
19	16	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONY PYTHON VIRGIN
20	NEW	CLOSE ENCOUNTERS CLOUSEAU EMI
ALBUMS		
1	1	GENESIS WE CAN'T DANCE VIRGIN
2	2	QUEEN GREATEST HITS II PARLOPHONE
3	3	NIRVANA NEVERMIND GEFLEN
4	4	SIMPLY RED STARS EASTWEST
5	5	MICHAEL JACKSON DANGEROUS EPIC
6	6	QUEEN GREATEST HITS I PARLOPHONE
7	8	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
8	7	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK SONY
9	NEW	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
10	9	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
11	10	ROXETTE JOYRIDE ELECTROLA
12	11	SALT-N-PEPA THE GREATEST HITS f/m/METRONOME
13	19	PETER MAFFAY 38317 EASTWEST
14	12	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
15	14	ARMY OF LOVERS MASSIVE LUXURY ... IDEAL
16	13	JOE COCKER NIGHT CALLS CAPITOL
17	15	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
18	20	TINA TURNER SIMPLY THE BEST CAPITOL
19	16	BRYAN ADAMS WAKING UP THE ... A&M
20	NEW	WET WET WET HIGH ON THE HAPPY SIDE POLYGRAM

JAPAN (Music Labo) 3/9/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	URBAN DANCE KYOSUKE HIMURO TOSHIBA/EMI
2	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY
3	4	PROMISED LOVE THE ALFEE PONY CANYON
4	3	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE
5	2	GARAGARAHEBIGA YATTEKURU TUNNELS PONY CANYON
6	6	BRIDGE HOUNDDOG MMG
7	7	CHOO CHOO TRAIN ZOO FOR LIFE
8	NEW	CONCERTNO YORU CHISATO MORITAKA WARNER
9	5	TAKE OFF HIKARU GENJI PONY CANYON
10	NEW	WOMAN KEIZO NAKANISHI PIONEER
ALBUMS		
1	NEW	YASASHIKU NARITAI MARIKO NACAI FUN HOUSE
2	NEW	MEZURASHIH JINSEI KAN POLYDOR

THIS WEEK	LAST WEEK	SINGLES
3	1	BRIDGE HOUNDDOG MMG
4	NEW	HUMANITY SING LIKE TALKING FUN HOUSE
5	3	AINO SEDAINO MAENI SHOGO HAMADA SONY
6	2	SOMETIME SOMEWHERE KAZUMASA ODA FUN HOUSE
7	5	PRESENT PLEASURE ZOO FOR LIFE
8	NEW	DRAWING TAEKO OHNUKI TOSHIBA/EMI
9	4	B'z TV STYLE SONGLESS VERSION BMG/VICTOR
10	7	KODO YUJI ODA TOSHIBA/EMI

FRANCE (Nielsen/Europe 1) 2/30/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
2	3	SONG OF OCARINA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY
3	17	LA PROMESSE ROCH VOISINE GM/BMG
4	4	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
5	9	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
6	5	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
7	2	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
8	6	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY
9	20	YOU TEN SHARP COLUMBIA/SONY
10	7	L'HOMME A LA MOTO FANNY EMI
11	13	LET'S TALK ABOUT SEX SALT-N-PEPA BARCLAY/POLYGRAM
12	NEW	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
13	11	INDRA TEMPTATION CARRERE
14	18	UN,DEUX,TROIS FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
15	14	PAS D'AMI (COMME TOI) STEPHAN EICHER BARCLAY/POLYGRAM
16	8	PETITE MARIE FRANCIS CABREL COLUMBIA/SONY
17	10	JE T'AIME MELANCOLIE MYLENE FARMER TOUT/POLYDOR
18	NEW	SUZETTE DANY BRILLANT WEA
19	12	RISE LIKE THE WIND EAST SIDE BEAT VIRGIN
20	16	LOVE ... THY WILL BE DONE MARTIKA COLUMBIA/SONY
ALBUMS		
1	1	MICHAEL JACKSON DANGEROUS EPIC/SONY
2	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
3	2	PATRICK BRUEL SI CE SOIR RCA/BMG
4	4	MYLENE FARMER L'AUTRE TOUT/POLYDOR
5	5	GENESIS WE CAN'T DANCE VIRGIN
6	14	WILLIAM SHELTER EN SOLITAIRE PHONOGRAM/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
7	7	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
8	6	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
9	8	U2 ACHTUNG BABY ISLAND/POLYGRAM
10	NEW	ROCH VOISINE DOUBLE GM/BMG
11	10	STEPHAN EICHER ENGELBERG BARCLAY/POLYGRAM
12	NEW	DIRTY DANCING SOUNDTRACK RCA/BMG
13	16	LES INCONNUS BOULVERSIFIANT PPL/SONY
14	13	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
15	9	RENAUD MARCHAND DE CAILLOUX VIRGIN
16	11	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
17	NEW	FRANCOIS FELDMAN MAGIC BOULVARD PHONOGRAM/POLYGRAM
18	18	ETIENNE DAHO PARIS AILLEURS VIRGIN
19	12	JEAN MARC THIBAUT LE PRINTEMPS DES VALSES ET DES JAVAS PPL/SONY
20	20	TEXAS MOTHERS HEAVEN PHONOGRAM/POLYGRAM

SWEDEN (GLF) 3/4/92

THIS WEEK	LAST WEEK	SINGLES
1	2	YOU TEN SHARP COLUMBIA
2	1	JUSTIFIED & ANCIENT THE KLF f/TAMMY WYNETTE MEGA
3	6	STOCKHOLM SMILE METRONOME
4	5	I LOVE YOUR SMILE SHANICE MOTOWN
5	3	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
6	8	DON'T TALK JUST KISS RIGHT SAID FRED TUG
7	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
8	NEW	REMEMBER THE TIME MICHAEL JACKSON EPIC
9	NEW	FEEL SO HIGH DES'REE SOHO SQUARE
10	7	JAMES BROWN IS DEAD L.A. STYLE CNR
ALBUMS		
1	1	NIRVANA NEVERMIND GEFLEN
2	3	EVA DAHLGREN EN BLEKT BLONDINS HJARTA RECORD STATION
3	2	QUEEN GREATEST HITS II EMI
4	4	GENESIS WE CAN'T DANCE VIRGIN
5	5	ENYA SHEPHERD MOONS METRONOME
6	10	TEN SHARP UNDER THE WATER-LINE COLUMBIA
7	7	MICHAEL JACKSON DANGEROUS EPIC
8	6	THE BOPPERS THE BOPPERS SONET
9	8	PRINCE & THE N.P.G. DIAMONDS AND PEARLS WARNER
10	NEW	HANNE BOEL MY KINDRED SPIRIT MEDLEY

NETHERLANDS (Stichting Nederlandse 40) 2/28/92

THIS WEEK	LAST WEEK	SINGLES
1	2	O FORTUNA FORTUNA RED BULLET
2	5	O FORTUNA APOTHEOSIS EPIC
3	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
4	3	RODE SCHOENJES BOOMING SUPPORT IMC
5	9	I STILL HAVEN'T FOUND BADESALZ COLUMBIA
6	4	I CAN'T DANCE GENESIS VIRGIN
7	10	DRIVEN BY YOU BRIAN MAY PARLOPHONE
8	7	JUSTIFIED & ANCIENT THE KLF f/TAMMY WYNETTE INDISC
9	6	FINALLY CECE PENISTON A&M
10	8	TWILIGHT ZONE 2 UNLIMITED BYTE
ALBUMS		
1	2	VARIOUS ARTISTS HOUSE PARTY II ARCADE
2	1	QUEEN GREATEST HITS II PARLOPHONE
3	4	NIRVANA NEVERMIND GEFLEN
4	3	LISA STANSFIELD REAL LOVE ARISTA
5	5	SIMPLY RED STARS EASTWEST
6	NEW	VARIOUS ARTISTS GREATEST HITS '92 DL 1 MAGNUM
7	NEW	VARIOUS ARTISTS TURN UP THE BASS 9 ARCADE
8	8	ENYA SHEPHERD MOONS WEA
9	6	GENESIS WE CAN'T DANCE VIRGIN
10	10	LOU REED MAGIC AND LOSS SIRE

CANADA (The Record) 3/2/92

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	4	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
5	6	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
6	NEW	JUSTIFIED & ANCIENT THE KLF RCA/BMG
7	5	MYSTERIOUS WAYS U2 ISLAND/A&M
8	11	PRIDE (IN THE NAME OF LOVE) COLE & CLIVILLES COLUMBIA/SONY
9	7	FINALLY CECE PENISTON A&M/PLG
10	8	UHH AHH BOYZ II MEN MOTOWN/POLYGRAM
ALBUMS		
1	1	NIRVANA NEVERMIND DGC/DGC
2	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
3	4	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
4	3	U2 ACHTUNG BABY ISLAND/A&M
5	6	GENESIS WE CAN'T DANCE ATLANTIC/WEA
6	7	COWBOY JUNKIES BLACK EYED MAN RCA/BMG
7	5	ENYA SHEPHERD MOONS WEA/WEA
8	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
9	NEW	BOOTS SAUCE BULL POLYDOR/PLG
10	10	METALLICA METALLICA ELEKTRA/WEA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	STAY SHAKESPEAR'S SISTER LONDON
2	2	MY GIRL THE TEMPTATIONS EPIC
3	3	I LOVE YOUR SMILE SHANICE MOTOWN
4	NEW	NOVEMBER RAIN GUNS N' ROSES GEFLEN
5	5	IT'S A FINE DAY OPUS III PWL
6	10	IT MUST BE LOVE MADNESS VIRGIN
7	4	I'M DOING FINE NOW THE PASADENAS COLUMBIA
8	8	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M
9	NEW	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
10	6	REMEMBER THE TIME MICHAEL JACKSON EPIC
11	23	WEATHER WITH YOU CROWDED HOUSE CAPITOL
12	15	DRAGGING ME DOWN INSPIRAL CARPETS MUTE
13	20	COVERS (EP) EVERYTHING BUT THE GIRL BLANCO Y NEGRO
14	9	FOR YOUR BABIES SIMPLY RED EASTWEST
15	18	I KNOW NEW ATLANTIC 3 BEAT
16	19	MAKE IT ON MY OWN ALISON LIMERICK ARISTA
17	11	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL
18	14	ARE YOU READY TO FLY ROZALLA PULSE 8
19	NEW	WEIRDO THE CHARLATANS SITUATION TWO
20	13	I WONDER WHY CURTIS STIGERS ARISTA
21	7	GOODNIGHT GIRL WET WET WET PRECIOUS
22	NEW	FAIT ACCOMPLI CURVE ANXIOUS
23	NEW	ONE U2 ISLAND
24	16	ALIVE PEARL JAM EPIC
25	17	LAD SO LOW (TEARS ROLL DOWN) TEARS FOR FEARS FONTANA
26	26	HARDCORE HEAVEN/YOU AND ME DJ SEDUCTION FIRE&SOUL
27	12	LIVE IN MANCHESTER (PTS 1+*2) N-JOI deCONSTRUCTION/RCA
28	NEW	PLACES THAT BELONG TO YOU BARBRA STREISAND COLUMBIA
29	24	COLD DAY IN HELL GARY MOORE VIRGIN
30	NEW	RAVE GENERATOR TOXIC TWO PWL INTERNATIONAL
31	NEW	(ALL I KNOW) FEELS LIKE FOREVER JOE COCKER CAPITOL
32	NEW	TEARS IN HEAVEN ERIC CLAPTON REPRISE
33	40	ACCIDENT WAITING TO HAPPEN (EP) BILLY BRAGG GO! DISCS
34	34	DON'T LET IT SHOW ON YOUR FACE ADEVA COOLTEMPO
35	29	REALITY USED TO BE A FRIEND OF MINE P.M. DAWN GEE STREET
36	21	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES QUEEN PARLOPHONE
37	NEW	COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA
38	31	CRUCIFIED ARMY OF LOVERS CHINA
39	28	LOVE MOVES (IN MYSTERIOUS WAYS) JULIA FORDHAM CIRCA
40	27	MASSIVE ATTACK (EP) MASSIVE ATTACK WILD BUNCH

THIS WEEK	LAST WEEK	ALBUMS
1	1	SIMPLY RED STARS EASTWEST
2	NEW	MADNESS DIVINE MADNESS VIRGIN
3	3	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
4	2	JAMES SEVEN FONTANA
5	4	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
6	NEW	THE PASADENAS YOURS SINCERELY COLUMBIA
7	8	MICHAEL JACKSON DANGEROUS EPIC
8	6	ELVIS PRESLEY FROM THE HEART/HIS GREATEST LOVE SONGS RCA
9	18	TINA TURNER SIMPLY THE BEST CAPITOL
10	5	GENESIS WE CAN'T DANCE VIRGIN
11	9	SEAL SEAL 211
12	7	CURTIS STIGERS CURTIS STIGERS ARISTA
13	NEW	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FOUR SEASONS
14	10	LISA STANSFIELD REAL LOVE ARISTA
15	11	BEVERLY CRAVEN BEVERLY CRAVEN EPIC
16	12	QUEEN GREATEST HITS II PARLOPHONE
17	15	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
18	NEW	PEARL JAM TEN EPIC
19	17	R.E.M. OUT OF TIME WARNER BROS.
20	NEW	LOVE/HATE WASTED IN AMERICA COLUMBIA
21	13	MARIAH CAREY EMOTIONS COLUMBIA
22	27	U2 ACHTUNG BABY ISLAND
23	14	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
24	19	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
25	24	KIRI TE KANAWA THE ESSENTIAL KIRI DECCA
26	25	NIR

Future Is Now For Growing Number Of Firms Diving Into CD-ROM

BY CHRIS MCGOWAN

LOS ANGELES—Consumers may not wholeheartedly embrace the CD-ROM format for several years to come, but a growing number of home entertainment and consumer electronics companies as well as video suppliers seem to be convinced that there is a pot of gold at the end of the multimedia rainbow.

Warner, Sony, Philips, Image Entertainment, Voyager Co., LucasArts, ABC Sports, and Hanna-Barbera are among those that have produced or are planning software for CD-ROM, CD-interactive, or related "multimedia" formats. And Tower Records has introduced select CD-ROM titles to both its audio and video stores.

CD-ROM discs resemble compact discs and are currently played back on CD-ROM drives inside or connected to personal computers; CD-I and CDTV discs both are played on dedicated hardware units that plug straight into TVs and stereo systems.

In addition, Denon is hinting at the introduction of yet another format, called DVI, for Digital Video Interactive (Billboard, Feb. 1).

Image, one of the two biggest laserdisc distributors in the U.S., launched a CD-ROM division a few weeks ago, and brought in children's video veteran Wendy Moss to helm it (Billboard, March 7).

Initially, Image will distribute other companies' CD-ROM titles, according to Moss. "That's my first step," she says. "It takes time to produce a CD-ROM program, and in the meantime we will distribute other companies' titles and see how we can work our distribution channels. Our ultimate goal is to utilize the channels that Image has already set up through video, music, and book stores."

On the retail side, West Sacramento, Calif.-based Tower Records/Video is one major chain that has already entered the multimedia business. "We're carrying a few of the CD-ROM titles from Voyager," says Vicky Mehring, product manager for Tower Video. "They're currently available in all of our stores [audio and video], but mainly concentrated in Los Angeles and New York. They have separate merchandising right now so the customer knows they're

not CDs."

Mehring is optimistic about the future of CD-ROM. "It's like starting off and reinventing the CD all over again, and getting consumers to understand what it is," she says. "Like any other new technology, they have to understand it, appreciate it, and find out where to get it."

In Chicago, the 32-unit Rose Records has also begun to experiment with CD-ROM and now carries Warner New Media's titles in its downtown Chicago store. Also, the chain sells the New Media titles through mail order.

In the store "we've had the Warner people demonstrating it to consumers," says Jimmy Rose, a partner in the web. "To take off, it will need all sorts of demonstrations to let people know what it is, what it does, and what the software options are."

Laserdisc-dedicated stores are also becoming intrigued by multimedia.

"I'm looking into it," says Dave Lukas, co-owner of Dave's Video, the Laser Place. He is about to move his store from Sherman Oaks, Calif., to Studio City. "When we move in June to our new location, which will have 2,000 more square feet, we will definitely be dealing with CD-ROM, especially in conjunction with Voyager Co. And I'm interested in CD-I and talking to Philips about it." In terms of carrying multimedia hardware, Lukas adds that he is looking into "a number of things with Voyager, Apple, Philips, and other people."

Voyager, based in Santa Monica, Calif., and best known for its Criterion Collection line of classic movie laserdiscs, has CD-ROM titles such as "Igor Stravinsky: The Rite Of Spring CD Companion" and "Ludwig Van

Beethoven: Symphony No. 9 Companion" (\$99.95 each).

Voyager spokesman Paul Norman says "there is a lot of excitement" about the format, and that both Ingram Entertainment and Soft Kat, a Chatsworth, Calif.-based distributor, will be carrying Voyager's CD-ROM titles.

In addition, this month Voyager is launching three feature films on CD-ROM for \$29.95 apiece (Billboard, Jan. 18). In each case, the image fills only a small part of the computer screen, but the titles are nevertheless the first feature-length, live-action, fully digital films on CD-ROM.

Warner New Media currently has six CD-ROM titles, ranging in price from \$20-\$80. Two recent releases are "Desert Storm" (released in conjunction with Time magazine) and "The View From The Earth" (Billboard,

Feb. 15). Stan Cornyn, president of the division, says Warner will have eight-15 titles out by the end of this year. Due soon are two Sports Illustrated CD-ROM titles.

WEA distributes Warner New Media's product, but Cornyn says "about 80% of our sales are through nonrecord outlets and 20% through record outlets. Of that 80%, perhaps 50% are through computer retail and 30% through mail order. We're not yet in video stores."

But within two years Cornyn says he expects his product will have penetrated the mainstream. By that, he says he means there "will be a sufficient enough player population so that a sophisticated producer could make money selling these things."

Lucasfilm Games, a division of San Rafael, Calif.-based LucasArts Entertainment (Continued on next page)

Spec's Rings Up Strong Profits For Qtr., Half Improved Cost Controls Eclipse Retailer's Slow Sales

BY DON JEFFREY

NEW YORK—With improvements in cost controls overshadowing sluggish sales, the music and video retailer Spec's Music Inc. boasts strong increases in second-quarter and first-half profitability.

For the three months that ended Jan. 31, the Miami-based company's net profit rose 19.7% to \$1.45 million from \$1.21 million the year before. For six months, the net was up 39.8% to \$1.65 million from \$1.18 million.

But revenues were up only 3.6% in the second quarter to \$19.5 million from \$18.8 million. For six months, revenues rose 5.3% to \$32.7 million. Same-store sales (a measurement of units open at

least one year) for the quarter and for the six months increased just 1% from the previous year.

"I would characterize that as weak, when everyone else is reporting midsingle digits," says

"There are ways to save money if you put your mind to it"

PaineWebber analyst Craig Bibb of the 1% same-store sales gain. "It reflects the weaknesses of South Florida businesses." He points out that Federated, a huge department-store owner that filed for bankruptcy, has closed many big stores that served as anchors in Florida malls where Spec's has outlets.

Martin Spector, the chairman and founder of the retail chain, says, "Business is flat. Florida—especially South Florida—has the second largest unemployment in the country. Things are rough down here."

But, on the plus side, Bibb says

of Spec's: "Their expense control was phenomenal." He notes that selling, general, and administrative expenses (SG&A) as a percentage of revenues fell to 26% from 27% the year before.

"There are ways to save money if you put your mind to it," says Spector. "Lean and mean is the expression."

Spector lists a few of the cost-cutting measures of the past year: consolidating some staff positions, eliminating debt and interest payments, and obtaining rent adjustments from some landlords.

Another reason for the slowdown in costs is a reduction in the number of new-store openings. On Jan. 31 the chain operated 58 units, only one more than it did six months earlier.

"Florida is definitely overstored," says Spector. "We haven't had the population growth we used to have."

At press time Spec's stock closed at \$7 a share in over-the-counter trading. Its 52-week price range has been \$3.75 to \$9.

**Going To NARM?
Don't Miss Our
Handy Preview Of
The New Orleans
Music Scene.
Pages 40-43.**

NiceMan Merchandising In U.K. Venture

NEW YORK—One of the goals set for NiceMan Merchandising when it entered into a worldwide joint-venture agreement with BMG last March was to expand the merchandising firm's international activity. The first phase of that plan began Feb. 26, when NiceMan formed a London-based company with Exposure Marketing Group/Concessions Contracts, a U.K. firm active in venue concessions as well as sponsorship, special projects, event management, and sales promotion opportunities.

NiceMan VP Gary Clark expects the new venture, called Leisure Marketing Group, to expand the 20% of NiceMan's business that comes from international sales. "The two things we want to achieve are to grow merchandising as a business in the U.K. and Europe, as well as acquire more rights for U.K. and

(Continued on page 56)

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THE FUTURE IS NOW FOR FIRMS DIVING INTO CD-ROM

(Continued from preceding page)

tainment Co., launched a CD-ROM game titled "Loom" last month. The \$49.95 title can be played on computers using MS-DOS software. Also this year, Lucasfilm will launch two more CD-ROM game titles.

In addition, it will release two titles for the Commodore CDTV system. The above titles also will list for \$49.95 each.

Sony Multimedia Productions, a division of Sony Electronic Publishing, is currently selling the "Laser Li-

brary" (\$700 list), which includes a Sony CD-ROM player and six CD-ROM titles from other firms. Sony Multimedia has also released 23 CD-ROM titles for its Data Discman player. A Sony spokesman says the division is currently developing CD-ROM titles for both Macintosh computers and IBM-compatibles that use MS-DOS or WINDOWS software.

The CD-ROM market as a whole is expected to get a boost this year and next as computer manufacturers in-

troduce more PC models that feature built-in CD-ROM drives and multimedia capabilities.

Currently there are 45 titles available for Philips' CD-I system, which bowed last year. Prices range between \$15.95 and \$49.95 and by year's end some 100 CD-I titles should be available, according to Laura Cohen, VP of product planning and creative affairs for Philips Interactive Media.

Philips and Memorex both market CD-I players; Sharp, Sanyo, Sony, Ya-

maha, and Matsushita have all shown prototypes of CD-I players. The format's hardware and software are currently on sale in chains such as Sears, Montgomery Ward, Circuit City, the Good Guys, and Radio Shack.

ABC Sports has produced an "ABC Sports Golf: Palm Springs Open" CD-I title, and "ABC Sports Baseball" will launch in August, tentatively for \$49.95.

(Continued on page 58)

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Record Hunter Falls Prey To Heavy Debts; 'New Age' Nix

RECORD HUNTER, a two-store operation in New York, and its sister company, **507 Export Corp.**, have filed for protection under Chapter 11 of the U.S. bankruptcy code. Both companies are owned by **Jay Sonin**, a longtime fixture in the New York music scene. Record Hunter has been experiencing difficulty since it opened its second store in late 1990.

In the filing, which was made at the U.S. Southern District Bankruptcy Court in New York, Record Hunter listed assets of \$1.9 million and liabilities of \$2.1 million, of which \$1.2 million is unsecured debt and the remainder is secured. The largest creditors include **CEMA Distribution**, which is owed about \$170,000; **BMG Distribution**, which is owed \$51,000; **Valley Record Distributors**, which is owed about \$34,000; and **Bassin Distributors**, which is owed about \$20,000.

507 Export Corp. lists assets of \$1.36 million and liabilities of \$1.37 million. Of the liabilities, \$500,000 is secured debt, while about \$871,000 is unsecured. In that filing, the seven largest creditors include the six majors, ranging from **PolyGram Group Distribution**, which is owed about \$162,000, to **BMG**, which is owed about \$62,000. In total, 507 owes the majors about \$700,000. Also among the seven largest creditors is **Bassin Distributors**, which is owed about \$115,000.

COMING OF AGE: In a commentary printed in the Feb. 8 issue of *Billboard*, **Gary Chappell**, VP of sales and marketing at **Real Records** in Sausalito, Calif., called upon the music industry to deep-six the "new age" term because it had negative connotations that retarded the sale of

that type of music. In that commentary, he said a good first step would be for large chains to change the header cards at the retail level. Well, **George Balicky**, VP of Pittsburgh-based **National Record Mart**, read that commentary and says he fully supports Chappell's suggestion. "We

the configuration in about 100 of its stores and now only a few may carry 12-inch singles on an individual basis, he adds.

ON THE MOVE: Up at Albany, N.Y.-based **Trans World Music Corp.**, **Jerry Kamiler** has been reassigned to special assignment to **Bob Higgins**, the chain's president, while **Dave Roy**, senior buyer, is now solely overseeing the web's buying staff. Previously, Roy and Kamiler were each responsible for three majors... In an amicable parting, **Larry Hayes**, VP of sales and marketing, has left **Windham Hill**... **Barbara Firstman Kaplan**, who lost her position as West Coast marketing and sales director for **EMI** when that label was folded into the **EMI Records Group**, has landed a gig with **MCA** as its regional sales and marketing manager, West Coast... **Pete Anderson** has left his post in New York with **Epic** as VP of sales to become **Sony Music Distribution's** Los Angeles branch manager. He has been replaced by **Jim Scully**, who served as Chicago branch manager for **Sony**... At **Nova Distribution** in Norcross, Ga., **Bud Libman** has been appointed president, reporting directly to CEO **Steve Libman**. In other moves, **Terry Caruthers**, formerly a regional director with **Camelot Music**, has joined the Norcross-based one-stop as director of marketing and VP of administration. And **Nova** sales rep **Nancy Owens** moves over to buying, responsible for all major-label singles configurations, as well as accessories... And **Bob Williams** has been appointed VP of marketing at **HMV U.S.A.** He comes from the **HMV Group**, the parent corporation in London, where he was business development manager.

RETAIL TRACK

by Ed Christman

were one of the first East Coast chains to have a new age section," he says. "Now, we are one of the first to get out of it, and will now call that section adult alternative."

Balicky, by the way, has his own radio show in Pittsburgh, featuring adult alternative music. Using the handle of **George Blake**, he can be heard weekly on a two-hour program called "Nuages" that broadcasts Sunday mornings on **WISH** (99.7).

THE SINGLES GAME: Following in the footsteps of most of the other majors, **Sony Music Distribution** has raised its 5-inch CD singles to a \$6.49 equivalent list price, with cost jumping to \$3.83 from \$3.51. Also, the company raised its 12-inch and maxicassette single price \$1 to a \$5.98, with wholesale cost increasing to \$3.37 from \$2.81... In an unrelated development, **The Musicland Group** has jettisoned the 12-inch single out of most of its stores. "It became an unprofitable business," says **Dick Odette**, managing director of software purchasing. The chain carried

NICEMAN MERCHANDISING

(Continued from page 54)

European bands in the U.S.," says Clark. Ultimately, he sees international business accounting for 50% of **NiceMan's** revenues.

Exposure Marketing Group managing director **Mick Worwood** will oversee the venture, which is a 50/50 partnership. **Worwood** is a former principal of **Brockum**, one of the largest merchandising companies.

NiceMan U.S. will assist **Exposure Marketing Group's** core sponsorship business by giving the company leads on acts looking for European sponsors for upcoming tours.

Leisure Marketing Group will be housed in **Exposure Marketing's** new headquarters. According to **Clark**, **Worwood** is hiring between four and six new employees to run the merchandise division.

Clark notes that **NiceMan** already operates out of **Australia**, and that this addition will give it more global coverage. "For a lot of artists, we have worldwide rights and now we will have the equivalent of **NiceMan U.S.** in the U.K.," he says.

According to **Ron Osher**, VP of **BMG Enterprises**, "This new relationship also generates another A&R source for **NiceMan** and **BMG**, as well as enabling the creation of new marketing and promotional opportunities for **BMG** artists in the U.K. and European markets."

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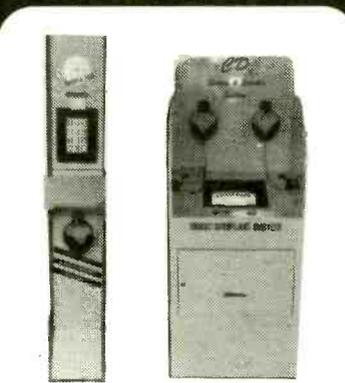
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Entertainment Weekly

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L.A. Times



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Big Star Burst As Fantasy Plans Reissue Of Band's First 2 Sets

RIGHT THERE WHERE YOU ARE! As rock critics the world over were salivating over Rykodisc's recent CD reissues of Big Star's "Live" and "Third/Sister Lovers" (not to mention late band member Chris Bell's solo outing, "I Am The Cosmos"), Grass Route was left wondering when Big Star's first two albums would show up as domestic CD reissues.

We learned Berkeley, Calif.-based Fantasy has the rights to Big Star's 1972 debut, "#1 Record," and the 1974 follow-up, "Radio City." The titles are included in the Stax catalog, which Fantasy acquired in 1977.

Fantasy plans to reissue both albums on CD this fall, says label publicity director Terri Hinte.

We must applaud Fantasy's marketing savvy on this one, as Salem, Mass.-based Rykodisc builds the groundswell of Big Starmania and racks up rave reviews in the rock press. By the time fall rolls around, it's likely Fantasy will find itself in the dream situation of releasing the records and letting them work themselves.

GREEN SLEEVES: And speaking of Rykodisc, we dig those clear green jewel boxes it has adopted. At first we thought it was just for "special things," but Rykodisc tells us we can expect to see everything, including the Hannibal titles, coming out in green plastic from now on. Smart move. The color really sets the product apart from everything else on the shelf.

John Hammond, Rykodisc's director of marketing, says, "It doesn't really cost any more, so we'll just keep doing it until everyone else does. Then we'll go on to something else."

WISE TRIES: Robin Wise, president of Bayside Record Distributing Co., was in L.A. last week pressing the flesh and working to convince business associates the acquisition of Bayside by Tower Records parent MTS Inc. is a good thing.

"We want to remain independent; we're not cutting Tower any deals and they're not asking for any," Wise says. "We're making the company more modern and will be able to deliver better service in the catalog business where we've built our expertise."

Wise says he is listening to label and distributor concerns regarding MTS' acquisition of the indie distributor, but says many of the

complaints he's heard are "exaggerated."

"We're committed to good fill, and we have to service the labels properly or we won't be able to maintain our contracts with them," he says. "I don't see this deal as a threat to distributors; Tower will still buy from other companies."

But will other companies buy from Bayside now that it's linked to Tower? **Jim Dobbe,** VP of merchandising/head buyer for Torrance, Calif.-based **Wherehouse**



by Deborah Russell

Entertainment, says he'll have to see how the situation develops.

Wherehouse owns a Berkeley, Calif.-based **Leopold's** outlet, which operates independently of the chain. The store is in direct competition with a neighboring Tower Records outlet and buys from Bayside.

"Let's put it this way," says Dobbe. "We sure won't be going out of our way to throw [Bayside] any business."

WALKIN' IN NEW ORLEANS: Someday we'll make it to the Crescent City for Mardi Gras, but 'til then we'll be content to listen to **Mardi Gras Records'** "Authentic New Orleans Jazz Funeral" as performed by the **Magnificent Seventh's Brass Band.**

The album, which includes narration by producer **Milton Batiste,** provides rare and interesting insight into a uniquely New Orleans jazz tradition. Mardi Gras Records is headquartered in New Orleans.

SEEDS & SPROUTS: Seattle-based **Miramar Recordings** just signed **Tangerine Dream** to a multirecord deal. The first release under the new pact is "Rockoon," set for March 17 release. . . **Caliber Records** has opened shop in Sherman Oaks, Calif., with **Stephen Brown** at the helm. He currently is shopping for distribution and has a roster that includes **Rita Coolidge, Robert Tepper, Glass Tiger,** and **Shanghai.** Look for a debut release in June. . . **Steve Pilon** and **Jill Kalish,** who recently formed Atlanta-based **Major Label Records** (Billboard, Feb. 8), had to change the company's name to **Long Play Records** after learning a few other companies claimed "sole ownership" of the Major moniker. Look for **Big Fish Ensemble's** "Field Trip" on Long Play in early April.

FOR THE RECORD

The Rollins Band album "The End Of Silence" is on Imago Records. The company was incorrectly identified in the Album Releases column in the Feb. 29 Billboard.

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★★★★ No. 1 ★★★★★		
1	1	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 4 weeks at No. 1	43
2	2	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	43
3	6	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	20
4	3	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	42
5	5	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	43
6	4	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	43
7	8	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	43
8	7	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	43
9	10	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	32
10	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	43
11	11	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	43
12	12	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	43
13	16	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	43
14	15	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	32
15	14	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	43
16	13	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	43
17	17	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	17
18	21	METALLICA ▲ ² ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	34
19	18	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	43
20	19	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	43
21	23	SALT-N-PEPA ● NEXT PATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	20
22	24	METALLICA ▲ ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	28
23	20	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	43
24	22	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	43
25	25	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	43
26	27	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	29
27	30	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	11
28	28	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	40
29	26	ROD STEWART ▲ WARNER BROS. 26158 (9.98/15.98)	DOWNTOWN TRAIN/SELECTIONS...	39
30	32	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	37
31	29	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	36
32	33	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	20
33	35	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	39
34	34	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	26
35	31	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	36
36	37	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98/11.98)	LED ZEPPELIN 2	34
37	39	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	22
38	—	BARBRA STREISAND ▲ COLLECTION: GREATEST HITS... AND MORE COLUMBIA 45369*		1
39	49	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98/28.98)	LES MISERABLES	30
40	42	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	2
41	44	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	7
42	38	GEORGE STRAIT ▲ MCA 42035* (7.98/15.98)	GREATEST HITS VOL. 2	21
43	47	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	25
44	36	ROD STEWART ▲ WARNER BROS. 3373* (9.98/13.98)	GREATEST HITS	6
45	45	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ/11.98)	THE HUNGER	27
46	46	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98/11.98)	RECORDS	33
47	48	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/13.98)	GREATEST HITS	21
48	41	ELTON JOHN ▲ MCA 1690 (4.98/11.98)	GREATEST HITS VOL. 2	10
49	—	NAT KING COLE ● CAPITOL 46736* (7.98/11.98)	UNFORGETTABLE	6
50	—	KANSAS ▲ EPIC ASSOCIATED 39283*/EPIC (7.98 EQ/11.98)	BEST OF	2

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Handleman Revenues Up Handily In Qtr.

NEW YORK—The Handleman Co., fueled largely by sales to customers picked up through its acquisition of Lieberman Enterprises, enjoyed a 55% increase in revenues to \$308.3 million in the company's third fiscal quarter, which ended Jan. 31.

The Troy, Mich.-based rackjobber also saw its net income grow to \$12.1 million, or 36 cents a share, up from \$4.2 million, or 13 cents a share, in the period last year. But gross margin dropped to 24.6%, compared with 26% last year. The company, in a release, said the lower gross profit margin was due to "strong sales of major hit videos, which earn lower gross profit margins than other products."

The company released its numbers after the close of the stock market Feb. 26. The following day its stock dropped 50 cents to finish at \$15.

Other financial measures released by the company showed selling, general, and administrative expenses were up in the third quarter to \$51.1 million from \$36.5 million last year, but that uptick was largely due to greater costs associated with increased revenues. On the other hand, the lower percentage of net sales achieved during the third quarter, 16.7% vs. 18.4% last year, indicates the company already is benefiting by economies of scale after its July 1991 acquisition of the assets of Lieberman, a Minneapolis-based rackjobber.

Handleman also purchased Sight & Sound Distributing, a Seattle-based rackjobber, in April 1991. Sales to Lieberman and Sight & Sound customers totaled \$91.4 million, or about 85% of the revenue increase recorded by Handleman in its third quarter.

In breaking out revenues by product categories, it reported music sales were \$171.1 million, or a 48% increase from last year's third quarter. Video sales increased 55% to \$105.7 million. Book division sales were \$15.2 million, up 29%, while home computer software sales were \$14.3 million, compared with \$2.5 million.

For the first three quarters, net sales increased 34% to \$751.9 million from \$562.5 million last year. Net income was \$30.1 million, compared with \$20.9 million last year.

CD-ROM

(Continued from page 55)

In May, actor Danny Glover will supply the narration and jazz bassist Ron Carter the music to two interactive "Aesop's Fables" CD-I titles (tentatively \$24.95 apiece) for children, combining animation and games.

Early 1993 is the probable release time of "Hanna-Barbera's Cartoon Carnival," a CD-I title that will include full-motion animation.

Philips Interactive Media has joined with Verve Records (a division of PolyGram, which is 80% owned by Philips) for a "Jazz Jukebox" CD-I title that will bow in June. PIMA's Cohen says she is also "very close to a deal with a major record company other than PolyGram."



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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **CHIC**
Chic-Ism
PRODUCERS: Bernard Edwards & Nile Rodgers
Warner Bros. 26394

It's as if the good times never left, as founding fathers Edwards and Rodgers (with new female vocalists Sylvie Logan Sharp and Jenn Thomas in tow) assert some retrofunkification on reunion set. Grooves may sound anachronistic to some, but those who recall the late-'70s/early-'80s hits of the original Chic alignment will probably eat it up. Self-mythologizing "Chic Mystique" and ballad "My Love's For Real" stand out in the pack.

► **DAVIO BYRNE**
Uh-Oh
PRODUCER: Nick Launay
Luaka Bop/Warner Bros. 26799

First album by the former Talking Head in three years works the middle ground between Byrne's idiosyncratic band work and the Latinized grooves of his last solo project, "Rei Momo." Oddball numbers percolate nicely; immediate modern rock acceptance is a given for tracks such as "Now I'm Your Mom," "Something Ain't Right," "A Walk In The Dark," and "Cowboy Mambo (Hey Lookit Me Now)."

► **KING'S X**
PRODUCER: Sam Taylor
Atlantic 82372

Texas trio now signed to Atlantic proper (it formerly went through Megaforce) doesn't alter its sound much to mark the occasion, which is a good thing for its growing number of fans. Signature melodic-yet-driving guitar, great vocal harmonies, and just enough grit to sound like it would never sell out for a hit make this another winner for the band. Top tracks are "Dream In My Life" and "Black Flag."

★ **CRACKER**
PRODUCER: Don Smith
Virgin 91816

If it were as easy as Dave Lowery makes it seem, everyone would be writing incredible catchy, original songs. But it isn't, which makes this group led by the former Camper Van Beethoven member all the more special. "Teen Angst" takes worldweariness to dizzying heights, while "Can I Take My Gun To Heaven" starts to make a lot of sense after awhile. Modern rockers are going to thank their lucky stars that this one came down the pike.

★ **THE BLACK SORROWS**
Harley & Rose
PRODUCERS: Joe Camilleri, Jeffrey Burstin & Peter Luscombe
Columbia 48995

Sterling follow-up to Aussie band's 1989 release "Hold On To Me" gets belated and very welcome U.S. issue. Front man Camilleri, former leader of Jo Jo Zep & the Falcons, remains a convincing Van Morrison-style belter, although his style, and the octet's overall sound, is more subdued this time. Tunes are a wonderful mash of rock, R&B, country, and gospel. "Love Goes Wild," "Soul On Fire," and "Carried By The Light" are recommended for album rock and modern rock eclecticians.

THE CAVEDOGS
Soul Martini
PRODUCER: Michael Beinhorn
Capitol 97511

Boston trio slams hard yet melodically on second full-length venture. Tunes sound more varied than before; group's guitar-driven attack is as pointed as ever, but more attention has been paid to songcraft this time around. Modern rockers who favor the keener edge will want to try on rocking "Love Grenade," while "I I I" has a sharp enough melodic hook to attract mainstream interest.

MCAULEY SCHENKER GROUP
MSG
PRODUCER: Kevin Beamish
Impact/MCA 10385

Longtime rockers don't veer one iota from the mainstream. Though it's a little formulaic, the material is delivered professionally and with spirit. This will appeal to fans of the Scorpions and like-minded groups. Rollicking "Crazy" and "When I'm Gone," which is already scoring at album rock, are the best of the bunch.

ROXY BLUE
Want Some?
PRODUCER: Mike Clink
Geffen 24464

New hard rock act is pretty much in the standard-issue vein, although a few hooky songs and the reliable production hand of Guns N' Roses boardmeister Clink raise this a notch above the competition. Album rockers in search of serviceable crunch can ease into "Times Are Changin'" and "It's So Easy."

TINY LIGHTS
Stop The Sun I Want To Go Home
PRODUCER: John Hamilton
Doctor Dream 9261

Hoboken, N.J., band comes on stronger this time around, which may not sit that well with fans of its earlier, more delicate material. Departure of cellist Jane Scarpantoni has resulted in a de-emphasis on cello work, now supplied by Stuart Hake. However, vocalist Donna Croughn can still be an entrancing front person, as demonstrated on the muted numbers "Everybody's In The Park" and "She/Song Of O." Modern rockers can pick their favorite tracks.

METAL FLAKE MOTHER
Beyond The Java Sea
PRODUCER: Lou Giordano
Moist Records 108

North Carolina quartet adopts a properly ragged, bar-band stance for 17-song outing. The lead singer's heart is in the right place, if not his voice; and the jangly alternative spirit is ideal for college outlets. Contact: P.O. Box 3597, Chapel Hill, N.C. 27515.

MARVIN
The Mandolin Man
PRODUCER: Marvin Etzioni
Restless 72582

Founding Lone Justice member Etzioni, who supplied that band with much of its best original material, steps out on his own with a folk-oriented enterprise full of subdued, introspective new songs. Among those lending a helping hand are Jerry Donahue, Peter Case, Victoria Williams, Lone Justice vet Don Heffington, Heartbreaker Benmont Tench, and the Williams Brothers. Title cut, "How Great Is The Ocean," and Woody Guthrie-esque "My Ultimate Home" top the tracks.

HUMAN DRAMA
The World Inside
PRODUCERS: Johnny Indovina & Charles Baus
Triple X 51096
Classically skewed L.A. band that

enjoyed a very brief stay at RCA returns with another round of moody songs. Front man Indovina is an Anglophiliac, drama-prone vocalist whose atmospheric material is handsomely dressed with strings. Modern rockers with an affinity for band's evocative style may gravitate to "Tears" and "This Tangled Web."

JOHNNY ALLEN
PRODUCERS: Johnny Allen; Gary Wade
21/20 6266

Debut from this young New York singer/guitarist/songwriter is a highly enjoyable mix of rock, soul, blues, and pop that—despite sometimes-predictable songwriting—is possessed by a contagious energy. Best tracks include the winning hooks of radio-ready "Front Page News," the similarly sweet pop number "Closer To Me," the boogie-rock "Can't Get Enough," and good-time soul themes "Emmy Jewel" and "You And Me."

R & B

► **BOOGIE DOWN PRODUCTIONS**
Sex And Violence
PRODUCERS: Various
Jive 41470

Act helmed by KRS-ONE continues to make some of the most literate, street-smart, conscious raps around, though there's a pretty big chip on its collective shoulder this time around. "Drug Dealer," whose chorus is rapped over nursery rhyme "This Old Man," is a hypnotic call-to-arms; first single, "Duck Down," is propelled by an unrelenting drum beat; and "Build And Destroy" comes to the conclusion that the enemy is not always the most likely suspect.

JAZZ

► **DAVID MURRAY**
Shakill's Warrior
PRODUCERS: Kazunori Sugiyama
DIW/Columbia 48963

The premier tenor player of our day swings deeply into the blues—joined by Don Pullen on Hammond B-3 organ, Stanley Franks on guitar, and

Andrew Cyrille on drums—to bring a razor-sharp update to the craft of Jimmy Smith or Hank Crawford. Programmers should pay heed to such standout tracks as the punchy, Latin-esque themes of "Song From The Old Country" and "At The Cafe Central," as well as the tight, edgy "High Priest," the majestically soulful "In The Spirit," and swinging "Blues For Savannah." The Murray release is one of the first issued by Columbia from Japanese label DIW.

★ **DON PULLEN**
Kele Mou Bana
PRODUCER: Michael Cuscuna
Blue Note 98166

Only a pianist of Pullen's stature would venture into world music territory by taking on both its power centers: Africa and South America. Backed by a band that includes Panamanian altoist Carlos Ward, Brazilian percussionist Guilherme Franco, and Senegalese percussionist Mor Thiam, Pullen gives his solid jazz style a distinctively global treatment, in much the same spirit as recent Don Cherry and World Saxophone Quartet releases. Highlights of a delicious set include the fat Latin theme of "Capoeira," the gentle beauty of the title theme, the percussive throb of "Yebino Spring," and the sweet, American-roots evocation "Doo-Wop Daze."

★ **HAROLD MABERN**
Straight Street
PRODUCER: James Williams
DIW/Columbia 48961

Underappreciated veteran pianist Mabern offers a joyful, refreshing set of standards and originals marked by his energetic, bright-hued stylings—backed by the unassailable rhythm section of Ron Carter and Jack DeJohnette. Among exemplary Mabern originals, listeners should be attracted to the powerful "Mr. Stitt," the deep, bouncing "Seminole," and the rhapsodic piano solo "APAB And Others." Richly entertaining covers include Coltrane numbers "Crescent" and the title track, Cahn/Styne's "It's You Or No One," Stevie Wonder's "Don't You Worry 'Bout A Thing," and a delightful, if unusual, cover of Tommy Edwards' pop hit "It's All In The Game."

VITAL REISSUES

GEORGE HARRISON
Living In The Material World
PRODUCERS: George Harrison; Phil Spector
Apple/Capitol 94110

Dark Horse
PRODUCER: George Harrison
Apple/Capitol 98079

Extra Texture (Read All About It)
PRODUCER: George Harrison
Apple/Capitol 98080

Unlike the often choppy, hit-alleviating grab bags by other former Fabes, these albums, recorded between 1972 and 1975, unfold with exquisitely cohesive mood and tone. Besides being impeccably produced, sung, and played (George always picked nifty sidemen), each record has a host of unjustly overlooked gems. "Material World" sports the rollicking title track and "Sue Me, Sue You Blues," as well as the lovely "Don't Let Me Wait Too Long." "Dark Horse" delivers another great eponymous track, as well as peaks like "Ding Dong, Ding Dong," "Far East Man," and the stunning "So Sad." "Extra

Texture" boasts Leon Russell, plus most of the band Eric Clapton borrowed from Derek & the Dominoes, on the superbly sensual "Tired Of Midnight Blue," elegant "You," and "World Of Stone." Rock'n'roll distinctive enough to deserve a full George Harrison revival.

BLIND WILLIE MCTELL
Atlanta Twelve String
PRODUCERS: Ahmet Ertegun & Herb Abramson
Atlantic 82366

Latest gushing forth of Atlantic catalog treasures includes this country blues gem, recorded by the Georgia street singer in 1949. McTell, who was near his peak late in his career, runs through a diverse selection of blues, rags, and sacred songs, accompanied only by his stunningly expressive 12-string guitar. Other top titles in current Atlantic batch include sets by John Lee Hooker, Jimmy and Mama Yancey, Otis Rush, Ornette Coleman, and Betty Carter.

JACK DEJOHNETTE
Earth Walk
PRODUCER: Jack DeJohnette
Blue Note 96690

Other editions of the drummer's group Special Edition have been more special, but current fusion-oriented outfit can still hold its own with the big boys. Standout players here are saxophonists Greg Osby and Gary Thomas, who propel this set of elongated compositions. Most cuts are simply too long and unwieldy for jazz radio play, which may restrict listenership to DeJohnette's followers.

WORLD MUSIC

► **ANGELIQUE KIDJO**
Logozo
PRODUCER: Joe Galdo
Mango 539918

Gutsy young Benin-born, Paris-based vocalist makes an auspicious American debut with a captivating blend of African and Euro-American musical sensibilities bound together by Kidjo's all-out vocal style. Guests include Zairean world music wizard Ray Lema on "Senie," and saxophonists Branford Marsalis and Manu Dibango on Afro-funk tunes "Tche Tche" and "Ewa Ka Djo," respectively. With a wide-ranging skill, Kidjo places pretty, balladic themes such as romantic title track and the folksy "Malakai" aside the powerful, funky beats of such tracks as "Batonga," "Ekoleya" and "We-We."

WALL MATTHEWS
Gathering The World
PRODUCER: Jack Heyrman
Clean Cuts 712

Guitarist/percussionist flirts with world music, exploring African melodies in his acoustic-guitar-based, folk mode. Matthews co-mingles divergent styles on African traditional theme "The Gathering Of The World" and "Clementine (A Pygmy Chant)," which views the familiar American song through an African prism. Other highlights include the jazzy impressions of "Where The Rainbow Ends," the hypnotic, 12-string solo piece "The Night Waterman," as well as other folksy tunes "She Comes From The Sea" and "The Whale." Vocals include a bluesy take on Woody Guthrie's "Pastures Of Plenty," featuring Debbie Jacobs Rock.

CLASSICAL

POEME
Joshua Bell, Royal Philharmonic Orchestra, Litton
London 433 519

The title refers to the popular Chausson work for violin and orchestra, an apt come-on for a program of mostly French pieces that show Bell at his beguiling best, both lyrically and technically. Included are Ravel's "Tzigane" and Sarasate's "Zigeunerweisen," played with deceptive ease by the young violinist, let alone his command of the range of violinist art encompassed in the lead-off, "Introduction & Rondo Capriccioso" by Saint-Saens. Pieces by Massenet and Ysaye round out the program.

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

Madonna Grammy A Boost For Pioneer . . . 63
Skouras Unveils Video Plans For '92 65
Pioneer Signs 3-Year Deal With Capitol . . . 66

LIVE, Vestron Sales Forces Merging 2 Positions Lost In The Reshuffling

■ BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video announced last week it will merge the LIVE sales force with the Vestron sales force, thus eliminating two positions.

LIVE Entertainment has been scaling down and consolidating its staff overall in the wake of large debts and diminished cash flow. Recently, five employees, including public relations VP Vicki Greenleaf, were let go (Billboard, Feb. 22).

As a result of the latest trimming, the Midwest and Southeast Vestron regional sales positions have been eliminated. Remaining Vestron regional sales representatives will be-

come part of the LHV sales staff.

As currently constituted, the LHV sales staff handles all LIVE, Vestron, and Family Home Entertainment product, as well as the Avid budget line.

LIVE acquired the Vestron catalog, consisting of approximately 1,000 titles, for distribution in 1991 and ramped up a separate sales staff. Vestron Video had been one of the seminal independent home video suppliers during the '80s.

Vestron boasts such catalog theatrical titles as "Dirty Dancing" and "Mad Max," while special-interest product includes prestigious "National Geographic" and "Nova" titles. Vestron also has a number of music

video titles.

According to David Bishop, senior VP/GM of LIVE Home Video, Pam Kelley, formerly director of sales, Vestron, will be promoted to director of sales, national distribution, LHV.

She will oversee all rental and sell-through activities with 14 independent LHV distributors.

Kelley will report to Stuart Snyder, senior sales VP. Under Kelley will be Joe Amodei, director, East Coast, and Nancy Jones, director, West Coast. The LHV sales force consists of eight regional managers.

According to LIVE, the Vestron name will remain intact from a catalog and special-interest perspective.

Says Snyder, "The depletion of new releases [from Vestron] requires some changes. When we were releasing a volume of new rental product on the Vestron label, it was a viable system to have separate sales reps.

"Now that the concentration of Vestron sales will be catalog and special-interest, divided representation is no longer an effective plan of action."



The Nominees Are . . . Bette Midler, right, grabbed an Oscar nomination for her performance in "For The Boys," also starring James Caan. FoxVideo has slated the title for rental release May 28. Order cutoff is May 11.

Mitsubishi Buying Stake In Image Via \$4 Mil Deal

■ BY CHRIS MCGOWAN

LOS ANGELES—Mitsubishi Corp. and Mitsubishi Plastics Industries Ltd. have agreed to purchase, in a private placement, 380,952 shares of laserdisc distributor Image Entertainment's restricted common stock at \$10.50 per share. The transaction is valued at \$4 million.

In addition, Image has entered into a nonexclusive laserdisc manufacturing agreement with Mitsubishi Corp. in which the latter will become an additional manufacturing source for Image. Terms of that deal were not disclosed.

Mitsubishi is the second major corporation to invest in Image in the last few months. In December, Image signed a four-year licensing deal with Buena Vista Home Video and granted the Walt Disney Co. (Buena Vista's parent) the right to buy 1.67 million shares of Image stock at \$6

per share, an amount that represents some 10% of Image's shares outstanding (Billboard, Jan. 4).

Adding Mitsubishi as a manufacturing source will help Image "stay in sync with the growing manufacturing demands of this format and expand our ability to do business," says marketing VP David DelGrosso.

He adds that "Mitsubishi's laserdisc-manufacturing facility in Japan 'is one of the best in the world. And they have exhibited not only high-quality pressings, but also excellent service and on-time delivery.'"

Image currently has its discs pressed by DADC (Digital Audio Disc Corp., owned by Sony), 3M, Technidisc, and Pioneer in the U.S., and by Kuraray in Japan.

DelGrosso anticipates that Image will press about 3 million laserdiscs in 1992, which would be roughly a 50% increase over the

(Continued on page 63)

A*Vision To Begin Marketing Fonda Vids

■ BY PAUL SWEETING

NEW YORK—When the next Jane Fonda workout tape debuts in the fall, it will be released on the A*Vision label, which is taking over the marketing functions for the entire Fonda line from sister label Warner Home Video.

Sales and distribution of the line will continue to be handled by WHV, which has been releasing the Fonda tapes since Warner acquired Lorimar in 1988. Warner has the largest sales and distribution operation in the industry.

Julie LaFond, a spokeswoman for Fonda, confirms "there have been talks within Time Warner for the past year on how best to handle Jane." She adds, "I think A*Vision will ultimately become involved" in the line, but declines to provide details of its involvement.

LaFond says any move to A*Vision would not be the result of unhappiness on the part of Fonda's organization with Warner Home Video's handling of the line, but rather would reflect an effort by both parties to make maximum use of the Time Warner family of companies.

In addition to assuming marketing and publicity functions, plans call for A*Vision to serve as an intermediary for the Fonda line with other components of the Time Warner empire, such as direct-mail distributor Time Life Video in Virginia. The Fonda franchise may also be exploited on broadcast and cable television through other

Time Warner divisions.

A*Vision is also planning to unveil a spoken-word audio line in the fall, which will feature Fonda titles. Direct marketing of those titles will be handled by Time Life.

The latest Fonda title, slated for release in the fall, will be the 16th

in the line. A*Vision will repack-age and redesign the look of the line as part of its assumption of marketing responsibilities.

There is no word yet on whether individual Fonda titles will be repriced as part of any broad re-promotion of the line.

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A Plumb Job. The Uni Distribution Corp. sales force was recognized for "plunging" the depths of the video business. Shown with the "tools of the trade" at the recent MCA/Uni National Sales Convention in Palm Springs, Calif., top row from left, are Uni's Dan Gant, director of national sales; Kip Puiia, regional video director; Bill Hickman, director of East Coast sales; and Gary Pogachat, regional video director. In the bottom row, from left, are sales reps Teresa Ward and Robin Kennedy, and Jeanna Baron, sales manager for distributed labels.

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<p>RICHARD WAGNER SIEGFRIED Siegfried Jerusalem - James Morris Heinz Zednik - Hildegard Behrens Ekkehard Wlaschiha - Birgitta Svendén Dawn Upshaw - Math Salminen The Metropolitan Opera Orchestra JAMES LEVINE</p>	<p>RICHARD WAGNER GÖTTERDÄMMERUNG Hildegard Behrens - Siegfried Jerusalem Math Salminen - Christa Ludwig - Anthony Roffell Hanna Lisowska - Ekkehard Wlaschiha The Metropolitan Opera Orchestra and Chorus JAMES LEVINE</p>

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Laser Disc
072 520-1
(3 Laser Discs/5 sides)
VHS 072 520-3
4 CD 429 407-2

VHS Complete RING
072 522-1
(7 cassettes)

Laser Disc
072 519-1
(3 Laser Discs/5 sides)
VHS 072 519-3
4 CD 423 389-2

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	1	8	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	3	3	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
3	5	3	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
4	2	6	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
5	4	4	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
6	14	3	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
7	6	4	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
8	7	13	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
9	8	6	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
10	9	7	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
11	38	2	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
12	16	2	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
13	10	10	TERMINATOR 2: JUDGMENT DAY	Caroco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
14	11	9	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
15	NEW ▶		HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
16	13	7	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
17	12	9	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
18	15	5	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
19	20	18	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
20	18	17	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
21	19	17	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
22	NEW ▶		BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
23	17	4	LIFE STINKS	MGM/UA Home Video 902314	Mel Brooks Lesley Ann Warren	1991	PG-13
24	21	14	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
25	NEW ▶		THE POPE MUST DIE(T)	Media Home Entertainment FoxVideo M012881	Robbie Coltrane Beverly D'Angelo	1991	R
26	22	13	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
27	23	5	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	G
28	26	13	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
29	25	17	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
30	NEW ▶		BINGO	TriStar Pictures Columbia TriStar Home Video 70723	Cindy Williams David Rasche	1991	PG
31	29	18	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
32	36	2	THE VANISHING	New Video Group Fox Lorber Video 1037	Gene Bervoets Johanna Ter Stegge	1988	NR
33	24	10	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
34	33	10	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
35	31	15	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
36	27	5	ANOTHER YOU	Columbia TriStar Home Video 70663	Gene Wilder Richard Pryor	1991	R
37	28	9	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
38	37	7	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
39	30	6	THE NASTY GIRL	HBO Video 90621	Lena Stolze Hans-Reinhard Muller	1990	PG-13
40	39	15	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13

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Madonna's Grammy Victory Boosts Ambitions For Laser Format

GRAMMY WINNER: It was a first for the laserdisc industry. In the Grammy Awards given out Feb. 25, the winner of the music video—longform category was "Madonna: Blond Ambition World Tour Live," a title available only on laserdisc last year.

"We couldn't be more thrilled," says Steve Galloway, manager of the Pioneer Artists label, which had exclusive rights to the "Madonna" program in 1991. "When we submitted it, it was thought to be kind of a longshot [for an award]. But what a fantastic surprise it was to be nominated. And

now to be in the winner's circle is extraordinary.

"Hopefully it will bring an even higher level of awareness and attention to the laserdisc format, and music videos in particular on laserdisc."

The \$29.95 "Blond Ambition" disc bowed at the end of '90 and has sold more than 50,000 units to date, according to Galloway, making it the best-selling music video title on laser to date; second place probably goes to PolyGram's "The Three Tenors," which is past 40,000 copies. Pioneer's one-year exclusive video rights to "Blond

Ambition" have now expired, but Galloway expects that a VHS release of the title "will just draw more attention to the program and we'll probably get another shot in the arm."

GALLOWAY TO MCA: Once "Blond Ambition" won the Grammy, Steve Galloway had only a short time to celebrate, because he was about to move from Pioneer Artists to MCA. A reliable source tells us that on Tuesday (10) Galloway will assume the post of VP of music video, longform, for the

LASER SCANS

by Chris McGowan

MCA Group. He will direct the development, production, and worldwide distribution of all longform video concerns, including VHS, laserdisc, cable, and other ancillary markets.

MCA will be acquiring a valuable resource in Galloway. In his three years at Pioneer, he arranged numerous laserdisc exclusives and co-productions with other labels, helped raise the profile of the laser format, and built Pioneer Artists into a formidable entity.

IMAGE launches the acclaimed PBS series "The Civil War" (seven discs, \$199.95) in a laser boxed set this month. The 11-hour Ken Burns documentary was the highest-rated series in PBS history.

Also due from Image: the PBS boxed set "The American Indian Collection" (five films; \$99.95); Buena Vista's "The Rocketeer" (widescreen, CLV, \$39.99; CAV, \$49.99), with Bill Campbell and Jennifer Connelly; and Fox's "Daddy Long Legs" (1955, widescreen, side 3 CAV, \$69.98), with Fred Astaire and Leslie Caron; "All That Jazz" (1979, widescreen, side 3 CAV, \$69.98); an uncut version of "Heaven's Gate" (1980, widescreen, \$59.95); and the laser exclusive "How Green Was My Valley" (1941, restored stereo, \$39.98), directed by John Ford and starring Walter Pidgeon, Maureen O'Hara, and Roddy McDowall.

This month and next, Image is bowing six films by Italian director Pier Paolo Pasolini: "Accattone" (1961, \$49.95); "Love Meetings" (1964, widescreen, \$49.95); "The Gospel According To Saint Matthew" (1964, widescreen, \$59.95); "The Hawks And The Sparrows" (1965, \$49.95); "The Decameron" (1970, widescreen, \$49.95); and "The Canterbury Tales" (1972, widescreen, \$49.95).

Due in late April: "The Doctor" (widescreen, \$39.99) with William Hurt; "The Super" (side 2 CAV, \$39.98) with Joe Pesci and Vincent Gardenia; "The Omen" (1976, widescreen, \$59.98); and "The Man From Snowy River" (1982, widescreen, \$59.98).

DANCES BREAKDOWN: Of the 101,000 units sold by Image of "Dances With Wolves" on laserdisc (as of last month), some 67,000 were widescreen and 34,000 pan-scan, according to Image marketing VP David DelGrosso.

TELDEC's laser releases of "The Flying Dutchman" and "Giovanna D'Arco" were delayed due to manufacturing problems and are now set for release this month.

WARNER'S WOMEN: In early summer, Warner will launch six laser titles that feature famed actresses portraying eccentrics, evil queens, or femme fatales: Howard Hawks' "Land Of The Pharoahs" with Joan Collins (1955, widescreen, \$34.98); Paul Henreid's "Dead Ringer" with Bette Davis (1964, \$34.98); "Sex And The Single Girl" with Natalie Wood and co-written by Joseph Connelly; and Fox's "Daddy Long Legs" (1955, widescreen, side 3 CAV, \$69.98), with Fred Astaire and Leslie Caron; "All That Jazz" (1979, widescreen, side 3 CAV, \$69.98); an uncut version of "Heaven's Gate" (1980, widescreen, \$59.95); and the laser exclusive "How Green Was My Valley" (1941, restored stereo, \$39.98), directed by John Ford and starring Walter Pidgeon, Maureen O'Hara, and Roddy McDowall.

MITSUBISHI BUYS STAKE

(Continued from page 60)

number of Image discs manufactured in 1991. He forecasts 50% growth in discs pressed by the label during each of the next three years.

Image recently reported record sales and earnings for the third quarter and nine months ended Dec. 31.

Billboard®

FOR WEEK ENDING MARCH 14, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ NO. 1 ★★★					
1	1	11	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
2	2	7	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
3	NEW ▶		THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 1122	Animated	1967	G	29.99
4	3	13	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
5	4	17	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
6	19	9	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
7	13	3	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
8	10	3	MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
9	NEW ▶		DOUBLE IMPACT	Stone Group Home Video Pioneer LDCA, Inc. 59686	Jean-Claude van Damme	1991	R	34.95
10	5	15	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
11	7	11	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
12	NEW ▶		HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video Pioneer LDCA, Inc. ML102514	Mickey Rourke Don Johnson	1991	R	24.98
13	16	3	WEST SIDE STORY ◆	MGM/UA Home Video Pioneer LDCA, Inc. ML102175	Natalie Wood Richard Beymer	1961	NR	29.98
14	8	17	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
15	12	15	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
16	17	10	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
17	6	5	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
18	15	7	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID83940R	Bryan Brown Brian Dennehy	1991	PG-13	34.95
19	11	28	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
20	9	17	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
21	14	9	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Pioneer LDCA, Inc. LV32365	Leslie Nielsen Priscilla Presley	1991	PG-13	34.95
22	20	38	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
23	NEW ▶		BODY PARTS	Paramount Pictures Pioneer LDCA, Inc. 32518	Jeff Fahey	1991	R	34.95
24	NEW ▶		DYING YOUNG	FoxVideo Image Entertainment 1914-80	Julia Roberts Campbell Scott	1991	R	39.98
25	24	5	THE THING FROM ANOTHER WORLD	Turner Entertainment Co. Image Entertainment ID6996TU	Kenneth Tobey Margaret Sheridan	1951	NR	49.95

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VSDA Explains Nominations Tells Whys Behind Enlarged Slate

BY EARL PAIGE

LOS ANGELES—In a move designed to allay "skepticism and suspicion" over the trade group's election process, the Video Software Dealers Assn.'s Nominating Committee has circulated a letter laying out the committee's rationale for selecting its slate of candidates to stand for the three open seats on VSDA's board of directors.

In a break with custom, the committee this year has named a slate of six candidates for the three seats. In the past, the committee has nominated only as many candidates as there were seats open.

The letter states, "It was the committee's hope that opening up the process in this manner would help to gain the trust of the membership concerning the soundness of its selections."

The letter, addressed to all regular members, was sent over the signature of VSDA executive VP Don Rosenberg and is dated March 2.

The six-member slate of candidates, and the committee's communique, are the latest in a series of sweeping changes that are remaking the directors' suite of the industry's largest trade group.

Recently, the VSDA announced it

(Continued on page 66)

NEWSLINE

Top-Selling Releases Powered Promo Tie-Ins To \$110 Mil In '91

Promotional tie-ins with prerecorded videocassettes were worth a total of \$110 million in 1991, according to a report published in the March issue of Brooklyn, N.Y.-based Entertainment Marketing Letter. The figure represents the value of measured media (including the amount spent by tie-in partners on exposure for the tape), the value of tradeouts (such as radio contests featuring a video as the prize), premiums, cash payments to program owners, and the value of advertisements placed on the cassettes themselves. Of the top 10 best-selling theatrical titles released on cassette in 1991, five were the focus of promotional tie-ins. They were FoxVideo's "Home Alone" (which featured tie-ins with Pepsi and American Airlines); New Line's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" (Nabisco's Royal Gelatin, Burger King); Disney's "The Jungle Book" (Nabisco); Disney's "Rescuers Down Under" (Procter & Gamble); and LIVE's "Terminator 2: Judgment Day" (Sharp Electronics). Once outside the top 10, the report notes, tie-ins with theatrical titles "were few and far between." There were significant tie-ins with older theatrical product, such as Sears' deal with MCA/Universal on "E.T. The Extra-Terrestrial" and McDonald's deal with Paramount on three "Indiana Jones" titles, and with some high-profile special-interest fare, such as CBS/Fox Video's "Cher Fitness," which benefited from a promotional tie-in with Equal sweetener.

VH-1 'Commitments' Promo Lucky For FoxVid

FoxVideo has scored a promotional coup for the release of "The Commitments," as cable music video station VH-1 will dedicate St. Patrick's Day (March 17) to the film. The studio expects exposure to 43.9 million U.S. households because of the VH-1 tie-in. MCA Records is also releasing "The Commitments Vol. 2" on that same day. The first album, the film's soundtrack, has gone on to sell more than 1 million copies. The Alan Parker-directed movie, which chronicles the rise and fall of a Dublin soul band, arrives in stores as a rental title April 9, already surrounded by a major trade promotion (Billboard, Feb. 15). The three-day VH-1 "Shamrock 'n Roll" will run March 14-17 and will feature three airings of the 24-minute "The Making Of The Commitments" featurette. A grand-prize trip to Ireland will also be offered as a viewer sweepstakes. There will also be a weeklong promotion of "The Commitments" on Fox affiliate TV station WTTG (Channel 5) in Washington, D.C. That station will air the featurette five times during the week of March 16. Fox affiliates in other cities may also participate. FoxVideo is shipping 90,000 copies of "The Making Of The Commitments" to retailers in the U.S. to use as free rentals or for in-store play.

NVR Obtains Discount On Archival Footage

National Video Resources, an offshoot of the Rockefeller Foundation, has secured discounted home video rates for archival footage for producers of documentaries and educational and informational films and videos. Individual commitments have been secured from 11 major archive houses. Archival footage often consists of third-party material requiring copyright clearance and a separate fee for each market in which a program will be released, and home video clearance fees are often premised on a documentary generating as much revenue from video as do theatrical films. "Unfortunately," NVR says in a statement, "this has not been the case. Most documentaries have a limited home video audience and modest return, so their producers are reluctant or unable to make the financial commitment necessary to secure up-front home video rights." NVR has negotiated nonbinding agreements with the 11 archive houses. Each archive retains discretion over who qualifies for the new rates.

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	18	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	13	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
3	3	17	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
4	11	2	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
5	5	44	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	NEW ▶		OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
7	7	4	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
8	23	3	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
9	13	17	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
10	4	28	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
11	8	74	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	6	28	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
13	9	66	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
14	15	16	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
15	10	24	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
16	21	30	GARTH BROOKS ▲ ³	Capitol Video 40023	Garth Brooks	1991	NR	14.95
17	12	74	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
18	26	3	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
19	29	2	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
20	31	4	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
21	17	20	SPARTACUS ◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
22	20	94	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
23	27	2	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13	19.95
24	NEW ▶		DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
25	19	72	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
26	18	17	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
27	30	17	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
28	14	7	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
29	16	10	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
30	33	87	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
31	40	3	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	19.98
32	36	2	QUEEN: WE WILL ROCK YOU	Strand Home Video 2115	Queen	1992	NR	14.98
33	22	19	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
34	NEW ▶		CORY EVERSON'S STEP TRAINING VIDEO	KVC Entertainment 877956-27-9	Cory Everson	1991	NR	19.95
35	24	8	20,000 LEAGUES UNDER THE SEA ◆	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	19.99
36	39	8	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
37	38	281	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
38	NEW ▶		CIRQUE DU SOLEIL	Island Visual Arts PolyGram Video 440084193-3	Various Artists	1992	NR	19.95
39	28	4	OLD YELLER	Walt Disney Home Video 037	Dorothy McGuire Fess Parker	1957	NR	19.99
40	35	12	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Skouras Ties Food Drive To Debut Vid

BY EARL PAIGE

LOS ANGELES—Skouras Pictures, known for such acclaimed films as "Blood Simple," "The Quiet Earth," and "My Life As A Dog," is bidding to become a full-fledged independent film production firm complete with a home video division.

Initial indications that Hollywood will hear plenty from Skouras Home Video come from its new president, industry veteran Danny Kopels, who used a Feb. 25 press conference at the Paramount Pictures backlot to announce a homeless benefit drive in connection with

the label's debut title, "Original Intent." Paramount distributes Skouras' product on home video.

The May 13 street-date title, starring Martin Sheen and Kris Kristofferson, will be accompanied by a campaign to raise money for food for the homeless. Skouras will place 32-gallon collection boxes in video stores.

The program is not without controversy. Some fear that video retailers will be hassled by homeless people wandering into the stores that have collection boxes. However, Kopels maintains that, if the stores work closely with the local shelter and if the drive is "properly advertised," there should be no problems.

Video retailers need to become more pro-active through community service activities, Kopels suggested, as a way to counter the mounting pressure from conservative groups who complain of too much violence and sexuality in movies.

Harking back to when home video "took a lot of knocks for helping introduce smut in the days when adult video was big," Kopels said video stores are a "convenient target for people to point fingers."

"We need to take a stand on constitutional freedom, we need to do something responsible, but not because we did something bad," he added.

(Continued on next page)

Low-Key VSDA Campaign Unlocks New Issues Focus Shifts Toward Number Of Indie Candidates

POLITICS OF VIDEO: The Video Software Dealers Assn. board election is once again under way, but in a much more low-key manner than in the past (see story, page 64).

Observers note there was less candidate talk at the annual chapter leadership conference (held this year in Scottsdale, Ariz.) than at past such events. Still, everything begins at the chapter level, it seems, as all six official nominees have headed regional groups.

Now that the official nominees have been chosen, much attention turns to how many candidates will run as independents.

One possible candidate who has not totally decided is Frank Lucca, chairman at Flagship Entertainment Centers, a buying group and marketing organization with a mail-order division, Flagship Order Direct. Lucca ran a year ago along with seven others, and still believes independent candidacies are viable.

In last year's race for four seats, the ratio was once again 50/50 in terms of official and independent candidates. The two officially picked candidates were Chicago area board veteran Brad Burnside (three Video Adventure stores) and Mitch Lowe (also with three stores, Video Droid in the San Francisco market). The two independent petition winners were single-store co-owner of Home Video, Sheila Zbosnik of Atlanta; and Tom Warren, head of five-store chain Video Hut, Fayetteville, N.C.

Name recognition is still a vital key and one independent candidate counting on it is board veteran Gary Messenger, also much more low-key about his bid. Messenger, who spent six years on the board and sat out the past year, heads nine-store North American Video in Durham, N.C., where he was forced to reorganize under bankruptcy laws.

He will vie with three candidates voters will recall from last year's ballot: another ex-board veteran, Ken Dorrance, who lost his bid for a second term even though officially nominated; first-time candidate John Heim, also officially chosen; and independent Jim Louer.

Two years ago, the split between official and independent candidates was also even. Running independently and now VSDA president was Dave Ballstadt, 10-store Video Adventure, Minneapolis; and Allan Caplan, then of Applause Video, Omaha, who just resigned from the board. Successful official candidates were Dawn Wiener, co-owner of 12-store Home Video Plus Music/Discount Entertainment, Dallas; and Lou Berg, owner of two-store Audio/Video Plus, Houston.

OSCAR NIGHT: More VSDA chapters than ever are gearing for March 30 with gala Oscar celebrations, among them the Washington State Chapter, where Mark Vrieling, president, notes some aggressive advertising moves. There are even ads on the back of the chapter's invitation to the Seattle Design Center event

... Another chapter with ambitious plans is the New York/New Jersey group, which will host its affair at the Clarion Hotel, Saddle Brook, N.J. A highlight is the chapter's Video Spoof Awards ... Out to outdo all chapters is the combined host event being staged in Hollywood's backyard by the Southern California and Los Angeles chapters at the Loews in Santa Monica.

HOMELESS FOOD PUSH: The "Feed The Homeless" drive initiated by Skouras Home Video (see story, above) need not create hassles for stores, according to Tom Hull, head of the VSDA regional group in Portland, Ore., where he co-owns single-store Triology. Hull is a strong believer in community-action projects. "We jumped on 'Common Threads,' the HBO Home Video title, and stickered the package. We donated 100% of the rental to the Cascade AIDS Project." The notion that stores might inadvertently become havens for homeless by setting up food donation boxes from Skouras can be avoided, Hull believes. Skouras president Danny Kopels promises that a detailed

memo accompanies the promotion and that he also has checked out the idea with retailers.

WHOLESALE HOPES: Regional distributors are eyeing what some see as ripe opportunities in the wake of the sensational announcement 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." Mandelker, however, says the small accounts are still important to his firm. His observations are based on the recent merger that united Video Trend and Major Video Concepts.

Another survival tactic for smaller distributors will be to specialize in certain areas. Examples include the recent addition of a video games division by VPD on the West Coast through its acquisition of Sierra Amusement. Another area of specialization regional firms will likely explore will be Spanish product, à la ETD. The company's most recent campaign is an advertising push on KMEX-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, Republic Pictures, Vidmark Home Video, and several more. The TV campaign "will dramatize the family togetherness and unity benefits that Spanish-subtitled movies provide Hispanic families," says Easley, adding the spots will feature trailers. A video equipment sweepstakes display will be available in stores.



by Earl Paige

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
1	1	31	★★ NO. 1 ★★ GARTH BROOKS ^{▲3} Capitol Video 40023	Garth Brooks	LF 14.95
2	2	13	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
3	3	75	THE THREE TENORS IN CONCERT ^{▲3} PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
4	11	5	WE WILL ROCK YOU Strand Home Video 2115	Queen	LF 14.98
5	4	13	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF 16.98
6	NEW		INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF 19.98
7	6	13	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video PolyGram Video 617433	Amy Grant	SF 14.95
8	7	17	TWO ROOMS ● PolyGram Video 083589-3	Various Artists	LF 19.95
9	27	22	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF 14.95
10	21	3	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF 19.98
11	NEW		MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF 14.98
12	5	19	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF 24.98
13	14	9	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF 24.95
14	9	15	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF 19.98
15	17	19	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF 19.95
16	12	9	ADDAMS GROOVE Capitol Video 40035	Hammer	SF 14.98
17	13	25	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF 19.98
18	NEW		UNDER SEIGE Roadrunner Video 0996	Sepultura	LF 19.98
19	8	9	2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF 19.98
20	15	17	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
21	NEW		FOR MY BROKEN HEART MCA Music Video 10528	Reba McEntire	SF 9.95
22	10	21	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF 19.98
23	20	3	NOTHING IS COOL SMV Enterprises 9V-49117	Ned's Atomic Dustbin	LF 9.98
24	16	23	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF 9.98
25	30	6	FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF 14.98
26	28	67	THE IMMACULATE COLLECTION ^{▲4} Warner Reprise Video 3-38195	Madonna	LF 19.98
27	NEW		SEAL Warner Reprise Video 3-38288	Seal	LF 16.98
28	24	20	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF 19.98
29	19	22	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF 19.98
30	22	19	YESYEARS A*Vision Entertainment 50250	Yes	LF 19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

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Pioneer Artists, Capitol Ink Pact For Music Vids On Laser

BY CHRIS MCGOWAN

LOS ANGELES—Pioneer Artists has signed an exclusive three-year pact with Capitol Records to distribute the record label's music video titles on laserdisc through 1994.

"We've had a longstanding relationship with Capitol and have been releasing their titles for nine years. What we have done is to make [the agreement] formal, exclusive, and long-term," says Steve Galloway, who was manager of the Pioneer Artists label for la-

serdisc distributor Pioneer LDCA. (Galloway was to take a post at MCA on Tuesday [10].)

"The agreement with Capitol is another move by Pioneer Artists to establish more ongoing relationships with labels," adds Galloway. Pioneer Artists currently has exclusive arrangements with RCA Records, PMI (Picture Music International), and EMI Classics. It also has released laser versions of select music video titles from other labels, such as Arista, Geffen, and MCA.

Pioneer Artists' next two Capitol laser titles are due March 24: Hammer's "Too Legit To Quit" (\$24.95) and "Addams Groove" (CAV, \$24.95). The latter features a "Making Of 'Addams Groove'" featurette.

Following that, tentatively set for April, will be a laserdisc featuring BeBe & CeCe Winans (as yet untitled) and a laser compilation of Bonnie Raitt videoclips from her "Luck Of The Draw" and "Nick Of Time" albums.

Pioneer Artists currently has more than 500 music video laserdisc titles in its catalog, according to Galloway.

SKOURAS FOOD DRIVE

(Continued from preceding page)

Kopels addressed other controversial topics at the press conference. He attacked industry veteran Andre Blay's push for an earlier PPV window on B titles (Billboard, Feb. 29). Skouras will have "no early PPV window," Kopels vowed. And he said that if Blay's plan "is allowed to happen it will be disastrous for home video." If B titles go to PPV first, then "it's a logical conclusion that big films will be next."

Dimitri Skouras, who founded Skouras Pictures in 1983, announced plans for the coming year. He said the company will expand its production slate, after eight years of relying primarily on acquisitions. Since its founding, Skouras has released a total of 35 pictures domestically and 45 in foreign markets; 90% of those titles were acquisitions.

Skouras also vowed that the company will be a "serious" contender "with seven figure advances" and will release eight to 10 pictures in 1992. Skouras said future films will be kept in the \$2 million-\$4 million budget range, with support from "sensible production and advertising" expenditures.

"We will not try to compete with the \$8 million-\$10 million opener pictures," Skouras said, pointing to successes like "The Comfort Of Strangers." The film had a \$55,000 weekly theater gross in a 240-seat facility.

"We don't look at total grosses," said Kopels, noting that a limited-release movie might be on only four or five screens "and be at the bottom of the list" unless the per-screening figure is emphasized.

Backing up Skouras, Kopels credited Blockbuster Entertainment for nudging retailers into relying less on hits. Kopels has a history of supporting B product dating back to his years at Magnum Entertainment, and before that, Continental Video.

Blockbuster's three-evening rentals has been widely copied, Kopels said, causing people to go for a variety of titles "for two evenings of viewing."

"With fewer and fewer independent video suppliers, the need for the smaller film on video is greater than ever. The worst thing that can happen to this industry is for it to become a hits-only business," Kopels said.

N.Y. Firm Offering Laserdisc Delivery

BY PAUL VERNA

NEW YORK—Sensing that New Yorkers' obsession with having everything delivered to their homes might apply to laserdisc rentals, a pair of brothers here have recently launched a laser-rental delivery service called Video Disk World.

For a \$10 membership fee and a \$5 rental charge (plus \$3 for each additional day), residents of the Upper East Side of Manhattan can have a selection of hit laserdiscs brought to their homes and picked up. Folks who do not own laser players can even rent the hardware from Video Disk World for \$30 for three days.

So far, the service is limited to the area from Fifth Avenue to East End Avenue and 68th Street to 96th Street. But the founders of the company, Michael and Taylor Caldwell, plan to franchise the concept to other parts of the city and, eventually, to other markets.

The Caldwells distribute a free, 36-page catalog through such channels as newspaper boxes, apartment buildings, and their own mailing list. According to Taylor Caldwell, principal of Video Disk World, 10,000 copies of the monthly catalog are printed. Caldwell adds that "a small

percentage" of the company's revenue is derived from advertising in the booklet from laserdisc software and hardware suppliers.

Video Disk World employs five managers—district, sales, distribution, operations, and human resources—and 10 delivery people. It is funded by the two brothers and a group of unnamed investors.

The membership fee is \$10; rental charge is \$5

So far, Video Disk World has an active customer base of a few hundred people, with the names of several hundred residents of neighborhoods not yet covered by the service on a waiting list.

Video Disk World buys its product wholesale from all the major laser distributors, according to Taylor Caldwell. The company is investigating the possibility of an exclusive distribution agreement.

Among the company's catalog of approximately 150 titles are such blockbusters as "Dances With Wolves" and "Home Alone," ani-

ated classics like "Fantasia," and offbeat, cult-appeal programs like "Henry: Portrait Of A Serial Killer."

On weekdays, the delivery schedule runs from 6-11 p.m. On Saturdays and Sundays, the service runs from 3-11 p.m.

One industry member active in laserdisc sales and rentals is skeptical of Video Disk World's prospects for success. "It would be great if there were enough players to support it, but it's not the time yet for laserdisc to make money strictly as a rental category," says Larry Samele, president of three-store Laserland in Carle Place, N.Y., which derives only 10%-15% of its laserdisc business from rentals. He adds: "I don't think there's anybody out there in the world who can make rental their bread and butter. Two years from now it might be a different story."

Samele notes that over the years, his overall laser business has grown, but the ratio between sell-through and rental has remained constant, indicating that the time may not be ripe for building a business around rental.

Michael Caldwell is unfazed by Samele's skepticism. "My feeling is that it is the right time for a laserdisc delivery service," he says.

VSDA EXPLAINS BOARD NOMINATIONS

(Continued from page 64)

would reconfigure its 17-person board by increasing the number of appointed seats to nine, from five. And, for the first time, it mandated that seven of the nine appointed seats be set aside for nonspecialty representatives (Billboard, Feb. 29).

In making the changes, the VSDA hopes to present a more well-rounded board allowing for representation from larger firms, the ranks of grocery and drug chains, distribution, music retail firms with video departments, mass merchandisers, and rackjobbers.

In its communique, the Nominating Committee says that, before settling on its slate of candidates, it wrestled with the question of why officially nominated candidates have often fared poorly in recent elections. It also determined that the slate of candidates would consist of anyone with the "personal qualities and experience that are best-suited to the task of serving as a member of the VSDA board," regardless of the number of seats open.

The letter states that the poor performance in elections by officially chosen candidates "may have resulted from skepticism and suspicion on the part of VSDA members, which may have been fueled by a lack of effective communication concerning the process and rationale guiding the committee's selections."

In recent years, fewer than 50% of the candidates officially selected by the committee have ultimately been elected to the board.

The number of nominations by the committee this year is "purely coincidental," Rosenberg said in an interview.

There could have been 17 candi-

dates, theoretically, had all those who asked to be considered satisfied the committee's criteria. However, only six did, Rosenberg says.

The intense focus recently on the make up of the board and the election process has left Rosenberg with mixed emotions. "I'm not even sure why we have the nominations," he says.

After all, Rosenberg points out, many trade groups only have a nominating process "because nobody runs." VSDA members can also run for the board by collecting the signatures of 20 regular members on a nominating petition.

Rosenberg acknowledges that there is spirited interest in VSDA board participation and that the nomination policy is one stipulation of the bylaws that has not been part of the recent overhaul.

"Quite frankly, I had suggested looking at [different] methods, like perhaps a House and Senate type of arrangement," says Rosenberg. Such arrangements would steer the election away from the historical pattern than has found the vote go for single-store or small-chain owners, he says.

Despite all the changes taking place, the committee selected basically small-sized store operators as candidates—three of the six nominees are single-store owners: Ken Dorrance, The Video Station, Alameda, Calif., who once had two more units; Jim Louer, Premier Video, Puyallup, Wash.; and Richard Rostenberg, Hollywood At Home, Overland Park, Kan.

The largest in store size is Vincent Insalaco's 10-unit Family Video Center, N. Little Rock, Ark. Also picked were Jeffrey Pederson, five-store

Michigan Video, Flint, Mich.; and John Heim, Lakewood, Colo., who owns four Video City stores.

The nominating committee also reflects an orientation toward smaller chains and individual stores that many point out is still the basic constituency of VSDA. Only chairperson Dawn Wiener, who replaced Caplan as chair, is from a sizable chain, 13-store Video Plus Music/Discount Entertainment.

Replacing Wiener as the third-

mandated board member on the Nominating Committee is Brad Burnside, of three-store Video Adventure; the other board member is Tom Warren, of five-store Video Hut.

Nonboard members are Bill Bradley, Bradley Video; Bucky Kohnke, Bucky's Super Video; Freda Martinez, Movietime!; Barbara Moser, Movie Connection; Steve Rosenberg, Premier Video; and the only nonretailer, Stan Meyers, Baker & Taylor Video/Audio.

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)	9,641,720	1,878 5,134	2	46,131,282
2	Memoirs Of An Invisible Man (Warner Bros.)	4,601,954	1,753 2,625	—	4,601,954
3	Stop! Mom Will Shoot (Universal)	4,475,640	1,963 2,280	1	13,022,970
4	Fried Green Tomatoes (Universal)	4,359,130	1,329 3,280	9	47,032,199
5	Medicine Man (Buena Vista)	3,528,431	1,363 2,589	3	30,755,733
6	Hand That Rocks the Cradle (Buena Vista)	3,523,802	1,679 2,099	7	69,703,645
7	Final Analysis (Warner Bros.)	2,302,216	1,383 1,665	3	22,742,734
8	Beauty and the Beast (Buena Vista)	2,124,074	1,346 1,578	15	116,028,522
9	Mississippi Masala (Samuel Goldwyn)	1,502,819	325 4,624	3	2,587,062
10	Prince of Tides (Columbia)	1,455,638	1,163 1,252	9	66,322,990

Pro Audio

Sound Jobs: Burns Rises To Grammy Challenges . . .

■ BY PAUL VERNA

NEW YORK—Even for the Burns Audio sound team—a veteran crew with years of experience putting on awards shows in every imaginable genre—the Grammy ceremony is always an especially daunting undertaking.

This year in particular, the Grammy Awards presented the Burns crew with a set of unprecedented challenges. Held for the second consecutive year at Radio City Music Hall here, it was the biggest, longest, and most musically diverse Grammy show ever presented, featuring live performances from such varied acts as Metallica, Evgeny Kissin, Natalie Cole, and Queensryche, and a dramatic reading by Whoopi Goldberg accompanied by Bobby McFerrin on scat vocal.

The production got off to a rough start when the Greene Crowe mobile truck had an accident en route to New York. Pittsburgh-based Unitel was called in at the last minute to substitute. Also, a stagehand was injured when he fell into the orchestra pit during the initial days of preparation (Billboard, March 7).

With all these ill doings, the production took on “a weird vibe,” according to Bruce Burns, president of Burns Audio. Soon, though, things jelled into place, rehearsals

got under way, and the stage was set for the Feb. 25 extravaganza.

The setup included a team of house sound mixers, monitor mixers, camera operators, and mobile units that handled the audio and video feeds for the telecast.

New York-based mixer Dan Gerhart, Capitol Records producer Leslie Jones, and Burns Audio's Patrick Baltzell handled the house sound, which ran through a 40-channel Yamaha PM 3000 console, two Gamble EX56 boards, and a Ramsa 852.

The monitor mixing station this year was moved to a platform elevated some 20 feet above the stage on the right side. Kevin Wapner and Mike Abbott performed those mixes on four Ramsa 840 consoles expanded with a Soundcraft 500 board. The bird's-eye view from the scaffolding, they said, allowed them to gauge the timing of key transitions in the show.

Once again, the Apogee Correct system, which continuously analyzes and corrects the sound in the room, was operated by Ken DeLoria for the live sound.

While the Burns team oversaw the entire production, other experts were on hand to provide assistance. For instance, Murray Allen, audio consultant for NARAS, the recording academy, was a constant presence from the first day of setup to

long after the end of the show. Ed Santini, who heads Radio City's in-house audio crew, also lent his expertise to the production. The sound engineers for the acts performing on the show were able to provide the house mixers with cues and general guidance on their respective artists' sound. And finally, a network of free-lance engineers and other crew members rounded out the team.

“The beauty of a crew like that is that you don't have to tell them what to do. You just tell them what you need,” says David Hoover, GM of the Eastern region for Burns Audio, who notes that the entire production took three days to set up, three days to rehearse, and two days to break down.

The team made some minor modifications from last year's show. In order to accommodate L.L. Cool J's rap extravaganza, the Burns team boosted the low end in the house mix. According to Hoover, seven Apogee 3-by-3's were flown above the stage, with four more stacked on each side, for a total of 15. Eight Apogee AE12 subwoofers were used, four on either side. Also, nine Apogee AE3s and four AE5s were used for front fill.

For stage monitors, the Burns crew used 12 Apogee AE3Ms, 12 Apogee AE6NCs, and 12 Electro-Voice 1152s.

At least 406 microphones were used throughout the show, including custom-designed Schoeps C41 hypocardioid capsules for the podi-

um, which Hoover says provide “an even tone no matter how far away the speaker is and have great feedback rejection.”

Twenty-two Vega wireless mikes ran on UHF and VHF frequencies, while another 25 frequencies were used for intercom purposes.

At the dress rehearsal on the day of the show, while the crew was busy tweaking levels and adjusting last-minute glitches, a visibly nervous Burns paced the floor saying, “Some of the moves are so complex we don't think we're going to make them.” Fortunately, they did, and the show came off without incident—another feather in the cap of one of the industry's most experienced, most accomplished sound crews.

. . . And Prod/Engineers Get Lift Via Cole

■ BY SUSAN NUNZIATA

NEW YORK—When Natalie Cole and her album “Unforgettable” swept the 34th annual Grammy Awards, it not only garnered four awards for the artist, it also brought accolades to the producers and engineers involved in the project.

The awards were presented Feb. 25 at Radio City Music Hall here.

David Foster, who produced the single “Unforgettable,” along with several other tracks on the album, was named producer of the year in the nonclassical category (See Profile, page 69). The album was also deemed the best engineered nonclassical album of 1991, with awards going to engineers Al Schmitt, Woody Woodruff, Armin Steiner, and David Reitzas.

Additionally, producers Foster, Andre Fischer, and Tommy Li-

puma received recognition for the project when it earned a Grammy award for album of the year.

“For me, ‘Unforgettable’ was the easiest thing I'd ever done,” says Foster. “The music is so great. You hear it said so many times that everything comes down to the songs, and these songs have held up to the test of time. And we had the extra bonus of decades of experience with Al Schmitt and all these incredible arrangers who looked at us as the producers and said we really know how this record should sound. If anybody deserves credit it should go to the arrangers and songwriters and, of course, Natalie Cole.”

The album brought Foster three Grammy awards on top of his previous five. A 25-time nominee, Foster notes, “I don't think anyone's been more disappointed at the Grammys than myself. One time I

was nominated for seven and I lost all seven . . . [‘Unforgettable’] itself was so embraced by the public and the Academy and it just got on a roll. It's great to be on the winning side of a roll.”

Fischer, like Foster, puts the music first in commenting on the award. “To me, the music won the Grammy,” says Fischer, who is Cole's husband. “The satisfaction we got was on completion of the record, it's not about the awards we got afterward . . . I'm happy, not just for us as people, but for the state of music. But if everybody's going to try and flood the market now, I don't know if it'll work.”

Although it is his sixth Grammy, Schmitt says he was more nervous about winning this award than any other. “Everyone kept saying it's in the bag, and I started feeling this pressure,” he says.

Schmitt expresses regret that his engineering colleagues, including nominees George Massenburg and Ed Cherney, did not receive the honor. “It's too bad that one person has to win,” Schmitt says. “I've been on the other end, too.”

The Los Angeles-based Schmitt, working on an album in New York a week after the awards, quips that his next project will be a duet between Madonna and Elvis Presley.

Woodruff, who won his first Grammy, reflects on the energy behind the project, which took only three weeks to record. Many of the band members on the project had played with Nat King Cole.

“We did it in Capitol's Studio A, all the big-band tracks, and that's where Nat [King Cole's] original recordings were done,” says

(Continued on page 69)

AUDIO TRACK

NEW YORK

PRODUCER/REMIXER **DANNY Tenaglia** was in **Giant Sound** mixing several projects on the **Solid State Logic** console and the **Tannoy DMT 215** monitors. Material included **First Choice's** remix of “Double Cross” for **Salsoul Records** and **Lisa Stansfield's** track “Everything Will Get Better” for **Big Life**. **Doug Deangelis** engineered, assisted by **Neat**. **Judy Collins** was in **Studio A** recording and mixing a project for the **ABC** television soap “One Life To Live.” **David Nichtern** and **Susanne Ciani** produced. **Alan Silverman** engineered, assisted by **Steve Neat**. Music cues for the same soap opera were recorded in the facility's **Synclavier** suite by **Nichtern** and **Ciani**.

Duplex Sound had **Dana Mars** in completing a project with the **Hidden Persuaders** for **Qwest**. **Mars** recorded, mixed, and produced one cut. **Jonely Moy** assisted.

At **Prime Cuts**, **Mervyn “Funk Master” Jordan** cut tracks on **Chaka Khan's** “Love You All My Lifetime” for **Warner Bros.**, **Stacy Earl's** “Romeo & Juliet,” and **Midi, Maxi, & Efti's** “Bad, Bad Boys” for **Columbia**. Producer/editor **George Morel** was working two **Strictly Rhythm Records** acts. The sessions included “Yeah, I Gotcha Movin'” by **Rare Arts** and “Free Your Mind” by **Ira Levi**. **Eric “Moe” Rosenberg** was in working on a 12-inch of **Amy Grant's** “Ask Me How I Know”

track for **A&M**. He also edited **Roxanne's** “When I'm With You.”

LOS ANGELES

MIC GUZAUSKI REMIXED **Jody Watley's** “Stolen Moments” for **MCA** and **Olivia Newton John's** “Deeper Than A River” for the **David Geffen Co.** at **Andora Studios**. **Elaine Anderson** and **Terry Reiff** assisted. **Don Murray** mixed **Don Grusin's** new music for **GRP Records**. **Tanya McGinnis-Potvin** and **Bino Espinoza** assisted. **Bill Schnee** mixed for **Al Jarreau's** release on **Warner Bros**. **McGinnis-Potvin** and **Luis Quine** assisted.

Virgin's Wallflowers were in **Summa's Studio A** mixing tracks for their debut album with producer **Paul Fox**. **Ed Thacker** engineered, assisted by **Scott Blockland**. **Immature** was in overdubbing for its upcoming **Virgin** release. **Kipper Jones** produced, with **Robin Laine** at the board.

Sony artist **Regina Belle** was in **Encore** tracking and overdubbing with producer **James Carmichael**. **Barney Perkins** engineered, assisted by **Milton Chan**. **Bobby Brown** was in overdubbing his new **MCA** album. **Whitney Houston** joined **Brown** for a duet on the project. **Teddy Riley** produced, **Jean-Marie Horvat** engineered, and **Chan** assisted.

Tony Peluso mixed the **Dazz Band's** album for **Impact** in **Studio**
(Continued on page 71)



Mardin Visits Alma Mater. Atlantic Records VP and Berklee College of Music graduate Arif Mardin, center, returned to the school in February to conduct a two-day production seminar. With him in Berklee's Studio A are Mardin's recording engineer/collaborator Michael O'Reilly, left, and Don Puluse, chairman of Berklee's music production and engineering department.

Fertile music scene helps studios grow in New Orleans
.. see page 40



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Foster-ing A Hit Career: 'Unforgettable' Producer Discusses Achievements, Aspirations

BY SUSAN NUNZIATA

NEW YORK—Producer David Foster has almost as many children as he has Grammy Awards. The Father's Day Council's 1991 "Father of the Year" was also named nonclassical producer of the year by NARAS during the 34th Grammy Awards Feb. 25 at Radio City Music Hall here.

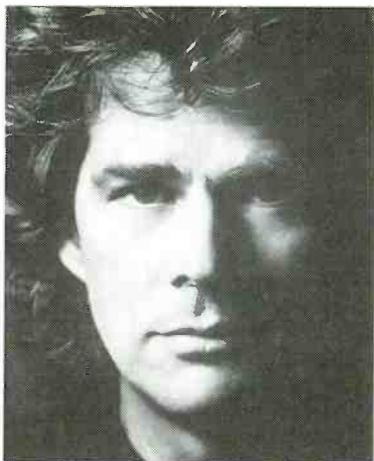
Foster was awarded two additional Grammys for his work on Natalie Cole's "Unforgettable," which won record of the year and song of the year, bringing his grand total of Grammy awards to eight (See story, page 67).

With four daughters and two stepsons, Foster manages to balance a busy career with a recently merged family, and says he seems to have more time now than he did in his 20s and 30s. "Maybe I'm just not as much in a hurry to do everything," says Foster. "Children and family have taken precedence over everything else for me. I suppose that's the natural progression of things."

His "unhurried" career in 1991 included work on Cole's Grammy-sweeping "Unforgettable," the completion of his latest solo album for Atlantic, writing the music to wife Linda Thompson Jenner's lyrics for "Voices That Care," scoring two films, and producing a musical, "Scream," which he co-wrote with Dr. Arthur Janov.

Foster notes that in working on "Unforgettable," the production team basically forgot about radio. "It was refreshingly different," says Foster. "We didn't have to think about the radio, and that eliminates a lot of mind games you play on yourself. The radio is so powerful and such a big part of this business. It wasn't a case of ignoring radio, it just never came up. It's a lesson for all of us that when you do something from the heart it can really make a difference."

Foster and fellow "Unforgettable" producers Andre Fischer and Tommy LiPuma split the album's 25 songs based on their favorites. "We divided up the songs and took the ones we loved the most,"



Producer David Foster is now the holder of eight Grammy Awards, three of which he earned for his work on Natalie Cole's "Unforgettable."

says Foster. "I asked for 'Unforgettable,' and I don't think any of us thought it was going to be a duet."

But a duet it became, with Cole accompanying recordings of her late father, Nat King Cole.

Now working with Whitney Houston on the score for the film "The Bodyguard," with Kevin

'Children & family have taken precedence over everything else for me'

Costner, Foster is also working with Mikki Howard and Deniece Williams, and will begin working with Michael Bolton next month. But his pet project this year is getting his own publishing/production company/minilabel off the ground, a feat he hopes to accomplish by midsummer.

Foster already has three acts he hopes to sign, including an artist named Warren Wiebe, and he plans, initially at least, to stick with genres of music with which he is most familiar. However, he hopes eventually to bring in other producers to broaden the scope of the company into genres such as rock, rap, and heavy metal.

"I do love a lot of rap music and heavy metal," says Foster. "But I don't know how to make that kind of music. Our company will be centered around the music I like to make. If I find a way to turn David Foster into 10, possibly we

will be able to do other types of music. Hopefully I'll be able to lean on some friends who want to produce for me. Being able to oversee a project and not work hands-on would be exciting for me. I'd love to contact someone like Bob Rock, who's a tremendous rock producer, and have him work for me on some projects."

Born in Victoria, British Columbia, Foster calls his entry into production a "textbook" progression. A member of the group Skylark, he moved to Los Angeles in 1971, where the group scored a top 10 hit with "Wildflower." When the group broke up, Foster ended up playing piano at the "Rocky Horror Picture Show." During the early '70s he worked as a keyboard session player and performed with John Lennon, George Harrison, Barbra Streisand, and Rod Stewart.

From there he moved on to songwriting and producing, working with Williams, Hall & Oates, Carole Bayer-Sager, Boz Scaggs, and the Average White Band, winning his first Grammy award in 1979 for writing Earth, Wind & Fire's "After The Love Has Gone."

Foster has also produced Alice Cooper, Kenny Rogers, and Streisand, and he earned his second Grammy for the production of the cast album for the Broadway musical "Dreamgirls." His second and third Grammys came in 1984 with his work as producer and arranger for Chicago. In addition to producer of the year, he won an award for his instrumental arrangement on "Hard Habit To Break." His fifth Grammy came with the song "Somewhere," which he produced for Streisand's "Broadway Album."

His film credits include writing and producing "Love Theme From St. Elmo's Fire" and that film's single, "Man In Motion," by John Parr. Foster also co-wrote Peter Cetera's "The Glory Of Love" from "The Karate Kid Part II."

"There is a lot of truth in the fact that experience helps," says Foster. "The people I admire, like Quincy Jones and Arif Mardin, have proven that you can make hit records after you've turned 25. I'd bank on Arif's or Quincy's experience any day, and I'd hope I'd be that experienced. That's really going to be my major contribution to my company."

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PRODUCERS/ENGINEERS GET GRAMMY LIFT

(Continued from page 67)

Woodruff. "Just the aura, this history, that whole feeling of nostalgia, was great. We cut Natalie live with them, and 80% of her vocals were the live takes. We touched up very little after that. These were like the old days when you got everything live on tape, which is

amazing. It had a real energy to it."

In the classical category, producer James Mallinson won his 11th Grammy award; and engineer Gregor Zielinsky won for his work on "Bernstein: Candide."

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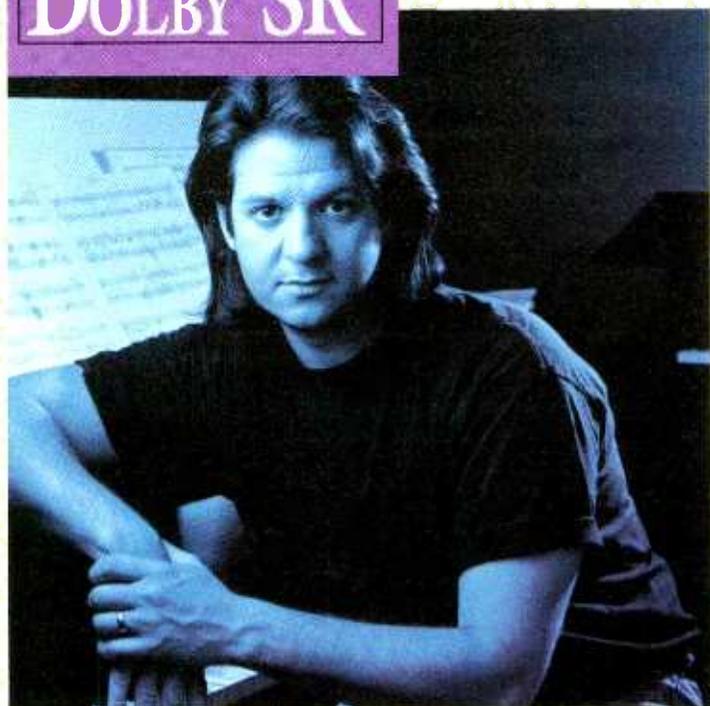
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On what he does

“I like it all, I have to do it all. I feel a need to challenge myself in areas I haven’t entered before.”

On his technique

“I find the air and space around the principal elements in a recording are becoming more important to me. The music becomes more centered, with less need for effects and layering.”

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 7, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	TO BE WITH YOU Mr.Big/ K.Elson (Atlantic)	REMEMBER THE TIME Michael Jackson/ T.Riley,M.Jackson (Epic)	WHAT'S SHE DOING NOW Garth Brooks/ A.Reynolds (Liberty)	AGAIN TONIGHT John Mellencamp/ J.Mellencamp (Mercury)	I'M TOO SEXY Right Said Fred Tommy D (Charisma)
RECORDING STUDIO(S) Engineer(s)	RUMBO (Los Angeles) Kevin Elson	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien	JACK'S TRACKS (Nashville) Mark Miller	BELMONT MALL (Belmont,IND.) J.Healy	RED BUS (London) Graham Bonnett
RECORDING CONSOLE(S)	Neve V Series With Flying Faders	SSL 4080 G Series /Custom Neve 8078	Quad 8 Coronado	Trident 80B	MCI JH542BC
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-880 Studer A-800 (Dolby SR)	Sony MCI JH24	Otari MTR-90	MCI JH 24
STUDIO MONITOR(S)	Yamaha NS20 TAD	Yamaha NS10 with TAD Comp.	Yamaha NS10M	Yamaha NS10 Tannoy SGM10B	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 467	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	FANTASY (Berkely,CA) Kevin Elson	LARRABEE NORTH (Los Angeles) Bruce Swedien	JACK'S TRACKS (Nashville) Mark Miller	BELMONT MALL (Belmont,IND.) J.Healy, M.Wanchic J.Mellencamp	RED BUS (London) Graham Bonnett
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4080 G Series	Quad 8 Coronado	Trident 80B	SSL 6052 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-880/ Studer A-800 (Dolby SR)	Sony 3402	Otari MTR-90	Studer A-800
STUDIO MONITOR(S)	Custom SM3	Augsberger with TAD Comp., Auratones, Yamaha NS10	Yamaha NS10M	Yamaha NS10 Tannoy SGM10B	UREI 813
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Bob Ludwig	TOWNHOUSE Tommy D G.Bonnett
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing	PDO	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Capitol Manufacturing	HTM	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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AUDIO TRACK

(Continued from page 67)

B at the Enterprise. Fred Kelly Jr. assisted at the board. John Patoka was in producing and mixing tracks by Nia Peeples for Virgin. Kelly assisted.

Al B. Sure! worked on overdubs and mixes for his new album in Studio B at Conway Recording. Mic Guzauski engineered, assisted by Gil Morales. Quincy Jones was in the Focusrite room mixing Miles Davis' performance at the Montreux Jazz Festival. Guzauski engineered, assisted by Marnie Riley.

NASHVILLE

THE MONEY PIT had producer Doug Johnson in working on mixes for Blue Highway's Sony project. Ed Seay engineered.

OTHER CITIES

PRODUCER Dallas Austin (Boyz II Men, Another Bad Creation) worked at Doppler, Atlanta, on tracks by RIFF (EMI) for the soundtrack of "White Men Can't Jump." Darrin Prindle engineered, assisted by Peter Blayney.

The Holland Phillips Project put down tracks for its double album at Beachwood Studios, Cleveland. Ron Campbell and Holland Phillips produced. Mark Luthardt engineered, assisted by Kevin Shaw.

Omega Recording, Rockville, Md., had alternative act Dead Milkmen in mixing its new album with engineer Eli Janney. Ted Nicely produced using the studio's new digital multitrack. As part of its 24th-anniversary celebration, Omega recently installed a Mitsubishi X-850 32-track digital recorder including Apogee filters. Tracks for Paula Abdul and Mass Order were remixed on 32-track by Basement Boys Productions and Sony Music/Columbia Records.

Studio 4, Philadelphia, recently installed a Sony 3024 digital 24-track machine in Studio B. Phil Nicolo mixed cuts on Soul Kitchen on Studio B's SSL G-series board. Randy Cantor produced the tracks. Manuel Lecuona assisted.

The Robert Cray Band was in Studio D at Hyde Street Studios in San Francisco working on an upcoming album for Mercury. Dennis Walker produced, Jimmy Pugh was on keyboards, and Steve Savage engineered. Tom Doty assisted. Charles Brown and Bonnie Raitt were in recording a duet for Brown's upcoming album on Bulls Eye Blues Records. Ron Levy produced, with Terry Becker and Steve Rosenthal at the board. Doty assisted.

Scotti Bros. act Blackbird worked on an album at Santa Monica Sound, Santa Monica, Calif., with producer Jeff Eyrich (They Eat Their Own, Plimsouls). The album is slated for release April 28.

Tomme Gun, a blues/rock band, was in Planet Dallas, Dallas, working on an album project for AM-FM Records. Rick Hollowell produced, with Rick Rooney at the board.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



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Partial List Of Speakers And Panelists

Bruce M. Allan, Vice President,
THOMSON CONSUMER ELECTRONICS

Steve Bonica, Vice President,
PANASONIC COMMUNICATIONS & SYSTEMS CO.

Doug Booth, National Industrial Sales Manager,
TDK ELECTRONICS CORP.

Jim Caparro, Executive Vice President,
POLYGRAM DISTRIBUTION GROUP

Daniel M. Cheng, Managing Director,
DUNWELL INDUSTRIAL CO., LTD., HONG KONG

Philip A. Clement, President & CEO,
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Herbert M. Fischer, President,
WEST COAST VIDEO DUPLICATING, INC

Anthony Gargano, Vice President, Marketing, Business &
Professional Group, SONY CORP. OF AMERICA

Michael Grubbs, Marketing Manager,
TANDY CORPORATION

Michael Marchese, Media Program Manager,
IBM CORPORATION

Emmet Murphy, President,
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Bud O'Shea, Senior Vice President, Catalogue & Video
Planning, CAPITOL-EMI MUSIC INC.

Ed Outwater, Vice President, Quality Assurance,
WARNER BROS. RECORDS

Rich Peters, Vice President, Marketing,
TANDBERG, INC.

Mike Piehl, Audio Marketing Manager,
PHILIPS CONSUMER ELECTRONICS COMPANY

Jim Ringwood, Vice President, P/I Division,
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William Schubart, President,
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R-Tek Sees Profit, Revenue Gains In 1st Public Half-Year

BY DON JEFFREY

NEW YORK—R-Tek Corp., the Winnipeg, Manitoba-based marketer of music, video, and other consumer products, reports healthy year-to-year increases in profits and revenues in its first half-year as a public company.

The parent of the Quality and Dino labels, R-Tek says net profit for the six months that ended Dec. 31 rose 56.9% to \$2.5 million from \$1.6 million on a 31.7% gain in revenues to \$66.5 million from \$50.5 million.

For the second quarter, R-Tek reports a 40.6% jump in net profit to \$2.3 million from \$1.6 million on a 35.7% increase in revenues to \$47.5 million from \$35 million.

R-Tek went public last August in an offering of 1.4 million shares that raised about \$8 million for the company at \$6 each. At press time, the stock closed at \$8 in over-the-counter trading. It has sold in a range from \$3.875 to \$9.50 since going public.

Raymond Kieves, R-Tek's chairman and CEO, says results from the company's music subsidiary in England were "excellent." That unit released a compilation of dance hits, "Hardcore Ecstasy," that Music Week magazine ranked as the No. 2 compilation of 1991 in the U.K.

Last year, R-Tek's Quality label landed a No. 1 pop single with Timmy T's "One More Try," becoming the first independently owned imprint in years to achieve that feat. According to Kieves, "Last year we were basically a one-artist company—Timmy T. This year we have half a dozen who are doing extremely well." Scoring in the top 40 lately have been Quality hits by Angelica and A Lighter Shade Of Brown. Kieves said Quality's sales should reach \$10 million in 1992. The label's records are distributed by CEMA.

R-Tek also anticipates strong sales from its acquisition of the Fonit Cetra catalog. The nearly 100-year-old Italian firm has rights to more than 15,000 titles worldwide. Frank Pietzsch, chief executive of R-Tek's Dino music subsidiary in Europe, says they will be marketed as Dino Classics.

The company is also in the home video business, selling mainly special-interest product. Video accounts for 10%-15% of total sales.

Although many of its earlier hits were compilations, R-Tek is not a direct-response marketing company. Only about 5% of its revenues come from that business. But Harold Kieves, CFO, says the company plans to "increase our direct marketing."



I Do, I Do. Recording artist Paul Simon congratulates two longtime members of his band and their new wives after their double wedding, held in February in Westchester, N.Y. Shown, from left, are keyboardist Richard Tee and his bride, Eleana; the Hon. Judge Bruce Wright, who officiated at the ceremony; Simon; and percussionist Steve Gadd and his bride, Carol. (Photo: Bob Gruen)

GOOD WORKS

GEFFEN GIVES \$1 MIL TO AIDS VICTIMS: David Geffen has donated \$1 million to the AIDS Project Los Angeles (APLA) to help establish a new facility fund. It is said to be the largest individual donation ever made to an AIDS service organization. APLA, California's largest AIDS service organization, currently provides 20 different programs and services for more than 3,000 people with AIDS, including a food bank, home health care, group and individual counseling, a 14-bed residence facility, legal assistance, and a dental clinic.

KIDS IN NEED 1: More than 800 high school music students from Los Angeles and area schools will participate in The fourth annual Grammy in the Schools program Thursday (12) at Hamilton High School. Student musicians and guest artists will perform in symphonic, pop, rock, and soul, from Aaron Copland to Ray Charles.

KIDS IN NEED 2: WZPL Indianapolis and Domino's Pizza will team up Wednesday (11) for the second annual "special delivery day" promotion to raise money for a local home for abused and abandoned children. WZPL night jock Jeff Lewis and former Baltimore Colts lineman Harvey Armstrong will be delivering pizzas to customers from 5-10 p.m. while Lewis broadcasts live. All tips, plus 25% of pizza proceeds, benefit the home.

"AN EVENING OF FRIENDSHIP" is among the projects planned by a new Los Angeles-based organization, "Operation Unity," established by Cookie Lommel, a journalist in the entertainment industry. Lommel says a proposed formal banquet, scheduled to be held this fall in Los Angeles, will focus on "renewing historic bonds between African-American and Jewish people in the United States and abroad." For more info, contact Lommel at 818-501-8651.

ALL OF THE PROCEEDS from Prince & the N.P.G.'s single "Money Don't Matter 2 Night," on Paisley Park Records, will be donated to the United Negro College Fund. The single, released March 3, is the fifth from the multiplatinum "Diamonds And Pearls" album. The music video of the single was directed by Spike Lee and contains footage he shot in Cairo, Soweto, and Brooklyn of poor families struggling through hard economic times. Prince does not appear in the video.

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CALENDAR

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MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Frank Mull, 615-327-4487.

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 10, Meeting of the New England Chapter of the VSDA; Topic: "Results of the Consumer Survey," Days Inn, Woburn, Mass. Wayne Mogel, 508-435-9701.

March 10, Meeting of the Minnesota Chapter of the VSDA; Topic: "Recovery and Loss Prevention," Hilton Hotel, Minneapolis. Pat Erickson, 612-427-3998.

March 11, "Foreign Performance Royalties and the Rate Court," presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-983-0400.

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 17-18, Meeting of the Wisconsin Chapter of the VSDA, Country Inn Hotel, Milwaukee, Wis. Bucky Kohnke, 414-481-9498.

March 19, Coca-Cola Atlanta Music Awards, Fox Theater, Atlanta. Mary Cammack, 404-262-3000.

March 21, Annual Tri-State Gospel Achievement Awards Celebration, Pennsylvania Hall at the Civic Center Conference Center, Philadelphia. 215-232-7551.

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, "Women in Music: Packaging for Success in the '90s," seminar presented by the International Public Relations Group, the New York/New Jersey Talent Exchange, and Fortune 27 Resources, McGraw Hill Building, New York. 212-696-8660.

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.

LIFELINES

BIRTHS

Boy, Tyler Steven, to Steve and Carrie Marcantonio, Feb. 15 in Rahway, N.J. He is a free-lance recording engineer. She is an A&R assistant at Chrysalis Records.

Girl, Catherine Ann, to Joseph and Sandy Weicher, Feb. 18 in East Lansing, Mich. He is executive director of the Michigan Festival Inc. She is office manager at United Artist Cable Television.

Girl, unnamed, to Art "Bass" Baer and Randi Davenport, Feb. 23 in Geneva, N.Y. He is store manager of Area Records & Music there.

DEATHS

John Scott Collins Jr., 8, of pneumonia, Feb. 19 in Los Angeles. He was the son of John Collins, an artist manager and owner of New Image Public Relations, and Carol Collins.

Jonas Gottfried, 62, of a heart attack, Feb. 25 in Los Angeles. Gottfried was a producer, writer, and personal manager. In 1959 he co-wrote the musical "Pieces Of Eight," which ran for four years on London's West End. He also wrote the music for the 1960 Broadway hit musical "The Ziegfeld Follies." His film-producing credits include "The Nightcaller," "Dateline Diamonds," and "Hard To Hold." As a personal manager, his client roster included Rick Springfield, Richard Carpenter, Teresa Brewer, Greg Evigan, Jaye P. Morgan, Billy

Katt, J.J. White, and Marc Richardson. For the past 25 years, he was president of Sound City Inc. and VP of Carman Productions Inc. He also served as treasurer of the Conference of Personal Managers, and was on the organization's Board of Directors. In lieu of flowers, donations in his name may be sent to City of Hope, Music Industry, 208 W. 8th Street, Los Angeles, Calif. 90014.

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NOW Management, formed by Michele Grant and Steve Oaklander. Company will provide personal management for up-and-coming performers, singers, producers, and songwriters. Clients include U.K. recording group Club Zee, rap group Tru Believrz, and producer/songwriter Victor Simonelli, among others. 1562 First Ave., Suite 300, New York, N.Y. 10028; 212-744-8643.

FOR THE RECORD

In the list of Grammy winners printed in the March 7 issue, an incorrect entry appeared in the category of best engineered recording, classical. The winner was "Bernstein: Candide" (Leonard Bernstein conducts the London Symphony Orchestra & Soloists) on Deutsche Grammophon; engineer: Gregor Zielinsky.

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(Continued on page 74)

INTERNATIONAL REPERTOIRE GAINING GROUND IN HONG KONG MARKET

(Continued from page 1)

ternational repertoire. Recent surveys by Asian Commercial Research show Hit Radio has a 16.9% audience reach, while FM Select has a 10.3% share. Hong Kong's population numbers 6 million; ACR puts the total potential radio audience at 3.8 million in the 12-45 age group.

Metro's impact may be as important for its influence over other stations as for its audience numbers, which are disputed by other surveys. Lauchlan Rutherford, EMI Music's regional director for Southeast Asia, points out that the Radio 2 channel of state broadcaster RTHK has started to program international repertoire since Metro's debut, whereas before it was virtually 100% local music programming.

Another factor in the shifting shape of the Hong Kong market—where local repertoire has generally outsold international by a healthy margin—is MTV, which was also launched last year. A new study shows there are now 117,000 Hong Kong households able to view the music channel. The findings originate from Frank Small & Associates, commissioned by STAR-TV, which operates MTV in the Asia Pacific region. The same findings show the channel's reach is even greater in Taiwan, where 1 million households are now able to view the channel.

EMI's Rutherford says, "There are definitely changes starting to happen here. It's nothing dramatic—and local repertoire sales will continue to stay strong—but whereas people used to say that international product could not increase its share, and might even go into decline, that's no longer the case. International product is alive and well."

BIG NOISE AT BMG

The multinational record company making the most noise about these

changes is BMG Pacific, whose managing director, Anders Nelsson, has claimed that the two "Use Your Illusion" sets by Guns N' Roses (Geffen) have sold more than 80,000 units locally, and that Lisa Stansfield's "Change" album (Arista) has sold 30,000. Both results are far higher than is customary for international product in Hong Kong.

Other labels have voiced skepticism about the BMG figures, suggesting local wholesalers have been buying large quantities of the albums for export to Japan and elsewhere. The issue was reportedly raised during a recent IFPI meeting. Paul Ewing, Warner Music International's regional director for Southeast Asia, says, "As far as this company is concerned, we are not aware of any significant increase in the market for foreign product."

EXPORTS NOT INVOLVED

BMG's Nelsson denies that their results are connected to the export trade. "I refuse to believe that [it] has had anything to do with the success of our acts," he says. "If there was any truth to these rumors and our releases were involved, we would have heard about it by now."

Instead, the BMG executive suggests Cantonese artists' decline in popularity is one reason why Western music is selling better than ever. "What we hear from the street is that only a small number of local acts are now able to reach sales of 100,000 units—which, less than two years ago, would have been a given. Even some of the really big-name Canto-pop artists have seen their sales drop drastically and, perhaps even more significantly, seen poor box-office returns on their concerts which, again, would be guaranteed sellouts a few years ago."

Tony Lee, senior GM of Sony Mu-

sic, agrees that the local talent scene has become very conservative. "Right now none of the A&R people want to take any chances," he says. "The result is that almost all the new artists they're signing look and sound the same—and, quite frankly, I think the public has got tired of it all."

A prominent Hong Kong concert promoter, asking not to be named, comments, "The big-name Canto-pop artists are all pushing 40 and, in some cases, 50. The kids are turned off by them. The point is that Hong Kong audiences have recently seen some fabulous concerts by Paul Simon and Kenny G, and they also know what's out there through Metro—whereas

There are definitely changes starting to happen here'

before they were almost being manipulated by the other broadcasters and their pro-Canto-pop programming policy. And when MTV happens in a big way, you're going to see the total demise of Canto-pop unless people make it exciting and innovative."

RADIO INFLUENCE

Sony Music's Lee affirms that the new radio outlets are influencing the market. "Metro has forced the other radio stations to rethink and change their programming policies," he says. "What Metro has done, and done quickly, is prove to listeners that there is a great deal of good Western music out there—and that there is more to Western music than top 40 material."

Metro's FM Select, the AC outlet, is programmed by Larry London, who has worked in the U.S. with Dick

Clark and Unistar CHECK. The station plays two Cantonese recordings out of 13-14 aired in a typical hour. "The criteria I use in programming this particular material is the sound," London explains. "I need to know that it will fit between an Elton John track and something by the Eagles."

Meanwhile, despite featuring only Cantonese DJs, Metro's Hit Radio has a significant international component in its programming, including the likes of Prince, Guns N' Roses, and Metallica. "What's also interesting," says London, "is that the channel has even compiled an Asian region hit chart, which includes the top five from the Casey Kasem countdown."

This chart, London continues, is based on store interviews, requests, and record sales. He says record companies have now approached him about starting up an adult contemporary chart for FM Select. "What Metro is doing is bridging the gap between the cultures. There is now a definite upsurge in the interest of Western music, and I'll bet that it has to, with us coming onstream and appealing to locals as well as the small percentage of expatriates here. What's important is that we are not looked upon as being an English channel or a Chinese channel. We are bilingual."

The decline in the popularity of veteran Canto-pop artists was evident in 1991, when the genre's pioneer, Sam Hui, abandoned a series of concerts entirely, while other top names cut back on the number of dates. There was also a lukewarm response to the recent series of shows by Canto-disco diva Anita Mui. She adopted a new, explicit image on stage, and the result was mixed reviews and even a legal battle with a local magazine that called the shows "lewd" and "unsuitable for children."

Sam Ho, CEO of the recently opened Hong Kong Megastore, agrees that the market for local music is dwindling. "Even product by Andy Lau, the biggest name in Canto-pop, is not moving as fast as we expected," he says. "I also know of quite a few wholesalers who are stuck with about 50% of local product they ordered."

Ho agrees that Metro is playing a significant role in bringing new Western sounds to Hong Kong. "What has surprised me are the number of youngsters buying heavy metal records by artists like Metallica," he comments. "We have also seen a great interest in alternative music; we're moving product by artists like Front 242, for example."

Ho contends that the local affiliates of multinational labels are laying more stress on big-name releases like U2, Michael Jackson, and Dire Straits. "From a business point of view, it makes sense to concentrate on international repertoire, because the investment is far less [than with local repertoire]. You have less to lose and more to gain. My only real gripe with all the record companies is that though we have agreed not to bring in any parallel imports, they don't order enough stock. They are either playing it far too safe or still cannot believe that Western recordings are selling as well as they are. In the end, it's the public which gets short-changed."

CD SALES DOMINATE

The Hong Kong prerecorded music market was worth \$82 million at retail in 1990, according to the IFPI, the most recent year for which figures are available. Total album shipments that year amounted to 11.2 million units, with CDs accounting for 5.9 million, cassettes for 4.6 million, and LPs for 0.7 million.

Compact discs retail for about \$14, while cassettes sell for close to \$7. By music genre, the market divides roughly into 47% local repertoire, 33% international, 12% classical, and 8% Japanese.

Nelsson of BMG is confident the mix will shift. "For us to have Guns N' Roses ship well over platinum and to have Lisa Stansfield go gold is phenomenal, in a market where traditionally the big sales for international music were reserved for the likes of Jason Donovan and Kylie Minogue. Personally, I hope that things will balance out into a nice, wide market with room for all kinds of music."

ADVANCED COMPUTER GAMES TAKING MUSIC BUSINESS THROUGH MAZE OF UNKNOWN TERRITORIES

(Continued from page 11)

the world, wrote and performed something close to an entire film score for "Police Quest 3."

The involvement of a major performer like Hammer in software is a relatively new phenomenon. Despite oddities like Mark Mothersbaugh's score for Timothy Leary's computer version of William Gibson's "Neuromancer," most software companies have been doing their music in-house, preferring to avoid the complexities of hiring rock stars.

But all that may change now that better sound is becoming available to computer game players whose PCs are equipped with sound cards. These range from the Rolls-Royce of music cards, Roland's LAPC-1, which sells for nearly \$500, to The Sound Source from Walt Disney Software, a \$20 speaker that plugs into the PC printer port, delivering good-quality music, voices, and sound effects comparable to AM radio. It doesn't blast your brains like the Roland, but it is vastly superior to standard PC sound.

The Sound Source may spawn a computer minirevolution. Right now, it is compatible only with Disney software like "Hare Raising Havoc" starring Roger Rabbit, but Phoenix Technologies has licensed a chip version to sell to makers of IBM-compatible PCs. And the computer industry's MPC (Multimedia

Personal Computer) standards for audio-visual capabilities specify a minimum level of sound quality similar to that of The Sound Source.

For those who want the ultimate in computer-game sound, however, Roland's MIDI interface card is capable of 32-voice polyphony, with 128 preset instrument sounds, 30 percussion sounds, and 33 sound effects. Connect it to their MA-12C speakers, and one's computer is transformed into a music machine of mind-boggling intensity.

THE COMPENSATION QUESTION

For artists and music companies confronting this new technology, computer games look like terra incognita. ASCAP and BMI, for instance, have no provisions for computer use of music, despite the fact that hundreds of arcade games like "The Simpsons" pinball or the "Teenage Mutant Ninja Turtles" video game have been using popular music in public places for years. Recording artists are starting to put clauses in their contracts concerning video games, hoping for a share of those endless quarters. But when it comes to home computer games, nobody seems to know the score.

"No one has worked out rates," says entertainment lawyer Elliot Hoffman. "It's a curious and strange development, and it's difficult to define if the companies need

a license for a public performance or a simple license to sync music with a game image. And it's even more complex if they want to use old TV clips. What does the composer get? Or the director or writer?"

It was particularly tricky for Hammer, an MCA recording artist whose contract covers any music he records during its duration. For "Police Quest 3," the problem was worked out by officially defining Hammer's job as a composer rather than performer. He wrote a MIDI file and sent it via a computer modem over standard phone lines to Sierra's bulletin board, and they plugged it right into the game.

When you play "Police Quest 3," you are essentially hearing Hammer's live performance. Play it through a Roland MT32 and you are hearing it exactly as he wrote it on his rack-mounted synthesizer with bass and drums.

Hammer, a computer freak, became involved in "Police Quest" after he met a Sierra representative at the National Assn. of Music Merchants' annual show in Anaheim, Calif.

"It was a natural step for me," says Hammer. "It's very similar to writing a film score. There's a detailed protocol to the inherent non-linearity. Specific emotions trigger certain scenes. I build tension using different tonalities and layers of

sound. There's stalking music, chase music, over 40 different pieces, of a minute to a minute-and-a-half in length."

FANCY SOFTWARE

Once a computer game player is set up with a sound card, there is an incredible variety of game software available. Some of it provides music that is as interactive as the visuals.

For example, "Monkey Island 2: LeChuck's Revenge," Lucasfilm Games' latest spectacle, uses iMUSE, a new system that takes the nonlinearity of game play and allows the composer to create genuinely nonlinear music. Normally, games switch between looped music that can play indefinitely and animated sequences that can be scored linearly. With iMUSE, however, the composer creates a variety of musical options—125 in the case of "Monkey Island 2"—that the game itself manipulates dynamically and unpredictably as the characters move throughout the scene. The viewer/user gets to play equally with the story and the soundtrack.

Both the "Police Quest" and "Monkey Island" series prove that music, video games, and multimedia computers can connect in totally fresh and entertaining ways. What remains to be seen is how musicians will profit from the use of their music in these games.

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ON SCREEN

Voice Sings Nirvana's Praises; Grammy Glut; Musicland's Request Mag Takes Nat'l Stand

POLL HONOR ROLL: No crystal ball was required to predict a triumph for Nirvana's "Nevermind" in the Village Voice's annual Pazz & Jop Critics' Poll this year. The Seattle band's album was hailed by 134 of the 300 voting critics from around the country. Nirvana scored a hat trick, also leading the best-single and best-video categories with "Smells Like Teen Spirit."

For the record, the other entries among the P&JP's top 10 albums were "Apocalypse 91... The Enemy Strikes Black," **Public Enemy**; "Out Of Time," **R.E.M.**; "Achtung Baby," **U2**; "Of The Heart, Of The Soul And Of The Cross: The Utopian Experience," **P.M. Dawn**; "Rumor And Sigh," **Richard Thompson**; "Girlfriend," **Matthew Sweet**; "Metallica," **Metallica**; "Living With The Law," **Chris Whitley**; and "The Curse Of The Mekons," the **Mekons**.

The **James Brown** retrospective "Star Time" won best-reissue honors, while **Pavement's** "Perfect Sound Forever" topped the best EPs.

This year's poll results reflect both the graying of the critical community and a move away from the independent-label records that have long been staples of the results. A lot of grizzled vets (**Neil Young**, **Van Morrison**, **Bob Dylan**, **John Prine**, **Bonnie Raitt**, **Robbie Robertson**) and long-running postpunk faves hit the best albums' top 40, while scarcely any of the cited albums and singles were drawn from the indie ranks.

As usual, the most entertaining facet of the P&JP supplement, published in the Voice's March 3 issue, is the excerpted commentary by a cross-section of national critics. Crabby, bitchy, contentious, and often infuriating, the letter excerpts as usual serve as the best available barometer of aesthetic and political currents in rock-crit circles.

GRAMMYITIS: The 34th annual Grammy Awards ceremony must have been a numbing experience for those witnessing it live. Marooned in front of the tube, the Blitz literally had to take a break for a cold shower to survive the soporific Feb. 25 CBS telecast.

The show occupied some four elephantine hours of air time—hours that might have been spent more prof-

itably by listening to a large chunk of **Wagner's** Ring Cycle. **NARAS** and producer **Pierre Cossette** might be well advised to prune this self-congratulatory spectacle down to a more viewer-friendly running time in 1993. A program of this year's torturous length virtually guarantees an attack of narcolepsy.

If the A.C. Nielsen ratings are any gauge, the national TV audience concurred with this assessment: The '92 Grammys broadcast collected the second-lowest ratings in the awards show's history.

FREEBIE SCENE: Request magazine, the free in-store publication for Musicland and Sam Goody outlets, will enter the national newsstand fray later this year, joining the Tower chain's Pulse! Request editor **Keith Moerer** says the 2½-year-old mag, which currently prints 450,000 copies for in-store distribution, will up its run by 75,000 with its August or September issue; the cover price will probably be \$1.95... Canada's Music Express magazine, the in-store journal for the Warehouse and Sound Warehouse chains, has been picked up for distribution by the New Jersey-based Wiz chain. In the new outlets, ME will be known as Beats (as in Nobody Beats the Wiz).

The Blitz



CHRIS MORRIS

TUTU MUCH: Prince will collaborate with the Joffrey Ballet troupe on an evening-long piece to be performed during the company's 1992-93 season. The Joffrey hasn't revealed if the work will utilize newly created music or some of Prince's extant tunes. We like the announced title, though: "Billboards."

FLACK ALERT: Judging from personal experience, even the most practiced publicist can use some guidance at times, or maybe even a refresher course. So both pros and beginners in the media arena might want to cock an eye at **Raleigh Pinskey's** new book, "The Zen Of Hype: An Insider's Guide To The Publicity Game" (Citadel Press, \$10.95). Pinskey, a veteran music business flack who runs her own Los Angeles-based firm, lays down basics about how to manage the press without manhandling it.

ON THE TUBE

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(PBS, March 7, check local listings)

Talk about sweet timing. Only a week and a half after Natalie Cole's Grammy triumph with "Unforgettable," PBS schedules this delightful concert version of Cole's tribute to her father—just in time for PBS' pledge month. Expect the dollars to come pouring in.

Recorded at the Pasadena Civic Auditorium in January, "Unforgettable, With Love" is a luminous record of Cole's live set, made up of 20 classics associated with Nat King Cole. It's a dignified, elegantly mounted production, absolutely free of showbiz mush. The TV version benefits greatly from the fluid direction of Patricia Birch, terrific cinematography by Peter Mackay, and, best of all, an extremely swinging big band under the direction of Charles Floyd.



NATALIE COLE

For her part, Cole couldn't be finer: She never strikes a duff note, is suitably moody on the ballads and spry on the up-tempo numbers, and shows her ability to navigate even the most demanding tunes from her father's repertoire.

Happily, director Birch resists the temptation to jazz up a nice show visually; when she does play with the material, it's organic. When Cole essays "Route 66" and "Straighten Up And Fly Right" with just a four-piece combo, the numbers are shot in black-and-white, and intercut with vintage footage of Cole at the piano.

The emotional climax of the show, naturally, is Cole's "duet" with her father on "I Forgettable," but, as on the Grammys, the feat doesn't play as a gimmick, but as a warm homage. And, as she does throughout, Cole eschews sentimental verbiage and lets the songs do the talking.

Elektra will release a home video version of this charming special following its PBS run. **CHRIS MORRIS**

FALLING FROM GRACE
Directed by **John Mellencamp**
(Released by **Columbia Pictures**)

Mellencamp's big-screen debut is an honorably conceived but logy drama that reflects the rocker's uncertain hand as director and lead actor.

The script, penned by "Lonesome Dove" author and Pulitzer Prize winner **Larry McMurtry** (whose son James' first album was produced by Mellencamp), concerns the return of country singer **Bud Parks** (Mellencamp) to his small hometown of Doak City, Ind., for an 80th birthday celebration for his grandfather (Dub Taylor).

Although he's got a booming career, a beautiful wife (**Maril Hemingway**), and a lovely little girl, **Bud** is suffering from a vague dissatisfaction with his life, and he inexplicably turns to the members of his highly dysfunctional family for some answers. He falls into an affair with his bored sister-in-law **P.J.** (**Kay Lenz**), a boyhood flame who is also being bedded by **Bud's** cold, womanizing father (**Claude Akins**); pals around with his illegitimate half-brother, the family black sheep **Ramey** (musician **Larry Crane**); and seeks support from his unhappy sister **Sally** (**Dierdra O'Connell**).

Bud's marriage collapses explosively, but he gets no help from his

family, who view him as an outsider and interloper. Rejected and on all sides, the now self-destructive musician nearly kills himself in a night of drunken road sport and makes a predictable climactic reconciliation with his estranged spouse.

"Falling From Grace" suffers greatly from Mellencamp's presence in the leading role; his capable but inert performance as the confused, disheartened **Bud** does nothing to enlist a viewer's understanding or sympathy. He hasn't helped his case by surrounding himself with some superior veteran actors: **Lenz**, **Akins**, and **Taylor** act circles around him, **Hemingway** is a warm presence, and even the shaggily appealing neophyte **Crane** steals his thunder.

To make matters worse, director Mellencamp has problems staging **McMurtry's** talky, highly literary script. The camera often seems to be in the wrong place, and long, dialog-filled scenes meander along without effect. The film's most visually effective sequence, played over a song by **John Prine** (who also takes a small role), is unsurprisingly similar to a music video.

"Falling From Grace" is a noble failure, but a failure nonetheless. While serious in intent and execution, the film is finally a sleepy, murky exercise that never engages the emotions.

CHRIS MORRIS

IN PRINT

ELTON JOHN
By **Philip Norman**
(Harmony Books, \$22.50)

Anyone approaching **Philip Norman's** "Elton John" expecting more than a scrapbook of the singer's life and career is in for a disappointment. Although deftly written and tremendously colorful in spots, it is a straightforward cut-and-paste profile, and offers substantially less insight into **John's** character and actions than one might expect in a book of this length.

While **John** (who is apparently saving his own views for his memoirs) and manager **John Reid** both declined to be interviewed for the book, there's little here to cause them lost sleep. **Norman**, author of the fine 1981 Beatles biography "Shout!" and the excellent 1984 Rolling Stones text "Symphony For The Devil," also wrote the program notes for the singer's 1989 tour; he seems practically awed by his subject, to the point of bafflement.

Despite the lack of access to his subject, **Norman** obtained the cooperation of a number of his friends and co-workers, including **Bernie Taupin**, **Long John Baldry**, **Paul Buckmaster**, **Caleb Quaye**, **Rod Stewart**, and the late **Dee Murray**. But he didn't seem to get the best out of them, or at least much that is revealing.

However, there are a number of impressive passages here, including **Norman's** depiction of a young **Reg Dwight** receiving his show biz baptism of fire in the public bar of the **Northwood Hills Hotel**, singing and playing piano on songs by **Jim Reeves**, **Cliff Richard**, and **Al Jolson** and pounding out such pub war-

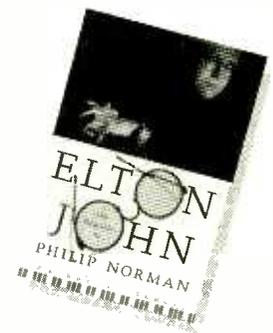
horses as "Roll Out The Barrel" and "When Irish Eyes Are Smiling."

Norman also supplies an account of the British tabloids' bilious mid-'80s coverage of **John**, a reminder of the surreal bad taste of the English press. **John** was the target of anti-gay smears and, as **Norman** writes, he "became a public whipping boy for the growing phobia about AIDS."

The tabloids' allegations, centering on his sex life, his reputed alcoholism, and the breakdown of his marriage, produced such ghastly headlines as "ELTON'S KINKY KICKS" and "ELTON'S FIVE DAY ORGY." **John** later won the libel slugout with **Rupert Murdoch's Sun**, which anted up a million pounds and printed an apology, but their stories, **Norman** claims, almost caused the singer to seek psychiatric help.

Although **Norman** unleashes a dizzying collection of fragments about the singer, "Elton John" is chiefly static and unexciting. However, it will likely stand as an overview until the singer's autobiography is released.

LARRY LeBLANC



Familiar Faces Grace The Grammy Awards' Winners' Circle



Members of first-time winner R.E.M. hang out after claiming honors for best pop performance by a duo or group for "Losing My Religion."

NEW YORK—At the 34th annual Grammy Awards ceremony, Feb. 25 at Radio City Music Hall here, traditional pop held court as Natalie Cole's "Unforgettable" album and single won seven awards. Other familiar folks on the stage were Barbra Streisand, an eight-time Grammy winner who took home this year's Grammy Legend award, and Bonnie Raitt, returning after a year's absence from the Grammy roster to collect two awards for her work on "Luck Of The Draw." Host Whoopi Goldberg, a newcomer to the Grammys, kept the four-hour show rolling with her comic timing. (Photos: Chuck Pulin)



Natalie Cole and the producers of "Unforgettable" accept awards for album of the year. Pictured, from left, are Tommy LiPuma, Andre Fischer, Cole, and David Foster.



Bonnie Raitt and Delbert McClinton hold the Grammys for "Good Man, Good Woman," which won for best rock performance by a duo or group with vocal.



Michael Bivins, center, founder of production company Biv Entertainment, congratulates Boyz II Men on their Grammy for best R&B performance by a duo or group.



Elektra recording group Metallica's self-titled album earns the band the Grammy for best metal performance with vocal.



Barbra Streisand, an eight-time Grammy winner, displays her Grammy Legend award.



The Grammy for best contemporary folk album goes to John Prine for "The Missing Years."



Mary-Chapin Carpenter, fresh from performing "Down At The Twist And Shout" on the Grammy broadcast, accepts the best-country-female-vocal-performance award.



Patti LaBelle, left, and Lisa Fischer, who tied for best R&B female vocal performance, cheered each other on as they accepted their first Grammys. LaBelle won for her album "Burnin'," Fischer for her single "How Can I Ease The Pain."



L.L. Cool J earns a Grammy for best rap solo performance for the single "Mama Said Knock You Out."



Luther Vandross holds up one of the awards he received for "Power Of Love." The song took honors for best R&B male vocal performance and, as part of a medley, best R&B song.



D.J. Jazzy Jeff accepts the award for best rap performance by a duo or group for the single "Summertime," by D.J. Jazzy Jeff & the Fresh Prince.



"The Will Rogers Follies Original Broadway Cast Album" wins the Grammy for best musical show album. Shown, from left, are composer Cy Coleman, who also co-produced the album; Pierre Cossette, producer of the Broadway show; Keith Carradine, the show's star; lyricists Betty Comden and Adolph Green; and Mike Berniker, who co-produced the album.

Single Reviews

EDITED BY LARRY FLICK

POP

► **BRUCE SPRINGSTEEN** *Human Touch* (5:06)
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Roy Brittan
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia 74273 (c/o Sony) (cassette single)

When we last heard from the Boss, his journey through the "tunnel of love" had hit choppy waters, and he was pondering the darker side of relationships. On the title track from his 10th album, he is a little older, a lot wiser, and far more philosophical. Musically, the tune is a roller coaster ride through his past; instrumentation is soft and keyboard-heavy and then raw and aggressive, with blistering guitar leads. Although "Human Touch" is a bit more sophisticated than past efforts, it has an undeniably catchy chorus and builds to a rousing climax that should please even the most discerning fan. Will lend an interesting, adult edge to top 40 formats.

► **EN VOGUE** *My Lovin' (You're Never Gonna Get It)* (4:11)
PRODUCERS: Thomas McElroy, Denzil Foster
WRITERS: T. McElroy, D. Foster
PUBLISHERS: Two Tuff-E-Nuff Songs/Irving, BMI
EastWest 4464 (c/o Atlantic) (cassette single)

Fab femme quartet previews its sophomore set, "Funky Divas," with a slinky pop/funk trinket that wraps its signature harmonies with Chic-style guitars, jazzy flute fills, and a muscular bass line. A sassy and fun treat for both top 40 and urban radio listeners.

► **TESLA** *What You Give* (4:14)
PRODUCERS: Steve Thompson, Michael Barbiero, Tesla
WRITERS: J. Keith, F. Hannon
PUBLISHER: City Kidd, ASCAP
Geffen 19117 (c/o Uni) (cassette single)

Already a smash at album rock radio, this acoustic-anchored, blues-juiced rocker may initially remind some of the Black Crowes. However, Tesla's distinctive style and the song's contagious hook will quash comparisons and likely spark another well-deserved pop hit.

► **TORI AMOS** *Silent All These Years* (4:10)
PRODUCER: Davitt Sigerson
WRITER: T. Amos
PUBLISHER: Sword & Stone, ASCAP
Atlantic 4454 (cassette single)

Ballad from Amos' highly touted "Little Earthquakes" album begs to be viewed as "serious art"—and it comes quite close to succeeding. Amos has a beautiful voice and she has written a song with a lilting melody and painfully sensitive lyrics. However, it suffers from self-conscious and melodramatic production. Still, track has the potential to find a welcome home on adult-leaning pop formats.

► **MODEST FOK** *Love Or The Single Life* (3:56)
PRODUCER: Martin Blockson
WRITERS: D. Killings, M. Blackson, J. Killings, M. Killings, K. Wright, W. Allen
PUBLISHERS: Blackson/Third Stone/Warner Chappell/Diva 1/Killings, ASCAP
EastWest 4427 (c/o Atlantic) (cassette single)

Upbeat, electronic dance/pop should play well in shopping malls as well as nightclubs. Sugar-sweet female vocals are synthetically cool and detached. Slick production should help propel Modest Fok upward in the ranks of disco diva-dom.

► **TERRI NUNN** *Let Me Be The One* (4:19)
PRODUCER: David Z.
WRITERS: M. Leonard, S. Sheifren
PUBLISHER: Mark Meek/WB/Palancar, ASCAP
DGC 4330 (c/o Uni) (cassette single)

Nunn takes on a Heart-like midtempo pop/rocker for her first official solo single. Although the tune is a bit

obvious and dated, she valiantly tries to rise above—and manages to pump some life into the chorus. Geared toward rock-oriented top 40 formats.

R & B

► **BOYZ II MEN** *Please Don't Go* (4:07)
PRODUCER: Dallas Austin
WRITER: N. Morris
PUBLISHER: not listed
Motown 374631 (cassette single)

As it continues to climb the Hot 100 with "Uhh Ahh," platinum-selling quartet offers urban-ites yet another soulful, romantic ballad. Nothing left to say, other than this bears all the marks of a multiformat smash.

► **MEL'ISA MORGAN** *Still In Love With You* (3:55)
PRODUCER: Bernard Belle
WRITERS: A. Green, W. Mitchell, A. Jackson Jr.
PUBLISHERS: Irving/Al Green, BMI
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Pendulum 85362 (cassette single)

Those of you who wrote Morgan off after the disappointing performance of her last project had better step aside! On her first effort for Pendulum, she revamps Al Green's evergreen with a sassy, jack-swing beat and a confident vocal befitting a diva. Can't wait for her forthcoming album of the same name.

► **JODECI** *Come & Talk To Me* (4:02)
PRODUCER: DeVante Swing, Al B. Sure!
WRITERS: D. Swing
PUBLISHER: not listed
Uptown/MCA 1595 (c/o Uni) (cassette single)

Jodeci dips a third time into its certified platinum album, "Forever My Lady," and pulls out a slow and shuffling romantic ballad. Rich vocals and textured production make this another sure-fire chart bet. Popsters should take heed, too.

► **JERMAINE JACKSON** *I Dream, I Dream* (4:10)
PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHERS: Kears/Sony/Epic/Solar/Greenskirt, BMI
LaFace 4015 (c/o BMG) (cassette single)

Although this third single from Jackson's current "You Said" set is

not preceded by the intense hype and controversy of the previous "Word To The Badd," it is far more pleasing and radio-friendly. A hook-laden pop/jack groove gooses a totally charming vocal performance out of the singer.

► **GEOFFREY WILLIAMS** *It's Not A Love Thing* (5:05)

PRODUCER: Pete Glenister
WRITERS: Geoffrey Williams, Monroe Joones, Simon Stirling, Pete Glenister
PUBLISHER: none listed
Giant 19029 (c/o Warner Bros.) (cassette single)

Retro-minded track takes its cue from the '70s, and is steeped in smooth R&B regalia. Williams' smoky, sultry vocals give this radio-friendly effort funky sex appeal. Should see plenty of crossover action between R&B and pop/AC outlets.

► **J.C. LODGE** *Come Again* (4:09)
PRODUCERS: Errol O'Meally, J.C. Lodge
WRITERS: E. O'Meally, C. Estick
PUBLISHERS: T-Boy/E-Sharp, ASCAP
REMIXER: Bobby Konders
Tommy Boy 996 (cassette single)

Lodge continues to interweave reggae, pop, and soul on this bright and infectious jam. Beat-conscious remixes by Bobby Konders will help ignite interest from dancehall-oriented club DJs, while original album version is best bet for adventurous urban radio programmers.

► **BY ALL MEANS** *The Feeling I Get* (4:08)
PRODUCERS: Stan Sheppard, Jimmy Varner
WRITERS: J. Varner, L. Roderick
PUBLISHER: none listed
Motown 1021 (cassette single)

Keyboard-based ballad is tailor-made for sloooooow dancing on a moonlit balcony. Lead vocals shift from male to female perspective, lending a universal appeal. Urban and AC programmers should give this a spin.

► **GOODIE HENDERSON** *Bedroom Eyes* (no timing listed)
PRODUCER: Goodie Henderson
WRITER: not listed
PUBLISHER: not listed
Gift 122 (cassette single)

Producers of soul ballad seem to be targeting adults with an ear for romantic background music. Cut could carve a niche with programmers in need of standard fare.

COUNTRY

► **GARTH BROOKS** *Pap Loved Mama* (2:48)
PRODUCER: Allen Reynolds
WRITERS: K. Williams, G. Brooks
PUBLISHERS: Sony Cross Keys/Major Bob, ASCAP
Liberty 79204 (c/o CEMA) (CD promo)

A rather brisk jaunt through the life and death of a truck driver's wife. Could be another "Friends In Low Places" type of smash. Kick off your shoes and dance, dance, dance to this southern rock.

► **TRAVIS TRITT** *Nothing Short Of Dying* (3:51)
PRODUCER: Gregg Brown
WRITER: T. Tritt
PUBLISHERS: Sony Tree/Post Oak, BMI
Warner Bros. 18984 (7-inch single)

Tritt's vocals continue to please as thoughts roll off his tongue. The effect is daydreaming put to song.

► **RICKY VAN SHELTON** *Backroads* (3:10)
PRODUCER: Steve Buckingham
WRITER: C. Majors
PUBLISHER: Corner, SOCAN
Columbia 74258 (c/o Sony) (7-inch single)

Spring fever takes over this ditty and entices listeners to crank up the radio, put the top down, and go cruising to this upbeat hit.

► **DOUG STONE** *Come In Out Of The Pain* (3:49)
PRODUCER: Doug Johnson
WRITERS: D. Pfirmer, F. J. Myers

PUBLISHERS: G.I.D./Dixie Stars/Josh-Nick, ASCAP
Epic 74259 (c/o Sony) (7-inch single)

This vocal-driven ballad is catchy and well-produced. She's breaking up with her husband and a longtime admirer is making his play.

► **LIONEL CARTWRIGHT** *Family Tree* (3:30)
PRODUCERS: Andy Byrd, Lionel Cartwright
WRITER: L. Cartwright
PUBLISHERS: Warner-Tamerlane/Long Run, BMI
MCA 54366 (c/o Uni) (7-inch single)

A sedate tribute to the family tree. Not a bad number, but not outstanding in any element.

► **JEFF KNIGHT** *They've Been Talkin' About Me* (3:15)
PRODUCERS: Bud Logan, Harold Shedd
WRITER: T. J. Knight
PUBLISHER: PRI Songs/Music of the World, BMI
Mercury 866520-7 (c/o PolyGram) (7-inch single; cassette version also available. Mercury 866520-4)

A voice with terrific potential, but a weak choice of material. A sleeper ballad cloaked in vocal richness.

► **WAYLAND PATTON** *Gulf Stream Dreamin'* (3:48)
PRODUCER: Jerry Crutchfield
WRITER: H. Prestwood
PUBLISHER: Careers, BMI
Liberty 79134 (c/o CEMA) (CD promo)

Welcome back the days of Fogelberg and Taylor. Patton's delivery is soothingly harmonious and melodic.

► **DAVID LYNN JONES** *Her Love Don't Lie* (2:38)
PRODUCERS: Richie Albright, David Lynn Jones
WRITER: D.L. Jones
PUBLISHERS: Mighty Nice/Skunk DeVille/Bluewater, BMI
Liberty 79187 (c/o CEMA) (CD promo)

More acoustic and less hard-driving here than his days as a Mercury recording artist, Jones pays tribute to the idealized women in his life.

DANCE

► **KATHY SLEDGE** *Take Me Back To Love* (6:48)
PRODUCERS: Troy Taylor, Charles Ferrar
WRITERS: K. Harris, M. Holden
PUBLISHER: not listed
REMIXER: Roger S.
Epic 74212 (c/o Sony) (12-inch single)

Remember Sister Sledge? While the disco-era sibling act is a fond memory, Kathy is hitting the comeback trail with a vengeance. She vamps up a storm, while remixer Roger S. dresses her in slamm'n', garage-vibed grooves and slinky Hammond organs. Although track is a radical remix of a soft, urban/pop single, this is the version that will generate the lion's share of attention at both club and radio levels.

► **MR. FINGERS** *Closer* (7:32)
PRODUCER: Larry Heard
WRITER: L. Heard
PUBLISHER: not listed
REMIXERS: Sasha, Frankie Foncett, Larry Heard
MCA 54363 (c/o Uni) (12-inch single)

Much-anticipated first single from major-label recording debut by producer/songwriter also known as Larry Heard is a soothing, jazz-inflected houser. Remixes by Sasha and Frankie Foncett run the gamut of moods and tempos, rendering this gem an essential addition to any club format. Uncredited soothing vocals are an added pleasure.

► **FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM** *Workout* (6:17)
PRODUCERS: Frankie Knuckles, John Poppo
WRITERS: F. Knuckles, E. Kupper, D. Madden
PUBLISHERS: Def Mix/Baby Knuckles/Squalene/BMG, ASCAP; Danvic, BMI
REMIXERS: David Morales, Todd Terry, Frankie Knuckles
Virgin 1784 (12-inch single)

Third taste from Knuckles' brilliant "Beyond The Mix" set is a peak-hour house anthem that places almost total emphasis on an elastic bass line and a brain-embedding chorus. Remix by David Morales has a nice edge,

though your best bet is Frankie's slamm'n' original mix.

► **VALERIE JOHNSON** *Inside* (5:39)
PRODUCER: James Bratton
WRITERS: D. Cohen, J. Bratton, C. Payne
PUBLISHER: not listed
REMIXERS: Charles Dockins, James Bratton
Emotive 718 (12-inch single)

Johnson is fast becoming one of the leading divas of the underground house circuit. Although this jam is not as immediately ingratiating as past singles, the hook ultimately hypnotizes and Johnson is in fine voice. Charles Dockins throws down a tough remix that will heat up dance floors. Contact: 212-645-7330.

A C

► **JULIA FORDHAM** *Talk, Walk, Drive* (4:00)
PRODUCERS: Hugh Padgham, Dominic Miller, Julia Fordham
WRITER: J. Fordham
PUBLISHER: Island, BMI
Virgin 4379 (CD promo)

Fordham is at her best on this subtle and sophisticated slice of pop/jazz. Layers of her gorgeous soprano voice send shivers down the spine, while the song's lush and rhythmic arrangement has a warm, cushioning effect. From the noteworthy "Swept" album.

► **WILLIE HUTCH** *I Choose You* (3:41)
PRODUCER: Willie Hutch
WRITER: W. Hutch
PUBLISHER: Stone Diamond, BMI
Sire 5345 (c/o Warner Bros.) (CD promo)

Romantic R&B standard is slow, mellow, and melodramatic. Horn section adds a distinctive voice to an otherwise familiar track, which may find its way into urban/AC market.

ROCK TRACKS

► **DAVID BYRNE** *She's Mad* (3:56)
PRODUCER: Nick Launay
WRITER: not listed
PUBLISHER: not listed
Luaka Bop/Sire 5290 (c/o Warner Bros.) (CD promo)

Textured, tribal-rocker is David Byrne at his primal best. Guttural vocals play off tropical rhythms, and the tune teeters on the precipice between acceptable weirdness and inaccessible experimentation. Album rock and alternative radio programmers should toss this into the mix for spice.

► **CRACKER** *Teen Angst (What The World Needs Now)* (3:46)
PRODUCER: Don Smith
WRITER: D. Lowery
PUBLISHER: Biscuits And Gravy, BMI
Virgin 4380 (c/o Warner Bros.) (CD promo)

Tightly wound, straight-forward rock track is a no-frills, rootsy gem. Vocals by Dave Lowery, formerly of Camper Van Beethoven, have a nasal twang and meld perfectly with tense, driving rhythm section and squealing guitar. Rock'n'roll anthem smokes with pure, unbridled energy.

► **CHRIS WHITLEY** *Poison Girl* (no timing listed)
PRODUCER: Malcolm Burn
WRITER: C. Whitley
PUBLISHERS: WB/Reat-a/Siete, ASCAP
Columbia 74247 (c/o Sony) (CD single)

Country-tinged jewel from Whitley's excellent "Living With The Law" debut album is enlivened by his twangy vocal and swampy steel guitars. CD single includes five previously unavailable live tunes that place Whitley in the setting that suits him best: alone with an acoustic guitar.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Country Quandary: Which Gold Goes? 100-450 Titles Weeded Out By Most PDs

■ BY SEAN ROSS

NEW YORK—Country's move from a gold-based to a recurrent- and current-based format in recent years means that most country PDs have weeded anywhere from 100 to 450 library titles. But even some of the PDs who care most about owning the "today's country" franchise worry about going overboard.

On one side of the issue are KHEY El Paso, Texas' Keith Hill and KKAT Salt Lake City's John Marks, who run some of the format's tightest gold lists. KHEY plays about 150 oldies and 100 recurrenents, about 200 fewer titles than it played when Hill arrived; KKAT's Marks, thought to be running a similar number of songs, has pulled 450 titles over the last six-eight months. Both PDs are willing to drop gold that tests well but that they feel doesn't fit.

Those PDs are the ones who see their format splintering into current- and gold-driven approaches and want to own the "today's country" franchise at any cost. "It's going to be harder for a full-spectrum country station to survive amidst those flank attacks," says Marks.

"Right now there are still guys who are No. 1 in their markets playing John Conlee, Don Williams, and early George Strait," says Hill. "I'm not sure that those guys aren't real vulnerable. If somebody comes in and plays nothing but currents, they're going to move the movable part of the audience—18-34—and take a lot of shares away."

Then again, there's WBUB Charleston, S.C., which signed on with a heavy compliment of '70s and '80s warhorse titles and had the biggest debut of any recent country sign-on in the top 100 markets, including strong 18-34 numbers. Or KRPM Seattle's Ray Randall, who went 2.8-5.2 in the fall Arbitron using some carefully scheduled oldies that most PDs wouldn't even consider now, ranging from Crystal Gayle's "Don't It Make My Brown Eyes Blue" to "Stranger" by Johnny Duncan to "Swingin'" by John Anderson.

Randall, who began using this gold because rival KMPS was current-based, says, "Too many people are trying to attract 18-34s" at the expense of "the 35-plus people that this whole format was built on. Many PDs are telling them, 'We like you, but don't bother us.' Some 40- to 50-year-old guys would still like to hear Merle Haggard, but the attitude is, 'So who else are they going to listen to?'"

MEET IN THE MIDDLE

Almost everybody else falls somewhere in the middle. The year of Randy Travis' debut, 1985, is the general cutoff point for most gold, but most PDs will break that rule for, say, Alabama's early-'80s hits. They use the "today's country" slogan, but many still modify it to include "yesterday's favorites." (Some, like WMZQ Washington, D.C., even have promos assuring listeners that older titles are

not being neglected.)

Most PDs contacted for this story will still play Dan Seals' "Bop" or Mel McDaniel's "Baby's Got Her Blue Jeans On," two mid-'80s titles by artists who are no longer consistent hit makers. But those songs, power gold for most PDs as recently as two-three years ago, are now secondary or even lunar rotation titles for most.

'In all my years, I don't remember having 800 songs that tested well'

The new common denominator titles are, instead, Garth Brooks' 18-month-old "Friends In Low Places" or Clint Black's "Killin' Time," about a year older. Only a few older titles, like the Judds' "Grandpa" or Randy Travis' "Forever And Ever Amen" are consistently cited as power gold.

Where PDs agree is that the cutoff for usable songs is higher. WQIK Jacksonville, Fla., PD Lee Rogers, who has gone from 800 to 400 oldies, says that although "in all my years, I don't remember having 800 songs that tested well, you always chose a few on gut." Now currents, not gold, get the benefit of the doubt.

And while many PDs have exiled a lot of titles to the "fill" category that may get scheduled but not played depending on time constraints, others like WESC Greenville, S.C.'s Greg Mozingo have virtually eliminated that category because "we no longer care to play any bad records."

SOMEBODY SHOULD LEAVE

So who have most PDs weeded out? The almost universal answer is any artist with pop hits during the late-'70s/early-'80s: Kenny Rogers, Anne Murray, Gayle, and Eddie Rabbitt are those most often cited. "I just feel like they send the wrong message," says Mozingo. "You hear 'Could I Have This Dance,' and boom, you're back in the Urban Cowboy

era."

KKAT's Marks goes even further, calling most of the aforementioned "dead artists. If they have a current that can fit most playlists [as Rogers recently did], they'll do OK, but they're not the kind of people I want to play aggressively."

(It should be noted, however, that even some hard-liners make exceptions. Rogers' "Twenty Years Ago" was heard on KKAT on the day this article was written and was considered passable by other PDs. So was Rabbitt's "On Second Thought" and Gayle's "Baby What About You.")

WPOC Baltimore PD Bob Moody, one of the last to back off Rogers and Murray as core artists, worries less about crossover artists than those "who have really disappeared from public view. Crystal Gayle is still out there doing concerts and showing up on TV and is at least in the public eye. I'm more worried about T.G. Sheppard, Mickey Gilley, Juice Newton, Sylvia, and Charly McClain. I just got rid of all my Ronnie McDowell stuff the other day."

WQIK's Rogers is quick to point out he has dropped the crossover artists because their records test badly now—"not because their names are Kenny Rogers, Crystal Gayle, and Anne Murray." But others are pulling even records that do test well because, as KMPS PD Tim Murphy notes, "they sound out of place. Mickey Gilley still tested well last time, but it just wasn't where we were at."

As KHEY's Hill notes, "'Bop' tests through the roof and we're still playing it, but I feel awfully uncomfortable about it. While it's up-tempo, the production values are starting to sound a little dated.

"One of the things I think some country PDs are having trouble with is the issue of what to do when stuff still tests. One PD told me that he had cut his library way back but he was still playing Patsy Cline because it tested. 'Baby Love' or 'You Can't Hurry Love' would still test well at

(Continued on page 81)



Bringing Home The Bronze. WBMX (Mix 98.5) Boston co-sponsored the welcome-home parade for Olympic bronze-medal-winning figure skater Nancy Kerrigan. Pictured, from left, are PD Greg Strassell, production director Scott Mackay, Kerrigan, and morning man Joe Martelle.



Grammy Groupings. MJJ Broadcasting and EMI Records Group were among those taking part in the Grammy Awards hoopla. MJJ produced a live backstage Grammy broadcast that was fed via satellite to more than 500 stations. Hosting the broadcast, above, were WNSR New York's Jim Douglas, left, and WTIC-AM Hartford, Conn.'s Mike Harrison, right, who are pictured with MJJ president Josh Feigenbaum. EMI also fed stations a live broadcast from its offices near Radio City Music Hall in New York. Pictured below, from left, are KPLZ Seattle's Casey Keating, Kent Phillips, and Allen Budwill; KEGD Dallas' Rusty Humphries; Mike Edwards of Jesus Jones; EMI's Greg Thompson; WPXY Rochester, N.Y.'s John Ivey; WMXP Pittsburgh's Chuck McGee; EMI's Ken Lane, and WOJV Fort Pierce, Fla.'s Dave Denver.



FCC Redrafting Guidelines After Court's 'Indecency' Rule

■ BY BILL HOLLAND

WASHINGTON, D.C.—With the Supreme Court having, on March 2, let stand an appeals court ruling that a 24-hour ban on indecent broadcasts violates freedom of speech, the FCC must now draft new guidelines for the hours when such material may be broadcast, according to a commission spokesman. "We'll continue to enforce an 8 p.m. to 6 a.m. 'safe harbor' as we have been doing while this has been in the courts," said the spokesperson. "And now the experts will have to try and draft some new guidelines."

Indecent speech under law is constitutionally protected.

The Supreme Court refusal to hear the case, FCC vs. Action for Children's Television, came as a surprise to legal insiders here, since it involved a judicial ruling that finds an act of Congress unconstitutional.

Justices Byron R. White and Sandra Day O'Connor dissented. Justice Clarence Thomas, who was at the time on the Appeals Court panel that struck down the ban, did not participate in the court's decision.

Thomas also figured in last month's decision by the same Appeals court when it struck down the FCC's gender preference. He wrote that opinion before joining the High Court in October.

The 24-hour ban went into effect Oct. 1, 1988, when President Rea-

gan signed an appropriations bill with the indecency rider attached by Sen. Jesse Helms, R-N.C. It was immediately challenged by a coalition of broadcasters and First Amendment groups.

In September 1989, the Court of Appeals remanded the case to the FCC to conduct hearings on whether indecent broadcasting should be banned, and in what manner. De-

WASHINGTON ROUNDUP

spite overwhelming opposition comments, the FCC, under congressional mandate, voted that such a ban was legal.

It must now return to its pre-Helms position and try to forge yet another "safe harbor" ruling, which since the '70s has ended at 6 a.m., but has begun variously at 8 p.m., 10 p.m., and midnight.

OWNERSHIP CHANGES TOO MUCH?

Senate and House leaders are wary of upcoming FCC rulings that may lift the radio ownership limits. The Senate Commerce Committee called a hearing for March 3, but then postponed it until Tuesday (10)—two days before the FCC meets to consider the changes.

(Continued on next page)

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
1	1	4	8	★ ★ ★ NO. 1 ★ ★ ★ AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP 2 weeks at No. 1
2	2	5	14	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
3	5	6	8	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	2	15	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
5	7	9	7	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
6	4	3	16	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
7	6	1	16	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
8	11	13	8	COME AS YOU ARE DGC 21707	◆ NIRVANA
9	14	15	4	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
10	8	8	10	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
11	9	7	32	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
12	12	12	7	EVERYTHING ABOUT YOU STAR DOG ALBUM CUT/MERCURY	◆ UGLY KID JOE
13	18	38	6	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
14	10	10	10	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
15	NEW ▶	1	1	★ ★ ★ FLASHMAKER ★ ★ ★ AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
16	20	18	5	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
17	17	27	3	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
18	13	11	13	KING'S HIGHWAY MCA ALBUM CUT	◆ TOM PETTY & THE HEARTBREAKERS
19	19	20	5	WHAT YOU GIVE Geffen 19117	◆ TESLA
20	25	—	2	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
21	15	16	20	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
22	26	45	3	★ ★ ★ POWER TRACK ★ ★ ★ LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
23	16	21	8	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
24	22	19	24	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372/ERG	◆ QUEENSRYCHE
25	23	23	37	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
26	NEW ▶	1	1	NOTHING ELSE MATTERS ELEKTRA 4-64770	◆ METALLICA
27	21	14	20	SMELLS LIKE TEEN SPIRIT DGC 19050	◆ NIRVANA
28	33	25	4	IT'S OVER NOW POLYDOR 865 494-4/PLG	◆ L.A. GUNS
29	41	—	2	COLD DAY IN HELL CHARISMA 2-96199	◆ GARY MOORE
30	35	—	2	WHEN I'M GONE IMPACT ALBUM CUT/MCA	MSG
31	31	33	13	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
32	27	30	26	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
33	37	50	3	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
34	30	17	11	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
35	NEW ▶	1	1	ONE ISLAND 866 533-4/PLG	◆ U2
36	28	24	23	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
37	29	28	18	CALL IT WHAT YOU WANT Geffen 19113	TESLA
38	36	—	2	DESIREE MODERN ALBUM CUT/ATLANTIC	RICK VITO
39	38	44	6	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
40	32	31	11	PAINLESS IMAGO 25006	◆ BABY ANIMALS
41	44	37	24	GET A LEG UP MERCURY 867 890-4	◆ JOHN MELLENCAMP
42	48	—	3	TEAR DOWN THE WALLS ATCO EASTWEST 4-98691	KIX
43	42	36	19	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
44	39	47	25	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
45	NEW ▶	1	1	HOT AND BOTHERED REPRISE 4-19009	◆ CINDERELLA
46	40	41	15	SWEET EMOTION COLUMBIA 38-74101	◆ AEROSMITH
47	46	39	26	DON'T CRY Geffen 19027	◆ GUNS N' ROSES
48	43	29	22	ROLL THE BONES ATLANTIC ALBUM CUT	◆ RUSH
49	34	26	8	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	◆ SCORPIONS
50	24	22	8	SHOW ME THE WAY INTERSCOPE 4-98616/ATLANTIC	THE STORM

Radio



Getting Carried Away. Former Berlin singer Terri Nunn and "American Gladiators" star Nitro were recent guests on KROQ Los Angeles' "Love Line" sex-talk program. Nunn debuted selections from her new Geffen solo album, "Moment Of Truth," during the show. Pictured, from left, are Nitro, Nunn, and KROQ host The Poorman.

CHAINSAW KITTENS

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★ ★ ★ NO. 1 ★ ★ ★ HIT ELEKTRA 4-64771	◆ THE SUGARCUBES 3 weeks at No. 1
2	2	2	7	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
3	3	6	7	THE LIFE OF RILEY MCA ALBUM CUT	◆ THE LIGHTNING SEEDS
4	7	13	5	INTO THE FIRE ARISTA 2390	◆ SARAH MCLACHLAN
5	10	21	3	RIPPLE ARISTA 1-2389	◆ THE CHURCH
6	6	9	4	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	◆ CONCRETE BLONDE
7	5	5	9	COME AS YOU ARE DGC 21707	◆ NIRVANA
8	13	14	4	HONEY DRIP SIRE ALBUM CUT/REPRISE	◆ IAN MCCULLOCH
9	9	10	6	FOR LOVE 4.A.D ALBUM CUT/REPRISE	◆ LUSH
10	4	4	7	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
11	27	28	11	ONE ISLAND 866 533-2/PLG	U2
12	11	24	3	LAID SO LOW FONTANA ALBUM CUT/MERCURY	◆ TEARS FOR FEARS
13	12	16	5	THE CONCEPT DGC 19122	◆ TEENAGE FANCLUB
14	8	3	9	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	◆ LOU REED
15	24	—	2	SHE'S MAD LUAKA BOP/SIRE ALBUM CUT/WARNER BROS.	DAVID BYRNE
16	18	26	3	COVERED VIRGIN ALBUM CUT	◆ PUBLIC IMAGE LTD.
17	17	17	5	UNDER THE BRIDGE WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
18	16	11	7	WINDOW PANE RELATIVITY ALBUM CUT	◆ THE REAL PEOPLE
19	15	8	9	GIRLFRIEND ZOO ALBUM CUT	◆ MATTHEW SWEET
20	14	12	8	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	◆ LIVE
21	29	—	2	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	◆ JAMES
22	19	25	5	BONFIRES BURNING VIRGIN ALBUM CUT	◆ THE ORIGIN
23	25	29	3	SATURDAY SIRE ALBUM CUT/WARNER BROS.	THE JUDYBATS
24	21	22	8	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
25	30	—	2	MURDER, TONIGHT, IN THE TRAILER... RCA 62206	◆ COWBOY JUNKIES
26	20	18	9	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	◆ ST. ETIENNE
27	NEW ▶	1	1	FABULOUS ATCO EASTWEST 2-96196	◆ HAPPYHEAD
28	26	19	8	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
29	NEW ▶	1	1	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	◆ RIDE
30	NEW ▶	1	1	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS

WASHINGTON ROUNDUP

(Continued from page 79)

House Commerce Committee chairman John Dingell, D-Mich., has already met with FCC chairman Al Sikes and commissioner Jim Quello, so expect the recommendations to be more moderate than original ones to repeal the multiple-ownership rule (12 AMs, 12 FM's, and 12 TV's) and relax the duopoly rule (one station to a market). Sikes also has to convince other commissioners that smaller broadcasters will not be hurt by the changes.

FCC CITES TWO MORE FOR INDECENCY

A couple of sexually explicit call-in jokes that should have been taped before being aired has put Flambo Broadcasting's KFMH Muscatine, Iowa, on the line for an FCC indecency fine. WWZZ Knoxville, Tenn., has also received the FCC's now famous "letter of inquiry" (which inquires why the commission should not level a big indecency fine) for airing a station promo mocking the less rigid male sexual equipment of a crosstown rival. The FCC must consider the station replies before deciding if the stations violated indecency guidelines in the 1991 broadcasts and should be fined.

THIS IS A TEST

The National Assn. of Broadcasters has suggested to the FCC that the Emergency Broadcast Service system be modified, maybe even customized, to reflect local conditions, and one of the suggestions is a shortening of the EBS' long, eye-crossing signal tone to an eight-second jobbie with two tones.

The One That Wants To Hear From You BILLBOARD RADIO
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○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
◆ Videoclip availability. © 1992, Billboard/BPI Communications.

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

WW1 Top-30 Entry Joining Country-Countdown Fold

LOS ANGELES—Westwood One is using the Country Radio Seminar, March 4-8 in Nashville, to showcase its new "Country Countdown USA," which debuts March 30 on WW1's Mutual Broadcasting System (Billboard, Jan. 4).

One advantage WW1 signs on with is a New York clearance. "We own [the market's only country station] WYNY," says Mutual's VP of operations, Peggy Solomon. "By

virtue of that station, we have a lot of influence already."

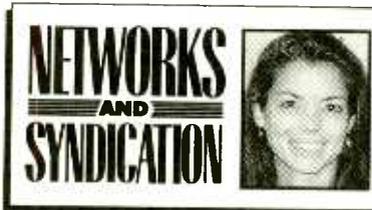
By counting down the week's top 30 hits, rather than the top 40, Solomon says the three-hour show, which will include a weekly celebrity guest host, has "a lot less unfamiliar music. It's definitely going to be music-driven as opposed to personality-driven."

Initially targeting about 200 stations, "Country Countdown USA" is hosted by Lon Helton, who formerly hosted WW1's country interview program "Listen In With," from 1989-90. WW1's current country shows, "Country Comments" and "On A Country Road With Lee Arnold," air their final shows the week of March 23. The majority of the stations that carried "On A Country Road" will pick up "Country Countdown USA."

WW1's new country countdown is up against not only ABC's "American Country Countdown," but also TNNR's "The Nashville Record Review," heretofore the only national country radio show produced in Nashville. "We will have competition on that selling point," admits Stephen Soule, VP of affiliate relations, Group W Satellite Communications. However, Soule says this past year has been the best one yet for the four-hour weekly countdown show, now in its fourth year. "It has evolved from 0 to 225 stations," Soule says. "The biggest increase came as a result of us distributing the show on vinyl early last year as opposed to being strictly satellite."

Soule also cites co-hosts Lorraine Crook and Charlie Chase as

major reasons for the show's growth. "That's unique in that they are important members of the TNN team. [And] this is the only country syndicated show that has the ability to be cross-promoted on a national network—TNN." As for Solomon's claim that a shorter show is more attractive to affiliates, Soule says, "In



by Rochelle Levy

my contention, those stations are in the minority."

Coming May 30 from Branson, Mo., is Great Empire Broadcasting's "Ozark Mountain Country Showcase," live-to-tape 90-minute concerts, originating from Branson's Silver Dollar City. "One of our goals is not only to present newer people who have moved into the area, but also to maintain the unique Ozark feel of the area," says Great Empire national PD/flagship station KTTS Springfield PD Don Paul. Hosted by Jim Stafford, the show will initially air on Great Empire stations, with plans to offer it on satellite worldwide by the summer.

Some other facts and figures: Unistar Radio Networks' Hot Country format (Billboard, Sept. 21), which is only 2 months old, is up

to about 25 stations, according to VP/affiliate relations Jim Teeson, including the newly added WZKS Louisville, Ky. Premiere Radio Networks executive VP/director of programming Tim Kelly says his "Plain-Wrap Country Countdown" is now on 185 stations, including WUSN Chicago, KZLA Los Angeles, and KKBQ Houston. Premiere's Country Comedy was recently retooled and is now on about 275 stations.

10 YEARS OF LOVE

WW1's urban-formatted "The Countdown With Walt Love" celebrates its 10th anniversary this year, and Love says the relationship he has developed with his listening audience makes it all worthwhile. "Listeners from Japan, Europe, Korea, the Middle East, and Greece [write to] tell me how much they enjoy R&B music and that our show is their link to R&B music in the world," says Love.

And, of course, there are fond memories of artist visits. "Luther Vandross doesn't do a quick interview and leave," Love says. "He usually stays for one complete hour of a two-hour show. Last year, we were playing 'Power Of Love/Love Power.' He started singing along with the song and when the song ended, he kept singing. Those are the things on my countdown that nobody else in the world does."

The one artist who has so far eluded Love? "Prince. We've approached his people, but they say he doesn't do interviews. I think that at some point,

(Continued on next page)



Crushing The Competition. At a recent morning show remote, KKLQ (Q106) San Diego ran over a pile of foreign-made goods with a steamroller to emphasize the buy-American sentiment. Station personality R.J. "the bus driving DJ," pictured, donned an Uncle Sam suit for the occasion. Listeners donated the items to be crushed.

COUNTRY PDs ATTEMPT TO PARE DOWN THE OLD WITHOUT SACRIFICING THE GOLD

(Continued from page 79)

pop, but you can't play that either."

THE CLASS OF '85

One area where there is especially little agreement is on those artists whose greatest success was in 1985-88—after country shook loose from its early-'80s slump, but before the rise of the "hat acts." Titles by rock-influenced acts like the Desert Rose Band or Foster & Lloyd draw the greatest variance in responses from PDs.

KMPS' Murphy, despite a relatively tight library, says PDs are "a lot more sensitive [to '85-88 gold] than the audience is. Rosanne Cash's 'Runaway Train' still sounds fine next to just about anything we play." But KRPM's Randall, despite his much wider library, avoids many rock-leaning titles from that era.

New KRST Albuquerque, N.M., PD Larry Paregis pulled about 100 titles when he arrived. But he also left a lot of mid-'80s gold. "I Fell In Love Again Last Night" by the Forester Sisters sounds great today. 'Crazy Over You' by Foster & Lloyd sounds great. 'Woke Up In Love' by Exile sounds great. You make think these are dated because of the artists that made them, but are the records themselves really dated?"

PAST THE POINT OF RESCUE?

Paregis is one of the PDs who modifies his "today's country" position-

ers to mention oldies also. "If we took the 'hot new country' position literally, all you'd ever hear is Garth Brooks and Mark Chesnutt and Vince Gill and Reba McEntire and I could be ignoring a group of great individ-

ual songs by artists that still fit the station's profile," he says.

In Greenville, where both WESC and WSSL are fighting for the "today's country" franchise, WESC's Mozingo also asks "if we're all get-

ting too caught up in this as an industry. After stepping back and looking at the research, and using some common sense, you know you can't just play Garth all the time. You know you have to play some [older gold]."

To that end, Mozingo has re-added some of the titles he pulled a few months ago when the WSSL battle heated up. But that does not mean he is willing to relinquish the fight for the "young country" position: "If you're not bringing any new people into your store, you're not going to have any listener base after these people turn 35," he says.

DISCOVERING OLD TITLES

KRPM's Randall is one of the few PDs who suggests that new country listeners might also enjoy discovering old titles, not just new ones. "We get people calling up for the new song about the wino and we have to explain to them that it's a 10-year-old song by David Frizzell."

WPOC's Moody notes that some new country listeners "wallow in the discovery of all this great music. If you've just come to the format, these are all great new songs. The other side of the coin is that if it's an artist who doesn't show up in videos or the fan magazines or 'Entertainment Tonight' than I don't think they develop the same emotional tie to the artist as to somebody who's really hot."



Thumb's Up. WCBS-AM New York and WGN Chicago have struck a deal with Walt Disney World to provide programming to the park's resort hotels. The signals of both stations will be carried on the television sets in each hotel room while station logos are displayed on the screens. Pictured with Mickey Mouse are WCBS VP/GM Chris Whitting, left, and WGN VP/GM Dan Fabian.

Hits! in Tokio

Week of February 23, 1992

- 1 Love Your Smile Shanie
- 2 Tears In Heaven Eric Clapton
- 3 Smells Like Teen Spirit Nirvana
- 4 Good For Me Amy Grant
- 5 Remember The Time Michael Jackson
- 6 Can't Let Go Mariah Carey
- 7 Finally Ce Ce Peniston
- 8 Tell Me What You Want Me To Do Tevin Campbell
- 9 What You Do With What You've Got Eddy Reader
- 10 Maria Paisy

- 11 Change Lisa Stansfield
- 12 All Woman Lisa Stansfield
- 13 Don't Let The Sun Go Down On Me George Michael & Elton John
- 14 Love Me All Up Stacy Earl
- 15 Black Or White Michael Jackson
- 16 Stars Simply Red
- 17 Feel So High Des Ree
- 18 Home Is Where The Hurt Is J.C. Lodge
- 19 Juice (Know The Ledge) Eric B. & Rakim
- 20 Du Du Du Matia Bazar

- 21 The Way I Feel About You Karyn White
- 22 We Got A Love Thing Ce Ce Peniston
- 23 I Want You Jody Watley
- 24 Live And Let Die Guns N' Roses
- 25 Trouble Mind Workshy
- 26 What A Fool Believes Matt Bianco
- 27 Sayonara Sandii
- 28 Kiss Me Indecent Obsession
- 29 Stuck On You Laura Fygi
- 30 You Make Me Feel Brand New Roberta Flack

- 31 Stay This Way The Brand New Heavies
- 32 Vibeology Paula Abdul
- 33 Mad About You Sting
- 34 Memories Of A Color Sista Nerdunstam
- 35 Save The Best For Last Vanessa Williams
- 36 Caribbean Blue Enya
- 37 Missing You Now Michael Bolton
- 38 Jodrey Andro Rakoto
- 39 Itsuka Dokokade Kazumasa Oda
- 40 I Wonder Why Curtis Stigers

- 41 Paper Doll P.M. Dawn
- 42 I'll Be There For You Jibi Wise One
- 43 Rocket Man Kite Bush
- 44 Words Kim Hill
- 45 This Happy Madness Marano & Monterro
- 46 What's Good Lou Reed
- 47 Every Road Leads Back To You Bette Midler
- 48 Stuck On You Bobby Caldwell
- 49 Mysterious Ways U2
- 50 Indian Eg & Alice



J-WAVE
81.3FM

Billboard's

PD of the week

Jeff Ballentine
WERQ Baltimore



WHEN WGTZ Dayton, Ohio, PD Jeff Ballentine hired on as PD of new churban outlet WERQ (92Q) Baltimore last September, "there were some serious divisions over which way the station should go." WHTZ (Z100) New York PD Steve Kingston, one of two consultants, and researcher David Tate wanted 92Q to be more urban, like WPGC. The other consultant, Dan Vallie, wanted it to be like his WIOQ (Q102) Philadelphia—"a white-boy, Italian-based dance station." Ballentine, meanwhile, wanted to go down the center, being a "multicultural" outlet like KMEL San Francisco.

92Q signed on sounding more like Q102, throwing in occasional modern rock hits or pop ballads, and lots of attitude liners. Now the production is more muted, the pop music is gone, and the sound is closer to WPGC. Along the way, 92Q went from a .9 share 12-plus in its last book as AC WYST (92 Star) to a 3.3 in the fall to a 4.1 in the first winter Arbitrend, a trend in which urban WXYV (V103) was off 8.1-7.5 and top 40 WBSB (B104), which recently became AC Variety 104.3, fell 4.2-3.7.

When Ballentine was growing up in Baltimore, 92Q was top 40 WLPL (the "Q" nickname belonged, ironically, to B104's predecessor). In 1981, WLPL became 92 Star, going through most possible permutations of AC over the next decade.

When Ballentine joined from top 40 WGTZ (Z93) Dayton, Ohio, 92Q's sound fluctuated at first because, he says, "I needed to get a fix on the market. There was no doubt 'Losing My Religion' and 'I Do It For You' were hits. It just felt really weird to hear Phyllis Hyman into OMD. A lot of it was really gut feel. There's a typical way to do a mass-appeal top 40 station or an urban or a hot AC. There really isn't a blueprint for a multicultural station."

"I really think we hit it around November," he continues, "and that was reflected in the last month of the fall book . . . We sounded different than B104, which still had enough 18-34 focus then to be regarded as a top 40 station. We sounded blacker than B104, not as black as V103, and we sounded different than WPGC, which is important because they were the second choice for the African-American community here by default."

One advantage 92Q had then, Ballentine says, is that a lot of records were testing well with both white and black audiences. Now, he says, "the hit records are still gray, but both scores aren't as high. Jodeci tests as an 'A' with the African-American audience and was a good 'B-plus' with the white audience. 'All For Love' tested gangbusters with whites, but was just a 'B-plus' for blacks. Eventually the cycle will come around again."

This is 92Q in p.m. drive: Bobby Brown, "My Prerogative"; Tevin Campbell, "Tell Me What You Want Me To Do"; Phyllis Hyman, "Don't Want To Change The

World"; Seduction, "Two To Make It Right"; Heavy D. & the Boyz, "Is It Good To You"; Prince, "Diamonds And Pearls"; Geoff Williams, "It's Not A Love Thing"; Naughty By Nature, "Everything's Gonna Be Alright"; Shanice, "I Love Your Smile"; Guy, "Do Me Right."

92Q still plays a handful of Madonna and Whitney Houston oldies that wouldn't be heard on most urban stations now. But it also plays urban recurrences that never crossed pop, e.g., Pretty In Pink's "All About You" and Ex-Girlfriend's "Why Can't You Come Home." Those records, Ballentine says, test better now than 92Q has some come than they did as currents. Besides, he says, "We wanted to develop our own core, but we also wanted to make it clear to V103's core that even if it was their first choice that we wanted them to come to us when they played a bad song or a commercial . . . And we wanted to make the same statement to B104's core."

92Q's rise has taken place, thus far, with no outside marketing or cash giveaways. Instead, it has concentrated on street events like a get-well card for Magic Johnson or smaller promotions like its Thanksgiving dinner on a Mayflower moving van. And Ballentine says not to expect any big-money promotion soon, although he would like to do some TV in the future.

Instead, 92Q is positioning around running only one stopset an hour, a twist on the "we only stop the music twice an hour" position that other Vallie clients use. Right now, that means five minutes of spots hourly between :15 and :20. GM Bill Hooper "has gone out of his way to maintain the integrity of the station and raise rates" instead of adding more units, Ballentine says. "Will the spotload change in the future? I sincerely hope not, but for at least a year we're committed to this."

Ballentine thinks 92Q is at a point where its appeal is spreading from the city to the suburbs. But while B104's change leaves Baltimore without a mainstream top 40, Ballentine thinks any defectors from B104—which was already downplaying urban crossovers—will end up at WIYY (98 Rock), not 92Q. To that end, Ballentine hasn't re-added any pop crossovers yet, although he says "we will probably broaden a little bit. How much depends on what we see in research."

What 92Q won't do, he says, is what WPGC did with rival WKYS—fighting V103 for the urban championship. While WKYS quickly conceded 12-24 to WPGC, V103, he says, "has already refocused from 25-54 to 18-34 so you can tell they're smart people . . . It would be a deathwish to try and outblack them. If they're No. 1 and we have to settle for No. 2, that's OK because we had a .9 before. To borrow a line from Guy Zapoleon, you can only have what the market will give you. You can't force anything else."

SEAN ROSS



Holy Cow (Pants). Hank Williams Jr. recently debuted his latest album, "Maverick," via a live satellite feed over the Unistar Radio Networks. Pictured, from left, are Williams, Unistar president of programming Ed Salamon, Capricorn Records president Phil Walden, and Unistar's "Solid Gold Country" host, Charlie Cook.

NETWORKS AND SYNDICATION

(Continued from preceding page)

if we're positive, he'll decide to do [our show]."

WORLDWIDE L.A. BUREAU

If your station has been unable to obtain celebrity interviews because press junkets don't stop in your city, Creative Media Consultants' "L.A. Bureau" may be just what you need. According to CMC president Michael Binstock, the L.A. facility enables any station anywhere in the world to set up a live or taped interview by satellite link.

"You used to have to rely on a radio syndicator, a prepackaged thing, or a phoner," says Binstock. "By our satellite links, we can give a station high-quality audio virtually any time they want it. It works on the assumption that most stations in the U.S. are fairly small operations, with the PD also doing morning drive. They don't have the personnel to set stuff up."

With satellite time costing as little as \$1 a minute and studio time between \$75-\$100 an hour, Binstock expects the 24-hour-a-day, 365-day-a-year studio to be used frequently. "It's a one-stop shop."

AROUND THE INDUSTRY

SJS Entertainment presents "A Sneak Preview" of Bryan Adams' upcoming U.S. tour, in conjunction with the Album Network and produced by Tommy Nast. Airing Thursday (12) on 200 stations, the show originates live from Little Mountain Sound studio in Adams' Vancouver home. The program will include music from his album, music performed live, an interview hosted by KTXQ Dallas MD Redbeard, and a question-and-answer session with a studio audience.

Look for a new modern rock countdown show to be kicked off sometime in April, called "Cross Currents." Targeted to top 40 and album rock stations, the show will be based on national sales and airplay. "We have 15 stations that have given us a yes, [although] contracts haven't been signed," says "Cross Currents" direc-

tor of publicity Jim Richliano. The program is being produced by Bruce Brody's B&B Productions, syndicated by DIR Broadcasting Corp., and hosted by former WXRK New York host Jo "The Rock & Roll Madam" Maeder.

"Louis L'Amour Theater" is now on 115 affiliates, after debuting in October 1991 (Billboard, Nov. 9). CKW president Charles Whaley says the incredible response from country and news/talk stations took everyone by surprise. "I was told by friends in the business that I'd be lucky if we cleared 30-35 stations in the first six months," he says. "We've cleared over 100." Whaley says KTRH Houston is signing on in April, and three other top-10-market stations are imminent. "We're on our way to the Country Radio Seminar, and we expect some good response there," he says.

Contract negotiations between Bob Coburn and KLOS Los Angeles continue, but Global Satellite Network president Howard Gillman says Coburn will return to "Rockline" and continue to host the show after his two-week absence. "We've been besieged with GMs and PDs around the country sending air checks of their talent hoping to get a shot, but I don't see any changes right now," says Gillman. Meanwhile, KLOS is not airing the show. In other GSN news, "Guitar Legends In Concert" airs the week of March 16 on about 150 stations. The concert was recorded live at the Guitar Legends Festival from EXPO '92 in Seville, Spain.

MTV's Downtown Julie Brown is the new host of WW1's "American Dance Traxx," beginning the week of March 30 . . . This week (9), WW1 airs "The Timothy White Sessions," featuring music and conversation from Dire Straits . . . Two guest hosts are slated for ABC Radio Networks' "American Top 40 With Shadowe Stevens." Jack Wagner subs March 7-8, and Jody Watley is set for April 4-5.

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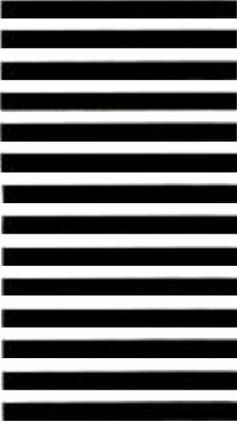
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MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

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Dawn, Set Adrift On Memory Bliss Mariah Carey, Make It Happen Mint Condition, Breakin' My Heart Tony Terry, With You Mariah Carey, Emotions Bonnie Raitt, I Can't Make You Love M 	<p>EAGLE 106</p> <p>Philadelphia P.D.: Brian Philips</p> <ol style="list-style-type: none"> Eric Clapton, Tears In Heaven Vanessa Williams, Save The Best For L Michael Jackson, Remember The Time Mr. Big, To Be With You Shanice, I Love Your Smile Mr. Grant, Good For Me Celine Dion & Peabo Bryson, Beauty An Genesis, I Can't Dance Prince & The N.P.G., Diamonds And Pea U2, Mysterious Ways CeCe Peniston, Finally Color Me Badd, All 4 Love Karyn White, The Way I Feel About You Tevin Campbell, Tell Me What You Want Atlantic Starr, Masterpiece John Mellencamp, Again Tonight Kathy Troccoli, Everything Changes Kenny Loggins, Conviction Of The Heart Michael Bolton, Missing You Now George Michael & Elton John, Don't Le R.E.M., Losing My Religion Paul Young, What Becomes Of The Broke Right Said Fred, I'm Too Sexy CeCe Peniston, We Got A Love Thing Extreme, Hole Hearted Jesus Jones, Right Here, Right Now Marky Mark & The Funky Bunch, Good Vi Bryan Adams, Everything I Do I Do I Gloria Estefan, Live For Loving You 	<p>MIX 106.5</p> <p>Houston P.D.: Guy Zapoleon</p> <ol style="list-style-type: none"> Paul Young, What Becomes Of The Broke Simply Red, Stars Mariah Carey, Can't Let Go Poco, Call It Love Mr. Grant, Good For Me Richard Marx, Hazard Genesis, I Can't Dance Bryan Adams, Do I Have To Say The Wor Williams Brothers, Can't Cry Hard Eno RTZ, Until Your Love Comes Back Aroun Eric Clapton, Tears In Heaven Crowded House, Fall At Your Feet John Mellencamp, Again Tonight Jude Cole, Time For Letting Go Kenny Loggins, Conviction Of The Heart Michael Bolton, Missing You Now Bonnie Raitt, Something To Talk About Vanessa Williams, Save The Best For L Mr. Big, To Be With You Michael Bolton, When A Man Loves A Wo Robert Palmer, Mercy Mercy Me Rod Stewart, Rhythm Of My Heart Roxette, Church Of Your Heart Curtis Stigers, I Wonder Why Daryl Hall & John Oates, Don't Hold B Chris Isaak, Wicked Game Aaron Neville, Everybody Plays The Fo 	<p>KDWB 101.3</p> <p>Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> Amy Grant, Good For Me Atlantic Starr, Masterpiece Vanessa Williams, Save The Best For L Mint Condition, Breakin' My Heart (Pr Genesis, I Can't Dance Eddie Money, I'll Get By RTZ, Until Your Love Comes Back Aroun Keith Sweat, Keep It Comin' Mr. Big, To Be With You Storm, Show Me The Way Roxette, Church Of Your Heart Shanice, I Love Your Smile Michael Jackson, Remember The Time John Mellencamp, Again Tonight Bryan Adams, There Will Never Be Anot Kathy Troccoli, Everything Changes Van Halen, Right Now CeCe Peniston, Finally KLF, Justified & Ancient George Michael & Elton John, Don't Le Tevin Campbell, Tell Me What You Want Mark Chesnut, Old Flames Have New Na Mark Chesnut, Old Flames Have New Na Color Me Badd, Thinkin' Back Paula Abdul, Vibology Richard Marx, Hazard Mariah Carey, Can't Let Go Keith Sweat, Keep It Comin' Karyn White, The Way I Feel About You Bonnie Raitt, I Can't Make You Love M U2, Mysterious Ways 	<p>KPLX</p> <p>Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> Keith Whitley, Somebody's Doin' Me Ri Pam Tillis, Maybe It Was Memphis John Anderson, Straight Tequila Night Alan Jackson, Dallas Garth Brooks, What She's Doing Now Billy Dean, Only The Wind Lorrie Morgan, Except For Monday Joe Diffie, Is It Cold In Here Aaron Tippin, There Ain't Nothin' Wro Dwight Yoakam, It Only Hurts When I C Brooks & Dunn, Neon Moon Suzy Bogguss, Outbound Plane Wynonna, She Is His Only Need Reba McEntire, Is There Life Out Ther Alabama, Born Country Vince Gill, Take Your Memory With You Little Texas, First Time For Everyth Clinton Gregory, Play, Ruby, Play Travis Tritt, The Whiskey Ain't Worki Trisha Yearwood, That's What I Like A Patty Loveless, Jealous Bone Mark Chesnut, Old Flames Have New Na Davis Daniel, Fighting Fire With Fire Davis Daniel, Fighting Fire With Fire Tanya Tucker, Some Kind Of Trouble Steve Warner, The Tips Of My Fingers Sammy Kershaw, Cadillac Style Collin Raye, Love, Me Highway 101, Baby, I'm Missing You Brooks & Dunn, My Next Broken Heart Kenny Rogers, If You Want To Find Lov Martin Denny, Who, What, Where, When Mark Chesnut, Old Flames Have New Na 	<p>WWWW</p> <p>Detroit P.D.: Barry Mardit</p> <ol style="list-style-type: none"> Garth Brooks, What She's Doing Now Ronnie Morgan, Except For Monday Pam Tillis, Maybe It Was Memphis Alabama, Born Country Lorrie Morgan, Except For Monday Alan Jackson, Dallas Dwight Yoakam, It Only Hurts When I C Randy Travis, Better Class Of Losers Vince Gill, Take Your Memory With You Keith Whitley, Somebody's Doin' Me Ri Reba McEntire, Is There Life Out Ther John Anderson, Straight Tequila Night Billy Dean, Only The Wind Reba McEntire, Is There Life Out Ther Patty Loveless, Jealous Bone Vince Gill, Take Your Memory With You Wynonna, She Is His Only Need Travis Tritt, 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<p>WPGC</p> <p>Washington, D.C. P.D.: Jay Stevens</p> <ol style="list-style-type: none"> Michael Jackson, Remember The Time 2Pac, Brenda's Got A Baby Jodeci, U & I Vanessa Williams, Save The Best For L Gerald Levert, Baby Hold On To Me Prince & The N.P.G., Diamonds And Pea Wynonna, She Is His Only Need Joe Public, Live And Learn R. 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Lyte, Poor George Tevin Campbell, Tell Me What You Want Luther Vandross, Sometimes It's Only Black Sheep, The Choice Is Yours Boyz II Men, Uhh Ahh 	<p>KSCS</p> <p>Dallas P.D.: Ted Stecker</p> <ol style="list-style-type: none"> John Anderson, Straight Tequila Night Alabama, Born Country Lorrie Morgan, Except For Monday Alan Jackson, Dallas Wynonna, She Is His Only Need Reba McEntire, Is There Life Out Ther Billy Dean, Only The Wind Joe Diffie, Is It Cold In Here Randy Travis, Better Class Of Losers Vince Gill, Take Your Memory With You Dwight Yoakam, It Only Hurts When I C Steve Warner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Patty Loveless, Jealous Bone Brooks & Dunn, Neon Moon Pam Tillis, Maybe It Was Memphis George Strait, Lovesick Blues Collin Raye, Love, Me Garth Brooks, Shameless Garth Brooks, What She's Doing Now Tanya Tucker, (Without You) What Do I Aaron Tippin, There Ain't Nothin' Wro Ronnie Milsap, Turn That Radio On Sammy Kershaw, Cadillac Style Travis Tritt, The Whiskey Ain't Worki Restless Heart, You Can Depend On Me Doug Stone, A Love With A Country Sawyer Brown, The Dirt Road Diamond Rio, Mama Don't Forget To Pra Trisha Yearwood, That's What I Like A 	<p>KZLA</p> <p>Los Angeles P.D.: Bob Guerra</p> <ol style="list-style-type: none"> John Anderson, Straight Tequila Night Randy Travis, Better Class Of Losers Lorrie Morgan, Except For Monday Alan Jackson, Dallas Garth Brooks, What She's Doing Now Trisha Yearwood, That's What I Like A Alabama, Born Country Joe Diffie, Is It Cold In Here Billy Dean, Only The Wind Kenny Rogers, If You Want To Find Lov Reba McEntire, Is There Life Out Ther Keith Whitley, Somebody's Doin' Me Ri Ricky Skaggs, Same Ol' Love Vince Gill, Take Your Memory With You Wynonna, She Is His Only Need Steve Warner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Highway 101, Baby, I'm Missing You Pam Tillis, Maybe It Was Memphis Dwight Yoakam, It Only Hurts When I C Aaron Tippin, There Ain't Nothin' Wro Michael White, Professional Foo Collin Raye, Love, Me Sawyer Brown, The Dirt Road Sammy Kershaw, Cadillac Style Brooks & Dunn, My Next Broken Heart Doug Stone, A Love With A Country Restless Heart, You Can Depend On Me Earl Thomas Conley, Shadow Of A Doubt
<p>107</p> <p>Washington, D.C. P.D.: Lorrin Palagi</p> <ol style="list-style-type: none"> Genesis, No Son Of Mine Vanessa Williams, Save The Best For L Mr. Big, To Be With You Paul Young, What Becomes Of The Broke George Michael & Elton John, Don't Le Bonnie Raitt, I Can't Make You Love M Gloria Estefan, Live For Loving You Chesney Hawkes, The One And Only Mr. Grant, That's What Love Is For Mr. Grant, Good For Me Eric Clapton, Tears In Heaven RTZ, Until Your Love Comes Back Aroun Michael Jackson, Remember The Time Michael Bolton, Missing You Now Bonnie Raitt, Something To Talk About Kenny Loggins, Conviction Of The Heart Bryan Adams, Do I Have To Say The Wor Smithereens, Too Much Passion Eddie Money, I'll Get By Richard Marx, Hazard Richard Marx, Keep Coming Back Celine Dion & Peabo Bryson, Beauty An John Mellencamp, Again Tonight Curtis Stigers, I Wonder Why Firehouse, Love Of A Lifetime Genesis, I Can't Dance Extreme, Hole Hearted Cathy Dennis, Too Many Walls Rod Stewart, The Motown Song Cher, Love And Understanding 	<p>POWER 99 FM</p> <p>Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L Stacy Earl, Romeo & Juliet Mr. Big, To Be With You RTZ, Until Your Love Comes Back Aroun Eddie Money, I'll Get By Tevin Campbell, Tell Me What You Want Genesis, I Can't Dance Smithereens, Too Much Passion Digital Underground, Kiss You Back Roxette, Church Of Your Heart Cause & Effect, You Think You Know Me Farm, All Together Now Joe Public, Live And Learn Michael Jackson, Remember The Time Simply Red, Stars U2, One Sophie B. 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Hawkins, Damn I Wish I Was Giggles, What Goes Around C Marika, Love, I Will Be Done Tia Carrere, Ballroom Blitz Firehouse, All Sex You Are Nirvana, Come As You Are Richard Marx, Hazard Michael Jackson, Jam Big Audio Dynamite II, The Globe P.M. Dawn, Paper Doll Mariah Carey, Make It Happen L.A. Style, James Brown Is Dead Right Said Fred, I'm Too Sexy 	<p>KUBE 93.5 FM</p> <p>Seattle P.D.: Bob Case</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L NKOTB, If You Go Away Mr. Big, To Be With You Shanice, I Love Your Smile Atlantic Starr, Masterpiece Michael Jackson, Remember The Time Michael Bolton, Missing You Now Tevin Campbell, Tell Me What You Want A Lighter Shade Of Brown, On A Sunday M.C. Luscious, Boom! I Got Your Boyfri Mint Condition, Breakin' My Heart (Pr Boyz II Men, Uhh Ahh CeCe Peniston, Finally Sir Mix-A-Lot, Baby Got Back Tracie Spencer, Tender Kisses Icy Blu, I Wanna Be Your Girl Prince & The N.P.G., Diamonds And Pea Celine Dion & Peabo Bryson, Beauty An Joe Public, Live And Learn Mariah Carey, Make It Happen Boyz II Men, Motown Philly Color Me Badd, I Wanna Sex You Up Color Me Badd, All 4 Love In Vogue, My Lovin' (You're Never Gon TLC, Ain't 2 Proud 2 Beg Prince & The N.P.G., Money Don't Matt P.M. Dawn, Set Adrift On Memory Bliss Michael Jackson, Black Or White K.M.C. Kru, Talk Dirty To Me 	<p>KIKK</p> <p>Houston P.D.: Jim Robertson</p> <ol style="list-style-type: none"> John Anderson, Straight Tequila Night Alan Jackson, Dallas Wynonna, She Is His Only Need Vince Gill, Take Your Memory With You Randy Travis, Better Class Of Losers Lorrie Morgan, Except For Monday Joe Diffie, Is It Cold In Here Trisha Yearwood, That's What I Like A Mark Chesnut, Old Flames Have New Na Keith Whitley, Somebody's Doin' Me Ri Tracy Lawrence, Today's Lonely Fool Garth Brooks, What She's Doing Now Brooks & Dunn, Neon Moon Travis Tritt, Anymore Remingtons, I Could Love You With My C Tanya Tucker, Some Kind Of Trouble Alabama, Born Country Dolly Parton, Country Road George Strait, Lovesick Blues Collin Raye, Love, Me Reba McEntire, Is There Life Out Ther Ricky Skaggs, Same Ol' Love Sawyer Brown, Some Girls Do Billy Dean, Only The Wind Highway 101, Baby, I'm Missing You Sawyer Brown, The Dirt Road Hal Ketchum, Past The Point Of Rescue Tracy Lawrence, Sticks And Stones Reba McEntire, For My Broken Heart 	<p>WWYZ</p> <p>Hartford P.D.: Johnny Michaels</p> <ol style="list-style-type: none"> Trisha Yearwood, That's What I Like A Vince Gill, Take Your Memory With You Marty Stuart, Burn Me Down Lorrie Morgan, Except For Monday Patty Loveless, Jealous Bone Reba McEntire, Is There Life Out Ther Great Plains, FASTER Gun Hal Ketchum, Past The Point Of Rescue Tanya Tucker, Some Kind Of Trouble John Anderson, Straight Tequila Night Remingtons, I Could Love You With My Alan Jackson, Dallas Highway 101, Baby, I'm Missing You Dolly Parton, Country Road Suzy Bogguss, Outbound Plane Alabama, Born Country Pirates Of The Mississippi, Til I'm H Clinton Gregory, Play, Ruby, Play Billy Burnette, Nothin' To Do (And A Brooks & Dunn, Neon Moon Wynonna, She Is His Only Need Rob Crosby, Working Woman Randy Travis, Better Class Of Losers Cleve Francis, Love Light Buzzin' Cousins, Sweet Suzanne B.B. Watson, Lover Not A Fighter Little Texas, First Time For Everyth Michael White, Professional Foo Billy Dean, Only The Wind Steve Warner, The Tips Of My Fingers
<p>95.5 WPLJ</p> <p>New York P.D.: Scott Shannon</p> <ol style="list-style-type: none"> Amy Grant, Good For Me Vanessa Williams, Save The Best For L Mr. Big, To Be With You Eric Clapton, Tears In Heaven Bonnie Raitt, I Can't Make You Love M Color Me Badd, All 4 Love Michael Jackson, Remember The Time Michael Bolton, Missing You Now Celine Dion & Peabo Bryson, Beauty An Shanice, I Love Your Smile George Michael & Elton John, Don't Le Rod Stewart, Your Song Genesis, No Son Of Mine Eddie Money, I'll Get By Atlantic Starr, Masterpiece Paul Young, What Becomes Of The Broke Kathy Troccoli, Everything Changes Mr. Grant, That's What Love Is For Mariah Carey, Can't Let Go Roxette, Church Of Your Heart Extreme, Hole Hearted Mariah Carey, Make It Happen Natalie Cole W/ Nat "King" Cole, Unfor R.E.M., Losing My Religion Firehouse, Love Of A Lifetime Right Said Fred, I'm Too Sexy Richard Marx, Hazard Rod Stewart, Broken Arrow John Mellencamp, Again Tonight Gloria Estefan, Live For Loving You 	<p>POWER 93.5</p> <p>Tampa P.D.: Marc Chase</p> <ol style="list-style-type: none"> Shanice, I Love Your Smile Michael Jackson, Remember The Time Vanessa Williams, Save The Best For L Tevin Campbell, Tell Me What You Want Salt-N-Pepa, You Showed Me Prince & The N.P.G., Diamonds And Pea Atlantic Starr, Masterpiece Boyz II Men, Uhh Ahh CeCe Peniston, We Got A Love Thing Tracie Spencer, Tender Kisses Vanessa Williams, Running Back To You Joe Public, Live And Learn H-Five, Just Another Girlfriend Jody Watley, I'm The One You Need Keith Sweat, Keep It Comin' Jody Watley, I Want You Prince & The N.P.G., Money Don't Matt Stacy Earl, Romeo & Juliet Color Me Badd, Thinkin' Back Tony Terry, With You Michael White, Romantic Color Me Badd, All 4 Love Mariah Carey, Make It Happen Mariah Carey, Can't Let Go Kathy Troccoli, Everything Changes Kid 'N Play, Ain't Gonna Hurt Nobody Prince & The N.P.G., Gett Off Bonnie Raitt, I Can't Make You Love M Heavy D & The Boyz, Is It Good To Y P.M. Dawn, Set Adrift On Memory Bliss 	<div data-bbox="868 2047 1851 2125" data-label="Section-Header"> <h2>Real-time monitoring. The top 80 markets. 24 hours a day.</h2> </div> <p>Only RadioTrack monitors hundreds of Country and CHR stations in the top 80 markets. All day. All year. Around the clock. Giving you the fast, accurate—and affordable—information you need to make programming decisions. Put us to the test. Call Susie Turner at 1-800-688-4634 for details on our fax delivered playlists and special introductory package.</p> <div data-bbox="1244 2331 1521 2421" data-label="Text"> <p>RADIOTRACK No one else can do this.</p> </div>			
<p>R&B PLAYLISTS APPEAR BIWEEKLY IN THE R&B SECTION</p>					

Michaels Fuming Over '20/20' Report; WGCI Out Of Luck?; Tantum's Turn At KFWB

NOTHING HAS BEEN filed yet, but Jacor executive VP/COO **Randy Michaels** is threatening legal action against ABC over the Feb. 28 segment of its newsmagazine "20/20" called "What A Place To Work" that reported on alleged sexual harassment at Jacor's **WFLA/WFLZ** Tampa, Fla.

During the report, ex-WFLA talk host **Liz Richards**, who has filed both an EEOC complaint and a civil suit against Jacor and Michaels, describes a pair of women's bikini underwear with discharge tacked to a wall in the station, which male employees used for "scratch and sniff." Richards claims the panties were left behind by a stripper who visited the station.

Ex-WFLZ MD **Bob Cummings**, who called his experience at Jacor "nine months from hell," claimed Michaels walked the halls with a rubber penis wrapped around his neck. Cummings also noted that several people advised him against talking to "20/20" because "Randy is a very well-connected person."

Michaels, who did not talk to "20/20," told Billboard the story was "untrue, distorted, unfair, and one-sided. It was wrong from the title on down. [ABC parent] CapCities ought to be embarrassed." Michaels, who says the charges are 2 1/2-3 years old, calls Richards "a very colorful woman who was fired, in part, because all she could talk about was sex." He also says ABC showed "reckless disregard" for the truth, "one of the elements needed for a libel suit against the network."

Meanwhile, urban **WGCI-AM-FM** Chicago senior AE **Rubia Luck** has filed a racial-discrimination suit against the station that alleges nine of the station's top 10 billing accounts were assigned to white AEs, resulting in a salary disparity between white and black sales reps. The suit seeks damages in the amount equal to the difference of wages paid to Luck and wages paid to white AEs, as well as punitive damages of \$1 million. GM **Marv Dyson** had no comment.

PROGRAMMING: TANTUM'S MOVE

Former WIP Philadelphia APD **Greg Tantum** has been named PD at **KFWB** Los Angeles, replacing **Ken Beck** . . . AC **WKJY** Long Island, N.Y., PD **Gary Nolan** is the new PD of AC **WLTE** Minneapolis, replacing **Gary Balaban**.

APD **Michelle Denomme** is upped to PD at modern **CIMX (89X)** Detroit, replacing **Greg St. James**, who will form a modern



by Sean Ross with
Phyllis Stark & Rochelle Levy

rock consultancy called the Rialto Group. Across town, **WAVA** Washington, D.C., PD **Chuck Beck** has rejoined top 40 **WDFX** as a program consultant pending the station's sale for \$7.25 million to the Bayard Fund. **WAVA** MD **Chris Taylor** is currently handling music for **WDFX**, although that may or may not be permanent.

Top 40 **WSTR** (Star 94) Atlanta PD **Bill Cahill's** move to the PD chair at similarly formatted **WDCG** (G105) Raleigh, N.C., means that recently arrived MD **Lee Chesnut** will be officially named PD in several weeks, but we're reporting it now. Also, **WSTR** taps **Rusty Humphries** from **KEGL** Dallas as morning show producer.

Adult alternative **KJZS** Houston has, as predicted, gone to a N/T-oldies hybrid under consultant **Walt Sabo**, becoming **KKHU** (You 106.9). Besides morning man **Kent Voss** (Billboard, March 7), new staffers include **Laurie Kendrick** from crosstown **KTRH** and local TV host **Karen Kay** in the middays lots and **Kevin Dorsey** from rival **KLOL** for afternoons. **Sandy Edwards** and **Brian The Butler** stay on for nights and overnights, re-

spectively.

Former **KBTS** Austin, Texas, PD **Lisa Tonacci** joins top 40/dance **WCKZ** (Kiss 102) Charlotte, N.C., as PD, replacing **Mark Shands**, who can be reached at 704-536-6777. Ex-**KBTS** morning man **Mike Butts** joins **WCKZ** for that shift, replacing **Dennis Reese**.

SuperRadio has opened a new headquarters in South Borough, Mass. New York-based VP/GM **Dan Forth** will exit to look for a new opportunity. Reach him at 212-302-1100.

AC **WIMJ** (Magic 92) Cincinnati PD **Mark Elliott** returns to country as PD of **WSSL** Greenville, S.C., replacing **John King**, now at co-owned **WSIX** Nashville. . . The former **KXXR** Kansas City, Mo., picks up **SMN** country and becomes **KKCJ** (CJ106). **Jim Moore**, the production director at crosstown **KNHN**, is the new PD. . . **KRSR** (Young Country) Dallas picks up new calls **KYNG** from a station in Coos Bay, Ore.

AC **WCTO** (Magic 94.3) Long Island, N.Y., picks up the calls **WMJC**; those calls used to be at **WCTO's** Detroit sister station, now known as **WCSX**. . . Satellite Music Network's Kool Gold affiliate **WKQG** Rochester, N.Y., is now **WPXY**, simulcasting top 40 sister station **WPXY-FM**.

Financial problems have forced **WXJO** (Kids Radio) St. Louis to go dark after just 10 months on the air, according to **The Hollywood Reporter**. . . **KUTR** Salt Lake City gives up its Mormon lifestyle format and becomes simulcast **AC KCPX**.

Oldies **WVOK** Birmingham, Ala., relinquishes those calls after 45 years to become all-sports **WJOX**. **Dave McDaniels** remains PD. Across town, **WIKX** drops **SMN** Real Country for local country. **Ken Michaels** and **John Steele** from crosstown **WYDE** will do middays and nights, respectively. **Rick Stone** from rival **WAPI-FM** will do afternoons. Club jock **Paul Scott** will handle overnights.

Chris Tilley, last known as **Paul Tyler** at **WYXR** Philadelphia, will be the PD of **WHP-FM** Harris-

newslines..

KEVIN SMITH segues from VP/GM duties at **WLLZ** Detroit to the same position at **WNEW-FM** New York, replacing **Ted Utz**. **WLLZ** station manager **Buzz Van Houten** assumes his duties.

JOHN MADISON, VP of Pyramid Broadcasting, assumes GM duties at **WXKS** (Kiss 108) Boston from **Lisa Fell**, who becomes VP/director of sales.

GLENN BRYANT is the new GM of **WJBT** Jacksonville, Fla., replacing **Pete Brown**. He was previously VP/Eastern sales for the American Urban Radio Networks.

CRAIG HARPER, formerly a senior VP with Birch/Scarborough, has joined **Wichita**, Kan.-based **Griffin Research** to launch **Griffin Radio Research**.

SHANNON SWEATTE is upped from VP/GM to senior VP/GM at **KVI/KPLZ** Seattle.

MARGARET MURPHY is out as station manager of **WCDJ** Boston. **Emmis Broadcasting** VP/sales and co-op vendor development **Val Maki** joins as **GSM** and assumes **Murphy's** duties.

KEN WENTE is upped from **GSM** to **GM** at **WQUE** New Orleans, replacing **John Rockweiler**, who exits.

BOB BELLINO is upped from **GSM** to **GM** at **WROQ** Greenville, S.C., replacing **Charlie Cohn**.

burg, Pa., when its new owners take over next month. **WHP-FM**, currently an easy-listening outlet, has put in for the calls **WRVV**. . . **Jay DuBard** (601-977-0494) is out as PD of urban/AC **WKXI** Jackson, Miss.; p.m. driver **Stan Branson** is handling those duties.

AC **KELT** McAllen, Texas, becomes country **KFRQ** (K-Frog) under consultant **Ed Shane**. PD **Jeff Garrison** stays on, but is now known on-air as **Jumpin' Jeff Garrison**; the rest of the staff adds frog-related names, too. Meanwhile, **Jackie Rae** from **KIKK** Houston joins **KFRQ** San Bernardino, Calif., for middays. She'll be known as **Polly Wog**.

Top 40 **WTHT** (Thunder 107) Portland, Maine, makes its long-anticipated change to Satellite Music Network affiliate **Oldies 107.5**. PD **Hal Stevens** goes to work for the government. Production director **Chris Roberts** is the new OM. That leaves hot AC **WZPK** (The Peak), which has been toughening its format over the last nine months, as Portland's only hits outlet. PD **Jack O'Brien** would

like to hear from record people.

Elsewhere in the defecting top 40 bag this week, **WQKZ** Catskill, N.Y., near Albany, goes to **Unistar AC** as **WCTW** (The Cat). **WQKZ's** AM **WCKL**, which does show up in the Albany book, goes from AC to **Unistar** adult standards. . . **WTLQ** Wilkes-Barre, Pa., morning man **Ted Rose** adds PD duties, replacing **Scott Chase**.

Oldies **KLDE** Houston midday host **Roger W.W.W. Garrett** returns to **Bryan**, Texas, as PD of country **KAGG** (Aggie 96), replacing **Dan O'Neil**. . . Top 40 **WJLQ** (Q100) Pensacola, Fla., goes AC. VP/programming and co-owner **Barry Richards** is out. . . Former **KGGG** (Hit 100) Rapid City, S.D., PD **Bob Lewis** resurfaces as PD/MD of top 40 **KWIN** Stockton, Calif., replacing **Johnny Milford**.

Group W will shut down its Washington, D.C., office April 30. Three staffers are out. . . **WGAR** Cleveland morning man **Ernie Brown** joins **KORA** Bryan, Texas, as PD.

SMN "Touch" affiliate **WVOL** Nashville goes to a live urban oldies format during the day. . . **WKLL** Utica, N.Y., changes from classic rock to album.

Simulcast urban AM **WFXA** Augusta, Ga., goes gospel and reclaims its old **WTHB** calls. . . Veteran Midwestern PD **Gabe Baptiste** resurfaces as OM of easy listening **KMXA** Lincoln, Neb., as that station becomes hard-rocking **KIBZ** (The Blaze). . . **WWKO** Titusville, Fla., MD **Steve January** adds PD duties, replacing **Rick Roberts**.

East Texas State Univ.'s AC **KETR** Commerce, Texas, becomes the first noncommercial oldies outlet. And **Boise State's** **KBSU** Boise, Idaho, signs on with foreign-language educational programming. . . AC **CKAR** Oshawa, Ontario, goes oldies.

PEOPLE: HOUSTON'S MIX-UPPED

JORDAN MIX goes from late-nights to middays at **KHMX** (Mix 96.5) Houston, replacing **Kurt Kelly**. . . P/T **Mary Moses** replaces **Sam Ferrara** as MD/nights at modern **KTCL** Denver.

WBUS Kankakee, Ill., P/T **Tim Richards** joins **WBBM-FM** (B96) Chicago for weekends. . . Former **WWCD** Columbus, Ohio, morning man **Gary Poole** joins album **KLOL** Houston for overnights. . . Modern **KITS** San Francisco taps **Robert Ruggeri** as production director from **XETRA-FM** San Diego.

Ron Rogers, last with **WVAZ** (V103) Chicago, goes to country **WYAY/WYAI** Atlanta for overnights. . . **WIZN** Burlington, Vt., MD/night jock **Tom Van Sant** is out. Reach him at 802-860-1962. At top 40 **KKXX** Bakersfield, Calif., MD **Harley**

Davidson is out. APD **Kevin Koske** adds MD stripes. **Don O'Neal** goes from middays to afternoons. **Gina Davis** from **KPWR** Los Angeles joins as promotion director/middays. **Kerry Murphey** from **KIIS** L.A. is the new morning-show producer. Former **KKXX** morning man **Doug DeRoo** goes to rival **KCHT** for mornings.

Owner/GM/GSM **Bill Dixon** is now doing mornings at AC **WAWC** (Wawasee 103) Syracuse, Ind. His brother, **John Dixon**, joins for middays. His wife, **Lori Dixon**, will do overnights/promotions. **Jerry Jacobs** handles afternoons. **Bob Densmore** from **WKVI** Knoxville, Ind., joins for evenings.

KHTK St. Louis midday jock **Tammi Rush** joins **WIOQ** Philadelphia for late-nights. . . Former

KGW Portland, Ore., morning man **Ralph Steadman** joins **KJR** Seattle for that shift. . . **WKLH** Milwaukee midday jock **Dan Weber** segues to crosstown **WMYX** for mornings, replacing **Arnie Wheeler**, who exits.

In the classified department this week, former gospel **WWCA** Gary, Ind., morning man **Abe Rycraw**—whose morning show was also carried on other co-owned **Willis Broadcasting** stations—wants to get back on the air, possibly in secular radio. Call 219-884-4842. **Tom "Johnny Kaye" Kirshner**, last with **KUZZ** Bakersfield, Calif., through 1980, wants to get back into radio as a PD or morning man. Call 603-532-7334.

(Continued from page 1)

CEMA, and BMG report CD unit sales have pulled ahead of cassettes, while Sony and Uni report the two configurations are running neck and neck.

The fact that CD sales are up is good news to distributors, but possibly also cause for alarm. For some, the loss in cassette unit sales has not been totally made up by CDs. Also, some manufacturers are concerned that retailers will bail out of the cassette configuration too early.

One factor contributing to the rise of CD sales and the subsequent drop of cassettes is the increased market penetration of CD players, which reached 35% at the end of 1991, according to the Electronics Industries Assn. (Billboard, Feb. 1). CD players showed a 12%-17% increase in factory sales in 1991 over 1990, while all other audio categories were flat. The EIA predicts a 12.5% increase in CD player factory sales in 1992.

According to WEA president Henry Droz, 55% of the units WEA has shipped in 1992 have been CDs, while cassettes have accounted for 45%. The turning point came after a year in which cassette sales dropped between 17%-18%, while CDs were up 13%-14%, Droz says. The configurations were running even through the holiday season, he adds.

PolyGram Group Distribution senior VP of sales Jim Caparro says his company's CD unit sales surpassed cassettes last year. "Given the mix of our catalog, which is heavily affected by classical and jazz volume, we were ahead of the curve," he says.

Caparro reports that, for 1992, CDs account for 63% of total unit sales, with cassettes at 28%, and vinyl accounting for the other 9%.

CEMA president Russ Bach says CD and cassette unit sales are dead even in gross sales, but that CDs pull ahead 52% vs. 48% in net sales after returns are figured in. "We have high returns on cassettes, as people make more room for CDs," he says.

Uni Distribution executive VP John Burns says CD unit sales and cassettes are "almost equal," but "it really depends on the product flow. We have some strong country albums. Although CD has increased, cassette is still stronger on country product."

Danny Yarbrough, Sony Music Distribution senior VP of sales/branch distribution, says CD and cassette shipments for January are split 50-50, but on chart product and key catalog titles cassettes lead CDs 52% to 48%.

"I think it will probably stay very close to the 50-50 range," he adds. "Our main concern is people don't start talking about the demise of the cassette much sooner than they should. It's still the dominant configuration and I don't know what is going to replace it in the short term."

"We have found that presently we are selling more compact disc units than cassette units, but it's a very close race at present, and it's not necessarily true across all music genres," says Rick Bleiweiss, senior VP of marketing for BMG Distribution. "At this point we are seeing some erosion to the cassette, but it isn't anywhere close to the situation that happened with the vinyl LP."

MIXED FEELINGS

WEA's Droz says the news that CDs are outselling cassettes gives him "a mixed feeling . . . I would prefer both to increase, or cassettes

holding their own, but that's the consumer speaking."

However, Droz is quick to point out that the cassette is far from becoming history. "I don't believe the decline in '92 will be as much in units or in percentage as it was in '91," he says. "[The cassette] is still clearly a strong configuration, but it is no longer dominant."

Most retailers surveyed concur with Droz's assessment.

At Best Buy, the 74-unit web in Bloomington, Minn., CDs now represent 69% of unit sales and cassettes make up 30%. In 1991, CDs represented 62%, with cassettes taking 38%.

"We've grown in CDs as well as cassettes, but we've grown CDs at a faster rate," says merchandise manager Jeff Abrams. "Our cassette business has never gone down. They're both growing areas here."

"For us, CDs have surpassed cassettes for two years now," says Howard Appelbaum, executive VP at Kemp Mill, the 33-store chain in Beltsville, Md. In 1991, its CD-to-cassette ratio was 65%-35%. Now it is about 82% CD, 18% cassette.

"Full-priced catalog cassettes don't sell well for us," says Appelbaum. "Promotional product we can sell at \$4.99 is still active, and new cassette releases are active for us for a short amount of time, only a few weeks . . . It's paralleling what I saw saleswise with LPs when CDs came out."

TOURISTS WANT CDS

At the 60-unit, Miami-based Spec's chain, unit sales of CDs are 30%-40% higher than those of cassettes. "We've already reached the stage where CDs surpass cassettes," says Ron Phillips, director of marketing. "That has a lot to do with our international business. We have a lot of tourists . . . and they only buy CDs."

At the 33-store Harmony House web based in Troy, Mich., CDs are now two-to-one over cassettes in unit sales, according to Chuck Papke, VP of marketing. Last year, the two formats were about even in unit sales.

Papke attributes the increase in CD sales to CD-player holiday gifts, indicative that the last holdouts for vinyl are now coming around.

At West Sacramento, Calif.-based

Tower Records, CDs are also outselling cassettes by two to one. "Cassettes as an impulse item will slowly fade away because they're too darn expensive," says Stan Goman, senior VP of retail operations.

Says Jim Bonk, executive VP at Camelot Music in North Canton, Ohio, "We are still doing better than the rest of the world with the cassette . . . CDs are 10% higher than cassettes [in dollars]. Our cassette business still remains pretty good. There is still a lot of cassette hardware out there, and until we get another portable carrier, the cassette business will be here for awhile."

MALL STORES SLOWER TO CHANGE

It should be noted, however, that mall-based chains like Camelot have traditionally lagged behind their free-standing brethren in configuration changes, as have rackjobbers.

"We are still a marketplace dominated by the cassette," says Steve Strome, president of the Handleman Co. in Troy, Mich. "That will continue, but CDs are growing. The degree of CD penetration depends on our accounts. At some of our customers, CDs can make up 45% of album sales, while at others, CDs can account for 35% of sales on a unit basis. Overall, the CDs probably have a percentage in the high 30s. Six months ago, it was probably 10 points lower."

Scott Perkins, director of retail for the 17-store, Nashville-based Cat's chain, says cassettes are now selling 19% more than CDs on a unit-to-unit basis. However, he adds, the gap between the two is narrowing.

George Tunder, director of operations for the Record Den web based in Cleveland, says cassettes are outselling CDs by 60%-40%, compared with 70%-30% a year ago.

Michael Goldwasser, executive VP for the 16-store Starship chain in Norcross, Ga., says he sells 25% more cassettes than CDs. "We're in smaller towns . . . and we don't have the CD penetration the rest of the country's gotten yet," he points out.

This story was prepared by Craig Rosen in Los Angeles, Susan Nunziata and Ed Christman in New York, and Ed Morris in Nashville.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	*** NO. 1 *** MISSING YOU NOW COLUMBIA 38-74184	◆ MICHAEL BOLTON 2 weeks at No. 1
2	2	1	9	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
3	3	4	8	SAVE THE BEST FOR LAST MERCURY 865 136-4	◆ VANESSA WILLIAMS
4	4	8	9	GOOD FOR ME A&M 1573	◆ AMY GRANT
5	9	12	9	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
6	10	16	6	MASTERPIECE REPRISE 4-19076	◆ ATLANTIC STARR
7	6	6	8	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
8	8	10	13	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
9	7	5	18	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
10	5	3	15	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
11	12	14	11	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
12	15	17	7	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
13	11	7	18	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY
14	17	21	6	HAZARD CAPITOL 44796	◆ RICHARD MARX
15	18	23	8	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
16	14	11	23	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
17	13	9	17	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
18	20	26	7	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON
19	16	13	13	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
20	28	46	4	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
21	27	36	6	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS
22	29	35	5	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
23	30	37	4	OBSESSION ELEKTRA 4-64799	DESMOND CHILD
24	21	20	22	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
25	24	24	24	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
26	19	15	17	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
27	25	22	20	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
28	23	25	25	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
29	32	33	6	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	◆ JAMES TAYLOR
30	26	18	20	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
				*** POWER PICK ***	
31	44	—	2	MAKE IT HAPPEN COLUMBIA 38-74239	MARIAH CAREY
32	46	—	2	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	◆ THE WILLIAMS BROTHERS
33	35	39	5	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
34	39	47	3	IN MY LIFE ATLANTIC ALBUM CUT	◆ BETTE MIDLER
35	31	30	25	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
36	33	32	29	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
37	22	19	15	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
38	37	38	5	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
39	43	43	3	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
40	36	31	21	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
41	38	40	10	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
42	40	41	5	DIAMONDS AND PEARLS PAISLEY PARK 4-19083/WARNER BROS.	◆ PRINCE AND THE N.P.G.
43	34	28	26	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
				*** HOT SHOT DEBUT ***	
44	NEW ▶	1	1	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
45	NEW ▶	1	1	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS
46	48	50	4	LOST IN THE NIGHT COLUMBIA 38-73990	◆ PEABO BRYSON
47	42	27	16	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
48	NEW ▶	1	1	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART
49	41	29	18	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
50	49	48	5	TELL ME WHAT YOU WANT ME TO DO QUEST 4-19131/WARNER BROS.	◆ TEVIN CAMPBELL

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

U.S. Broadcasters See Threat In WARC's Support Of L Band

WASHINGTON, D.C.—U.S. radio broadcasters are calling the March 2 decision by the World Administrative Radio Conference to proceed with worldwide development of digital radio on the L band for terrestrial and satellite DAB service a threat that could render them uncompetitive.

"We see the decision as a threat to our system of local over-the-air terrestrial broadcasting," the National Assn. of Broadcasters said in an announcement.

Compounding the complexity of the decision is the fact that the U.S. government, over the objections of broadcasters, chose a different band for its DAB development last year—the higher S band—because American use of the L band is allocated to existing and future military telemetry operations. WARC allocated S-band space to the U.S.

and former Soviet Union states.

NAB said now the U.S. will be pressured to shift to the worldwide L-band standard. "We expect the Canadian and Mexican governments and U.S. [radio] receiver manufacturers will put our government under tremendous pressure to adjust to the worldwide [L-band] assignment in the 1500 MHz band by moving U.S. military telemetry operations from 12500 MHz to 2300 MHz [in the S band]," said the NAB.

Whatever the outcome in the U.S. in the next few years, NAB's decision last January to proceed with in-the-FM-band terrestrial DAB, as opposed to a much more expensive and risky satellite-based system on the L or S band, is now on a side-track in global terms—unless developments speed up radically.

BILL HOLLAND

GRAMMY APPEARANCES RING UP RETAIL GAINS

(Continued from page 1)

about 80%, and Grusin, who gained 75%. Cole and Cohn more than doubled their previous week's sales, and Raitt and R.E.M. each showed a 60% gain. On The Billboard 200, Cole moves up from No. 16 to No. 2 and Raitt, from No. 12 to No. 4 (see Between The Bullets, this page).

Here's what the impact of the Grammys looked like to selected retail chains:

"The morning following the Grammys, it was instantaneous," says Chuck Papke, VP of marketing for the 33-store Harmony House chain in Troy, Mich. "As soon as the doors opened, people were here."

Although Papke, like other retailers, saw increases in high-profile acts, he notes that lesser-known acts also benefited from Grammy exposure.

The 60-store Spec's chain in Miami ran extensive Grammy-related promotions and saw increases in the

30%-50% range. "The Grammy awards had a very positive impact last week. The two biggest, in terms of sales winners, were Natalie Cole and Bonnie Raitt. Natalie tripled, Bonnie doubled over the previous week," says Ron Phillips, director of marketing. Amy Grant, Seal, Vince Gill, Metallica, and Queensryche also exhibited sizable increases.

R.E.M. doubled in sales at Spec's, even though the act did not perform on the show, notes Phillips. However, most other artists who registered a substantial post-Grammy increase in sales at Spec's did perform at the awards, according to Phillips.

George Tunder, director of operations for Cleveland-based Record Den, says, "The Grammys had an impact all the way across the board for every artist who was a winner. It was dramatic. I had 60% to 70% increases." He notes that Raitt's current album, for example, went from

No. 55 in sales for the 12-store chain to No. 6 following the awards.

"The Grammys have had a very good effect on business over the last couple of years," says Howard Appelbaum, VP of the 35-unit Kemp Mill in Beltsville, Md. "We saw sales directly attributable to what happened on the Grammys. This year, in particular, the phenomenon of Natalie Cole carried over." He also cites jumps for Cohn, Carpenter, Raitt, and Bruce Hornsby.

Most of the acts mentioned by Appelbaum saw a 50% sales increase, and Raitt jumped about 30%-40% over the previous week.

BIGGER THAN USUAL JUMP

"The Grammys helped sales more so this year than in past years," says David Roger, president and CEO at the 35-store Rose Records in Chicago. "In our ranking report, Natalie Cole went to No. 1 from 5 the prior week and doubled in sales volume. Bonnie Raitt more than doubled and went from No. 6 to No. 2, and R.E.M. went from 20 to 7 and more than doubled in sales volume."

According to Roger, Rose Records' top 20 albums sold 20% more units during Grammy week than in the prior week. Bolton's sales volume climbed 30% and moved in ranking from 23 to 12, but the chain's biggest Grammy-related increase was Cohn, who went from 68 to 21 in chain ranking and tripled in sales.

At Show Industries' Music Plus outlets, Cole and Raitt almost tripled sales following the Grammys, and Cohn sold about two and a half times as much as the previous week, according to Angie Diehl Jacobs, director of marketing with the Los Angeles-based chain. Metallica and Bolton enjoyed slight increases.

Because Grammy week coincided with a three-discs-for-\$25 sale at Tower Records, the company's senior VP of regional operations, Stan Goman, had difficulty determining what was influencing the chain's estimated 7% sales increase during Grammy week. At press time, the chain's sales figures from that period were not yet available.

Dave Roy, senior buyer for the 484- (Continued on page 98)



by Geoff Mayfield

LEADING LADIES: The story at No. 1 on The Billboard 200 remains the same as it has for the last few weeks, as **Garth Brooks'** sales tally declines, but not enough to remove him from the top slot. But, the truly exciting stories in the top 10 belong to two seasoned performers, **Natalie Cole** and **Bonnie Raitt**, who parlay their Grammy-televcast exposure into startling jumps. Cole vaults 14 places to reach No. 2, while Raitt draws an eight-place jump to No. 4. The Grammys also perked up two older titles: Raitt's "Nick Of Time" moves ahead 20 places, on a 22% gain, and the original "Unforgettable" album, by Cole's father, **Nat King Cole**, re-enters the Top Pop Catalog chart at No. 49... Cole's gain, at more than 52,000 units, is one of the largest single-week increases we've seen. Whether she'll be able to dislodge Brooks might depend on how her PBS special fares in the ratings (see Medialine, page 76).

NEW AND IMPROVED: The gains seen by Cole, Raitt, and several other Grammy participants show that the point-of-sale system, implemented in May of last year, catches trends quicker than the old ranked-system methodology. In 1990, Raitt did ride her Grammy sweep to No. 1, but it took her longer. In that year's March 10 issue, she moved 40-22, but it took her two more weeks to reach the top 10 and an additional two weeks to hit No. 1. We suspect her ascent would have come more quickly if the point-of-sale system had been in place at that time.

GRAMMY PLAY: Several artists who performed on the Grammys' Feb. 25 broadcast show remarkable growth this week, including **Mary-Chapin Carpenter**, whose sales more than double (191-70); **Seal**, who sees a 75% gain (103-56); **Queensryche**, which rides a 28% hike to move 54-41; **Luther Vandross**, whose 24% gain moves him 66-55; and **Amy Grant**, who rides a 22% increase for a two-step move to No. 15. In Grant's case, though, she already had momentum rolling, thanks to her recent "Oprah Winfrey" appearance and her top 10 "Good For Me" single... There's a movement afoot to place classical and jazz Grammys in a separate telecast, presumably on PBS. **Dave Grusin** is probably glad that change didn't happen this year, because his appearance on the show helps "The Gershwin Connection" to re-enter The Billboard 200.

MORE: Another Grammy performer/winner, **Michael Bolton**, earns a bullet with a gain of almost 7,000 units, but he is pushed back by Cole and Raitt. His "Time, Love And Tenderness" has been in the top 10 for all but 11 of its 45 chart weeks, including the last 16... **R.E.M.** didn't play at the Grammys, but its televised acceptance of one of three trophies reminded people of its "Out Of Time." The title sees a 77% gain as it jumps 24 places to No. 17... New-artist Grammy winner **Marc Cohn** wins the Power Pick on a 90% gain, but as noted here last week, his momentum actually began when his three Grammy nominations were announced.

OTHER TRIUMPHS: The Grammys aren't the only story on this week's chart. **Vanessa Williams** continues to march up The Billboard 200, reaching a new peak at No. 29. She owes her steam to her hot "Save The Best For Last," which rises to No. 4 on the Hot 100 Singles list... **Boogie Down Productions**, the rap unit led by **KRS-ONE**, edges out **Pantera** as the chart's highest debut. Shipments on the title already exceed 200,000 units... "Wayne's World" has topped the box-office list for three weeks, which helps its multi-artist soundtrack to bullet at No. 11.

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.

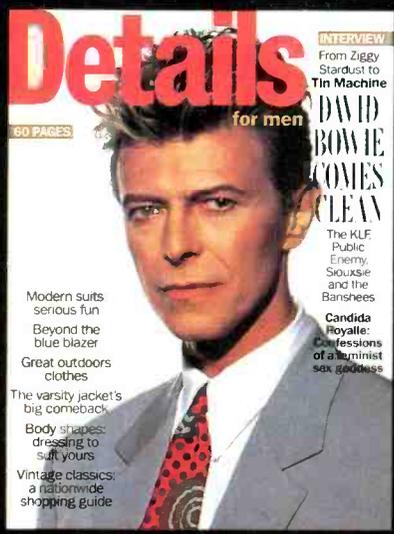
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	32	10	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)
①	1	9	REMEMBER THE TIME	MICHAEL JACKSON (EPIC) 2 weeks at No. 1	39	—	1	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
②	4	7	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	40	44	4	HAZARD	RICHARD MARX (CAPITOL)
3	2	18	I LOVE YOUR SMILE	SHANICE (MOTOWN)	41	47	5	TOO MUCH PASSION	THE SMITHEREENS (CAPITOL)
④	5	10	MASTERPIECE	ATLANTIC STARR (REPRISE)	42	43	3	CHURCH OF YOUR HEART	ROXETTE (EMI/ERG)
5	3	10	TO BE WITH YOU	MR. BIG (ATLANTIC)	43	39	18	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
⑥	8	9	GOOD FOR ME	AMY GRANT (A&M)	44	40	6	AGAIN TONIGHT	JOHN MELLENCAMP (MERCURY)
7	6	14	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	45	42	19	NO SON OF MINE	GENESIS (ATLANTIC)
⑧	11	5	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	46	45	4	STARS	SIMPLY RED (ATCO EASTWEST)
9	7	19	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	47	46	11	MOVE ANY MOUNTAIN	THE SHAMEN (EPIC)
10	12	7	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	48	50	3	NU NU	LIDELL TOWNSELL (MERCURY)
11	9	23	ALL 4 LOVE	COLOR ME BADD (GIANT)	49	48	14	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
⑫	20	7	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)	50	51	15	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
13	10	26	FINALLY	CECE PENISTON (A&M)	51	57	3	DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER (ARISTA)
⑭	15	6	I CAN'T DANCE	GENESIS (ATLANTIC)	52	41	15	I'VE GOT A LOT TO LEARN...	THE STORM (INTERSCOPE/ATLANTIC)
⑮	25	4	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	53	49	17	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
⑯	23	9	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	54	—	1	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
17	13	16	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	55	61	4	STAY	JODECI (UPTOWN/MCA)
⑰	21	7	WE GOT A LOVE THANG	CECE PENISTON (A&M)	56	53	4	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
⑲	31	5	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)	57	52	14	IN PARADISE	LAISSEZ FAIRE (METROPOLITAN)
20	17	7	THINKIN' BACK	COLOR ME BADD (GIANT)	58	55	4	A DEEPER LOVE	CLIVILLES & COLE (COLUMBIA)
21	19	11	UHH AHH	BOYZ II MEN (MOTOWN)	59	58	4	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
⑳	29	4	ROMEO & JULIET	STACY EARL (RCA)	60	59	5	I NEED MONEY	MARKY MARK (INTERSCOPE/ATLANTIC)
23	14	13	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	61	54	13	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
⑳	30	4	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	62	64	11	HOLD ON (TIGHTER TO LOVE)	CLUBLAND (GREAT JONES/PLG)
25	22	6	IF YOU GO AWAY	NKOTB (COLUMBIA)	63	—	1	ONE	U2 (ISLAND/PLG)
26	16	15	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	64	60	17	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
27	27	7	WHAT BECOMES OF THE...	PAUL YOUNG (MCA)	65	—	17	WITHIN MY HEART	VOYCE (ATCO EASTWEST)
28	24	16	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	66	68	5	OOCHEE COOCHEE	M.C. BRAINS (MOTOWN)
29	28	11	I'LL GET BY	EDDIE MONEY (COLUMBIA)	67	62	19	BROKEN ARROW	ROD STEWART (WARNER BROS.)
30	33	8	UNTIL YOUR LOVE COMES BACK...	RTZ (GIANT)	68	66	2	RIGHT NOW	VAN HALEN (WARNER BROS.)
31	35	14	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	69	—	1	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
32	26	17	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)	70	65	2	DO YOU WANT IT RIGHT NOW	DEGREES OF MOTION (ESQUIRE)
33	36	19	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)	71	—	2	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
⑳	38	9	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	72	63	20	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
⑳	37	7	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	73	74	9	TAKE MY BREATH AWAY (REMIX)	TERRI NUNN (DGC)
36	34	9	PAPER DOLL	P.M. DAWN (GEE STREET/ISLAND/PLG)	74	—	1	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
⑳	56	2	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	75	—	1	DO NOT PASS ME BY	HAMMER (CAPITOL)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	14	12	23	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
2	3	4	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	15	19	11	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
3	4	17	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	16	17	43	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
4	1	4	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	17	13	2	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
5	2	14	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	18	18	11	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
6	5	17	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	19	11	2	TENDER KISSES	TRACIE SPENCER (CAPITOL)
7	14	9	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	20	8	4	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
8	9	29	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	21	25	22	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
9	6	9	EMOTIONS	MARIAH CAREY (COLUMBIA)	22	23	4	I WONDER WHY	CURTIS STIGERS (ARISTA)
10	10	9	ROMANTIC	KARYN WHITE (WARNER BROS.)	23	—	39	SOMEDAY	MARIAH CAREY (COLUMBIA)
11	16	4	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	24	20	32	BABY BABY	AMY GRANT (A&M)
12	7	10	HOLE HEARTED	EXTREME (A&M)	25	22	16	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
13	15	29	LOSING MY RELIGION	R.E.M. (WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.



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The place where bullets are made.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 14, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	25	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98) 16 weeks at No. 1	ROPIN' THE WIND	1
*** No. 1 ***						
2	16	12	38	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
*** TOP 20 SALES MOVER ***						
3	3	3	23	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
4	12	11	36	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
5	4	4	78	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
6	2	2	14	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
7	5	5	45	MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
8	6	9	42	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
9	7	6	32	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
10	11	13	29	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
11	14	—	2	SOUNDTRACK REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	11
12	9	8	15	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
13	8	10	18	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
14	10	7	16	GENESIS ▲ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
15	17	24	52	AMY GRANT ▲ ² A&M 5321 (10.98/15.98)	HEART IN MOTION	10
16	13	14	24	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
17	41	44	51	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/13.98)	OUT OF TIME	1
18	15	16	12	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
19	18	22	23	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
20	36	53	6	UGLY KID JOE ● STAR DOG 68823/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANT TO BE	20
21	20	27	11	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	20
22	22	20	15	ENYA ● REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	20
23	21	19	97	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
24	19	15	22	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
25	24	29	24	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
26	25	31	26	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
27	30	25	7	SOUNDTRACK REPRISE 26794* (10.98/15.98)	RUSH	25
28	35	45	23	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	14
29	38	47	28	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	29
30	23	18	24	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
31	26	21	27	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
32	27	28	15	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	24
33	33	36	22	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
34	28	26	9	SOUNDTRACK SOUL 10462*/MCA (10.98/15.98)	JUICE	17
35	29	23	24	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
36	34	33	4	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	33
37	37	35	62	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
*** POWER PICK ***						
38	78	105	47	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
39	32	30	19	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
40	31	17	23	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
41	54	59	78	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
*** TOP DEBUT ***						
42	NEW	1	1	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	42
43	40	37	40	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
44	NEW	1	1	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
45	48	48	11	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	45
46	44	38	15	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
47	42	34	14	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
48	51	50	20	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
49	45	46	14	BLACK SHEEP MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	43
50	39	32	42	PAULA ABDUL ▲ ³ CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
51	49	51	52	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
52	43	39	21	SOUNDGARDEN A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
53	47	41	21	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
54	50	54	16	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	66	56	44	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
56	103	124	35	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
57	46	42	32	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
58	53	40	17	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
59	52	77	3	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
60	60	57	37	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
61	56	49	18	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
62	57	52	22	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
63	61	68	42	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
64	59	83	62	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
65	63	79	35	TRISHA YEARWOOD ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
66	72	—	2	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
67	58	55	22	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
68	73	74	35	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	54
69	77	—	2	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	69
70	191	—	39	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
71	95	91	22	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	71
72	55	43	49	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
73	62	60	22	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
74	64	78	13	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	64
75	69	58	106	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
76	70	87	5	CECE PENISON A&M 5381* (9.98/13.98)	FINALLY	70
77	67	63	26	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
78	75	67	139	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
79	71	64	25	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
80	81	70	17	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
81	76	69	8	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
82	79	71	34	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
83	97	90	3	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	83
84	68	75	54	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
85	65	72	90	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
86	80	76	3	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
87	107	94	146	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
88	84	73	104	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
89	93	101	22	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	79
90	102	136	6	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	90
91	82	65	9	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
92	83	86	68	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
93	88	93	20	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
94	85	62	16	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
95	74	81	23	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
96	94	88	9	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	77
97	87	82	94	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
98	86	80	34	GETO BOYS ▲ RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
99	90	95	18	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	84
100	106	108	25	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
101	150	162	18	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
102	100	96	9	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
103	121	110	27	SOUNDTRACK ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
104	116	160	3	CLIVILLES & COLE COLUMBIA 48840* (10.98/15.98)	GREATEST REMIXES VOL. 1	104
105	NEW	1	1	TLC LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	105
106	101	92	43	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
107	89	61	22	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
108	91	84	16	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
109	92	66	57	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5

Albms 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.

TO GERALD LEVERT
NOTHING'S MORE
VALUABLE THAN

GOLD

PRIVATE LINE
ONCE YOU GET A
HOLD OF IT,
IT'LL GET A HOLD
OF YOU!

The Gold album featuring "Baby Hold On To Me"—
a Major Mass Appeal Record crossing now at Top 40 Radio!
With a #1 album and two #1 R&B singles "Baby Hold
On To Me" and "Private Line," Gerald Levert's first solo
effort really shines.

• **RECENT TV APPEARANCES:**
"The Arsenio Hall Show" and
"The American Music Awards."
See him on "Friday Night Videos"
in late February.

• **NOW ON:**
Number 1 on BET 
Top 10 requests on The Jukebox Network 
 's' Fade To Black

Produced and arranged by:
Gerald Levert & Edwin Nicholas for
Trevel Production Co., Inc. 

Division of Atlantic Recording Corporation
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Oooooohhhh Wow! The youthful trio known as TLC appears to be the act that will make the first big chart splash for LaFace, the Arista-funded label headed by the hot production team of L.A. Reid & Babyface. TLC zooms in at No. 2 on Heatseekers, and debuts on The Billboard 200 at No. 105. The girls grab top-10 reports in all eight regions.



Effect-ive. Pop-synth unit Cause & Effect has been slowly building steam, but now seems to have found the fast track. Top 40 airplay in markets like Atlanta, Dallas, Houston, New Orleans, El Paso, Texas, and Louisville, Ky., plus support from Sound Warehouse's Sound Check program, help the band achieve a 57% sales gain.



Powerful Display. For 12 of the 21 weeks Billboard has published Popular Uprisings, Pantera's "Cowboys" has ridden on the Heatseekers chart. With the powerful debut of the band's new "Vulgar Display Of Power," which enters The Billboard 200 at No. 44, the Atco/EastWest act becomes this week's Heatseeker graduate.

UNIQUE GRADUATION: The new album by crunch rockers Pantera, titled "Vulgar Display Of Power," explodes out of the box on The Billboard 200, debuting at a zesty No. 44. As a result, the band's older title, "Cowboys From Hell," is removed from Heatseekers.

Artists are no longer eligible for Heatseekers when an album climbs into the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the first five positions on one of the other popular-format album charts.

This marks the first time that a first-week debut by an act's new title bypasses Heatseekers while eliminating an earlier one. This, however, is not the first time that a newer title's success removes an older album from this chart. In the Nov. 30 issue, a graduation by D.J. Magic Mike and M.C. Madness eliminated two earlier D.J. Magic Mike albums. But, in contrast to Pantera's coup, D.J. Magic Mike's "Ain't No Doubt About It" spent one week, Oct. 25, on Heatseekers before reaching the upper regions of The Billboard 200.

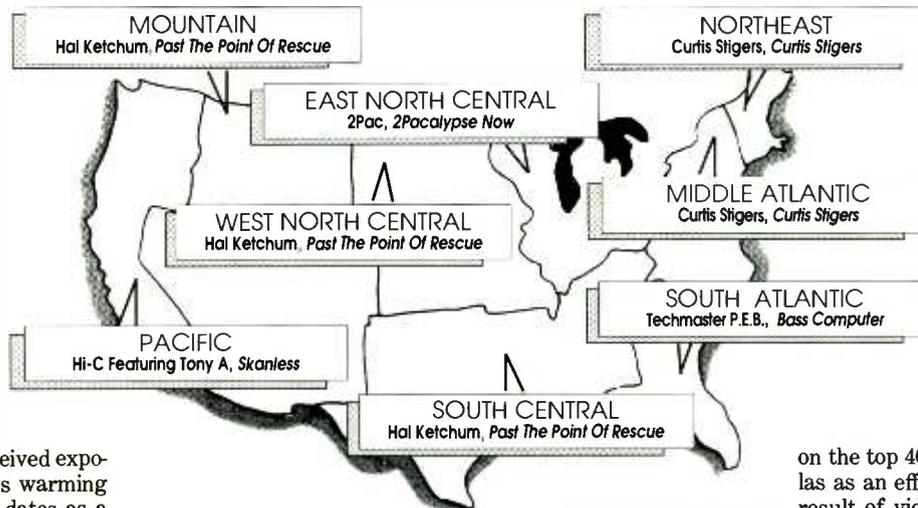
FAST TRACK: Pantera's fast start is notable, because the hard rocking band's sales action precedes radio play. In lieu of airplay, the band has received exposure via the road, starting in December with dates warming up Skid Row, and then going on to sold-out club dates as a headliner. Further, Pantera's "Mouth Of War" track debuted on MTV's "Headbangers Ball" on Feb. 25, and has also been a staple on regional video shows.

FLEXING MUSCLE: In a recent conversation, BMG Distribution president Pete Jones stated, "We own the Heatseekers chart." A quick glance at this week's chart shows Jones' assertion ain't brag, just fact. The House of Nipper owns not only the No. 1 and No. 2 acts in Arista's Curtis Stigers and LaFace's TLC, but also holds down another 10 positions—or 30% of the 40-position list. Further, BMG distributes half of

the six titles that debut on this week's Heatseekers chart. Joining TLC are Jive's FU-Schnickens, at No. 15, and Imago's Rollins Band, at No. 17.

NOTABLE: Four Heatseekers see sales increases of 25% or

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

Region	Top 10 List
EAST NORTH CENTRAL	1. 2Pac, <i>2Pacalypse Now</i> 2. TLC, <i>Oooooohhhh...On The TLC Tip</i> 3. Matthew Sweet, <i>Girlfriend</i> 4. Curtis Stigers, <i>Curtis Stigers</i> 5. Teenage Fanclub, <i>Bandwagonesque</i> 6. RTZ, <i>Return To Zero</i> 7. Chieftains, <i>Irish Evening - Live...</i> 8. The Storm, <i>The Storm</i> 9. The Shamen, <i>En-Tact</i> 10. Buddy Guy, <i>Damn Right I've Got The Blues</i>
SOUTH ATLANTIC	1. Techmaster P.E.B., <i>Bass Computer</i> 2. TLC, <i>Oooooohhhh...On The TLC Tip</i> 3. Curtis Stigers, <i>Curtis Stigers</i> 4. RTZ, <i>Return To Zero</i> 5. Primus, <i>Sailing The Sea Of Cheese</i> 6. 2Pac, <i>2Pacalypse Now</i> 7. Tony Terry, <i>Tony Terry</i> 8. Teenage Fanclub, <i>Bandwagonesque</i> 9. 2 Hyped Brothers & A Dog, <i>Ya Rollin' Doo...</i> 10. Hal Ketchum, <i>Past The Point Of Rescue</i>

more. Leading that hit list is Cause & Effect, who realize a 57% gain. Buddy Guy, in the wake of his non-televised Grammy win, sees a 51% increase. The Chieftains, who debut on The Billboard 200 at No. 150, post a 44% gain. And, 2Pac churns out a 26% increase.

CAUSES: The run on Cause & Effect comes because top 40 radio is warming up to the synth pop unit, which was originally signed to Nastymix. Zoo reports airplay in six markets, including three Texas cities. Meshing nicely with this is the inclusion of the band's "Another Minute" album in Sound Warehouse's Sound Check program; since the chain has many Texas stores, sales benefit from airplay in Houston, Dallas, and El Paso. In fact, in one week, the title jumps 97-23 at Sound Warehouse. The chain's director of purchasing, Tracy Donihoo, applauds KRBE Houston. "They're always ahead of the game," he says, pointing to Depeche Mode, Erasure, and Siouxsie & the Banshees as alternative acts who found early homes on the top 40 station's playlist. Donihoo also cites KEGL Dallas as an effective launching pad... 2Pac's climb comes as a result of video exposure on Video Jukebox Network, where the rapper has the second most requested clip, and "Yo! MTV Raps." His "Brenda's Got A Baby" is also getting radio play from WPGC Washington, D.C., and WERQ (92Q) Baltimore.

ROAD WORK: In April, the aforementioned Rollins Band begins a club tour, which tentatively will feature 21 nights in 13 cities, including two-date stops in N.Y., L.A., Chicago, Washington, D.C., San Francisco, San Diego, Toronto, and Atlanta.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

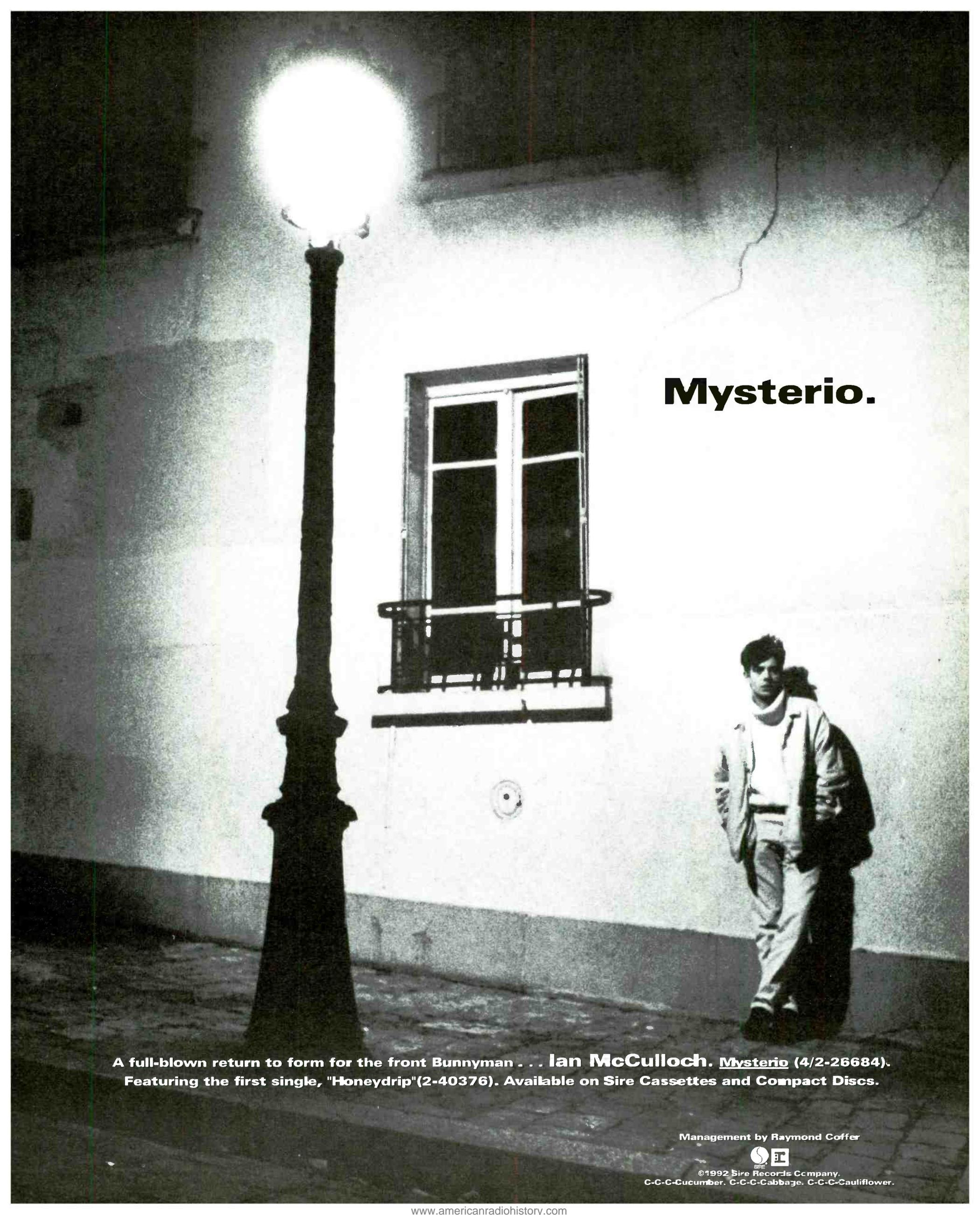
BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MARCH 14, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	21	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	★★★ No. 1 ★★★ CURTIS STIGERS
2	—	1	TLC LAFACE 26003*/ARISTA (9.98/15.98)	Oooooohhhh...ON THE TLC TIP
3	10	7	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW
4	7	20	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE
5	11	7	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND
6	14	5	CHIEFTAINS RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT GRAND OPERA
7	9	11	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
8	4	3	SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL
9	2	10	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
10	8	21	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
11	1	8	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE
12	6	21	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
13	13	16	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
14	5	11	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
15	—	1	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
16	12	17	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
17	—	1	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
18	—	1	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
19	15	20	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
20	28	21	BUDDY GUY SILVERTONE 1462* (9.98 EQ/13.98)	DAMN RIGHT I'VE GOT THE BLUES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	18	21	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
22	17	21	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
23	37	3	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
24	19	16	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/13.98)	PENICILLIN ON WAX
25	16	5	STACY EARL RCA 61003* (9.98/13.98)	STACY EARL
26	20	9	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
27	21	7	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
28	26	7	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
29	32	3	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
30	34	4	CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98)	BLIND
31	22	21	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
32	23	3	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
33	24	6	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98)	WISH MY BROTHER GEORGE...
34	40	2	WAR BABIES COLUMBIA 46987* (9.98 EQ/13.98)	WAR BABIES
35	29	17	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
36	25	21	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
37	36	8	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
38	35	15	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/14.98)	BACK TO HAUNT YOU
39	—	1	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
40	—	1	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC



Mysterio.

A full-blown return to form for the front Bunnyman . . . **Ian McCulloch**. Mysterio (4/2-26684).
Featuring the first single, "Honeydrip"(2-40376). Available on Sire Cassettes and Compact Discs.

Management by Raymond Coffey



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C-C-C-Cucumber. C-C-C-Cabbage. C-C-C-Cauliflower.

BENNY MEDINA NAMED VP/GM OF WARNER BROS.' BLACK MUSIC DIVISION

(Continued from page 14)

said Warner Bros. chairman Mo Ostin in a press statement.

Medina defines his new role as "intrapreneurship" and credits Ostin for helping him realize his vision. He says Ostin "initiated contact with the film and television operation," which enabled him to forge the multi-media deal. "You shouldn't have to lose your position or status in one industry to access the others," he says.

In his previous post, Medina has helped to develop the careers of such artists as Tevin Campbell, Al B. Sure!, Ice-T, Karyn White, Al Jarreau, Naughty By Nature, Chaka Khan, James Ingram, the Winans, Atlantic Starr, Keith Washington, Frankie Beverly & Maze, and Prince.

Medina was also key to Warner's partnership with rap label Cold Chillin', which boasts Big Daddy Kane, Biz Markie, and Marley Marl. He plans to continue to have a hands-on role with creative projects by the entire black music roster.

EXPANDED RESPONSIBILITIES

Despite his many new responsibilities, Medina says the black music division is still his first priority. "The most important thing in my life right now is for the black music division to attain the level of prominence that it should," he says.

The black music division staff, which works releases from the constituent labels, includes Ray Harris, senior VP of marketing and promotion; Hank Spann, VP of promotion; David Linton, national director of promotion, Reprise; Marylou Badaux, VP of marketing; Carolyn Baker, who is set for a new post as a marketing, promotion, artist development liaison; Pat Shields, national director of artist relations; and Ife Kiara, national manager, artist rela-

tions.

"I never felt as confident as I do now in a marketing and promotion staff," says Medina. "This is the first time that I felt that when a record doesn't perform well, I know it's the record."

The division's A&R staff, from whose ranks Medina has risen, includes Leonard Richardson, Karen Jones, and Cynthia Cherry.

In the near future, Medina plans to hire more street-oriented A&R directors and promote several of the division's key executives.

As for his own label, that launch will wait until goals for the black music department and the film partnership are established, says Medina.

"The [new] label discussion is something we're going to fall into eventually, when we'll take a further entrepreneurial step and the divisional responsibility will be handed to someone else," he says. The new endeavor will be wholly owned by Warner Bros.

Medina says he is particularly concerned with tapping the potential of Paisley Park, the label home of Prince and his associated artists. "One of my responsibilities is the future of Paisley Park and its significance in becoming our Motown of the '90s," he says. "Prince has every instinct and perception that Berry Gordy ever had, and the talent to write and produce his own projects."

TACKLING A NEW MEDIUM

Medina and Pollack already have four projects in development with Warner Bros.: "Above The Rim," a basketball film scripted by Barry Michael Cooper, who wrote "New Jack City"; "Home Grown," a family comedy; "The Mike Conception" story, a movie about the rise

of Los Angeles' legendary Crips gang (Concepcion was later the primary force behind "We're All In The Same Gang," last year's multi-artist, anti-gang single and album project); and "The Final Key (Hip Hop Horror)," a comedy/horror tale scripted by Rusty Cundieff ("House Party 2").

They are also shooting the pilot for "Get Outta M'Face," a sitcom starring female rappers Queen Latifah and Monie Love. Both artists record for Warner-affiliated labels, Latifah for Tommy Boy and Love for Reprise.

"So many of the ideas that I have in the television and film arena really stem from my interaction with musicians and people in the streets," says Medina. "That truth and youthful attitude [of performers] is missing from other forms of media."

WASHINGTON STATE LEGISLATURE SENDS 'EROTIC MUSIC' BILL ON TO GOVERNOR

(Continued from page 4)

than it was about another measure, House bill 6262, which was defeated in committee Feb. 29 after heavy lobbying by NARM and the Recording Industry Assn. of America. Mickey Granberg, NARM's director of government affairs and public relations, says the jettisoned bill would have included violence in the "explicit" definition, would have relied on local community rather than state standards, and would not have required a judge's permission for law enforcement officials to act.

In contrast, she says, "2554 has not

NARAS ROLLING OUT ROCK COMMITTEE

(continued from page 16)

developing artists. Greene predicted NARAS would have more freedom to address matters such as radio programming than record labels, which are dependent on their radio relationships.

Artists on the committee are Phil Ehart of Kansas, Scott Ian of Anthrax, and Nikki Sixx of Motley Crue. Managers participating are Cliff Burnstein of Q Prime, Ron Laffitte of Laffitte Entertainment Division, Walter O'Brien of Concrete Management, and Doug Thaler of Top Rock Development.

The committee also will include talent agents Troy Blakely, VP of International Creative Management; Don Muller and Andy Somers of Triad Artists; attorneys Susan Butler, who heads her own Los Angeles firm, and Alan Mintz of Ziffren, Brittenham and Branca; Ticketmaster CEO Fred Rosen; Missy Worth, VP of talent acquisition for MCA Concerts; and jour-

nalists Lonn Friend of Rip magazine and Chris Morris of Billboard.

Record company representatives are Michael Faley, president of Metal Blade; Daniel Glass, executive VP/GM of the EMI Records Group; John Guarnieri, A&R VP of Restless Records; Jim Guerinot, senior VP of marketing for A&M Records; Brad Hunt, senior VP/GM of Elektra Entertainment; Bryn Bridenthal, publicity VP for Geffen and DGC Records; and Heidi Robinson, publicity VP for Def American Records. Rock producers Mike Clink, Michael Wagener, and Tom Wermer also are committee members.

Other participants are Peter Lubin, president of Giant Merchandising; Rick Sanjek, East Coast VP writer/publisher relations for BMI; Jon Sutherland, metal A&R representative for Zomba Publishing; and KNAC Los Angeles program director Gregg Steele.

ROCK HALL OF FAME BUILDING DELAYED FOR A YEAR

(Continued from page 14)

York.

Groundbreaking on the I.M. Pei-designed hall had been scheduled for this August. But it will not take place until \$20 million-\$25 million in additional financing is found.

"It won't be until summer or fall of 1993 because of the fact that we need corporate sponsorships to fill the gap in financing," says Thompson, who

been overly restrictive [with regard to other media] and retailers have learned to live with it."

Granberg admits Washington retailers could be in trouble if an album not bearing an RIAA warning sticker is found to contain explicit material under the law. In her view, this puts the onus on the labels to make sure the right albums are stickered. "It's something we have to live with," she says, "but the record companies have a responsibility to label accurately, and retailers have to be as careful as they can."

The Washington legislature is the first to pass a mandatory record-labeling bill since the adoption by the music industry of its own voluntary explicit-lyric sticker in May 1990. The state is home to Nastymix and Sub Pop Records, two significant independent labels, as well as a fertile music scene.

The Senate passed an amended version of the bill, and so the two versions must be reconciled in a conference before reaching Gardner's desk.

The Democratic governor has not stated his position on the bill.

MCA REVAMPS MARKETING UNIT, SEEKS NEW BIZ

(Continued from page 16)

Bywater to do."

Both Bywater and Miller will report directly to Palmese.

Bywater, who joined MCA in 1988, was instrumental in the success of "The Commitments" soundtrack, and helped establish a Tom Petty video promotion with the Cineplex Odeon theater chain. He has also been involved in several children's music projects.

Bywater says the new position will allow him to "focus on ways of exploiting new business opportunities and marketing into the 21st century. I'm an ideas guy, and [MCA Music Group chairman] Al Teller and Richard are giving me the opportunity to be in a more entrepreneurial position and make things happen for the future."

Palmese adds that developing new technologies such as the digital compact cassette and the mini disc will also provide new areas of expansion. MCA's ties to parent Matsushita Electric Industrial Co. will "allow it to be part of the process rather than react to it," Palmese says.

Miller says that in his new post, he is "going to focus on creating a more pro-active product management department to better serve the needs of the label and associate labels, as well as our artists."

Miller, who joined MCA in 1991, has been heavily involved in the marketing campaigns for the modern rock acts Live and the Lightning Seeds.

L.A.-based Marketing VP Diarmuid Quinn will be leaving the label and will be replaced. Miller says the label's product managers on both coasts will stay on, with a few additional product managers to be hired in the near future.

FEBRUARY CERTIFICATIONS

(Continued from page 16)

nia" (1983) and "Hysteria" (1987). The three albums have sold a combined total of 20 million copies in the U.S.

Here's the complete list of February certifications:

MULTIPLATINUM ALBUMS

The Beatles, "Sgt. Pepper's Lonely Hearts Club Band," Capitol, 8 million.

Paul Simon, "Graceland," Warner Bros., 4 million.

Mariah Carey, "Emotions," Columbia, 3 million.

Nirvana, "Nevermind," DGC, 3 million.

Bonnie Raitt, "Luck Of The Draw," Capitol, 3 million.

Billy Squier, "Don't Say No," Capitol, 3 million.

Randy Travis, "Storms Of Life," Warner Bros., 3 million.

Beach Boys, "Best Of The Beach Boys, Vol. 2," Capitol, 2 million.

Glen Campbell, "Wichita Lineman," Capitol, 2 million.

Def Leppard, "High 'N' Dry," Mercury/Polygram, 2 million.

Grand Funk Railroad, "Closer To Home," Capitol, 2 million.

George Harrison, "All Things Must Pass," Apple/Capitol, 2 million.

The Knack, "Get The Knack," Capitol, 2 mil-

lion.
Helen Reddy, "Greatest Hits," Capitol, 2 million.

PLATINUM ALBUMS

Beatles, "Sgt. Pepper's Lonely Hearts Club Band," Capitol, their 16th.

Paul & Linda McCartney, "RAM," Apple/Capitol, his 12th.

Grand Funk Railroad, "Closer To Home," Capitol, its sixth.

Glen Campbell, "Wichita Lineman," Capitol, his fifth.

Jimi Hendrix, "Band Of Gypsies," Capitol, his fifth.

Beach Boys, "Best Of The Beach Boys, Vol. 2," Capitol, their third.

Keith Sweat, "Keep It Comin'," Elektra, his third.

Beach Boys, "Little Deuce Coupe," Capitol, their second.

George Harrison, "All Things Must Pass," Apple/Capitol, his second.

Helen Reddy, "Greatest Hits," Capitol, her second.

Tennessee Ernie Ford, "Hymns," Capitol, his first.

Geto Boys, "We Can't Be Stopped," Rap-A-Lot, their first.

"Naughty By Nature," Tommy Boy, its first.

Joe Satriani, "Surfing With The Alien," Relativity, his first.

will "transition" with his successor, Michael Benz, for two months.

"When I came here in the fall of 1988, it was indicated to me that it would be a three- to four-year period [for the hall to be built]," Thompson says. "I sort of interrupted my life-long career to do something very unique for a unique facility."

Thompson, a lawyer, has taught in

law school and has been an administrator in higher education. He says he will "do some thinking" about his career.

The hall has lined up \$18 million in special tax money, \$5 million from Cuyahoga County, \$7 million from the state of Ohio, and \$14 million from private foundations and corporations.

Benz, who is quitting the Greater Cleveland Growth Assn. as executive VP after more than 22 years with that civic lobby, calls the hall a "definition project" that will enhance Cleveland's tourism potential.

"As I understand it, since we have the responsibility for the facility, [members of the Cleveland board] wanted the responsibility for completing the funding," says Benz, who spearheaded the mid-'80s drive that resulted in Cleveland being selected as the hall site.

FOR THE RECORD

Maxell accessories marketing coordinator John Casey's comments on Sony and niche marketing in the retail section of the March 7 issue referred to headphones, rather than the company's accessories line as a whole. Casey's point was that Sony is a leader in the high-end consumer headphones market, while Maxell is targeting the \$3.99 to \$24.99 range of headphone products.

TOUGHER RIAA GIVES PIRATES CHASE, BUT INDUSTRY IS STILL RUNNING UPHILL

(Continued from page 1)

the bad guys are still winning.

According to government and law enforcement officials, however, illegal manufacturers are now aware that piracy of sound recordings is a much riskier business than it was a few years ago. This new atmosphere is primarily due to the busts, seizures, fines, and jail terms resulting from efforts by the RIAA's anti-piracy team, the officials say.

The trade group says there were 682 pirate seizures last year, both on the street and at manufacturing plants, and 283 arrests and indictments. A record 1.4 million counterfeit cassettes (worth about \$13 million-\$14 million in displaced sales) were seized in criminal and civil actions, compared with 1.1 million units in 1990.

In addition, more than 439,000 cassettes were seized in the first two months of 1992.

However, the RIAA's 27-person anti-piracy team (six lawyers, 13 in-house and field investigators, and a support staff of eight) still faces an uphill fight. Based on the RIAA's estimate of \$400 million in annual U.S. sales losses due to music piracy, the 1.4 million cassettes seized in 1991 represent only about 3% of the industry loss.

But that figure doesn't tell the whole story. For example, factoring in confiscated duplicating machines (and the resultant loss in time and inventory to the pirates) boosts the 3% figure by a minimum of several percentage points, according to the RIAA.

"You've got to look at what happens if we take out their machines," says Steve D'Onofrio, RIAA executive VP and director of anti-piracy operations. "It's not just a question of counting the number of seized cassettes that were on hand that day, but realize that those machines are used on eight-hour shifts to crank out tapes all day. And all of a sudden they don't have any capacity at all."

WELL-PLACED PUNCHES

D'Onofrio also has eyebrow-raising figures for the plant capacity of 12 manufacturers raided in 1991 that suggest that the RIAA, while not eliminating piracy, has been able to connect with a few well-placed punches.

The analysis is based on seized business records, raw material orders, and cassette insert card inventory, and assumes a 40-hour pirate work week, which is considered con-

1991 RIAA Anti-Piracy Statistics

Counterfeit/Pirate Seizures	1989	1990	1991
Cassettes (seized through raids)	932,220	1,056,900	1,322,238
Cassettes (seized through ex parte program)	NA	19,847	78,385
Cassettes (seized through Street Vendor Alert Program)	NA	NA	52,240
Cassettes (in-process)	202,000	264,568	102,852
Counterfeit labels	19,880,125	16,081,791	18,617,770
TOTALS	932,220*	1,076,747*	1,401,163*

* Does not include labels and cassettes in process

Bootleg Seizures	1989	1990	1991
LPs	29,615	49,972	18,214
Cassettes	5,271	2,360	1,001
CDs	38,766	152,466	36,857
Videos (music related)	388	1,589	3,000
TOTALS	74,040	206,387	59,072

Actions Taken	1989	1990	1991
Cases Opened	910	1,225	1,301
Search Warrants/Consent Searches	130	178	112
Arrests/Indictments	147	254	283
Sight Seizures (without the necessity of a search warrant)	150	192	570
Guilty Pleas/Convictions	60	91	102

servative.

The capacity of the 12 pirate factories? Twenty-eight million counterfeit cassettes a year—that's about \$280 million in lost legitimate sales at retail. Also, the five plants raided so far this year had a capacity to turn out 5.2 million cassettes a year, which would have robbed the industry of \$52 million more. Once the pirates are recapitalized, however, they can buy more machines, and no one can say for certain how long that might take.

There's also the intangible factor of risk.

"It's like this," says RIAA's director of investigators, Kenneth Giel, who, like many of his co-investigators, is a former FBI agent. "Now, if you get caught, it's serious business. Our programs are now in place. We

have done the planning, the legwork, we've made the connections necessary, and now we have the tools available to put manufacturers out of business and send them to jail. We're doing just that, and the word is getting around."

MOVING AHEAD

The RIAA is certainly a lot farther along in its anti-piracy effort than it was a few years ago. Experience, an expanded staff, increased outreach/awareness programs, and tougher federal and state laws have helped make an impact on pirates who used to have few worries about being caught or having to pay more than a small fine if they were arrested.

"Part of what our programs result

in, frankly, is instilling in the minds of these people that they no longer can operate freely," says Giel. "That sooner or later there's a good possibility that they'll get popped, and it won't be just the small fines that were just factored in as part of doing business."

Although cassette piracy continues to take a licking but keeps on ticking in a big way, CD piracy, both at the manufacturing level and street-sale level, has been nipped in the bud. The RIAA attributes this to its education of workers at the 18 U.S. CD manufacturing plants so that they are able to identify shady customers with bogus, homegrown product.

"[The big-time pirates] haven't gotten ahold of the equipment to manufacture CDs here," says D'Onofrio. "The cost [at \$7 million-\$10 million] is too prohibitive."

PLAYING 'CATCH-UP BALL'

This is not the case, however, with cassette duplicating machines; consequently, pirated analog cassettes still account for the vast majority of the industry's lost sales.

"We've had the time to be preventative with CDs," says Giel. "With cassettes, it's no secret we've had to play catch-up ball."

The biggest problem the RIAA team faces, as D'Onofrio readily admits, is that "we have limited resources. We can't be everywhere."

The RIAA will not publicize its annual budget, but insiders say it is more than \$10 million. Officials of member companies, alarmed by the rise in cassette piracy, have in recent years allocated a larger percentage of the total budget to the programs and efforts of the anti-piracy team. It is now about 25%, according to insiders, or about \$2 million-plus. (RIAA had no comment on the budget numbers.)

Much of that budget goes to paying rising court costs as pirates find themselves facing felony charges, enormous fines, and jail terms. In addition to salaries, travel, and field expenses, there are printing costs for the team's brochures and "tips" pay-offs.

Besides raiding pirate manufacturers, the RIAA has also responded to the frantic complaints of retailers who face unfair competition from street vendors selling "fuzzy" product offered by the pirates, often within walking distance of stores.

RIAA president Jay Berman maintains that the team's anti-piracy sei-

zure numbers, if the unit could focus simply on manufacturing plants, would be "staggering."

But, says Berman: "They have to split their time going after street seizures, which do not produce the numbers, but are just as important to retailers who are hurting."

"Retailers tell distributors, distributors contact the record companies, and the companies call us," the RIAA chief says. "Our [member] companies have asked us to deal with this problem, and we've done so."

Mark Briggs, director of retail development for the LIVE Specialty Retail Group, based in Milford, Mass., knows about the street vendor problem.

"They were killing us in our New Haven stores," he says. "Set up right outside our shops. Everywhere. This was in '90. How much were we hurting? I don't know. We were hurting badly—thousands of dollars."

"I talked to the city, I talked to the police, I talked to the FBI. Nothing. We're small potatoes."

"So I sent copies of those fuzzy tapes to a couple big label executives. This was before RIAA got their 1-800 [Street Vendor Alert Program] number. RIAA called back. They were our only ray of hope. They came up here and helped the police organize the bust."

As to the efficacy of RIAA efforts, Briggs is less enthusiastic. "I'm sure it's making a difference," he says. "It has to. But in some cities, like New York, you can still get [pirate product] on the streets anywhere."

In next week's issue, Billboard looks at the experiences of retailers facing competition from pirate vendors and of law enforcement officials on the front lines of the anti-piracy struggle.

ABDUL PLAYS CHINA

(Continued from page 14)

gymnastically inclined dancers, backscreen projections, and flamboyant costume designs—which had the Chinese in the audience mesmerized. One such concertgoer, a teacher, called it "clever Western manipulation to get a positive audience reaction. She didn't do much on stage, but all the special effects made it seem as if she did."

The concert was filmed by MTV for a "Paula Abdul In China" special.

HANS EBERT

WEE THREE TO BUY 59 RECORD WORLD STORES

(Continued from page 4)

million is secured debt and \$14.6 million is unsecured. The 20 largest unsecured claimants appear to be mainly landlords.

While Wee Three's acquisition of the 59 Record World stores is subject to approval by the bankruptcy court, Wee Three president Peter Bamford says he is confident the deal will close. Record World has been on the block for a while, and all interested parties have already had their chance to buy the company or its assets, he notes. Moreover, he points out, Wee Three went through the same process when it acquired 47 stores from Wall To Wall in the fall of 1990.

Others, however, note that, in the Wall To Wall acquisition, Wee Three paid about \$525,000 a store, not including inventory, and this time the

price is considerably lower, about \$305,000 a store, which could tempt some other suitors to make a bid.

The stores that Wee Three is acquiring are largely in Long Island and in the greater metropolitan area of New York, according to Bamford. "In our judgment, we are taking the 59 best locations from the Record World chain," he says. "As part of the transaction, we buy the right to the Record World name. We will take the people in the stores, and we will have some additional jobs that we will have to fill at our head office and in-store operations. We will talk to some of the Record World employees about some of the jobs."

W.H. Smith spokesman Dr. Kevin Hawkins says the Record World/Square Circle stores will continue to

trade under their current logos for several months, during which the company will do research on consumer perceptions of the chain.

The company has made considerable progress in putting together an infrastructure that would allow it to "bolt on" further acquisitions. "We are not finished growing," he says. "We had a rights issue in the spring, specifically to finance this expansion. Because of the recession in the States, there are some assets around at a very attractive price."

But for the short term, Wee Three is unlikely to make any further acquisitions, while it is trying to close the deals and then digest the 59 Record World stores and the 20 National Record Mart stores.

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COMP-STORE SALES RISE AT MOST CHAINS

(Continued from page 1)

So far, Harmony House has enjoyed "great news," with a 10% increase in same-store sales thus far this year over last, Papke reports.

Peter Bamford, president of Wee Three Records in Philadelphia, declines to reveal his chain's sales performance. But he says that "in light of the general economic program, we are quite satisfied with sales."

Similarly, Howard Appelbaum, executive VP at 35-unit Kemp Mill Music in Beltsville, Md., says, "The economy and a dearth of new releases are influencing the market." Nonetheless, he adds, "I view our business as very good." In February, same-store sales were up 9% over that month last year, and January showed a 4% increase over 1991, he reports.

Every year, chains complain that labels never save any major releases for the first three months of the year, and instead throw everything out for Christmas, where some potential hit albums are likely to get lost in the shuffle.

"Things are going pretty good considering there have been no hits for the last two months," says Jim Bonk, executive VP at 307-unit Camelot Music in North Canton, Ohio. For the first two months of the year, Camelot has posted about a midsingle-digit increase on a same-store basis, he says. Since business is pretty good, "you might think it would be a good time for a hit album or two to be released, but, as usual," that has not happened

this year, he adds.

RETAIL ROUNDUP

Accounts reporting good comp-store numbers include:

- The 74-unit Best Buy chain in Bloomington, Minn. "January was a phenomenal month," says Jeff Abrams, merchandise manager. Overall, for the first two months of the year, Best Buy's comparable-store sales of CDs were up more than 60% in January and 40% in February, while cassettes showed a 25% increase in January and about a 15% increase in February.

- Sixteen-unit Starship in Norcross, Ga. Michael Goldwasser, executive VP of the chain, reports his sales are "at least 25% better" than last year.

- Streetside Records, a 24-unit chain based in St. Louis. February is ahead 19% on a comparable-store basis, reports chain VP Randy Davis. He attributes the strong showing to the chain's marketing programs. "It certainly has nothing to do with the release schedules," he adds.

- Troy, Mich.-based Handleman Co. Same-store sales ran about 8.5% in the company's third fiscal quarter, which ended Jan. 31, reports Steve Strome, president of the rackjobber. Since then, he says, "we are pleased with the way sales are maintaining themselves" around that level.

- Seventy-two-unit Tower Records in West Sacramento, Calif. "I don't

think we have any problems with business," says Stan Goman, senior VP of retail operations. So far this year, sales are up 7% on a comp-store basis, he reports.

"We've been riding this big [CD and cassette midline] sale for the last 2½ weeks," says Goman, "and the Grammys were in the middle of the sale. The sales have been real effective. Consumers will come out of the woodwork and buy like crazy if they can get a bargain. This will be the year of the bargain."

NOT BAD, CONSIDERING

At Spec's Music & Video in Miami, Ron Phillips, director of marketing for the 60-unit web, says, "We haven't had very good economic news to deal with since Christmas... so having a 5% increase in a recession I think is great."

In Chicago, 35-unit Rose Records posted a 2% increase in February and an overall 4% gain for the six-month period ended at the end of February, according to Dave Roger, president and CEO of the chain.

Although he offers no figures, Scott Perkins, director of retail for Cat's Records & Tapes, says same-store sales this year are up over those for the same period last year. "We're pleased with the numbers we're seeing," he adds. "I don't think we're knocking down any doors, but we're doing OK." A 17-unit network, Cat's is based in Nashville and owned

by Music City Record Distributors.

For George Tunder, director of operations for Cleveland-based Record Den, sales have been generally flat this year. "They're still soft," he says, "and they're still lacking hit product. The things that spur it, naturally, are the holidays—like Valentine's Day—and any kind of Grammy or American Music Awards [shows] or whatever. Otherwise, they're still flat."

"We were flat for January," reports buyer Jim Roe at Owensboro, Ky.-based WaxWorks, which runs 123 Disc Jockey stores and 27 leased departments. "But in February, we had a real good month."

Things are going to get better now that some new releases are making their way to the market, says Rose

GRAMMY APPEARANCES

(Continued from page 86)

unit Trans World Music Corp. chain based in Albany, says, "This was a great year for the Grammys being beneficial to business. Bonnie Raitt and Natalie Cole both took significant jumps to finish No. 1 and No. 2. It was the first week in 12 that Nirvana was knocked out of No. 1. Also, Mark Cohn came out of nowhere to hit No. 34, while R.E.M. jumped about 20 notches to No. 17." Other sales winners for the chain were Luther Vandross, Amy Grant, and Metallica.

The Grammys boosted sales immediately at National Record Mart, reports VP George Balicky. "Bonnie Raitt and Mannheim Steamroller were helped," Balicky says. "There is no question that the Grammys had a substantial impact on sales in the following weeks."

RUMOR OF MTV MAKING PUBLIC OFFER PERSISTS

(Continued from page 11)

aire Sumner Redstone, has "talked often of his desire to get out of being viewed as a junk-credit company." Redstone financed his \$3.2 billion takeover of Viacom in 1987 mostly with junk bonds.

But Dixon adds that investor sentiment about an MTV offering would depend on the initial price of the stock and on how much of the equity would be sold and how much retained by Viacom.

MTV Networks includes MTV Music Television, VH-1, and Nickelodeon. Its revenues in 1991 were \$411.4 million, a 17.9% increase from the previous year. Operating cash flow

Records' Roger Appelbaum of Kemp Mill agrees, saying, "I'm kind of optimistic about March, April, and May as I see a lot of good releases coming our way, not the least of which will be two new [albums] from Springsteen."

Judge Dismisses Weber Complaint

NEW YORK—A New York judge has granted Christie Brinkley's motion to dismiss a complaint filed against her by Frank Weber, former manager of her husband, Billy Joel.

Joel is suing Weber's company, Frank Management Inc., to terminate a management contract with Weber, whom he believes committed fraud and other acts of mismanagement. In turn, Weber has filed an \$11 million suit against Brinkley alleging that she induced Joel to terminate his management agreement with Weber.

According to the New York Law Journal, the judge ruled that as Joel's spouse, Brinkley is immune against a claim of interference with a contract between Joel and Weber. According to law, a spouse cannot be forced to testify against his or her spouse and reveal details from private conversations. Although the privilege does not apply normally to conversations about business matters, the judge ruled that because these conversations included details of personal financial matters, they were included in the immunity.

MAJOR WASHINGTON, D.C., FRANCHISEE SUES BLOCKBUSTER

(Continued from page 11)

Capitol Entertainment are without merit and do not reflect Capitol Entertainment's rights under its franchise agreements with [Blockbuster]. The company intends to defend these lawsuits vigorously."

BREAKDOWN IN TALKS

The suit appears to have been triggered by a breakdown in discussions between the parties, capped by a letter addressed to Capitol over the signature of Blockbuster senior VP Robert Guerin.

The letter, dated Feb. 26, stated that two area development agreements between Blockbuster and Capitol had expired without the prescribed number of stores having been opened by Capitol.

"As a result," the letter said, "all rights to develop stores pursuant to either of those agreements have expired, and no additional development will be allowed."

It went on to say, "You should also be advised that under the terms of the... agreements, Blockbuster Entertainment Corp. has the right to open new Blockbuster Video stores or convert existing Erol's Video Club stores to Blockbuster Video stores in the areas covered" by the agreements.

Blockbuster associate counsel Thomas Hawkins says he is not aware of similar letters being sent in other cases involving expired development agreements.

However, he says, "The contract speaks for itself. At a certain point in time, the contract expires."

In its complaint, Capitol claims it sought to acquire the 69 Erol's stores operating in its franchise territories in the fall of 1990. After discussions with Blockbuster, the complaint continues, it was decided that Blockbuster would acquire the entire Erol's

chain, with the understanding that it would spin the viable stores off to its franchisees.

As a result, Capitol claims, it agreed to take no action itself to buy the 69 Erol's stores. Also, the suit charges, "Blockbuster encouraged and approved the delay by [Capitol] of development of additional Blockbuster stores in [its] territories pending the completion of the proposed acquisition of Erol's."

At the time of the acquisition, Erol's operated approximately 207 stores. As many as 50 were closed shortly after the deal was completed, primarily in outlying markets such as Cleveland and Chicago.

According to Hawkins, "approximately 40" Erol's locations have been sold to Blockbuster franchisees to date. The largest number, about 25-30, were purchased by Alexandria, Va.-based Atlantic Entertainment. Some were also purchased by Spartanburg, S.C.-based WJB Video Ltd.

Atlantic Entertainment and WJB officials could not be reached for comment.

Neither Capitol nor Denver-based U.I. Video, which also operates stores in the Washington area, has picked up any of the Erol's locations.

Hawkins says he cannot comment on the prices paid by Atlantic and WJB for the locations they acquired.

Blockbuster itself is currently operating "approximately 108" Erol's locations, according to Hawkins.

"We are not currently engaged in discussions with any franchisees" about those stores, Hawkins says. "It's conceivable we would go on operating them. That would be within our rights under our franchise agreements, particularly those with Capitol Entertainment."

He adds that no decision has been made on whether the Erol's stores operated from Fort Lauderdale will be converted to Blockbuster locations.

'FANTASIA' HEIST PROBE CONCLUDED

(Continued from page 11)

same source says there has been no change in the status of WaxWorks/VideoWorks as a Walt Disney home video distributor.

WaxWorks/VideoWorks, which distributes Disney product in 12 states through three branches, was temporarily suspended as a wholesaler pending the outcome of the case.

At freight forwarder Vidco International & Associates of Wayne, Mich., from which the shipment was stolen, president Don Helgesen was not available for comment.

According to the U.S. Attorney, WaxWorks/VideoWorks employee Noel Clayton, one of its eight buyers, and a driver he hired, Kenny

Dunaway, took possession of the goods in Detroit. But no charges were filed against either man.

Also not charged, although named in statements by the U.S. Attorney's office, are three other brokers involved in the deal, including the broker who sold the shipment to WaxWorks/VideoWorks, veteran St. Louis wholesaler David McNutt, head of David Enterprises.

The five arrested previously are James Walton, security director at Video; Joseph Maida, identified only as "a New Jersey broker"; Richard Daitch, a partner in Canton, Mass.-based RMG International, a tape brokerage firm; William Osborne; and

Robert Rau.

Two brokers who were named but not charged are Daitch's partner, Charles Lanktree, and Garry Wilbur, a Canadian broker.

According to the U.S. Attorney, Kelley allegedly obtained temporary warehouse facilities to hold the goods taken off Vidco's dock Oct. 23, while Lobdell was alleged to have been the driver.

Lobdell works for the same trucking firm as Osborne and Rau.

If convicted, the two men face maximum 10-year sentences and \$250,000 fines on the charge of conspiracy to transport stolen goods in interstate commerce.

UPCOMING...

Santana
Tom Waits
The Men
Ziggy
Paleface
Vanessa Paradis
Peter Kingsbery
Emerson, Lake & Palmer
Apostles
Lorenzo
Electric Love Hogs

E
Jules Shear
Stage Dolls
House of Lords
Jamie Loring
Jamie Principle
Chris Mars
Maestro Fresh Wes
The Indians
Beats International
Fish



PolyGram Label Group



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

IT'S THORN-EMI AS VIRGIN BUYER

As of press time that is, as top-level BMG sources say the company has pulled out of negotiations to buy Virgin. At press time on March 5, an announcement confirming Thorn-EMI's acquisition of the group was expected shortly. Rumors in Europe suggest that a factor in the BMG withdrawal might concern some kind of BMG deal with MCA.

ROBINSON EXITING EMI PUB POST

Irwin Robinson, a key figure in music publishing for more than two decades, will leave his post as president/COO of EMI Music Publishing, effective March 31. Robinson, who joined the company in December 1987, is rumored to be weighing an offer, among others, to head up MCA Music, a position vacated late last year by Leeds Levy. Martin Bandier, chairman/CEO of the company, says Robinson's "expertise in the worldwide music publishing business has been invaluable to us."

ECO-PAK LOOKS TO THE CURE

Though the major labels say the jewel-box-size CD package is the way they're going, Eco-Pak, the much-ballyhooed box meant to be an environmentally safe/retailer-conscious alternative to the jewel box, isn't going gently into that good night. Bulletin hears a goodly part of the new Cure "Wish" album on Elektra, due April 20, will go Eco-Pak, while an Atlantic act, unknown to Bulletin as yet, will use a similar packaging strategy. As for Ivy Hill,

inventor of the package, it'll have a suite at the Marriott Hotel in New Orleans to showcase Eco-Pak in its final design to NARM conventioners. Incidentally, the Ivy Hill invite is "politically correct": the package is dubbed Eco-Pak Jewel Box. Eco-Pak was depicted as the industry's wave of the future by WEA distribution chief Henry Droz at last year's NARM convention in S.F.

DILEO, THE ACTOR & ACT MANAGER

After a featured role in "GoodFellas" and a cameo in "Wayne's World," former Michael Jackson manager Frank DiLeo may have a budding acting career. But meanwhile, Frank DiLeo Management Ltd. is now up and running in Manhattan with a batch of signings: Taylor Dayne, Richie Sambora, Laura Branigan, Al B. Sure!, Jodeci, Father MC, Devante, Jeanette Katt, Key West, Little Shawn, Or-N-More, Renee Props, and Kyle West. DiLeo also serves as a consultant to Prince and Cher and has a film production company, Short And Shorter, with "GoodFellas" co-star Joe Pesci.

HOT JIVE SETTING UP NEW DEPTS.

In the eighth month since its new P&D deal with BMG, Jive Records is all smiles and, as a result, expansion-minded. The joy, reports Jive chief Barry Weiss, comes from two recent Grammy awards—to Jazzy Jeff & the Fresh Prince in rap, and Buddy Guy in blues; a near double-platinum album from Jazzy Jeff; a

gold album from A Tribe Called Quest; near gold after six weeks for R. Kelly & Public Announcement; and pop and R&B chart action by Boogie Down Productions. To keep the momentum, Weiss says the label is looking to bring in its own pop promotion section, a black A&R person, and a publicity/press chief.

SHIMKIN RETURNS TO KID DISCS

Children's music pioneer Arthur Shimkin, is back in the field following temporary retirement. In on the establishment of the Golden and Disneyland labels and a president of Sesame Street Records, multi-Grammy-winner Shimkin is the creative force behind newly established Mountain Productions. Along with former associate Shy Raiken and Mountain chief Allen Schor, Shimkin will unveil an initial kiddie line at next week's NARM convention.

BIG BEAT SIGNS 'MISS SAIGON' STAR

Manila-born Lea Salonga, a Tony winner in the U.S. and an Olivier winner in the U.K. for her lead performance in "Miss Saigon," will begin recording a contemporary pop album for Atlantic-distributed Big Beat Records this summer. The label's VP of A&R, Steve Greenberg, will serve as executive producer. Salonga has made pop albums in the Philippines via the WEA International licensee there. Salonga leaves the U.S. production Saturday (14).

Cole Set Fired Up By Grammy Sweep

DO GRAMMYS BOOST album sales in the same way that Oscars fuel a film's box-office take? Look no further than The Billboard 200. Natalie Cole's "Unforgettable," which swept seven Grammys Feb. 25, rebounds from No. 16 to No. 2, its highest ranking in six months. The album of Nat King Cole standards is likely to dethrone Garth Brooks' "Ropin' The Wind"—itself a Grammy winner—which has held the No. 1 spot for 16 weeks.

Two other multiple Grammy winners also register their highest chart numbers since September. Bonnie Raitt's "Luck Of The Draw" rebounds from No. 12 to No. 4; R.E.M.'s "Out Of Time" vaults from No. 41 to 17.

Three Grammy-winning albums surpass their original chart peaks this week. "Marc Cohn" leaps from No. 78 to No. 38, topping its initial No. 49 peak. Mary-Chapin Carpenter's "Shooting Straight In The Dark" vaults from No. 191 to No. 70, besting its No. 104 peak. And Patti LaBelle's "Burnin'" surges from No. 95 to No. 71, topping its No. 78 peak.

Two years ago, Raitt's "Nick Of Time" shot to No. 1 after winning the album-of-the-year Grammy. Raitt's exposure on this year's show gave that album another lift: It jumps from No. 107 to No. 87 in its 146th week.

FAST FACTS: Ugly Kid Joe's "As Ugly As They Want To Be" vaults from No. 36 to No. 20 on The Billboard 200. "Everything About You," a song from the album, is in the top 15 on the Album Rock Tracks chart. Ugly Kid Joe is one of several hot new bands that owe much of their success to rock radio. Among the others: Nirvana, Pearl Jam, Little Village, RTZ, and the Storm.

Boogie Down Productions' "Sex And Violence" is

the top new entry on The Billboard 200 at No. 42. The group's last album, "Edutainment," peaked at No. 32. . . Pantera's "Vulgar Display Of Power" is next in line at No. 44. The hard-rock band opened for Skid Row before going out on its own.

Eric Clapton's "Tears In Heaven" jumps to No. 5 on the Hot 100, putting the rock legend in the top five for the first time since 1978, when he scored with "Lay Down Sally." Clapton first hit the top five in 1968 with Cream's "Sunshine Of Your Love."

Genesis' "I Can't Dance," the second single from "We Can't Dance," jumps to No. 11 on the Hot 100. This beats the No. 12 peak of "No Son Of Mine," the first single from the album.

"Justified And Ancient," the dance/pop smash by the KLF featuring Tammy Wynette, leaps from No. 19 to No. 13. It is the highest-charting single featuring a country artist since Kenny Rogers

& Dolly Parton's "Islands In The Stream" topped the pop, country, and adult contemporary charts in 1983.

Red-hot producer Walter Afanasieff has three hits scaling the top 20. Michael Bolton's "Missing You Now" jumps from No. 13 to No. 12; Celine Dion & Peabo Bryson's "Beauty And The Beast" leaps from No. 24 to No. 15; and NKOTB's "If You Go Away" vaults from No. 36 to No. 16. Bolton is so hot that I could probably produce a hit on him, but Bryson and New Kids were hardly automatics at pop radio.

The three highest new entries on the Hot 100 are already in the top 30 on the Hot R&B Singles chart. Joe Public's "Live And Learn" enters the Hot 100 at No. 62, followed by Hammer's "Do Not Pass Me By" at No. 69, and Chris Walker's "Take Time" at No. 71.



by Paul Grein

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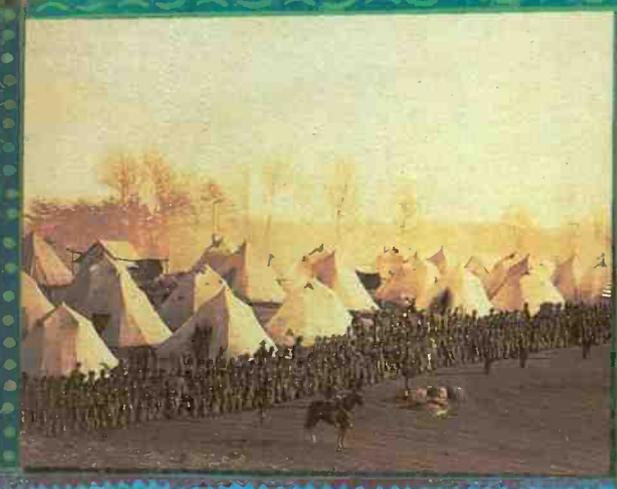
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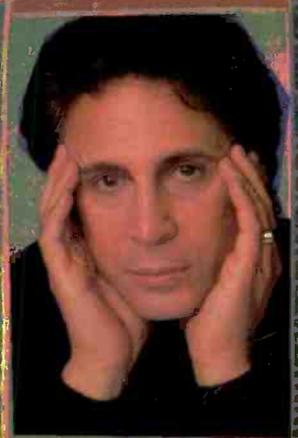
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