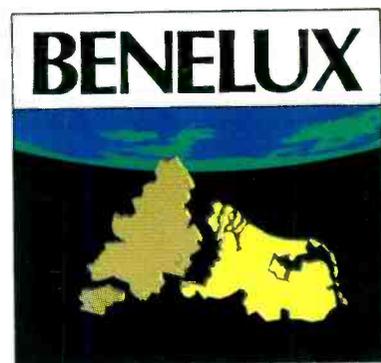


Billboard

***** 3-DIGIT 908
 BI GEE4EM740M099 90 04 0314
 MAR26941 03
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH, CA 90807

\$4.95 (U.S.), \$5.95 (CAN.), £3.75 (U.K.)
 DK 63.50, DM22, 12,000 Lire

NEWSPAPER



FOLLOWS PAGE 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 18, 1992

ADVERTISEMENTS

uh-huh!

"Midi, Maxi & Efti,"
 their debut album featuring
 the first single and video:
bad bad boys.

Midi Maxi & Efti

it's a groove.
 specially priced?
 uh-huh!
 COLUMBIA

New Acts Catch Up With Punk's Past Grunge-Rockers Reignite Interest In Genre

BY CHRIS MORRIS

LOS ANGELES—In 1977, punk rock's first star, Johnny Rotten of the Sex Pistols, proclaimed, "No future."

But last month, almost 15 years after its release, the Pistols' only official studio album, "Never Mind The Bollocks, Here's The Sex Pistols," was certified platinum. And punk—a



FEAR

music that enjoyed much notoriety but extremely limited commercial success in its heyday—has turned out to have a future, after all.

Punk's current resurgence has grown partly out of the success of grunge-rock bands like Nirvana, Pearl Jam, and Soundgarden, which have appropriated the sound and attitude of punk as their own. The popularity of these bands has helped to focus new attention on a type of music that never really went away, but has only recently begun to resurface into public view.

Apparently betting that a new generation will rediscover punk's roots, major labels are beginning to sign some veteran acts in the genre. For example, two founding punk groups of the late '70s—Los Angeles' X and New York's Television—have reunited and have been signed by Mercury

purchasing budgets on short notice, but the studio managed to dominate the month's rental business.

Now, Warner is trying to duplicate
(Continued on page 71)

Quick-Release Theory Put To Test With 'JFK' Video

BY PAUL SWEETING
 and PAUL VERNA

NEW YORK—The apparent success of Warner Home Video's guerrilla scheduling tactics for its April and May rental titles, "The Last Boy Scout" and "JFK," is causing some in the video trade to question the need for an eight-week solicitation period to market a title successfully.

Warner's last-minute decision to release "The Last Boy Scout" on Wednesday (15), after a four-week solicitation period, made distributors and retailers scramble to adjust their

BY GLENN A. BAKER

SYDNEY—When the Australasian Performing Rights Assn. handed out its statue for film score of the year last November, the guests in Sydney's Regent Hotel Ballroom could have been forgiven for thinking they'd accidentally turned up at a rock awards ceremony, considering the nominees.

The composer honored that night was Phil Judd, former leader of New Zealand band Split Enz, which had hits in the '70s and early '80s.

Judd's original score for "Death In Brunswick," starring Sam Neil, won out over another of his scores, "The Big Steal." Others in the running were "The Crossing" soundtrack by Martin Armiger, former lead guitarist of hit group the Sports, and the "Proof" soundtrack by avant-garde rock group Not Drowning Waving.

The new guard of Australian film music is young and, almost without exception, has emerged from the popular music
(Continued on page 31)

Warner, T'master Form Euro Venture With Mktg. Angle

This story was prepared by Susan Nunziata in New York and Jeff Clark-Meads in London.

NEW YORK—A joint venture between Warner Music Group and Ticketmaster Corporation for computerized ticketing in Europe could eventu-
(Continued on page 79)

Oz Soundtrack Composers Coming From Pop Ranks

BY GLENN A. BAKER

SYDNEY—When the Australasian Performing Rights Assn. handed out its statue for film score of the year last November, the guests in Sydney's Regent Hotel Ballroom could have been forgiven for thinking they'd accidentally turned up at a rock awards ceremony, considering the nominees.

The composer honored that night was Phil Judd, former leader of New Zealand band Split Enz, which had hits in the '70s and early '80s.

Judd's original score for "Death In Brunswick," starring Sam Neil, won out over another of his scores, "The Big Steal." Others in the running were "The Crossing" soundtrack by Martin Armiger, former lead guitarist of hit group the Sports, and the "Proof" soundtrack by avant-garde rock group Not Drowning Waving.

The new guard of Australian film music is young and, almost without exception, has emerged from the popular music
(Continued on page 31)



Wynonna Judd's Solo Shot Scores Across The Board

BY DEBBIE HOLLEY

NASHVILLE—Is America on the brink of "Wynonnamania"?

Initial sales of Wynonna Judd's first solo album were so strong only two rock heavyweights prevent the MCA Nashville artist from debuting at No. 1 on The Billboard 200. Instead, Wynonna settles for the No. 4 slot, marking
(Continued on page 71)

POPULAR • UPRISINGS

Jive's Fu-Schnickens Proves It's Fu Real

PAGE 78

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING)
THE BILLBOARD 200	
★ ADRENALIZE	DEF LEPPARD (MERCURY)
HOT R&B SINGLES	
★ HERE I GO AGAIN	GLENN JONES (ATLANTIC)
TOP R&B ALBUMS	
★ PRIVATE LINE	GERALD LEVERT (ATCO EASTWEST)
HOT COUNTRY SINGLES	
★ THERE AIN'T NOTHIN' WRONG WITH THE RADIO	AARON TIPPIN (RCA)
TOP COUNTRY ALBUMS	
★ WYNONNA	WYNONNA (CURB)
HOT DANCE CLUB PLAY	
★ MAKE IT MINE	THE SHAMEN (EPIC)
HOT DANCE SALES	
★ AIN'T 2 PROUD 2 BEG	TLC (LAFACE)
TOP VIDEO SALES	
★ FIEVEL GOES WEST	(MCA/UNIVERSAL HOME VIDEO)
TOP VIDEO RENTALS	
★ BOYZ N THE HOOD	(COLUMBIA TRISTAR HOME VIDEO)

MANIC STREET PREACHERS

ONE OF THE MOST LOVED, LOATHED, ACCLAIMED, TRASHED, FOR-REAL BANDS SINCE THE FIRST DAYS OF PUNK IS HITTING OUR SHORES APRIL 21 WITH "GENERATION TERRORISTS," THEIR CONTROVERSIAL 14-TRACK AMERICAN DEBUT FEATURING SLASH & BURN, YOU LOVE US, AND STAY BEAUTIFUL. SPECIALLY PRICED? HELL YES!

COLUMBIA

Future Focus
 BILLBOARD SPOTLIGHTS
 LONGFORM VIDEO
 MAY 2 ISSUE

16
 0 71486 02552 8

BEASTIE BOYS

CHECK YOUR HEAD

FEATURING THE SINGLE + VIDEO: "PASS THE MIC"

HOME VIDEO **THE SKILLS TO PAY THE BILLS** COMING SOON

ON TOUR THIS SUMMER

PRODUCED BY BEASTIE BOYS + MARIO CALDATO, JR.
 MANAGEMENT: JOHN SILVA + OLD SCHOOL RON FOR GOLD MOUNTAIN ENTERTAINMENT

GUARANTEED FRESH EVERY TIME... ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS.

"THE FEEL OF THE BASS IN YOUR FACE IN THE CROWD"

Capitol

wish

the cure's first all new studio album in three years, wish includes the single "high."



wish in stores April 21

album: 61309-2/4
"high" cassette & cd single: 64766-2/4
"high" cd5: 66437-2
on elektra compact discs and
cassettes

 Fiction

Elektra ©1992 Elektra Entertainment, A Division of Warner Communications, Inc. A Time Warner Company.

1992 cure tour dates

May 14	Providence, RI	Civic Center
May 15	Uniondale, NY	Nassau Coliseum
May 16	Philadelphia, PA	Spectrum
May 20	Worcester, MA	Centrum
May 25	Washington, D.C.	Capitol Center
May 28	Chapel Hill, NC	Dean E. Smith Arena
May 30	Atlanta, GA	The Omni
June 2	Orlando, FL	Centroplex Arena
June 4	Miami, FL	The Arena
June 5	Tampa, FL	Florida Suncoast Dome
June 6	Jacksonville, FL	Coliseum
June 13	Dallas, TX	Texas Stadium
June 16	Monterey, Mexico	Stadium
June 19	Phoenix, AZ	American West Arena
June 21	Long Beach, CA	Long Beach Arena
June 23	San Diego, CA	San Diego Sports Arena
June 27	Los Angeles, CA	TBA

all dates subject to change. further dates to be announced.

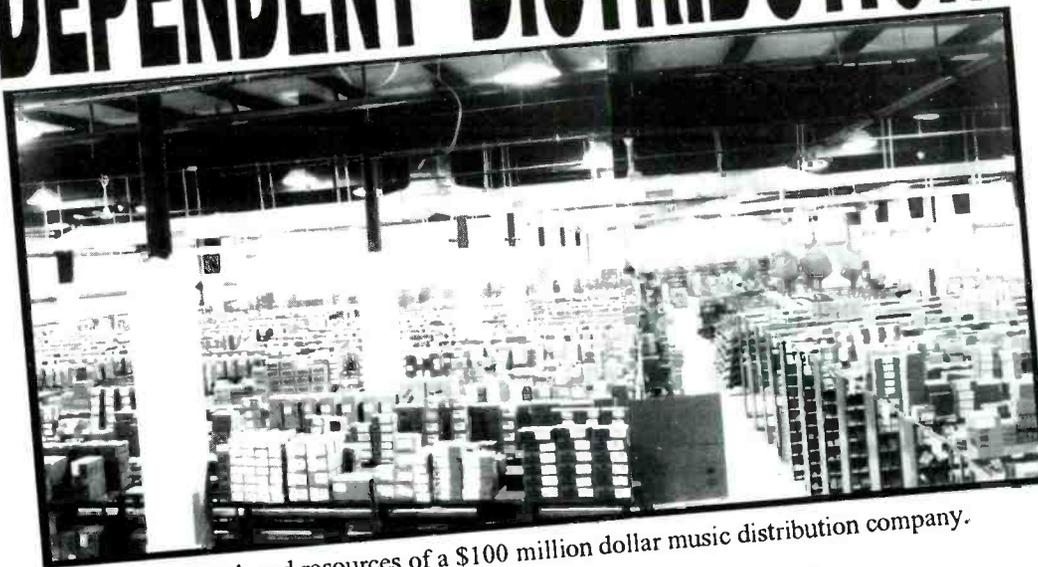


News

Titus
Oaks
DISTRIBUTION®

A NEW ERA IN INDEPENDENT DISTRIBUTION!

CD One Stop establishes
new division-
Titus Oaks Distribution,
overwhelming choice among
independent manufacturers.



The strength and resources of a \$100 million dollar music distribution company.

Here's why:

The technology, service and vision that has made CD One Stop this year's NARM One Stop of the Year has led to the establishment of a brand new division- Titus Oaks Distribution.

Titus Oaks' field representatives are already out on the street from Atlanta through New England each equipped with laptop computers providing direct linkage via modem to the company's Bethel, CT headquarters.

While visiting an account, representatives dial-in via modem and are instantly linked on line to the company's perpetual inventory system, a revolution in distribution technology pioneered by CD One Stop. Using these sophisticated computers, reps can then review each label's product status, check warehouse inventory levels, and with the stroke of a key, create an order

for the merchandise. A pick ticket is instantly generated in the warehouse, at which time the product is pulled, packed and shipped the same day, for next day delivery to retail.

Representatives can also transmit requests for items such as P.O.P. material, promos and other materials via modem.

State of the art reporting capabilities never before available!

- Up-to-the-minute sales history with local and/or regional activity - labels can pinpoint exactly where product is selling, by region or music genre!
- Instant verification of product in stock, item by item.
- Customized reports created according to each label's individual needs.

Currently distributing the following lines:*

QUALITY • VANGUARD • RANWOOD • STEP ONE • DISNEY • CHESKY • MACOLA
INVASION • ENEMY • CHEETAH JAZZ • ONE WAY • SHEFFIELD LAB • ROIR
GOLD • QUICKSILVER • INCREASE • TELARC • PROGRESSIVE • PACIFIC ARTS • LRC
MUSIC OF THE WORLD • SOLITUDES • NEW DIRECTIONS • CHACRA • TANDEM
COLLECTABLES • GREEN LINNET • MOBILE FIDELITY • GREAT NORTHERN ARTS
ORIGINAL SOUND ENTERTAINMENT • HINDSIGHT

Plus additional major lines to be announced shortly!

*Not all lines available in all markets.

Targeted Product Placement

Computer assisted product placement that targets retailers by music genre, ensuring that product is placed in retail stores who have a prior history of strong sales in any selected genre.

Music Marketing

A full-service in-house marketing and promotion company staffed with 8 full-time marketing professionals providing:

- Customized retail promotions
- Consumer directed promotions
- Product placement campaigns
- Merchandising/In-store play contests
- Impact to key reporting retailers
- Full radio promotion staff

Titus
Oaks
DISTRIBUTION®

800-388-8889
Fax 203-798-8852

13 F.J. Clarke Circle
Bethel, Connecticut 06801

Editor in Chief: TIMOTHY WHITE

■ EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
Senior News Editor: Ken Terry
Directors of Special Sections: Jock Baird, Gene Sculatti
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Senior Ed. (N.Y.); Phyllis Stark, Assoc. Ed. (N.Y.)
Talent: Thom Duffy, Editor (N.Y.), Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor; Debbie Holley, Asst. Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Video: Paul Sweeting, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Marketing: Earl Paige, Editor (L.A.), Paul Verna, Associate Editor (N.Y.)
Retail: Ed Christman, Editor (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Media: Chris Morris, Editor (L.A.)
Latin Music: John Lannert (Miami)
Music Research/Analysis: Paul Grein, Editor (L.A.)
Reporter: Deborah Russell (L.A.)
Editorial Assistants: Trudi Miller (N.Y.), Rochelle Levy (L.A.), Barbara Davies (N.Y.)
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick, Havelock Nelson

■ INTERNATIONAL

International Editor-In-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

■ CHARTS & RESEARCH

Director of Charts: MICHAEL ELLIS
Associate Director/Retail Research: Geoff Mayfield (L.A.)
Associate Director/Special Markets: Terri Rossi
Research Supervisor: Roger Fitton
Chart Managers: Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Michael Ellis (Hot 100), Suzanne Baptiste (Rap/Jazz/Gospel), Steven Graybow (Adult Contemporary), John Lannert (Latin), Eric Lowenhar (Adult Alternative/Classical), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Assistant Research Supervisor: Silvio Pietrolungo
Administrative Assistant: Steven Graybow
Chart Surveyor: David Runco

■ MARKETING & SALES

Associate Publisher/Mktg. & Sales: GENE SMITH
National Advertising Director: Jim Beloff
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan
Classified (N.Y.): Jeff Serrette, Roseanne Amorello
L.A.: Jodie LeVitus, Jon Gynn, Gary Nuell, Marv Fisher, Melinda Bell
Nashville: Lee Ann Pack, Desi Smith
U.K.: Patricia A. Rod
Europe: Christine Chinetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Norm Berkowitz, 212-536-5016

■ PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Advertising Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technicians: Marc Giaquinto, Morris Kliegman
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: John Treglia
Directories Production Manager: Len Durham

■ ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis
Director of Operations/Country Music: Lynn Shults (Nashville)
VP & Executive Editorial Director: Lee Zhitto
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Group Sales Administrator: Carlton Posey
Circulation Assistant: Adam Waldman
Special Projects Coordinator: Melissa Subatch
Billing: Debbie Liptzer
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

■ BPI COMMUNICATIONS

President & Chief Executive Officer: GERALD S. HOBBS
Vice Chairman & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely
Sr. Vice Presidents: Paul Curran, Robert J. Dowling, Ann Haire, Howard Lander, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan, Theo Roos
Chairman Emeritus: W.D. Littleford

■ BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-921-2486	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nash., TN 37203 615-321-4290 fax 615-327-1575
Los Angeles 9107 Wilshire Blvd. Beverly Hills, CA 90210 310-273-7040 telex 66-4969 fax 310-859-5302	Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 011-81-3-3498-4641 fax 011-81-3-3499-5905	London 3rd Floor 23 Ridgmount St. London WC1E 7AH London WC1E 7AH Fax: 71-323-2314 71-323-2316

The EP Configuration Is Gathering Steam

Ugly Kid Joe's Success Helps Ignite Interest

BY CRAIG ROSEN

LOS ANGELES—The EP, a configuration used primarily for independent rock releases on vinyl over the last decade, has come back with a vengeance, buoyed by the success of Ugly Kid Joe's "As Ugly As They Wanna Be."

A number of labels are using the configuration as a tool to establish new artists, to keep established acts visible between album releases, and to generate additional revenue.

While EPs are shorter—and priced lower—than full-length albums, they usually feature more tracks than do CD-5 maxi-singles. CD-5s generally support album sales by featuring a single from an album along with bonus tracks, whereas EPs are often released between albums and include non-album material.

Ugly Kid Joe's "As Ugly As They Wanna Be" on Stardog/Mercury, which peaked at No. 4 last week on The Billboard 200, has sold nearly 1 million copies to date.

"As Ugly As They Wanna Be" is the highest-charting EP in recent memory, but it follows in the wake of other successful EPs in the CD era, including Ice Cube's "Kill At Will," N.W.A.'s "100 Miles And Runnin'," Digital Underground's "This Is An EP Release," and Metallica's "The \$5.98 Garage Days Re-Revisited EP." The former three have gone gold, while the latter is certified platinum. (The Recording Industry Assn. of America has special criteria for EP releases, yet all of the above releases were certified as albums.)

Recent EP releases include "White Men Can't Rap," a hardcore rap companion to the "White Men Can't Jump" soundtrack released on EMI Records Group on April 7; "Safari" by the Breeders (including members of the Pixies and the Throwing Muses), issued by Elektra April 9; and FIR-

EHOSE's "Live Totem Pole EP" and Alice In Chains' "Sap," both released by Columbia in February.

Although Columbia senior VP of sales Rich Kudolla says he considers both of the latter releases to be CD-5s, both come between album releases and do not include songs featured on a recent album. And, although "Sap" is being tracked as a single, and therefore has not appeared on The Billboard 200, Columbia reissued the Alice In Chains title April 8 in a longbox so it can be

racked with album releases.

Kudolla says Columbia is planning an EP release in May, but would not give any details.

Other upcoming EP releases include the Penthouse Players' debut on Priority, due Monday (13); the Veldt's debut on Stardog, set for April 21 release; and an EMF EP on EMI titled "Unexplained" and due May 12.

The EMF release, priced at \$7.98 CD/\$5.98 cassette, features four brand-new (Continued on page 80)

Several Labels Test 2-Track CD Singles Priced At \$4.98

LOS ANGELES—Several labels are testing a new configuration called the CD single, which includes only two tracks and is priced at \$4.98, almost \$2 less than the multitrack CD-5 maxi-single.

Atlantic, Arista, Elektra, and Columbia have issued CD singles by star attractions such as Genesis, Whitney Houston, the Cure, and Bruce Springsteen, respectively, and Epic will bow its first release in the configuration April 30.

According to singles sales executives at the labels, the CD single is aimed not only at young singles buyers but also at older consumers who want a single but do not want to purchase a cassette.

Arista paved the way for the CD single with Houston's "The Star-Spangled Banner"/"America The Beautiful," released in February 1991, which sold an impressive 130,000 units at \$3.98 list.

The success of that disc inspired Atlantic to try a commercial CD single release

with Genesis' "No Son Of Mine"/"Living Forever" in October. The single was packaged in a cardboard "baby jacket."

Atlantic followed that release with the CD single release of "I Can't Dance"/"I Can't Dance (Sex Mix)" Feb. 12, succeeded three weeks later by a CD-5 featuring those two tracks and the unreleased "On The Shoreline," plus live versions of "In Too Deep" and "That's All."

"The CD single is catering to the single-buyer age group and to the collector," says Mike Smith, Atlantic national singles sales manager.

DIFFERENT PACKAGES

Elektra Entertainment followed a similar path with a Cure single released March 16. The CD single, packaged in a cardboard "baby jacket," featured "High"/"Open," both of which will be included on the band's forthcoming album, "Wish,"

(Continued on page 80)

THIS WEEK IN BILLBOARD

HARRISON GETS BACK ON STAGE

Do you want to know a secret? George Harrison played his first show before Brit fans since '69 in a recent benefit. Jeff Clark-Meads and Paul Du Noyer saw him standing there. **Page 10**

BEASTIE BOYS UNCAGE NEW SET

The beauty of the Beastie Boys' newest set, "Check Your Head," is its musical melding of punk and rap styles. Havelock Nelson checks it out. **Page 12**

LARRY'S WYNN-ING SONG

Fifty-two years ago, Larry Wynn wrote a song that was recorded by Louis Jordan, and didn't think much about it in the next several decades. But there's "moe" to the story than that, as it has now resurfaced, to his surprise, as the title of a new hit musical, "Five Guys Named Moe." Irv Lichtman tells the tale. **Page 14**

SPRING'S COUNTRY RATINGS WARS

Spring brings a new round of ratings wars among country radio stations. Sean Ross, who offers a rundown of battles in markets with new stations, finds ammunition this year includes money-song promotions and "today's hot country" claims. **Page 61**

PLANS TO MARK END OF S. AFRICA BAN

The African National Congress is aiming to celebrate the lifting of the cultural ban on South Africa with a concert in London in June. And another major event in South Africa is said to be in the planning stages. Jeff Clark-Meads reports. **Page 82**

MUSIC

Album Reviews	46
Artists & Music	10
Between The Bullets	79
The Billboard Bulletin	82
Boxscore	15
Canada	40
Chart Beat	82
Classical/Keeping Score	34
Clip List	36
Commentary	8
Country	27
Dance Trax	25
Executive Turntable	11
Global Music Pulse	38
Gospel Lectern	32
Grass Route	42
Hits Of The World	40A
Hot 100 Singles Spotlight	73
In The Spirit	33
International	37
Jazz/Blue Notes	32
Latin Notas	35
Lifelines	56
Medialine	60
Music Video	36
Newsmakers	57
Popular Uprisings	78
Power Playlists	67
Pro Audio	53
R&B	16
Radio	61
Retail	41
Rossi's Rhythm Section	21
Single Reviews	68
Studio Action	54
Update	56
Vox Jox	66

HOME VIDEO

Box Office	50
Health And Fitness	51
Top Kid Video	50
Recreational Sports	51
Store Monitor	48
Video Rentals	48
Video Sales	49

MUSIC CHARTS

Top Albums	
The Billboard 200	76
Contemporary Christian	33
Country	30
Gospel	32
Heatseekers	78
Latin	35
Modern Rock Tracks	64
New Age	43
R&B	22
Rock Tracks	64
World Music	43
Hot Singles	
Adult Contemporary	62
Country	28
Dance	24
Hot 100	74
R&B	18
R&B Radio Monitor	21
Rap	23
Top POS Singles Sales	72

CLASSIFIED/REAL ESTATE 58

©Copyright 1992 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$209.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y108,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marietta, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription information call 1-800-669-1002. For any other information call 212-764-7300.

'Beast' Sets Tone For Vid's 2nd Half Sell-Thru Pricing For October Release

■ BY JIM McCULLAUGH

LOS ANGELES—Walt Disney fired the first shot in this year's second-half sell-through onslaught with the announcement of an Oct. 30 home video release date for "Beauty And The Beast" at \$24.99.

The announcement could pave the way for other suppliers to announce release plans for such second-half sell-through candidates as "Hook,"

"Wayne's World," "Batman Returns," and the repriced "Terminator 2: Judgment Day."

Disney, as well as industry observers, predicts sales on "Beauty And The Beast" will be well in excess of the record 14.2 million units achieved by Disney's limited release of "Fantasia" last fall.

The tape, some believe, could hit the 15 million-18 million mark, while others say Disney has a legitimate

shot at 20 million, due to expanding avenues of sell-through distribution, such as supermarkets.

"It should hit 15 million for sure," says Terrel Frey, video buyer for the 82-store Music Plus chain in Los Angeles. "There's no question that will be a huge title."

"We don't know what the upside on this title is," says Bill Mechanic, president of worldwide video and international theatrical for the studio. "But we think it will be the biggest-selling title of all time."

The highly acclaimed movie is still playing strongly in theaters, according to Mechanic, who expects domestic box office alone to top out in the \$130 million-\$140 million range.

"Beast," which bowed theatrically last fall, is already the biggest-grossing animated film of all time, with box-office totals currently at \$128 million, according to The Hollywood Reporter.

An Oscar nominee for best picture this year, "Beast" was the only nominated film in the wake of the March 30 Oscar telecast to increase its theatrical business, according to The Hollywood Reporter. It jumped 10%, despite dropping from 1,157 to 1,119 in total North American theater screens.

Moreover, the film, which won Oscars for original score and original song ("Beauty And The Beast"), already has spawned a platinum-selling soundtrack and a top 10 single.

Marketing details for "Beast" are still being ironed out, says Mechanic, (Continued on page 81)

Vid Dealers Sing Happy 'Toon 'Dalmatians,' 'Fievel 2' Hot Sellers

LOS ANGELES—It's Christmas in April for sell-through video dealers as Walt Disney's "101 Dalmatians" raced into stores April 8 and leapt out again into consumer hands.

The title arrived several weeks after MCA/Universal Home Video's "American Tail 2: Fievel Goes West," and many video dealers say the two animated titles gave them a welcome one-two sell-through punch, although "Dalmatians" is the larger drawing card.

Disney claims it initially shipped 11 million copies of the \$24.99-priced "101 Dalmatians"; MCA/Universal says it moved about 3.1 million copies of the \$24.95 "Fievel Goes West."

"It's flying out the door," says

Terrel Frey, video buyer for the 82-store Music Plus chain in Los Angeles, referring to "Dalmatians."

"We could tell by the number of pre-orders that 'Dalmatians' would be big," adds Frey, "and for us we're predicting that it will be as big, if not bigger than 'Fantasia.' According to the first day's sales, we're pretty close.

"We're also pleasantly surprised at how well 'Fievel' is selling," she adds.

Since Disney's nationally advertised street date for "Dalmatians" was April 10, she says, "the only way our customers knew it was available [before that] is to have been in our stores. I predict that the (Continued on page 81)

'Sex-Crime' Bill Co-Sponsor Pulls Support Of Passage

■ BY BILL HOLLAND

WASHINGTON, D.C.—The controversial Senate "sex-crime" bill, which threatens audio and video retailers with third-party liability, stalled in committee April 8. Subsequently, a key Republican lawmaker withdrew his support of the measure, casting further doubt on its future.

Members of the Senate Judiciary Committee, which now lacks a clear majority to vote the bill out, were also unable to vote on section-by-section amendments that would modify the bill's more dangerous provisions after debating them for more than an hour.

In an important shift of support, a key Republican supporter, Sen. Arlen Specter, R-Pa., said after the session that he has "serious problems voting for passage of the bill."

A Specter representative said the lawmaker, once a co-sponsor of the bill, has commented that "it may be impossible to legislate this constitutionally." He added, "He's off the bill."

Last month, another Republican supporter, Sen. Hank Brown, R-Colo., withdrew his support after deciding that the bill has too many constitutional problems.

The bill, S. 1521, introduced last session by Sen. Mitch McConnell, R-Ky., would make artists, authors, and businesses subject to civil liabilities if prosecutors in sex-crime cases could make a case showing that a perpetrator of a sex crime had been "substan-

tially" spurred to action because of sexually explicit material such as videos, magazines, records, or other matter.

The explicit matter would have to be proved obscene, but prosecutors in theory could choose a jury in a conservative area, opponents warn.

Committee chairman Joseph Biden, D-Del., who has opposed the bill since its introduction, called the already-amended bill "specious" and "a bad bill no matter what" at the markup meeting.

Only two months ago, opponents feared the bill would sail through committee and a full Senate floor vote in an election year because of its sympathetic title: the Pornography Victims Compensation and Child Por-

(Continued on page 71)

Philips Plows On With Super Club Strategy

■ BY MARC MAES

BRUSSELS—Philips' plan to make Super Club a wholly owned subsidiary is gathering steam, but the company's minority stockholders are still throwing up roadblocks to the takeover.

Philips, which owns 51% of Super Club, has set in motion a plan to liquidate the parent Super Club Holding & Finance and to restructure the Belgium-based company's debt. Once those actions are completed, Philips is proposing to buy the remaining

49% of Super Club.

Under Super Club's new chairman, C.A.M. Busch, the SCHF board of directors has called an extraordinary meeting of shareholders for April 22 in Geneva.

Busch took over as SCHF chairman April 1, following the departure of Philips chairman and Super Club president Urbain Devlodere "for health reasons," according to a Philips statement.

About 18 months ago, SCHF was formed by Belgium-based Super Club and based in Switzerland, in an ef-

Philips Elects To Purchase 6 Million Blockbuster Shares

■ BY JEFF CLARK-MEADS

LONDON—Philips Electronics N.V. has decided to exercise its option to buy 6 million shares in Blockbuster Entertainment Corp. rather than invest in the Cityvision chain here recently acquired by Blockbuster.

Under a deal announced last November, Philips had an option either to buy the shares at \$11 apiece or invest \$66 million into a joint venture with the Fort Lauderdale, Fla.-based Blockbuster in Cityvision (Billboard, Nov. 30).

Together with the 2 million shares of Blockbuster Philips acquired at the end of February from chairman H. Wayne Huizenga, the new stock purchase means that Philips will own 4.5% of the world's largest video rental chain.

In announcing Philips' decision to purchase the 6 million shares, Blockbuster also revealed amendments to its original deal with the Dutch electronics company, under which Philips will have the further right to buy an additional 5 million shares in Blockbuster by Dec. 15.

Under the deal's original structure, Philips could acquire the additional 5 million shares only if it chose to invest in the Cityvision venture.

The additional 5 million shares can be purchased at \$11 apiece if the option is exercised before June

30, and at \$12 each if it is exercised thereafter.

A Philips spokesman says, "Further talks have convinced both parties that a direct participation by Philips in Blockbuster forms the best basis for worldwide cooperation, for example in the field of CD-I."

In announcing the Philips move, Blockbuster said in a statement that the two companies "will discuss the possible distribution of Philips software and certain hardware through the Blockbuster store system."

That is a somewhat softer endorsement of CD-I than the one contained in the original announcement of the agreement between the companies, in which Huizenga is quoted as saying, "We anticipate that, as an additional benefit of this relationship, Blockbuster will promote Philips' recently introduced compact disc interactive systems and software [CD-I] in its company-owned stores" (Billboard, Nov. 30).

As of March 31, Blockbuster operated 2,829 stores in the U.S., Latin America, the Far East, and Europe. Of that total, 1,805 were company-owned; the remainder were franchised. Revenues in 1991 were \$1.5 billion.

Assistance in preparing this story was provided by Paul Sweeting in New York.



They're Wild About Harry. Sony Music president Tommy Mottola, left, and Sony Corp. president/CEO Norio Ohga, center, congratulate Columbia recording artist Harry Connick Jr. on his recent series of sold-out concerts at New York's Paramount Theater.

Meltzer Steps Up Launch Of Indie Distrib Operation

■ BY DEBORAH RUSSELL

LOS ANGELES—Alan Meltzer, president of Bethel, Conn.-based CD One Stop, enters the independent record distribution business this month with the launch of his new firm, Titus Oaks Distribution.

The distributor is poised to cover territories in the East and Northeast from Maine to Atlanta, Meltzer says. Original plans had called for a mid-May launch. But Meltzer fast-tracked the Titus Oaks rollout to fill the void created by the Chapter 11 bankruptcy filing of Lanham, Md.-based Schwartz Brothers Inc. (Billboard, April 4).

"We had to move in on a number of lines that were left without distribution," Meltzer says. "We would have gotten in the business eventually, but we were forced to move faster."

Meltzer is aggressively targeting Schwartz labels that might be persuaded to go with Titus Oaks. A number of label executives say they are impressed by Meltzer's presentation and are considering their options as they wait for the bankruptcy court of Rockville, Md., to rule Thursday (16) regarding Schwartz's continuing operation under Chapter 11.

To date, Meltzer lists such labels as Invasion, Vanguard, Enemy, Quality, Telarc, Quicksilver, Sheffield Labs, and Collectibles on the Titus Oaks distribution roster.

(Continued on page 81)

indigo girls



*"rites of passage"*⁴⁸⁸⁶⁵ With just two albums, they've sold over 2 million units in the U.S. alone, won a Grammy Award, and have developed the most loyal fans you'll find. Now comes "Rites Of Passage," their most energetic, textured, and universally accessible release. With even more diversity, passion, and depth, *if you can hear the truth, listen.* "Rites Of Passage" is not just a new album, it's a coming of age. Includes the first single and video, "Galileo." • Features renowned guest artists • The nationwide tour starts May 22nd • For more information, call 1-800-554-EPIC **indigo girls. the new album. a coming of age.**



epic Produced by Peter Collins for Jilt Music, LTD. Management: Russell Carter. "Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada / is a trademark of Sony Music Entertainment Inc. / © 1992 Sony Music Entertainment Inc.

Buchwald Case Has Stern Message For Labels

BY LEONARD M. MARKS

The much-publicized recent decision of the Los Angeles Superior Court, which awarded Art Buchwald \$150,000 for his contribution to Paramount's film "Coming To America," is a Pyrrhic victory for both sides. Buchwald incurred legal fees of \$2.5 million to obtain his judgment. On the other side, Paramount—and indeed the entire film industry—had its net-profit accounting system laid bare in an earlier ruling that found certain entrenched accounting methods unconscionable. Paramount intends to appeal that earlier ruling. Because the film industry's accounting methods bear certain affinities to those in the recording industry, the rationale of *Buchwald* and the fate of Paramount's appeal should be closely followed beyond Hollywood.

In the first phase of the *Buchwald* case, the court determined that the film was based upon Buchwald's short screen treatment, "King For A Day," which Paramount had initially optioned as a vehicle for Eddie Murphy to be directed by John Landis, who ultimately directed "Coming To America." Buchwald's deal with Paramount required that he receive a fee of \$65,000 plus 1.5% of the net profits. After losing the initial round, Paramount contended that "Coming To America" had yet to realize any net profits, although it took in nearly \$150 million at the box office and was the second-highest-grossing film of 1988.

In the second phase of the trial, the court analyzed the contract between Buchwald and Paramount

and the methods by which the film industry calculates net profits. The court determined that the contract, drafted by Paramount, was a contract of adhesion in which the film company wielded all of the bargaining power.

Except in rare instances involving megastars with substantially more clout than Buchwald, the film industry rarely negotiates any contractual provisions, particularly those involving accounting. Even when the industry is willing to negotiate, the court ruled, the resulting changes are cosmetic.

The court next determined that some of the net-profit provisions were unconscionable, were not economically justified, and were designed to guarantee a profit to the film company before any net-profit distributions were required. For example, the court found that a 15% overhead charge calculated on Eddie Murphy Productions' operational allowance resulted in the studio charging overhead on overhead; that a 10% advertising overhead charge bore no relation to actual costs; that a 15% flat-fee overhead yielded "huge profits" and did not remotely correspond to actual costs; that the studio's accounting methods slowed recoupment of negative costs and inflated interest charges; that interest was charged on overhead and profit-participation payments, although payments are not made until a film derives receipts; and that a disproportionate interest rate as high as 20%-30% was charged even when no funds had been advanced by the company.

The court rejected defense arguments that the above contractual

clauses were justified because the company assumed all of the risk of production, regardless of success, and that they were required to ensure economic viability for the company (a claim Paramount abandoned when the court indicated it was prepared to appoint an independent expert to examine Paramount's books and records).

Contractually mandated royalty accounting methods and recoupment practices used in the recording industry raise questions similar to those in *Buchwald*. While superstars like Madonna or Michael Jackson have the bargaining power to negotiate favorable economic terms, aspiring acts and even ascending stars lack the clout to negotiate many standardized royalty and accounting terms.

The royalty rate for newcomers (including the producer's royalty) is typically 10%-12% of retail sales, as opposed to a range approaching twice these rates for established talent. Royalty escalations based on domestic-unit sales are also often significantly less for new artists. Advances made by record companies to performers for recording costs usually must be fully recouped before the performers see any distribution of royalties. If an artist's first recording does not recoup its production costs, the losses are usually carried over and deducted from royalties earned on the next recording. No other business, including the film industry, requires the cost of creating to be fully recouped by the creator.

The royalty calculations in standard record industry contracts, as in the film industry, contain numerous clauses guaranteed to as-

sure profits or minimize financial exposure to the company before payment to the artists. For example, through so-called "packaging deduction" clauses, record companies generally reduce the base price on which the artist's royalty is calculated by 25% for the cost of producing CDs and up to 20% for producing cassettes. Recording contracts also frequently require a lower royalty to performers on CDs (75%-85% of normal rates) to reflect increased manufacturing costs incurred when CDs were

terest free, against possible record returns from distributors. Standard contracts require artist/writers to be paid writers' royalties on no more than 10 songs per-unit released, although CDs often contain more than 10 songs, or provide for a mechanical royalty at less than the statutory rate established by Congress. Finally, contracts generally do not obligate the company to promote recordings and provide that the performers themselves are financially responsible for touring costs, which are essential to record promotion.

Record companies have often defended their royalty-accounting practices and clauses with the arguments that the companies assume the risk of production and that many products are not profitable. This ap-

'Aspiring acts, even ascending stars, lack the clout to obtain favorable economic terms'

Leonard M. Marks is a senior partner at Gold, Farrell & Marks in New York.



proach was not successful in *Buchwald* and the contract clauses were individually scrutinized on the basis of economic justification. If Paramount is unsuccessful in overturning the decision declaring its net-profit formula provisions unconscionable, record companies may well face future claims that will require them to defend their accounting methods and justify standard-contract royalty provisions as being economically related to actual costs. The *Buchwald* decision may be an early warning indicator of the need to reconsider and re-evaluate accounting practices in the entertainment industry.

So-called "free goods," promotional recordings, and reserves also raise contractual questions. Record companies pay royalties on less than 100% of their sales to reflect discounts given to distributors; therefore, performers' royalties are often paid on only 85%-90% of records sold. Additional promotional copies of recordings may be deducted before royalties are calculated. Royalty reserves as high as 25%-35% of sales are withheld from artists for as long as two years, in-

LETTERS

PAY TO PLAY SUCKS

Regarding your recent pay-to-play report (Billboard, March 21), I would like to say that pay to play sucks and does no good to bands or their potential audiences. I was talent coordinator and promoter of local acts for L'Amour (a 1,500-capacity hard-rock and heavy-metal venue/bar in Brooklyn, N.Y.) for four years during its heyday in the mid-to-late-'80s. As one of the area's top local promoters, I never once even considered adopting a pay-to-play policy.

As for promoters not being able to cover their nut, instead of extorting the bands perhaps they should harness their energy in the directions of new ideas. How about trying to give the people a reason to go out again to clubs and creating an enjoyable atmosphere for the patrons and the bands, so they might want to come back again, and not just when their friends are playing? You can do this by having a good staff and a modest door price and, most of all, by judging the bands according to their quality and not by the people they draw.

I know dozens of people whose biggest complaint about local clubs is that they have to sit through all these God-awful bands just to see their friends, who, of course, begged them to buy an advance ticket so the club promoter would keep them in his or her good graces and maybe get the ultimate award: to be the first band on a five-band bill headlined by a band recently dropped by a major label. Oh boy!

Of course, the headliner gets to play in front of 500 people, of which the opening acts drew 400 at \$10-\$12 a head, and then the headliner walks out with \$1,000 or more. God only knows what the bar brings in, and the local bands live to do this for another day, another gig, another promoter, whatever!

Pay to play is among the reasons why I quit the nightclub promotion industry in 1989. While at times I wonder whether I acted too hastily in my decision, reading articles like this one in Billboard makes me know I made the right choice. So c'mon and give the bands a break.

Chuck Kaye
New York

A MODEST PROPOSAL

With reference to your editorial that appeared in the Feb. 22 issue of Billboard, I suggest that you recommend an amendment to the Pornography Victims Compensation Act (S.1521).

The amendment should provide that no female performer shall appear in any ad on television, stage, or movie unless her garment covers her entire body down to her ankles and with full sleeves covering her wrists. No cleavage is to be shown and she is to wear a veil. I think if women are dressed in that fashion, then the Republican senators would be satisfied that there would be no pornography victims.

And one other thing: Any scene involving the birth of a child shall show a stork delivering the baby, fully clothed.

Sidney Fox
New York

RADIO SHOULD BE FUN

Every trade magazine in the free world has published a depressing story about radio in the last six

months. Hey, guys and gals, this is radio, not Southern California's forecast. Why is everyone so depressed?

Radio of yesterday is being constantly compared to radio of today, with the latter coming up short every time. So what's the problem? Or is there really one? Is not fun and excitement what radio is all about? People listen to us to feel good! So how do we make them feel good? Give them reasons to listen! There is some great music out there, whether it be top 40, urban, album rock, country, or whatever, but people won't play it because it's not an established artist, and researchers or consultants want to play it safe. Hey, if you want safe radio, put a condom on your speaker and stick some spermicide in your ear! Artists wouldn't have become established if nobody played them.

You want fun, go see "Wayne's World." That's what people want. Six bucks a ticket, and it grosses \$18 million the first weekend. What's that say to you and your advertisers? Hey, people have money, and humor or feeling good is what

makes them spend it! A truly shocking revelation, huh?

So our problem doesn't lie in our product. Radio is strong and record companies are signing some great acts. It's the delivery that's all screwed up. If Joe Blow's consultant agency says only play this Michael Bolton and don't touch that Ugly Kid Joe record, then our delivery is definitely screwed up! If we are told, hey, only talk for 10 seconds every sixth song, then the fun factor is out and the sleep factor is in. Granted, all of the long-winded chatter about nothing is useless, so whether it be 10 seconds or 10 minutes, make it fun for yourself and the audience.

Every jock should be forced to watch an hour of "Tom And Jerry's Fun House" before they hit the airwaves. This is great. I'm having the time of my life! Radio of today, in my opinion, kicks that old radio out of the water. So let's have fun and leave the worries to the people in the White House.

Steve Meade
Managing Director, WAQQ
Charlotte, N.C.

THE Judds

Their final concert



SONGS PERFORMED:

- Born To Be Blue • Give A Little Love • Mama, He's Crazy • Don't Be Cruel (with the Jordanaires) • River of Time
- Had A Dream (For the Heart) • Rompin' Stompin' Bad News Blues • Guardian Angel • The Sweetest Gift (A Mother's Smile)
- Rockin' With The Rhythm • Maybe Your Baby's Got The Blues • Have Mercy • Let Me Tell You About Love (with Carl Perkins)
- Love Is Alive • Turn It Loose • Change Of Heart • Why Not Me • Grandpa • Love Can Build A Bridge (with the Christ Church Choir)

ORDER NOW! • Street Date: April 29, 1992

VIDEOCASSETTE:

- MP 6351 Color • Approx. 104 minutes NR • Hi-fi Dolby Stereo • UPC 30306-6351-3 • \$19.98 Suggested List
- Also available in self-shipping 6-pack and 12-pack counter display

LASERDISC:

- CLV 6351 Color • Approx. 104 minutes NR • Dolby Stereo • UPC 30306-6351-6 • \$29.98 Suggested List

• 19 COMPLETE SONGS • 10 NUMBER ONE SONGS

Special video edition of their live performances only. To order, call your distributor or MPI directly: (800) 323-0442.
In Illinois: (708) 687-7881. or fax: (708) 687-3797. Courtesy of CURB/MCA



Artists & Music

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

Harrison Elects A Brief Comeback Takes British Stage For 1st Time Since '69

BY JEFF CLARK-MEADS and PAUL DU NOYER

LONDON—It took a general election to bring George Harrison back to a British stage.

His April 6 show at London's Royal Albert Hall—a fund-raiser for the Natural Law political party—was his first appearance for English fans since the Beatles played on the roof of Apple Corps. in 1969.

Harrison was the only top-rank musician to stage a benefit concert as part of the U.K. election campaign, although Simply Red performed at a major Labour Party rally the week before British voters went to the polls April 9.

Although Harrison ostensibly supports the meditative party's quest for a "unified field of consciousness," at press time it was highly unlikely that any Natural Law candidate would be elected to Parliament.

Meanwhile, WEA U.K. is readying a live album by Harrison for June 30 release. It was recorded during his December tour of Japan with Eric Clapton.

Electoral hosannas were kept to a minimum during the former Beatle's Albert Hall concert. Soberly dressed in a black suit and a white shirt, he seemed bashfully gratified at the warmth of his reception: "Thank you for coming; it would have been terrible for us up here on our own... I'm always paranoid about whether people like me. You never know."

Expertly supported by a large band, including guitarist Andy Fairweather-Low, Heartbreaker Mike Campbell, and Clapton's resident percussionist, Ray Cooper, Harrison served up a buoyant 17-song set that drew half-and-half on Beatles and post-Beatles repertoire.

Beatles songs were "I Want To Tell You," "Old Brown Shoe," "Taxman" (its lyrics amended to include a cooing chorus of Taxman Mister Major and Taxman Mister Bush), "Piggies," "Something," and "Here Comes The Sun." From Harrison's solo albums came "All Those Years Ago" (dedicated to John Lennon), "Give Me Love," "What Is Life," "Got My Mind Set

On You," "Cloud Nine," "My Sweet Lord," "Cheer Down," "Pity," and "Devil's Radio."

At encore time, he was joined by support acts Joe Walsh and Gary Moore and, on drums, "a blast from all our pasts," Ringo Starr; they brought the crowd to its feet with "While My Guitar Gently Weeps" and "Roll Over Beethoven."

Earlier in the day, Starr had declared he did not share Harrison's enthusiasm for the Natural Law party. He added, "I don't really know what they stand for."

Paul Du Noyer is editor of Q Magazine.



Get Ready For Slaughter. Chrysalis/EMI Records Group band Slaughter visits EMI headquarters in New York to play its upcoming album, "The Wild Life," which is set for April 21 release. The album is the follow-up to its double-platinum debut, "Stick It To Ya." The first single will be "The Wild Life." Shown, from left, are band members Mark Slaughter and Tim Kelly; Charles Koppelman, chairman/CEO, EMI Records Group; and band members Blas Elias and Dana Strum.

3 Label Groups Spurn Japanese Rental Trade Offer

This story was prepared by Steve McClure in Tokyo and Bill Holland in Washington, D.C.

TOKYO—Although Japan's record-rental industry says multinational record companies have not yet responded to its offer of payment in exchange for the right to rent new foreign product immediately upon release (Billboard, April 4), three major firms—BMG, Sony Music, and MCA—have said no thanks to a lend-for-yeen offer.

"We have received an offer from the Japan Record Rental Commerce Trade Assn. regarding a royalty for

rental of our international repertoire," said Joel Schoenfeld, BMG senior VP and general counsel, in a statement released April 7. "We have already informed the JRRCTA that BMG is not interested in permitting the rental of its international repertoire during the first year after release."

Sony Music International's Tom Tyrrell, senior VP of administration, states that "our position remains unchanged. We choose to protect our rights to the full extent provided by the copyright law in Japan."

Similarly, an MCA Music Entertainment Group spokesman says,

"We recently received a proposal [from the JRRCTA] and are still studying it, but we are not inclined to agree to any proposal that requires record companies to give up the protection granted to them by the new copyright law in Japan."

By press time, EMI, PolyGram, and Warner Music Group executives were unavailable for comment.

Last month, the JRRCTA proposed a compromise whereby rental shops would pay foreign record makers a one-time fee of 1,000 yen (\$7.46) for each foreign CD they buy. In exchange, the shops would get the right to rent CDs during the entire one-

year exclusive rental-right period—in other words, from the day of release. This would supersede royalty payments to manufacturers, which would be paid during the remaining 49 years of the copyright protection period. Foreign companies were granted exclusive rental rights for the first time under Japan's revised Copyright Law, which came into effect Jan. 1.

For the time being, the JRRCTA is continuing its "self-restraint" policy of not renting foreign product released after Jan. 1.

Meanwhile, a Blockbuster Japan spokesman has confirmed a local press report that the company's three stores in eastern Japan are renting CDs. Foreign product accounts for only a small percentage of CD rentals, the spokesman says. He adds that, in keeping with the copyright law, only foreign product released before Jan. 1 is available for rental.

Blockbuster Japan Co. was set up in March 1991 as a 50-50 joint venture between Blockbuster of the U.S. and trading company Fujita Shoten.

Mechanic Splits With MCA; Noise On Outs With RCA

BY CHRIS MORRIS and DEBORAH RUSSELL

NEW YORK—Mechanic Records has parted ways with MCA, and the relationship of another heavy-metal indie, Noise International, with RCA/BMG is currently in flux.

Noise, based in Germany, is dismantling its U.S. operation, and one employee claims it is because RCA Records has not licensed enough of its output. Meanwhile, Mechanic Records' 4-year-old distribution deal with

MCA Records has ended with the parties disputing the terms of the separation.

Mechanic claims that it ended the relationship with MCA, and that, according to a termination agreement, Mechanic will retain the rights to Trixter, Voivod, and Bang Tango. Mechanic says that the bands' future releases, while bearing the Mechanic logo, will be marketed via MCA, which will also assume A&R functions for the groups.

Trixter's 1990 debut sold 700,000

units for Mechanic through MCA, while Bang Tango's two albums sold a total of 450,000 and Voivod's "Nothiface" tallied a total of 100,000.

"With those three acts, Mechanic isn't losing [them] to MCA," says Mechanic president Steve Sinclair. "MCA will continue to distribute those acts... while Mechanic continues to sign acts for its soon-to-be-announced major-label association."

But, in a statement tinged with rancor, MCA Records president Richard Palmese said MCA had dissolved

the pact and that Mechanic had no claims to the acts in question.

"MCA chose to end its active involvement with Mechanic Records and Steve Sinclair," Palmese said. "We had no interest in further signings from Steve, as we found Mechanic failed to give us the cooperation we felt necessary to successfully market these acts. Therefore, we chose to end that part of the agreement. Mechanic's role will now be that of a passive contractual party, with a logo credit on MCA releases of these acts. MCA Records will be responsible for all aspects of their recording careers, including A&R, promotion, and marketing."

Sinclair disputes Palmese's contentions, noting that last June, in a proposal to renegotiate its deal with Mechanic, MCA offered to extend the agreement through June 1993.

Sinclair adds that Mechanic, which employs a staff of five, is in discussions with "an East Coast-based major" for a new distribution pact, and that he expects to announce a new deal within two weeks. RU Ready will be the first band to be distributed under the new contract; Sinclair says he is making a deal to purchase the band's masters from MCA, which financed the recording of its album.

(Continued on page 81)

Billboard's Latin Confab Goes To Vegas

MIAMI—Hispanic/American inter-market promotions and artist showcases will highlight Billboard's third annual Latin Music Conference, to be held May 12-14 at Caesars Palace in Las Vegas.

The fourth annual "Premio Lo Nuestro A La Musica Latina," or Latin Music Awards, will cap the conference at 8 p.m. May 14.

Another highlight will be the keynote address by Teddy Bautista, president of SGAE, the Spanish licensing society. A sec-

ond keynote will be delivered by Gabriel Abaroa, IFPI representative in Mexico City. Abaroa will discuss the piracy/copyright situation in Mexico.

Among the acts scheduled to showcase are Luis Enrique, Lisa Lopez, Jon Secada, Selena, and Locomia on May 12, and Yolanda Duke, Miguel Tomas, and Roberto Perera on May 13.

Panelists already confirmed for the conference include Fred Ordower, president, Ogden Enter-

tainment Services; José Behar, president, Capitol/EMI Latin; George Zamora, national promotion director, Sony Discos; Steve Levine, I.C.M.; David Zedeck, VP, international, Famous Artists; Mercury recording group the Triplets; Michael Ellis, director of charts, Billboard; Phil Rodriguez, president, Water Brother/WTR Intl.; Carol Cooper, senior VP of A&R, Soho/Sony Discos; Dave Love, president/

(Continued on page 34)

Milton Rackmil, Decca Records Chief, Is Dead At Age 86

BY IRV LIGHTMAN

NEW YORK—Milton R. Rackmil, among the key figures in the formation of Decca Records in 1934, died in New York of a stroke April 2. He was 86.

Decca, the predecessor company to today's MCA Records, was organized by A&R man Jack Kapp with funding from the legendary Sir Edward "Ted" Lewis of British Decca. The new label was given rights to use the Decca name in the U.S. and Canada.

Rackmil, a native of New York, was brought in as treasurer after handling the financial affairs of the Brunswick Radio Corp.'s plant in

(Continued on page 80)

Hollywood Plans To Keep Queen Titles Coming

BY CRAIG ROSEN

LOS ANGELES—Thanks to the success of "Wayne's World" (Billboard, April 4), Hollywood Records is reaping big rewards from its acquisition of the Queen catalog.

Last week, "Classic Queen," a new compilation released March 10, jumped to No. 9 on The Billboard 200. Although it falls to No. 15 this week, Hollywood director of sales Bill Kennedy says the set has shipped 700,000 units to date.

Meanwhile, "Bohemian Rhapsody," the 17-year-old Queen song featured on the "Wayne's World" soundtrack, leaps to No. 4 on the Hot 100 Singles chart. So hot has the demand for the single been that the label ran out of stock on it last week, although Kennedy expected to have more in hand by April 10.

On the heels of this success, Hollywood plans to release a new live Queen album next month, has a boxed set on tap for fall, and will eventually release an album's worth of new studio material, recorded pri-

or to singer Freddie Mercury's death.

When Hollywood signed Queen and acquired U.S. rights to the band's 15-album catalog for a reported \$10 million in 1990, many observers felt the label had invested too much money. In retrospect, however, it seems Hollywood scored a coup.

Over the course of 1991, Hollywood released the Queen catalog—available for the first time on CD in the U.S.—in a four-flight release program.

Interest in the band also has been renewed by Mercury's death Nov. 24.

Three original Queen albums, 1975's "A Night At The Opera" (which in-

(Continued on page 80)



Building A New 'Cabin.' Executives from Cabin Fever Music, the new record label formed by Cabin Fever Entertainment, announce the label's first signing: Toy Caldwell, former singer/songwriter/guitarist for the Marshall Tucker Band. Caldwell's self-titled debut album is due out this month. Shown, from left, are Chris Walker, marketing manager, Cabin Fever Music; Caldwell; Bill Doble, director of music, Cabin Fever Music; and Gary Montgomery, Caldwell's manager.

Rebulla Will Take Reins At DG In October P'Gram Exec To Replace Holschneider As Label Prez

NEW YORK—Gianfranco Rebulla, president of PolyGram Italy since 1985, takes over as president of Deutsche Grammophon in October, replacing Dr. Andreas Hol-

schneider, who will retire at the end of 1992.

No replacement for Rebulla in Italy has been announced yet.

Prior to his Italian assignment,

Rebulla had served as president of PolyGram Classics in New York since 1981. He is said to have maintained extensive contacts with artists he developed during that period. Before that he held a number of product-management posts for DG in Europe.

DG is one of PolyGram Classics & Jazz's three main classical labels, the others being Philips and London. Collectively, the three labels claim to supply more than half of the classical market worldwide.

Holschneider leaves after 22 years with DG. He became president of the label in 1986. Among many honors he received is the cross of the order of merit, awarded by the Federal Republic of Germany for his cultural contributions.

(Continued on page 79)

PolyGram Snags Gatfield As Head Of New L.A. Logo

BY CHRIS MORRIS

LOS ANGELES—PolyGram will add clout to its U.S. A&R strategy with the establishment of a Los Angeles-based label in July.

The still-unnamed company will be headed by former EMI U.K. director of A&R Nick Gatfield, who had a hand in signing such British bands as

EMF, Jesus Jones, Blur, and Thunder, and has worked with Pet Shop Boys, Kate Bush, and Morrissey (Billboard, April 11). Prior to joining EMI in 1985, Gatfield was a member of Dexys Midnight Runners, whose "Come On Eileen" was a No. 1 single in the U.S. in 1983.

As president of the label, Gatfield will report directly to PolyGram president/CEO Alain Levy. The imprint's product will be marketed and promoted via the PolyGram Label Group, the label consortium that includes Island, London, and Polydor.

Regarding the motive for the start up of a new label, Gatfield says, "Alain Levy is very committed to turning PolyGram U.S. into the jewel of the crown... They wanted a further base on the West Coast."

Gatfield says the new company will initially be a lean operation, employing four L.A. staffers (Gatfield, an A&R manager, and two secretarial staffers), a GM, one staffer in New York, and a London-based talent scout.

"I'd rather build the infrastructure around the roster," Gatfield says. "[The staff] will build organically."

On the subject of talent, Gatfield says, "We're seeking acts that have a fair degree of longevity... I'm here to develop a catalog—that's my manifesto."

(Continued on page 69)



GATFIELD



REBULLA

Benson & Hedges Filters Out Blues Fests

NEW YORK—The Benson & Hedges Blues program, which has sponsored multnight, all-star blues festivals in major cities for the past four years, has been discontinued by the cigarette maker in a "reallocation of marketing money," says a spokesman for parent company Philip Morris.

Shelia Banks-McKenzie, director of media affairs for Philip Morris, says Benson & Hedges is looking at staging individual blues concerts later this year and co-sponsoring smaller, existing blues festivals. But she confirms Benson & Hedges Blues events will not be funded this year.

Sources say the decision means a loss of \$1 million in direct sponsorship money to the blues community, as well as additional income generated for producers, booking agencies, equipment companies, and others.

"There has been a reorganization and reallocation of marketing money," says Banks-McKenzie. "Nobody is happy with a cutback [but] all companies are tightening their belts."

George Wein, CEO of Festival Productions, which produced the Benson & Hedges Blues events, notes that "they generated so much additional blues activity around the

country, it's unbelievable. That can be traced directly to the promotion and publicity that Benson & Hedges Blues got."

Wein predicts that "Benson & Hedges is not through with the blues" and says he is discussing other sponsorship plans with the company for the near future.

Benson & Hedges Blues festivals were staged last year in Los Angeles, New York, Chicago, Atlanta, Houston, and Dallas. The multiday events offered a who's who of blues luminaries such as B.B. King, John Lee Hooker, and Ruth Brown. They also brought new audiences to many

(Continued on page 79)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Gianfranco Rebulla is named president of Deutsche Grammophon Gesellschaft in Hamburg, effective Oct. 1. He was president of PolyGram Italy. He replaces Dr. Andreas Holschneider, who is retiring. (See story, this page.)

Nick Gatfield is named president of a newly created, as-yet-unnamed PolyGram label in Los Angeles. He was director of A&R for EMI Records in London. (See story, this page.)

Pickwick Group PLC in London names Dick Speller managing director of U.K. operations and Verner Pederson European director of European operations. They were, respectively, commercial director for the company and managing director of Elap Music.

Larry Kenswil is promoted to senior VP of business and legal affairs for MCA Music Entertainment Group in Los Angeles. He was VP of business and legal affairs.

Michael Resnick is promoted to VP



KENSWIL



RESNICK



GINSBERG



KUNTZ



ZANNINI



ALTMAN



SATTER



LEVY

of business administration for Atlantic Records in New York. He was senior director, business administration.

Elektra Entertainment promotes Sherry Ring Ginsberg to senior VP of press and artist development in New York and Victor Lentini to national director of AOR promotion in L.A. They were, respectively, VP of press and artist development, and director, Southeast AOR promotion.

Laura Kuntz is appointed VP of AC promotion for the EMI Records Group North America in New York. She was senior director of East Coast

operations, national promotion, for Impact Records.

PolyGram Classics & Jazz in New York names Nancy Zannini VP of public relations for PolyGram Classics & Jazz and Lisa Altman VP of Philips Classics. They were, respectively, VP of Philips Classics, and director of promotion and product for London Records.

Jack Satter is appointed senior VP of pop promotion for Jive Records in New York. He was senior VP of promotion for EMI Records.

Susan Levy is promoted to senior

director of publicity and artist development for MCA Records/Nashville. She was director of publicity and artist development.

John Vlautin is promoted to national director of media relations for Island Records in L.A. He was West Coast director of media relations.

Patti Olsen is appointed director of national country promotion for Mercury Nashville. She was an independent promoter.

PUBLISHING. Linda Komorsky is appointed VP of international acquisi-

tions and marketing for BMG Music Publishing in Los Angeles. She was head of her own company, International Music Services.

RELATED FIELDS. Jane Palmese is appointed director of marketing for BMG Video in New York. She was national sales director at A*Vision Entertainment.

Dave Lory is named panels and symposium manager for the New Music Seminar in New York. He was president of his own artist management firm, DE-EL Entertainment.

Starr Quality: Ringo's Back; Songs For Walden Woods

STARR WIT: Leave it to Ringo Starr to cut through the hype of his own press conference. At Radio City Music Hall to announce this summer's All-Starr Band—featuring **Burton Cummings** of the **Guess Who**, **Todd Rundgren**, **Joe Walsh**, **Timothy B. Schmidt**, **Nils Lofgren**, saxophonist **Tim Capello** from **Tina Turner's** band, and son **Zak Starkey**—a spokesman for the tour's sponsor, shampoo-maker **Alberto Culver**, gushed over marketing to Starr's fans. Ringo quipped, "Most of them are bald."

The opening of the tour June 2 at the Sunrise Musical Theater in Fort Lauderdale, Fla., follows the May 22 release of "Time Takes Time" on Private Music, Starr's first new studio disc in nearly a decade. Produced by **Don Was**, **Phil Ramone**, **Jeff Lynne**, and **Peter Asher**, the album will be preceded April 28 by the single "Weight Of The World."

FOR THE WOODS: Don Henley brought his campaign to save the historic lands around Walden Woods to L.A.'s **Universal Amphitheatre** for benefit concerts, featuring country faves **Clint Black**, **Trisha Yearwood**, **Billy Dean**, and the **Nitty Gritty Dirt Band** on March 31 and **Roger Waters**, **John Fogerty**, and **Neil Young** April 4. Henley said of the country lineup: "It's only appropriate, as we're working to save the country." Henley jumped on stage during Black's performance and shared vocals on a number of **Eagles'** tunes the country star used to cover in his early years. Black tells us he and Henley have been writing together for his new album, set for June.

Currently, the Walden Woods project—which aims to preserve the woodlands around Walden Pond immortalized by Henry David Thoreau—has raised more than \$4 million, half its goal. **Bryan Adams** recently donated a dollar from each ticket at his Worcester (Mass.) Centrum show, \$13,000, to the cause.

DOUBLE DOSE: Chris Whitley and **Toad The Wet Sprocket**, two of Columbia Records' most promising young acts, are sharing the bill on a tour that packed New York's **Marquee** the other night. And both showed striking growth as performers in the year or more since the Beat last caught either act. TTWS, with fans (Sprocket Heads?)



by Thom Duffy

singing along, displayed new confidence, chops, and songcraft, from its current single "All I Want" through a great sendup of **Nirvana's** "Smells Like

Teen Spirit." Whitley, now backed by a full band, played his nouveau blues with a sensual and scorching new intensity. The new CD-5 of Whitley's "Poison Girl" offers five tracks recorded live, three in Chris' living room.

DISCS DUE: A lush, honest, and lovely new ballad, "Why," from the **Eurythmics'** **Annie Lennox** previews Lennox's debut solo disc, "Diva," due April 28 from **Arista**. ... **Britain's Nicky Holland**, whose songwriting includes collaborations for **Tears For Fears** and **Oleta Adams** ("Rhythm Of Life"), releases a classy and jazzy debut disc next month on **Epic**, co-produced by **Holland**, **Derek Nakamoto**, and **Robert Bell** of **Blue Nile** and mixed by **Hugh Padgham**. The melodic, mysterious, piano- and horn-spiced "Lady Killer" is the first single but check out Holland's AC cover of the **Grateful Dead's** "Box Of Rain" ... Hailing from **Las Cruces, N.M.**, via the **San Francisco** club scene, the **Sextants** bow on **Imago Records** with "Lucky You," boasting the brother-sister chemistry and harmonies of guitarist **Brennan Hester** and bassist **Lori Hester**, exuberant songwriting, and a solid pop-rock groove. The **Sextants** should have little trouble charting a course to pop acclaim.

Assistance in preparing this column was provided by **Deborah Russell** in L.A.

Beastie Boys Check In With Hybrid Set New Capitol Album Has Punk, Rap Elements

■ BY HAVELOCK NELSON

NEW YORK—Seven years after dropping punk rock for hip-hop, the **Beastie Boys** are heading into "the next stage" of their career with a punk-rap hybrid on "Check Your Head," their new **Capitol Records** album, in stores April 21.

The album, co-produced by recording engineer **Mario Caldato**, was recorded at **G Spot Studios**, the **Beasties'** new 24-track facility in **Attwater Village, Calif.**, where **Mike Diamond** (**Mike D.**), **Adam Horowitz** (**King Adrock**), and **Adam Yauch** (**MCA**) re-embraced their hardcore roots, playing instruments on 70% of the tracks, according to Yauch.

"Some of the songs are all live," says **Diamond**. "Others are a combination of live and [borrowed sounds]." One short cut, "The Biz Vs.

The Nuge," features vocals from **Cold Chillin'** artist **Biz Markie**.

The first white crew to break rap's color barrier, the **Beastie Boys** recorded "License To Ill" in 1986 with producer **Rick Rubin**. Bolstered by

You have to allow music like this time to sink in'

the single "Fight For Your Right To Party," that **Def Jam** release became the fastest-selling album in **Columbia Records'** history. Moving more than 4 million units, the **Beastie Boys** became pop stars. When a dispute with **Def Jam** erupted over unpaid royalties, they switched labels.

"Paul's Boutique," from 1989, was

the trio's **Capitol** debut album. It was a critical success, but without a novelty anthem like "Fight," it sold just more than gold. Now, the **Beastie Boys** are back.

"After the multiplatinum success of 'License To Ill,' there was perhaps an overanticipation of what 'Paul's Boutique' would do in the market," says **Capitol A&R VP Tim Devine**, who oversaw the "Check Your Head" project. "As a result, on this album, we've decided to saturate the street and the underground and let the awareness build organically, rather than from top 40 down." Describing **Capitol's** strategy for the album as being "aggressively patient," **Devine** adds, "You have to allow music like this time to sink in."

The album's first single, "Pass The Mic," was released March 16 with an *(Continued on page 22)*

Credibility Is Key In Promoting Pantera

■ BY ELIANNE HALBERSBERG

NEW YORK—On "Vulgar Display Of Power!," the second **Atco/EastWest Records** album from **Pantera**, the band is out to surpass its well-received debut album, "Cowboys From Hell," while its label aims both to give the band priority treatment and preserve its raw street presence.

"We see **Pantera** as the kind of band we don't want to hurt by making them look like a corporate thing because there is such credibility to them," says **Atco/EastWest** president **Harry Palmer**. "We've been low-profile by giving them tremendous artistic freedom and promoting them from a street level up. We supported them endlessly from the launch of their debut, through Europe, three videos that captured the excitement of their live shows."

After completing a swing of arena dates opening for **Skid Row**, **Pantera**—singer **Philip Anselmo**, guitarist **Diamond Darrell**, bassist **Rex**, and drummer/co-producer **Vinnie Paul**—are headlining club and theater shows to support "Vulgar Display Of Power!"

"There was no pressure on us while making the record," says **Paul**. "We hear from **Walter [O'Brien of Concrete Management]** that they were excited because when 'Cowboys' came out, their goal was 60,000 and, as of today, it's 250,000 worldwide. This one had reorders in two weeks. We had established ourselves with touring and felt the label was behind us."

In marketing and promoting **Pantera**, says **Palmer**, "we want to take the music to metal radio, but not hype it. We placed our money in keeping them on the road—that's what they thrive on. It costs, but I'd rather invest in what they're all about and in visuals that make sense: capturing their essence on the video front. They have unbelievable energy and

power, musically and visually. You can't keep your eyes off them."

While **Palmer** admits economic times are "brutal," **Pantera** has been selling tickets, both on the **Skid Row** bill and on its own. "It's difficult, but we see touring as the way to go, and it's working—so far,



PANTERA. Pictured, from left, are **Diamond Darrell**, **Philip Anselmo**, **Rex**, and **Vinnie Paul**.

so good. The next level becomes dangerous; headlining arenas is scary stuff, but no one is worried." Several of **Pantera's** own dates are sold out, says **Palmer**.

He notes an unmistakable growth from album to album, adding, "I can hear it, but I can't define it. It's such an intangible thing and that's the beauty of it. There is such passion, a dialog between band and audience. From a musical and lyrical communication viewpoint, they are the real deal. There is credibility; they are totally believable."

"As a record company, we are careful never to mess with that. We give them freedom to do what they do. With **Pantera**, it comes totally from the heart."

Stewart Enthusiastic About Producing Talent Via Anxious

■ BY JEFF CLARK-MEADS

LONDON—The **Eurythmics** are making a new assault on the charts but, for the first time, from opposite ends of the business.

While **Annie Lennox's** debut solo album, "Diva," has just been released in the U.K. and arrives in the U.S. next month from **Arista Records**, **Dave Stewart** is concentrating his attention on the business side of the music industry.

His label, **Anxious Records**, now marketed and distributed by **EastWest/Warner Music** worldwide (**Billboard**, March 28), is not only giving a global platform to the acts with **Stewart's** seal of approval, it

also means the erstwhile front man can get his hands dirty in the back room.

He argues that the substantive difference between **Anxious** and other labels set up by musicians is that at **Anxious** he is an executive; other artists have simply been the focus and the public persona of their enterprises, he says.

"A lot of people don't realize how hands-on I am," **Stewart** says. "I must spend three hours every day on **Anxious** business." His involvement covers all aspects of the creative process, he says, from artwork to video-making. "I'm hands-on and totally instinctive about how to bring out people's talent."

However, he is at pains to explain that **Anxious** is not merely a vehicle for the **Dave Stewart Sound**. He points out that after three years of *(Continued on page 14)*



DAVE STEWART



Joey Ramone of Ramones

SHURE®
The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS®
... WORLDWIDE

ARTIST DEVELOPMENTS

IN THE TEENAGE FANCLUB

The Scottish quartet Teenage Fanclub is delighted with the rousing reception for "Bandwagonesque," its debut DGC album, which has cracked The Billboard 200 and has yielded its recent Modern Rock Tracks chart hit "The Concept." But singer/guitarist Raymond McGinley puts all the praise in perspective.

"We think of ourselves as a band

first, not as each album goes," he says. "The band exists outside of any particular project."

The band—McGinley, singer/guitarist Norman Blake, bassist Gerry Love, and drummer Brendan O'Hare—formed in Glasgow in 1989. After spending an ill-fated term on New York-based indie label Matorador, which yielded two albums, "A Catholic Education" and a fairly obscure instrumental set, Teenage

Fanclub was successfully wooed by DGC last year.

"They draw on all kinds of elements in the last 10 years in alternative and mainstream music," comments Robert Smith, marketing VP at Geffen/DGC, who credits the band's "good, relaxed, no-bullshit attitude" as a primary attraction to its legions of fans.

Sales on "Bandwagonesque" recently hit the 150,000 mark, which, "on a brand-new, unknown, alternative band is very good," says Smith. "This band really defies categorization, and they succeed in it."

Artistic freedom is something the members of Teenage Fanclub hold dear. "We want to be able to do anything we want," explains McGinley. "Just because 'Bandwagonesque' is a sweet-sounding record doesn't necessarily mean the next record will be like that."

Coincidentally, Teenage Fanclub is breaking hot on the heels of another DGC rock act, Nirvana, whose multiplatinum success should open the gates at pop radio for other alternative acts.

"There would be more pressure on us if Nirvana had failed," says McGinley. "The mainstream has moved and that's good. Preconceived notions don't exist anymore. When people say, 'That doesn't sound commercial'—what does that mean now?"

Smith concurs. "Nirvana exploded the notion of how quickly an alternative or punk band can break... They caused everyone to rethink all their usual biases."

Teenage Fanclub is set to begin a tour later this month. The band also recently taped a live-performance segment for MTV and has filmed a video for "What You Do To Me," the upcoming third single from "Bandwagonesque."

CATHERINE APPLEFELD

THROWING A CURVE

Dean Garcia likes to make weird noises with guitars. Toni Halliday insists on strong pop melodies. As the chief songwriters in the English band Curve, the pair make sure their songs have plenty of both.

On "Doppelgänger," Curve's U.S. debut album for Charisma Records, the two elements hauntingly come together. Halliday's breathy, melodic vocals pacify listeners while Garcia's guitars slam through with jarring, multilayered noise.

"The first thing we try and do is construct a really great pop song," says Halliday, who met Garcia when he was playing with the Eurythmics. "We strip everything down to drums, bass, guitar, and vocals to make sure it works at that level. If it does, then we manipulate the song, building it back up. We have fun with it."

The fun means adding plenty of drum loops, wild guitars, screaming keyboards, and eerie background vocals. "Split Into Fractions," for instance, is built on a simple but evocative guitar riff with Halliday's tauntingly sexy vocals knifing through the many added tiers of

(Continued on page 15)

NEWSLINE

On The Road: Genesis In Texas

Genesis will open its North American stadium tour May 8 at Texas Stadium in Irvine, Texas. The band's current Atlantic Records album, "We Can Can't Dance," has sold more than 2 million copies in the U.S. . . . Bobby Caldwell is on the bill of the Earth Voice '92 concert, May 16 in Japan's Budokan Theater. Caldwell, whose current Sin-Drome Records album, "Stuck On You," is top five on the Top Contemporary Jazz Albums chart, was inadvertently left off the lineup reported in Billboard's April 4 issue . . . Ozzy Osbourne fans caused an estimated \$100,000 in equipment damage when 600 of them stormed the stage at Ozzy's recent show at the Irvine Meadows Amphitheater in California . . . The Black Crowes headlined the third annual Great Atlanta Pot Festival April 11, presented by the National Organization for the Reform of Marijuana Laws. The multiplatinum Def American band releases its sophomore disc, "The Southern Harmony And Musical Companion," later this spring . . . Alligator Records guitarist Tinsley Ellis was greeted after his March 26 show at the Backstage Club in Seattle by Al Hendrix, father of the late Jimi Hendrix . . . Other tour openings: France's Patricia Kaas, Sunday (12), the Ballroom, New York . . . Buffalo Tom, Friday (17), the McCullough Student Center, Middlebury, Vt. . . The Jazz Butcher, April 24, Georgia Theatre, Athens, Ga.

Deals: Famous Additions, Myles' Manager

The Famous Artist Agency has boosted its roster by signing new booking deals with Hi-C, MC Luscious, Shawn Christopher, Joe Public, Alyson Williams, Mint Condition, Damian Dame, Cypress Hill, and the Highland Place Mobsters . . . Alannah Myles has signed with Borman Entertainment for management. Gary Borman also has named Joni Foraker director of tour marketing and Mindy Glasberg director of record marketing at his firm . . . Beg, Borrow & Steal has been signed by Ric Aliberti to an RCA deal and is recording its debut for summer . . . Other new signings: the Oxford, England, rock quartet 2 Die 4 and Australia's Cry Charity to Morgan Creek Records. A debut album from 2 Die 4, "You Got What It Takes," bows May 19. Cry Charity's "Peace Love Humiliation" arrives in June . . . The Irish brothers the Devlins to Capitol. Malcolm Burn will produce the group's debut . . . Windham Hill Jazz artist Bob Sheppard and former Yellowjackets saxophonist Marc Russo to Michael Kelly Management . . . Lea Salonga, star of "Miss Saigon," to Big Beat/Atlantic Records . . . Sandi Patti to Atkins, Muse for full-time public relations. The firm previously handled tour press for Patti. Starship front man Mickey Thomas to Greg Mundy Entertainment for management. Mundy, a concert promoter in Hawaii for the past decade and a former VP with the Geffen-Roberts Co. and Lookout Management, recently opened his new firm in Santa Monica, Calif.

Idol Chatter: Rocker To Pay \$3,000 Fine

Billy Idol has been ordered by a Los Angeles municipal court judge to pay \$3,000 in fines and other penalties and film anti-drug PSAs after pleading no contest to an assault charge. The charge was levied by a woman, Amber Nevel, who says Idol punched her in the face during an encounter in Los Angeles last fall.

Pearcy Exits Ratt To Form New Band

Ratt lead singer Stephen Pearcy has left the multiplatinum Atlantic Records band due to "musical differences." Says Pearcy: "I wish everyone in the band continued success. It just won't be with me." Pearcy is collaborating with former Cinderella drummer Fred Coury and former Michael Monroe Band guitarist Johnny Angel in a new band tentatively tagged Taboo.

Glittering Month For Palace Of Auburn Hills

The Palace of Auburn Hills in Michigan set an in-house record in March with 35 events, including 14 sellouts, drawing a total of 484,000 patrons. The busy month included shows by U2, Bryan Adams, the Grateful Dead, and the bill of George Jones and Conway Twitty.

IT'S A
SLOW MOVIN' TRAIN...
BUT, IT'S
PICKING UP STEAM
FAST
SO, DON'T MISS IT

BLAKEY ST. JOHN

April 22, 1992 8 p.m. in Los Angeles, California at the Roxy



Gail Gellman • Driven Rain Management • 310 823-3106



PD
Craig Melone • Public Image, Inc. • 213 969-1192

NEW ON THE CHARTS

Kris Kross, the Atlanta duo of Kris "Mack Daddy" Kelly, 13, and Kris "Daddy Mack" Smith, 12, makes its debut on the Hot 100 Singles chart with "Jump," jumping into the top 15 on the chart in only two weeks. The single is from the duo's debut Ruffhouse/Columbia album, "Totally Krossed Out."

Rick Cummings, PD of Los Angeles radio station KPWR (Power 106), says, "'Jump' has the longest winning streak of any record on our [nightly song showdown] 'Rap Attack.' We're seeing kids at schools wearing their shirts backward [like Kris Kross does]."

The duo was discovered at an Atlanta mall by producer Jermaine Dupri (TLC, Damian Dame). "They just had that look," says Dupri. "I knew they could be large, so I asked them if they could rap. They said, 'Yeah.'"

Smith says, "Performing is the most fun . . . It's funny to hear 'Jump' on the radio."

Kelly adds their influences are street-oriented rappers like Ice Cube, Black Sheep, Cypress Hill, Naughty By Nature, and Run-

D.M.C.

Kris Kross recently made its national TV debut on Fox Broadcasting's comedy "In Living Color." The show's choreographer, actress Rosie Perez, says she booked the two on the show because "they got 'flava.' Their delivery and performance hold more power and authority than rappers twice their age," Perez adds. "The fact that they're cute little fly kids becomes secondary."

Kris Kross is managed by Entertainment Resources International in Miami.

GLENN DARBY



KRIS KROSS. Chris "Mack Daddy" Kelly, left, and Chris "Daddy Mack" Smith.

STEWART PRODUCING TALENT VIA ANXIOUS LABEL

(Continued from page 12)

the label's operation, he has only now produced an album for an Anxious act, Soft Parade. He is adamant that Anxious signings—which include Miss World and the Starlings—will develop their own direction though supported by his experience and advice.

Stewart retains the final say on which acts are signed to the label, but maintains that no style of music is specifically excluded from Anxious' roster.

The criterion for being signed is simply "songwriting ability. There's nothing worse than going out and having to find songs for artists who have no direction and no chance.

"We're not just making the odd dance record or the odd single," he says. "There must be a depth to

what all the acts do. They're all bands who can play live."

Stewart says Anxious intends to release seven albums each year of its potentially seven-year agreement with EastWest. The major is committed to picking up each album delivered, he adds.

Asked why he chose to link up with EastWest instead of another multinational, Stewart says, "EastWest seemed to be full of music lovers."

And while he develops his new career as a record executive, Stewart also is enjoying success of late as a songwriter (under the pen name "Guiot"), co-writing with wife Siobhan Fahey and Marcella Detroit the Shakespear's Sister hit "Stay," which has topped the British singles chart for the past eight weeks.

ARTISTS IN CONCERT

**BIG AUDIO DYNAMITE II
PUBLIC IMAGE LTD.**

**LIVE
BLIND MELON
Paramount Theater
Seattle**

TWO WHITE-HOT SHARDS of punk shrapnel collided here March 31 as the MTV 120 Minutes Tour played to a wildly enthusiastic crowd at Seattle's Paramount Theater. The winner of this '90s-style battle of the bands? No one—and everyone.

Truth be told, it was John Lydon (aka Rotten) and his merry band of PiL, up third on the four-way bill, who drew the most vocal response. But only because Lydon demanded it. Lydon, 36, was in fine form, looking dapper, demented, and real good. At one point he was spat upon by someone in the crowd. An angry Lydon accused him of committing a cliché.

For the most part, his ace band riffed off material from his new Virgin Records album, "That What Is Not." The sound was heavy, very heavy, crossing frequently beyond the frontier of metal, though it never lost its spry funk drive.

Former Clash guitarist Mick Jones' second incarnation of Big Audio Dynamite, on the other hand, stuck close to a house/rave format, complete with live DJ—as on its current Columbia disc, "The Globe."

Jones & Co. have adapted well to the face of the '90s. The big guitar attack thunders as heroically as ever, but putting utterly infectious dance tracks under it, injecting blasts and burps of sampled sound through the heart of it, give it unique textures and impact.

The crowd might have yelled more for Public Image, but they mounted precarious perches on their seats and danced through most of the B.A.D. II set. Both bands played 75-minutes-plus each and finally it was impossible to say which, if either, was better. It was simply good to be there for both.

Pennsylvania native newcomer Live, with a Radioactive/MCA Records debut album, "Mental Jewelry," produced by Talking Head Jerry Harrison, showed promise in a brief set that boasted impressive vocals and efficient bass drive in the service of mostly lackluster songs.

(Continued on next page)

Stage Set For Larry Wynn To Reap Benefits Of 'Moe'

ONE GUY NAMED LARRY: In the truth-is-stranger-than-fiction department, there's the tale of Larry Wynn, a writer who wrote a song 52 years ago that was recorded in 1941 by Louis Jordan. Thirty years ago, Wynn left the music industry to start a career as a salesman for WABC radio and never gave much thought to days gone by. That is, until a year ago, when he saw an ad in the Sunday arts-and-leisure section of *The New York Times* that trumpeted a new hit musical in London called "Five Guys Named Moe," the title of the song that Jordan recorded. The revue, in fact, is a tribute to Jordan and his greatest hits.

A call to the office of famed producer Cameron Macintosh confirmed the show's title was indeed based on his song, which is used three times in the show.

After he worked out a financial arrangement for the use of the song, Wynn was asked by his new lawyer, Amy Levitan of New York law firm of Eisenberg, Tanchum & Levy, to inform her of the performance rights group he belonged to. Wynn said he had never joined one. Levitan called Michael A. Kerker, ASCAP's director of musical theater. And by mid-March of this year, Larry Wynn, age 82, was a new member of the society. "Five Guys Named Moe" opened on Broadway April 8. A U.K. cast album was recently released by Relativity Records. Wynn, as a result of the song's revival, has spoken to his co-writer, Jerry Bressler, now living in Florida, for the first time in 40 years. Bressler, long an ASCAP member, thought Wynn had died. Still to be resolved is the issue of back performance royalties. The song's current publisher is MCA Music.

FIRST EVER: Warner/Chappell Music Inc. hosted its first international creative conference April 9-11 at the Esmeralda Hotel in Indian Wells, Calif. At the confab were creative teams and managing directors from 36 Warner/Chappell international offices. Items on the agenda included product presentations from affiliates. The confab concluded with a live showcase of Warner/Chappell-associated acts.

NAME VALUE: George David Weiss and Bob Thiele, writers of "What A Wonderful World," which got a big boost via the use of a Louis Armstrong rendition on the soundtrack of "Good Morning Vietnam," have collaborated on a tribute song, in which 35 greats of jazz and the swing era are listed. It's called "Louis Satchmo," done by drummer/vocalist Grady Tate in a

new Thiele-owned Red Baron release, "Louis Satchmo," by The Bob Thiele Collective. Besides Satchmo, salutes go to Duke Ellington, Count Basie, Charlie Byrd, Miles Davis, Benny Goodman, Tommy & Jimmy Dorsey, and vocalists Mel Torme, Nat King Cole, B.B. King, Sarah Vaughan, and Ella Fitzgerald, among others. Look for a cassette-single release of the song, published through Weiss' Alpine Music (ASCAP).

BOARD OF REVIEW: ASCAP has named four writers and four publishers to serve two-year terms on its board of review, a body that decides questions

raised by the society's writers and publishers on issues concerning royalty distribution and distribution rules. The writer members are John Bettis, Betty Comden, William Kraft, and Mike Stoller. Comden, Kraft, and Stoller were re-elected, while Bettis served as an alternate during the last term. Not re-elected was Ray Evans.

The publisher members are Freddy Bienstock, Ernest Farmer, Maxyne Lang, and Stanley Mills. Bienstock, Farmer, and Mills were re-elected, while Lang served as an alternate during the last term. Lance Freed was not re-elected.

Alternates are Leonard Feather, John Cacavas, John Duffy, Sylvia Goldstein, and Kevin Lamb.

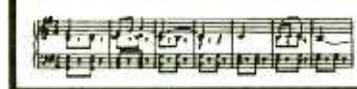
SONGS FOR SELL: The Los Angeles-based Assn. of Independent Music Publishers is hosting a program of "How Music Is Used In Advertising," from noon-2 p.m. Wednesday (15) at the Hyatt on Sunset. The panel will consist of Arnette Cookerly of McCann Erickson; Eddie Lambert of CEMA Special Markets; Jay Morgenstern of Warner/Chappell; and Betty West of Warner/Chappell. For more info, call the Assn. of Independent Music Publishers.

AMONG THE NEW PRINT releases from Hal Leonard Publications is the Paul McCartney & Carl Davis Liverpool Oratorio, the widely publicized work that debuted last year with a hit counterpart on Angel Records. The eight-movement piano/vocal score carries a list price of \$19.95.

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

1. Motley Crue, Decade Of Decadence
2. Kenny Loggins, Leap Of Faith
3. Led Zeppelin, Remasters
4. John Mellencamp, Whenever We Wanted
5. Genesis, We Can't Dance

Words & Music



by Irv Lichtman

WE ALWAYS HAVE ROOM FOR TALENT

Furnished Corporate Suites for half the cost of a Hotel

Stays of 30 days or longer

Oakwood™
Corporate Apartments

(800) 942-2787
(213) 878-2100

National Reservations
(800) 888-0808

Los Angeles, Hollywood, San Fernando Valley

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00

COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES
1867 E Florida, Dept BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

ARTISTS IN CONCERT

(Continued from preceding page)

New Capitol Records signing Blind Melon, fronted by Axl Rose cohort Shannon Hoon, opened the show. This band's not from Seattle, but has been recording here recently and, with its members' big hair and even bigger guitars, looks and sounds like it wishes it was.

JEFF PIKE

HARRY CONNICK JR.

The Paramount, New York

WHICH FRANK SINATRA is Har-

ry Connick Jr. supposed to be the new (if not improved) version of, anyway? The yearning young bel canto balladeer of the '40s? The smooth-as-Chivas swinger of the Capitol era? The angry, aging belter of later years?

On the opening night of his sold-out, record-setting, 15-show stint at The Paramount, Connick looked like the young Frank, acted like he thought he was as hep as Rat Pack Frank, and displayed the limited vo-

cal range of aging Frank.

Connick vocals suffer from a lack of presence and personality. When he was still playing intimate cabarets, his occasional vocals were charming. Now that he has hit it big, Connick is a full-time singer, but his voice and his readings of songs are simply not adequate.

The shallow original songs Connick insists on singing do not help. Nor is he ripe enough for some of the standards he still sings. It was hard not to laugh when the 24-year-old Connick, singing "Time After Time," crooned about new love making him feel young again.

Nonetheless, Connick is a born entertainer who aims to please and succeeds. With his ingratiating way and Louisiana accent, Connick, the son of

the New Orleans district attorney, is reminiscent of an old Southern pol. But Connick the Younger is of the New South. He wants to be a musical racial coalition-builder and re-establish jazz as a popular entertainment.

And after a rousing finale featuring a jam between Connick's (mostly black) big band and the (all black) gospel group that opened the evening, Connick's (mostly white, young female) audience left with a bounce in their step. Had they known before Connick came along that jazz could be so much fun? **STEVE LICHTMAN**

KOKO TAYLOR & HER BLUES MACHINE
ELVIN BISHOP

THE LONNIE BROOKS BLUES BAND

KATIE WEBSTER

LIL' ED & THE BLUES IMPERIALS

The Marquee, New York

THE ALLIGATOR RECORDS' 20th Tour showed that Bruce Iglauer's Chicago blues label is really 20 years young. The genre itself may be venerable, but as five of 'Gator's premier acts proved at this March 13 show, it's not at all outdated.

Opener Lil' Ed & the Blues Imperials exemplified the blues' youth movement as Lil' Ed Williams tossed in splendid Elmore James-style slide licks while hopping about, later facing off with guitarist Mike Garrett for back-to-back knee-drops and other showman schtick before climbing aboard Garrett's shoulders and heading into the crowd for piggyback guitarplay.

(Continued on page 26)

ARTIST DEVELOPMENTS

(Continued from page 13)

drum and guitar sounds.

"Fait Accompli," the first single from "Doppelgänger," shows the group's more subtle side with airy, effects-drenched guitars and Halliday's huskier voice.

Eagerly awaited by fans of Curve's three English EPs for Dave Stewart's Anxious label, "Doppelgänger" should play well on the U.S. alternative and dance scenes. But Halliday, who will tour

the U.S. with the rest of the band this summer, says she would like to reach a wider audience. Charisma is pushing for crossover as well.

"We understand not many groups cross over from college alternative to top 40, but people do it and we hope to as well," Halliday says. "If we didn't think our album could do that, we wouldn't have put it out."

SCOTT BRODEUR

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Sydney Entertainment Centre Sydney	March 6-8, 14-15, April 2	\$1,787,434 (\$2,375,268 Australian) \$42	60,594 63,282	Frontier Touring Co.
GUNS N' ROSES	Palacio De Los Deportes (Sports Palace) Mexico City, Mexico	April 1-2	\$1,367,178 (4,193,134,926 Mexican pesos) \$51.36/ \$32.10/ \$19.29	39,291 sellout	Ogden Presents Ocesa
NEIL DIAMOND	Civic Arena Pittsburgh	March 1-2	\$812,357 \$25/ \$19.50	33,061 sellout	Ogden Presents DiCesare-Engler Prods.
FRANK SINATRA CHARLIE CALLAS	Broward Center for the Performing Arts Fort Lauderdale, Fla.	March 18-22	\$688,017 \$56/ \$46	12,837 sellout	Fantasma Prods.
U2 THE PIXIES	Palace of Auburn Hills Auburn Hills, Mich.	March 27	\$526,600 \$40/ \$25	21,064 sellout	Cellar Door Prods.
U2 THE PIXIES	Richfield Coliseum Richfield, Ohio	March 26	\$452,075 \$25	18,083 sellout	Belkin Prods.
U2 THE PIXIES	Target Center Minneapolis	March 30	\$447,272 \$25	18,256 sellout	Jam Prods. Company 7
U2 THE PIXIES	Rosemont Horizon Rosemont, Ill.	March 31	\$433,225 \$25	17,329 sellout	Jam Prods.
U2 THE PIXIES	Boston Garden Boston	March 17	\$380,300 \$25	15,212 sellout	Don Law Co.
HAMMER JODECI BOYZ II MEN	Charlotte Coliseum Charlotte, N.C.	April 3	\$366,929 \$26/ \$25/ \$23.50	14,728 23,751	A.H. Enterprises

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

HEAVY METAL

HARD ROCK

A BILLBOARD SPOTLIGHT

EXPLOSIVE

new acts have made
Heavy Metal / Hard Rock the
most exciting genre in music
today. Billboard's May 23rd issue
reveals why this category is
known for its chart-topping
status, plus retail and
concert sell-outs!

AMPLIFY

your exposure in the worldwide
marketplace... advertise in Billboard's
Heavy Metal / Hard Rock spotlight!

LA

Jon Guynn
(310) 855-5344

MID WEST

Ken Karp
(212) 536-5017

NY

Andy Myers
(212) 536-5272

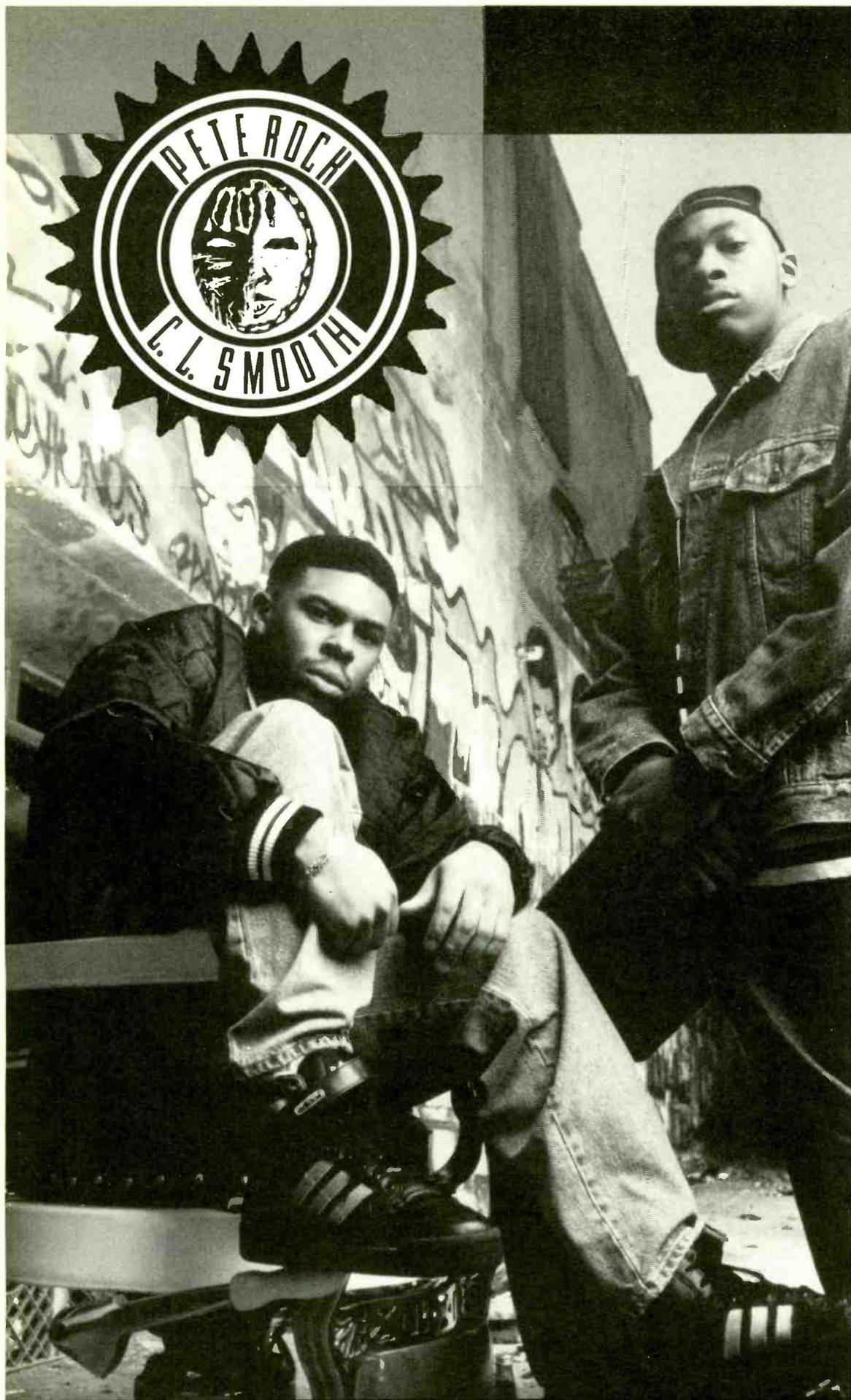
EUROPE

Perry Cassidy
(212) 536-5223

Christine Chinetti
-44-71-323-6686

ISSUE DATE: MAY 23

AD CLOSE: APRIL 28



THEY REMINISCE OVER YOU (T.R.O.Y.)

the first single and video from
Pete Rock & C.L. Smooth's debut
full-length album *Mecca and The Soul Brother*.

Produced by DJ Pete Rock and C.L. Smooth for Untouchables Entertainment
Executive Producers: Edward "DJ Eddie F" Ferrell & Mr. Dante Ross

12" Single: 66445-0

Cassette Single: 64773-4

Album Release Date: May 8 6C948-2/4



On Elektra Compact Discs, Cassettes and Albums

© 1992 Elektra Entertainment, A Division of Warner Communications Inc. ® Time Warner Company.



R&B

ARTISTS & MUSIC

Purse, Nevilles, Staples Make Waves Off Radio

MUSIC MAKERS: African-American music spans a far wider range than what is heard on urban radio. I've listened to a couple of releases lately that happily remind me of this diversity and the artistic excellence that exists outside of that world.

Bruce Purse is a New York musician who was signed to Next Plateau last year when that label began its jazz release program. Though his debut, "Bruce Purse," has been available for almost a year, few may have heard it. Purse plays

a variety of horns, mainly pocket trumpet, with inspired phrasing and a sassy tone. He puts his own stamp on covers of **Michel'e's**

"Something In My Heart," **Janet Jackson's** "Come Back To Me," and **Tony! Toni! Toné!**'s "It Never Rains In Southern California," leading the tunes into a fully articulated jazz expression that bespeaks his talent for arranging as well as improvisation. On his originals, like "Straight Ahead, Whatever," Purse combines fusion and bop, and "Put Your Hands On Your Pocketbook" has a humorous, hectic bent with an almost hip-hop drum pattern. The album also features multi-instrumentalist **Vincent Henry**, guitarist **Jean Paul Burrelly**, and vocalist **Genobia Jeter**. Purse, who defines his style as urban jazz, has a truly contemporary interpretation of modern jazz . . . **The Neville Brothers** are a New Orleans institution, more praised in pop and rock circles than in R&B. This is a mistake, because this veteran African-American family group is a testament to roots rock, blues, and soul, combining true musicianship with a social conscience. That is evident on their new A&M album, "Family Groove," which starts off with a rock'n'soul version of **Steve Miller's** "Fly Like An Eagle." The Nevilles infuse the song with an immediacy that speaks to today's generation of drugs, crime, immorality, homelessness, and confusion. That theme is taken up in "Line Of Fire," which begs young people to put down guns, and the R&B-style "One More Day," which comments on the hand-to-mouth existence of the homeless and hopeless, and features a rap break. This would sound good on the radio, y'all. "It Takes More," an all-out rocker, is a comment on apathy, while gut-bucket funk takes over on "Family Groove," a kind of self-declarative song about music and family, and on "Let My People Go." "Saxafunk" is an instrumental, jazz-oriented groove that will be right at home on Quiet Storm or Cool Jazz stations. On slow tunes like "True Love" and "Take Me To Heart," the group shows its pop-rock influences and weakness for

overly sweet anthems. But **Aaron Neville's** voice and the brothers' backing harmonies are so heavenly they transcend pop/R&B conventions . . . **Pops Staples** may be best known these days as a member of the **Staple Singers**. But on "Peace To The Neighborhood," his debut on Charisma's Pointblank label, he brings to light his folk, blues, and gospel roots and his guitar-picking prowess. His light yet gruff voice, which demonstrates a mastery of cool understatement and nuance, strikes the perfect tone for the tales

he tells on this album, which range from his cover of **Jackson Browne's** "World In Motion," which gets a hand from longtime fans Browne,



The Rhythm and the Blues

by **Janine McAdams**

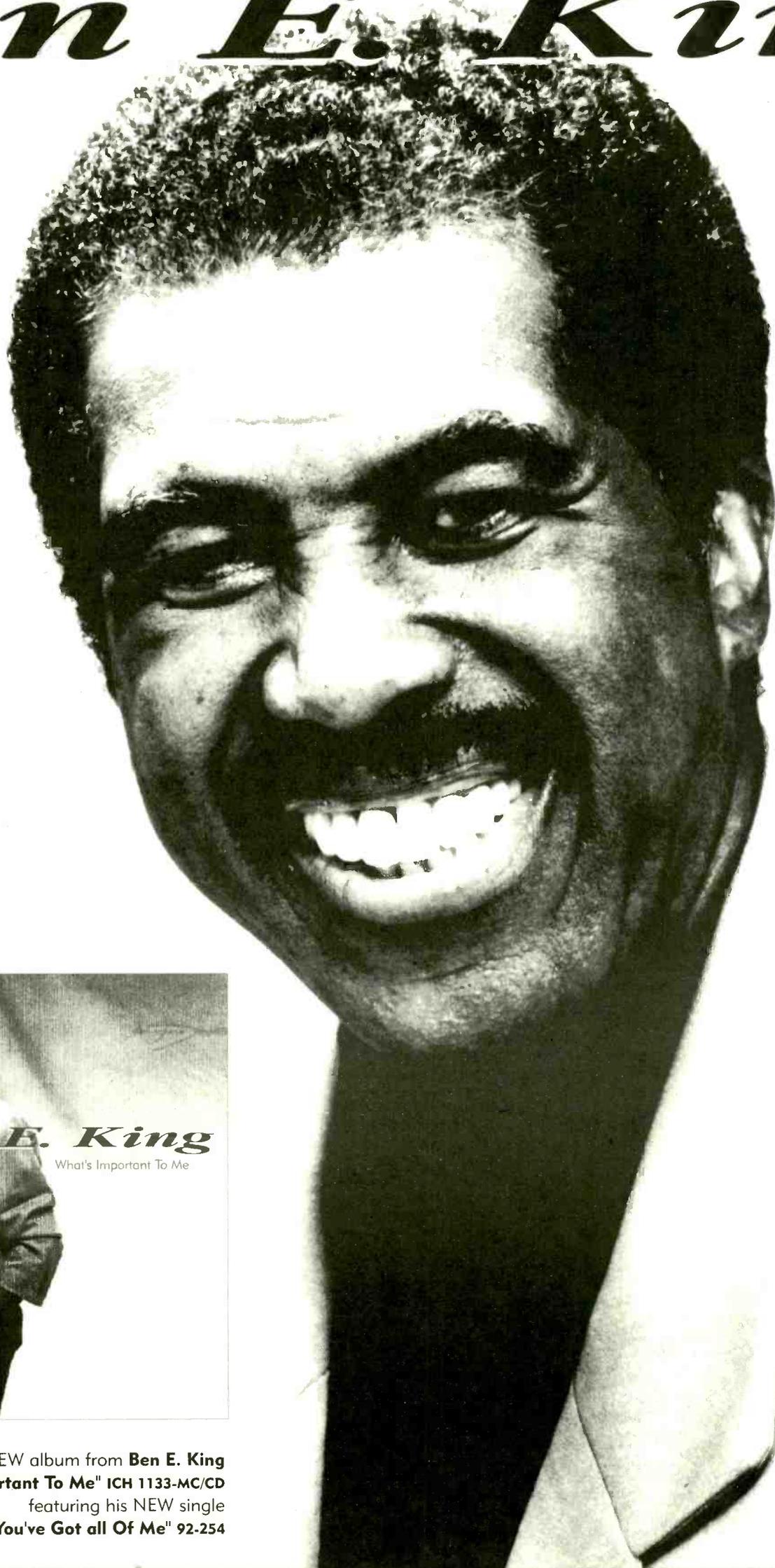
Bonnie Raitt, and guitarist **Ry Cooder**, to "Way Down In Mississippi," on which Staples is a blues singer, to "Pray," where he sounds like a country preacher breaking into song in the midst of his service. This is a fine album that brings Staples' basic style and roots music to the forefront. Longtime fans may feel that there is too much rock influence here, but rock is as much a part of the African-American musical experience as is soul. Both are here . . . Saxophonist **George Howard**, by honing his talent for creating instrumental R&B—particularly covers—has gotten a fair amount of airplay in his career. With his new album on GRP, "Do I Ever Cross Your Mind," he can expect more of the same. The first side is primarily midtempo grooves featuring Howard's lilting soprano sax riffs and some vocals, including standouts "Cross Your Mind" and "Shadow." Side 2 is where he gets down to showing his more fusion-jazz chops, with "Partly Cloudy," the Latin-influenced "Spirit," and "Modern Love."

JUMP, JUMP: **Miller London** is definitely making his move from VP of black music marketing at RCA to A&M, as senior VP of black music marketing and promotion . . . **Linda Haynes** is promoted to VP of publicity for Motown Records. She had been national director of publicity . . . **Ursula Smith** is now a VP at Set To Run, the New York-based publicity firm run by **Leyla Turkkan**.

STUFF: Singer/songwriter/producers **Auto & Cherokee** have been signed by Morgan Creek Records/PolyGram. This young married duo show influences from rock to funk to hip-hop and should stir up critics when their album debuts in June . . . Last Words: We will truly miss **Melvin Lindsey**, who died of AIDS last month. Not only was he an innovator in Quiet Storm radio, he was a community-minded brother who gave and gave.

Ben E. King

What's
Important
To Me



The NEW album from **Ben E. King**
"Whats Important To Me" ICH 1133-MC/CD
featuring his NEW single
"You've Got all Of Me" 92-254



Distributed by Ichiban Records, Inc., P.O. Box 724677, Atlanta, Georgia 30339. Tel: (404) 926-3377 Fax: (404) 926-2774

Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	2	1	2	HERE I GO AGAIN	GLENN JONES	1
2	3	HERE I GO AGAIN	GLENN JONES	1	2	4	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	2
3	1	AIN'T 2 PROUD 2 BEG	TLC	3	3	9	GOODBYE	TEVIN CAMPBELL	4
4	16	JUMP	KRIS KROSS	13	4	3	MASTERPIECE	ATLANTIC STARR	8
5	6	LIVE AND LEARN	JOE PUBLIC	5	5	6	IT'S O.K.	BEBE & CECE WINANS	10
6	7	ALL WOMAN	LISA STANSFIELD	7	6	8	LIVE AND LEARN	JOE PUBLIC	5
7	10	GOODBYE	TEVIN CAMPBELL	4	7	10	WHY ME BABY?	KEITH SWEAT	6
8	9	WHY ME BABY?	KEITH SWEAT	6	8	1	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	9
9	4	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	9	9	11	MAKE IT HAPPEN	MARIAH CAREY	11
10	11	HELLUVA	BROTHERHOOD CREED	14	10	7	AIN'T 2 PROUD 2 BEG	TLC	3
11	14	IT'S O.K.	BEBE & CECE WINANS	10	11	13	ALL WOMAN	LISA STANSFIELD	7
12	21	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	12	12	15	LOVE ME	TRACIE SPENCER	17
13	5	MASTERPIECE	ATLANTIC STARR	8	13	14	UP AND OVER (STRONGER AND BETTER)	SKYY	18
14	17	MAKE IT HAPPEN	MARIAH CAREY	11	14	20	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	12
15	8	TAKE TIME	CHRIS WALKER	16	15	17	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	20
16	23	I'M CRYIN'	SHANICE	15	16	18	I'M CRYIN'	SHANICE	15
17	30	COME & TALK TO ME	JODECI	19	17	19	PLEASE DON'T GO	BOYZ II MEN	21
18	12	SOMEBODY LOVES YOU BABY	PATTI LABELLE	22	18	23	SOME & TALK TO ME	JODECI	19
19	27	LOVE ME	TRACIE SPENCER	17	19	5	TAKE TIME	CHRIS WALKER	16
20	26	UP AND OVER (STRONGER AND BETTER)	SKYY	18	20	22	CAN'T HAVE MY MAN	ALYSON WILLIAMS	24
21	13	REMEMBER THE TIME	MICHAEL JACKSON	27	21	24	I'M THE ONE YOU NEED	JODY WATLEY	25
22	19	DO NOT PASS ME BY	HAMMER	26	22	28	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	32
23	28	TEARS OF JOY	CHERRELLE	23	23	29	STILL IN LOVE WITH YOU	MELI'SA MORGAN	30
24	18	BREAKIN' MY HEART	MINT CONDITION	34	24	26	TEARS OF JOY	CHERRELLE	23
25	20	THE CHOICE IS YOURS	BLACK SHEEP	29	25	25	HELLUVA	BROTHERHOOD CREED	14
26	33	BRENDA'S GOT A BABY	2PAC	33	26	31	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	28
27	39	CAN'T HAVE MY MAN	ALYSON WILLIAMS	24	27	12	SOMEBODY LOVES YOU BABY	PATTI LABELLE	22
28	25	BABY HOLD ON TO ME	GERALD LEVERT	37	28	39	JUMP	KRIS KROSS	13
29	29	I WANNA ROCK	LUKE	43	29	33	DON'T MAKE ME BEG TONIGHT	GARY BROWN	35
30	34	ONE TO GROW ON	U.M.C.'S	39	30	—	SCHOOL ME	GERALD LEVERT	41
31	36	I'M THE ONE YOU NEED	JODY WATLEY	25	31	37	I DREAM, I DREAM	JERMAINE JACKSON	40
32	—	PLEASE DON'T GO	BOYZ II MEN	21	32	32	THE LOVER IN YOU	BIG DADDY KANE	31
33	—	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	20	33	34	WALKIN' THE DOG	KARYN WHITE	38
34	15	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	46	34	16	DO NOT PASS ME BY	HAMMER	26
35	—	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	28	35	36	SECRETS OF THE HEART	LISA TAYLOR	44
36	32	OOCHIE COOCHIE	M.C. BRAINS	56	36	27	THE CHOICE IS YOURS	BLACK SHEEP	29
37	—	THE LOVER IN YOU	BIG DADDY KANE	31	37	40	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	42
38	22	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	51	38	35	(MEANWHILE) BACK AT THE RANCH	SMOOVE	36
39	—	(MEANWHILE) BACK AT THE RANCH	SMOOVE	36	39	21	REMEMBER THE TIME	MICHAEL JACKSON	27
40	24	NO NOSE JOB	DIGITAL UNDERGROUND	59	40	—	SUPERFICIAL LOVE	BAS NOIR	47

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
3 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Divina One, BMI/Pebbitone, ASCAP/Tizbit, ASCAP)	ASCAP CPP
7 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	ASCAP/Alex Shantzi, ASCAP/EMI April, ASCAP)
80 BABY GOT BACK (Songs Of Polygram, BMI/Mix-A-Lot, BMI)	ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
37 BABY HOLD ON TO ME (Trycek, BMI/Ramal, BMI/Willesden, BMI)	ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)
34 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)
33 BRENDA'S GOT A BABY (GLG Two, BMI)	ASCAP/So So Def, ASCAP)
66 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP)	ASCAP)
24 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	ASCAP)
98 CHIC MYSTIQUE (Tommy Jemi, BMI/Warner Chappell, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	ASCAP)
29 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	ASCAP)
19 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)	ASCAP)
51 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP)
26 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	ASCAP)
2 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	ASCAP)
35 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	ASCAP)
100 EMOTIONAL VIOLENCE (Better In Black, ASCAP)	ASCAP)
70 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	ASCAP)
64 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	ASCAP)
89 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	ASCAP)
62 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	ASCAP)
65 FIRE & EARTH (Not Listed)	ASCAP)
99 FOREVER & EVER (One Toone, ASCAP)	ASCAP)
71 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	ASCAP)
4 GOODBYE (Al B. Sure!, ASCAP/Wilshire, ASCAP/EMI April, ASCAP)	ASCAP)
53 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	ASCAP)
14 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	ASCAP)
1 HERE I GO AGAIN (Luella, ASCAP)	ASCAP)
28 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	ASCAP)
77 HONEY (Bust-It, BMI)	ASCAP)
79 HOOPS OF FIRE (Wild Pink, ASCAP/Squeak-A-Mouse, ASCAP/Bird Wins, ASCAP/Sony Tunes, ASCAP)	ASCAP)
40 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	ASCAP)
94 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI)	ASCAP)
82 IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hittage, ASCAP/Kraztertainment, ASCAP)	ASCAP)
60 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	ASCAP)
15 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U,	ASCAP)
57 SHE JUST CAN'T HELP IT (F.C.A./Hurt,ASCAP)	ASCAP)
97 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjoshia, BMI)	ASCAP)
93 SHOWER YOU WITH LOVE (Peabo, WB/ASCAP)	ASCAP)
22 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gambie-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM	ASCAP)
72 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP)
20 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	ASCAP)
81 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	ASCAP)
30 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP	ASCAP)
47 SUPERFICIAL LOVE (Today's Crucial, BMI/Warner-Tamerlane, BMI/Me And My Boy, BMI) WBM	ASCAP)
42 TAKE ME BACK TO LOVE AGAIN (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP/Virgin Music)	ASCAP)
85 TAKE ME BACK (Troutman's, BMI/Saja, BMI/WB, ASCAP/Gamson, ASCAP) WBM	ASCAP)
18 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)	ASCAP)
23 TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)	ASCAP)
84 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP	ASCAP)
50 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI)	ASCAP)
63 TESTIFY (Flyte Tyme, ASCAP) WBM	ASCAP)
97 THEY WANT EFX (Straight Out Da Sewer, ASCAP)	ASCAP)
17 UP AND OVER (STRONGER AND BETTER) (One Toone, ASCAP)	ASCAP)
96 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)	ASCAP)
69 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP)	ASCAP)
38 WALKIN' THE DOG (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Ensign, BMI/Lane Brane, BMI/Flyte Tyme, ASCAP/Ackee, ASCAP/Toe Kne, ASCAP) WBM/CPP	ASCAP)
48 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)	ASCAP)
88 WHEN ONLY A FRIEND WILL DO (Zomba, ASCAP/Sonic Sheet, ASCAP)	ASCAP)
87 WHEN'YADOWHATCHADO (Mikki Bleu, ASCAP/Tommy Q, ASCAP)	ASCAP)
46 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)	ASCAP)
86 WHEN YOU LOVE SOMEBODY (EMI April, ASCAP/K Stewart, ASCAP/Toe Kne, ASCAP/Ackee, ASCAP/Lane Brane, BMI/Ensign, BMI) CPP	ASCAP)
95 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsy, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gambie-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI)	ASCAP)
54 WHITE MEN CAN'T JUMP (Not Listed)	ASCAP)
5 WHO'S CRYING NOW (Weed High Nightmare, BMI)	ASCAP)
6 WHY ME BABY? (Keith Sweat, E/A, WB, Donril, Zomba, LL Cool J, Def Jam, ASCAP)	ASCAP)
78 YOUR LOVE DRIVES ME CRAZY (T-Boy, ASCAP/J.E.W. Jr., ASCAP)	ASCAP)

R&B ARTISTS & MUSIC



On The 'Smooth' Tip. Solar/Epic act Calloway visits Epic's Los Angeles offices on a local promotion tour to support its album, "Let's Get Smooth." From left are Clifford Russell, regional promotion/marketing manager, Epic; Reggie Calloway; Nancy Pitts, product manager, Epic; Cino Calloway; Maurice Warfield, associate director, West Coast promotion, Epic; and Avarie Shevie, associate director, media relations, Epic.

HOT R&B PLAYLISTS™

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

Kiss 98.7 FM

New York P.D.: Vinny Brown

- 1 Vanessa Williams, Save The Best For L
- 2 Glenn Jones, Here I Go Again
- 3 Lisa Stansfield, All Woman
- 4 Atlantic Starr, Masterpiece
- 5 Mariah Carey, Make It Happen
- 6 Keith Sweat, Why Me Baby?
- 7 Boyz II Men, Please Don't Go
- 8 En Vogue, My Lovin' (You're Never Gon
- 9 Joe Public, Live And Learn
- 10 Tevin Campbell, Goodbye
- 11 Aaron Hall, Don't Be Afraid (From "Ju
- 12 Patti LaBelle, Somebody Loves You Bab
- 13 Lisa Stansfield, Love Me
- 14 Michael Jackson, Remember The Time
- 15 CeCe Peniston, We Got A Love Thang
- 16 Mint Condition, Breakin' My Heart (Pr
- 17 Jody Watley, I'm The One You Need
- 18 Jodeci, Come & Talk To Me
- 19 Luther Vandross, Sometimes It's Only
- 20 Chaka Khan, Love You All My Lifetime
- 21 Kris Kross, Jump
- 22 Jody Watley, I Want You
- 23 Cherrelle, Tears Of Joy
- 24 Gerald Levert (Duet With Eddie Levert
- 25 Keith Sweat, Why Me Baby?
- 26 Shy, Up And Over (Stronger And Bette
- 27 Tony Terry, Everlasting Love
- 28 Al Green, Let's Stay Together
- 29 Al Green, Let's Stay Together
- 30 Al Green, Let's Stay Together
- 31 Al Green, Let's Stay Together
- 32 Al Green, Let's Stay Together
- 33 Al Green, Let's Stay Together
- 34 Al Green, Let's Stay Together
- 35 Al Green, Let's Stay Together
- 36 Al Green, Let's Stay Together
- 37 Al Green, Let's Stay Together
- 38 Al Green, Let's Stay Together
- 39 Al Green, Let's Stay Together
- 40 Al Green, Let's Stay Together
- 41 Al Green, Let's Stay Together
- 42 Al Green, Let's Stay Together
- 43 Al Green, Let's Stay Together
- 44 Al Green, Let's Stay Together
- 45 Al Green, Let's Stay Together
- 46 Al Green, Let's Stay Together
- 47 Al Green, Let's Stay Together
- 48 Al Green, Let's Stay Together
- 49 Al Green, Let's Stay Together
- 50 Al Green, Let's Stay Together
- 51 Al Green, Let's Stay Together
- 52 Al Green, Let's Stay Together
- 53 Al Green, Let's Stay Together
- 54 Al Green, Let's Stay Together
- 55 Al Green, Let's Stay Together
- 56 Al Green, Let's Stay Together
- 57 Al Green, Let's Stay Together
- 58 Al Green, Let's Stay Together
- 59 Al Green, Let's Stay Together
- 60 Al Green, Let's Stay Together

103-FM

Atlanta P.D.: Mike Roberts

- 1 Vanessa Williams, Save The Best For L
- 2 Mint Condition, Breakin' My Heart (Pr
- 3 Boyz II Men, Please Don't Go
- 4 Glenn Jones, Here I Go Again
- 5 Atlantic Starr, Masterpiece
- 6 Gerald Levert (Duet With Eddie Levert
- 7 Patti LaBelle, Somebody Loves You Bab
- 8 Jody Watley, I'm The One You Need
- 9 Lisa Stansfield, All Woman
- 10 Tevin Campbell, Goodbye
- 11 BeBe & CeCe Winans, It's O.K.
- 12 Prince And The N.P.G., Diamonds And P
- 13 Jody Watley, I Want You
- 14 Mariah Carey, Make It Happen
- 15 Keith Sweat, Why Me Baby?
- 16 En Vogue, My Lovin' (You're Never Gon
- 17 Chaka Khan, Love You All My Lifetime
- 18 Guy, Let's Stay Together
- 19 Aaron Hall, Don't Be Afraid (From "Ju
- 20 Joe Public, Live And Learn
- 21 Michael Jackson, Remember The Time
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 Prince And The N.P.G., Insaatible
- 24 Kathy Sledge, Take Me Back To Love Ag
- 25 Jermaine Jackson, I Dream, I Dream
- 26 Karyn White, Walkin' The Dog
- 27 Kris Kross, Jump
- 28 Meli'sa Morgan, Still In Love With You
- 29 Whitney Houston, I Belong To You
- 30 Keith Sweat, Keep It Comin'
- 31 Jody Watley, I Want You
- 32 Prince And The N.P.G., Money Don't Ma
- 33 Prince And The N.P.G., Money Don't Ma
- 34 Karyn White, Walkin' The Dog
- 35 Jodeci, Stay
- 36 Keith Sweat, Keep It Comin'
- 37 R. Kelly & Public Announcement, Honey

POWER 99fm

Philadelphia P.D.: Dave Allan

- 1 Aaron Hall, Don't Be Afraid (From "Ju
- 2 Vanessa Williams, Save The Best For L
- 3 Joe Public, Live And Learn
- 4 Boyz II Men, Please Don't Go
- 5 En Vogue, My Lovin' (You're Never Gon
- 6 Michael Jackson, Remember The Time
- 7 Patti LaBelle, Somebody Loves You Bab
- 8 Atlantic Starr, Masterpiece
- 9 Tevin Campbell, Goodbye
- 10 Lisa Stansfield, All Woman
- 11 En Vogue, My Lovin' (You're Never Gon
- 12 Michael Jackson, Remember The Time
- 13 Mariah Carey, Make It Happen
- 14 Tracie Spencer, Love Me
- 15 Luther Vandross, Sometimes It's Only
- 16 Jody Watley, I'm The One You Need
- 17 Keith Sweat, Why Me Baby?
- 18 Shy, Up And Over (Stronger And Bette
- 19 Chris Walker, Take Time
- 20 Kathy Sledge, Take Me Back To Love Ag
- 21 Chaka Khan, Love You All My Lifetime
- 22 Karyn White, Walkin' The Dog
- 23 Mint Condition, Breakin' My Heart (Pr
- 24 Shanice, I'm Cryin'
- 25 BeBe & CeCe Winans, It's O.K.
- 26 Jodeci, Come & Talk To Me
- 27 Meli'sa Morgan, Still In Love With You
- 28 Al Green, Let's Stay Together
- 29 Al Green, Let's Stay Together
- 30 EX Gerald Levert, School Me
- 31 Prince And The N.P.G., Money Don't Ma
- 32 Soul II Soul, Joy

WGCI 107.5 FM

Chicago P.D.: Elroy Smith

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Boyz II Men, Please Don't Go
- 3 TLC, Ain't 2 Proud 2 Beg
- 4 Tony Terry, Everlasting Love
- 5 Patti LaBelle, Somebody Loves You Bab
- 6 Vanessa Williams, Save The Best For L
- 7 Michael Jackson, Remember The Time
- 8 Gerald Levert (Duet With Eddie Levert
- 9 Keith Sweat, Why Me Baby?
- 10 Naughty By Nature, Everything's Gonna
- 11 En Vogue, My Lovin' (You're Never Gon
- 12 Mariah Carey, Make It Happen
- 13 Tevin Campbell, Goodbye
- 14 Aaron Hall, Don't Be Afraid (From "Ju
- 15 Aretha Franklin Featuring Michael McD
- 16 Brotherhood Creed, Heluva
- 17 Luther Vandross, Sometimes It's Only
- 18 Big Daddy Kane, The Lover In You
- 19 Shanice, I'm Cryin'
- 20 Shabba Ranks Featuring KRS-1, The Jam
- 21 BeBe & CeCe Winans, It's O.K.
- 22 Alyson Williams, Can't Have My Man
- 23 Digital Underground, No Nose Job
- 24 Joe Public, Live And Learn
- 25 Kris Kross, Jump
- 26 Lisa Stansfield, All Woman
- 27 Jodeci, Come & Talk To Me
- 28 Tracie Spencer, Love Me
- 29 R. Kelly & Public Announcement, Honey
- 30 Chaka Khan, Love You All My Lifetime
- 31 CeCe Peniston, Keep On Walkin'
- 32 Black Sheep, The Choice Is Yours
- 33 Meli'sa Morgan, Still In Love With You
- 34 Boyz II Men, Sympin' Ain't Easy
- 35 — Jermaine Jackson, I Dream, I Dream
- 36 — Gerald Levert, School Me



TERRI ROSSI'S RHYTHM SECTION

THE ATLANTIC GROUP enjoyed a great week on the charts. On the Hot R&B Singles chart, "Here I Go Again" by **Glenn Jones** (Atlantic) reaches No. 1 with reports from 97 stations. "Private Line" by **Gerald LeVert** (Atco/EastWest) achieves No. 1 status on the Hot R&B Albums chart. "School Me" by Gerald LeVert is this week's Power Pick/Airplay record. Atco/EastWest also has the top spot on the R&B Monitor chart.

BACK ON THE BLOCK: Virgin Records begins to reestablish its presence on the singles chart with a strong debut at No. 67 with "Joy" by **Soul II Soul**. It enters with reports from 51 stations. Moving up 83-69, "Victim Of The Ghetto" by **College Boyz** gains 14 stations for a total of 26 reports.

THE R&B MONITOR CHART will generally move more slowly than the playlist-based chart. However, this week there is a startling exception. "My Lovin' (You're Never Gonna Get It)" by **En Vogue** (Atco/EastWest) surges into the No. 1 spot on the R&B Radio Monitor. While it makes a strong 20-14 move in playlist-reported airplay, it lags far behind in the monitored airplay results. "Why Me Baby?" by **Keith Sweat** (Elektra) shoots up the monitored chart, 32-19. Did the computer encoding of the new mix by **Marley Marl** featuring **L.L. Cool J** help? Industry veterans swear that "records always sell better when they are in recurrent and coming down the chart." Although a former No. 1 record is frequently classified as recurrent, more often than not it increases in actual airplay while declining on the playlist-based chart. For example, "Save The Best For Last" by **Vanessa Williams** (Wing) held the No. 1 position on the playlist-based chart for three weeks. Now that it begins its decline on the Hot R&B Singles chart, actual monitored airplay increases and it surges 9-3.

BOUNCE ROCK SKATE ROLL: Jazz great "Jelly Roll" **Morton** is immortalized in the play "Jelly's Last Jam" with **Gregory Hines** as Morton at New York's Virginia Theater. The play's cast, costumes, staging, choreography, script, and performances are superb. **Savion Glover** makes a great young Morton. Morton's original music is available through BMG in two releases: "The Pearls" (Bluebird 6588-2-RB) and "The Jelly Roll Morton Centennial, His Complete Victor Recordings" (Bluebird 2361-2-RB).

CONGRATULATIONS to **Leon Huff**, who celebrates his 50th birthday this weekend with a big bash in Philadelphia. Along with **Kenny Gamble**, Huff created the Sound of Philadelphia and Philadelphia International Records, which is currently distributed by **Lou Maglia's Zoo Records**.

Billboard. R&B Radio Monitor™

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

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)	T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)
1	4	3	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	21	20	3	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
2	1	3	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	22	15	3	MASTERPIECE	ATLANTIC STARR (REPRISE)
3	9	3	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	23	18	3	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	5	3	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	24	21	3	EVERLASTING LOVE	TONY TERRY (EPIC)
5	3	3	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	25	22	3	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
6	2	3	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	26	30	3	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
7	6	3	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	27	28	3	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)
8	7	3	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	28	25	3	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
9	10	3	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	29	23	3	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WARNER BROS.)
10	8	3	STAY	JODECI (UPTOWN/MCA)	30	27	3	WE GOT A LOVE THANG	CECE PENISTON (A&M)
11	12	3	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	31	—	1	STILL IN LOVE WITH YOU	MELISSA MORGAN (PENDULUM/ELEKTRA)
12	14	3	HERE I GO AGAIN	GLENN JONES (ATLANTIC)	32	35	3	CAN'T HAVE MY MAN	ALYSON WILLIAMS (OBR/COLUMBIA)
13	11	3	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	33	29	3	I WANT YOU	JODY WATLEY (MCA)
14	13	3	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	34	31	3	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
15	16	3	COME & TALK TO ME	JODECI (UPTOWN/MCA)	35	—	1	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)
16	26	3	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	36	40	3	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
17	17	3	ALL WOMAN	LISA STANSFIELD (ARISTA)	37	—	1	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
18	19	3	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	38	36	3	UP AND OVER	SKYY (ATLANTIC)
19	32	3	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	39	—	1	I DREAM, I DREAM	JERMAINE JACKSON (LAFACE/ARISTA)
20	24	3	LOVE ME	TRACIE SPENCER (CAPITOL)	40	33	3	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)

TWO ARTISTS TWO MOODS TOO GOOD TO MISS



Management: Louise C. West Artist Management

GLENN JONES

"I've Been Searchin'
(Nobody Like You)"

(87505)

From the album

HERE I GO AGAIN

(82352)



Management: Winkie Simms, Brady Richardson Consultants

TIM OWENS

"Let's Get Blue"

(87503)

From the album

I JUST WANNA LOVE YOU

(82194)



© 1992 Atlantic Recording Corp. A Time Warner Company

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 18, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ NO. 1 ★ ★ ★						
1	2	2	24	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98) 1 week at No. 1	PRIVATE LINE	1
2	1	1	19	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DANGEROUS	1
3	3	7	32	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	3
4	4	4	28	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
5	5	5	43	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
6	7	9	20	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
7	6	3	23	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
8	8	8	19	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	9	10	26	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	9
10	13	14	10	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	10
11	10	11	46	BOYZ II MEN ▲ 3 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
12	11	6	14	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
13	17	21	5	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	13
14	12	12	27	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
15	16	17	12	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	15
16	14	13	13	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
17	15	15	20	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
18	19	18	20	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	17
19	51	—	2	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	19
20	18	16	23	BLACK SHEEP ● MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
21	20	20	6	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
22	21	19	28	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
23	23	24	8	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	23
24	22	22	8	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
25	24	23	9	SIR MIX-A-LOT DEF AMERICAN 26765*/REPRISE (9.98)	MACK DADDY	21
26	26	27	39	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
27	25	25	22	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
28	33	40	6	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	28
29	27	26	27	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
30	35	43	5	FU-SCHNICKENS JIVE 41472* (9.98)	F.U. - DON'T TAKE IT PERSONAL	30
31	29	29	19	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
32	28	28	40	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
33	32	35	21	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
34	31	31	24	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
35	30	30	46	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
36	46	—	2	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	36
37	34	37	24	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
38	36	36	48	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
39	38	38	16	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
40	39	39	26	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
41	37	33	27	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
42	42	45	44	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
43	NEW ►	1	1	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ)	TOTALLY KROSSED OUT	43
44	43	47	7	CECE PENISTON A&M 5381* (9.98)	FINALLY	43
45	40	32	31	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
46	41	41	22	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
47	44	34	28	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
48	50	59	5	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	48
49	83	89	3	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	49

50	45	46	42	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
51	54	56	6	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
52	52	53	28	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
53	62	91	4	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98)	A-TOWN HARD HEADS	53
54	48	49	29	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
55	49	44	21	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
56	74	92	3	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	56
57	55	50	64	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
58	53	52	16	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	52
59	66	74	3	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	59
60	56	48	36	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98)	C.M.B.	10
61	58	57	17	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	57
62	47	42	25	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
63	61	62	81	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
64	69	72	7	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	64
65	63	65	10	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	63
66	60	61	15	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
67	67	66	22	BIG DADDY KANE COLO CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
68	80	77	4	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98)	THE POWER OF RHYME	68
69	57	54	24	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
70	76	93	3	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	70
71	59	55	21	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
72	77	78	10	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	72
73	70	64	24	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
74	73	70	6	THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NO THIN' BUT A PARTY	70
75	92	—	2	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	75
76	64	60	30	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
77	78	71	25	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
78	65	58	39	HEAVY D. & THE BOYZ ▲ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
79	72	63	46	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
80	68	51	12	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	48
81	100	96	3	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	81
82	79	83	8	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	76
83	75	75	6	WHISTLE SELECT 61252/ELEKTRA (9.98)	GET THE LOVE	75
84	82	81	43	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
85	86	85	6	CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	85
86	90	87	31	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
87	84	73	40	GETO BOYS ▲ RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
88	71	67	34	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
89	NEW ►	1	1	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	89
90	89	—	2	FATHER DOM WRAP 8105*/ICHIBAN (9.98)	FATHER DOM	89
91	81	79	39	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
92	87	76	51	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
93	NEW ►	1	1	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	93
94	NEW ►	1	1	CALLOWAY SOLAR 75326*/EPIC (9.98 EQ)	LET'S GET SMOOTH	94
95	85	80	26	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
96	NEW ►	1	1	POISON CLAN EFFECT 3006*/LUKE (9.98)	POISONOUS MENTALITY	96
97	97	97	12	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
98	93	69	24	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
99	91	82	24	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
100	98	100	4	LORD FINESSE GIANT 24437/REPRISE (9.98)	RETURN OF THE FUNKY MAN	95

○ 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.

BEASTIE BOYS CHECK IN WITH NEW HYBRID SET

(Continued from page 12)

accompanying video by Nate Hornblower, who directed two previous Beastie Boys clips. According to Cathy Lincoln, Capitol's director of artist development and alternative music marketing, early responses to the track at retail, radio, and video outlets have "just been phenomenal. People are starting to call like crazy asking about it," she says. "We seem to be in a really good setup place for 'Pass The Mic.'"

Capitol has been priming the marketplace for the Beastie Boys' return from as far back as last November.

The group played gigs during both the CMJ Music Marathon and Gavin conventions last fall. The shows required hard tickets; one did not automatically get in with a badge. Says Lincoln, "We wanted to make sure the public got in there, that kids could see the Beastie Boys there and start a buzz among themselves."

The group also played the Marquee in London in February to ignite an international buzz on the new album.

On Feb. 24, to further warm up the streets, the label serviced the album cut "Professor Booty" to college ra-

dio and DJs. "It got put on almost immediately," Lincoln says. WNWK New Jersey, WBAU New York, and KUSF San Francisco are among the stations that got behind "Professor Booty."

Now that "Pass The Mic" is out, the game plan is "to go for the hip-hop tip—mix shows and rap stations," says Lincoln. Capitol is also seeking support from alternative radio and shoring up support at metal radio for the Beastie Boys. It recently serviced a Beastie Boys metal-radio sampler that includes "Whatcha

Want," "Something's Got To Give," "Time For Livin'" and "Gratitude."

In addition to Capitol's promotion and marketing efforts, a new sports and music magazine named Blast has agreed to include "Pass The Mic" cassette singles inside 5,000 polybag-wrapped dealer issues when it debuts in late April.

The Beasties, who did not tour behind "Paul's Boutique," will open a road run to support the new album May 2 in Buffalo, N.Y. A 37-minute home video called "The Skills To Pay The Bills" is set for a May 19 in-store

date. The video, which features performances from the group's career from the beginning to now, will retail for \$12.98 on Capitol Video. Promotional clips for "Whatcha Sayin'" and "Pass The Mic" will be included in the set.

The Beastie Boys have always had a diverse audience blend, and at this point, Capitol wants to maximize all of the band's support bases. As Lincoln puts it, "We're working this Beastie Boys project like no Beastie Boys project has ever been worked."

DAS EFX

"They Want EFX (198600) AND THEY'RE GETTING THEM!!"

HOT SINGLE ACTIVITY!!



DEAD SERIOUS

EPMD's new *Discovery* kicks killer rhymes with tongue-twisting delivery. From their debut album **DEAD SERIOUS (91827)**

ALBUM OUT NOW! Top 5 on Jukebox Network after only 3 weeks!

Heavy Rotation on "YO! MTV RAPS" Catch 'em on BET and "Pump It Up" **BEAT STREET-BROOKLYN NY**

Top 5 12" - Selling 200+ weekly **SERENADE RECORDS- HOLLYS NY**

Sold Over 250 12"s the first week out! **JIMMY'S RECORDS VARIETY-CHICAGO**

Sold Out! Hot!

SAM GOODY-LANDOVER, MD

#1 Sold Out- "Hotter Than Anything I Can Think Of!"

MUSICLAND-NATIONAL CHAIN

Over 100 PT Jump on National Singles Chart Within One Week.

Produced and Arranged by: Chris Charity and Derek Lynn for Solid Scheme Music Inc., except "They Want EFX" and "Kiss Ya Handz" produced and arranged by A. Wesley and W. Hines.

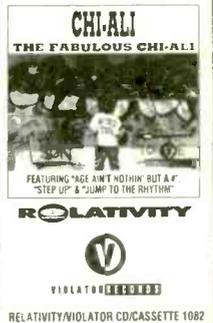
Sales exploding in Chicago, NYC, Detroit, Baltimore, DC, LA and Philadelphia!!
Album shipping over 100,000 units!



S H B N A
MANAGEMENT

Division of Atlantic Recording Corporation
© 1992 Atlantic Recording Corp. A Time Warner Company

THE DEBUT ALBUM FROM THE NATIVE SON OF THE NATIVE TONGUE



FEATURING THE SINGLE AGE AIN'T NOTHING BUT A #

150,000 units shipped!
Billboard-#24 Heatseekers/#20-14 Rap Singles Chart
Video on YO! MTV RAPS, Video Jukebox, BET

CHI-ALI THE FABULOUS CHI-ALI

Billboard®

FOR WEEK ENDING APRIL 18, 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	7	5	JUMP (C) (T) RUFFHOUSE 38-74197/COLUMBIA	◆ KRIS KROSS 1 week at No. 1
2	3	4	7	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
3	7	11	6	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
4	6	12	6	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	◆ CYPRESS HILL
5	4	1	9	THE JAM (C) (T) EPIC 34-74069	◆ SHABBA RANKS FEATURING KRS-1
6	10	16	5	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 4-96212*/ATLANTIC	◆ 2PAC
7	1	3	12	THE INT'L ZONE COASTER (C) (T) ELEKTRA 4-64828	◆ LEADERS OF THE NEW SCHOOL
8	9	9	8	I WANNA ROCK (C) (M) (T) LUKE 4-98619/ATLANTIC	◆ LUKE
9	8	8	8	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	◆ ERIC B. & RAKIM
10	16	24	3	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 4-98600	◆ DAS EFX
11	17	22	3	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
12	12	14	8	JIGGABLE PIE (C) (M) (T) SELECT 4-62382	◆ AMG
13	14	20	6	AGE AIN'T NOthin' BUT A # (C) (T) RELATIVITY 1088-4	◆ CHI-ALI
14	5	2	11	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 38-74165*/COLUMBIA	◆ PUBLIC ENEMY
15	11	5	13	OCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
16	13	6	12	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
17	24	28	3	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
18	21	—	2	VICTIM OF THE GHETTO (C) (T) VIRGIN 4-98635	◆ COLLEGE BOYZ
19	23	—	2	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 4-18947/REPRISE	◆ SIR MIX-A-LOT
20	27	27	3	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
21	18	15	14	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
22	26	—	2	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 38-74167/COLUMBIA	◆ NICE & SMOOTH
23	19	18	18	THE CHOICE IS YOURS (C) (M) (T) MERCURY 866 086-4	◆ BLACK SHEEP
24	NEW ▶	1	1	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE
25	30	29	3	MY MAN'S PLAYING TRICKS ON ME (CD) (M) (T) AVENUE 1206*	◆ GHETTO GIRLZ
26	NEW ▶	1	1	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
27	28	23	3	IF YOU WERE MINE (C) (M) (T) PENDULUM 4-66454/ELEKTRA	HEN G & EVIL E
28	22	17	13	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
29	15	10	12	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
30	20	13	10	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	◆ TIM DOG

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992, Billboard/BPI Communications.

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	4	8	MAKE IT MINE EPIC 74241 <small>1 week at No. 1</small>	THE SHAMEN
2	4	5	6	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
3	6	6	7	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
4	1	3	9	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
5	10	20	4	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
6	8	13	5	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
7	2	2	7	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
8	5	1	8	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
9	7	8	7	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
10	14	24	4	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
11	15	18	6	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
12	22	25	4	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
13	21	27	4	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
14	26	38	3	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
15	23	29	4	SCHIZOPHRENIA RCA 62232-1	QUADROPHONIA
16	9	11	7	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
17	13	7	9	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
18	11	9	11	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
19	20	21	5	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
20	16	14	10	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
*** Power Pick ***					
21	37	—	2	(CAN YOU) FEEL THE PASSION BIG LIFE Y-19751/SBK	◆ BLUE PEARL
22	17	12	10	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
23	12	10	9	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
24	18	17	6	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
25	35	—	2	REJOICING (I'LL NEVER FORGET) WARNER BROS. 0-40368	ULTRA NATE
26	31	40	4	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
27	28	37	4	NEVER AGAIN FICTION 0-85898/ATLANTIC	DIE WARZAU
28	36	—	2	CLOSER MCA 54363	◆ MR. FINGERS
29	29	34	5	LOVE STORM STRICTLY RHYTHM SRB-001	CYNTHIA M.
30	19	16	8	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
31	33	44	3	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
*** Hot Shot Debut ***					
32	NEW ▶	1	1	LOVE YOU ALL MY LIFETIME WARNER BROS. 0-40377	◆ CHAKA KHAN
33	24	22	6	RAVING MADD CRAP 001	MIDDLE FINGER
34	43	—	2	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
35	40	—	2	VOGUE WAX TRAX 9178	KMFDM
36	44	—	2	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
37	45	—	2	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
38	39	43	3	CYBEX CUTTING 257	OH-BONIC
39	30	30	10	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
40	38	36	9	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLAN S
41	46	—	2	CALL MY NAME RCA 62236-1	◆ LOVE & SAS
42	34	35	6	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
43	NEW ▶	1	1	CRUCIFIED GIANT 0-40351/WARNER BROS.	◆ ARMY OF LOVERS
44	NEW ▶	1	1	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
45	41	32	6	GET OFF JIVE 42046-1	MR. LEE
46	25	19	12	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
47	NEW ▶	1	1	STILL IN LOVE WITH YOU PENDULUM 0-66438/ELEKTRA	◆ MELI'SA MORGAN
48	42	42	5	STATE OF SHOCK CAPITOL V-15813	REVENGE
49	27	23	13	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
50	32	28	13	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	3	10	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA <small>1 week at No. 1</small>	◆ TLC
2	4	6	7	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
3	1	1	7	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
4	5	5	8	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
5	7	7	8	MAKE IT MINE EPIC 74241	THE SHAMEN
6	8	13	5	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
7	9	11	7	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
8	3	2	9	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
9	10	10	10	GOOD FRIEND EPIC 74157	◆ PARIS RED
10	6	4	10	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
11	12	17	6	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
12	24	44	3	JUMP RUFFHOUSE 44-74193/COLUMBIA	◆ KRIS KROSS
13	18	25	3	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
14	17	22	5	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
15	35	—	2	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 0-96194	◆ EN VOGUE
16	28	28	4	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
17	23	37	3	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
18	15	19	7	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
19	22	26	4	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
20	19	21	6	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
21	11	8	11	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
22	13	12	8	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
23	25	27	6	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
*** Power Pick ***					
24	33	41	3	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
25	14	16	7	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
26	29	39	4	LIVE AND LEARN COLUMBIA 44-74230	◆ JOE PUBLIC
27	30	35	4	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
28	34	38	5	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
29	21	23	5	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
30	16	18	8	GO INSTINCT 237	MOBY
31	27	24	5	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND
32	37	49	3	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
*** Hot Shot Debut ***					
33	NEW ▶	1	1	MAKE IT HAPPEN COLUMBIA 44-74189	◆ MARIAH CAREY
34	20	9	12	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
35	47	—	2	THEY WANT EFX ATCO EASTWEST 0-96206	◆ DAS EFX
36	NEW ▶	1	1	CLOSER MCA 54363	◆ MR. FINGERS
37	39	50	4	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
38	45	—	2	NOW THAT YOU'RE GONE CUTTING 259	CORINA
39	NEW ▶	1	1	MARIA TOMMY BOY 520	TKA
40	46	—	2	GOT TO GET AWAY EPIC 74140	OFF SHORE FEATURING JOCELYN BROWN
41	38	40	3	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
42	NEW ▶	1	1	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCCOLI
43	32	20	15	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
44	41	—	2	I GOTTA HOLD ON YOU I.D. 1011	MAURICE JOSHUA
45	36	30	10	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
46	NEW ▶	1	1	HIGH FICTION 64766-2/ELEKTRA	◆ THE CURE
47	31	14	10	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
48	42	42	4	THIS IS THE LAST TIME NEXT PLATEAU 50172	LAURA ENEA
49	44	—	2	ONE ISLAND 866 533-1	◆ U2
50	26	15	13	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK

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.

One of the "buzz" records from the Winter Music Conference.

Club Lonely

the new single from **Lil Louis & The World**

from the forthcoming LP, "Journey With The Lonely" 47508

12" and CD-5 in-store May 8th!

Written, Produced, Arranged, and Composed By Lil' Louis 4 7 Days Productions Productions.

Epic is a trademark of Sony Music Entertainment Inc. © 1992 Sony Music Entertainment Inc.

Jackson's Club Appeal; Swing Out Sister's Return

THE BEAT GOES ON: Are there any club denizens who get enough music to nibble on? We didn't think so...

With each successive single from the "Dangerous" opus, **Michael Jackson** cuts deeper into club consciousness. On "In The Closet" (**Epic**), his dramatic whoops and whispers ride atop a variety of intense house remixes, courtesy of **Tommy Musto** and **Frankie Knuckles**.

Musto's "Underground" rendering transforms the jack-style jam into a complex, peak-hour affair, while Knuckles has created a slower, more percussive "Mission" mix that will ease pundits into daylight.

Epic is issuing two different 12-inch versions of "In The Closet" to retail. They will be subtitled "Mixes Behind Doors #1 & 2." Door #1 will have a chocolate-brown sleeve and will be dominated by Musto's remixes, while Door #2 will have a burgundy-colored jacket and will heavily feature Knuckles' interpretations of the song.

After its extended break from re-

coding, we're pleased to note the return of **Swing Out Sister**, which offers a silky soul journey with "Not Gonna Change" (**Mercury**). Knuckles interweaves grand-piano lines, sweeping strings, and brassy horns into the jazz-spiced tune. The song is one of a dozen fab tunes featured on the act's flawless new self-titled album, due out later this month.

As **Ricky Crespo's** cool mixes of "Baby Got Back" (**Def American**) by **Sir Mix-A-Lot** continue to garner clubland kudos, the New York-based producer issues "Rockin' You," the debut single by his new act, **Music & Art**, on **NuGroove Records** (New York). The track is a bizarre-but-successful marriage of techno and merengue. Slammin' beats, acidic keyboards, heavily filtered vocal bits, and merengue percussion add up to one of the more unique singles you're likely to hear at the moment. Go to "I Want You" on the flip side for a calmer, garage-vibed interlude.

After piquing curiosity as the belting voice on the **Brothers In Rhythm** hit "Such A Good Feeling," **Charvoni** is poised for success in her own right with "I'll Be Right There" (**Mydisc/Emotive**, New York). Within a slammin' deep-house context crafted by **Tyrone Payton** and **David Camancho**, she delivers an assertive performance that would make **Jocelyn Brown** and **Martha Wash** proud. Give us a whole album... pretty please?

World-beat diva **Angelique Kidjo** courts mainstream club approval with "Batonga" (**Great Jones/Island**), a spicy blend of Caribbean flavors and dance beats. We're most fond of the "Dancehall" mix by **Carl Segal**, which maintains the integrity of the original song while injecting a house-inflected groove that makes it highly accessible.

Along a similar tip, **Columbia** has

finally released "Bad Bad Boy," the U.S. debut single by Ethiopian femme trio **Midi, Maxi & Efti**. A way-cool combo of dancehall, pop, and R&B, the track has been refashioned for club consumption by **Dave Shaw** and **Winston Jones**. As on "Batonga," "Bad Bad Boy" is fueled with a subtle house beat that complements the song's original vibe, instead of obliterating it.



by Larry Flick

By the by, another **Midi, Maxi & Efti** track, "Ragga Steady," has already been remixed by **Pal Joey** for future release.

U.K.-based duo **Sly & Lovechild** is quickly (and deservedly) winning loads of new fans along these shores with its second single, "Spirit Of Destiny" (**Volante/Cooltempo**). Propelled by an undercurrent of strumming acoustic guitar riffs, this bright and festive pop/houser sports uplifting lyrics and a hook that you won't soon forget. The act is wrapping up recording its debut album, and is shopping for a U.S. label deal.

MORE WMC7 NOTES: While many of the delegates from this year's **Winter Music Conference** in Miami contend with fading suntans and stacks of mail and phone messages, a posse of record pool directors is hard at work implementing ideas formulated at several closed-door meetings held at the confab.

On top of the agenda is the need to form an organization that will unify pool directors and work toward solving the various problems they are currently facing, such as limited service from majors and monitoring DJs. **Eddie Q. Matthew**, director of the **New England DJ Assn.**, was elected coordinator of the group.

"[Pools] are never going to get anywhere with anyone if we don't work together," he says. "The meetings allowed us to get reacquainted with one another and realize that pools may be in trouble if we don't demand the respect we deserve and come up with a way of improving our relationships with others."

Matthew is somewhat vague about the long-term plans of the still-named organization, though he notes it will have a strong presence at the **New Music Seminar** in June, where a planned series of closed conclaves will address the ongoing tension between pools and major labels.

While we're encouraged by Matthew's good intentions and enthusiasm, it should be noted that this is not the first time we've heard about pool directors banding together. In fact, a similar idea was formulated at last year's conference—as was a plan by major-label dance executives to draft a new list of requirements for pool service. Neither happened, and

the problems continue. We've got our fingers crossed that this new group will not meet with the same fate.

EXECUTIVE TURNTABLE: We're getting a tad dizzy from monitoring the latest round of musical chairs being played out at several New York independent labels.

Contrary to previous reports, **Philip Mataragas** has not joined **Cardiac Records** as a crossover radio promotion coordinator. Instead, he slips into the newly created slot of national club and retail promotion manager at **Relativity**. Before this bit of confusion, Mataragas was a coordinator of national retail promotion at **MicMac Records**.

Meanwhile, **Ray Caviano**, **Cardiac's** former national director of crossover radio promotion, has ditched his recently formed **Caviano Promotions** after about a month in operation to rejoin **MicMac** as the national director of promotion—a position he held before going to **Cardiac** last year. Caviano replaces **Issy Sanchez**, who has left **MicMac** to form an as-yet-unnamed independent promotion, management, and production firm.

In other **MicMac** movement, **Scott**

Schlacter has filled **Mataragas'** position at **MicMac**. By the way, **Scott** is **MicMac** president **Marvin Schlacter's** son.

Finally, **Greg "English" Jones** has joined **Esquire Records** as an urban radio promoter. He was a R&B/rap retail promoter at **Cardiac**.

TID-BEATS: Disciples of **Donna Summer** will be pleased to learn the diva was recently honored with a star on **Hollywood Boulevard**. Upon the unveiling, well-wishers were treated to an a cappella rendition of "Friends Unknown." Summer has just embarked on a three-week concert tour of **South America**. Although no dates have been confirmed, word has it she may hit the road in the U.S. later this season. Also, despite speculation and rumor, Summer is still signed to **Atlantic Records**—though there are no plans for future singles from her current album, "Mistaken Identity"... Can't wait to hear the results of **Barbados** recording sessions for the debut album by fab production/remix team **Driza Bone**. The set is slated to come out on **4th & B'way** in the U.K. later this spring. No word yet on a U.S. release date.

Hot Dance Breakouts

CLUB PLAY

1. ROUGH SEX LORDS OF ACID CAROLINE
2. JUMP KRIS KROSS RUFFHOUSE
3. METHODOICAL VIRTUE FINAL CUT NETWORK
4. ELEVATION G.T.O. REACT
5. NOW THAT YOU'RE GONE CORINA CUTTING

12" SINGLES SALES

1. PASS THE MIC BEASTIE BOYS CAPITOL
2. TAKE MY ADVICE KYM SIMS I.D.
3. TENNESSEE ARRESTED DEVELOPMENT CHRYSALIS
4. HOW DO I LOVE THEE QUEEN LATIFAH TOMMY BOY
5. INQUISITION SKINNY PUPPY CAPITOL

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



HITS!!! 12-INCH PLAY LIST

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

Audiophile Quality -
EUROPADISK LTD.

U.S.' Most Complete Facility!

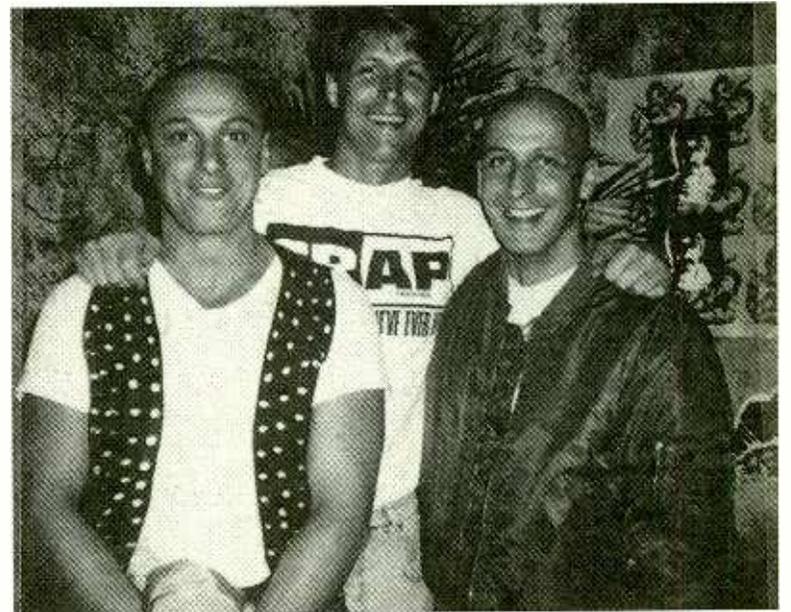
SPECIALS - "With This Ad Only"

"Maxi-Single" Cassettes
Complete Package, 500 - \$715
Everything included - Mastering, Test Cassette, Graphics Design, 2-Color 0-Card Printing, Label Typesetting/Printing, & Shrink-Wrap.

12" Vinyl Single
Complete Package, 500 - \$965
Everything included - DMM Mastering, Test Pressing, Label Typesetting/Printing, Black or White Die-Cut Jacket, & Shrink-Wrap.

• **Compact Disc** - Mastering and Replication - Complete Packages Free Graphics Design!

EUROPADISK LTD.
Call for our free Brochure...
75 Varick Street
New York, NY 10013
☎ (212) 226-4401
FAX (212) 966-0456



Blowing Kisses. Charisma recording act **Right Said Fred** paused during its recent club tour of the U.S. to celebrate the success of its second single, "Don't Talk, Just Kiss," from the debut album "Up." The track, which features guest vocals by **Jocelyn Brown**, is currently No. 13 on **Billboard's Club Play** chart. Pictured at the **China Club** in **Chicago**, from left, are **Fred Fairbrass**, **Right Said Fred**; **Mike Carroll**, a club DJ; and **Richard Fairbrass**, **Right Said Fred**.

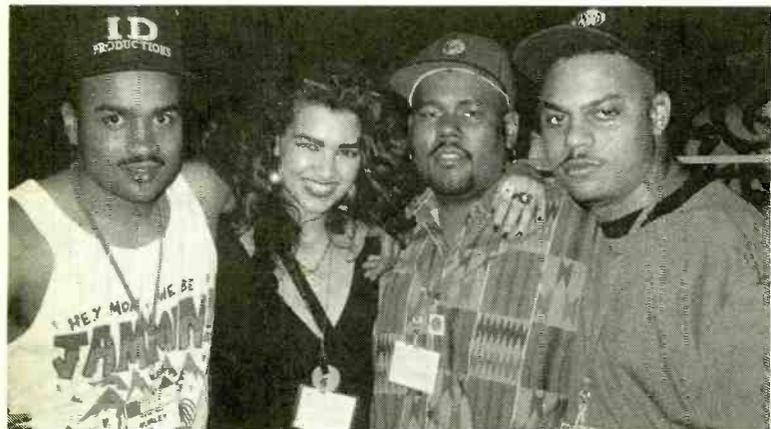


WARNING!!!

- "ELECTRONIC COMMUNICATIONS"
 - THE DEBUT ALBUM OF "ARKANOID"
 - "THE TECHNO SOUND OF UNDERGROUND" OUT IN MAY
 - "ALPHA CENTAURI" THE NEW DANCEFLOOR SINGLE FROM "ARKANOID" TAKEN FROM THE ALBUM "ELECTRONIC COMMUNICATIONS"
 - MASTER & PUBLISHING RIGHTS
- 78/A MECENATE, MILAN ITALY - ☎ 2.58012071 FAX 2.5064675/55400364

Stepping Out At The Winter Music Confab

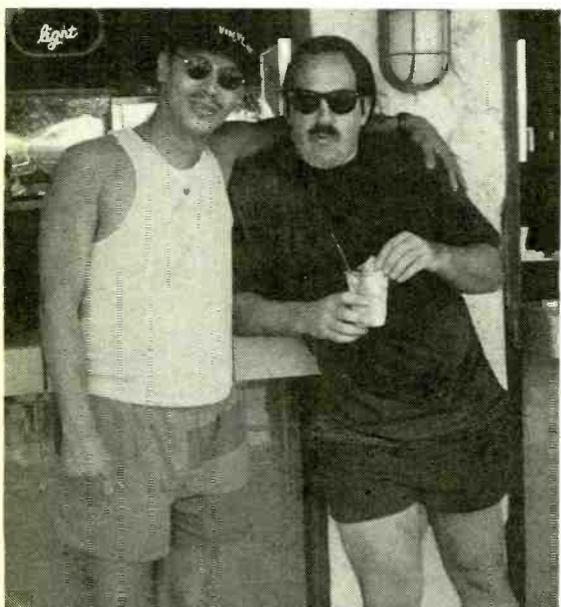
MIAMI BEACH—An estimated 1,500 members of the dance music community attended the seventh edition of the Winter Music Conference, March 24-28 at the Fountainbleau Hilton here. Among the topics covered during panel discussions were dance music's presence at pop radio, the future of independent labels, and AIDS. The confab was capped off with the National Dance Music Awards, which honored artists, label executives, and club DJs.



Connie Varvitsiotis, director of A&R at Smash Records, is flanked by the superhot I.D. Productions posse during a showcase at the Warsaw. From left are Steve "Silk" Hurley, Varvitsiotis, Maurice Joshua, and Eric "E-Smoove" Miller.



Kathy Sledge, left, celebrates the success of her new single, "Take Me Back To Love Again," with remixer/club DJ Alexx Antaeus, center, and companion Shante at a party held in honor of Billboard club and retail chart reporters.



Arthur Baker, right, relaxes at the poolside bar with Issy Sanchez, who has just launched an indie promotion and marketing company



Frank Ceraolo, associate director of dance music at Epic Records, looks thrilled to have been named best major-label dance promoter of the year at the dance music awards.



Epic recording artist Paris Red brought down the house when she belted out the nominees and winner in the best-record-pool category during the dance music awards. By the way, the winner was For The Record.



WMC7 organizer Bill Kelly, left, chats with SBK recording artist Jon Secada, center, and Daniel Glass, executive VP/GM of the EMI Records Group, after a panel discussion.



Atco recording artist Kym Sims and Arista diva Shawn Christopher share a laugh during the artist panel.

Ex-Manager Sues Joe Cocker Claims Singer Breached Contract

NEW YORK—Capitol recording artist Joe Cocker and Nevada-based Adaven Productions, which sometimes acts as his agent, have been sued by Cocker's former manager, Michael Lang, and Better Music Inc., for alleged nonpayment of fees.

According to the suit, filed March 26 in New York federal court, Cocker agreed to pay Better Music 15% of his gross earnings from recordings, concerts, merchandising rights, song royalties, and TV appearances during the term of a 1977 agreement. That pact expired in 1980, but the parties agreed to continue under its terms and conditions, the suit says.

In 1984, Cocker was signed by Capitol Records. According to the suit, he and Lang then entered into a new agreement that stated Lang would receive 15% of all net receipts from Cocker's recordings for Capitol.

Better Music continued to act as

Cocker's manager until Aug. 19, 1991, when the artist notified Better Music that he no longer required Lang's services and would no longer pay him.

The suit claims that the plaintiffs are entitled to 15% of Cocker's gross revenues for recordings made under the original agreement, including the albums "Sheffield Steel" (Island) and "Luxury You Can Afford" (Elektra), as well as the singles "Up Where We Belong" and "When The Night Comes," from the soundtracks of "An Officer And A Gentleman" and "An Innocent Man," respectively.

The suit claims damages of \$1 million for breach of contract and \$1 million for the plaintiffs' services to the defendant, along with 15% of the net from Cocker's recordings and concert appearances, as well as court costs.

Gary Gilbert, attorney for Cocker, denied Lang's claims and said the artist would countersue. **TRUDI MILLER**

ARTISTS IN CONCERT

(Continued from page 15)

Aptly anointed "swamp boogie queen" Katie Webster followed solo on piano. Smiling coyly during sassy sexploits like "Two-Fisted Mama," her repeated high-end piano splashes heightened the tease. Two medleys, one of John Lee Hooker boogies, the other a tribute to her late road partner Otis Redding, saluted two major influences.

Then it was back to guitars with Lonnie Brooks, his band featuring son Ronnie Baker Brooks, also on guitar—and also a tuneful soloist. But Pops took precedence, his extended soloing containing enough ideas to maintain interest. One tooth-picking bit gave him the chance to display his name painted on the back of his guitar; a father-and-son duet had Lonnie fretting, Ronnie fingering the same axe.

Lonnie left, but his band stayed to expertly back up Elvin Bishop on songs about whiskey and beer.

Up last, Koko Taylor's set included her signature "Wang Dang Doodle," a gender-corrected version of the blues staple "I'm A Man," and even Ted Nugent's "Hey Baby," from her most recent Alligator album, "Jump For Joy." Afterward, everyone joined together for a grand "Sweet Home Chicago" finale, capping a blues night for all ages, races, and sexes. It would be a shame to have to wait another 20 years for this kind of Alligator party. **JIM BESSMAN**

**JIMMIE DALE GILMORE
MARTY BROWN**
*The Troubadour
West Hollywood, Calif.*

SUCH STUFF as dreams are made of for uncompromising country fans was on view at this March 20 show, which co-headlined Texan Jimmie Dale Gilmore and Kentucky native Marty Brown for a rousing evening that looked back at the deep roots of country.

The pairing of singer/songwriters couldn't have been more perfect. Brown is a hardcore honky-tonker

whose obvious model is Hank Williams Sr. Gilmore reaches back even further into country history: His warm, tremulous sound echoes the gentle bluesiness of Jimmie Rodgers.

Indicative of their on-stage compatibility, the two singers were backed by a single band—a taut unit that included two smoking guitarists, Bradley Kopp and Landon Taylor, and a rhythm section of bassist Byron White and drummer Danny Darling.

Brown opened the night, and the hawk-nosed, peripatetic vocalist tickled the large crowd with his ingenuous antics. Merrily hectoring the crowd, stomping his foot with abandon, leaping on and off the drum riser, and generally disporting himself like Everyredneck on a weekend toot, his adrenalized love of performing was infectious.

Singing (and yodeling!) tougher, higher, and lonelier than on his MCA debut "High And Dry," Brown captivated the audience with romping hardwood floor opuses like "Honky Tonk Special" and "Ole King Kong" and ballads like "Wildest Dreams." He rewarded the audience's loud applause with an encore of "Every Now And Then."

The shy, incredibly reserved Gilmore (now the owner of an Elektra contract following his much-praised one-off American Explorer release "After Awhile") made no attempt to outtail Brown. Instead, he kicked off with his classic composition "Dallas" and just kept the great songs coming. Highlights included Butch Hancock's bubbly "My Mind's Got A Mind Of Its Own," the poignant "Don't Be A Stranger To Your Heart," and the spicily Latinized "Go To Sleep Alone."

Naturally, Brown and Gilmore teamed up for two encores of—what else?—songs originated by Hank Sr. and the Singing Brakeman. The choice of "Setting The Woods On Fire" was especially apt—"The Jimmie & Marty Party" cooked up a storm. **CHRIS MORRIS**

Acuff-Rose Gains Bigger Intl. Presence Networking Helps Opryland Catalog Hit

BY EDWARD MORRIS

NASHVILLE—Although it is celebrating its 50th year as a peculiarly American institution, the Acuff-Rose song collection at Opryland Music Group is simultaneously making a big impact in foreign markets.

Jerry Flowers, Opryland Music's executive director, declines to specify how much of the company's publishing income is from foreign activity. But he characterizes it as "significant and growing." Proportionately, he adds, foreign income is growing even faster than domestic.

Acuff-Rose has long had a strong international network, dating from the time Wesley Rose, son of co-founder Fred Rose, started running the company. Opryland bought Acuff-Rose in 1985. "Wesley laid a good foundation for the way business is done," confirms Flowers.

Unlike many American publishers, who rely solely on foreign sub-publishers to work their songs, Opryland goes a step further. It also maintains membership in the various national societies that monitor and collect for record sales and public performances.

These memberships, Flowers explains, give the company such advantages as the right to audit and to check registration records and special distribution payment funds. Often, he adds, a copyright can generate substantial income in other countries that is lost in the accounting and distribution process.

To track and help exploit its songs fully, Opryland Music relies heavily on computer programs. The company has developed comprehensive in-

ternational copyright control software, Flowers says, which is attracting the attention of other multinational companies. He adds that the company may eventually put its program on the market.

Besides the songs in its own vast and celebrated catalogs, Opryland now works 5,000 to 7,000 others abroad to which it has no American rights.

Flowers cites dozens of Opryland songs that are being used—not just on records but also in commercials and films—in Europe, Japan, and South America. One of the most popular is "Oh, Pretty Woman," which shows up, among other places, in newspaper, hairspray, and fashion commercials in England and in a Volvo promotional film in Scandinavia. "Blue Bayou" sells cheese in Scandinavia; "I Can't Stop Loving You" pushes Coors beer and Nissan cars in Japan; and "Limbo Rock" hawks Ruffles Potato Chips in various South American markets.

One ploy to getting songs used in foreign markets, Flowers stresses, is not to promote them as "country songs."

Last month, BBC did some incidental song-plugging of its own for the firm when it aired a two-hour radio special on Acuff-Rose's 50th anniversary. Emmylou Harris hosted it.

However, international gains aren't being made with classics alone. Flowers reports that several new songs by Opryland writers got their first cuts by acts in Scandinavia, England, Germany, and Australia.

"It's extremely important for [publishing] counterparts to get to

know each other," Flowers says. Toward that end Opryland Music personnel from the U.S. visit all the foreign offices "at least once every two years and preferably once a year," and spend three to four days at each one. "You find very quickly that people are eager to do a good job for you," Flowers concludes.

Between visits, Opryland sends the foreign outposts press clippings about Opryland Music activity at least six times a year, a quarterly newsletter, and frequent fax communications.

"We've just scratched the surface of what's possible in the international marketplace," Flowers says.

Hobbs Renovates Theater, Christens New Facility

NASHVILLE—John Hobbs, a developer/managing partner of many "Music Valley" properties (adjacent to Opryland), has opened another live-entertainment facility here and has renovated his existing Nashville Night Life Family Theater. The new Celebrity Theater is located in the Ramada Inn Music Valley.

MIDSIZE VENUE

Hobbs, also a partner in the famous Nashville Palace where Randy Travis got his start, hopes to draw on the city's convention and tourism patrons by providing affordable country and gospel entertainment in a midsize venue.

Hobbs has been responsible for developing much of the "Music Valley" property.

The new theater seats 800 and its season began April 2 with a performance by T.G. Sheppard. Mark Chesnutt, the Talleys, Gold City, Lulu Roman and Fox Brothers, J.D. Sumner & the Stamps, and the Chuck Wagon Gang are already on the season's schedule.

Nashville Night Life opened March 26 and accommodates 600. Former "Hee Haw" personality Roni Stoneman is designated host of the venue. Stoneman will open each performance evening with her country/variety show.

BMI's Preston Boosts Martell Campaign Also, The Mark Of Norro; Dwight Tracks 'Sands'

BREAKFAST WITH FRANCES: Nashville's musically muscular got up early the morning of April 6 for a breakfast to launch the city's fund-raising campaign for the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Guest of honor and animating spirit was BMI's CEO and president, **Frances Preston**. The wonderfully ubiquitous Preston is the T.J. Martell Humanitarian Award recipient for 1992. Additionally, a cancer research laboratory at Vanderbilt Univ. has been named for her.

Others at the breakfast were **Tony Martell**, the foundation's founder; **Floyd Glinert**, its board chairman; **Dr. Roscoe Robinson**, vice chancellor of health affairs at the Vanderbilt Univ. Medical Center; and Liberty Records chief **Jimmy Bowen**, this year's fund-raising chairman for Nashville. Bowen announced plans for the second annual Music Row Golf and Bowl event, scheduled for Sept. 25-26. The fund-raising goal for that weekend is \$150,000.

MONDO NORRO: Singer/songwriter/publisher/producer/raconteur/bon vivant **Norro Wilson** is busier than ever these days. He's just produced **Ray Price's** new album for Columbia, "Sometimes A Rose," and is working on an artist development project at Mercury Records for **Bo T.** Wilson also shares producing credits (with **Buddy Cannon**) for Mercury's hot newcomer, **Sammy Kershaw**. **Lorrie Morgan** recently focused attention on Wilson's songwriting skills when she covered "A Picture Of Me Without You," a long-ago **George Jones** hit that Wilson co-wrote. Now, partnered with **Dave Mack**, Wilson has opened Norro Productions to handle artist development, promotion, publishing, and general music consulting. Mack was formerly VP of operations for Starway Records.

MAKING THE ROUNDS: **Sylvia Hutton**, who sang for RCA Records during the early '80s as **Sylvia**, is heading back to the stage. Of late, she has been songwriting with **Craig Bickhardt**, **Verlon Thompson**, and others. She says she will do a "limited number" of shows this summer with a four- or five-piece acoustic band. Her booking agent is World Class Talent . . .

Singer **Billie Jo Spears** recently underwent a triple bypass in Springfield, Mo. She is recuperating at her home in Missouri and can be reached there at Box 1108, Hollister, Mo. 65672. Her booking agent, **Joe Taylor**, says she was scheduled to leave for concerts in Scotland when she was hospitalized. Between 1968 and 1984, Spears had 34 chart singles, five of them top 10s. Her signature hit, "Blanket On The Ground," was a 1975 No. 1 . . . Bluegrass scholar and writer **Jon**

Hartley Fox has been named special projects coordinator for the International Bluegrass Music Assn. in Owensboro, Ky. . . . **Dwight Yoakam's** new self-penned single, "The Heart That You Own," will be included on the soundtrack of the upcoming movie "White Sands," directed by **Roger Donaldson** . . . Nashville talk show host **Les**

Jameson has begun doing a weekly five-minute commentary on "Nashville's Entertainment Connection," a syndicated show that's taped each Wednesday at the Ernest Tubb Record Shop on Music Valley Drive.

MARK YOUR CALENDARS: Champion yodeler and singer **Kenny Roberts**, who's starting his 49th year in the business, will do a guest spot on NBC-TV's "Today" Tuesday (14). Roberts' intricate yodeling was featured last year in the **Gene Wilder/Richard Pryor** movie "Another You" . . . Music Row Industry Summit, a video and music forum, will be held May 14-16 at the Maxwell House Hotel, Nashville . . . The Rocky Gap Country Bluegrass Festival will be held July 31-Aug. 2 in Cumberland, Md., with a lineup that includes **Alabama**, **Lorrie Morgan**, **Vince Gill**, **Alison Krauss**, **George Jones**, **Conway Twitty**, **Del McCoury**, **Nashville Bluegrass Band**, **Mark O'Connor**, **Marty Stuart**, **Mary-Chapin Carpenter**, **Lonesome River Band**, **Peter Rowan**, the **Seldom Scene**, **Asleep At The Wheel**, and **Restless Heart** . . . The 12th annual Christian Artists International Seminar is scheduled for Aug. 10-15 in Dalfsen, Holland.

SIGNINGS: Mercury Records' **Davis Daniel** to endorse his own self-designed line of Washburn acoustic and electric guitars.

CMT Sets New Rotations Some 15 Vids Will Make 'Heavy' Cut

NASHVILLE—Country Music Television has instituted a new rotation pattern based partly on national radio airplay charts and partly on CMT's own assessments. The network's overall playlist, however, will not be affected.

Under the new system, about 15 videos will be played in heavy rotation, which translates to five plays a day. Hot shot videos (best of the new adds), the next lower category, get played four times daily; medi-

ums, three times; and lights, two times. The pick hit and No. 1 videos of the week each earn six plays a day; and the breakout video for the week gets five.

"There were so many videos in heavy rotation [under the old system]" says programming coordinator **Margie Ellis**, "that we were getting a lot of complaints. And we were noticing ourselves that [we] just got burned out on the songs." She says as many as 50 videos were getting played four times a day.

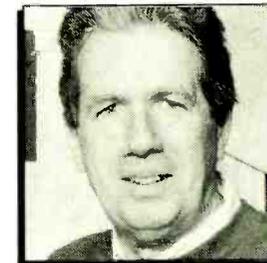
The new method "gives videos the chance to go somewhere," **Ellis** says. "Before, everything was basically in heavy rotation. It wasn't a big deal." The revised system went into effect March 20.

EDWARD MORRIS

FOR THE RECORD

Matthews, Wright & King member **Tony King** was incorrectly identified as the husband of **Wynonna Judd** in *Billboard's* April 11 issue. They are not married. The group's single "The Power Of Love" moves from No. 62 with a bullet to No. 58 with a bullet on the Hot Country Singles & Tracks chart this week.

Jimmie Dale Gilmore and Marty Brown in concert in Calif. . . . see page 26



by Edward Morris

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	9	10	*** No. 1 *** THERE AIN'T NOthin' WRONG WITH THE RADIO E.GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (V) RCA 62181-7
2	3	5	12	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-54282
3	4	7	11	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
4	1	2	10	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYONNNA (V) CURB 7-54320/MCA
5	8	11	10	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
6	7	12	11	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
7	10	13	10	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB PRO 098
8	2	1	13	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
9	11	20	10	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
10	14	16	9	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
11	16	17	11	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
12	15	15	8	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
13	17	23	7	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB PRO 79200
14	19	28	11	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
15	9	3	15	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
16	22	30	8	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 34-74242
17	12	14	18	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
18	23	33	7	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
19	6	4	16	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
20	20	19	18	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
21	13	6	15	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
22	21	18	19	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN (V) RCA 62105
23	30	36	7	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 34-74250
24	25	22	16	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
*** POWER PICK/AIRPLAY ***					
25	34	40	5	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 38-74258
26	35	42	5	COME IN OUT OF THE PAIN D. JOHNSON (D. FRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 34-74259
27	28	32	11	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
28	18	8	18	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
29	32	38	10	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
30	33	37	8	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
31	29	27	19	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
32	36	43	6	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
33	31	26	18	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
34	27	25	20	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
35	24	21	18	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
36	37	44	10	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
37	43	50	4	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 7-54362
38	41	48	4	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217-7
39	26	10	16	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	40	46	8	FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE)	RESTLESS HEART (V) RCA 62054-7
41	45	47	9	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
42	48	55	4	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA PRO 2407
43	47	63	3	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199-7
44	39	35	18	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
*** HOT SHOT DEBUT ***					
45	NEW ▶		1	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 7-54379
46	42	41	20	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
47	56	74	3	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-18943
48	53	60	3	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT ARISTA PRO 2406
49	51	56	7	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H. SHEDD, C. BROOKS (S. DEAN, K. STALEY)	◆ RONNA REEVES (C) (V) MERCURY 866 380-4
50	50	52	9	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
51	38	24	16	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGARD)	◆ PATTY LOVELESS (CD) (V) MCA 54271
52	54	64	3	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY PRO 7952
53	59	71	3	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC PRO 4469
54	55	57	5	I'M OKAY (AND GETTIN' BETTER) R. HALL (S. EWING, M. T. BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
55	44	29	15	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
56	63	—	2	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS ARISTA PRO 2408
57	64	72	3	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522-4
58	62	67	3	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 7-19069
59	57	59	6	BILLY CAN'T READ B. BANISTER, P. OVERSTREET (P. OVERSTREET, J. MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
60	46	31	12	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
61	61	58	14	LOVESICK BLUES J. BOWEN, G. STRAIT (J. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
62	65	66	3	FAMILY TREE A. BYRD, L. CARTWRIGHT (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-54366
63	58	49	16	FIGHTING FIRE WITH FIRE R. HAFFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
64	74	—	2	STRAIGHT TALK G. LADANYI, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) HOLLYWOOD 4-64776/ELEKTRA
65	NEW ▶		1	I GOT A LIFE S. BUCKINGHAM (M. REID, R. BOURKE)	MIKE REID (V) COLUMBIA 38-74286
66	73	—	2	HONKY TONK MYSELF TO DEATH K. LEHNING (J. MAX, D. BARNES, M. T. BARNES)	GEORGE JONES (V) MCA 7-54370
67	NEW ▶		1	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON (C) BNA 62235-2
68	NEW ▶		1	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	◆ JOE DIFFIE (V) EPIC 34-74285
69	68	61	20	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
70	66	68	5	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDELE, C. JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
71	60	53	15	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
72	69	54	18	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
73	71	70	12	WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN)	◆ MARTIN DELRAY (V) ATLANTIC 7-87537
74	70	65	12	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	◆ B. B. WATSON (V) BNA 62195-7
75	67	62	11	HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN

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

HOT COUNTRY RECURRENTS

1	1	1	3	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
2	3	2	4	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
3	2	3	7	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
4	4	—	2	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB
5	5	4	8	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
6	6	—	2	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
7	7	6	8	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
8	10	8	7	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS LIBERTY
9	9	7	7	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART RCA
10	12	9	29	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD MCA
11	8	5	3	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO ARISTA
12	13	10	12	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
13	14	13	29	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA

14	25	18	64	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
15	11	12	8	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE MCA
16	20	14	20	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
17	18	—	15	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE EPIC
18	17	16	22	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
19	19	17	29	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
20	21	15	11	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL MCA
21	16	19	35	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. FRIMMER)	◆ DIAMOND RIO ARISTA
22	—	—	22	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
23	15	11	8	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER LIBERTY
24	—	—	63	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
25	22	25	26	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA

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

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING APR. 18, 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
1	NEW	1	1	WYONNNA CURB 10529*/MCA (10.98)	*** NO. 1 *** WYONNNA	1
2	1	1	30	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98)	ROPIN' THE WIND	1
3	2	2	82	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
4	3	3	153	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
5	4	4	27	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
6	5	5	45	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
7	6	9	4	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6
8	9	14	34	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	8
9	7	6	56	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
10	8	7	47	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
11	NEW	1	1	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	11
12	12	10	19	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
13	11	12	40	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2
14	10	8	40	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
15	13	15	28	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
16	15	13	8	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
17	16	18	12	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	16
18	18	22	34	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
19	14	11	7	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
20	21	24	5	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	20
21	19	19	21	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
22	24	29	23	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19
23	17	16	51	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
24	20	17	14	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
25	22	20	50	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
26	23	23	74	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
27	33	36	34	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
28	29	30	108	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
29	30	28	82	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
30	31	31	74	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
31	26	21	77	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
32	28	26	30	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
33	27	27	46	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
34	25	25	26	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
35	32	32	191	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
36	35	34	45	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
37	36	35	109	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
38	NEW	1	1	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	38
39	34	33	32	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	46	105	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
41	37	37	119	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
42	40	43	24	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
43	44	42	55	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
44	38	39	153	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
45	45	47	52	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
46	43	41	21	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
47	41	38	12	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
48	46	44	78	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
49	51	49	86	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
50	42	40	28	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
51	48	51	26	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
52	52	54	127	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
53	50	53	132	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
54	49	50	30	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
55	47	45	31	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
56	57	59	116	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
57	53	48	54	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
58	NEW	1	1	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
59	58	65	9	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
60	61	62	97	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
61	60	55	53	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
62	54	56	81	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
63	59	58	54	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
64	67	69	82	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
65	56	57	124	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
66	62	61	52	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
67	64	60	21	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	54
68	55	52	19	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
69	63	66	84	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
70	69	72	148	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
71	66	63	60	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
72	68	70	98	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
73	65	64	12	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
74	73	73	116	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
75	74	75	70	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING APRIL 18, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98)	GREATEST HITS	48
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	48
3	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	48
4	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	48
5	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	17
6	7	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	48
7	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	34
8	10	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	43
9	8	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	48
10	11	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	48
11	9	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	41
12	12	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	28
13	15	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	48

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	20
15	17	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	38
16	16	REBA MCENTIRE ▲ ² MCA 2789 (8.98)	GREATEST HITS	48
17	22	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	2
18	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	47
19	20	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	33
20	—	KENNY ROGERS REPRIS 26711*/WARNER BROS. (9.98)	20 GREAT YEARS	2
21	18	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	46
22	19	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	43
23	—	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	10
24	21	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	38
25	—	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (9.98)	THE BEST OF HANK & HANK	1

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

Popsters Overthrow Old Guard Aussie Film Soundtrackers

(Continued from page 1)

field. Behind Judd, Armiger, and Not Drowning Waving comes Jim Manzie from '70s pop sensation OI'55; Todd Hunter and Johanna Pigott from the groups Dragon and Scribble; Tim Finn from Split Enz and Crowded House; Icehouse leader Iva Davies; Graeme Revell from electronic underground band SPK; and David Hirschfelder from Little River Band.

The pop composers' overthrow of an older generation of traditional film scorers was an inevitable one, according to 38-year-old Judd. "It had to happen, given the technology and facilities to which rock musicians now have access," he says. "Once a director had to hire specialists who could arrange difficult parts and instruments, but a lot of that can now be done by the synthesizers and samplers that most rock musicians use."

Armiger, 42, insists that the very nature of film music and its uses have undergone major changes. Not only are the sort of dance rhythms being relentlessly pumped out over radio airwaves elbowing aside the ornate orchestrations that have been the staple of film scoring, but a certain element of greed is creeping into directors' thinking, he says. It could be called the "Top Gun/Cocktail syndrome," the desire for a soundtrack album full of potential hits that tops the charts and generates a second profit front.

"In Australia, getting a hit from a film or TV series was initially seen as another means of promotion," explains Armiger. "Great if you could pull it off but not an essential. I could see eyes opening first-hand when I worked on the 1984 ABC television series 'Sweet And Sour,' about a young rock band, and the soundtrack album went double-platinum.

"Suddenly new profit possibilities presented themselves. Producers realized they could cop a share of the artist royalties, maybe even the music publishing. Getting a soundtrack song on the charts became a priority, and who better to provide the right sort of songs than musicians with a rock background?"

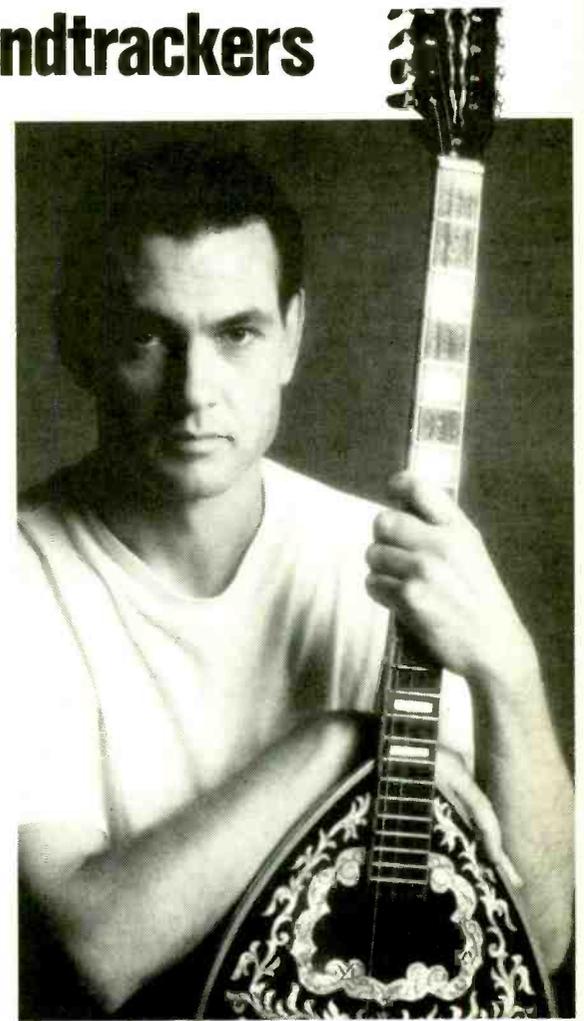
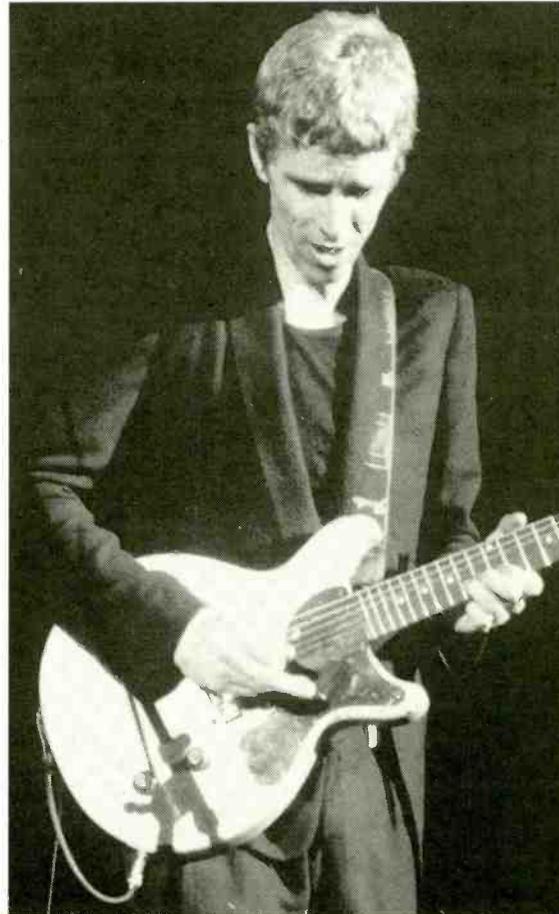
METEORIC RISE

British-born Armiger's rise has been the most spectacular of that of all the young film scorers.

After toying with film composing in the early '70s he devoted the next 10 years to pursuing rock'n'roll dreams as a guitarist with cult groups the Bleeding Hearts, the High Rise Bombers, and the Sports (for whom he wrote a number of hit singles). He returned to screen work via two documentaries and the ABC network's hugely successful, 20-episode "Sweet And Sour" series.

Since 1984, Armiger has composed scores for six feature films, seven made-for-television films, 10 TV mini-series, and six TV series. He recently assisted George Delerue in the preparation of a score for Bruce Beresford's "Black Robe," claiming that he had "learned almost as much about film composition in those two weeks as in the previous two years!"

An active pop/rock record producer when not composing, Armiger has a coveted ability to translate his



Among the new Australian film composers, clockwise from bottom left, are Johanna Pigott, Jim Manzie, Martin Armiger and Philip Judd. Each was earlier known for his or her work in the Oz pop/rock scene. (Photos courtesy Glenn A. Baker)

screen work into platinum record sales for such artists as Kate Ceberano, Wendy Matthews, Vince Jones, and Grace Knight. His "Always Got The Blues" album from the "Stringer" miniseries was honored as best soundtrack album at the 1988 Australian Record Industry Assn. awards. His "Come In Spinner" album took the best adult contemporary album statue at the same awards two years later. Both albums achieved sales in excess of 100,000.

It is an expertise that didn't always work to his advantage. "When I quit bands and started seriously in films, I felt I came from the wrong side of the tracks," he admits. "I'd get all these warnings from directors—'don't try to rock it up too much, will you?' I really had to broaden my musical base. Rock'n'roll just won't get you by. You have to be able to illustrate any mood or emotion and pastiche every period of music. And you soon learn that, unlike writing songs for your band, pleasing yourself is almost the last consideration. Producers, directors, and even backers are way ahead of you."

STILL PAINTING HOUSES

While Armiger is prolific enough to carve a living out of film music, Judd still has to paint houses in his spare time to make ends meet. Since 1981, when he scored Gillian Armstrong's "Starstruck" and stormed to No. 1 on the pop charts (as a member of the Swingers) with the key song, "Counting The Beat," he has undertaken only a handful of cinema projects, such as "Rikki And Pete" in 1987 and Ray Argall's upcoming "8 Ball."

"Although it's an area where compromise is the rule rather than the exception, I'm trying to make it the fo-

cus of my career," he says. "I love Nino Rota and I'm waiting for a few good thrillers so that I can let my dark side out."

The dark side of Jim Manzie is, at least for now, the only side in which Hollywood is interested. One of Australia's largely unsung success stories, he is currently ranked among the junior league of soundtrack spe-

For producers, getting a soundtrack song on the charts became a priority

cialists in the biggest film game of all, with 10 U.S. film credits since 1987 (four in 1991 alone). In the '70s, Manzie was a blond-haired, blue-eyed, ever-smiling teenage idol bassist in multiplatinum hit band OI'55.

While OI'55 singer Frankie J. Holden became one of this country's most prominent character actors, Manzie took to films, providing music for local productions. Five years ago, he moved to Hollywood and began writing scores for the likes of "Tales From The Darkside—The Movie," "Texas Chainsaw Massacre III," "The Stepfather II," "The Offspring," and "Servants Of The Twilight."

"An Australian resume doesn't do you much good in Hollywood," says Manzie, 36, "at least not when you go to a cattle call with 20-30 other composers who have American credits. But I think that a background in Australian music works for you in subtle ways. I've had directors comment on my 'aboriginal music' because of its

sparseness and its combination of different instruments, which is fairly exotic by American standards."

A capacity to capture the eerie may well be an antipodean asset. Currently turning heads (particularly in Europe) with the score to the AFI Award-sweeping "Proof," the tale of a blind photographer, is the inventive rock band Not Drowning Waving, which took on the project not long after recording an album of New Guinean music with the aid of native musicians and traditional instruments.

That exercise, believes member David Bridie, provided a bridge to the intricate aspects of scoring a taut, enigmatic film. "We wrote and recorded music specifically for some scenes and for others we gave the director a number of options, ending up with a lot more on tape than was actually used in the final cut."

From this enthusiastic excess came a soundtrack album released on the new Rogues Gallery label and licensed internationally.

SOUNDTRACK ALBUM SALES

ABC Records, courtesy of Armiger, has had more success than any other label with film/TV spinoff albums. Meryl Gross, the ABC network's head of contemporary music, hails Armiger's capacity to "bring together unlikely people to do unlikely projects" and spin platinum almost every time.

Mushroom Records, which assembled a star-studded musical cast for the soundtrack album to the 1988 film "Young Einstein," has recently launched a new label, Picture This Records, devoted entirely to soundtracks. The first major release is the score for the film "Spotswood," which stars Anthony Hopkins. This

was primarily scored by South African-born but Australian-residing musician Ricky Fataar, former member of Flame, the Beach Boys, the Rutles, and the Monitors.

Film diversions don't always bring rock entities the new careers they may be seeking. Tim Finn, co-founder of Split Enz with Phil Judd and a contributor to the soundtracks for "Starstruck," "Puberty Blues," and "The Coca Cola Kid," spent a goodly portion of a year working on the music for the Barry ("Dame Edna") Humphries comedy film, "Sir Les Patterson Saves The World." When the film sank without a trace, so did his strong soundtrack album and any gains he might have expected from his year's labors.

Icehouse's Iva Davies, one of this country's highest-profile rock stars, delivered an acclaimed score for Russell Mulcahy's frenetic "Razorback" in 1985 and then composed the ballet "Boxes." Although he satisfied a creative need, he found the tasks so exacting and exhausting that he has not returned for another burst of dramatic composition.

But Armiger believes that, in an age when the three-minute pop song is king, film composing gives creative talents more scope for expression. "Once, a band could put together a 20-minute piece of music and stick it on the second side of an album to get it out of their system," he notes. "But that doesn't happen anymore—rock has become short and punchy. Even though, when you write for a film, you're buying into somebody else's vision, you still have more room to move about than you have in a commercial band. I'd never go back there."

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	15	SHIRLEY CAESAR WORD 48785*/EPIC	5 weeks at No. 1 HE'S WORKING IT OUT FOR YOU
2	2	27	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	7	5	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
4	4	39	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
5	5	39	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
6	6	15	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	3	53	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYS-COT 1401/SPECTRA	WASH ME
8	8	45	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
9	11	35	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
10	9	29	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
11	10	11	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
12	13	31	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
13	18	5	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
14	20	15	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
15	12	13	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYS-COT 40195/SPECTRA	VICTORY IN PRAISE
16	15	65	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
17	16	21	COMMISSIONED BENSON 2808*	NUMBER 7
18	14	39	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
19	17	19	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
20	25	33	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
21	23	25	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
22	19	19	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
23	21	11	EDWIN HAWKINS FIXIT 9206*	MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES
24	24	11	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
25	NEW▶		ALBERTINA WALKER BENSON 8532*/A&M	LIVE
26	29	31	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
27	35	7	WASHINGTON D.C. FELLOWSHIP MASS CHOIR I AM 4018	WHY DON'T YOU PRAY ABOUT IT
28	26	81	TRAMAINE HAWKINS SPARROW 1246	LIVE
29	27	5	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
30	32	73	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
31	39	34	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
32	37	7	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
33	38	3	THE BRIGHT STAR MALE CHORUS SAVOY 4808/MALACO	HE WILL ANSWER PRAYER
34	34	15	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
35	28	27	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
36	33	67	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
37	36	29	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
38	30	37	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
39	22	51	RANCE ALLEN BELLMARK 71806	PHENOMENON
40	31	29	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN

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

Artists & Music



by Bob Darden

PETRA IS ON THE ROAD AGAIN—and that's good news for music lovers both here and abroad. Save for a much ballyhooed performance at Farm Aid, the band members had taken a couple months off before touring in earnest in support of "Unseen Power," which is reportedly well on its way to selling 400,000 units. It should pass its Grammy- and Dove-winning predecessor, "Beyond Belief," later this year.

Lead vocalist **John Schlitt** says he's happy with the way things are going, including the fact that "Unseen Power" features a couple of new sounds—at least by Petra's hard-rock standards—most notably the Motown-influenced "Hand On My Heart."

"Once I got into it, it was fun," Schlitt says. "But I dreaded it going into the studio... But I sure didn't want the guys to think there's something I couldn't do—so I did it. It's just that Motown has never been my thing. I'm just a straight-ahead rock'n'roller. So I listened to a lot of songs that sounded like this, old **Smokey Robinson** things. And the more I dove into it, the more I got into it."

"Once we got into the studio, it happened faster by far than I ever dreamed it would. The only way I would have allowed it on the record is if it sounded natural. I sure didn't want it to sound like a white boy trying to sound black."

Schlitt says Petra has always worked to keep its sound fresh and challenging. Some of the band's best-known songs—"More Power To Ya" and "The Coloring Song"—are gentle, melodic ballads.

"The easiest thing we could have done was 'Beyond

Belief II,'" he says. "But it doesn't work that way for Petra. Kids expect the unexpected from us; it keeps the interest up that way and they're not disappointed when the whole thing works."

But a traditional black gospel song by Petra?

"'Who's On The Lord Side' came about when [Petra songwriter] **Bob [Hartman]** met the **Rev. Timothy Wright** at a SESAC luncheon, where his choir performed the song," Schlitt says. "Bob was blown away! He said, 'We could do that song! He came back and said, 'Have I got the song for you! It's gonna be on our next album!' And we weren't even thinking about our next album yet. But we listened to it more and more and we all felt good about it. The idea of Petra doing a traditional black gospel song, now *that's* cool!"

"You know, that's what it's all about for us: breaking down barriers. That song allows us to bring choirs onstage during our tours and gives us all an opportunity to get together. Any time you can break down walls, any time you hear someone say, 'That can't happen,' that's the time to make it happen!"

One obvious question is whether or not **Word's** new distribution agreement with Sony/Epic—which happened about the time "Beyond Belief" was released—is at least partially responsible for the fact that "Beyond Belief" and "Unseen Power" look to be the group's best-selling albums of all time.

"This agreement with Epic feels different than the A&M agreement," Schlitt says. "According to Bob, Johnny, and Louis—who were with the band back then—there's no comparison. Epic's not afraid to take chances, and it's not afraid to be associated with a 'Christian' group. Instead of judging us and putting us in a box, Epic is judging us for the quality of the music."

"I mean, what's wrong with having a Christian group on a secular label? They're committed to push us as a Christian rock group—and do it proudly. I'm not saying that Epic will push us on every rock station in the country. But they've listened to us. They've said, 'We don't want to change you. What you've done has worked for 20 years. All we want to do is carry it further.'"



by Jeff Levenson

NEARING THE GOLD: Mention "Fourplay" to most people and they think you're talking about that sporting zone occupying the space between "So baby what's your sign?" and "That was great, where's the Häagen Dazs?" Cultural illiterates, to be sure. So maybe it is true that normal folk think about sex every 4.2 seconds. If they happen to be readers of the jazz charts, how could they not?

"Fourplay," that eponymous album masterminded by keyboardist **Bob James**—yet featuring guitarist **Lee Ritenour**, bassist **Nathan East**, and drummer **Harvey Mason**—has been riding the top of the Contemporary Jazz Albums entries for the last 25 weeks. All the while, it's been heading toward a golden sales plateau of 500,000 units. To date, the domestic count is roughly 400,000, a megahit by most jazz standards.

Megahits on the contemporary side can sell from four to 10 times that of their traditional counterparts. The critical factors, to be sure, include the record's potential for crossover. On "Fourplay," the single "After The Dance," buoyed by **El DeBarge's** guest vocals, had urban radio written all over it. That gave the album its obvious staying power.

The result is a record now flirting with gold. And if you think that's a usual occurrence in jazz, in settings either traditional or contemporary, try thinking again. That is, if your mind isn't otherwise engaged.

THE STING: This one's a rarity. Two records that

landed on the Top Contemporary Jazz Albums chart last week were—and weren't—products of the same celebrated jazz group. "Live Wires," by the **Yellowjackets**, on **GRP**, came in at No. 10, while "One Music," by **Bob Mintzer**, on **dmp**, came in at No. 24. Mintzer happens to be one-fourth of the Yellowjackets. His own record, however, features the same three members of the group. Are you following the buzz?

The problem is that one label is not pleased with this arrangement, while the other is delighted. Sort of. The David of this neo-Biblical tale, **dmp**, will not be mentioning the names **Russ Ferrante**, **Jimmy Haslip**, or **William Kennedy**—aka the Yellowjackets—in any advertisements relating to Mintzer's album. Apparently, the label was, er, persuaded to restrict its bragging rights. Consumers, retailers, take note.

So, what's the difference between these two records? At the moment, precisely 14 positions.

ALL IN THE FAMILY: The ink is barely dry on the contracts just signed by **Blue Note Records** and **Thelonious Monk Jr.** In what has to be regarded as either a jazz-label coup, or plain old-fashioned smart business, Blue Note has added to its roster another musician named Monk. This renowned *fiils de T* is, unlike his piano-playing pappy, a drummer. (Legend has it that he received his first kit from **Art Blakey** and his startup sticks from **Max Roach**.) The label is rushing out his first release, which, to the delight of staunch traditionalists, cuts straight to the heart of the family matter. Do the song titles "Skippy," "Think Of One," and "'Round Midnight" mean anything to you? If not, turn in those senior-style Monk badges, right now.

Sound advice for inspiration... listen!

Evlynn
Turrentine-
Agee

CGI RECORDS

AM

new from
A&M
Black
Gospel

DESIGNER'S ORIGINAL

IN GOD'S OWN TIME

In the SPIRIT



by Lisa Collins

SWEET RAIN RECORDS recently joined a growing number of gospel indies (including Blackberry Records and TM Records) that have inked distribution deals with the Nashville-based **Spectra Distributors**. The announcement of the pact coincides with the release of a new project from the **Southeast Inspirational Choir** and a "Best Of Hezekiah Walker" project that contains songs from Walker's last two Sweet Rain releases, plus two additional, never-released tunes.

The black-owned company was rumored to have been on the verge of financial collapse last year, partly because of the departure of founder **Andrew Ford**. Ford had produced most of Sweet Rain's releases. Into the breach have stepped partners **Lionel Darty** and **Howard Crosby**, both of whom will handle the day-to-day operations of the company and produce its releases.

"There has been a restructuring, but we were not in any difficulty, per se," says Darty. "In fact, we put out two new projects last year, **Bruce Parham's** 'The Answer' and the Southeast Inspirational Choir's 'He Cares.'

"Then, too, looking ahead to a deal with a new distributor, we didn't want a lot of product out there in the marketplace," he continues. "That's why you didn't hear all that much from Sweet Rain, but we are back! And we're definitely alive."

ANDREW FORD, MEANWHILE, who left to pursue

outside projects, has resurfaced as part of the production team of the **Singsation Gospel Choir** Competition. The buzz on the street has been good about this traveling competition, which offers eight-10 local church choirs in each participating city the chance to compete for \$10,000 in scholarship prize money. There is an additional \$1,000 prize for the best choir director.

The 2-year-old program is the brainchild of "Singsation" founder **Willie Wilson** and Chicago businesswoman **Hoyett Owens**. ("Singsation," a half-hour weekly gospel program, is currently being broadcast in 40 markets.) Owens' promotions and PR firm, **I Like It Communications Inc.**, produces the traveling shows. National sponsors include **Wrigley's** and **Johnson's Products Inc.**

Owens reports that the response in cities like Detroit, Brooklyn, N.Y., Jackson, Miss., Chicago, and Philadelphia has been little short of phenomenal.

"Every house is a sellout," she says. "The great thing is that the program helps to promote education in our churches."

Regional winners will be flown to Chicago in July to compete for the grand prize of \$40,000.

Vicki Winans serves as MC of the shows, most of which are being taped for television. Featured guests have included the **Mississippi Mass Choir**, the **Rance Allen Group**, and the **Williams Brothers**.

BRIEFLY: **Walter Hawkins** recently joined forces with **Billy Preston** and the L.A. Chapter of the Gospel Music Workshop of America on a live recording session at Cornerstone Institutional Baptist Church. Hawkins will produce the project for release on **Savoy Records** later this year. Also participating were **Rickey Grundy**, **Kurt Carr**, **Calvin Bernard Rhone**, and **Quincy Fielding**.

Top Contemporary Christian™

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

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	2	21	CARMAN BENSON 2809*	15 weeks at No. 1 ADDICTED TO JESUS
2	1	15	PETRA WORD 48859*/EPIC	UNSEEN POWER
3	3	55	AMY GRANT ▲ ³ WORD 6907*	HEART IN MOTION
4	4	77	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	5	25	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
6	7	25	TWILA PARIS STARSONG 8207*	SANCTUARY
7	9	65	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
8	8	77	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
9	6	39	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
10	12	19	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
11	16	3	MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG
12	17	39	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
13	11	55	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
14	13	77	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
15	15	127	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
16	18	21	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
17	14	13	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
18	20	295	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
19	26	28	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
20	25	3	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
21	10	7	HOLY SOLDIER MYRRH 6936*/WORD	LAST TRAIN
22	31	3	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
23	NEW ▶		KENNY MARKS MYRRH 4216*/WORD	FIRE OF FORGIVENESS
24	28	39	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
25	22	7	HOSANNA! MUSIC INTEGRITY 041*/SPARROW	UP TO ZION
26	NEW ▶		CINDY MORGAN WORD 9258*	REAL LIFE
27	34	21	COMMISSIONED BENSON 2808*	NUMBER 7
28	NEW ▶		FIRST CALL DAYSRING 6925*/WORD	HUMAN SONG
29	21	7	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
30	32	43	STEVE GREEN SPARROW 1270*	WE BELIEVE
31	24	42	GLAD BENSON 2602	ACAPPELLA PROJECT II
32	39	11	STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
33	29	5	RANDY STONEHILL MYRRH 6946*/WORD	WONDERAMA
34	38	11	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
35	30	91	PETRA WORD 48546*/EPIC	BEYOND BELIEF
36	33	5	JANET PASCHAL WORD 9257*	SIMPLE TRUST
37	27	164	MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
38	37	68	WAYNE WATSON WORD 4192*	HOME FREE
39	19	27	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
40	23	11	BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE

● 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.

BILLBOARD READERS ARE LOOKING FOR YOUR HOMES

Sell your properties in "REAL ESTATE TO THE STARS" and reach a world of recession-proof talent and entertainment executives.

40% of our readers own 2 homes or more. 25% of these readers' homes are valued at \$500,000 to \$1 million and more.

Reach high-income home buyers on the east and west coasts, in the south, in the mid-west and across the ocean.

Call **ROSEANNE AMORELLO** at 800-223-7524 NOW!

Twice As Nice.

WORD/EPIC'S NICE PRICE/BEST VALUE SERIES JUST DOUBLED IN SIZE.

- 23 new Gospel and Contemporary Christian Music classics available for the first time at mid-line prices.
- Grammy and Dove Award-winning titles. • Many never before released on CD.

Nice price

- SHIRLEY CAESAR "Jesus, I Love Calling Your Name" ET/EK 47811
- SHIRLEY CAESAR "Sailin'" ET/EK 48800
- AL GREEN "Precious Lord" ET/EK 47805
- SANDI PATTI "Make His Praise Glorious" ET/EK 48795
- THE MIGHTY CLOUDS OF JOY "Sing And Shout" ET/EK 47776
- THE MIGHTY CLOUDS OF JOY "Catching On" ET/EK 47777
- THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS "If I Be Lifted" ET/EK 48791
- NICHOLAS "A Love Like This" ET/EK 48790
- RODNEY FRIEND "Worthy" ET/EK 47788
- ALLEN T.D. WIGGINS "One Way" ET/EK 48566
- WENDY BAGWELL & THE SUNLITERS, THE CATHEDRALS AND MORE "Toe Tappin' Gospel" ET 48792
- THE HAPPY GOODMAN FAMILY, THE NELONS AND MORE "Famous Families" ET 48793
- THE FLORIDA BOYS, THE KINGSMEN AND MORE "Classic Quartets" ET 48794
- PETRA "Petra" ET/EK 48802
- PETRA "Come And Join Us" ET/EK 48801

Best Value

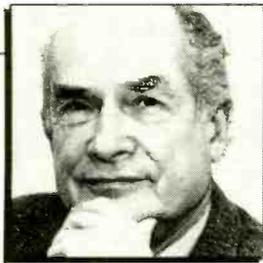
- CARMAN "Comin' On Strong" ET/EK 47807
- GLEN CAMPBELL "Favorite Hymns" ET/EK 47821
- NICHOLAS "Nicholas Live In Memphis" ET/EK 47814
- WAYNE WATSON "The Fine Line" ET/EK 47771
- VERNESSE MITCHELL "Higher Ground" ET/EK 47762
- DOUGLAS MILLER "Living At The Top" ET/EK 48564
- THE BROOKLYN TABERNACLE CHOIR "Live Again" ET/EK 48789
- PETRA "Petra Praise... The Rock Cries Out" ET/EK 48862

WORD/EPIC.
ARTISTS OF INFLUENCE.

EPIC® Reg. U.S. Pat. & Tm. Off. Marca Registrada. / is a trademark of Sony Music Entertainment, Inc. / © 1992 Word, Incorporated



Classical KEEPING SCORE



by Is Horowitz

OUT OF THE PIT: James Levine points out that the recording experience is as useful to conductor and orchestra in upgrading subsequent live performances as the reverse sequence is in making better recordings. That is if conductor and orchestra work together over extended periods.

The longtime music director of the Metropolitan Opera made these observations during recent ceremonies marking the release by Deutsche Grammophon of the complete Wagner "Ring" on laserdisc, in performances he directed with the Metopera forces.

Other operas taped live by Levine and the Met will be added to DG's growing video catalog, as will audio-only operas on CD. But special interest centers on a commitment by both the opera company and label to build a catalog of CDs featuring the Met orchestra in standard concert repertoire, as well as works related to opera.

Already recorded by the orchestra and Levine and awaiting release is a set of Wagner overtures. Before this spring is over they will have recorded Musorgsky's "Pictures" and Stravinsky's "Sacre." A recording of Mozart arias with Kathleen Battle is planned for next year and a set of Rossini overtures for 1994. The orchestra will also give occasional concerts as it seeks to develop a presence removed from the opera pit.

Upcoming on the opera video front with Levine conducting is this season's Met hit by John Corigliano, "Ghosts of Versailles," as well as a "Parsifal" with Siegfried Jerusalem, "Magic Flute" with Battle, and "Masked Ball" with Luciano Pavarotti. Also due is a "Tosca" with Hildegard Behrens conducted by Giuseppe Sinopoli. They'll all be released over the next six to nine months, says DG chief Karen Moody.

ALL THAT GLITTERS: Some have suggested that gold-tinted CDs provide improved laser reflectability over the standard silver. Be that as it may, gold is often the color of choice to call special attention to a disc, without claim of playback superiority.

Sony Classical's first release under a new deal with the Berlin Philharmonic inaugurates a dedicated BPO logo, and finds the gold CD resting in a gold-tinted jewelbox tray. Claudio Abbado is heard conducting three Mozart Symphonies (Nos. 28, 29 & 35).

And Chandos is celebrating its 100th Neemi Jarvi

release with a limited-edition gold CD programming the Ives Symphony No. 1 and Barber's "Three Esays." Jarvi conducts the Detroit Symphony. The slipcase holds a booklet plugging all 100 sets.

The Sony arrangement with the Berlin Philharmonic, however, extends far beyond this one resplendent Mozart release. Nothing less than new recordings of the "major symphonic cycles of the orchestral literature" is staked out as its longterm mandate. In effect, the deal establishes a new label within the Sony Classical complex.

A second release later in the year will offer another set of Mozart symphonies. Both have been produced by Thomas Frost. All the Mozart symphonies, as well as cycles of Beethoven, Schumann, and Strauss are projected.

BOWING IN & OUT: The 2-CD set of 12 Vivaldi Concertos by Shlomo Mintz and the Israel Chamber Orchestra just released by MusicMasters is only the beginning of the violinist/conductor's relationship with the label, says MM president Jeffrey Nissim. Their agreement calls for a minimum of 10 CDs devoted to familiar and lesser-known Vivaldi concertos. Other repertoire is in the discussion stage.

While the Mintz deal with MM is not exclusive, it does mark his separation from Deutsche Grammophon, an association which has resulted in 15 CDs over the past 10 years.

The artist's final recording for DG, already available in Europe and Canada, will be released here in June. It holds works by Lalo, Vieuxtemps, and Saint-Saens. Zubin Mehta and the Israel Philharmonic accompany.

Nissim, whose catalog now includes about 50 classical titles, says the Mintz pact represents a new stress on "major artist" signings, with some said to be near fruition. Meanwhile he points to a cycle of the Beethoven Violin and Piano Sonatas now being recorded by the daughter/father team of Pamela and Claude Frank. Max Wilcox is producer.

WIN ONE, LOSE ONE: French indie Musidisc, which produces a number of classical lines such as Ades and Accord is now being distributed by One World Records. Chris Spinosa, president of the New Jersey-based wholesaler, describes the move as a step toward more emphasis on exclusive distribution as against rep deals.

Channel Classics, meanwhile, is leaving One World for Allegro Imports, effective May 1. Dan Marx, who heads the U.S. office of the Dutch label, says it expects to enlarge its catalog to 50 titles from the present 34 by the end of the year. Channel, which specializes in early music, will also introduce a midline "mainstream" label, Canal Grande, in August.

Tex & Mex Times Two: Concerts Rock Monterrey

■ BY RAMIRO BURR

MONTERREY, Mexico—Almost a dozen top Mexican bands, including two Tejano groups, pulled in an estimated 130,000-plus fans at two outdoor concerts here April 4.

It was the first time in the city's history that two major music events were held simultaneously, and despite overcast skies and an imminent threat of rain, attendance surpassed expectations.

The shows marked a milestone for the two Tejano groups, La Mafia, which has sold more than 100,000 copies of its latest album, "Estas Tocando Fuego," in Mexico, and Mazz, which has made inroads with its Mexican minitours.

Houston's La Mafia shared top billing at the Expo Guadalupe with the venerable norteno group Los Tigres in a lineup that also included Los Invasores, Los Humildes, and Sonora Tropicana.

Less than three miles away, Brownsville, Texas' Mazz joined the top Mexican norteno group Bronco at the new Parque Fundidora, for a program that also included performances by Sonora Santanera, Tropical Panama, JLB, and Los Barron de Apodaca.

Veteran promoter Servando Cano presented the Tigres/Mafia bill at the Expo, a sprawling 20-acre fair and exposition grounds in Colonia Guadalupe, a suburb southeast of the central business district.

The Bronco/Mazz concert, which featured five stages, was presented by promoter Oscar Flores to inaugurate the Parque Fundidora, a 20-acre business complex that includes the new Cintermex multi-use facility.

For weeks there had been speculation on which event would pull the larger crowd.

La Mafia began its set at approximately 10:40 p.m. to rousing cheers from the packed audience. Lead singer Oscar Gonzales, wearing his trademark black bolero hat, was greeted by screams as he walked on stage.

It was a triumphant return for La Mafia, which last Feb. 29 headlined a bill at the Expo and broke Bronco's attendance record there.

At the other concert, Mazz went on at about 12:35 p.m. to open with "Ven Devourame Otra Vez." The audience sang along and cheered wildly when Mazz launched into "Soy Como Soy," a catchy cumbia penned by lead singer Joe Lopez.

Final information on ticket sales was not available, but most industry officials estimated peak attendance at about 80,000-plus for the Tigres/Mafia concert and 45,000 for the Bronco/Mazz show. According to local reports, many attendees came and went between the two shows.

Tickets were 10,000 and 15,000 Mexican pesos (\$4-\$5) for Bronco/Mazz and 25,000 pesos (\$8) for Tigres/Mafia. But there were reports of tickets for the latter selling for 50,000 pesos after midnight.

BILLBOARD'S LATIN MUSIC CONFERENCE

(Continued from page 10)

Heads Up Records; and John Robson, director of music/programming and corporate communications, Video Jukebox Network. In addition, Bill

Marin, president of San Marino Entertainment, will host "Product And Promotion," a question-and-answer session May 14 dealing with promot-

ing Anglo artists to Hispanic radio.

There will be two panel discussions each day. Leading off the conference will be the alternative product promotion panel, which will focus on promotion of Latin artists to Anglo and college radio, as well as Anglo clubs. The retail crossover promotion panel will examine Hispanic/Anglo artist promotion the store level.

Kicking off the second day of the conference will be Billboard's Latin music charts panel, featuring information about the Hot Latin Tracks and Top Latin Albums charts. The touring-market panel will take a look at promoting concert tours in Latin America.

Preregistration is \$125 before May 4; walk-up registration is \$175. Conference inquiries should be made to Angela Rodriguez, 305-441-7976.

JOHN LANNERT

BILLBOARD TO ISSUE LATIN MUSIC GUIDE

MIAMI—Billboard will publish the first English-language guide to the Latin music industry this summer.

"The International Latin Music Buyer's Guide" will cover more than a dozen industry fields including record labels, video companies, Spanish-language radio stations, artist managers, and agents. The guide, scheduled to be published July 22, 1992, will carry a cover price of \$50.

Gene Smith, associate publisher of Billboard, says the directory represents another milestone in Billboard's ongoing commitment to serving the Latin music business.

"Billboard has been involved in the Latin music industry since its fledgling years, helping and encouraging the industry through special charts and columns," says Smith. Billboard publishes two biweekly surveys of Latin music activity—the Hot Latin Tracks chart of radio airplay and the Top Latin Albums chart of best-selling albums—as well as the weekly Latin Notas column. Billboard also sponsors an annual Latin Music Conference (see story, page 10).

For further information about the Latin Music Buyer's Guide, contact Ron Willman at 212-536-5025.

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computerizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

FIEBRIE LATINA

- Great Selection of Major Brands: CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

- Best Prices Guaranteed
- Personalized Service
- All Merchandise Bar-Coded
- We Accept All Major Credit Cards

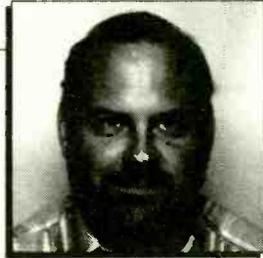
PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

Artists & Music

Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	19	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	51	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	3	4	11	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	4	3	21	MAGNETO	MAGNETO	SONY 80670
	5	5	43	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	6	6	11	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	7	9	15	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	8	7	13	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	9	10	5	LOS BUKIS	QUIEREME	FONOVI SA 9040
	10	12	7	RICKY MARTIN	RICKY MARTIN	SONY 80695
	11	8	42	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVI SA 9010
	12	14	7	NAOMI	TOCAMELA	SONY 80603
	13	15	19	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	14	11	23	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	15	13	45	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	16	16	37	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	17	19	35	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	18	17	49	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	19	20	39	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	20	18	3	VARIOS ARTISTAS	EXITOS '92	GLOBO 80725/SONY
	21	21	54	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	22	25	3	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
	23	22	24	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	24	23	73	ANA GABRIEL	EN VIVO	SONY 89303
	25	24	53	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
TROPICAL/SALSA	1	1	23	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	2	9	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	3	3	9	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	4	7	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	5	5	29	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	6	7	35	TONY VEGA	UNO MISMO	RMM 80641/SONY
	7	6	7	RUBEN BLADES	THE BEST	GLOBO 80718/SONY
	8	12	17	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	9	8	25	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	10	9	67	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	11	15	3	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
	12	14	28	EL GENERAL	MUEVELO CON	RCA 3190/BMG
	13	13	3	JOHNNY RIVERA	ENCUENDRO CASUAL	SONY 80727
	14	16	41	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	15	10	5	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
	16	11	5	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	17	17	13	VICO C.	HISPANIC SOUL	PRIME 430/J&N
	18	22	19	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	19	20	16	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	20	19	5	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	21	21	3	LA PATRULLA 15	HOTTER THAN EVER	TTH 1975
	22	18	9	GLENN MONROIG	UNA VEZ MAS	WEA LATINA 75775
	23	—	1	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	24	23	41	TONO ROSARIO	ATADO A TI	PRIME 1013/J&N
	25	25	8	VARIOS ARTISTAS	CENTRO AMERICA CANTA Y BAILA	FONOVI SA 3001
REGIONAL MEXICAN	1	1	27	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	2	25	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	3	3	9	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	4	4	35	ANA GABRIEL	MI MEXICO	SONY 80605
	5	5	23	BRONCO	SALVAJE Y TIERNO	FONOVI SA 3106
	6	6	15	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	7	7	29	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	8	9	5	INDUSTRIA DEL AMOR	PARA TI	UNICO 9037/FONOVI SA
	9	8	7	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	10	11	25	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	11	10	11	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	12	14	7	BANDA MOVIL	LA UNICA	FONOVI SA 9033
	13	13	7	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	14	12	5	CARLOS Y JOSE	CARLOS Y JOSE	FONOVI SA 5094
	15	—	5	LOS TERRIBLES DEL NORTE	CARRERA DE MUERTE	FREDDIE 1582
	16	18	5	LA SOMBRA	INTOCABLE	FONOVI SA 3021
	17	17	71	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	16	27	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	19	15	35	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	20	19	9	ANGELES OCHOA	JUNTITO A TI	DISCOS INTERNATIONAL 80663/SONY
	21	20	23	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	22	22	11	LITTLE JOE	16 DE SEPTIEMBRE	DISCOS INTERNATIONAL 80619/SONY
	23	25	15	LIBERACION	ENTRE NUBES	FONOVI SA 3011
	24	—	1	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	25	23	21	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585

Latin Notas



by John Lannert

PALOMA SOARS HIGH OVER MIAMI BEACH: Capitol/EMI Latin's dazzling Paloma San Basilio delivered a scintillating, Vegas-style revue that delighted the near-sellout crowd April 3 at Miami Beach's Jackie Gleason Theatre. Looking absolutely ravishing whether wearing a '60s miniskirt or a lace evening gown, the charismatic Spanish songstress glided effortlessly through a broad range of embraceable tunes that ranged from "Stormy Weather" to her signature hit, "No Llores Por Mi Argentina." Her show-closing entry, the over-worked "New York, New York," should be shelved, however... Much less impressive was Camilo Sesto's uneven two-hour performance April 4 at the James L. Knight Center in Miami. The handsome singer/songwriter from Spain—absent from stage and studio from 1986-91—seemed out of sync trying to blend well-received hits such as "Perdóname" and "Si Tú Te Vas" with unfamiliar, less appealing tracks from his latest Ariola/BMG album, "A Voluntad Del Cielo." His duets with Capitol's nondescript opening artist Angela Carrasco and venerable Cuban chanteuse Olga Guillot drew highest applause from the middle-age audience that filled about two-thirds of the 5,000-seat auditorium... Though Cocoband's three background singers—Henry García, José Veras, and Rafi—were newcomers, it was business as usual for band leader Pochy's 14-

piece Dominican crew as they showcased their pumping merengue to a frenzied throng March 20 at the Desiree nightclub in Miami. Highlighting the group's raucous first of two wee-hour sets was a spirited sing-along rendition of the band's dancefloor evergreen "La Faldita."

MISCELLANEA: AT&T has signed a one-year sponsorship contract with TeleMusica that includes on-site event sponsorships, movie and concert ticket giveaways, and trips to TeleMusica's Hollywood production facilities... The RMM-produced "The New York Salsa Festival" was set to air on pay-per-view basis April 11 and Saturday (18) in Chicago, Florida, California, and parts of Massachusetts. "Tito Puente: The Mambo King" is slated to air on PPV in 11 markets in June... Victor Roque Y La Gran Manzana and rapper Rubén D.J.—both from Puerto Rico—have signed with RTP. Roque's label bow is due out this autumn; Rubén D.J.'s album is scheduled for summer release... Kubaney's forthcoming "Caribe Mix," a four-megamix album due out in May, features a beguiling jam that interweaves merengue, zouk, kompas, soca, and calypso. The megamixes were done by Carlos Sarli... Brazilian song stylist Flora Purim, who just released her Sound Wave debut, "Queen Of The Night," is booked to perform two dates in Toronto with Dizzy Gillespie in May... Lisa M's English-language remix of her Sony Discos single "Everybody Dancing Now" is receiving airplay on Hot 97 New York... Bertha Alicia has just put out "Bofetas Y Besos" on Globo/Sony... "Mayeya"/"Tristeza De Invierno" by Ric Y Su Conjunto Sasón is the finest double-sided 12-inch since 4.40's 1990 "La Bilirrubina"/"De Tu Boca." Sasón records for Cari, a fledgling Miami-based production/distribution company formed in late 1991... Mercury's the Triplets are reportedly heading to Capitol/EMI Latin for the Hispanic market.

LOUIE RAMIREZ Y RAY DE LA PAZ

Years after their smash hit album "NOCHE CALIENTE" (Hot Night) which gave the famous duo of Louie Ramirez and Ray de La Paz the recognition and success which they enjoy today. Louie and Ray have rejoined forces to record this brand new album titled very appropriately "OTRA NOCHE CALIENTE" (Another Hot Night). The reunion of these artists as a duo and an impeccable musical production in all aspects will make "OTRA NOCHE CALIENTE" a best seller.



LOUIE RAMIREZ Y RAY DE LA PAZ "OTRA NOCHE CALIENTE"

OTRA NOCHE CALIENTE / EL / SUOONELY / DEFINITIVAMENTE / SOY FELIZ / YO SOY LA RUMBA / LO TUYO ERA TEATRO / QUE LASTIMA / MEOLEY: Estar Enamorado - Todo Se Derrumbo - El Ladrón De Tu Amor - Mentirasa



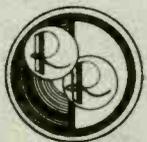
WILLIE COLON

The title to this album says it all. "THE BEST" all time greatest hits by salsa superstar Willie Colon have been carefully chosen and are available on this album. Just to mention a few, songs like "El Gran Varón", "Usted Abuso" (Duo with Celia Cruz), "Che Che Cole" (Duo with Hector Lavoe) and "No Me Digan Que Es Muy Tarde" (Duo with Ismael Miranda) will make "THE BEST" another best seller for this artist.



WILLIE COLON "THE BEST"

GCC-CDZ-80747
EL GRAN VARON / CHE CHE COLE (Con Hector Lavoe) / NO ME DIGAN QUE ES MUY TARDE (Con Ismael Miranda) / TE CONOZCO (Con Hector Lavoe) / OH QUE SERA / AH AH O NO (Con Hector Lavoe) / USTED ABUSO (Con Celia Cruz) / SIN PODERTE HABLAR / PIRANA (Con Hector Lavoe) / CALLE LUNA, CALLE SOL (Con Hector Lavoe) / AMOR VERDADERO / LA MURGA (Con Hector Lavoe) / GITANA / TODO TIENE SU FINAL (Con Hector Lavoe)



REYES RECORDS INC.

CD'S, RECORDS & TAPES
140 N.W. 22 Avenue, Miami, Florida 33125
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.

Music Video

ARTISTS & MUSIC

Diverse Programming Adds Up For Quebec's MusiquePlus

BY LARRY LeBLANC

MONTREAL—Today, the French-oriented MusiquePlus video channel, co-owned equally by CHUM Ltd. of Toronto and Radio Mutuel Inc. here, is a highly successful operation, reaching 1.8 million people in Quebec via basic cable with 100 full-time employees working from a former post office in the former red-light district of downtown Montreal.

However, in 1984, when free-lance producer/director Pierre Marchand started discussing his idea for the new service with Moses Znaimer, president of CHUM-owned video channel MuchMusic, the startup problems looked overwhelming.

One of the key obstacles, says Marchand, now director of programming for MusiquePlus, was that Quebec cable-television giant Groupe Videotron Ltd. of Montreal refused to free up space on its system for the new venture, which it believed would be redundant with MuchMusic. "They didn't feel there should be two video channels and felt that MusiquePlus would only be a pale translation of what MuchMusic was doing," says Marchand.

Thus, MusiquePlus shared a channel with MuchMusic when it was launched in 1986. Together, the two programming services had 125,000 subscribers; that number rose to 500,000 by 1988. MuchMusic broadcast during the day and MusiquePlus—originating programming in Montreal (with a staff of 15) and Toronto (with an additional staff of 15, including three VJs)—broadcast at night.

"VJs were going back and forth between Toronto and Montreal all the time," recalls Marchand. "It was a nightmare until we got our own license to broadcast 24 hours a day. Then [Quebec] cable distributors got rich of MuchMusic and put MusiquePlus on instead after Sept. 1, 1988."

A VJ lineup, including such popu-

lar figures as Sonia Benezra (the only original), Paul Sarrasin, Francis Bay, Claude Rajotte, and Marie Plourde, hosts programs live for eight hours with two repeats daily. High rotation for clips is three times a day; medium, once every two days; and low rotation, one play every three days. There are also such programs as "Rock Velours" (soft rock), "Flashback" (oldies), "Video Plus" (new releases), "Solid Rock" (metal), "FAX," (news), "New Music," "VoxPox" (requests), and the countdown show "Le Decompte."

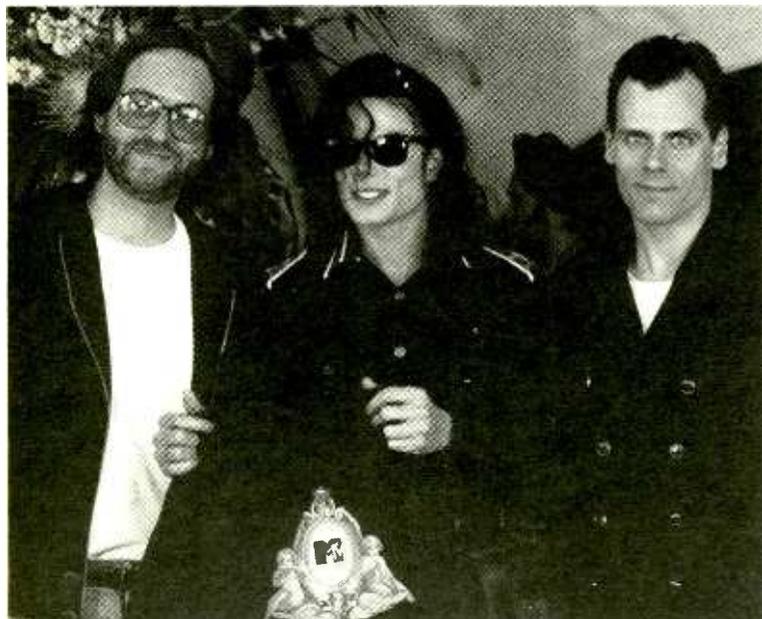
There are also weekly concerts, movies, and a half-hour fashion show titled "Perfecto."

Marchand contends his network is unique, a hybrid of several other video channels. "I wouldn't compare MusiquePlus with anything else. It's not really like VH-1 or MTV. We're a blend of the two. It's more like MuchMusic; it's a music-focused channel that is live and spontaneous. At the same time, there's the edge of [French-Canadian] culture which gives us that impact on the market."

Marchand notes that the service's average audience age has gone from 15 in 1986 to about 28 today, and the network has parlayed those demographics into attractive mainstream advertisers like Alcan, GM, Ford, Petro Canada, and Ultramar. "We don't live on cable revenue but from advertising," he says. "The only way to sell advertising is to get an older demographic. Otherwise, except for beer and jeans accounts, you don't get anybody else. We're not forgetting 12-to-17-year-old viewers, they're still

(Continued on page 40)

The Eye is on vacation. It will reopen next week.



In The Dinners' Circle. Michael Jackson, center, is congratulated by MTV's senior VP of talent development, Abbey Konowitch, left, and VJ John Norris on the success of MTV's "My Dinner With Michael" sweepstakes. The international sweepstakes received more than 4.1 million entries, making it MTV's biggest ever. More than 100 guests dined with Jackson March 29.

AS OF APRIL 18, 1992

Billboard THE CLIP LIST™

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

MTV MUSIC TELEVISION	VH-1 VIDEO HITS ONE	Black Entertainment Television	TNN THE NASHVILLE NETWORK The Heart of Country The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
The Cure, High Def Leppard, Let's Get Rocked Roy Orbison, I Drove All Night *Weird Al Yankovic, Smells Like Nirvana	En Vogue, My Lovin' Howard Jones, Lift Me Up k.d. Lang, Constant Craving	Gary Brown, Don't Make Me... Meli'sa Morgan, Still In Love With You 2Pac, Brenda's Got A Baby Big Daddy Kane, The Lover In You Vickie Winans, Just When Natalie Cole, The Very Thought Of You Kathy Sledge, Take Me Back	Reba McEntire, The Night The... Lionel Cartwright, Family Tree Martina McBride, The Time Has Come Marie Osmond, True Love Never... Cleve Francis, You Do My Heart Good
BUZZ BIN	FIVE STAR VIDEO	HEAVY	HEAVY
Arrested Development, Tennessee Live, Pain On The... (Vers. 2) Sugarcubes, Hit	Sophie B. Hawkins, Damn...	Vanessa Williams, Save The Best... TLC, Ain't 2 Proud 2 Beg Glenn Jones, Here I Go Again Atlantic Starr, Masterpiece Aaron Hall, Don't Be Afraid Chris Walker, Take Time Patti LaBelle, Somebody Loves You Tevin Campbell, Goodbye Joe Public, Live And Learn BeBe & CeCe Winans, It's Okay Michael Jackson, Remember The Time The Sounds Of Blackness, Testify Keith Sweat, Why Me Baby? Lisa Stansfield, All Woman Mariah Carey, Make It Happen Hammer, Do Not Pass Me By Brotherhood Creed, Heliuva Black Sheep, The Choice Is Yours Tracie Spencer, Love Me Mint Condition, Breakin' My Heart En Vogue, My Lovin'	Dwight Yoakam, It Only Hurts... Suzy Bogguss, Outbound Plane Steve Wariner, The Tips Of My Fingers Sammy Kershaw, Don't Go Near... Little Texas, First Time For Everything Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble Hank Williams, Jr., Hotel Whiskey Lee Roy Parnell, The Rock Clinton Gregory, Play, Ruby, Play Dan Seals, Mason Dixon Line Hal Ketchum, Past The Point Of Rescue Sawyer Brown, Some Girls Do Tracy Lawrence, Today's Lonely Fool Dixiana, Waitin' For McBride & The Ride, Sacred Ground Rodney Crowell, Lovin' All Night Wayne Newton, The Letter The Remingtons, I Could Love You Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby
HEAVY	ARTIST OF THE MONTH	MEDIUM	MEDIUM
Eric Clapton, Tears In Heaven Hammer, This Is The Way We Roll Metallica, Nothing Else Matters Nirvana, Come As You Are *Prince, Money Don't Matter Tonight Queen, Bohemian Rhapsody Red Hot Chili Peppers, Under... Bruce Springsteen, Human Touch U2, One (Version I & II) Van Halen, Right Now	ZZ Top, Viva Las Vegas	Damian Dame, Gotta Learn My Rhythm Jody Watley, I'm The One You Need El DeBarge, My Heart Belongs To You Chaka Khan, Love You All My Lifetime Shanice, I'm Crying Calloway, Let's Get Smooth Cherrelle, Tears Of Joy Kris Kross, Jump Alyson Williams, You Can't...	Travis Tritt, Bible Belt Dolly Parton, Straight Talk Ricky Skaggs, Same Ol' Love Molly & The Heymakers, Mountain... Billy Burnette, Nothin' To Do... Ronna Reeves, The More I Learn Jeff Knight, They've Been Talkin'... Deanna Cox, Texas Sidestep Matthews, Wright & King, Power... Martin Delray, Who, What... Prairie Oyster, Will I Do... Joe Diffie, Ships That Don't Come In Billy Ray Cyrus, Achy Breaky Heart Chris LeDoux, Riding For A Fall Dennis Robbins, Home Sweet Home Confederate Railroad, She Took... (show) Audiovision 1 hour weekly , Virginia Beach, VA 23463
STRESS	GREATEST HITS	HEAVY	HEAVY
Bryan Adams, Thought I'd Died... Tori Amos, Silent All These Years Body Count, There Goes... Mariah Carey, Make It Happen Cracker, Teen Angst James, Born Of Frustration Joe Public, Live And Learn Kris Kross, Jump Richard Marx, Hazard Chapter Two John Mellencamp, Now More... Ozzy Osbourne, Mama, I'm... Queensryche, Anybody Listening? *Slaughter, The Wild Life Social Distortion, Bad Luck Tesla, What You Give	Mariah Carey, Make It Happen Eric Clapton, Tears In Heaven Richard Marx, Hazard Queen, Bohemian Rhapsody Bonnie Raitt, Not The Only One Bruce Springsteen, Human Touch Vanessa Williams, Save The Best...	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	Hammer, Do Not Pass Me By Bonnie Raitt, I Can't Make You Love Me Michael Jackson, Remember The Time Smokey Robinson, I Love Your Face Lisa Stansfield, All Woman Eric Clapton, Tears In Heaven Mariah Carey, Can't Let Go
ACTIVE	WHAT'S NEW	MEDIUM	CURRENT
*Concrete Blonde, Someday? *En Vogue, My Lovin' Melissa Etheridge, Ain't It Heavy Michael Jackson, Remember The Time King's X, Black Flag Sarah McLachlan, Into The Fire Mr. Big, Just Take My Heart *Primus, Jerry Was A Race Car Driver Right Said Fred, Don't Talk. Just Kiss Soundgarden, Rusty Cage Matthew Sweet, Girlfriend TLC, Ain't 2 Proud 2 Beg	Tori Amos, Silent All These Years Joe Cocker, Feels Like Forever Cowboy Junkies, Southern Rain A. Franklin/M. MacDonald, Ever... Kenny Loggins, The Real Thing John Mellencamp, Now More... Gary Moore, Cold Day In Hell John Prine, The Picture Show Jon Secada, Just Another Day Geoffrey Williams, It's Not...	Billy Burnette, Nothin' To Do... Billy Dean, Only The Wind Cleve Francis, You Do My Heart Good Confederate Railroad, She Took... Dan Seals, Mason Dixon Line *Davis Daniel, Still Got A Crush On You Deanna Cox, Texas Sidestep Dennis Robbins, Home Sweet Home Dixiana, Waitin' For Hank Williams, Jr., Hotel Whiskey Jeff Knight, They've Been Talkin'... Jessica Boucher, What A Friday... John Prine, The Picture Show Lee Roy Parnell, The Rock Lionel Cartwright, Family Tree *Marie Osmond, True Love Never... *Mario Martin, It Takes A Lotta Heart Martin Delray, Who, What... Patty Loveless, Jealous Bone Prairie Oyster, Will I Do... Roger Springer, The Right One Left Ronna Reeves, The More I Learn Six Shooter, Steppin' Stone Suzy Bogguss, Outbound Plane The Mavericks, Hey Good Lookin' The Remingtons, I Could Love You Travis Tritt, Bible Belt	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON	THE JUKE BOX	CMT COUNTRY MUSIC TELEVISION	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	Continuous programming 2806 Opryland Dr., Nashville, TN 37214	Live, Operation Spirit Lush, For Love Red Hot Chili Peppers, Under... The Lightning Seeds, The Life Of Riley
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer, Good To Go Hammer, This Is The Way We Roll Ho Frat Ho, Ho Frat Swing Mitch Malloy, Anything At All Keith Sweat, Why Me Baby? Public Enemy, Nighttrain Richard Marx, Hazard Chapter Two	Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play Dwight Yoakam, It Only Hurts... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In *John Anderson, When It Comes... Little Texas, First Time For Everything McBride & The Ride, Sacred Ground Reba McEntire, Is There Life Out There Ricky Skaggs, Same Ol' Love Rodney Crowell, Lovin' All Night Sammy Kershaw, Don't Go Near... Sawyer Brown, Some Girls Do Steve Wariner, The Tips Of My Fingers Tanya Tucker, Some Kind Of Trouble Tracy Lawrence, Today's Lonely Fool	7 hours weekly 1722 Gower Street, Los Angeles, CA 90028
ON VACATION	ADDS	HEAVY	HEAVY
David Byrne, She's Mad L.A. Guns, It's Over Now The Lightning Seeds, The Life Of Riley Pantera, Mouth For War Pixies, Alec Eiffel *Rollins Band, Low Self Opinion *Roxy Blue, Rob The Cradle Skid Row, Quicksand Jesus Spinal Tap, Bitch School Geoffrey Williams, It's Not... * DENOTES ADDS	Angelica, Next 2 U Black A.G., No Type Drugdeala Tevin Campbell, Goodbye Mariah Carey, Make It Happen The Cavedogs, Boy In A Plastic Bubble Harry Connick, Jr., You Didn't Know Dramarama, What Are We Gonna Do? E, Hello Cruel World Gary Glitter, Rock N' Roll Part 2 Heavy D. & The Boyz, You Can't... Jermaine Jackson, I Dream, I Dream MC Brains, Everybody's Talkin'... Majek Fashek, So Long Mr. Big, Just Take My Heart Ozzy Osbourne, Mama, I'm... Redhead Kingpin, 3-2-1 Jump Jon Secada, Just Another Day The Shamen, Make It Mine Skid Row, Quicksand Jesus Kathy Sledge, Take Me Back Curtis Stigers, You're All... The Storm, Show Me The Way U2, One (Version II) ZZ Top, Viva Las Vegas The Boys, The Saga Continues Gang Starr, Take It Personal Hammer,		

EUROPEAN NEWS EDITOR

Jeff Clark-Meads, Billboard, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

CHIEF EUROPEAN CORRESPONDENT

Mike Hennessey, Billboard, Im Tobel 2, 7201 Durchhausen, Germany; Phone: 49 7464 3061; Fax: 49 7464 3195.

INTERNATIONAL CORRESPONDENTS

ARGENTINA—Paul Kleinman, Suipacha 1322, Suite a, 1011 Buenos Aires, CF.; Phone: 01054 1 803 9830; Fax: 01054 1 223 823.

AUSTRALIA—Glenn A. Baker, PO Box 261, Baukham Hills 2153; Phone: 01061 2 639 3709; Fax: 01061 2 639 1441. Katherine Tulich, 11/17 Moruben Road, Mosman, New South Wales 2088; Phone: 01061 2 969 7579; Fax: 01061 2 969 9670.

AUSTRIA—Manfred Schreiber, 1180 Wien XVII Kreuzgasse 27; Phone: 01043 408 2882.

BELGIUM—Marc Maes, Kapelstrat 41, 2041 Antwerp; Phone: 01032 3 568 8082.

BULGARIA—Chaudar Chendov, Lulin Complex, b1210, vh A, Sofia 1343.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

CZECHOSLOVAKIA—Peter Belohlavek, Kalkova 10, 16000 Prague 6; Phone: 01042 2 268 141.

FINLAND—Kari Helopaltio, SF-01860, Perttula; Fax: 01035 80 27618 36.

FRANCE—Emmanuel Legrand, 11 rue des Poissonniers, 75018 Paris; Phone: 010331 425 43461; Fax: 010331 4254 7343. Philippe Crocq, 4 bis rue Mizon, 75015 Paris; Phone: 010331 4327 6309; Fax: 010331 4322 4042.

GERMANY—Wolfgang Spahr, PO Box 1150, Keltingstrasse 18, 2360 Bad Segeberg, Germany; Phone: 01049 4551 81428, Fax: 01049 4551 8 4446; Telex: 261656. Ellie Weinert, Wilhelm-Dull Str. 9, 8000 Munich 19; Phone: 01049 89 157 3250; Fax: 01049 89 157 5036.

GREECE—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone: 01030 1 684 9447; Office Fax: 01030 1 724 8131.

HONG KONG—Hans Ebert, DDB Needham Ltd., 33rd Fl., Sun Hung Kai Centre, 30 Harbour Rd., Wanchai, Hong Kong; Phone: 010852 805 6212; Fax: 010852 890 1355.

HUNGARY—Ferenc Kaszas, Budapest 111, Vitoria u19 IV/10 1031; Phone: 01036 1 118 1031.

INDIA—Jerry D'Souza, B/18 Khosravi Estate, 825 S K Bole Road, Dadar, Bombay 400 028; Phone: 01091 22 430 0798; Fax: 01091 22 422 6428.

IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 010353 1 283 2527.

ITALY—David Stansfield, via Guglielmo Marconi 3, 20060 Cassina De Pecchi, Milan; Phone/Fax: 010 39 2 95 34 37 14.

JAPAN—Steve McClure, Coopoo Kiku 302, 1-11-28 Miharadai, Nerima-Ku, Tokyo; Phone: 010 813 3867 0617; Fax: 010 813 3867 0216.

JAMAICA—Maureen Sheridan, PO Box 775, Ocho Rios; Phone: 0101 809 974 2803; Fax: 0101 809 974 5943/809 974 5014.

NETHERLANDS—Willem Hoos, Bilderdighlaan 28, Hilversum; Phone: 01031 2 357 7 3 8 22.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 01064 9 795050; Fax: 01064 9 366 1568.

POLAND—Roman Waschko, Magiera 9m 37, 01-873, Warsaw; Phone: 01048 22 298071; Fax: 01048 22 29 08 56.

ROMANIA—Octavian Ursulescu, Str. Radu de la La, Afumati, Nr 57-B, Sector 2, Bucharest.

RUSSIA—Vadim Yurchenkov, 6 Apretskaya Str. Block 2, Apt. 16, 19528 St. Petersburg, K-268; Phone: 0107 812 246 1176; Telex: 121449. Nikolai Kovarsky, Bolotnaya 16, Apt. 74, 194021 St. Petersburg; Phone: 0107 812 247 1387; Fax: 0107 812 302 5743.

SINGAPORE—Christie Leo, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 01065 337 5060; Fax: 01065 339 1709.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 01034 1 593 2429.

SOUTH AFRICA—Arthur Goldstuck, PO Box 93304, Yeoville, South Africa; Phone: 01027 11 3311712; Fax: 01027 11 3317540.

Taiwan's CD Makers In Talks With IFPI

■ BY ADAM WHITE

LONDON—The operators of seven Taiwan compact disc factories are considering a sweeping deal with international label organization IFPI. If signed and implemented, it would help reverse the Asian nation's image as a worldwide source of pirate CD merchandise.

Talks are in progress between the trade association that represents the seven CD manufacturers and IFPI officials, the latter under the auspices of the IFPI Members' Foundation in Taipei. Giouw Jui Chian, Singapore-based deputy regional director of the IFPI, says an agreement could be reached by next month.

The deal contains five points of prime importance to the IFPI, in a market notorious for supplying illicit compact discs to the rest of Asia, the Middle East, and Eastern Europe. They are as follows:

- Access to the CD factories at all times;
- The right to review all pressing orders before manufacture of the goods;

• Introduction of a security bond of between \$40,000 and \$120,000 to cover any copyright infringement that may take place in the future;

• Provision of specific details of all previous orders handled by the plants;

• Willingness of CD makers to testify in court against clients in the event that proven illegal merchandise is unintentionally manufactured.

Giouw concedes that this last point may be the toughest to achieve in Taiwan. Also at issue is whether the manufacturers or the Taiwanese government will pay for certain aspects of implementing the deal's terms.

The CD pressers appear willing to consider such a wide-ranging package—or, at least, to talk about it—because of pressure from the U.S. on the Taiwanese government, according to Giouw, and because of their negative image (and the country's) as illegal operators.

Giouw says that of the seven firms in the Taiwan manufacturers' group, three have been raided since last summer by local law enforcement officials and IFPI agents. The most re-

cent sweep—seizing more than 1,000 unauthorized CDs, plus DATs and U-Matic masters—took place March 16 at the premises of Princo Inc. (Billboard, April 4). Artists whose repertoire was featured on the confiscated CDs included Phil Collins, Michael Bolton, and Elton John. Last year, the premises of Vic Tech Corp. and Yih Chaung Laser Inc. were raided, says Giouw.

The scale of CD piracy has grown in recent years, and in Asia the IFPI works closely with regional executives of the major record companies, including EMI, BMG, Warner, Sony, PolyGram, and Virgin.

On a procedural note, however, at least one senior label official, who declines to be named, says IFPI rules can sometimes retard progress. He cites a requirement that the association's meetings require virtually full attendance by regional executives. An early-April meeting was canceled at the last minute, for example, through the absence of two label officials.

IFPI's Giouw, acknowledging that cancellation, stresses the importance

of consensus when considering topics as sensitive and important as piracy. "We want everybody to agree," he says, adding his goal is to avoid the risk of any firm breaking away from the group on a particular course of action. "So that's why we want everyone there. Telephone contact is not as effective as having people sitting across a table." Giouw adds that the canceled April meeting will probably be rescheduled soon.

Sources say a private gathering of senior Asian record company officials recently discussed IFPI procedures, and resolved to express their concern to the trade association. "CD piracy has added new dimensions of danger to our business," says one executive. "Perhaps the IFPI rules should be changed to allow a deputy to take an absentee's place. These are serious issues, and there's a concern that we're not otherwise going to get things done fast enough."

German Vid Market Keeps Sales Rising

■ BY WOLFGANG SPAHR

HAMBURG—The value of the German video sell-through market more than doubled again last year.

Revenues were up 113% to the equivalent of \$376.5 million; a total of 22.9 million prerecorded tapes were sold. The figures mean that the value of the market has risen by more than 100% for each of the past three years.

The value of the total German video market rose by 14% last year to \$1 billion, the increase being due solely to the burgeoning success of sell-

through. Rental revenues declined 11% in 1989, rose marginally in 1990 because of reunification but fell again last year to 1989's level.

In the sell-through sector, the opposite trend is apparent; research organization G+I is predicting a 50% rise in sales this year. If that happens, by the end of 1992 sell-through will be a bigger money-spinner than rental.

According to G+I, the main reason for sell-through growth is the constantly increasing leisure budget of German consumers and the increas-

ing proportion they are prepared to spend on video.

Statistics from the German Video Institute show that 54% of all households in the former West Germany own a VCR. In the east of the country, the figure is 30% and rising.

More than half of consumers who buy prerecorded video cassettes are between 20 and 40; people in their 40s and 50s represent one-fifth of buyers. While people up to the age of 19 represent 28% of video renters, they are only 7% of the sell-through market.

MTV Yanked Off Air By Norwegian Cable Cos.

OSLO—MTV Europe remains off the air in Norway after unsuccessful negotiations with cable operators over subscription fees and signal-scram-

bling.

When existing Scandinavian contracts expired at midnight March 31, the Norwegian cable companies pulled the plug. The blackout affects approximately 500,000 homes.

Peter Einstein, MTV Europe's director of marketing and network development, says, "We're absolutely shocked at the aggressive approach of the Norwegians. They never called us back, never told us what they were doing. I heard on the radio that we were being taken off the air."

MTV service to 500,000 Finnish homes was also discontinued at the same time but was restored "before the business day began," according to Einstein.

He says new provisional agreements are "99% acceptable" to operators in Finland and Sweden—which has 1.5 million MTV homes—which will give all parties at least until the end of June to hammer out individual long-term fee structures, marketing arrangements, and scrambling plans.

JEFF GREEN

Album Strikes Gold In India

BOMBAY—Tabla maestro Ustad Alla Rakha and his son Ustad Zakir Hussain have been presented with gold cassettes for "outstanding" sales (30,000 units) of their Indian classical album "Together" (Magnasound). Meanwhile, Hussain has decided to collaborate with singer Hariharan on an album of ghazals. Hussain, who will be delving into this form of music for the first time, says the compositions will be rooted in the traditional form of the ghazals, a semiclassical musical style with highly poetic lyrics (Global Music Pulse, April 4). Hussain is also planning a jazz-oriented album. JERRY D'SOUZA

P'Gram Closing Vinyl Plant In Netherlands

BAARN, Netherlands—PolyGram is to close its vinyl pressing plant here by Dec. 1, blaming the decline in demand for the format.

The factory, which currently employs 90 people, produced 11 million units in 1991 but is projected to make fewer than 6 million this year.

PolyGram's executive VP and CFO Jan Cook comments, "We have always said that we would continue

to manufacture vinyl as long as there was sufficient consumer demand. That demand is no longer at a level which allows us to run the Baarn factory economically.

"We have agreed to our plans with the unions and have discussed them with the workers' council to ensure a fair program of early retirement and of redundancy for our staff." JEFF CLARK-MEADS

Central European Nations Map Anti-Piracy Plan

■ BY FERENC KASZAS

BUDAPEST—Nations in the front line of the battle against pirate cassettes from Poland met here April 2 and 3 to discuss and coordinate tactics.

Under the banner of the Central European Anti-Piracy Union (CEAPU), representatives from Austria, Czechoslovakia, Germany, and Hungary considered the copyright and customs measures open to them.

The meeting reviewed the customs controls that have helped keep illicit product from Poland out of Hungary and Germany, but agreed the only way to cure the problem is effective copyright legislation and enforcement in Poland. CEAPU will continue to support all efforts toward this goal.

The organization is also concerned about the continuing misuse of the logos of authors societies ZAIKS and BIEM on Polish-made pirate tapes. The CEAPU representatives agreed to work with their domestic authors societies to establish how extensive is the practice. Once the research is complete, CEAPU will make recommendations as to further action.

CEAPU is already making known its disquiet about the delays by the Hungarian authorities in implementing promises to strengthen the country's penalties for intellectual property offenses.

CEAPU was established a year ago as a forum for the exchange of information and coordination of anti-piracy activities.

Musical Appetite Strong In Eastern Germany Consumers Drawn By Low Prices, Domestic Acts

BY WOLFGANG SPAHR

HAMBURG—Consumers in the old East Germany seem to be keen to make up for 40 years of the official absence of Western music from their lives.

According to figures quoted by Wolf-D. Gramatke, president of PolyGram Germany, the five eastern states now account for 13% of record revenues in the unified country. This is regarded as particularly remarkable because of unemployment rates of up to 30% in the east and generally lower amounts of disposable income compared with the west.

However, the lesser prosperity in the east means consumers spend on average only two-thirds of western expenditure levels on music. The rapid growth rates seen in the east in the past are not expected to be repeated.

Despite the reunification of Germany, there are still large differences in musical tastes on the two

sides of the old Iron Curtain. In the east, international pop and rock sales are minimal, and heavy metal is described as "out of the question."

Gramatke adds, "It is also amazing that classical music is far more sought after in western Germany than in eastern Germany. Of course, this might have something to do with the fact that classical music has always been available in the former GDR through their state-owned producers."

The formula for success in the east is, then, a simple one—if it is German, it will sell. Anything domestically produced seems to fit the bill: pop, rock, traditional folk music, carols, and children's plays.

Gramatke comments, "The tremendous popularity of West German stars who were already in demand during the existence of the GDR has not diminished." He cites Udo Lindenberg, Peter Maffay, Herbert Gronemeyer, Blue System, Roland Kayser, Marius Muller-Wes-

ternhagen, Howard Carpendale, Mathias Reim, and David Hasselhoff.

Consumers in the east are extremely price-conscious. Aware of this, some record companies have up to 60% of their titles in the budget-price band. Nonetheless, full-price product continues to gain market share.

The number of stores selling music in the east of Germany is estimated by the industry there as between 800 and 1,000. Gramatke says, "Quite a few of the newly opened record shops will notice that, to be able to survive the tough competition, they will need special repertoire as well as special offers."

"On the other hand, after the boom of German-speaking artists in the new federal states, there is the positive development of east German artists appearing in the charts." He singles out Die Prinzen, folk singer Stefanie Hertel, and singer Karsten Speck.

Music Tax Worries Indonesia's Legit Biz

BY ADAM WHITE

LONDON—New taxes on prerecorded music in Indonesia appear to be damaging sales, and may even allow pirates to regain strength in the market.

There is some confusion over the precise application of the new rates, which comprise a luxury-goods tax and a value-added tax. It is not known whether the 20% luxury levy applies to raw materials used in the manufacture of cassettes, for example, or to finished goods.

With a population of about 180 million, Indonesia has grown as a legitimate music market by 20% over the past three years. The dominant

configuration is the cassette, of which about 45 million are sold annually. Compact discs have a tiny but growing 0.2% share of business, according to one industry estimate.

Prior to the new taxes, introduced earlier this year and made retroactive to Jan. 1, cassettes retailed for an average of \$3.48 (7,000 rupees) with CDs at \$11.87. The market's repertoire split is about 75% domestic, 25% international. In the latter category, major sellers are Michael Jackson, Phil Collins, UB40, Scorpions, Julio Iglesias, and Roxette.

During February, industry sales plummeted by more than 50% because of the lack of VAT stickers, which had to be applied to all merchandise before it could be sold by retailers. "That situation is close to normal again now," says Frederic Giaccardo, EMI Music's director of business and licensee development,

"but we are concerned over the long-term effects."

Like other multinational record companies, EMI is represented in Indonesia by a licensee, P.T. Aquarius. The market's significant growth—after decades where pirates prevailed—has encouraged all the majors to look closely at setting up affiliates there, but none has done so yet. The Indonesian government has changed foreign-ownership laws, allowing foreign firms greater flexibility in establishing subsidiaries.

EMI's Giaccardo notes that the new taxes widen the gap between the price of legitimate and illegal merchandise, and could allow pirates to improve their share of business above the current 25%. "Piracy is likely to increase this year," he concludes.

Island Launch: Manga Label

LONDON—Island World Video has set up the new Manga video label to handle Japanese animation in the U.K. The move is intended to capitalize on interest in such product following its success with "Akira," which has sold 30,000 units following its release in October.

Manga shipped 5,000 units of its first release, "Fist Of The North Star," last week and plans to follow that with two releases a month, according to Mike Preece, sales and marketing manager at Island World.

He adds, "Of course, all the kids are crazy about these comic characters. What we have to do is take it away from the cult market and cross it over into mainstream retail."

RICH ZAHRADNIK



There's A New Label 2 Day. Deutsche Schallplatten Berlin managing partner Jorgen Larsen, right, greets his partners in a new venture between DSB and Music Plus Frankfurt. The two firms will launch the 2 Day label worldwide, with Robin Beck as its first artist. Pictured with Larsen, from left, are Henning Zimmermann and Chris Georgi of DSB, and Andreas Kirnberger and Peter Hauke of Music Plus.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: For many years there has been a steady drain of home-grown talent to neighboring Australia. **Crowded House**, led by brothers Neil and Tim Finn (ex-Split Enz), is currently New Zealand's best-known rock export, but there have been many others who have likewise gravitated toward Australia with its bigger market and better resourced business infrastructure. **Jon Stevens**, the rasping vocalist of hard rock outfit **Noiseworks** (see Pulse, Oct. 26), is a New Zealander of part-Maori descent. Popular singer **Jenny Morris** and the white soul diva **Margaret Urlich** are both expatriate Kiwis, as is **Midnight Oil** bassist **Dwayne Hillman**. However, one performer who is staying put in New Zealand is **Shona Laing**, whose latest album, "New On



Earth" (Sony), is released this month. A singer/songwriter in the classic crafted-rock tradition, Laing has always applied a sharp political edge to her work; her current single, "Soviet Snow," is a fierce denunciation of nuclear power in the wake of the accident at Chernobyl. She is a stubborn woman who is happy to continue living in the bush by the beach on the West Coast. "We want to work from New Zealand because we are Kiwis at heart," her manager, Paul Ellis, says.

GRAHAM REID

YUGOSLAVIA: The civil war still rages between intermittent and ineffective cease-fires, but the country's two most internationally successful groups, **Laibach** and **Borghesia**, continue to make inroads into the broader European consciousness. **Laibach** plays stern, mechanical disco-rock with an unswerving and often ponderously Teutonic gait—a sort of **Kraftwerk** without the jokes. As the leading light in an aesthetic movement called **Neue Slowenische Kunst** (New Slovenian Art), **Laibach** has been criticized for the fascist overtones of its music and image, while winning notoriety for its dark, revisionist parodies of records by the **Beatles** ("Let It Be"; 1988) and the **Rolling Stones** ("Sympathy For The Devil"; 1990). Its latest album, "Kapital" (Mute), released this month, is apparently a rejection of "Coca-Cola culture" in favor of the spiritual values of the (now disintegrated) communist world. Meanwhile, **Borghesia**, another severe art-rock collective, releases its new album, "Dreamers In Colour" (on the Play It Again Sam label). Along with the group's usual anti-establishment and sado-masochistic themes, the album's lyrics comment specifically, and often chillingly, on the effects of the war, especially on a song called "400." Says **Borghesia's** leader, **Aldo**, "It is the distance in kilometers between Zagreb and Belgrade, the capitals of Croatia and Serbia. Once bands were keen to play in both places. Now they dare not go to either." **D.S.**

AUSTRIA: Having completed a sold-out, 60-date tour of Germany, Switzerland, and his native Austria, singer **Rainhard Fendrich** continues to enjoy top 20 chart success with his album "Nix Is Fix" (BMG Ariola) more than six months after it was released. A singer roughly speaking in the German chanson (narrative tune) tradition, the key to Fendrich's outstanding success is his lyrics—sometimes humorous, sometimes sad—which he sings in a distinctive Viennese dialect. A satirical song like "Lang Lebe Der Sport" (Long Live Sport)—which pokes fun at people whose passion for sport is so great they spend all their time sitting and watching it on their TV screens—taps into a uniquely Austrian vein of humor and sets him apart from the many German performers, such as **Peter Maffay**, who are also popular in this country.



MANFRED SCHREIBER

U.K.: A music magazine/CD revolution is under way. First off the blocks was a publication called **Volume**. Launched last September as "a new and unique publishing concept," **Volume** is a 200-page color magazine that comes with a 78-minute CD mounted inside the back cover. Features on indie and "cutting edge" bands like **EMF**, **Blur**, and the **Blue Aeroplanes** are supplemented by tracks on the CD, some of them rare or otherwise unavailable. Issued bimonthly, its first two editions sold 11,000 and 13,000 copies, respectively, and a print/press run of 20,000 copies is scheduled for **Volume 3**, which will also be distributed in Europe and Australia. A similar, though more ambitious project is **RCD** (Rock Compact Disc), a magazine/disc that is aimed at the broader, mainstream rock market. With features on, and music by, acts ranging from **Genesis** to the **Black Crowes**, **Eric Clapton**, and **Marc Bolan**, it was launched April 24 with an initial run of 140,000. Also launched this month is **Replay**, described as "the first magazine of 'gold' [i.e., old] music." Edited by former **Billboard** writer **Chris White**, **Replay** features articles on "evergreen" artists like **Neil Diamond** and **Diana Ross** and comes with a CD comprising 65 minutes worth of "classic" tracks by acts from **Elvis Presley** to **Sarah Brightman**. **D.S.**

Videocassette-Copiers Rampant In U.K. 1 In 14 VCR Owners 'Fesses Up In Harris Survey

LONDON—One in 14 of the U.K.'s VCR owners admits to copying prerecorded videocassettes, according to a new study.

That equates to more than 1 million copying households, says the survey by Harris Research Centre for Macrovision U.K.

Harris research director Mike

Watson says, "Eighty-two percent of those we questioned knew it was illegal to copy prerecorded videos, so it is possible that the level of home-copying disclosed to us was understated. Nevertheless, 20% of VCR owners admitted having unauthorized copies of prerecorded videocassettes in their

homes; in fact, on average, households with copies have 11.3 copies each."

Copiers do not seem to discriminate between different video genres. The most popular titles to copy were children's films and recent movies, followed closely by cartoons, old films, music, sports, and exercise videos.

As for the effect of illicit duplication, 44% of copiers said they would have rented the last video they copied if they had not been able to make their own cassette. Two-thirds would have bought the same title, had it been available.

Macrovision specializes in anti-copying technology.

JEFF CLARK-MEADS



Moving Up In The World. Members of Australian recording group Crowded House levitate their gold albums signifying U.K. sales of "Woodface." Shown, from left, are band members Mark Hart, Paul Hester, and Nick Seymour; Andrew Pryor, divisional managing director for Parlophone/Capitol Records; manager Gary Stamler; band member Neil Finn; and manager Grant Thomas.

Musicians Union Lifts S. Africa Ban U.K. Action Ends Boycott Set In '50s

LONDON—The British Musicians' Union has lifted its ban on members playing and working in South Africa, a move that marks the end of a campaign spanning five decades.

From April 1, Musicians' Union members have been free to accept offers of work and union officials have been empowered to discuss the sale of programs to South African broadcasting companies. However, musicians are being advised to accept only those engagements that have the backing of "representative groups of the black pop-

ulation."

The ban on Musicians' Union members working in South Africa was imposed in the mid-'50s and has been endorsed by every Musicians' Union annual conference since that time.

At last year's conference, members agreed the situation in South Africa had improved to such an extent that a lifting of the ban could be contemplated. The union's executive committee was empowered to end the boycott "when they believed the time was right to do so."

JEFF CLARK-MEADS

Freddie Mercury Tribute Going Global

LONDON—Thirty-four countries will receive television coverage of the Freddie Mercury tribute concert to be held April 20 at Wembley Stadium here.

In the U.S., The Fox Broadcasting Co. will carry a live, two-hour version of the event. Program distributor Radio Vision International says the countries in appropriate time zones will also use live footage; in other territories, the

show will be aired within 24 hours.

The broadcasts will be seen across Europe, North and South America, Japan, Australia, and New Zealand.

Profits from the show, which features the surviving members of Queen, Guns N' Roses, Metallica, Def Leppard, U2, David Bowie, George Michael, and Elton John, will fund AIDS research worldwide.

JEFF CLARK-MEADS

newsline...

AUSTRALIA'S LARGEST CITY has a new market-dominant radio station, 2DAY-FM, according to the most recent McNair Anderson ratings for Sydney. It brings to an end the five-year supremacy of rocker 2MMM-FM, which has tumbled to third place. Owned by the Austereo network, 2DAY-FM pulled a 14.6% share with its top 40/album rock hybrid music format.

BELGIAN INDEPENDENT LABEL Play It Again Sam has launched a new label, Pop, for domestic talent. First acts are Danish Buttercookies, De Bres, and Pop In Wonderland. Meanwhile, Wally van Middendorp, managing director of PIAS Holland, has taken on duties as GM for the Belgian company.

THE COMPILATION ALBUM featuring music used in the TV commercials for Levi's 501 jeans has sold more than 300,000 copies in Germany for EastWest Records. The package features songs by the Clash, the Steve Miller Band, Percy Sledge, and T-Rex, among others.

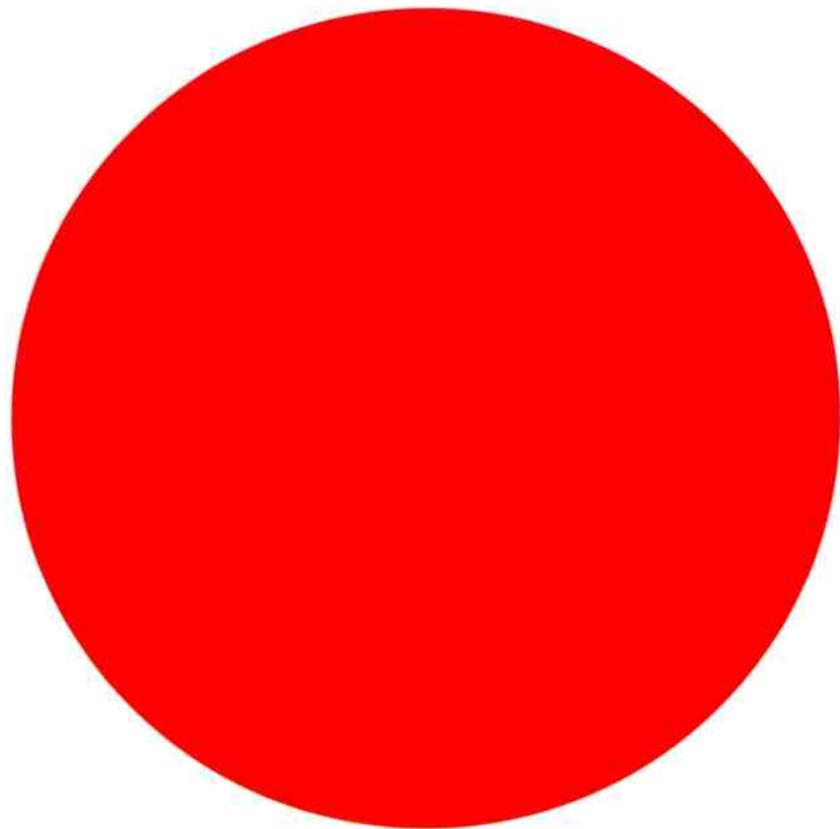
SONY MUSIC AUSTRALIA has signed a three-year licensing pact to handle the Disney children's music catalog there. First product under the deal is from the hit movie "Beauty And The Beast."

THE HISTORY of the pop video is to be the subject of an exhibition at London's Museum of the Moving Image this summer.

FORMER SIMPLE MINDS manager Bruce Findlay is launching a new label, Bruce's Records, in partnership with producer and studio owner Calum Malcolm. Based in Edinburgh, Scotland, Findlay previously ran Zoom Records, on which Simple Minds initially recorded.

JAPAN

A Billboard Spotlight



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

ISSUE DATE: MAY 30
AD CLOSE: MAY 5

Japan: Aki Kaneko -33-498-4641
Europe: Christine Chinetti -44-71-323-6686
USA: Andy Myers 212-536-5272

Conference '92 Cuts To The Heart Of Canadian Music Matters

■ BY LARRY LeBLANC

TORONTO—Nothing less than the future and survival of Canadian music was the subject of heated debate at Music Industry Conference '92, held here March 27-29. The conference is sponsored annually by the Canadian trade magazine *The Record*.

In an emotional opening keynote address March 27, Sam Sniderman, president of Roblan Distributors Ltd., which operates the Sam the Record Man retail chain, argued that Canadian musicians as well as the industry itself must take leadership roles in the constitutional crisis that is now threatening Canada's future.

"The greatest power of unification that Canada has is in the forces of culture of this country," said Sniderman. "This might be the year the Ca-

nadian recording industry will write the future of Canada and history will record how Canadian recording artists fought successfully to keep Canadians together."

However, Perrin Beatty, the federal Minister of Communications, took issue with Sniderman's suggestion that the industry or its artists have roles in the divisive constitutional debate. "It would be wrong to politicize the artist and culture in this country," Beatty declared at a luncheon hosted by the Foundation to Assist Canadian Talent on Records. "What you do on a day-to-day basis in providing the strength, the fabric in this country, is more than any law that could be passed by Parliament."

Some in the business see an ever-widening role for Canadian music. At

the panel "Quest For Success," Paul Burger, president of Sony Music Entertainment, said it was imperative that the Canadian industry seek outside opportunities for artists. "On a

'We have to widen our own perspectives and visions'

geographic basis, we have to expand our horizons," he said. "We have to widen our own perspectives and visions. There is a tremendous responsibility on us, which has to be shared broadly, in terms of the repertoire that we present, the artists we present, and the breadth of music that

we present."

"There's no shame of being successful only in Canada, but it's a market you can exhaust quickly," Bernie Finkelstein, president of True North Records and manager of Bruce Cockburn, noted afterward during the panel titled "Live Touring." "What's the big deal of going to Massey Hall [Toronto], Places des Arts [Montreal], or the Orpheum Theatre [Vancouver] if three months later, to make a living, [artists] have go back to a club? We have to get out of this country and we have to get out quick. Taxes are too big here, hotel costs are too much, and the distances are too long. As soon as we get across the border to the U.S., everything is cheaper. As a result, ticket prices can be cheaper, which, I think, is why the [concert] business is stronger in the U.S. than it is in Canada."

OF RETAILING AND RADIO

Although some industry figures griped that this year's conference, which was attended by more than 630 people, might have had more scope and might have dealt with a wider range of topics, there was some interesting talk on retail and radio subjects throughout the conference, including the ongoing debate over the federal government's non-Canadian status of Bryan Adams' "Waking Up The Neighbours" album (Billboard, April 11).

More key subjects were aired at the opening-day panel "The Vicious Circle—Records, Radio, And Retail Face Off." During the panel, Paul Aloff, president of HMV Canada, noted that radio exposure of music is no longer the sole component in attracting potential record buyers. "We sell lots of titles that don't get any radio exposure," he said. "The real music addicts are getting their information and getting exposure to new acts in a

variety of different ways."

Aloff also said that, despite some industry pressure, HMV would continue to not stock video games. "Kids almost seem to be addicted to video-game technology," he noted. "It's mental masturbation, the intellectual equivalent of sniffing glue—and we have made a decision as a retailer not to carry them. We sell music, and video games really don't have a lot to do with music."

On the same panel, Don Stevens, PD of top 40 CFTR Toronto, argued that, despite fragmentation and competition from other formats, top 40 remains a viable format in Canada, although, he admitted, "the days of being No. 1 12-plus in any market are over."

"If you've got your finger on the pulse and you're doing what the community wants, with what records are moving and people are requesting, top 40 is a viable format," Stevens said. "I'm not saying it will be in the next five or 10 years, but if there's an opening for a top 40 radio station in your market, if you can do it cheaply, it's the format to do."

At the same panel, Gary Aube, PD of CHOG Toronto, took the opportunity to deny current speculation that the station would be shortly switching to news/talk. That belief was spurred by the station's lackluster ratings and its recent move, with sister FM outlet CILQ, to new, hi-tech, 21,500-square-foot offices in North York, Ontario, which include a sizable newsroom. Aube, however, also admitted such a format switch wasn't out of the question in the future. "Anytime you build a new radio station facility you hope to stay there 20 years," he said. "So we wanted to build a facility that could accommodate whatever format we might do eventually."

DIVERSE PROGRAMMING ADDS UP FOR MUSIQUEPLUS

(Continued from page 36)

there, but we're doing some shows trying to reach a different audience."

MusiquePlus' playlist is sprinkled with such established international acts as Right Said Fred, U2, Mariah Carey, and Simply Red, but the service supports new international talent as well. "We don't borrow from radio because it's a different market," says Marchand. "We're really going toward new releases, not only top 40 music. I like playing Michael Jackson and all that but I like to break new acts like the Rembrandts. We played Nirvana from day one while no radio station, except CHOM [in Montreal] played them."

MusiquePlus also provides exposure in Quebec for such revered local artists as Roch Voisine, Celine Dion, Jean Leloup, Marjo, Mitsou, Vilain Pingouin, Les B.B. Michel Rivard, Richard Sequin, Too Many Cooks, and Boule Noire. "It's really a small market but there are artists selling up to 300,000 albums in the province," Marchand says.

While French radio stations operating in Quebec are mandated by the

Canadian Radio-television and Telecommunications Commission to play 65% French-language content, MusiquePlus, in accordance with its license, need play only 35% French-language clips (with perhaps 60%-75% of those being Canadian). "I'd be happy to play 50% or 60% French music but we only have two or three clips per album," says Marchand, explaining the quota differences. "We started off with only 24 French videos and only have about 580 now."

Marchand hopes MusiquePlus can help build a bridge to Europe for Quebec artists. He already has contact with such European music video programs as FR3, TV5, M6, and Monte Carlo Music and is looking to do more. "We're in discussions with [French channels] M6 and MCM, who are both interested in doing things with us. What the French market is really looking for when they call me, however, is the new Michael Jackson clip. But I don't want to be the window for the American market there, I want to push my own French culture."

BILLBOARD SPOTLIGHTS

FRANCE!



Blending time-honored tradition, with a compelling sense of contemporary, France stands poised on the cutting edge of the entertainment industry. In this special, Billboard explores the exciting developments in French music and home video. French music is being heard around the world, as will your message in Billboard's France spotlight!

ISSUE DATE: MAY 23 AD CLOSE: APRIL 28

Ad Details:

- **France:** Philippe Crocq -331-43-27-63-09
- **Europe:** Christine Chinetti -44-71-323-6686
- **USA:** Andy Myers (212) 536-5272

BENELUX

A BILLBOARD SPOTLIGHT



RISING ABOVE THE BEAT

THE BELGIUM, NETHERLANDS & LUXEMBOURG MUSIC INDUSTRIES

FACE THE CHALLENGE OF TURNING INTERNATIONAL DANCE AND TECHNO

TASTEMAKING INTO A NEW FOUNDATION FOR GROWTH

ILLUSTRATION BY MARC INFELD



ALL AROUND EUROPE IT'S TEN SHARP!

Debut video, "You," 25 consecutive weeks on MTV™ Europe

Debut single, "You," Top 5 in 9 nations

Debut album, "Under the Water-Line," already Gold in Norway and Switzerland

Exploding in the U.K., Holland, Belgium, Austria, Germany, France, Denmark, Sweden, Finland

U.S. Release Scheduled.

SOON IT WILL BE
TEN SHARP EVERYWHERE!



SONY MUSIC HOLLAND/ SONY MUSIC PUBLISHING, B.V.

SONY MUSIC INTERNATIONAL

WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.

©1992 Sony Music Entertainment Inc.

BELGIUM READIES ITS NEXT TECHNO ASSAULT

Second wave of dance wizards ready to break worldwide

BY MARC MAES

A couple of years back, new beat product from promising acts like Technotronic, Vaya Con Dios and Soulsister fueled a renaissance of Belgian pop music. These days homegrown techno pop is again a big seller abroad. And there's an impressive line-up of new acts ready and eager to break into the international charts. Bands like the Radios, Clouseau, the Scabs, Blue Blot and the Pop Gun, plus solo acts like Beverley Jo Scott and Burundi-born Khadja Nin, are set to cross borders as the Belgian dance industry heats up the global scene.

Why is it Belgium, of all places, has become the world's techno capital? "Belgian society is rigid and conservative," says Carli Kapff, of Belgium's biggest independent record company Play It Again Sam. "Techno pop offers a spirit of rebellion against that atmosphere and feeds in some aggression and excitement via the music scene."

"The thing about Belgian music is that we have a touch more swing than, for example, the straightforward bass-drum product from the U.K.," says Nikkie Van Lierop, Antler/Subway's manager for the Mental Radio label. "We're also back to real vocals and singers."

PIAS's three main labels (Play It Again Sam, Who's That Beat? and Groove Kissing) have been pioneering dance music for some years now. Front 242's electronic body music was a solid force internationally and when last year, T99 hit the charts with "Anastasia," the PIAS group found itself spearheading a new dance generation. T99, formed by producers Patrick Demeyer and Olivier Abbeloos, signed a worldwide deal (outside Benelux) with Sony Music and an album, working title "Children Of Chaos," is on the way. The band's "Nocturne" was in Billboard's Dance Top 20 earlier this year. Now a batch of new acts is lined up for the PIAS labels: Meat Beat Manifesto, EQ-Lazer, Fiction and E.B.Y., among others.

Says Papff, "Alongside our dance product, we have a priority in Fiction's 'Organomics,' released on PWL Continental in the U.K., and in albums by Front 242, via Epic in the U.S., and



EMI's the Radios are alive with "The Sound of Music."

"Sound Of C," by Confetti was a pan-Europe hit—has also shifted over to more techno-dance music sounds and it distributes innovative labels like Atom, Elektron and Wonka Beats. Sven Van Hees, of Liaison D., a producer with a keen ear for current dance grooves, has a debut album "Submerged In Sound" is out this month. The duo behind the Confetti success, Peter Van Dere Hallen and Jean Bosiers, now work together as Creastars. They handled the launch of Jerome and the Bang Gang, whose first single, "Shock Rock," was boosted with a promotion campaign with L.A. Gear Sport Wear. The band's first album, "Y'All," sold 35,000 units in Canada and was big elsewhere. Creastars has a longterm deal with EMI Belgium to become the major's dance label. While Creastars has launched on a dance pad, it is broadening its views. The firm has a hit with So What's "Broeder Jakob," a house version of "Frere Jacques," and soon will open a new hard rock label. On the pop side, the Dinky Toys are expected to score heavily, using

the kind of leisure-wear promotion link which worked so well for the Bang Gang.

With the current success of Lords Of Acid and Digital Orgasm, the indie Antler/Subway is a leading Belgium dance label. Nikkie Van Lierop says, "Digital Orgasm's 'Running Out Of Time' sold over 120,000 units in the U.K., but only 2,000 in Belgium. Now we target our productions for specific territories, specially the U.K., but not for Belgium." (Continued on page B-8)

Vays Con Dios: due in October



Swiss import: PIAS's Young Gods pre-orders (25,000 units).

At Decadence, Hi-Tension's techno label, Fonny De Wulf, managing director, points to L.A. Style's "James Brown Is Dead," which sold a million units worldwide, and follow-up product such as "Dance Your Ass Off" by R.T.Z., and "Bring Jesus Back" by Pius and "Contact" by Nuvo.

With local acts like Side A., GND, Apotheosis, Unity Mixers and Anti, Indisc has a strong line of domestic dance product to run alongside international projects. The company's Buzz label distributes labels like Atmosphere (Europe-wide since March this year, Transmat and Feet First. Jan Vanneste, promotions manager, notes Indisc was the only company worldwide authorized to release a Transmat dance compilation—"Relics" in April. Two other dance compilations, "Techno Tunes" and "Techno Power" follow.

USA Import Music, once the cradle of new beat music—its

Clouseau's two Flemish-language albums were big hits.



BELGIAN INDUSTRY MUST BUILD ON ITS FRUITFUL INFLUENCE

Singles & CDs soften, but modest growth still expected

BY MIKE HENNESSEY

After five years of healthy expansion which has seen the country's sound carrier sales more than double, from 2.2 billion Belgian francs (some \$67.7 million) to 5.5 billion (\$161.7 million) last year, the Belgian record industry is reconciling itself to a very modest level of growth in 1992. Although sales in 1991 were up 15.3% in value, the unit sales increase was a mere 0.44%, reflecting the growing share of the market being appropriated by the compact disc. CD sales in 1991 gave the carrier an 85% share of the long-play market. But like many other countries, Belgium is seeing a marked slow-down in the CD growth rate (41% in 1990, 30% in 1991) as the CD-for-LP replacement market reaches saturation.

In terminal decline is the vinyl LP (now accounting for less than 2% of long-play sales). But despite the failure of the industry's attempt to win popular support for the two-track cassette, the single is clinging to life, aided by the vitality of the Belgian dance sector, which is essentially a single-driven repertoire category.

The industry mounted a collective \$150,000 campaign to launch the two-track cassette against the background of a healthy cassette business (22% of long-play carrier unit sales in 1990 when revenue from the carrier was up 18% over the previous year). But last year, the value of singles

sales slumped by 27% and the cassette market went marginally into decline. To compound the problem, the private Flemish television channel VTM, which had been a powerful promotional outlet for Flemish acts, most of them singles-oriented, lost some of its impact.

Says then Sony managing director Bert Cloeckert, who since left to become head of PolyGram Belgium, "The cassette single was really still-born, achieving less than 1% of total unit singles sales last year." According to Guido Janssens, EMI Music Publishing chief, one factor in the failure of the cassette single was that it was priced too high—at 10 or 20 francs more than the vinyl single. "In addition," he says, "the small independent labels, which are a big factor in the singles market, did not support the format, so that half of the chart singles weren't available on cassette."

Janssens believes that another option to slow the singles decline would be a two-track CD single selling at 180 to 190 francs (\$5.30-\$5.60), instead of the three-track and four-track CD which, at 250 to 280 francs (\$7.35-\$8.25), is too expensive for most singles buyers." BMG managing director Derk Jolink also sees merit in a two-track, lower-price CD single, especially for local repertoire. "We need to preserve the single in order to develop domestic artists," he says. "I see the vitality of the local scene con-

(Continued on page B-6)

DUTCH MUSIC INDUSTRY LOOKS TO NEW REPERTOIRE

Labels reconsider prices, artists, DCC to reinvigorate market

BY MIKE HENNESSEY

Holland has the distinction of being the market that has the world's highest penetration of CD players (70%) and its record industry derives almost 95% of its revenue from CD sales. But the CD is proving to be a two-way elevator, and Holland may also be the first country to have to confront the problem of CD sales stagnation. Add to incipient market saturation the competition from cut-price imports—particularly keen in a country where local product enjoys a market share of only 8%-10%. Then factor in the estimate that every CD sold in Holland is home-taped an average of six times, and it becomes clear why Dutch industry leaders are not too sanguine about sales trends.

"We'll be lucky if we achieve 3% to 5% growth this year," says Virgin managing director Dirk De Vries. Polydor chief Albert van der Croft is also bracing himself for the possibility of a slight downturn, and EMI managing director Kick Klimble thinks that sales could decline by as much as 5% to 10%. Says De Vries, "The CD replacement market is virtually exhausted, and Belgium will be facing the same problem in the middle of next year. After a 21% increase in sales in 1990, we expected a gain of around 14% to 15% this year—but the reality was way below our expectations, at 8.3%."

The slowdown in the rate of increase in unit CD sales underlines the approach of stagnation. From a 30% increase in 1990, unit CD sales had a gain of only 18% last year. "In the last five or six years," says Sony managing director Richard Denekamp, "the Dutch sound carrier market has doubled. There was no way that that rate of growth could be sustained. We are now faced with the necessity of increasing the prices of our product in a depressed market."

For some considerable time, EMI has led the field in setting higher dealer prices. "We started," says Klimble, "with a CD dealer price of 25.90 guilders,

and we kept to it. This year PolyGram has joined us and I believe the other labels will follow suit. Just to take inflation into account, the dealer price of a CD should really be 30 guilders."

Adds Denekamp, "We have to convince dealers that they can break the 40-guilders retail price barrier. We say that 42.95 is realistic, even 44.95 for a top act." But dealers are unenthusiastic. As Warner's Ted Sikkink points out, "Retailers say it doesn't make sense to raise prices in a market nearing saturation. But I don't anticipate a negative reaction from consumers. For at least a year now, we have had TV-merchandised product selling for 42.95 guilders or 44.95 guilders. I believe retailers over-emphasize the price factor—after all, inflation is something we all have to live with and all other consumer products are costing more to buy. Remember that the price of a CD in real terms is lower than that of an LP 20 years ago."

The problem is aggravated, in the opinion of Kick Klimble, by the fact that Holland has "far too many retailers. It is highly unfortunate that at a time when the growth rate is losing momentum, Holland's dealer population is so huge," he says. "We have 1,400 dealers for a population of 14 million. This compares with Belgium's 300 for 10 million. "In the last two years, around 350 new retail outlets have been opened. If the market goes down, they'll have to cut prices to sustain turnover, but cutting prices doesn't lead to bigger overall demand. A customer won't buy two records when he only needs one. And if dealers cut prices by 10%, the market will go down by 20%."

Another result of increased prices, so long as the exchange rate for the dollar (currently around 1.85 guilders) holds steady, will be that cheap imports will have a heightened attraction for dealers trying to maintain their customer traffic. Already these account for almost 10% of the Dutch market and as much as 20% of the sales of hit albums.

Most industry leaders are agreed that in order to reinvigorate the market, there must be more concentration on creating excitement with new repertoire. And after a period of years during which home-grown repertoire has had a relatively low profile, there are clear indications that more effort is going into local A&R. Polydor's Albert van der Croft, for example, has created three separate repertoire divisions—A&R/marketing national, marketing international and classical. The local repertoire division not only has the responsibility of producing the repertoire but also of developing and exploiting it nationally and internationally. "We definitely want to build up our local talent resources," says

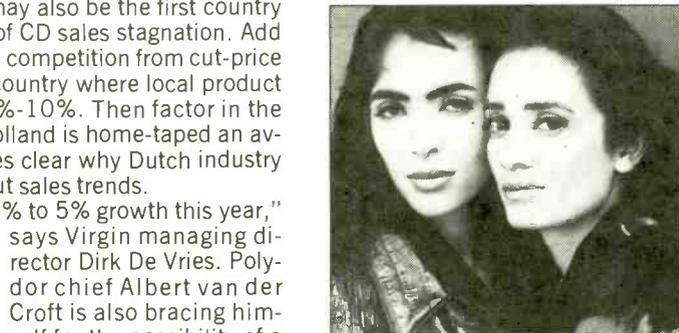
Ten Sharp has stormed the Continent in recent months



(Continued on page B-6)



MTV find Robbie Valentine



Lois Lane's Kleemann sisters

Urban Dance Squad proved Euro bands can partyparty.



FRESH FACES CREST NEW WAVE OF DUTCH TALENT

Ten Sharp opening international doors for would-be stars

Dutch artists are very much on the move these days. It's a long way from the 1970s, when Shocking Blue and Golden Earring were the domestic acts grabbing global headlines. Now Ten Sharp, 2 Unlimited, Robbie Valentine, Urban Dance Squad and Jan Wayne are just a few of the emergent Dutch forces to be reckoned with.

In 1991 the Dutch division of Sony Music signed up a whole string of new recording artists, including talented acts such as Muylo Freeman, Anton Verhagen, Dorian Gray (also a well known concert promoter) and the Academy of Modern Dance. In recent months, Ten Sharp has proved to be the Sony Music act with perhaps the greatest appeal. This is a project led by singer Marcel Kapteijn and keyboards player/songwriter Niels Hermes. Their "You" release has been a major hit in Germany, France and through the whole of the Scandinavian region, providing early justification for Sony Music's confidence in this new wave of Dutch talent. By the standards of today's Dutch scene, Ten Sharp's sales statistics are nearly unprecedented.

Robbie Valentine was discovered by MTV host Adam Curry and soon after signing with PolyGram had his eponymous debut album released in a total 15 countries. His Queen-inspired single "Over And Over Again" went Top 5 in the Netherlands and boosted the ambitions of other local rock-oriented performers.

Dutch talent is also on the move in the hard rock sector. There's Scam Luiz, a Dutch funk metal band (with a German guitarist), whose debut album "Heading For The Dream," recorded at Holland's famed Wisseloord Studios, is set for worldwide release. Then there's Whistler/Corbois/Whistler (BMG/RCA), a relatively new three-piece outfit whose blend of instrumental rock could be called Holland's answer to Steve Vai and Joe Satriani. And Sleeze Beez are another group of wild Dutch clog-rockers, with their upcoming album set for release by Red Bullet Records in the Netherlands and Atlantic Records taking care of it in most other key territories.

The recent U.S. success of female sax player Candy Dulfer and her fine debut album "Saxuality" (BMG/Ariola) add up to another solid boost for Dutch talent. Her nomi-

(Continued on page B-11)

ALABIANCA
GROUP

ALABIANCA GROUP, PUBLISHING & RECORD COMPANY
VIA MAZZONI 34/36 41100 MODENA ITALY
TEL. 059/244244 223897 FAX 059/219218

ALABIANCA BENELUX
ZONNEAAN 13 - 1217 ND - HILVERSUM HOLLAND
TEL. 035/215042 FAX 035/243393



Q U E S T F O R T H E E S S E N C E

A sound understanding of fundamentals requires a quest for the essence. Only by avoiding side-issues can one get to the essence of any problem. Compare the Tibetan Monk, on his quest for the essence through physical and spiritual asceticism.

ODME (Optical Disc Manufacturing Equipment) feels related to this type of approach. ODME, too, is on a quest for the most essential approach of its particular line of business: the production of optical storage media systems. This innovative quest has resulted in a range of equipment for pre-

mastering, mastering, electroforming, replication, printing, testing and packaging systems based on a revolutionary concept, featuring as main benefits: saving on labour, reject rate, investment and production time. The ODME concept uniquely integrates all production stages for the manufacture of optical storage media. This concept is characterized by built-in cleanrooms, robotization, central control units, automation, integrated inspection stages and a turn-key approach including all required equipment, consumables, service and training.

OD Optical Disc Manufacturing Equipment
ME

Headoffice: ODME P.O. box 832 5600 AV Eindhoven The Netherlands
Phone: +31 40 465555 Fax: +31 40 465050 Telex: 51652

CLOUSEAU

Close Encounters

**CLOSE ENCOUNTERS
THE OUTSTANDING
FIRST ENGLISH ALBUM
BY CLOUSEAU.**

**MORE TO COME FROM EMI BENELUX BY
BB QUEEN, SOULSISTER, JAN VAYNE, THE RADIOS,
BB JEROME AND THE BANG GANG...**



BELGIUM / HOLLAND

BENELUX

(Continued from page B-3)

tinuing and BMG is building very fruitful partnerships with independent producers here. The local dance scene is a strong, taste-making influence among young consumers."

Although the long-play cassette market stood virtually still last year, Belgium, with a population of 9.9 million, sold 2.8 billion prerecorded cassettes—slightly more than Holland (2.6 billion), which has a population of 14.7 million. And with 4.3 million households owning 9.5 million cassette players, blank tape sales are running at more than 16 million annually. "A study has shown that if just 10% of the music recorded by home tapers were converted into prerecorded sales, the Belgian music market would double," says Charles Licoppe, recently retired president of PolyGram.

Another major problem Belgian record companies have to contend with is the heavy traffic in imported product, most of it from the U.S., but some also from Europe and even Japan. Dirk De Clippeleir, EMI head of A&R and marketing, says that imports of hit albums can claim up to 50% of total sales. While EMI sold 45,000 copies of the "Best Of Tina Turner" album, imports accounted for a further 30,000—and they sold at \$3-\$4 less than domestic released product.

"We try to compete with imported product by luxury packaging, adding extra tracks and peripherals like posters or calendars, but in the end it comes down to price. And there we just cannot win," says De Clippeleir. But for the most part, the wins in 1992 will pretty much cover the losses. With the recession still biting and sales in the final quarter sluggish, the industry consensus is that the Belgian market will grow this year by between 3%-4%, with local repertoire accounting for about 15% of total sales.

DUTCH REPERTOIRE

(Continued from page B-4)

Van der Croft.

Meanwhile the Dutch record buyers continue to be receptive to music of all cultural and ethnic persuasions. "Much local repertoire has just not been good enough in the past years to compete with international product," says MCA Music chief John Brands. But Nanada Music's Willem van Kooten maintains that the Dutch media gives too little encouragement to local artists. "Radio programmers just don't play enough local repertoire," he says.

A key element in the development of new local talent is the survival of the single as a promotional tool. And an important factor in the Dutch endeavor to arrest the chronic decline of the single format has been the year-long, \$185,000, industry-wide campaign to promote the cassette single, which ended this month. By the end of last year, the campaign had achieved some success. It was certainly a long way from being the failure suffered by a comparable Belgian campaign. Whereas singles sales declined 23% in value in 1990, last year the rate of decline slowed—sales were 13.4% lower, and the cassette format had achieved a 10% market share (with vinyl at 30% and CD at 60%). This compares with corresponding Belgian figures of 2%, 58% and 40%. However, Dirk de Vries sees no long-term future for the cassette single. "I don't think it will replace CD and vinyl singles, but with the benefit of the sustained industry and dealer campaign, it has slowed down the decline," he says.

The Dutch consumer has long had an apparent aversion to the prerecorded cassette. Prerecorded cassette sales were down 17.6% in value last year and currently account for only 4.7% of long-play revenue. This contrasts with the enthusiasm which is manifested for blank cassettes, more than 30 million of which are sold annually. But the big question currently exciting industry minds is whether the high popularity of blank analog cassettes can be translated into success for the digital compact cassette (DCC), due to be launched in the fall. Opinions about this vary widely. Says Sony's Richard Denekamp, "I think DCC will be a successful carrier in the world market, but I am not too optimistic for Holland. I believe the mini-CD will do well here and that probably the digital compact cassette will predominantly be used in its blank format, just as analog cassettes are."

On the other hand, there are some who argue that the reluctance of the Dutch to buy prerecorded analog cassettes is based on inadequate fidelity. Once consumers have access to CD-quality prerecorded cassettes, their resistance to the format will be overcome, they say. And Albert van der Croft sums it up best: "The digital compact cassette represents the last chance to implant the prerecorded tape format in Holland. It's now or never."



PHILIPS DCC
PRESENTS

dire straits
...on every street...



**PHILIPS DCC, COMING SOON
TO A STORE NEAR YOU.**



PHILIPS

PLAY IT AGAIN SAM

RECORDS AND BENELUX DISTRIBUTION

HOME OF :

FRONT 242 - THE YOUNG GODS - MEAT BEAT
MANIFESTO - NEW FAST AUTOMATIC DAFFO-
DILS - THE WEATHERMEN - THE LEGENDARY PINK
DOTS - THE SCABS - NETTWERK EUROPE -
VOLITION - WHO'S THAT BEAT ? -
GROOVE KISSING (T99 SEQUENTIAL - FICTION)
AND MANY MANY MORE...

LICENSEE FOR :

BEGGARS BANQUET - 4AD - ONE LITTLE INDIAN -
SITUATION TWO - EARACHE...

MAKE CONTACT : PLAY IT AGAIN SAM

RUE DE VEEWEYDE 90 - 1070 BRUSSELS - BELGIUM

les éditions confidentielles
The Independent Music Publisher

**WE SING IN FRENCH,
DUTCH, ENGLISH
and GERMAN**

WE ACCOUNT IN ARABIC

Currently representing for The Benelux : MOMENTUM, BEGGARS BANQUET, FAIR & SQUARE,
NETTWERK, FREIBANK, RAVE AGE and ADF MUSIC

Original Publishers for : FRONT 242, MEAT BEAT MANIFESTO, ADRIAN BORLAND,
THE WEATHERMEN, FICTION and SEQUENTIAL (to name but a few)

**LES EDITIONS CONFIDENTIELLES - Your ideal publishing partner
for the melting-pot of Europe**

90 Rue de Veeweyde - Brussels - Belgium

T: (322) 520 6670 F: (322) 527 0688

BENELUX

BELGIUM'S DANCE WIZARDS READY THE SECOND WAVE OF THEIR TECHNO ASSAULT

(Continued from page B-3)

The indie's signing Channel X was picked up by PWL in the U.K., and director Praga Khan picked the band's "Rave Alarm" for his "Basic Instinct" film soundtrack.

The latest development within the Belgian dance scene is the launch of N.E.W.S. (North, East, West, South), comprising Antler/Subway's dance section R&S Records, Boudisque and the distribution of MMI (Music Man International). Headed by Hessel Tieter, Lieven Van Den Broeck and Arthur Praet, it distributes some dozen dance labels, including MMI, R&S, Trance Mission and Mental Radio. "We have 80% of the Belgian dance scene," says marketing manager Katrien Klausing, "and we've got to make the Belgian media aware of the importance of dance product."

With acts like Kinky Beats and Rainbow Culture, Sounds Of The Future is combining elements like ethnic world music and rock with dance and funk. It recently shifted policy from sub-publishing French repertoire for Belgium to an active A&R role. With Technotronic lead singer Reggie working on a new summer album, Sounds chief Graham Edwards reckons the firm has a full international future.

Beverly Jo Scott's debut album, "Honey And Hurricanes," via Sony Music, had a pan-European release and the Brussels-based American singer supported Paul Young on tour. Sony is also putting out a second album from PIAS-signed Perry Rose. Another American, Toni Kaze, has hit first album "Broken Hearts And Hurricanes" out this month. The Benelux is proving a good base for American singers—Helena Snow is another example.

A relatively new label is Backstage, which bowed in with artists like Luc Baiwir, LA Work and Such A Noise. And though Antwerp-based ARS made international progress with dance acts Technotronic and Quadrophonia, the company, which has a longterm license deal with Sony, has invested in diversifying. Two priorities: singer-songwriter Kid Safari and Grace Under Pressure.

Of the majors, EMI is leader in terms of national talent, with some 25% of sales coming from local product. Spring releases include Piti Polak, the Radios, Clouseau—and Leyers, Michiels & Soulsister. Polak's first album "Silly Coincidence" had free concert tickets included with the first 4,000 copies, valid for the band's first concert in May. The Radios' first album topped 50,000 sales and the follow-up is "The Sound Of Music." And Clouseau sold 600,000 units of their first two Flemish-language albums, with their "Close Encounters" English-language package doing well in Germany.

Also for EMI, Vaya Con Dios have done remarkably well—their second album "Night Owls" sold over 1.6 million copies, and a new one is due in October.

EMI priorities now are with Burundi-born singer Khadja Nin, former singer with Fragile On The Rocks with a wide release for her eponymous second album, and Blue Blot.

Virgin Belgium has signed Axelle, whose "Hollywood Boulevard" charted for BMG in Belgium and France last year. Another Virgin priority for the Flemish market is the pop band Gorky, whose debut album was released in Belgium at the end of February. Meanwhile, over at PolyGram, Pop Gun has figured in a major campaign for the album "Table Swimming" and the single "Dream." Label manager An Hajdu devised a promotion in which CD, cassette and vinyl singles were all offered at the same price. The ploy created a media buzz which boosted early album sales. Currently high on PolyGram's current priority list are Gunther Neefs, Margriet Hermans and Willy Sommers, among others.

Crammed Discs is working on several key projects, including Bel Canto's third album, "Shimmering, Warm And Bright," with a European tour set for the Norwegian duo. On the Made To Measure label, Crammed's international manager Dirk van der Auwera, is focusing on "Illuminations—A Tribute To Rimbaud," commemorating Rimbaud's death 100 years ago, with songs by such names as David Sylvian, Ryuchi Sakamoto performed by Bill Laswell, John Cale and Cheb Khaled.

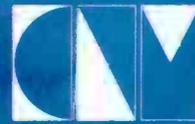
The most recent Crammed Discs acquisition is Zap Mama, five girls from Zaire, all living in Brussels and named "Discovery Of The Year at the 1991 Bourges Festival in France. Also from Zaire is Princesa, whose debut single is on Multi Records, and who are also releasing the first album from Yhann Cevic.

Buma/Stemra the Dutch authors' rights societies serve music in all its aspects.

Through partnership with the world authors' rights societies we look after the interests of authors, composers and publishers.

We actively stimulate the music business through:

- CPG, Foundation Combined Promotion for Compact Discs, Records and Tapes •
- Dutch National Top 100 (in cooperation with TROS Radio and TV) • Coca-Cola Eurochart Hot 100 (in cooperation with Music & Media) •
- Conamus • CNM, Centre Netherlands Music • The Phonographic Museum •



Holland has a right to hear good music.

buma stemra

The Dutch authors' rights societies
P.O.Box 725 1180 AS Amstelveen The Netherlands

LATEST RELEASE ON THE SPN LABEL

RHYTHM & RHYME A RAP COMPILATION VOL. 2

HARDCORE RAP

FEATURING

MC SRANAG

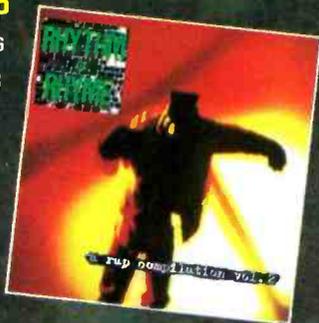
2-TUFF-E-NUFF

GREY, ZAGY D

OSDORP POSSE

RHYTHMIC

NEXT CHAPTER



CRAZY CASHFLOW

SCORPIO,

TO BE RELEASED SOON

ON THE SPN LABEL

2 HOLLAND ROCKS — SAMPLER CD'S —

WITH DUTCH DANCE, ROCK,

RAP & WORLD MUSIC



HOLLAND ROCKS — UPDATE N°8 —

WITH THE LATEST NEWS

ON ALL THESE BANDS AND MORE!

The HOLLAND ROCKS UPDATE 6 CD's will be distributed during the

NEW MUSIC SEMINAR 13

Music Industry & media who would like a copy in advance: call, write or fax SPN, Amsterdam.

i n f o r m a t i o n

the DUTCH ROCK MUSIC FOUNDATION (SPNI)

Wibautstraat 214 1091 GS Amsterdam

HOLLAND

telephone (31) 20 668 22 55 fax (31) 20 668 50 41

BENELUX

DIRE STRAITS TAKES DCC GOSPEL TO DUTCH CONSUMERS

The most distinguishing features of the Dutch entertainment landscape is the presence in the south of Holland of N.V. Philips Gloeilampenfabrieken, Europe's pre-eminent electronics conglomerate. Now in its 101st year, Philips is setting massive store in its new software baby, the digital compact cassette (DCC), and banking on its achieving the same universal acceptance as Philips' two other ubiquitous software inventions, the analog cassette and the compact disc. When DCC is officially brought to the marketplace in the fall, it will be with the broad support of the worldwide record and hardware industries.

Philips is predicting that DCC will have a penetration rate two to three times faster than that of CD, because it combines digital sound with backwards compatibility. The latter characteristic is seen as crucial in a world market where 180 million cassette players and 2.6 billion analog cassettes are sold annually. Even with CD consumption at 1 billion units annually, the cassette is still the world's most popular sound carrier.

The campaign to seed DCC around the world will have the benefit of an endorsement by PolyGram mega-star act Dire Straits, whose worldwide album sales now total around 70 million. In co-operation with PolyGram, Philips is mounting an intensive marketing campaign integrating Dire Straits' music and the DCC system. From mid-April, when Dire Straits begins its tour dates in Spain, it will be helping to build public awareness of—and enthusiasm for—the DCC system.

"We first mounted a major campaign with Dire Straits in

1985 to promote Philips CD hardware. We found that when you use a hugely popular group to carry your message, the result is tremendously beneficial in terms of both image and sales," says Steven Kok, Philips audio marketing communications manager. "And it's mutually advantageous, because the campaign also extends the life of the last Dire Straits album. Dire Straits brought CD to the masses in 1985. We are looking for them to do the same thing with DCC in 1992. This current tour started last September and will continue until the end of this year, by which time the band will have been seen live by an estimated 7 million people.

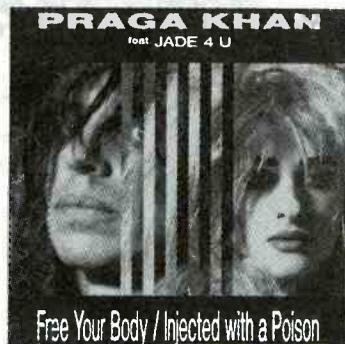
"Another mutual benefit is that Dire Straits make increasing use of Philips technology onstage," adds Kok. "For example, they are currently using two giant, 25-meter video screens whose picture quality, even in daylight, is brilliant." But the integration of hardware and software promotion was most fully realized when Philips called upon Steve Barron, director of Dire Straits' "Calling Elvis" video, to produce its latest CD player commercial which is closely based on the videoclip. The Philips CD commercials have been seen in more than 50 countries, stimulating hardware sales in the 60,000 outlets around the world which sell Philips audio equipment. Says Kok, "For example, we started showing our 'Calling Elvis' CD commercial in Scandinavia last September with the release of the 'On Every Street' album. This has not only helped hardware and software sales, but it has created additional excitement in anticipation of the group's tour dates there this summer." —Mike Hennessey



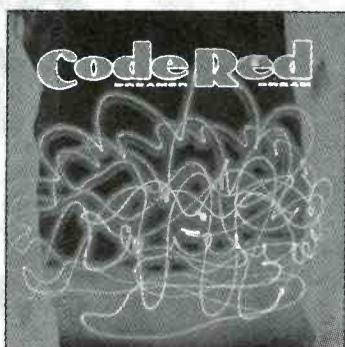
1982 — 1992

1992 sees the celebration of Antler Subway Records' 10th birthday. It's been a decade of growth, of creative and commercial achievement and dedication to the cause of alternative music. We hope to make the next 10 years as fulfilling for the company, its artists and their public as were the first. So tune in for more aural excitement and festive releases!

'cause we care about the beat



PRAGA KHAN
Injected with a Poison
BEAT BOX BB 034 12"/CDS



CODE RED
Dreamer, Dream
MENTAL RADIO MR 007 12"/CDS



CHANNEL X
A Million Colours
BEAT BOX BB 039 12"/CDS



DIGITAL ORGASM
Startouchers
From the forthcoming album
TRANCE MISSION TM 009 12"/CDS

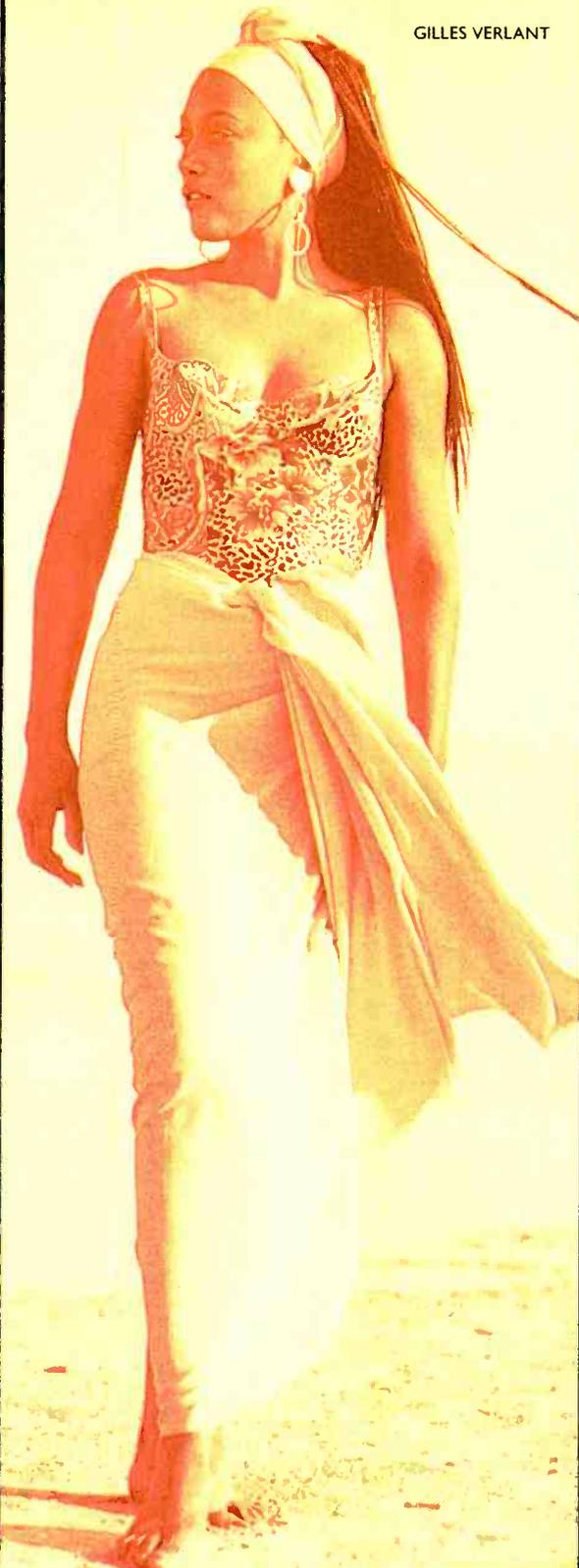
ANTLER SUBWAY RECORDS — Leuvenstraat 87 — B-3200 Aarschoot — Belgium
Tel 32.(0)16.56.76.66 Fax 32.(0)16.56.76.70

BMG PROUDLY PRESENTS

KHADJA nin

"Khadja Nin, as beautiful as an African Queen. This first album is superb, passionate and radiates such grace and such femininity that from the very first notes, you will be seduced"

GILLES VERLANT



SONGS WRITTEN AND PRODUCED BY NICOLAS FISZMAN AND KHADJA NIN.
WALE WATU WRITTEN BY SEBASTIAN SANTA MARIA AND ILE BY ANGELIQUE KIDJO.

Already released in Belgium, France, Holland, Germany, Switzerland and Sweden.



Available on CD and MC

BENELUX

(Continued from page B-4)

nation for a Grammy Award is seen in the Benelux region as providing even more motivation for a global push. And those pundits who declare that European bands don't know how to party ought to listen to Gotcha! and Urban Dance Squad—and then be prepared to revise their opinion. The Squad (BMG/Ariola) have already toured the U.S. with the likes of Living Colour and are fast building a strong following all over the world. Labelmates Gotcha! are striding the same success route. Their debut album "Words And Music From Da Lowlands" has been hailed as one of the most exciting to emerge from this region in a long time.

Dance has also become a major factor in the Dutch music scene. L.A. Style's international hit "James Brown Is Dead" (Indisc) showed scant respect for the Godfather Of Soul, but it nevertheless stands as a textbook example of catchy Dutch house music. Currently riding high on Holland's charts are 2 Unlimited, with their "Twilight Zone" single for Boudisque. This Dutch/Belgian collaboration adds its own weight to proving that good music does indeed carry a passport.

Then there are those in the talent new wave who specialize in domestic success. BZN, the Phonogram band within the PolyGram Group, and based in Volendam, have certainly been one of the biggest Dutch acts of the past 20 years. Groups and acts such as Frank Boeyen, De Dijk, the Scene and Trockener Kecks play popular rock and R&B at the highest level but all sing in their mother tongue, severely limiting their international potential.

Another popular singer is Gordon (CNR), who records all his songs in both English and Dutch and is looking to win overseas approval in the months ahead. Other nationwide phenomenons are Jan Vayne (EMI), a classical pianist with a rock 'n' roll image; Lois Lane (Polydor), a band led by the remarkable Kleemann sisters, who count Prince among their admirers; and Gerard Joling, who is becoming very popular in the Far East.

On the independent front, there are numerous labels working to push Dutch talent. Amsterdam-based Silenz Records has such acts as Fish Hospital, Miners of Muzo and Hi Ho Silver on the roster. VIA Records works with independent labels like Van Records and Tophole, and the talent list includes: Hallo Venray, who created controversy and were critically acclaimed for their album "The More I Laugh, The Hornier Due Gets"; Indian Summer; Powerplay; Gruppo Sportivo; A'Attentat; State Of Soul; and the provocative Raggende Manne, who put out one single with a running time of just seven seconds.

Then there's Play It Again Sam, which has its head office in Brussels, Belgium, but has enough Dutch talent signed up to merit listing as part of the Netherlands scene. Mathilde Santing, Maximum Bob, Blue Guitars and Claw Boys Claw are Sam's great trump cards in the talent stakes.

Boudisque in Amsterdam is more of a dance-oriented record company, with their Go Bang! label producing top quality dance-floor music. Quasar and D-Shake are just two of the new range of "household names" in Dutch dance.

There's still a healthy club scene in the Netherlands, in which local and unsigned talent is hard at work nightly, looking for the break. And guiding this talent stream, offering information and inventive promotional campaigns, is the team at Stichting Popmuziek Nederland, a foundation that has been instrumental in bringing Dutch popular music to the notice of international audiences.

This story was compiled by Muziek en Beeld Media, of Hilversum, publisher of Holland's leading trade magazine Muziek En Beeld Info.



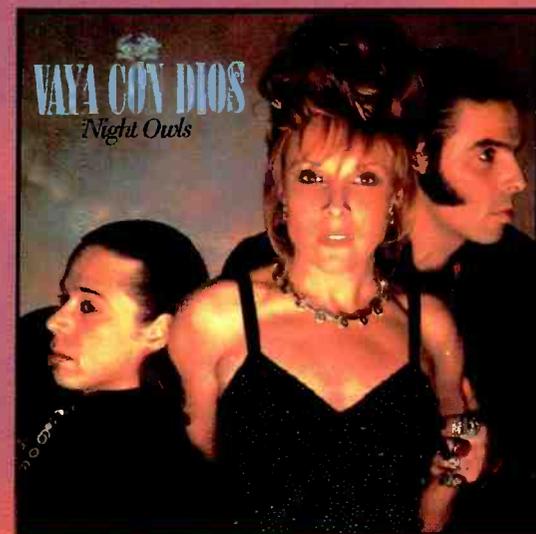
Rock N' Roll Classical: EMI's Jan Vayne

CONGRATULATIONS TO

VAYA CON DIOS

**1,750,000 COPIES
OF THE LAST ALBUM
SOLD TO DATE**

"Night Owls"



DOUBLE PLATINUM:
Belgium - Holland - Switzerland

PLATINUM:
Germany - Turkey

GOLD:
Austria - Finland - France
Greece - Spain - Sweden

SILVER:
Portugal

AND MANY MORE RECORDS IN:

Argentina - Brazil - Canada
Denmark - Italy - Japan
Mexico - Norway - South Africa

**NEW ALBUM DUE
OCTOBER 1992**



HITS OF THE WORLD



EUROCHART HOT 100 4/4/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	11	TO BE WITH YOU MR. BIG ATLANTIC
2	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
3	2	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
4	3	YOU TEN SHARP COLUMBIA
5	6	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
6	5	I LOVE YOUR SMILE SHANICE MOTOWN
7	9	DAS BOOT U96 POLYDOR
8	14	WHY? ANNIE LENNOX RCA
9	NEW	LET'S GET ROCKED DEF LEPPARD BLUDGEON
10	12	I CAN'T DANCE GENESIS VIRGIN
1	2	ALBUMS
2	4	SIMPLY RED STARS EASTWEST
3	1	NIRVANA NEVERMIND DGC
4	5	GENESIS WE CAN'T DANCE VIRGIN
5	3	GARY MOORE AFTER HOURS VIRGIN
6	7	QUEEN GREATEST HITS II PARLOPHONE
7	6	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
8	8	MICHAEL JACKSON DANGEROUS EPIC
9	9	U2 ACHTUNG BABY ISLAND
10	NEW	MADNESS DIVINE MADNESS VIRGIN
11	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 4/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	MARVELOUS THE TWELFTH MAN EMI
2	6	GET READY FOR THIS 2 UNLIMITED FESTIVAL
3	11	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
4	10	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI
5	3	DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM POLYGRAM
6	2	SALTWATER JULIAN LENNON VIRGIN EMI
7	7	LET'S GET ROCKED DEF LEPPARD PHONOGRAM POLYGRAM
8	4	ONE U2 ISLAND/POLYGRAM
9	5	HIGH THE CURE EASTWEST/POLYDOR
10	13	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
11	20	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
12	9	I CAN'T DANCE GENESIS VIRGIN/EMI
13	18	ALIVE PEARL JAM EPIC/SONY
14	17	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR
15	15	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM
16	8	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI
17	12	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
18	NEW	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA/SONY
19	16	LOVE YOU RIGHT EUPHORIA EMI
20	NEW	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE LIBERATION/FESTIVAL
1	NEW	ALBUMS
2	1	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
3	NEW	DIESEL HEFIDELITY CHRYSALIS/EMI
4	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
5	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
6	NEW	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
7	3	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
8	5	BABY ANIMALS BABY ANIMALS IMAGO/BMG
9	7	SOUNDTRACK THE COMMITMENTS MCA/BMG
10	8	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
11	19	QUEEN GREATEST HITS EMI
12	6	SIMPLY RED STARS EASTWEST/WARNER
13	6	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
14	13	NIRVANA NEVERMIND GEFLEN/BMG
15	11	QUEEN GREATEST HITS EMI
16	10	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
17	12	THE COMMITMENTS THE COMMITMENTS MCA/BMG
18	15	GENESIS WE CAN'T DANCE VIRGIN/EMI
19	20	MICHAEL JACKSON DANGEROUS EPIC/SONY
20	18	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR
21	18	CONCRETE BLONDE WALKING IN LONDON IRS/EMI

GERMANY (Der Musikmarkt) 3/31/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	2	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
3	3	I LOVE YOUR SMILE SHANICE MOTOWN
4	4	I WANNA BE A KENNEDY U96 POLYDOR
5	13	TO BE WITH YOU MR. BIG ATLANTIC
6	6	I CAN'T DANCE GENESIS VIRGIN
7	5	JUSTIFIED & ANCIENT THE KLF /TAMMY WYNETTE INTERCORD
8	10	AMERICA: WHAT TIME IS LOVE? THE KLF INTACORD
9	16	STAY SHAKESPEAR'S SISTER LONDON
10	7	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
11	8	REMEMBER THE TIME MICHAEL JACKSON EPIC
12	9	HURZ!! HAPE KERKELING ARIOLA
13	11	YOU TEN SHARP COLUMBIA
14	NEW	JIVE CONNIE CONNIE FRANCIS POLYDOR
15	NEW	HUMAN TOUCH BRUCE SPRINGSTEEN SONY
16	17	I'M TOO SEXY RIGHT SAID FRED IDEAL

THIS WEEK	LAST WEEK	SINGLES
17	NEW	GOD GAVE ROCK & ROLL TO YOU II KISS EAST WEST
18	14	I'M WALKING ANTOINE "FATS" DOMINO EMI
19	12	OBSESSION ARMY OF LOVERS ULTRA/IDEAL
20	20	FEEL SO HIGH DES'REE SONY SOHO SQUARE
1	12	ALBUMS
2	1	WESTERNHAGEN JAJA WARNER BROS
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	3	GARY MOORE AFTER HOURS VIRGIN
5	4	QUEEN GREATEST HITS II PARLOPHONE
6	5	SIMPLY RED STARS EASTWEST
7	NEW	NIRVANA NEVERMIND GEFLEN
8	6	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) POLYGRAM
9	8	MICHAEL JACKSON DANGEROUS EPIC
10	7	GENESIS TURN IT ON AGAIN VIRGIN
11	NEW	QUEEN GREATEST HITS II PARLOPHONE
12	16	U96 DAS BOOT POLYGRAM
13	11	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
14	9	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
15	13	SHANICE INNER CHILD MOTOWN
16	10	YANNI ROMANTIC MOMENTS BMG/ARIOLA
17	19	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
18	NEW	NICOLE AUGENBLICKE JUPITER
19	14	OCHSENKNECHT OCHSENKNECHT POLYGRAM
20	15	SANDRA CLOSE TO HEAVEN VIRGIN
21	15	ROXETTE JOYRIDE ELECTROLA

JAPAN (Music Labo) 4/6/92

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

HITS OF THE U.K.

© 1992, Billboard/BPI Communications (Music Week/© CIN/compiled by Gallup)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAY SHAKESPEAR'S SISTER LONDON
2	4	DEEPLY DIPPY RIGHT SAID FRED TUG
3	3	TO BE WITH YOU MR. BIG ATLANTIC
4	9	JOY SOUL II SOUL TEN
5	6	WHY? ANNIE LENNOX RCA
6	5	FINALLY CECE PENISTON A&M
7	2	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
8	11	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
9	12	(I WANT TO BE) ELECTED MR. BEAN & SMEAR CAMPAIGN /BRUCE DICKINSON LONDON
10	NEW	EVAPOR 8 ALTERN 8/PP ARNOLD NETWORK
11	8	BREATH OF LIFE ERASURE MUTE
12	7	TEARS IN HEAVEN ERIC CLAPTON REPRISE
13	22	TAKE MY ADVICE KYM SIMS ATOC
14	16	TIME TO MAKE YOU MINE LISA STANSFIELD ARISTA
15	28	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
16	25	FREE YOUR BODY/INJECTED WITH A POISON PRAGA KHAN /JADE 4 U PROFILE
17	NEW	VIVA LAS VEGAS ZZ TOP WARNER BROS.
18	32	YOU TEN SHARP COLUMBIA
19	NEW	HOLD IT DOWN SENSELESS THINGS EPIC
20	26	MAKE IT WITH YOU PASADENAS COLUMBIA
21	10	I LOVE YOUR SMILE SHANICE MOTOWN
22	29	HALLELUJAH '92 INNER CITY TEN
23	14	DO NOT PASS ME BY HAMMER /TRAMAINE HAWKINS/TRINA JOHNSON CAPITOL
24	23	EXPRESSION SALT-N-PEPA ITR
25	19	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. PAISLEY PARK
26	13	WEATHER WITH YOU CROWDED HOUSE CAPITOL
27	17	CHAINSAW CHARLIE (MURDERS IN THE NEW MORGUE) WASP PARLOPHONE
28	20	SWEET HARMONY (EP) LIQUID XL
29	15	MY GIRL TEMPTATIONS EPIC
30	NEW	JESUS CHRIST POSE SOUNDGARDEN A&M
31	NEW	SEPARATE TABLES CHRIS DE BURGH A&M
32	NEW	POPCENE BLUR FOOD
33	NEW	I AM THE RESURRECTION STONE ROSES SILVERTONE
34	NEW	PRETEND WE'RE DEAD L7 SLASH
35	NEW	AM I THE SAME GIRL SWING OUT SISTER FONTANA
36	NEW	I FEEL YOU LOVE DECADE ALL AROUND THE WORLD
37	21	CHURCH OF YOUR HEART ROXETTE EMI
38	40	WASTED IN AMERICA LOVE/HATE COLUMBIA
39	24	SLASH 'N' BURN MANIC STREET PREACHERS COLUMBIA
40	34	TOO GOOD TO BE TRUE TOM PETTY & THE HEARTBREAKERS MCA

THIS WEEK	LAST WEEK	SINGLES
3	NEW	ROCK ALIVE CHISATO MORITAKA WARNER
4	NEW	YELL KEIZO NAKANISHI PIONEER
5	NEW	MEMPHIS KIYOSHIRO IMAWANO TOSHIBA/EMI
6	NEW	1992 NOUVELLE VAGUE SEIKO MATSUDA SONY
7	3	K2 BEST SELLER KYOKO KOIZUMI VICTOR
8	1	KOROSHINO SHIRABE BUCK-TICK VICTOR
9	4	AINO SEDAINO MAENI SHOGO HAMADA SONY
10	6	TOO MUCH LOVE KOJI KIKKAWA TOSHIBA/EMI

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

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

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

ITALY (Musica e Dischi) 4/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
2	2	NON AMARMI ALEANDRO BALDI & FRANCESCA ALOTTA RICORDI
3	3	ADDAMS GROOVE HAMMER CAPITOL
4	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
5	4	LA FORZA DELLA VITA PAOLO VALLESII SUGAR
6	8	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
7	9	COLOUR OF LOVE SNAP ARISTA
8	7	PORTAMI A BALLARE LUCA BARBAROSSA COLUMBIA
9	6	REMEMBER THE TIME MICHAEL JACKSON EPIC
10	NEW	HIGH THE CURE POLYDOR
1	NEW	ALBUMS
2	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
3	NEW	VARIOUS ARTISTS SUPERSANREMO 1992 RICORDI/FONIT CETRA
4	8	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
5	3	ALEANDRO BALDI IL SOLE RICORDI
6	2	PAOLO VALLESII LA FORZA DELLA VITA SUGAR
7	10	LUCA CARBONI CARBONI RCA
8	5	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
9	4	NATALIE COLE UNFORGETTABLE ELEKTRA
10	6	QUEEN GREATEST HITS II PARLOPHONE
11	6	LUCA BARBAROSSA CUORE D'ACCIAIO COLUMBIA

SPAIN (TVE/AFVVE) 3/28/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HUMAN TOUCH BRUCE SPRINGSTEEN CBS/SONY
2	3	SEMILLA NEGRA RADIO FUTURA ARIOLA
3	2	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
4	19	QUIMICA C. BAYO ARE IMP
5	6	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO
6	10	DALAI LAMA MECANO BMG/ARIOLA
7	5	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN/BMG
8	8	BONITO ES SENCILLOS BMG-ARIOLA
9	4	DEJANE COMERTE O.B.K. BLANCO Y NEGRO
10	9	REMEMBER THE TIME MICHAEL JACKSON EPIC
1	NEW	ALBUMS
2	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH CBS/SONY
3	1	BRUCE SPRINGSTEEN LUCKY TOWN CBS/SONY
4	6	VARIOUS ARTISTS MAQUINA TOTAL MAX MUSIC
5	3	VANGELIS THE BEST POLYGRAM
6	2	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
7	5	LUZ CASAL A CONTRA LUZ HISPAVOX
8	4	ENYA SHEPHERD MOONS WARNER
9	7	QUEEN GREATEST HITS II EMI
10	8	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER
11	8	RADIO FUTURA TIERRA PARA BAILAR BMG/ARIOLA

CANADA (The Record) 3/30/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUSTIFIED AND ANCIENT THE KLF /TAMMY WYNETTE RCA/BMG
2	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
3	2	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
4	4	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
5	8	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA/SONY
6	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
7	6	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
8	7	I CAN'T DANCE GENESIS ATLANTIC/WEA
9	NEW	WE GOT A LOVE THANG CECE PENISTON A&M/A&M
10	NEW	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/A&M
1	1	ALBUMS
2	3	NIRVANA NEVERMIND DGC/DGC
3	2	U2 ACHTUNG BABY ISLAND/A&M
4	6	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
5	4	SOUNDTRACK WAYNE'S WORLD REPRISE/WEA
6	8	MR. BIG LEAN INTO IT ATLANTIC/WEA
7	9	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
8	5	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
9	10	GENESIS WE CAN'T DANCE ATLANTIC/WEA
10	7	METALLICA METALLICA ELEKTRA/WEA
11	7	RIGHT SAID FRED UP VIRGIN/A&M



Corrosion At Newbury. Relativity band Corrosion Of Conformity visits Newbury Comics in Harvard Square, Cambridge, Mass. Shown, from left, are drummer Reed Mullin; vocalist Karel Ayell; store manager Tom Chapman; guitarist Woody Weatherman; Relativity marketing representative Ed Franke; and guitarist Pepper Keenan.

After The Deal: Wee Three Sets Plans Begins Task Of Integrating Record World

■ BY ED CHRISTMAN

NEW YORK—Now that Wee Three, with the aid of Camelot Music, has beat out The Musicland Group in a bidding war for most of the assets of Record World, the Philadelphia-based chain has its work cut out for itself.

"We have a big job ahead of us," acknowledges Wee Three president Peter Bamford. In the last two months, Wee Three, a subsidiary of giant U.K.-based retailer W.H. Smith, has acquired 20 National Record Mart stores in a deal that closed March 16, while the acquisition of 59 Record World stores is expected to close by May 4 (Billboard, April 11). In total, the chain will run about 166 stores when the Record World deal is completed, making it one of the dominant forces in the Northeast.

Bamford says that while he expects Wee Three to continue growing, he plans to spend at least the next year digesting its recent acquisitions.

"We have doubled the size of our business again in a short time . . . We will have our heads down working on [integrating] them for the next year," he says. "Over the last three years, we have progressively grown our business. We want to continue to grow our business here but we won't grow it at any cost."

The Record World acquisition makes strategic sense for Wee Three, he adds. According to courtroom documents, the 59 stores are expected to generate some \$60 million in sales this year. The star performers in the lot are Record World's Roosevelt Field store in Garden City, N.Y., which reaps about \$3.4 million in revenue; the chain's Walt Whitman Mall store in Huntington, N.Y., which generates about \$2.6 million in sales; and the Danbury Fair store in Danbury, Conn., which has about \$1.9 million in sales.

BIDS & COUNTERBIDS

In the fall, Chemical Bank, Record World's owner, agreed to sell the chain to Musicland in a stock deal. But that deal fell apart at the last minute. In February, Chemical Bank agreed to sell 59 Record World stores and the inventory in those outlets to Wee Three in a deal valued at about \$28 million. But because Record World filed for bankruptcy, Musicland was able to make a competing bid for the chain, offering about \$35.6 million, for 65 stores, their inventory, as well as the stock in Record World's warehouse and 15 other stores. That bid was topped in a joint effort by Wee Three and Camelot.

For Camelot Music, Record World's Sawgrass Mills mall store in Florida was the linchpin that brought the North Canton, Ohio-based chain into the joint deal, according to Jack Rogers, senior VP and CFO.

Camelot's contribution to the \$37.8 million winning bid is expected to total about \$2.3 million. Of that, \$550,000 will be paid to pick up six

stores, while the remainder will be used to buy inventory in 11 stores.

As part of the deal, Camelot and Wee Three agreed to buy the inventory in the other 15 Record World stores not included in the acquisition, as well as stock in the chain's Port Washington, N.Y., warehouse. If, however, Record World can sell those 15 stores, then Camelot and Wee Three are not obligated to buy the inventory in those stores.

CAMELOT'S STAKE

Before Minneapolis-based Musicland came back into the picture with its March 25 offer, Camelot had already worked out an agreement to acquire six stores, including an outlet in Sawgrass Mills. That deal was contingent on Wee Three successfully completing its acquisition.

At that time, Camelot officials knew someone had agreed to buy 59 Record World stores, with 20 left over, but they were not told who it was. "We negotiated our deal with [Record World president] David Bloom, not knowing who the other party was, although we had a suspicion it was Wee Three. Our deal was contingent on the other deal being completed first."

Since Musicland's March 25 offer for 65 stores included certain stores on Camelot's list, Wee Three phoned Camelot March 27 and asked it to join forces.

"Wee Three, as they were considering their options, realized that they needed to help Record World get rid of all of its assets," because Musicland's offer agreed to buy all inventory, not just the stock in the stores being bought, says Rogers.

"We basically told Wee Three we were still interested, but we weren't coming up with any more money than our original offer," adds Camelot executive VP Jim Bonk. "It was up to Wee Three to up the ante and come up with more money to take all the assets."

In addition to Sawgrass Mills, Camelot will take over the following Record World stores: Newport City and Garden State in New Jersey; Golden Ring Mall and Towns Marketplace in Baltimore; and Orange Plaza in Wallkill, N.Y.

Prime One Stop Takes Product To Jukebox Distribbs

NEW YORK—In an attempt to increase its market share in supplying CD jukebox operators, Prime One Stop has entered distribution agreements with jukebox hardware distributors.

The Kenilworth, N.J.-based company has placed a rack with more than 500 proven hit titles in the showrooms or parts departments of Mondial Distributors in Philadelphia, Boston, and Pittsburgh. Prime has begun, in effect, rackjobbing the three distributors with product.

By placing a rack of proven titles in the jukebox distributors, Prime hopes the distributor's customers will buy their CDs when they purchase a new jukebox or get parts to repair an existing jukebox.

The CD inventory supplied to distributors is based on proven
(Continued on page 44)

Spec's Helping Everglades South Fla. Outlet Stages Campaign

■ BY BARBARA DAVIES

NEW YORK—Spec's Music and Movies, the 63-store Miami-based chain, is marking Earth Day this year with a series of "Get Well, Everglades" promotions to benefit Friends of the Everglades, a volunteer group committed to preserving South Florida's vital swamps and wetlands.

The highpoint of the campaign, according to Spec's spokeswoman Jamie Phillips, will be the Saturday (18) auction and in-store concert series at the chain's Broward County, Fla., location.

Items to be auctioned include a catalog of autographed Garth Brooks CDs, an original signed lithograph by John Mellencamp, and a triple-platinum plaque donated by Guns N' Roses.

Phillips says the auction organizers have also been promised items from the B-52's, Paula Abdul, Bryan Adams, John Prine, and the Indigo Girls, among others.

In addition to the auction, various artists will take part in an in-store

concert, beginning with Joanie Bartel's afternoon performance for children. Later that day, local bands such as Nuclear Valdez and Mary Karlsen will take the stage. Separate acoustic sets by solo artists are also planned.

Another vehicle for fund-raising during the monthlong campaign involves albums by artists including Richard Marx, Bonnie Raitt, and Hammer. For each specially marked album sold, Spec's is donating 25 cents to the Everglades group.

During the campaign, Friends of the Everglades will keep Spec's stores furnished with pamphlets and informational material. "The Everglades have gone through a lot of trauma over the last 50 years, and we're just beginning to recognize that it is a precious resource," Phillips says.

To draw the attention to Florida state government officials, Spec's and Friends of the Everglades will be encouraging customers to sign a giant "get-well card" for the Everglades. The card will be presented to Florida state legislators at a press conference early in May.



CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE -PERSONALIZED REPS-
-WEEKLY SPECIALS-LATIN PRODUCT-
FOR FREE MAILER CALL US & DIAL EXT.423

SINCE 1980

ABBEY ROAD DISTRIBUTORS

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOSO MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print
ANY THING YOU WANT.



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.



- Call or write today for FREE sample CD See-Through Browser Pak.
- Perfect for counter or handy wall display.

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

You Know The Rest, Now Try The Best!

Your full line, full service one-stop with the service and reliability that you deserve.

Great Service!
Great Fill!
Great Prices!

Ofrecemos el mejor servicio y surtido en musica en Espanol en cass y cds. A mejores precios. Llamenos, con gusto le atenderemos.

**SOUTHWEST
WHOLESALE**

records & tapes

Toll Free 800-749-0212 Ph 713-681-0629
4240 Lockefield Houston, Texas 77042 Fax 681-3037

In Rhythm With The World™

**HL DISTRIBUTORS,
INC.**

6940 S.W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Retail

NAIRD To Stampede Into Austin In May Retailer Meaux, Thorogood Are This Year's Inductees

NAIRD ALERT: The city of Austin, Texas, may still be reeling from March's *South By Southwest* con-fab when the members of the **National Assn. of Independent Record Distributors & Manufacturers** begin landing there May 6 for NAIRD '92. Austin's Town Lake Hyatt Regency will house the NAIRD convention through May 10.

NAIRD Hall of Fame inductees for '92 are Huey P. Meaux, owner of *Crazy Cajun Music*, and rocker *George Thorogood*, whose career was launched by *Rounder Records*.

Interesting topics on the NAIRD docket this year include a panel titled "Independent Women In Music" and discussions devoted to personnel management, video sell-through, and new technologies. Meanwhile, *Rounder's* Bill Nowlin and *Smithsonian/Folkways'* Matt Walters are organizing a softball game. (FYI: bring your own glove). Potential players should contact Nowlin or Walters via fax at 617-491-1970 by Wednesday (15).

Look for more NAIRD info, including a complete list of Indie Award nominees and a convention schedule, in the May 9 issue of *Billboard*.

WILD THING: A new release showed up in import bins last week, and we say it's one of the coolest rock'n'roll comeback collaborations ever.

The '60s rockers the *Troggs* meet alternative hipsters *Peter Buck*, *Mike Mills*, and *Bill Berry* of *R.E.M.* fame (plus guitarist/song-

esque, even with (Reg) Presley on vocals.

Surprisingly, Page says he is having trouble securing U.S. distribution for "Athens Andover." He currently uses *Castle Communications* in the U.K. and *Intercord Tongesellschaft* in Germany.

"I don't know what it is about America," says Page. "People hear it's a '60s band and they just disregard it."

They don't know what they're missing.

SEEDS & SPROUTS: Helen Uriola is the new video promotion/publicity person at Atlanta's *Ichiban*. She replaces *Richelle Davis*...

Ray Caviano has rejoined *New York's Mic Mac Records* as the label's national promotion person...

Howie Abrams, formerly with *In-Effect*, has joined *Roadrunner* as director of A&R...

Seattle's *Precision Sound Distributors* recently appointed *Jerry White* to the position of inventory manager/buyer.

Cameron Smith and *Beth Tomlinson* also have joined the company as sales representatives, covering Southern California...

The *Musical Archives, Musical Archives (MAMA) Foundation* recently named *Ellen Cohn GM, Andrew Duncan* chief software engineer, and *Doug Evans* chief engineer.

MAMA is a nonprofit foundation based in Studio City, Calif., with the goal of recording and distributing "culturally significant" vocal and instrumental artists. Forthcoming releases include "Back To Balboa," the 50th-anniversary celebration of *Stan Kenton*, plus the *Dave*

(Continued on page 44)

GRASS ROUTE



by Deborah Russell

writer *Peter Holsapple*) on the *Essential Records* import "Athens Andover."

Original *Troggs* producer *Larry Page* (he did "Wild Thing" with the band in '66) masterminded the cross-cultural musical pact upon learning that *R.E.M.* often covered the *Troggs'* hit "Love Is All Around." Page called *R.E.M.'s* management, learned the Athens, Ga., boys were big fans of the *Troggs*, and set up a meeting.

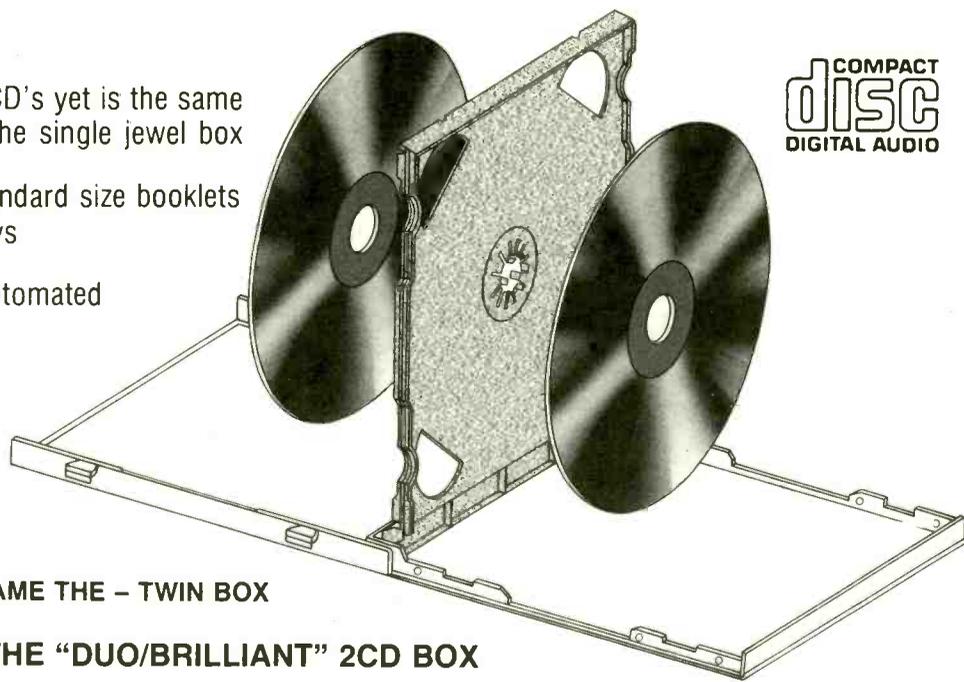
The result is one of the best rock'n'roll records to cross this desk in a long time, with distinctive lead vocals from *Troggs* front man *Reg Presley* and fine musicianship from *Troggs* members *Dave Maggs*, *Chris Britton*, and *Peter Lucas*. *John Keane* and *Daniel Boone* contribute, as well.

The track "Suspicious" jumps with the percussive punch of *Elvis' Sun Sessions*, while the mandolin plucking in "Together" and "Don't You Know" is remarkably *R.E.M.-*

THE ULTIMATE 2 CD BOX DOUBLE SLIMPACK 2CD BOX

EXCELLENCE IN: DESIGN - PERFORMANCE - SAVINGS

- Holds 2CD's yet is the same size as the single jewel box
- Uses standard size booklets and inlays
- Easily automated



COMPACT
disc
DIGITAL AUDIO

FIRST CAME THE - TWIN BOX

THEN THE "DUO/BRILLIANT" 2CD BOX

NOW THE ULTIMATE - THE DOUBLE SLIM PACK

VIVA MAGNETICS LIMITED

16th Fl., E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.
Tel: 852-8700119 Fax: 852-8731041

MATRIX USA REPRESENTATIVES

Tel: 310/459-6913 Fax: 310/459-6416

UNIQUE MUSIC

COMPACT DISCS & CASSETTES

MAJOR & INDEPENDENT SINGLES

Cass. Sgl. - CD-5
Maxi Singles - 12"

INDEPENDENT & MAJOR SPECIALISTS

Call for FREE
Monthly Catalog



-LET US INCREASE YOUR SALES
-LOW, LOW PRICES
-INCREDIBLE WEEKLY SPECIALS
-VETERAN SALES STAFF WHICH
CATERS TO YOUR NEEDS

SAME DAY
SERVICE-
ORDER BY
3:00 PM - EST.

110 DENTON AVE. NEW HYDE PARK, N.Y. 11040
TEL. (516)294-5900 TEL. (800)992-9011 (outside NYS)
FAX (516)741-3584

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
-----------	------------	---------------	--	--------

NEW AGE ALBUMS™

1	1	19	SHEPHERD MOONS ● REPRISE 26775*	ENYA
2	2	7	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
3	7	3	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
4	4	25	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
5	3	21	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
6	5	30	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
7	6	41	BORRASCIA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
8	8	150	WATERMARK ▲ REPRISE 26774*	ENYA
9	14	7	AUTUMN DREAMS NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
10	NEW▶		SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
11	11	11	BEGUILED HEARTS OF SPACE HS11027-2*	TIM STORY
12	12	7	GUITAR FOR MORTALS RELATIVITY 88561-1078-2*	ADRIAN LEGG
13	15	13	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
14	9	103	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
15	18	13	SUNDAY MORNING COFFEE AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
16	13	31	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
17	16	9	IMAGINATIONS GOLDEN GATE 71702*	GARY LAMB
18	10	19	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
19	21	3	EVERY ACT OF LOVE HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
20	23	49	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
21	25	3	KEEPERS OF THE LIGHT ORDER OP3009*/LAURIE	JEFF ORDER
22	24	29	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
23	22	7	GAUDI HEARTS OF SPACE HS11028-2*	ROBERT RICH
24	19	27	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
25	17	24	VOICES IN THE WIND SILVER WAVE SD-701*	WIND MACHINE

WORLD MUSIC ALBUMS™

1	1	27	PLANET DRUM RYKO RCD 10206/RYKODISC	MICKY HART
2	2	9	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKO	OUTBACK
3	6	3	LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
4	7	3	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
5	4	5	HOUSE OF EXILE SHANACHIE 43094*	LUCKY DUBE
6	3	7	AN IRISH EVENING RCA 60916-2-RC*	CHIEFTAINS
7	5	39	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
8	8	7	AFRICAN LITANY RHYTHM SAFARI CDL 57145*	JULUKA
9	13	11	GIFT OF THE GNAWA FLYING FISH 70571*	HASSAN HAKMOUN/ADAM RUDOLPH
10	9	9	MBAQANGA VERVE 314511780*	MAHLATHINI & THE MAHOTELLA QUEENS
11	14	5	ZYRYAB VERVE 314510805*	PACO DE LUCIA
12	10	19	KINDALA MANGO 539 917*/ISLAND	MARGARETH MENEZES
13	11	19	ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS
14	RE-ENTRY		CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
15	NEW▶		BREAK THE CHAIN SHANACHIE 64038*	RARA MACHINE

● 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.

SEX, DRUGS & VIOLENCE in Spanish Harlem

INFIDELITY at Despina's By The Sea

GREED & LUST in Trump Tower

MUSIC by Mozart

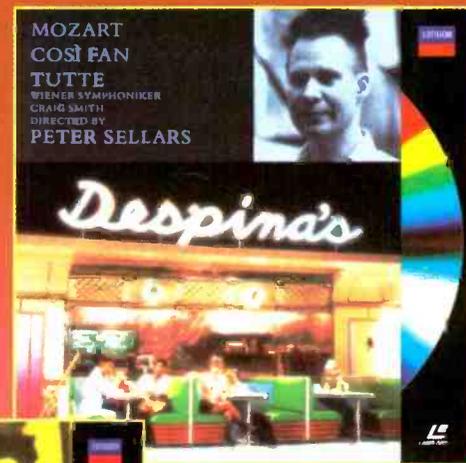
The controversial modern day stagings by

PETER SELLARS

Available May 12 on VHS & Laser Disc



071 511-1/3



071 513-1/3



071 512-1/3



© 1992 London Records/PolyGram Records, Inc. A division of PolyGram Classics & Jazz

CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



Filam National Plastics

13984 S. Orange Ave.
Paramount, CA 90723
(213) 630-2500
FAX: (213) 408-0712
TLX: 75106 FNPIUD

1200 N. Street
Suite 504
Lincoln, NE 68508
(402) 435-5005
FAX: (402) 435-4722

BAKER & TAYLOR AUDIO

ONE STOP

COMPACT BENEFITS

Serving retailers from Coast to Coast.

ALL THE MUSIC FROM ONE GREAT SOURCE!
FOR A FREE CATALOG CALL 1-800-332-3813

ONE STOP OF THE YEAR!



At the 1992 NARM Convention, CD One Stop was named one stop of the year in recognition for continued excellence in serving the retail community.

Our customers are the best and get the best:

- The hottest monthly and weekly specials on catalog, hits, and new releases, Top 100 titles are always on sale.
- Overnight shipping from coast to coast-at no extra cost! Place your order today, and it's in your store tomorrow-even delivery on Saturdays!*
- State-of-the-art computerized order processing-instant stock confirmation as you place your order!
- The largest in-stock inventory in the world. *Restrictions apply

Our objective is simple-if you're not satisfied, we're not satisfied.



Toll Free 800-388-8889
FAX 203-798-8852
New York 212-517-3737
Los Angeles 213-388-9834
Connecticut 203-798-6590

13 Francis J. Clarke Circle • Bethel, CT 06801

Retail

Fond Memories Of Arista Exec Lauren Moran; Bennett Super Club COO; Throwing Rice Party

REMEMBRANCE: On March 24, Arista senior director of national sales **Lauren Korman Moran** passed away. Former Retail Track columnist **Geoff Mayfield** says goodbye to his friend:

When we first met, she went by the name Laurie Korman. I was music director at WBBY, the Columbus, Ohio-area jazz station that recently went off the air. She was a student at Ohio State Univ. and a second-generation record rat, working part-time for **Piks**, a Cleveland-based distributor that was run by her father, **Harvey Korman**, who now presides over the Cleveland branch of **Schwartz Brothers Inc.**

In those days, WBBY's studio was actually located in the small Central Ohio town of Sunbury, a good 45 minutes from the heart of Columbus. But, when **Piks'** labels had new jazz releases, she made sure we were covered right away. She was one of the few record company reps who bothered to make the long trek out to our site on a regular basis, and if she couldn't make that trip, she'd leave them in the doorway of my Columbus apartment.

By the time I attended my first NARM convention for **Billboard**, she had traded in the "Laurie" nickname for her given name, **Lauren**, and had become a sales executive for **Arista**, a major label that previously had been distributed through **Piks**. Given the work ethic she had exhibited back in her college days, her ascent to a national post came as no surprise.

Hard work, straight talk, and a tenacious manner were trademarks of her career, and if you know her father, you know she came by these traits honestly. She never sugar-coated her delivery; you always knew where she was coming from.

And, I'll always remember her as a person with whom I hated to argue.

Unfortunately, people who knew her from a distance rarely got past her tough exterior, but those of us who got to know her found her to be woman of humor and compassion. We will miss her.

ON THE MOVE: **Super Club Music Corp.** acting VP **Steve Bennett** has been named executive VP and COO . . . **CEMA's** Washington sales manager **Bruce Gearhart**

RETAIL TRACK

by Ed Christman

has been named to replace **Bob Freese** as national accounts manager in Minneapolis. Freese, as previously reported, has joined **Liberty Records**.

THE SAN FRANCISCO music industry has just lost one of its main players to the good life with the March 31 retirement of **BMG Distribution** sales manager **Charlie Rice**. Rice, 62, opened the San Francisco branch for **RCA** back in 1971.

According to **BMG** lore, 1955 is among the company's finest years because that was the year it made two key acquisitions: Rice joined **RCA** in April, a few short months before the label signed **Elvis Presley**.

On March 26, about 45 industryites, including **BMG Distribution** personnel, accounts, and others who have had their life touched

by Rice, joined together in a surprise retirement party, held in the back room of the **Firo d' Italia** restaurant in San Francisco. **Bill Graham**, **BMG's** senior director label liaison, lured Rice and his wife **Nancy** to the restaurant.

In addition to local **BMG** staffers and senior VP of sales **Rick Cohen**, among those showing their appreciation to Rice were **Virgin** senior VP/GM **Jim Swindell**; **Capitol's** San Francisco sales manager **Fuzzy Swing**, who once worked under Rice; **Jason Blaine** of the **Music People One Stop** in Oakland, Calif.; and a big crew from **West Sacramento, Calif.-based Tower Records**, including **Russ Solomon**, **Stan Goman**, **Tony Valerio**, **Earl and Frannie Martis**, **Chris Hopsin**, **Randy Mendonza**, and **Wayne Ennes**.

The highlight of the party, according to attendees, was an hour-long video featuring segments from the **BMG Distribution** facility in Sparks, Nev.; the **BMG** branch in Seattle, which indirectly featured tips on golfing, courtesy of branch manager **Charlie Brown**; and some words of advice from the folks at **Tower Records**; as well as clips from **Western Record Sales' Vern Cupples** and **Valley Record Distributors' Barney Cohen**, who were out of the country at the time of the party. The clip from Sparks dealt with industry subject matter that cannot be repeated in a respectable music trade publication.

Rice received numerous gifts, including season tickets for the **San Francisco Giants** and a plaque containing a 78, 45, LP, and CD of **Elvis Presley** titles, with the words, "Charlie Rice and Elvis have definitely left the building."

PRIME ONE STOP TAKES PRODUCT TO JUKEBOX DISTRIBUTORS

(Continued from page 41)

jukebox favorites, says company president **Ralph Schectman**. It consists mostly of greatest hits and best-of compilations. In addition, each distributor carries **Prime's** catalog, allowing operators to order direct if they want other titles.

Since **Prime's** founders have had more than 20 years experience in servicing jukeboxes, 10 of them with **Prime**, "we know what's going to succeed, so we don't worry about [some of the racked titles] not moving," adds **GM Neal Schectman**.

In addition to the hit titles, **Prime** is including new music and new artists in the racked inventory to remind label executives that jukeboxes are a viable means of helping to break music. In years gone by, jukeboxes were instrumental in breaking hits, but today only a few manufacturers recognize that potential, says **Ralph Schectman**.

Prime supplies jukebox distributors with display materials and "stripped" CDs, which have special numbered case inlays so the CDs are machine-ready. "They own the

merchandise but we service it," explains **Neal Schectman**. "They pay within 30 days. They sell it at our regular price."

Because **Prime** is working with only a few locations of one jukebox distributor, the system is easy to

maintain. "We have a close relationship with the parts people," says **Neal Schectman**. "If it takes an occasional visit to blow the dust off, take out slow movers, refresh their memory, then fine."

BARBARA DAVIES

GRASS ROUTE

(Continued from page 42)

Mackay Trio's "Windows" and **Andy Simpkins'** "Comin' At Ya."

MOVIN' & SHAKIN': **Landmark**, headquartered in New York, has reached an agreement to distribute **Salem, Mass.-based Rykodisc** in Southeastern territories. **Landmark** president **Burt Goldstein** will be moving from **Landmark's** L.A. office to New York in July . . . **One World Records** of **Boonton, N.J.**, has signed a U.S. distribution deal with the French jazz/classical imprint **Musidisc**. **One World** now has the domestic distribution rights to

the **Musidisc Classics**, **Musidisc Jazz**, **Musidisc International**, **Jazz Anthology**, **Accord Classics**, **Accord Jazz**, **Ades Classics**, and **Gaite Lyrique** labels . . . **Cambridge, Mass.-based** acoustic jazz label **Accurate Records** launches its new rock division, **Accurate/Distortion**, with the release this month of "Good" by **Morphine**. **Mark Sandman** of **Treat Her Right** fame leads the trio, which also includes **Dana Colley**, formerly with **Boston-based Three Colors**, and **Jerome Deupree**, a founding member of the **Either/Orchestra**.



Heavy Metal

USUALLY, OUR CUSTOMERS do not associate Walt Disney Records with metal. But in the last couple of years, metal has been a standard part of our hit repertoire.



Last year, Walt Disney Records garnered four Gold awards and one Platinum award... Good results for an independent record label, but an unprecedented achievement for a children's label.

What may surprise you even more is the range of titles certified Gold and Platinum:



An all-star compilation (**For Our Children**), a collection of crazy, wacky songs (**Silly Songs**), a soundtrack about a Beauty and her Beast, and a soundtrack to a movie where hippopotami waltz with alligators (**Fantasia**).



So when you're thinking of children's music, think Walt Disney Records and mine some of the heavy metal hits in Mickey's bag of tricks.



ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

- | | | |
|---|---|--|
| <p>POP/ROCK</p> <p>A HOUSE
I Am The Greatest
CD Radioactive RARD-10600
CA RARC-10600</p> <p>ARC ANGELS
CD DGC DGCD-24465
CA DGGC-24465</p> <p>TONY BANKS
Still
CD Giant/Reprise 2-24441
CA 4-24441</p> <p>THE BEAUTIFUL SOUTH
CD Elektra 61308
CA 61308</p> <p>BRONX STYLE BOB
Grandma's Ghost
CD Warner Bros./Sire 2-26728
CA 4-26728</p> <p>THE CHARLATANS
Between 10th & 11th
CD Beggars Banquet/RCA 07863
61108-2 \$15
CA 07863 61108-4 \$9</p> <p>ANDREW DICE
40 Too Long
CD Def American 2-26854
CA 4-26854</p> <p>THE JESUS AND MARY CHAIN
Honey's Dead
CD Def American 2-26830
CA 4-26830</p> <p>HOWARD JONES
In The Running
CD Elektra 61135
CA 61135</p> <p>L7
CD Slash 2-26784
CA 4-26784</p> <p>PETER MURPHY
Holy Smoke
CD Beggars Banquet/RCA 07863
66007-2 \$15
CA 07863 66007-4 \$9</p> <p>PALE SAINTS
In Ribbons
CD 4AD 2-26913
CA 4-26913</p> <p>RECOIL
Bloodline
CD Reprise/Sire 2-26850
CA 4-26850</p> <p>LOU REED
Between Thought And Expression
CD RCA 2356-2-R \$39
CA 2356-4-R \$29</p> <p>CHARLIE RICH
Pictures And Paintings</p> | <p>CD Warner Bros./Sire/Blue Horizon 2-26730
CA 4-26730</p> <p>SWEET LIZARD
ILLTET
CD Warner Bros. 2-26834
CA 4-26834</p> <p>JOHN TRUDELL
Aka Grafitti Man
CD Rykodisc RCD 10223
CA RACS 10223</p> <p>ULTRA VIVID SCENE
CD Columbia CK-47485
CA CT-47485</p> <p>R&B/RAP/DANCE</p> <p>ABADABA & THA SONZ'
OF HARLEM
A Niggaz Uprizin'—Chapter One: Gheto Bred
CD Black On Black Recordings
BBEP1201 \$6.98
CA BBEP1201 \$6.98</p> <p>CHAKA KHAN
The Woman I Am
CD Warner Bros. 2-26296
CA 4-26296</p> <p>JAZZ/NEW AGE</p> <p>WARREN BERNHARDT
Reflections
CD DMP 489</p> <p>JOANNE BRACKEEN
Where Legends Dwell
CD Ken Music KEN-021 \$14.99</p> <p>EDDIE DANIELS/GARY BURTON
Benny Rides Again
CD GRP GRD-9665
CA GRC-9665</p> <p>CHARLES FAMBROUGH
The Proper Angle
CD CTI Records R2 79476
\$13.98
CA R4 79476 \$9.98</p> <p>GEORGE HOWARD
Do I Ever Cross Your Mind
CD GRP GRD-9669
CA GRC-9669</p> <p>LOREENA McKENNITT
The Visit
CD Sire/Reprise 2-26880
CA 4-26880</p> <p>FLORA PURIM
Queen Of The Night
CD Sound Wave 2-89009
CA 4-89009</p> <p>ROMULUS
Garden Of Silence</p> | <p>CD Astralis Records RCD-30571
\$11.98
CA RC-30571 \$8.98</p> <p>DAVE STRYKER
Guitar On Top
CD Ken Music KEN-019 \$14.99</p> <p>KLAUS SUONSAARI/NIELS-HENNING ORSTED PEDERSEN/NIELS LAN DOKY
Play The Music Of Tom Harrell
CD The Jazz Alliance TJA-10010</p> <p>ERNIE WATTS WITH GILBERTO GIL
Afoxe
CD CTI Records R2 79479
\$13.98
CA R4 79479 \$9.98</p> <p>COUNTRY</p> <p>KEVIN WELCH & THE OVERTONES
Western Beat
CD Reprise 2-26823
CA 4-26823</p> <p>SOUNDTRACKS</p> <p>THE BABE
CD MCA Records MCAD-10576
CA MCAC-10576</p> <p>BEETHOVEN
CD MCA Records MCAD-10593
CA MCAC-10593</p> <p>DEEP COVER
CD Solar/Epic 2KZTZ 75330
CA 75330</p> <p>WORLD MUSIC</p> <p>PAPA WEMBA
Le Voyageur
CD Earthbeat! 2-42516
CA 4-42516</p> |
|---|---|--|



OVER 1,000,000 CD'S IN STOCK MAJOR AND INDEPENDENT

MAKE THE CALL THAT DOES IT ALL!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48 HRS. OR LESS AT NO EXTRA COST INCLUDING SATURDAY! GUARANTEED!

Specializing In New Store Openings
AWARD WINNING SERVICE

LOCAL: (305) 621-0070 * FAX: 621-0465 15959 N.W. 15TH AVE. * MIAMI, FL 33169

Here Today...



Gone Today.

Same day shipping guaranteed on orders received by 4 PM MST. Overnight & 2nd-day available at N/C.

Encore! Distributors Inc.

1-800-334-3394
Fax 303-292-6969

The best prices. The best service. The best compact discs. Period.

CD MAKER

SERVICE —
QUALITY —
PRICE

Full Integrated Production:

PRE-MASTERING —
MASTERING —
REPLICATION

1,000,000 CD'S Per Month
U.S. Agent wanted

PRODISC Technology Inc.

RM801, BF-5 NO.1 WULCHUAN 1ST RD.
SHIN-CHUANG TAIPEI SEEN TAIWAN R.O.C.
TEL:886-2-2992255 FAX:886-2-2992366



REACH FOR THE STARS!

BILLBOARD'S "REAL ESTATE TO THE STARS" gets your ads for residential, commercial and studio properties on the desks of the world's music and entertainment professionals. Nearly 40% of our readership maintain 2 or more homes. 60% have residences valued at \$500,000 to \$1 million plus. They're all-star performers.

Call ROSEANNE AMORELLO at 800-223-7524 to place your ad and watch the stars come out!

ALPHA knows CD's!

ALPHA, the leader in software security packaging, stands ready to service your CD packaging needs.



- **Environmentally-friendly:** ALPHA's packages are reusable and recyclable

- **Cost-effective:** No refixturing necessary

- **User-friendly:** The same key fits ALPHA's cassette and CD packages

- **EAS tag compatible:** Accommodates all technologies



ALPHA

ALPHA Enterprises, Inc.
330 South Wood Street • East Canton, Ohio USA 44730
216-488-0361 • 1-800-442-5742
Contact Mark Roberts

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

FIONA
Squeeze
PRODUCER: Marc Tanner
Geffen 24429

Fiona is no longer merely the name of the rock vixen who heated up MTV two years ago with her Kip Winger duet, "Everything You Do." Fiona is now also a four-piece pop/metal band fronted by the singer. On its Geffen debut, the band romps through a slick, state-of-the-charts set of tunes that lean heavily on pouty vocals and crunchy guitar chords. "Ain't That Just Like Love" and "Kiss The Boys Goodbye" are fun, air-punching love anthems that should sound great cranked on the radio. The fun stops, however, when the band indulges in syrupy power ballads such as "All Over Now" and "Mystery Of Love."

COREY HART
Attitude & Virtue
PRODUCERS: Corey Hart, Tom Lord-Alge, Richard Perry
Sire 26815

Canadian singer/songwriter has changed labels but not his penchant for merging introspective lyrics with contagious pop/rock melodies. Potent tunes such as "Back In The Band" and "92 Days Of Rain" blur the line dividing top 40 and album rock formats with their driving beats, crisp guitar licks, and sing-along hooks. Strongest single prospects, however, are two R&B-shaded ballads: "Baby When I Call Your Name" and "Always," both of which feature warm harmonies by Ruby Turner.

SASS JORDAN
Racine
PRODUCER: Rick Neigher
Impact 10524

Jordan has already enjoyed much success in her native Canada with this guitar-driven set of rockers. Producer Rick Neigher keeps the arrangements sparse, emphasizing Jordan's raspy, world-wise vocal delivery. "If You're Gonna Love Me" and "You Don't Have To Remind Me" have a bluesy quality that may spark comparisons with Bonnie Raitt, and should find a welcome home at album rock radio.

LEON RUSSELL
Anything Can Happen
PRODUCERS: Leon Russell & Bruce Hornsby
Virgin 91821

Keyboardist's first release in 10 years is an eccentric affair that tries to update Russell's sound and recapture his gravelly funkiness all at once. Results are decidedly mixed, although Russell and Hornsby give the proceedings a glossy contemporary sheen. Title cut is a radio-worthy number, while "No Man's Land" and "Life Of The Party" will appeal to those fond of Russell's earthier side.

★ **CHRIS MARS**
Horseshoes And Hand Grenades
PRODUCERS: Chris Mars & Tom Herbers
Smash 314 513 198

Former Replacements skin pounder crafts a solo debut that—surprise!—frequently sounds like the work of his erstwhile group. Mars plays almost all of the instruments here (with an assist on a couple of tracks from Soul Asylum's Dave Pirner and Dan Murphy); he also sings the leads, in a voice redolent of Ray Davies' influence. "Popular Creeps," "Monkey Sees," and "Better Days" are all excellent start-ups for modern rockers.

MUSIC FROM THE MOTION PICTURE
Night On Earth
PRODUCER: Tom Waits
Island 510725

The resolutely eccentric Mr. Waits crashes and rumbles his way through this soundtrack for the new film by Jim Jarmusch (for whom Waits performed in "Down By Law"). Three rheumy vocal performances and some veering Waits-

penned instrumentals, in the manner of his last three Island studio albums, add up to an atmospheric package that will stave off fans' hunger for material until his new release later this year.

ELECTRIC LOVE HOGS
PRODUCERS: Mark Dodson, Tommy Lee
London 828305

L.A. quintet works terrain first staked out by the Red Hot Chili Peppers, with a heavier rock edge, on debut session. Snarling metallic twin-guitar assault is underpinned by walloping funk bass; songs are caustic, lively, and hooky, too. Album rock and modern rock inroads might be made by "Tribal Monkey," "Mr. Fun," "Sittin' Pretty," and "Just Another Day" (latter two tracks are co-produced by Motley Crue's Lee).

ORIGINAL MOTION PICTURE SOUNDTRACK
Newsies
PRODUCER: Alan Menken
Walt Disney 60832

Menken, who just took two Oscars for the "Beauty And The Beast" song and score, concocts some suitably vigorous and dramatic tunes for Disney's new live-action musical about an 1899 newsboys' strike in New York. The movie company has been on a hot soundtrack streak with "The Little Mermaid" and "B&TB," but it's been quite a while since a nonanimated musical has delivered for the studio, so the album is necessarily a wait-and-see box-office proposition.

BUFFALO TOM
Let Me Come Over
PRODUCERS: Paul Koldere, Sean Slade & Buffalo Tom
Beggars Banquet/RCA 61105

This isn't just Dinosaur Jr., Jr. anymore. First this Boston trio brought the hot licks to the table; now it has invested in some songs as well. The result is a potent sortie that packs the same punch as the band's first two albums, but goes the extra mile in terms of melody. Neil Young-like "Taillights Fade," raw surge of

NEW & NOTEWORTHY

OTIS REDDING
Remember Me
COMPILATION PRODUCER: Roger Armstrong
Stax 8572

Now here's buried treasure: an hour's worth of primo Redding, comprising 21 previously unreleased tracks and one rarity. These aren't just scraps from the cutting room floor, either—the package includes alternate takes of such gems as "(Sittin' On) The Dock Of The Bay," "Respect," "Try A Little Tenderness," and "I've Got Dreams To Remember." This fabulous compilation, which affords deep insight into Redding's methods in the studio, is complemented by new Stax collections of unissued material by Carla Thomas, Rufus Thomas, William Bell, and an unreleased live set. Solid gold soul!

BOBBY KONDETS & MASSIVE SOUNDS
PRODUCERS: Bobby Konders, Salaam Remi
Mercury 510927

Clubgoers have been aware of Konders' unique style of combining dance and reggae influences for a couple of years now via a series of groovy indie 12-inch singles. On his full-length debut, the producer/DJ serves a delicious stew of grooves that is often as unpredictable and innovative as the first Soul II Soul album. Cuts like the dancehall-framed hip-hopper "Mack Daddy" and deep-house "You Don't Know" will satisfy longtime fans, while the funk-lined "Unity" and jazzy "Blue Note Groove" may lure urban tastemakers seeking something adventurous.

"Mountains In Your Head" and "Velvet Roof," among others, are cool examples of the improved BT sound.

RAMONES
Loco Live
PRODUCERS: Ramones & Adam Yellin
Sire/Warner Bros. 26650

Duh Bruddahs Ramone deliver their Sire swan song in the form of a 32-track live set cut last year in Barcelona, Spain, before a hydrophobic audience. There's nothing here to startle the sensibilities of longtime fans; performance of the Ramones classics here is ultrafast, a little ragged, but still ingratiatingly energetic. This is mainly one for the completist addict, though.

★ **HUGH MOFFATT & KATY MOFFATT**
Dance Me Outside
PRODUCERS: Katy & Hugh Moffatt
Philo 1144

Singing siblings Katy and Hugh, who have made their musical homes in L.A. and Nashville, respectively, join forces for a warm and sympathetic duet session. Using sparse instrumentation that highlights the effective intertwining of their voices, brother and sister excel on originals like Hugh's "I Get Lonely For You" and Katy's "Walking On The Moon" and covers like "We'll Sweep Out The Ashes In The Morning" and "I Don't Believe You've Met My Baby." A superior set for folk fans.

★ **FRANKIE ARMSTRONG/DAVE VAN RONK**
Let No One Deceive You: Songs Of Bertolt Brecht
PRODUCER: Gary Cristall
Flying Fish 70557

Veteran folkies Armstrong and Van Ronk create a magnificent recital devoted to lyrics composed by poet/playwright Brecht for music by Kurt Weill and Hanns Eisler. Album contains some of Brecht's most bitter and politically incendiary material, drawn from shows like "The Threepenny Opera" and "Mahagonny" and performed solo by the raw-voiced Van Ronk and the powerful Armstrong; they also do a sinuous duet version of "Tango Ballad." Like Brecht's great songs, this resonant album strikes sparks.

R & B

▶ **KATHY SLEDGE**
Heart
PRODUCERS: Various
Epic 46851

Former leader of '70s sibling disco act Sister Sledge re-emerges with a sophisticated set of R&B jams. Retro-minded folks seeking retreads of "We Are Family" should look elsewhere; the beat never rises above a sultry midtempo pace. Even the increasingly popular dance remix of the single, "Take Me Back To Love Again," is miles away from disco fodder. The focus is, at all times, on Sledge's matured and affecting voice, as well as the intelligent lyrical content of the songs. Among the set's many shining moments are the lush and romantic "All Of My Love" and world-conscious title cut.

DANCE

★ **DAVID DIEBOLD**
Techno-Pop World
PRODUCERS: David Diebold, Frank Pizziferato
Megatone 1034

Hi-NRG cult star enters the techno age with a vengeance on this powerful first solo effort. Without completely forsaking his roots, Diebold successfully crafts cutting-edge raves that range in vibe from hardcore ("Where Is God?") to house-induced ("We Are Not What We Seem"). Justice prevailing, set will not only sate NRG purists, but will also introduce this talented producer and musician to a whole new sector of clubland.

JAZZ

SCOTT HAMILTON
Race Point
PRODUCER: Carl E. Jefferson
Concord Jazz 4492

If some of today's younger players may be dubbed traditionalists, then tenorist Hamilton is a virtual conservative—he cops his burnished tone from the great swing players and his concepts from the hard boppers. Except for the driving title original, numbers in current set are standards that still aren't dogeared; quartet numbers are lively, but highlights are four velvety duets with guitarist Howard Alden. Hot enough stuff for trad-skewed jocks.

WORLD MUSIC

▶ **ZULU SPEAR**
Welcome To The USA
PRODUCER: Ron Terry
Liberty 97457

Zulu Spear creates an astute, cross-cultural South African sound that will appeal to fans of Ladysmith Black Mambazo, Brenda Fassie, or Jukula. A San Francisco-based eight-piece (consisting of five Africans, a South American, and two Californians), Zulu Spear weaves powerful choral harmonies on such tunes as "Come On" and "Chin Up," pushes strong pop grooves with "Back To The Bay," and conjures up a hypnotic, irresistible mbaqanga groove on "Soudla." Lyrics address the social grievances of both South African and urban Americans—especially the sharply satirical title track.

★ **ISMAEL LO**
PRODUCER: Godwin Logie
Mango 539919

Ismael Lo—a singer/songwriter/guitarist raised in Senegal and now based in Paris—presents a gifted and original world music voice whose artistry lies in the fertile ground between Youssou N'Dour's melodic sense and Ray Lema's rich sonic palette. Lo notes come in many shapes: gentle acoustic guitar and harmonica on folkish themes ("Tajabone" and "Fa Diallo") or sublimely soulful, electric grooves ("Raciste" and "Souleymane") or on techno-world dance tracks ("M'Barawath").

COUNTRY

▶ **MARK CHESNUTT**
Longnecks & Short Stories
PRODUCER: Mark Wright
MCA/SBK 10530

Chesnutt is one of the steadiest, truest, and most listenable of country's new breed. Best cuts: "Old Country," "I'll Think Of Something," and "It's Not Over (If I'm Not Over You)."

LARRY GATLIN & THE GATLIN BROTHERS
Adios
PRODUCERS: Larry Gatlin, Steve Gatlin, Rudy Gatlin
Liberty 95759

In spite of the Gatlins' gorgeous vocal harmonies, the songs tend to be so distractingly clever that one focuses more on the words than the feelings. Best cuts: "Enough Arms To Go Around," "One Dream Per Customer."

LACY J. DALTON
Chains On The Wind
PRODUCERS: Jimmy Bowen, Lacy J. Dalton
Liberty 97931

Dalton's smoky, grief-pocked voice guides the listener through a gallery of domestic pains. Best cuts: "Love Hurts," "Here Today, Here Tomorrow," "Like The Answer To A Prayer," and the title cut.

▶ **BILLY JOE ROYAL**
PRODUCER: Rick Hall
Atlantic 82327

Royal's intense, pained vocals have a more country sound or: this outing. Best cuts: "She's Everything I Wanted You To Be," "Familiar Pain," and "When He Wants Her."

CLEVE FRANCIS
Tourist In Paradise
PRODUCERS: Jimmy Bowen, Cleve Francis
Liberty 96498

Francis sings in the smooth, warm ballad tradition, backed by tasteful and restrained instrumentation. Best cuts: "How Can I Hold You," "The Tips Of My Fingers," and the title cut.

MOLLY & THE HEYMAKERS
PRODUCERS: Paul Worley, Ed Seay, Gregg Brown
Reprise 96493

The instrumentation tends to be so harshly percussive that it distracts from the lyrics. Best cuts: "Big, Big Love" and "He Comes Around."

LEE GREENWOOD
American Patriot
PRODUCER: Jerry Crutchfield
Liberty 98568

Greenwood discovers America and brings his own chestnuts: "The Pledge Of Allegiance," "Star-Spangled Banner," and eight others on the same theme.

LINDA DAVIS
PRODUCERS: Jimmy Bowen, Linda Davis
Liberty 97868

Davis is a wonderful singer, with a style reminiscent of Reba McEntire. Best cuts: "He Isn't My Affair Anymore" and "Tonight She's Climbing The Walls."

DOC & MERLE WATSON
Remembering Merle
PRODUCER: T. Michael Coleman
Sugar Hill 3800

Songs from the father-and-son team's 1970-76 recordings. Has 17 cuts, most of them familiar or traditional.

CLASSICAL

IVES: SYMPHONY NO. 1
BARBER: THREE ESSAYS FOR ORCHESTRA
Detroit Symphony Orchestra, Jarvi
Chandos 9053

One of the more attractively programmed and performed CDs devoted to American music that labels are putting out in ever-increasing numbers. The early Ives, a student piece, is deceptively turn-of-the-century conventional; there are already more than a few hints of startling things to come. The range of expression in the Barber is broader and more cultivated. This is the 100th album that Jarvi has recorded for Chandos, the worthy subject of helpful promotional hoopla.

TCHAIKOVSKY: SYMPHONY NO. 5; ROMEO & JULIET OVERTURE; PIANO CONCERTO NO. 1
John Ogden, London Symphony Orchestra, Monteux
Vanguard OVC 8031

It's not unknown for labels to lose tapes. Much rarer is the serendipitous discovery of material resting quietly in the vaults that one was unaware of. That is what Vanguard says happened here, and we can all share in its luck. This is a live concert the then-88-year maestro directed in 1963. No diminution in communicative power is evident despite his age, and he stands before a willing orchestra blessed with outstanding section principals. Ogden is equally strong as soloist in the concerto, and even the occasional wrong notes that he scatters about only add to the sense of live occasion. Sound is more than serviceable.

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

**Monitoring New Doings
In PPV Universe . . . 48**
**Fox Lorber To Issue 2
Versions Of 'Poison'. 52**
**GoodTimes Signs Island
Pix, Cindy Crawford. 52**

Orion VP: Specialists To Gain In Sell-Thru Joe Annechino Predicts 41% Share By '97

BY PAUL SWEETING

MIAMI—Video specialists' share of the sell-through market will increase from 34% in 1991 to 41% by 1997, according to numbers cited by Joe Annechino, Orion Home Video VP of merchandising and new business, during a presentation on the future of the home video business at the 22nd annual ITA conference March 25-29 here.

Annechino also sees sales growing as a percentage of the average specialty retailers' business from its current 7% to 15% by 1997.

The Orion forecast was based on numbers provided by Edgell Communications, publisher of Video Store magazine.

Aside from increasing sophistication in sales on the part of specialists, Annechino said here he sees some of the other retail outlets currently engaged in selling videos to move away from the format over time.

"It's a pattern you've seen in a lot of other product categories," Annechino said after his presentation. "The mass merchants, the convenience stores, they jump on whatever is the hot product. But as soon as some other hot product comes along, it crowds out whatever they were using to build traffic. Over time, I see some of that [market] share shifting back to specialists."

The Orion forecast runs counter to that of many other industry pundits, who see the mass merchants and other nonspecialty outlets continuing to dominate the sell-through business.

Among other highlights from Annechino's forecast:

- Total consumer spending on video in 1991 was \$10.68 billion, in-

ITA '92

cluding roughly \$7 billion for rentals and \$3.8 billion in sales (including sales of previously viewed tapes and ancillary products).

'Rentals & sales have become part of the consumers' lifestyle'

- Consumer spending in 1992 will total \$11.7 billion, including \$7.25 billion for rentals and \$4.45 billion in sales. Total consumer spending will grow to \$12.6 billion in 1993, \$13.8 billion in 1994, \$15 billion in '95 and \$17.3 billion in 1997, including \$9.8 billion for rentals and \$7.5 billion in sales.

- The current ratio of consumer spending for rental and sales, 62%

rental and 38% sale, will shift to 57% for rental and 43% sales by 1997.

- The 27,000 video specialty stores operating in the U.S. today will dwindle to about 23,000 by 1997.

Annechino's forecast is somewhat more bullish on video than some other analysts, who see home video being gradually eclipsed by other delivery media, such as cable and satellite delivered pay-per-view.

"It's fashionable to fear the future," Annechino said, in answer to more bearish analysts. "But rentals and sales have become part of the American consumers' life style . . . Just because the technology to eliminate video will exist doesn't mean home video will go away."

Annechino added he expects to see VCR penetration grow from nearly 80% today to 94% within five years.

Disney Aims To Keep Sell-Thru Afloat Year-Round

LOS ANGELES—In a continuing effort to make sell-through a year-round business, Walt Disney Home Video is offering numerous product promotions each month for the balance of the year. These are in addition to such bigger sell-through titles as "Beauty And The Beast," "The Great Mouse Detective," and "The Rescuers," all being released before the end of the year (see separate story, this issue).

Among recently announced programs, according to the studio:

- The largest-ever marketing support program for its \$12.99 video collection, the focal point of which is the "Cartoon Classics" series. Included will be a limited-time consumer offer from Coca-Cola USA. Three new Goofy "Cartoon Classics" are being added to the line to tie in with a "Get Goofy" yearlong

birthday celebration of the character.

At the same time, "Be Our Guest" is being added to the "Sing-Along Songs" line, which also retails for \$12.99. Two musical segments from the recent film "Beauty And The Beast" are included. Also, three new volumes are being added to the "Dinosaurs" \$12.99-per-tape video collection. The titles will be in store by June.

- The launch of "The Chipmunks" as a new, sell-through line, priced at \$12.99 per tape. Cassette programming will be taken from such Chipmunks TV shows as "The Alvin Show," "Alvin And The Chipmunks," and "The Chipmunks Go

P'Gram Vid, NFL Team Up For Music-Driven Sports Line

BY PAUL VERNA

NEW YORK—PolyGram Video and the National Football League have created a line of sell-through home videos designed to exploit the entertainment potential of football and music.

The multiyear agreement gives PolyGram Video worldwide licensing rights to the NFL's extensive film library, which was previously marketed on home video by Media Home Entertainment. The line was most recently distributed by FoxVideo through a distribution agreement with Media.

The announcement was made by Eric Kronfeld, president and CEO of PolyGram Holding Inc.; Joe Shults, president of PolyGram Video; Steve Sabol, president of NFL Films; and NFL president Neil Austrian at an April 2 press conference here featuring PolyGram recording

artists Vanessa Williams and New York Giants linebacker Carl Banks.

To bolster the venture, PolyGram Video has expanded the duties of VP of sales William Sondheim to include the marketing division. The company has also appointed Tim Pearson to the new position of VP, sports and fitness. Pearson served as director of marketing for NFL Films, where he coordinated and sold NFL video promotion programs.

According to Shults, the label will create "a whole new genre of sports videos" for local, national, and international distribution, using PolyGram artists' music as "audio scenery."

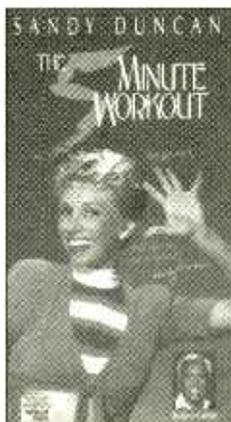
The titles in the national series will kick off with "NFL Rocks," a music-intensive program consisting of vintage NFL footage. After showing a trailer from "NFL (Continued on page 52)

**German video
sell-through strong
. . . see page 37**



Slam Dunk. CBS/Fox Video and MCA Records recently teamed up to promote CBS/Fox's April 23 release, "NBA Superstars 2," featuring NBA highlights footage and music from MCA artists. On hand to make the announcement, from left, are Don Sperling, executive producer, NBA Entertainment; Corie Hazen, marketing manager, CBS/Fox Video Sports; Bernard King of the Washington Bullets; Kevin Conroy, director of sports and music marketing, CBS/Fox; and Jim Podheretz, producer of "NBA Superstars 2."

FAST • EASY • FUN
We have a fitness program for everyone



Wood Knapp Video has a star-studded fitness collection. These are just a few of our HOT sellers.

"The 5-Minute Workout" with Sandy Duncan helps you feel fine. **FAST.**

Angela Lansbury's triple-platinum blockbuster is **EASY** and an inspiration to people of all ages.

And Rita Moreno's platinum, dance-oriented workout is pure **FUN.**

Wood Knapp Video

The special interest studio
(800) 521-2666 • 5900 Wilshire Blvd.
Los Angeles, CA 90036

Strong Showing For PPV; Reading Up On Audio Books

PPV'S PUSH: Pay-per-view has been around for 10 years, but it's now coming on strong, boasted panelists at the recent Home Media Expo in Los Angeles.

New PPV technology, such as VCR-like features that allow the user to stop, rewind, and start up the show again, is just coming on stream, said **Robin Broitman**, manager of business planning at **GTE Teleops**.

GTE Teleops, along with partners **Apollo Cable** and **McDermott & Associates**, is involved in the much-anticipated test of fiber-optics program delivery in 1,000 homes in Cerritos, a Los Angeles suburb. Two

homes and two schools, along with a demonstration facility, are now equipped with what Broitman calls "full video on demand," which includes the VCR-like functions.

MAKE BOOK ON IT: Another service coming on strong, but one welcomed by video stores, is the rental of books in the spoken-word audio format, says **George Rogers**, VP of rental product at 300-store **Wherehouse**.

The chain has been emphasizing audio books in a steadily expanding number of stores. Now, in the 250 or so outlets offering video rental, a selection of audio books will soon be prominently arrayed in the new release area of the video section.

RACKS ADD VIDEO: **Dart Distributing Inc.** is the new name of veteran racker **Dart Records** as the Minneapolis wholesaler expands from 20,800 square feet into a new facility 38,000 square feet in size, says **Merrill Kirsch**, president. A lot of the growth is credited to video and especially to the growing amount of \$9.98-list product.

WEEKLY RENTALS UP: Just when the PPV crowd thinks it's catching up to home video, stores are adding still another hot service—weeklong rental. "We're offering all catalog at \$1.50 for five nights," says **Bill Roberts**, owner of three **Smash Hit Video** stores in San Antonio, Texas. (Catalog movies are 8 months old and older).

Roberts always attends the **Paul Kagan Associates** event, now 6 years old, and says PPV "is like the second coming. I get worried while I'm there and then I realize that the numbers they mention never seem to increase year to year." All the same, with San Antonio already the most competitive market he knows of, Roberts is taking nothing for granted, including PPV.

Both **Blockbuster Video**, with 13 corporate units in the market, and locally based **HEB Video**

Distribution, with 13 **Video Central** freestanders and 40 grocery store outlets, keep things interesting in San Antonio. "There's only three of us major independents left," says Roberts, referring to **Pic-A-Video's** two units and a single **Universal City** outlet.

Blockbuster is \$1.50 for one night on new releases. **HEB** is \$2 for the same rental. "We give renters a \$1 credit if they bring the movie back the next day," says Roberts, describing a three-

night plan at \$3.25 at his 6,000-square-foot outlets with 12,000 movies.

Roberts is also on the air weekly on

a **WOAI** movie-trivia show that keeps **Smash Hit Video** in the public's mind. He opened his first outlet in 1984. He also serves on the board of the **Central Texas chapter of Video Software Dealers Assn.**

SAY IT ISN'T SO: That's what a recent press release announced. Buying group **Flagship Entertainment Centers** in New England is not merging with **Independent Video Retailers Assn./American Video Assn.**, a newer and somewhat similar outfit in Indio, Calif. While the odd press announcement has **Martin Grossmueller**, **Flagship** chairman/CEO, acknowledging the firm has been unusually quiet, that is no longer so either. Upward of \$100,000 in media advertising is being spent to promote the first consumer-oriented Videofair, to be held June 13 and 14 at the Royal Plaza Trade Center in Marlborough, Mass. Co-sponsor is 48-store **Stop & Shop**, says **Frank Lucca**, **Flagship** president.

NEW ENGLAND FORUM: Also being aggressively touted is the **New England Chapter of VSDA's** second annual Bentley College Forum and Video Showcase, May 27, with 16 workshops and 75 exhibitors. **Frank Lucca**, co-chairman, warns that attendance is limited to 500.

IVRA/AVA FLASH: A 60-page booklet of member benefits is off the presses. Also, a promotion on "101 Dalmatians" is touted as the "first of its kind." Consumers purchasing the title are offered two free airline tickets to Orlando, Fla., but must purchase hotel accommodations for a minimum of seven nights for a \$500 total.

PIRACY PUSH: Continued action in Puerto Rico characterizes (Continued on page 50)

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	3	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
2	3	3	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
3	2	13	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
4	37	2	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
5	6	3	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
6	9	2	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
7	4	8	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
8	7	11	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
9	8	7	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
10	5	8	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
11	10	5	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
12	NEW ▶		SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
13	NEW ▶		THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
14	NEW ▶		RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
15	NEW ▶		PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
16	11	9	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
17	14	8	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
18	12	6	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
19	22	2	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
20	13	4	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
21	16	18	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
22	19	3	CHILD'S PLAY 3	Universal City Studios MCA/Universal Home Video 81122	Justin Whalin Perrey Reeves	1991	R
23	17	9	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
24	24	3	BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991	R
25	18	11	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
26	20	7	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
27	30	23	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
28	15	4	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R
29	21	5	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
30	25	2	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
31	27	5	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R
32	NEW ▶		LIVIN' LARGE	HBO Video 90676	Terrence T.C. Carson Lisa Arrindell	1991	R
33	35	22	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
34	23	6	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
35	31	14	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
36	33	15	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
37	28	5	MYSTERY DATE	Orion Pictures Orion Home Video 8791	Ethan Hawke Teri Polo	1991	PG-13
38	26	12	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
39	32	5	SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG
40	29	10	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR

♦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.

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	3	3	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
2	2	49	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	1	23	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	4	6	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
5	5	7	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	6	18	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
7	7	22	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
8	9	4	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
9	8	9	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
10	16	3	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
11	10	8	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
12	29	3	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
13	11	79	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	Warner Home Video 616	Richard Simmons	1990	NR	19.98
14	20	7	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
15	12	22	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
16	25	79	THREE TENORS IN CONCERT	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
17	17	7	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
18	13	92	AN AMERICAN TAIL	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
19	15	21	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
20	18	33	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
21	14	22	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
22	19	4	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
23	22	29	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
24	28	22	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
25	31	3	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
26	26	15	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
27	24	33	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
28	21	8	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
29	23	5	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
30	35	12	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
31	NEW		MOTLEY CRUE: DECADE OF DECADES '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
32	32	9	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
33	30	35	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
34	34	2	BUNS OF STEEL	The Maier Group	Greg Kinnear	1989	NR	14.95
35	33	71	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
36	40	18	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
37	RE-ENTRY		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
38	38	6	DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
39	27	66	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
40	RE-ENTRY		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.

Best-Of 'Sullivan Show' Shines; 'Passion' Plays; 'Collision' Hits

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

● **"The Very Best Of The Ed Sullivan Show"** (1948-71), Buena Vista Home Video, available 4/10.

For 23 years, "The Ed Sullivan Show" was a Sunday night staple for most of America, presenting an incredibly broad spectrum of entertainers, from conventional circus acts to the hippest rock'n'roll icons.

These two compilation tapes, "The Greatest Entertainers" and "Unforgettable Performances," do a fine job of living up to their titles. The Rolling Stones sing

"Paint It Black," Rich Little does Richard Nixon, Roy Orbison does "Pretty Woman," Richard Burton and Julie Andrews do "Came-lot," and dozens of novelty acts spin plates and tie themselves into knots. As in "The Compleat Beatles," several acts are condensed to make room for everything. It's a technique that can be irritating when you want to see the whole song, but on the whole these are among the most entertaining variety tapes I've ever seen. I expected to fast-forward and ended up watching the whole thing. Rent them with "The Greatest Show On Earth."

● **"In The Heat Of Passion"** (1991), Columbia Tristar Home Video, prebooks 4/2.

In this erotic thriller, Sally Kirkland plays a married psychiatrist who develops a remarkably kinky relationship with a local car mechanic. Their passion grows from subtle to obsessive, eventually leading to murder and an elaborate cover-up. Kirkland is delightfully overwrought, and the plot is wickedly diabolical and unpredictable, similar to "Body Heat." See them together:

● **"The Resurrected"** (1991), LIVE Home Video, available Wednesday (15).

A wonderfully over-the-top bloodfest, full of evil scientists, lurid and grotesque special effects, Grand Guignol performances, innocent victims dying, and bad guys rising from the dead. Directed by Dan O'Bannon and based on H.P. Lovecraft's "The Case Of Charles Dexter Ward," this is a good old-fashioned horror film that will either make you laugh hysterically or throw up all over yourself. Rent

it with O'Bannon's "Return Of The Living Dead."

● **"Collision Course"** (1991), HBO Home Video, available 5/6.

A Tokyo car designer defects to Detroit, where he's followed by a Japanese detective played by Pat Morita. The defector is murdered, so Morita teams up with a Detroit detective played by Jay Leno, and together they wise-crack their way through the

tangled mystery in search of the killer. Though in most ways this is just another buddy movie, Leno and Morita make a fine pair and are quite enjoyable together. It's

the diametric opposite of "Black Rain," where an American cop goes to Japan. Rent them together.

● **"24 Hours To Midnight"** (1991), A.I.P. Home Video, prebooks 4/21.

The harder you think about the title of this picture, the less sense it makes, so I recommend thinking about something else while watching it, like how soon it's going to end. Cynthia Rothrock plays a martial artist who single-handedly slaughters dozens of criminals who were indirectly responsible for her husband's murder. She should have started with director Leo T. Fong, who takes a low budget and does nothing with it. Rent it with "King Of New York."

● **"George's Island."** (1992), New Line Home Video, prebooks 4/23.

A 10-year-old boy is taken away from his eccentric grandfather and placed into a foster home from hell. He escapes and, with the help of some ghost pirates, gets revenge on the system. It's hard to imagine that parents would want their children to see a movie that begins with several very graphic beheadings, but other than that this is a perfectly suitable pirates and ghosts movie. Just beware of the opening, and rent this with "Treasure Island."

● **"Original Intent"** (1991), Paramount Home Video, prebooks 4/21.

A corporate lawyer decides to defend the homeless only to find himself under corporate pres-

(Continued on next page)



by Michael Dare

Tower Crosses Over To Vid/Audio Linkup N.Y. Outlet Features Dual-Format Sony Section

WELCOME TREND: Joining the growing ranks of specialty retailers who are reaping the benefits of cross-merchandising children's video with audio is **Tower Video** at Lincoln Center in New York. In the April 4 Child's Play, we profiled the Twin Cities' **Title Wave** chain, which recently began merchandising kids' music and video together in a combined section. Now Tower Video has ventured into these waters, with a special video and audio display involving Sony children's cassettes, CDs, and videos.

Sony Kids' Video's first three releases, "The Rory Story," "Granpa," and "Pete Seeger's Family Concert" (this last title hits stores April 19), are being displayed in an end rack, along with **Sony Kids' Music** titles "Rory's Little Broadway," **Tom Chapin's** "Billy The Squid," and "Daddy-songs" by **Kevin Roth**, all released in March. According to store manager **Scott Lasky**, "These are the first CDs we've ever sold in here." Subsequent audio titles will be added to the display as they're released, including albums by **Lois Young**, **Dan Crow**, and **Tom Paxton**. A custom header with the Sony Kids' Music logo and the legend "Hear it and see it on Sony" tops the display.

Lasky says the product in this particular display is offered at Tower's regular pricing (approximately \$1 off list), but "we'll be running promotions and children's in-stores" at later dates. Lasky notes that during May, which is Sony Month chainwide at Tower (Sony product is on sale), Tower Video is hoping to bring in Chapin.

"We've ordered and are expecting soundtracks for 'The Little Mermaid,' 'The Jungle Book,' 'Beauty And The Beast,' and other Disney titles," says Lasky, "which will be merchandised along with the videos." Ex-

cept, of course, for "Beauty And The Beast," which will not be available on video until Oct. 30.

MORE SONY: Sony Kids' Music and Sony Kids' Video debuted in March, and director of children's programming **Linda Morgenstern** says the company is gearing up for its May releases. Current video crop (all titles \$14.98) includes the charming and funny "The Rory Story" (big plus for parents—it's 55 minutes), the lovely and touching "Granpa" (animated, with title voice by **Peter Ustinov**), and "Pete Seeger's Family Concert" (Seeger's only family video, and a masterfully entertaining 45 minutes with the legendary folk singer).

Kicking off in May is **Sony's Animated Classics** series, with "Snow White," "Sleeping Beauty," and "The Wizard Of Oz," all 30-40 minutes and priced at \$9.98—and all in the standard-play mode, notes Morgenstern. A 24-count Animated Classics floor display is available to retailers. It includes "The Jungle Book," originally released a year ago under the imprint **SMV Children's Library** prior to the creation of Sony Kids' Video.

GOLDEN CLASSICS: Since the formation of **Golden Entertainment Group** last July, **Golden Book Video** has expanded its product offering, as well as increased sales, according to company executive **Bill Reitman**. Reitman is director of Golden Entertainment Group, a division of **Western Publishing** of Racine, Wis. "Golden's been in the video business since 1985," he notes, "but last July we set up Golden Entertainment as a separate entity to address video and audio needs." (Golden Music is the audio imprint.) New releases this month are

(Continued on next page)



by Moira McCormick

STORE MONITOR

(Continued from page 48)

some of the main activity in the most recent report from the anti-piracy task force of the **Motion Picture Assn. of America**. Raids were made at **Rincon Video Club**, Calle Comercio #14, Rincon; **Mundo Vision Vid-**

eo Club, Calle Oriente #18, Hormigueros; **Variety Video Club**, Calle Esperanqu, Sangerman; **Lajas Video Club**, Calle Amistad #38, Lajas; and two Sabana Grande stores, **Los Vecinos Video Club**, Calle Angel Saa-

vedra \$85, and **Alberto Video Club**, Calle Munoz Rivera #60.

California searches and seizures were conducted at both **Video Carson**, 12216-B E. Carson St., Hawaiian Gardens, and **Video Carson II**, 6704 Somerset Blvd., Paramount. Others: two Whittier stores, **Golden Video**, 13131 E. Whittier Blvd., and **Video Iglesias**, 11515 S. Carmentita Road; **Christina's Video Club**, 2949 S. Vineyard, Ontario; **Gabriel Video**, 233 N. Harbor, San Pedro; **T & M Video**, 4070 Tweedy Blvd., Southgate; and **Stephanie's Video**, 2111 S. San Pedro, Los Angeles.

In New York, three Bronx **Boltron Video** stores were hit, at 417 E. 132nd St., 1327 Webster Ave., and 1425 Townsend Ave. Also hit were two **Video Hits** in Elmont at 825 Elmont Road and 485 Hempstead Turnpike. Also raided was **The Video Store**, 1768 Cropsey Ave., Brooklyn.

More isolated raids occurred in Townsend, Ga., at **Video World & Electronics**, Rt. 3 Box 3139; two New Brunswick, N.J., stores, **New Brunswick Video**, 156 French St., and **Hispano American Video**, 160 French St.; and the **Kenneth Sherwin** residence, 214 6th St., Richland Center, Wis. One of the largest hauls was at **Wholesale Tapes**, 2707 Martin Luther King Blvd., Dallas, where 9,807 tapes were seized.

2ND FEATURES

(Continued from preceding page)

sure that ruins his life. Though unquestionably "politically correct," this film wears its heart on its sleeve and every other visible article of clothing. It rubs your nose in PC, stacking the emotional deck so heavily that you end up rooting for the bad guys. Rent it with "Life Stinks."

• "Dance With Death" (1991), **HBO Home Video**, available 4/22.

Someone is knocking off strippers, mindlessly and brutally. So much for a plot that basically ex-

ists to give the film makers endless opportunities to cut to a woman taking her clothes off on a stage every 10 minutes. This is almost a definitive exploitation film that delivers exactly what it promises: meaningless nudity and senseless violence aplenty. Martin Mull adds just the right amount of fatuous comedy as the strip club manager, and the bods just keep on writhing till they're stabbed in a back alley. Loathsome misogyny has never been such a hoot. Rent it with "Stripped To Kill."

Billboard®

FOR WEEK ENDING APRIL 18, 1992

Top Kid Video™

THIS WEEK	2 WKS AGO	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ NO. 1 ★ ★						
1	24	3	FIEVEL GOES WEST	Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
2	1	21	FANTASIA	Walt Disney Home Video 1132	1940	24.99
3	2	49	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
4	13	3	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment/Warner Home Video 12290	1991	19.98
5	6	201	AN AMERICAN TAIL ◊	Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
6	3	29	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	1991	24.99
7	4	190	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	7	342	DUMBO ♦	Walt Disney Home Video 24	1941	24.99
9	5	287	ALICE IN WONDERLAND ♦	Walt Disney Home Video 36	1951	24.99
10	9	99	THE LITTLE MERMAID	Walt Disney Home Video 913	1989	26.99
11	8	186	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	10	81	PETER PAN	Walt Disney Home Video 960	1953	24.99
13	11	5	SEBASTIAN'S PARTY GRAS	Walt Disney Home Video 1312	1991	12.99
14	15	131	BAMBI	Walt Disney Home Video 942	1942	26.99
15	14	123	THE LAND BEFORE TIME	Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
16	12	5	WINNIE THE POOH: EVERYTHING'S COMING UP ROSES	Walt Disney Home Video 1322	1992	12.99
17	20	13	SEBASTIAN'S CARIBBEAN JAMBOREE	Walt Disney Home Video 1255	1991	12.99
18	NEW ▶		DROOPY AND COMPANY	MGM/JA Home Video 202495	1992	12.95
19	22	83	ALL DOGS GO TO HEAVEN ◊	MGM/JA Home Video M301868	1989	24.98
20	21	3	WINNIE THE POOH: THE SKY'S THE LIMIT	Walt Disney Home Video 1321	1992	12.99
21	17	5	WINNIE THE POOH: KING OF THE BEASTIES	Walt Disney Home Video 1320	1992	12.99
22	19	46	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	1990	22.99
23	16	5	WINNIE THE POOH: POOH TO THE RESCUE	Walt Disney Home Video 1323	1992	12.99
24	NEW ▶		TOM & JERRY ON PARADE	MGM/JA Home Video 202493	1992	12.95
25	25	3	BUGS BUNNY'S EASTER FUNNIES	Warner Bros. Inc./Warner Home Video 12299	1977	12.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE 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	White Men Can't Jump (Fox)	14,711,124	1,923 7,650	1	14,711,124
2	Basic Instinct (TriStar)	13,204,200	1,770 7,460	2	34,719,110
3	Wayne's World (Paramount)	5,712,736	1,878 3,041	7	87,189,099
4	My Cousin Vinny (20th Century Fox)	5,315,543	1,506 3,530	3	25,160,152
5	Ladybugs (Paramount)	5,180,414	1,528 3,390	1	5,180,414
6	The Cutting Edge (MGM)	4,478,919	775 5,779	1	4,478,919
7	Fried Green Tomatoes (Universal)	2,814,240	1,312 2,145	14	65,370,114
8	Lawnmower Man (New Line)	2,528,736	1,318 1,919	4	24,863,826
9	Beauty and the Beast (Buena Vista)	1,782,762	1,157 1,541	20	125,315,925
10	American Me (Universal)	1,283,430	537 2,390	3	9,108,435

Movies' Role In PPV: The 1st-Run Issue

BY EARL PAIGE

LOS ANGELES—Movies continue to enjoy the greatest potential as a source of programming for pay-per-view television, but the medium has yet to command enough respect to attract first-run releases ahead of video stores.

Despite that conclusion, a panel at the sixth annual Paul Kagan Conference here became bogged down exploring and debating when and how the home-video window, and, indeed, the theatrical advantage, might be bypassed by pay-per-view.

While event programming still enjoyed a 65% chunk of the \$388 million PPV pie in 1991, "there is a finite number of events," said moderator Larry Gerbrandt, senior analyst at Paul Kagan Associates. "You can't put on 50 events every night, but you can program 50

movies every night," said Gerbrandt of approaching compression TV and multichannel delivery.

According to Gerbrandt, "two studios" are considering pretheatrical release to PPV "before year-end." The movies would "not be blockbuster, but specific types of movies," and must absolutely be copy-protected, "probably with the EIDAK system," rather than the more popular Macrovision.

The early PPV movies would be of the type that generally receive limited theatrical exposure (about 200 screens), generating about \$3 million at the box office, and would have a \$40 PPV ticket price and a one-night showing, said Gerbrandt.

Also, the typical 50/50 split between supplier and cable operator would shift more to the studio's side.

The first of the six panelists to

attack the idea was Eric Frankel, marketing VP for Warner Bros. domestic pay TV. Frankel, though acknowledging the right picture could generate the numbers mentioned, said, "It makes no sense versus the other opportunities that exist, plus how upset you're going to make too many of your important clients like [Blockbuster Entertainment senior VP of programming and communications] Ron Castell," he said.

Jim English, senior VP of programming at Viewer's Choice, said he expects to see "in the next 12 months a few small movies go this way, but I'd be happy with just getting day-and-date with home video."

Hal Richardson, senior VP of Worldwide Pay TV, Walt Disney Television, was the most outspoken opponent. Any studio with a 200-screen potential movie "has a serious stiff on its hands," he said.

CHILD'S PLAY

(Continued from preceding page)

"The Legend Of Paul Bunyan," the latest in a 24-title Golden Book Video Classics line, priced at \$7.95 and featuring **Roberta Flack** singing "John Henry"; "Madeline's Rescue," third in the **Christopher Plummer**-narrated "Madeline" series, \$12.95; and "Mike Mulligan And His Steam Shovel," a musical version of the classic children's book, \$12.95. All are 25 minutes; release date is April 22.

KIDBITS: Ella Jenkins' second and latest **Smithsonian/Folkways** video, "For The Family!," is a departure from the standard children's concert tape—there's no on-screen audience. Instead, the venerable performer (whose kids' audio recordings the camera directly, even while leading call-and-response songs. "I wanted to communicate one-on-one with the viewing audience," says Jenkins. "Whenever I've visited Mr. Rogers' show, I've

always admired the way he focuses into the camera, as if he were looking at each child" . . . Congrats to **Kathy Parker** and **Sheryl Leach**, founders of the **Lyons Group** in Allen, Texas. Their lovable purple creation **Barney the Dinosaur** debuted April 6 on PBS in his own 30-episode series, "Barney & Friends." Should be interesting to see TV's effect on sales of the already-popular **Barney** video series.

OOPS: The installment of **Child's Play** in the March 21 issue contained some erroneous information regarding **Random House Video's** decision to dismiss plans for a \$5 rebate on a sizable segment of its **Sesame Street** line. **Random House** instead decided to lower the list price from \$14.95 to \$9.95 on its 14-title "My Sesame Street" line, as well as on eight additional **Sesame Street** titles—not 12 additional titles, as reported. Price reduction goes into effect June 1, not April 1.

Thomson Hopes There's Wide Demand For Its Widescreen TVs

MIAMI—Thomson Consumer Electronics is hoping the growth in letterboxed video releases will spur sales of its widescreen TV receivers when it debuts the new sets in the fall (Billboard, Feb. 1).

Speaking during the 22nd annual ITA conference, March 25-29 here, Thomson VP of widescreen programming **Bruce Babcock** said there are currently 400 letterboxed titles available on laserdisc and he expects there to be 500 on the market by year's end.

'Studios are concerned about having dual inventories out there, especially when there's no hardware base'

Thomson's widescreen TV features an aspect ratio (the ratio of the screen's width to height) of 16-by-9, closer to the dimensions of movie-theater projection systems than are conventional 4-by-3 TVs. The units are compatible with the current, NTSC broadcast standard, but can be upgraded to whatever high-definition TV system the FCC ultimately chooses for U.S. broadcasters through the use of a decoder box that plugs into the back of the set.

Letterboxing, which preserves a film's theatrical aspect ratio by using black masks on the top and bottom of the screen, has become a popular technique in the videophile laser market, but is less common on VHS releases.

Thomson's new widescreen receivers can convert letterboxed images to fill the entire 16-by-9 screen, although some resolution is lost. Standard 4-by-3 images can

ITA '92

be displayed in the center of the screen, or can be zoomed out to fill the entire, wide screen, although the top and bottom of the picture are cut off. Viewers can reposition the zoomed-out image vertically by scrolling up or down.

While pleased with the growth of the widescreen laser market, Babcock admits that persuading program suppliers to release more widescreen movies in the VHS format will be a tougher sell.

"We've talked with the studios about letterboxed tapes," Babcock said in an interview just after ITA. "It's been more of a long-winded discussion than on the disc side. The studios are concerned about having dual inventories out there, especially when there's no hardware base. It's the VHS/Beta thing all over again."

Nonetheless, Babcock continues to press suppliers and distributors to release widescreen material. At ITA, he said he has had conversations with HBO, Showtime, and The Disney Channel about widescreen cable programming, particularly as the premium cable networks adopt multiplexing technology to expand their offerings.

He also expects to have a deal completed by the fall for a hardware/software tie-in to promote the 16-by-9 system when it hits retail. "We're just starting to talk to the software guys now about promotional tie-ins for the fall," Babcock said. "I would say, yes, we ultimately will have some kind of tie-in. After all, the initial demonstrations [of the 16-by-9 system] will be in software locations. We will certainly have a unified catalog of widescreen releases and a retail demonstration disc."

PAUL SWEETING

Billboard.

FOR WEEK ENDING APRIL 18, 1992

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			★★ NO. 1 ★★					★★ NO. 1 ★★	
1	1	23	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	1	1	15	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	3	23	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	2	2	21	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	2	59	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	3	3	85	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
4	6	7	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	4	8	11	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
5	8	262	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98	5	9	275	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
6	11	15	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	6	15	5	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
7	4	46	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	7	16	129	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
8	12	3	SPORTS BLOOPER AWARDS 2 ESPN Home Video	9.95	8	6	51	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
9	7	5	AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98	9	11	164	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
10	5	128	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	10	7	170	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
11	10	16	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	11	5	23	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
12	NEW		1992 WINTER OLYMPIC FIGURE SKATING FoxVideo (CBS/Fox) 5554	19.98	12	10	25	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
13	NEW		ONE SHINING MOMENT FoxVideo (CBS/Fox) 5551	9.98	13	4	27	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
14	14	106	NFL CRUNCH COURSE FoxVideo	19.95	14	12	108	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media)	19.98
15	15	13	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98	15	13	26	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
16	19	13	ESPN COLLEGE HOOPS BLOOPS ESPN Home Video 850315	9.95	16	19	77	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
17	16	25	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98	17	18	26	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
18	9	16	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	18	NEW		THE CLUB MED WORKOUT Hemdale Home Video 7057	14.95
19	13	9	LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	19	20	5	BODY BY JAKE: BETTER BACK WORKOUT Hemdale Home Video 7036	14.95
20	18	5	1991 MINNESOTA TWINS HIGHLIGHT VIDEO Major League Baseball Home Video 164	19.95	20	14	3	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

NEWSLINE

Fox Lorber To Release 2 Versions Of 'Poison' After NC-17 Rating

Fox Lorber Video has received an NC-17 rating from the Motion Picture Assn. of America for its controversial movie about social misfits and the ridicule they receive, "Poison." The label will now release a rated and an unrated version of the film May 28. "Poison," winner of the Grand Jury Prize as best film at the 1991 Sundance Film Festival, gained notoriety when it was condemned by the Rev. Donald Wildmon, head of the conservative American Family Assn., for what he called "explicit porno scenes" involving homoerotic material. Wildmon also criticized the \$25,000 grant the film received from the National Endowment for the Arts, prompting NEA chairman John Frohnmayer to issue a public defense of the film. "Poison" received theatrical exposure in its unrated form in about 100 cities nationwide. Fox Lorber plans to resubmit a newly edited version of the film to the MPA in an effort to obtain an R rating. "Our goal is to release three versions of 'Poison,' . . . to accommodate the needs of all retail outlets that carry video," says Susan Margolin, executive VP/GM of New Video Group, which distributes Fox Lorber product. "Poison" was directed by Todd Haynes, who also directed the underground hit "Superstar: The Karen Carpenter Story."

SkyPix Enters Digital Audio Broadcasting

SkyPix, the Kent, Wash.-based direct broadcast satellite pay-per-view distributor, is expanding into digital audio broadcasting, according to president Richard Selvage. Although Selvage declines to disclose the source of the 20-channel audio broadcasts, plans apparently call for SkyPix to pick up the transmission from Carson, Calif.-based Digital Planet, a provider of digital cable radio programming. Digital Planet executives say the company has had discussions with SkyPix but that no deal is finalized. Under the proposed agreement, SkyPix—which would charge consumers a subscription fee to receive the broadcasts—would retransmit Digital Planet's signal on a revenue-sharing basis. The deal would involve no upfront licensing fee. At the recent ITA conference in Miami, Selvage said he has had preliminary discussions with record suppliers about providing labels with a royalty for songs recorded off the air. SkyPix has the capability to encode its transmissions with a copy-protection signal and to charge consumers a premium to be able to record off the air. Referring to his talks with the labels, Selvage said at ITA, "We anticipate and hope for the same relationship as we have with the movie studios." SkyPix has been beaming 24 channels of movies on a pay-per-view basis to test homes since January; a national rollout with 80 channels is slated for April or May.

Sight Pacts With Hollywood American

Sight & Sound Distributors, a division of St. Louis-based Sound Disk-Tributors, has made an undisclosed equity investment in Hollywood American, a Milwaukee-based limited partnership that is the majority partner in Hollywood Classic Entertainment, a Czechoslovakian home video joint venture. According to president J.D. Mandelker, S&S will be the largest single shareholder in Hollywood American. Hollywood Classic licenses, duplicates, and distributes movies on cassette in Czechoslovakia, a country of 15 million with about 18% VCR penetration. Over the seven months beginning May 1, the company hopes to release 60 films in the former Soviet-bloc country. Ultimately, plans call for a release slate of 160 titles a year, primarily American independent product. The move is Sight & Sound's second venture into Eastern Europe. The company had earlier announced a joint venture with the former Soviet government to open a video store in Moscow's Red Square, as well as a distributorship. Those plans were delayed by the political turmoil in the former Soviet Union, but Mandelker says the store is on track to open this month. "There's a great opportunity in these markets right now, because majors aren't there yet and there's a great hunger for American films," he says.

P'mount Pushes Weeknights Via 'Addams'

Paramount Home Video will be extending its "weeknight rental" push with the release of the blockbuster "The Addams Family" June 18. The studio had placed "Baron The Dog" TV spots encouraging midweek rentals on titles released during the first quarter of 1992. A key ingredient to encouraging weeknight rentals on "The Addams Family" will be 200 "Thing" sticker sheets for consumer giveaways. Dealers who order a 12-piece prepack of "The Addams Family" will receive a free VHS copy of the movie, a modular die-cut standee featuring characters from the film suitable for in-store picture-taking with customers, 200 "Thing" stickers, a banner promoting weeknight rentals and the free "Thing" stickers, and four "Thing" shelf-talkers promoting sales of previously viewed tapes. "We're attempting to move to the next level of the 'Baron The Dog' messages," says Alan Perper, senior VP of marketing for Paramount. A "Baron" weeknight rental spot will also be featured on "The Addams Family."

GoodTimes Inks 42-Title Deal With Island Also Makes Deal For Cindy Crawford Fitness Vid

BY PAUL VERNA

NEW YORK—Leading independent supplier GoodTimes Home Video Corp. is aggressively stepping up its licensing activity via a 42-title pact with Island Pictures that includes several theatrical releases, and an agreement with supermodel Cindy Crawford to produce a high-profile exercise video.

Among the titles in the Island package are "Extremities," starring Farrah Fawcett, and "Stormy Monday," with Melanie Griffith. Both of these will appear in June at \$12.95 suggested retail. Other titles in the series—which will range in price from \$9.95 to \$19.95—include "The Good Wife," with Rachel Ward and Bryan Brown, and the Christmas classic "The Nutcracker."

These films, most of them released theatrically in the mid-to-late-'80s, have also been released to the rental and sell-through markets by other labels.

The deal with Crawford, announced April 11 at the MIP-TV Conference in Cannes, calls for the production of a 90-minute exercise video produced by Propaganda Films and directed by Peter Care, who has made music video clips for Paul Carrack and R.E.M.

Crawford says, "This won't be the typical exercise video featuring an aerobics class led by an instructor and shot from one or two angles. We plan on using film and music to provide my generation with a workout which fits an active lifestyle."

GoodTimes senior VP of licens-

ing and acquisitions Andrew Greenberg—who serves as executive producer of the program along with Crawford—says the video will have a "hot soundtrack" from PolyGram. "We believe we can take what Jane Fonda created 12 years ago in the exercise video market and take it into the next 12 years with Cindy Crawford," he adds.

Greenberg notes further that Crawford will appear on national TV talk shows to promote the title, which will hit the street in the

The video market is going to grow by leaps and bounds

fall. Details of the release—title, price, street date, etc.—will be revealed in June, according to Greenberg.

GoodTimes president Joseph Cayre says the company's recent flurry of activity indicates that, despite the recent hardships of independent suppliers, "The video market is going to grow by leaps and bounds. It's very much like the publishing business. The U.S. consumer is used to getting video via rental or purchase. We see the market growing over the next five years."

GoodTimes plans to release several direct-to-video titles at \$19.95 in the fall, some of which are expected to ship 4 million-5 million units each, according to Cayre. He declines to reveal the specifics of these releases.

In addition, the firm's First

Choice rental label launched its debut title, "Naked Lie," in January and will issue its second release, "Evil In Clear River," in June.

These forays into the theatrical home video universe notwithstanding, Cayre says GoodTimes will continue to be a company oriented toward nontheatrical sell-through product, particularly in the children's area.

In addition to operating the Kids Classics video line, GoodTimes has recently signed a licensing agreement with Fisher Price that includes the creation of the Fisher Price video label plus music- and book-publishing opportunities. Cayre says the Fisher Price video line, which will be launched Sept. 15, will eventually yield 40 titles, while the book output will be eight to 12 titles.

Cayre credits senior VP Jeff Baker and the GoodTimes marketing team for their creative approach toward the in-store presentation of the company's product.

"We have an extraordinarily dynamic mix of product," says Baker, citing such varied titles as "Little House On The Prairie," "Babysitters Club," and the "Cosmopolitan" series as some of the company's most profitable items.

The diversity of GoodTimes' product mix is reflected in its varied account base. According to Baker, GoodTimes manufactures and distributes its own product from facilities in Bayonne and Jersey City, N.J., to video stores, music outlets, bookstores, drugstores, supermarkets, and convenience stores, among other outlets.

POLYGRAM VIDEO, NFL TEAM UP FOR MUSIC-DRIVEN SPORTS LINE

(Continued from page 47)

Rocks," Shults described the genre as "MTV meets the NFL."

"NFL Rocks" is scheduled to hit the street Aug. 4 at a list price of \$19.98. The other PolyGram/NFL titles will retail for \$14.98-\$19.98 in all types of outlets, from sporting-goods shops to music and video combo stores.

Other titles for national distribution will focus on such areas as locker-room antics, women's views of the sport, the league's sexiest cheerleaders, comedy, and bloopers. One title will be aimed specifically at children and young adults. In all, PolyGram and the NFL will issue approximately 10 titles per year in this category.

The regional programs will be tailored toward markets that have pro football teams, tying in to local media and events. "Our goal is to service hits to the masses on a quick basis," says Shults of the approach for these "team highlight" tapes, which will appear at a rate of 14-28 annually.

For these videos, Shults said he plans to develop a "grass-roots marketing system," shifting the effort from "a traditional, national approach to guerrilla marketing."

Sondheim adds that the highlight tapes will offer such treats as a preview of the upcoming season, complete with a look at the team's draft choices, as well as golden moments in the history of the franchise.

The international plan—aimed at young audiences—will consist of one or two videos per year intended to present American football as "entertainment first, sport second," according to Shults.

PolyGram has committed ample resources to the venture, hiring several new video salespeople to rep the line. Specific announcements regarding staffing will be made in the coming weeks, according to Sondheim.

In addition to the VHS product, the venture between PolyGram and the NFL encompasses a tie-in with Philips Interactive Media of America, a company owned by PolyGram parent Philips Electronics N.V. This part of the agreement calls for the release of a series of titles for the Philips Compact Disc-Interactive system, according to a statement from PIMA president Dr. Bernard J. Luskin.

The first of these will be the fourth-quarter release "The NFL

Trivia Challenge," which will incorporate NFL film footage, photographs, and statistics that the user can access via a TV connected to the Philips CD-I controller. The second CD-I title will be a tour of the NFL Hall of Fame in Canton, Ohio.

PIMA also plans to issue a football simulation game in the CD-I format, according to the statement.

ACTIONMART

For fast action, use

ACTIONMART

the Billboard Classified.

Call Jeff Serrette toll free at (800) 223-7524 (NY residents dial 536-5174).

Pro Audio

Conference Draws A Full House Cost-Conscious Products In The Cards

BY ZENON SCHOEPE

VIENNA—The Audio Engineering Society's 92nd Convention, March 24-27 at the Vienna Center here, evidenced a 77% increase in attendance over the 1991 convention in Paris.

This year's meet, laden with new product and company announcements, was attended by 7,100 industry professionals, according to AES executive director Donald Plunkett. The Paris convention, which was held Feb. 12-22, 1991, during the war in the Persian Gulf, was attended by approximately 4,000 (Billboard, March 9, 1991).

Additionally, this year's meet saw an unprecedented 23% of its attendees from countries in the former Eastern bloc.

While the duplication segment of the professional audio market concentrated on the new consumer formats looming on the horizon (Billboard, April 11), the music production arena focused on cost-consciousness. New, lower-priced products were introduced by several manufacturers in a variety of categories.

Most intriguing for many AES attendees, however, was a report in the Show Daily in which Siemens Audio and Video Systems Group president Hans Haider announced that subsidiaries Neve and AMS would be merged by the end of the year, following the completion of the earnout package of AMS directors Stuart Nevison and Mark Crabtree.

This surprised many industry observers, as combining the two companies and their disparate research & development departments does little to address what many regard to be the fundamental clash of interests that Siemens has with the AMS Logic 2 and Neve Capricorn digital desks (Billboard, March 21).

Haider would not comment after the show on the mechanics of the merger. "The earnout is finished at the end of November, and earlier than that nothing will be done," he told Billboard. Haider referred in the Show Daily to the Logic 2 as a "multiformat console," while Neve is aiming its digital product at music recording. Yet, sources say the conflict of interests may have already begun, with the announcement from Air Studios that it has ordered an AMS Logic 2—in addition to a Neve Legend and SSL SL8000—for its new Lyndhurst Hall complex in London.

Logic 2's have also gone to French film facilities Sonodi and Auditel, German broadcaster Suedwestfunk, and the Helsinki National Opera House, which will place one in its central studio control room and use one for front-of-house in the main hall.

The Neve Capricorn was to be launched officially on April 6, with orders expected to be announced at that time.

Sony showed a 40,000 pound (\$68,000), 24-track DASH machine

AES '92

called the PCM3324S expandable with options to about 57,000 pounds (\$96,913). Features include four-times normal speed prestripe and DASH sync for basic 48-track operation gleaned from Control track data.

MADI NEWS

MADI boards allowing interconnection to similarly equipped digital desks were offered by Sony for the 3324S and the 3348.

Studer also displayed a MADI board, faster transport, plus a Mac-

*An unprecedented
23% of attendees
were from former
East bloc countries*

driven software access package for its D820 machines' internal electronics allowing recall of all locate and configuration preferences.

AKG premiered an optical-disc-based direct replacement for tape multitrack, called Direct. Boasting 32 tracks on four drives, a fully featured hardware remote is supplied alongside a Mac-fronted display for naming and enhancing locate functions and providing a visual representation of 30 segments of audio. Future editing possibilities were hinted at.

AKG also launched the Blue Line series of modular condenser mikes. Eight capsules can be attached to a pre-amp via bayonet fittings, and they represent a savings of up to 50% over the equivalent C451 models they replace. Former East German company and onetime Neumann associate Microtech Gefell announced the UM92S large diaphragm tube mike. Sony said it would be shipping its C800 and C800G tube mikes in August.

AMS revealed a low-cost four-track optical-disc-based derivative of the AudioFile Plus, called the Optica and Exabyte, and optical disc storage for the AudioFile Plus facilitating transfer between devices in a multisystem complex. There was also a handsome Spectra front end for the AudioFile Plus centered around a color LCD.

DAT DEMONSTRATIONS

DAT was out in strength. In addition to the stalwarts of Sony and Fostex, Otari plowed in with its DTR90 with timecode, removable front panel, and CB149 edit controller, which is said to work with Sony 7000 Series machines.

Tascam revealed a timecoded four-head machine called the DA60, using a system of options to expand its capabilities. The company also unveiled an intelligent and comprehensive moving fader system for the greatly underestimated M700 in-

line desk.

Studer demonstrated the D780 DAT and its own "affordable" in-line 927 music recording console with snapshots, MIDI, and RS232/422—Studer's first move into this sector of the market.

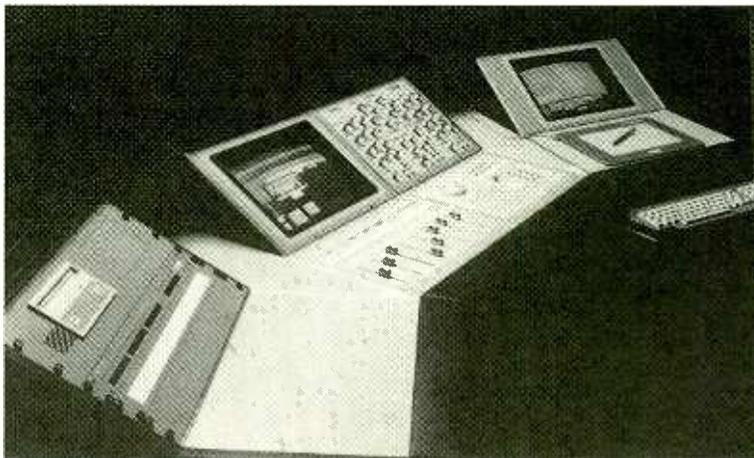
Studer also launched into the serious monitor market with the active four-way, 1kW amp, 112dB A823 with AES/EBU inputs.

Sony unveiled its first professional monitoring system, the two-way SMS-3 nearfield, although it has been building monitors exclusively for the pro Japanese market for some time. Additions to outboard include Sony's DPS-M7 digital modulator and its RM-DPS7 remote, which also works with the R7 and D7 and Drawmwer's DL251 dual spectral compressor. Offering many of the features of the DL241 compressor/limiter excluding the gate, the DL251 features dynamic spectral enhancement to replace the top-end loss of compression.

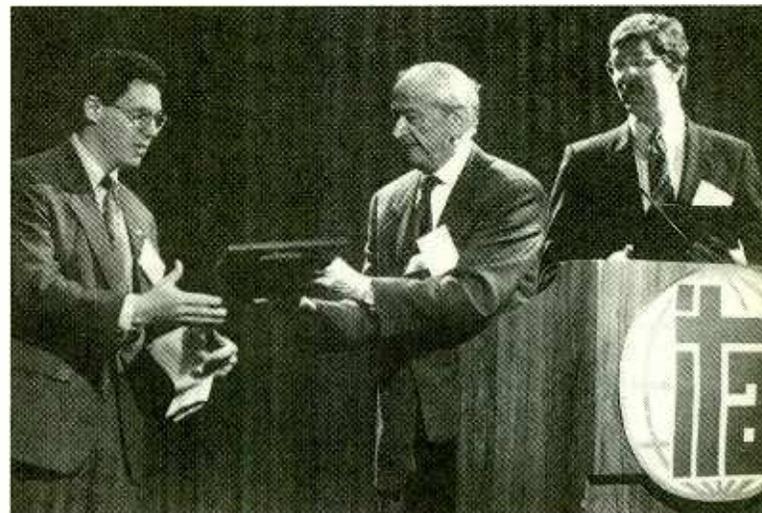
BSS's FCS-926 can be configured to work as a dual six-band parametric EQ or mono 12-band in conjunction with a large LCD, soft buttons, integral spectrum analyzer, and hand-held remote. Yamaha's digital input DEQ5 is similar in concept, operating as a dual-channel 1/8-octave graphic or six-band parametric with the addition of 1300ms of delay.

With applications for touring, Yamaha's D2040 is a 2:8 channel divider with independent delay, EQ, and compress/limiter on each output.

Soundcraft revealed the Vienna downward derivative of the Europa SR console and direct replacement for the old 8000. Eight groups, eight VCA groups, and eight mute groups sit among eight auxes and four-band swept EQ. As its contribution to the cheapest-automated-desk competition, Soundcraft set a new entry-level price of 4,000 pounds (\$6,800) by adding MIDI-controlled VCA automation to its 24-channel Spirit Recording and calling it the Spirit Auto. It can be driven by any sequencer, or an added-value software package written by Steinberg, and it will be interesting to see how other console competitors react.



Solid State Logic's Scenaria digital postproduction mixing system is being unveiled at this month's National Assn. of Broadcasters convention in Las Vegas.



CD's 10th anniversary was honored at the 22nd annual ITA Seminar, where awards were given to Sony and Philips, developers of the format. ITA executive director Henry Brief, center, presents a plaque to Philips' Michael Piehl, left, while Sony's Michael Vitelli awaits his firm's award.

SSL To Introduce Digital Postproduction System

LONDON—An all-digital soundtrack postproduction system is being unveiled by Solid State Logic at the National Assn. of Broadcasters convention Sunday-Thursday (12-16) in Las Vegas.

The Scenaria system consists of a 38-channel digital audio mixer, 24-track random-access audio recorder, and, for the first time from an audio manufacturer, random-access video storage.

The system is slated to ship this summer, although the company did not release pricing by press time.

"We designed ScreenSound as an audio prelay tool specifically for postproduction, and the network allows that work to be handled efficiently in multiple rooms," says SSL marketing director Colin Pringle. "The next step is what happens when you get to the dubbing stage and you're mixing all of that to picture. The answer is, you can just pick it up and mix it on Scenaria."

Designed to be fully compatible with SSL's ScreenSound and SoundNet, Scenaria will allow re-

coding, editing, signal processing, and mixing to be carried out to picture entirely in the digital domain.

The inclusion of video in an audio manufacturer's product is an important first, according to Pringle. "What you see in postproduction is nonlinear editor manufacturers talking about getting into audio. I think they'll find that quite complicated because of the amount of processing that's required."

He adds that random-access video "hasn't been an overly complicated thing for us to include, and it adds an awful lot of appeal to the system as a whole. Why slow up the whole process of having random-access audio if the picture still has to scuttle back?"

Central to Scenaria is a 38-channel 8 fader assignable digital desk with total dynamic automation of all functions, including four-band parametric EQ, dynamics, and aux sends. According to Pringle, some of the concepts behind the hardware interface were gleaned from the now-discontinued 01 digital product launched in 1988, although he stresses that Scenaria is very much a ScreenSound derivative.

"If you adopt a sensible approach to the development of products and create a family, you are benefiting yourself because you're sharing your development costs over a range of products," he says. "We're offering a whole system solution to a postproduction facility."

Random-access storage is the most apt for postproduction practices, according to Pringle, and its feasibility has been helped by decreasing component costs. Features include the ability to locate audio and video instantly within the one hour of video storage and nine continuous track hours of audio—the latter to be doubled by the summer shipping date.

ZENON SCHOEPE

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 7, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	IS THERE LIFE OUT THERE Reba McEntire/ T.Brown, R.McEntire (MCA)	HIGH The Cure/ David M.Allen & The Cure (Fiction)	REMEMBER THE TIME Michael Jackson/ T.Riley,M.Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	BENNETT HOUSE (Franklin,TN) Bill Whittington	BENNETT HOUSE (Franklin,TN) Bill Whittington	EMERALD (Nashville) John Guess	THE MANOR (Shipton-On- Cherwel, ENGLAND)	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien
RECORDING CONSOLE(S)	Trident A Range	Trident A Range	SSL 4064 E Series	SSL 4000 G Series	SSL 4080 G Series /Custom Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Mitsubishi X-850	Studer A-800	Mitsubishi X-880 Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10 Tannoy SRM10	Yamaha NS10 Tannoy SRM10	Kinoshita/Hidley Model 2,TAD	Custom Westlake	Yamaha NS10 with TAD Comp.
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	MASTERFONICS (Nashville) John Guess	OLYMPIC (London, ENGLAND) Mark Saunders	LARRABEE NORTH (Los Angeles) Bruce Swedien
CONSOLE(S)	Neve V Series	Neve V Series	SSL 4000 G Series G Computer	SSL 4000 G Series	SSL 4080 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Otari DTR-900B	Studer A-820	Mitsubishi X-880/ Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Tannoy SRM10 Yamaha NS10	Tannoy SRM10 Yamaha NS10	Kinoshita/Hidley	Genelec	Augsberger with TAD Comp., Aurotones, Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467	Ampex 267	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY DMS Herb Powers Jr.	HIT FACTORY DMS Herb Powers Jr.	MASTERFONICS John Guess Glenn Meadows	OLYMPIC Mark Saunders	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	PDO	PDO	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing

© 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.

Sony, Philips Tout Formats MD, DCC Face Off At ITA Meet

BY PAUL SWEETING

MIAMI—Sony and Philips staged back-to-back demonstrations of the mini disc and the digital compact cassette during the 22nd annual ITA conference March 25-29 here, during which both touted their formats as a replacement for the declining analog cassette.

Though Philips was joined in its presentation by PolyGram Group Distribution marketing VP Rick Rogers, both sides studiously avoided extensive discussion of prerecorded software support for the formats.

Citing a Sony survey, VP Mike Vitelli, president of Sony's consumer audio division, noted that 80% of current CD use is in the home, suggesting the configuration has not caught on as a portable format.

"Without that portable use, sales of CD players will never approach current sales of portable hardware," Vitelli said. "That's the reason we developed the mini disc."

He added that sales of blank and prerecorded analog audiocassettes have declined each year since their peaks in 1989 and that the format is losing its grip on consumers' imaginations.

"We believe the mini disc will eventually take over from the [analog] cassette," Vitelli said.

In his presentation, Philips audio marketing manager Mike Piehl noted that 75% of analog cassette players

are used for playback only, indicating that format's strong appeal as a portable configuration.

He said Philips' DCC system is intended as an evolutionary replacement for the declining sales of analog cassettes.

Unfortunately for Philips, DCC experienced an evolutionary setback during its presentation.

While Sony's presentation included several minutes of crisp, digital music produced by an MD, Philips' attempt to demonstrate the sound produced by DCC produced only 20 awkward minutes of irritating buzz through the speaker system.

Piehl apologized for the "technical difficulties" before throwing in the towel. Feverish work through the next coffee break finally produced listenable sound from the DCC.

PGD's Rogers stressed that DCC will not displace the compact disc format. "CD-I, CD-ROM, and all the other CD-based configurations coming along will help grow the CD business," he said.

Rogers noted that "all major record manufacturers" are supporting the DCC format through the DCC Group of America. He added that DCCs can be duplicated at high speed and that there will be 10 DCC duplication facilities on-line by the end of the year.

Sony's Vitelli said mini discs can be replicated at existing CD manufacturing plants.

AUDIO TRACK

NEW YORK

AT STUDIO 56, producer Jimmy Dright of Digital Underground worked on overdubs and mixes by Booker T. Jones III on the Neve VR 60. Brian Richards assisted. Jelly, an all-girl Japanese rock band, was in tracking and overdubbing in Studio B on the Trident 80B. Steve Sykes engineered, assisted by Judy Kirschner and Doug Michael.

Linett was at the board, assisted by Tom Nellen. Babylon A.D. tracked, overdubbed, and mixed its new project for Arista. Tom Werman produced, with Eddie Delena at the board. Neal Avaron assisted.

John MacNally was in LSI recording his new Quality Records album. Mick Lloyd produced, with Mike Daniel at the board. Eric Daniel assisted.

OTHER CITIES

LOS ANGELES

HUGH PADGHAM produced and engineered overdubs for A&M artist Sheryl Crow at Brooklyn Recording. Scott Stillman assisted at the Neve 8078. Bill Dooley mixed a live-concert video of Southside Johnny & the Asbury Jukes. Guest artists include Bruce Springsteen, Jon Bon Jovi, and Little Steven. The concert was recorded at the Stone Pony in Asbury Park, N.J., by David Hewitt of Remote Recording Services. Multitracks were recorded at 15 ips Dolby SR, and mixing took place locked to picture, on a Sony 7030 Time Code DAT using a Necam 96 automation system. Neil Dorfsman produced and engineered tracks for Ten Inch Men's debut album.

Steve Vai was in producing Big Trouble for Interscope at Record Plant Studio I.

Sunset Sound had Tom Petty in mixing concert footage for an upcoming longform video. Petty co-produced with Mike Campbell. Mark

YAMAHA SOUNDCHECK finalist Exploding Boy was in GFI, Ontario, N.Y., with producer/engineer Tony Gross Jr. and second Jim Huie completing mixes on the group's debut album, "New Generation." The tracks are slated for release on Beyond Records this month.

Def Squad cut tracks for its next album in Sugar Hill's Houston studio. J.R. Griffith engineered. Mike Dean and Ivan Kuper produced. The album, "Poetry Of Protest," is slated for summer release on Mr. Henry.

Dave Prater was in Quantum Sound, Jersey City, N.J., completing overdubs on the upcoming Firehouse album (Epic). Doug Oberkircher engineered, assisted by Dave Ellinwood. Nirvana's mixer, Andy Wallace, was in mixing the new Helmet record for Interscope. Steve Sisco assisted. Frankie Valli was in for vocal overdubs and the remix of live concert footage for an upcoming video special. Ellinwood engineered, with Bob Gaudio producing.

FUTURE DISC SYSTEMS

MASTERING STUDIOS
HOLLYWOOD, CA
213-876-8733
FAX 213-876-8143

HAMMER
TOM PETTY
BEBE & CECE
WINANS
LUTHER VANDROSS
BELL BIV DEVOE
COLOR ME BADD
M.C. BRAINS
C E C E
PENISTON
UGLY KID JOE
BOYZ II MEN
QUEEN

New President Charges Power Station Balsamo Succeeds Co-Owner, Founder Walters

BY SUSAN NUNZIATA

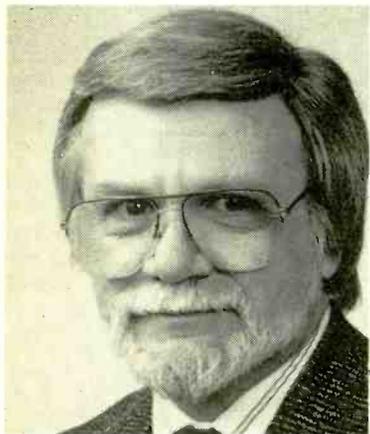
NEW YORK—The Power Station will begin operation under the regime of its new president, Nick Balsamo, on Thursday (16).

Formerly Eastern regional sales manager for Neve/Siemens Audio Inc., Bethel, Conn., Balsamo succeeds the studio's co-owner and founder, Bob Walters.

Walters will continue to actively serve the studio as its CEO, while Balsamo will concentrate on day-to-day operations.

"This is an extremely fortuitous development for Power Station," Walters said in a prepared statement released March 31. "We are extremely fortunate at this critical juncture, when technology is advancing rapidly on all fronts in our industry, to have found someone with Nick's rare combination of outstanding technical expertise, proven marketing and administrative abilities, and the broad range of vital contacts he has established throughout the audio and video industries."

Walters tells *Billboard* he has been looking for quite a few years to find an executive to handle the studio's day-to-day operation. At 67 years of age, although he is in good health, Walters is interested in



Nick Balsamo, above, will concentrate on the Power Station's day-to-day operations, while Bob Walters will continue to serve the studio as its CEO.

handing over the reins of Power Station as smoothly as possible.

"The time to look and make the move is when I'm still healthy enough to work with him," says Walters. "I learned a long time ago that you don't start to replace parts when they break."

Walters states that, with Balsamo at the helm, "we believe Power Station will be able to expand into a vastly broader national and international market."

According to Walters, the company is looking into some international ventures, although details were not available by press time.

Power Station offers audio recording and mixing, and audio-for-video postproduction services, and "we'll take the company in the future to wherever the needs of the industry are," says Walters.

The facility employs 36-40 people and features Neve and Solid State Logic consoles, as well as the AMS Logic 1 digital mixing board.

At press time, the facility was booked with lockouts for Warner Bros. and Sony Music, as well as projects for Ruben Blades and Throwing Muses. In addition, George Benson recently completed his upcoming album at the studio.

Balsamo says the studio is also developing its talents in the postproduction and sound-design markets. "The idea of Power Station is to become multifaceted," he says, "so we can appeal to postproduction, audio for film, and high-quality production for industrial trade. Obviously, we have enjoyed success in music recording, and that's going to grow in its own right."

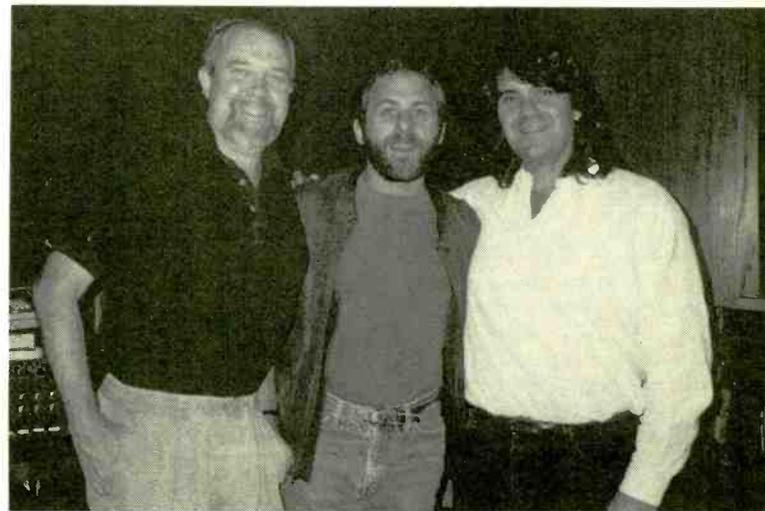
Prior to joining Neve, the 52-year-old Balsamo served as a regional sales manager for Studer Rexox America Inc., Nashville, from 1983-89, and had been national sales manager and VP of professional television products for Ikegami Tsushinki Inc. and a consultant to Timeline Inc.

In the mid-'70s, Balsamo designed, owned, and operated his own audio/video production facility, Echo Sound Studios, where he served as

president and chief engineer.

He plans to use his perspectives from both the users' and manufacturers' viewpoints to the benefit of the facility. "This isn't just a job, it's something I believe in," says Balsamo. "The allegiance is to the industry. It's not to a manufacturer... I can call on very wide and varied knowledge to make a judgment call. It all figures into the grand picture. I want to put this information to good use."

Walters founded the Power Station with Tony Bongiovi in 1977. A musician and band leader who has been working professionally since he was 14 years old, Walters also founded and operated Media Sound in New York from 1969 until 1977.



Great Scott. Producer Norbert Putnam, left, and mixer Elliott Scheiner, center, caught at Kiva Studios while working on an upcoming album for SBK Records artist Darryl Scott, right. The project was tracked in Studio A and overdubbed and mixed in Studio B at the Memphis facility.

Billboard Spotlights Summer CES.

REACHING NEW HEIGHTS IN THE WINDY CITY



Moving forward at warp speed, science and technology in the entertainment industry will be coming together to display the latest advances this June. *Billboard* will cover the event with a spotlight issue. It will be the hot arena for the new formats- *D.C.C.* and *Mini Disc*. And it will include a special feature on *Karaoke*! Only the industry's most highly regarded source can give this event all the coverage it needs, insuring that your message is seen by all the people on the pulse of the new decade.

Bonus distribution at the Summer CES show,
May 30 - June 2, Chicago.

ISSUE DATE: JUNE 6
AD CLOSE: MAY 12

East & Midwest: Ken Karp 212-536-5017
West: Gary Nuell 310-859-5369
South: Lee Ann Pack 615-321-4294

Who just turned 33 and has worldwide contacts in every phase of the music and video industry?

Billboard's 1992 International Buyer's Guide!

Now in its 33rd year, the IBG gives you all the facts on:

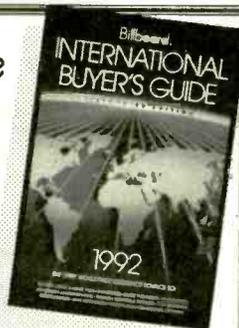
- Music & Video Companies • Distribution & Accessory Product Manufacturers • Industry Services & Supplies
- Manufacturing Plants, Services & Equipment
- Music Publishers • Complete European & International listings.

To order send \$75 plus \$3 S&H, (\$8 for International orders) to:
Billboard Directories, Dept. BDBG3474, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.

For fastest service call toll-free:
1-800-223-7524 (outside NY), in NY 212-536-5174
or 1-800-344-7119 (outside NJ), in NJ 908-363-4156

BDBG3474



'Truth In Advertising' Bill About To Resurface In N.Y.

BY BARBARA DAVIES

NEW YORK—A bill that would require promoters, ticket agents, and advertisers to publicly notify consumers and venues if any backing tapes are to be used during live music performances is about to resurface in New York State.

Legislators are negotiating changes in the "truth in advertising" bill, which still must go through committee before coming up for a final vote. The bill was introduced last year in the Senate (S.909-B) and the Assembly (A.4962-A), but stalled in negotiations before it reached the committee stage.

Launched with support from the Associated Musicians of Greater New York Local 802, the bill is "really saying if you're not going to sing, then say so," says Joe Holland, a state senator and co-sponsor of the bill.

The bill requires that written and broadcast advertisements include "a clear and conspicuous disclosure" that a show will feature pretaped music. Free shows and shows before fewer than 250 people are excluded from the bill.

Under discussion are provisions in

the bill that relate to performances such as ice shows and circuses. Ideally, Holland says, the bill should target performances by popular musicians.

"When someone does an enthusiastic act, jumping around a lot, like Madonna—she can't possibly sing well when she can't breathe," Holland says. "But when people are just playing guitar and standing on stage, that should be live."

Judy West, director of public affairs for the musicians' union, makes clear, though, that in supporting the bill, the union is not trying to impose restrictions on the actual use of tapes. "Why should [anyone] not tell people they use taped music?" she asks. "If you notify the public as to the content of the show, they can make intelligent choices."

Consumer response to backing tapes at pop shows prompted the union to call for this bill, West says. The union collected "thousands of postcards signed by people at a variety of venues complaining they didn't know the music they heard was taped," West says.

Holland expects the bill to pass easily once the wording is finalized.



New Signing. Singer/actor Fernando Allende, right, signs with Latin music label Warner Discos. His self-titled debut album is due out May 12. With him are Warner Discos VP of A&R Paige Levy, left, and manager Maria Allende.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 12, **Genesis Music Group Info-Seminar**, Holiday Inn-Mart Plaza, Chicago. 312-645-0300.

April 12-16, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 12-26, **Washington Area Music Assn./Miller Genuine Draft Crosstown Jam**, various locations, Washington, D.C. 202-338-1134.

April 14, **Sixth Annual Pepsi Boston Music Awards**, Wang Center for the Performing Arts, Boston. Anne-Marie Rowan, 617-484-5151.

April 25, **11th Annual International Reggae Music Awards**, Sunrise Musical Theater, Fort Lauderdale, Fla. 312-427-0266 or 305-987-5719.

April 29, **27th Annual Academy of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-May 2, **Ninth Annual National Assn. of Video Distributors Convention**, San Diego Marriott, San Diego. 202-872-8545.

April 30, **T.J. Martell Foundation Chicago Music Golf Classic**, Old Orchard Country Club, Mt. Prospect, Ill. Andrea Chiaro, 312-280-1212.

MAY

May 6-10, **NAIRD Convention**, Hyatt Regency, Austin, Texas. 609-482-8999.

May 7-8, **Sponsorship Opportunities Workshop**, seminar on getting corporate sponsorship, New York Vista Hotel, New York. 212-799-9029.

May 7-10, **NABOB 16th Annual Spring Broadcast Management Conference**, The Hilton Resort Oceanfront at Palmetto Dunes Resort, Hilton Head Island, S.C. 813-842-8000.

May 9-10, **Music Business Forum**, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-14, **Third Annual Billboard Latin Music Conference and Fourth Annual Billboard/Univision Latin Music Awards**, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

LIFELINES

BIRTHS

Boy, Zachary John, to **Michael and Hillary Rosenblatt**, Feb. 11 in London. He is A&R director for WEA Records U.K. She is former New York promotion manager for Reprise Records.

Boy, Emmett Alexander, to **Rick Shoemaker and Denise Abbott-Shoemaker**, Feb. 24 in Los Angeles. He is senior VP of creative at Warner/Chappell Music. She is editor for The Weekender Edition of the Hollywood Reporter.

Girl, Christina Evelyn-Jane, to **Terry and Shawn Young**, March 7 in Pensacola, Fla. They both work at WJLQ there. He is morning air personality; she does promotions and is weekend personality under the name "Samantha Stevens."

Girl, Cienna Dae Brown, to **Ollie and Teri Brown**, March 19 in Los Angeles. He is a record producer and president of Brown Sugar Productions.

Girl, Rachel Jean Ellis, to **Ron and Rebecca Stephan**, March 20 in Los Angeles. He is director of production for Westwood One.

Boy, Frederick Enzo, to **Joe Priesnitz and Cindi Lazzari**, March 21 in Austin, Texas. He is manager for Eric Johnson.

MARRIAGES

Dan L. Chadwick to Gina Bridges, March 21 in Antioch, Tenn. She is media buyer for Keith Fowler Promotions Inc. in Nashville.

Dick Wolfe to Suzy Chase, April 4 on Galveston Island, Texas. He is assistant program director and midday personality for KRVK-FM Kansas City, Kan. She is evening personality at KRVK-FM and also works part time for Broadcast Data Systems.

DEATHS

Milton R. Rackmil, 86, of a stroke, April 2 in New York. Rackmil was a co-founder of Decca Records (see story, page 10).

Charles Arthur Russell, 40, of cancer, April 4 in New York. Russell was co-founder of Sleeping Bag Records, the influential independent rap and dance label. As a musician and composer, he was on the cutting edge of New York's downtown music scene, writing and performing works ranging from avant-garde performance pieces to underground dance classics. Donations in his memory may be sent to God's Love We Deliver, 895 Amsterdam Ave., New York, N.Y. 10025.

Anthony "Tony" Papa, 65, of natural causes, April 5 in Irving, Texas. Papa was a musician and booking agent. Born in Elkhart, Ind., he started a 16-piece band, Tony Papa & His Orchestra, at the age of 16, and toured the Midwest from 1946-49. He then started a jazz group with Johnny Carson's trumpet player Conti Candoli, with whom he played for two years. Over the course of his career, Papa toured with Johnny "Scatt" Davis and Artie Shaw, and recorded with Davis, Candoli, and Duke Ellington. In 1964 he opened the Dallas office of Associated Booking Corp., where he booked such acts as the Four Tops, B.B. King, Bobby "Blue" Bland, Pearl Bailey, Louie Bellson, Louis Armstrong, Bob Malley, Frank Sinatra Jr., and others. He played at President Reagan's inaugural ball, and retired from Associated Booking Corp. in 1984. Papa was also a member of the American Federation of Musicians. He is survived by his wife, Phyllis, his son, Jimmy; his daughters, Toni Crayton, Bobbi Mease, and Teri Lambert; his brother, James; his sister, Josephine; and four grandchildren.

GOOD WORKS

DOING WHAT THEY WANT: Mercury Records says it will contribute \$1 from the sale of every CD or cassette of an upcoming release, "Say What U Want," to **Rock The Vote**, the music industry initiative to get young people to register to vote. "Say What U Want" is a compilation of tracks by PolyGram artists on the issue of censorship. Due June 23, it features **Cinderella, Disposable Heroes Of Hiphoprisy, Ed O.G & Da Bulldogs, Gang Of Four, Phranc, the Rainmakers, Michelle Shocked, John Mayall, Simple Minds, Jimmy Somerville, the Soup Dragons, Tears For Fears, Vanessa Williams, and the Wonder Stuff**. For more info, contact Tess Arevalo at 212-333-8595.

MORE THAN \$1.5 million was raised by INXS when the group attracted more than 100,000 people at a March 28 "Concert For Life" in Sydney. The all-day event was staged by the group to benefit the **Victor Chang Cardiac Research Centre** and the **AIDS Patient Services and Research Center** at Sydney's St. Vincent's Hospital. In addition to INXS, other Australian artists on hand were **Jimmy Barnes, Crowded House, Diesel, Jenny Morris, Ratcat, and Yothu Yindi**. Dr. Chang was murdered last year.

THE FUND FOR ANIMALS, celebrating its 25 anniversary, is the beneficiary of "Among Animals—An Evening Of Poetry And Song," featuring, among others, **James Taylor and Kathryn Walker**, May 5 at the 92nd Street Y in New York. The Fund for Animals, founded in 1967 by writer **Cleveland Amory**, fights animal suffering and exploitation. For more info, call 212-757-3425.

FOR UNICEF: The 12th benefit of **Musicians for UNICEF** raised \$8,000 at a performance March 29 at the Palomino Club in Los Angeles. The performers were **Scott Page, Robby Krieger, Dallas Hodge, Kevin Cronin, Greg Bissonette, Brett Tuggle, Greg Beck, Theresa James, Bill Champlin, and Jimmy Pankow**. KLSX personality **Damion** was MC.

AIDS BENEFIT: **KIIS** Los Angeles will air a two-day radiothon/on-air auction to benefit the **Pediatric AIDS Foundation** beginning at 6 a.m. April 24. The event will culminate in an all-star concert at Irvine Meadows Amphitheater the following day. Among the acts scheduled to appear at the "KIIS and Unite" concert are **Amy Grant, Richard Marx, Luther Vandross, Eddie Money, Keith Sweat, Vanessa Williams, and P.M. Dawn**.

FIGHTING ADDICTION: **KROQ** Los Angeles aired a special call-in program March 22 about addictions called "Clean & Crazy—Recovery On The Radio." Guests included medical professionals and pioneers in the area of recovery who offered advice and insight into addictions. The three-hour program was hosted by three of the station's jocks who are recovering addicts, **Jed the Fish, April Whitney, and Chuck Randall**.

FOR THE RECORD

Nic Garnett is IFPI director general. His title was given incorrectly in a story on Taiwanese piracy in the April 4 issue.

Virgin Records artist Mark Isham was misidentified in a review of Bruce Springsteen's "Human Touch" album in the April 4 issue.

In a recent article about PolyGram's sales success, U2's previous album before the current "Achtung Baby" should have been identified as the "Rattle & Hum" soundtrack, which was released in October 1988.

Magnetic Media is located in Melville, N.Y. The company's location was given incorrectly in an article in the Pro Tape spotlight in the March 28 issue.

The name of Edmundo Monroy Ortiz, president of Mexican publisher **Empresas Mexicanas de Musica**, was misspelled in a news story in the April 11 issue.

Newsmakers



Blonde Gold. I.R.S. chairman Miles Copeland presents MTV executives with gold awards to thank them for their role in the success of the album "Bloodletting" by Concrete Blonde. The album has gone gold in the U.S. and platinum in both Canada and Australia. Concrete Blonde's new album, "Walking In London," was released March 10 on I.R.S. Shown, from left, are I.R.S. national director of video promotion Steve Karas; MTV VP of music and talent John Cannelli; MTV talent coordinator Joni Abbott; I.R.S. president Jay Boberg; MTV director of music programming Patti Galluzzi; Copeland; and MTV talent artist manager Sheri Howell; and MTV talent relations director Rick Krim.



A Swinging Label. Recording artist Tené Williams signs to Pendulum Records, which is distributed by Elektra Entertainment. Shown, from left, are Pendulum director David Glinert; Pendulum president Ruben Rodriguez; Williams; and Mickey Eichner and Randy Eichner of The Eichner Entertainment Co., Williams' management company.



It Was 20 Years Ago Today. Jessye Norman is feted by Philips Classics for her 20 year association with the label at a party held recently at New York's Rainbow Room, following Norman's Avery Fisher Hall recital. Shown, from left, are Lisa Altman, VP, Philips Classics; David Weyner, president, PolyGram Classics & Jazz; Norman; Debbie Morgan, senior VP of marketing, PolyGram Classics & Jazz; Costa Pilavachi, VP of A&R, Philips Classics; and Marisa Monroe, manager of press and artist relations, Philips Classics.



No Longer Silent. BMI composer David Newman is congratulated by BMI executives following the West Coast premiere of the Academy Award-winning silent film "Sunrise" with Newman's original score performed live by the Los Angeles Pop Orchestra, with Newman conducting. Shown, from left, are BMI president/CEO Frances Preston; Newman; and BMI senior director of film/TV relations Doreen Ringer Ross.



By George, I Think He's Got It. ASCAP president Marton Gould, left, presents singer/songwriter George Michael with the ASCAP Golden Note Award at a reception in Los Angeles. Michael is the youngest recipient of this award.



Shaken, Not Stirred. Capitol Records president Hale Milgrim congratulates Capitol recording group the Cavedogs after their concert at the Troubadour in Los Angeles. The show was part of a nine-city tour in support of the band's second Capitol album, "Soul Martini." The group has just completed a video for the album track "Boy In A Plastic Bubble." Shown, from left, are band member Brian Stevens; band manager Francine Stasium; Milgrim; and band members Todd Spahr and Mark Rivers.



Cowboy Concert. RCA recording group Cowboy Junkies are congratulated by RCA executives after their performance at the Variety Arts Center in Los Angeles. The group's new album is "Black Eyed Man." Shown, from left, are band member Spencer Evans; Geary Tanner, VP of national promotion, RCA; Joe Galante, president, RCA Records; band members Ken Meyhr, Alan Anton, Michael Timmins, and Margo Timmins; Heinz Henn, VP of international A&R/marketing, BMG International; Randy Goodman, senior VP of marketing, RCA; band members Peter Timmins and Jeff Byrd; and Peter Leak, the band's manager.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$4.00 per word. Minimum order \$80.00.
- Display Classified: 1 in./1x \$117.00 - 1 in./4x \$107.00 per in./12x \$102.00 per - 1 in./26x \$95.00 per = 1 in./52x \$79.00 per.
- Reverse Ad \$15.00 additional charge
- Box number/address \$10.00 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$55.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Roseanne Amorello
1 (800) 223-7524 - In NY (212) 536-5173

In CA - Kimberly Wood
(213) 963-8320 * Fax (818) 503-4723

CALL FOR RATES **800-223-7524**

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry since 1953, Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Klainberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

Custom Loaded Cassette Blanks

utilizing
MAXELL XLII HIGH BIAS TAPE
or your choice of
AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96
rushed to you in minimum runs
of 100 cassettes.

TRUTONE INC.
310 Hudson St. Hackensack, NJ 07601
201-489-9180 Fax: 201-489-1771

**FOR COMPLETE CASSETTE,
C.D., RECORD MANUFACTURING
& PACKAGING SERVICES CALL:**

QCA (513) 681-8400

2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

ALSHIRE
CUSTOM SERVICE

BEST PRICE for QUALITY
CASSETTES - COMPACT DISCS
RECORDS

1000 CLEAR CASSETTES
BASF CHROME OR COBALT - \$999
500 - \$599
COMPLETE INCLUDING J-CARD FROM YOUR FILM
TRY COBALT - IT WILL BLOW YOU AWAY!

Fax. (818) 569-3718 - Tel. (800) 423-2936

SERVICES

ATTORNEYS

GURSKY & BLAU
OFFERING A FULL RANGE OF LEGAL
SERVICES TO THE ENTERTAINMENT
INDUSTRY

- * ALL CONTRACTS
- * BUSINESS FORMATIONS
& TRANSACTIONS
- * COPYRIGHT/TRADEMARK
- * LITIGATION
- * ADVICE AND COUNSELING

21 EAST 40TH STREET
NEW YORK, NY 10016
PHONE (212) 213-1234
FAX (212) 213-1245

**AUDIOPHILE
QUALITY...**

EUROPADISK LTD.
US' MOST
COMPLETE FACILITY!

- Cassette Duplication
- Compact Disc Production
- DMM Vinyl Pressing
- Custom Graphics
- Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.
Get THE BEST at no extra cost!

For a Complete Brochure, call or write:
EUROPADISK, LTD.
75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

**If You Don't
Sound Good,
We Don't Look Good.**

State of the art mastering, replication,
and duplication services for the
discriminating producer.

TRUTONE INC.
310 Hudson St. Hackensack, NJ 07601
201-489-9180 Fax: 201-489-1771

Master Audio Software

- Restocking recommendations
- Multiple-store capabilities
- Easy to use

Call the company with over 3,200
installed customers and over 10 years
experience in retail automation. Master
Audio can integrate directly with
specialized video POS software.

818 • 999-9888

Bonafide

SERVICES

VIDEO HI-FI DUPLICATION

IN WORLDWIDE SYSTEMS
NTSC • PAL • SECAM

1 TO 1 MILLION

PACKAGING • FULFILLMENT

1-800-USA-DUB1
1-800-872-3821

USA STUDIOS

A/V SERVICES

A Division of CE, International
**ONE STOP AUDIO & VIDEO
DUPLICATION AND
CD REPLICATION**

Unsurpassed quality, competitive
prices, fast turnaround

- Digital and Analog high speed duplication
- Real time audio duplication
- Video cassette duplication
- CD mastering & replication
- Custom cassette loading (any length)
- Complete packaging

Plus... recording, production, artwork
& printing services
(800) 363 TAPE or (613) 726 1660
FAX (613) 726 1609

The Professional Edge in Cassette Duplication

Each order
custom personalized
to fit your budget
and your total needs

High speed - Realtime
& DAT Replication
LORAN
1-800-633-0455

Member of **NAIRD** Call For Free Sample

FOR THE WIDEST SELECTION
OF RECORDING TAPE AND
ACCESSORIES... Call For Catalog

(800) 523-2472

LI ROSENTHAL
127 WELSH ROAD MORSHAM, PA 17054

RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!
Working All Leading National Charts.

"One Of The Foremost
Names in Music Promotion"

RCI Records Inc., (615) 833-2052
P.O. Box 110802 - BB
Nashville, TN 37222-0802

SERVICES

**COMPLETE CD AND CASSETTE
PRODUCTION.**

DIGITAL HOUSE

212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE
DIFFERENCE."

New! High-Speed Duplication
500
CASSETTES For Only \$615.00
1-800-458-6405

FIXTURES

**CHASE LIGHTS
NEON**

SIGNS - FIXTURES
POSTER HOLDERS
FACTORY DIRECT

1-800-228-5768

Ask for Rich Life

FACTORY DIRECT

- JEWELBOX OR LONG BOX
COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS

Architectural Merchandising Floor Plans at no
cost or obligation.

Free 40 Page Color Catalog

1-800-433-3543

Ask for Ken Cohen

Stocked in Chicago, Baltimore, Los Angeles

TAPES

SONOCRAFT

575 Eighth Ave., New York, NY 10018
(212) 760-9300 / FAX (212) 564-9488

MAXELL XL II CUSTOM LOADED

BULK CHROME CASSETTE

PREMIUM QUALITY, HIGH BIAS CASSETTE TAPE
FOR MASTERING AND/OR ORIGINAL RECORDING.

Quantity	C10	C20	C30	C46	C60	C90
100	59	63	69	81	94	133
500	53	57	62	73	85	110

• LENCOR CLEAR QUALITY 5 SCREW SHELLS
• 100 PIECE MINIMUM ORDER

• 500 CASSETTES PER MASTER CARTON

• CUSTOM LENGTHS AVAILABLE UPON REQUEST

• BOXES, LABELS & J CARDS SOLD SEPARATELY

Call or Write for our A/V Catalog

1-800-274-7666

**PROFESSIONAL RECORDING SUPPLIES
CUSTOM AUDIO/VIDEO CASSETTES**

* TDK AUDIO/VIDEO CASSETTES * DATS * AMPEX
MASTERING TAPE * SPLICING TAPE * EMPTY REELS
& BOXES * INSERT CARDS * NORELCO & SOFT POLY
BOXES * AUDIO/VIDEO ALBUMS * CASSETTE LABELS *
ENDLESS CASSETTES * C-O's * AGFA, BASF & MAGNETIC
MEDIA AUDIO CASSETTE TAPE (PACAKES) * CELEBRATING
OUR 25TH YEAR DON'T DELAY CALL TODAY FOR OUR FREE
CATALOG AND PRICE LIST!!!

ANODL AUDIO PROD., INC.

4212 14th AVENUE • BROOKLYN, NY 11219

1-800-221-6578 FAX (718) 853-2589

516-212 CALL 718-435-7322

VISA/MASTERCARD ACCEPTED

TAPES

**INCREASE PROFITS
BY REDUCING THEFT!**

RETAIL LOSSES ARE
INCREASING ALL OVER
THE NATION

PROTECT YOUR RETAIL
OUTLETS WITH LOW COST
EASY TO USE CASSETTE
TAPE SECURITY PRODUCTS
—EITHER REUSEABLE
OR DISPOSABLE

FAST SHIPMENT FROM
INVENTORY WITH 7 SELECTIVE
MODELS FROM WHICH TO
CHOOSE!

CALL OR WRITE TODAY FOR
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

FOR SALE

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • GOS
Thrash • Noise • New Age

Campus Records
Wholesale Distributor of
"Deletions/Overstocks" • IMPORT
874 Albany Shaker Road
Latham, NY 12110 EXPORT
(518) 783-6698
(518) 783-6753 FAX

For a Unique Blend of Independent and
Major Label Closeouts and Overstocks
• Dance • Electronic • Reggae • R&B • Industrial • C&W

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 86th St., Miami, FL 33186
(305) 591-2188 DEALERS ONLY

GOING OUT OF BUSINESS

65,000 CASSETTES
1,600 COMPACT DISCS

GUARANTEED LOWER PRICE THAN
ANY AD IN THIS SECTION

Phone/Fax (718) 797-1937

Buy direct and save! While other people are
raising their prices, we are slashing ours. Major
label CD's, cassettes and LP's as low as 50¢.
Your choice from the most extensive listings
available. For free catalog call (609) 890 6000.

FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

WANTED TO BUY

GOLD RECORDS WANTED

1960's & 1970's RIAA AWARDS
LP's and 45's
ALL ARTISTS CONSIDERED
TOP PRICES PAID

1 818 995 1801

WANTED

CD's and tapes urgently needed. Quality titles
only at discount prices. We buy bankruptcies,
overstocks, promotions, etc. Please fax list of titles,
availability and pricing.

WORLDWIDE FACTORY LIQUIDATORS
Fax 314-447-9012 Tele: 314-447-9015

WANTED TO BUY

WANTED TO PURCHASE COMPLETE FACILITIES: HIGH SPEED AUDIO DUPLICATING PLANT COMPLIMENTING EXISTING CAPABILITIES. PRINCIPALS ONLY. REPLY TO:

Box # 7964
Billboard Magazine
1515 Broadway
New York, NY 10036

HELP WANTED

SALES PROFESSIONAL

Great opportunity for an experienced audio sales person to work for a very aggressive audio distributor based in upstate New York. Excellent growth potential. Compensation commensurate with experience. Submit resume and salary history to:

Harris Kozak
One Way Records, Inc.
1 Prospect Avenue
P.O. Box 6429
Albany, NY 12206-0429

PUBLICIST

w/solid media contacts, wanted for NY publicity office. Jazz background mandatory but knowledge of other aspects of the business desired. Ability to generate business a must. Salary requirements.

Await immediate reply.
Box # 7962, Billboard Magazine
1515 Broadway, New York, NY 10036

SALES MANAGER

Well established independent record company is looking for an aggressive individual with music business/sales experience to guide sales efforts. Responsibilities include communication with exclusive distributor sales branches, promotion to national retail accounts, directing and implementing sales promotions, and much more. A great opportunity with competitive salary and benefits. Send resume to:

Roadrunner Records
225 Lafayette St., Suite 407
New York, NY 10012
Attn: Mr. N
(No phone calls please)

NEEDED FOR NEW YORK OFFICE

Entry level bi-lingual A&R person for Spanish department of major world-wide music publisher. Must be perfectly fluent in both English and Spanish.

Main duties will include searching for writer/artists, evaluating and contracting new songs and pitching material to producers and/or artists.

Send resume to:

Box # 7963
Billboard Magazine
1515 Broadway
New York, NY 10036

ALL CORRESPONDENCE WILL BE ACKNOWLEDGED.

HELP WANTED

\$800 WEEKLY POSSIBLE working at home! 37 different opportunities. Rush \$1 and self-addressed stamped envelope to: Freedom Opportunities, Dept. W-BB, P.O. Box 621, Senatobia, MS 38668.

VOICEMAN

IF YOU HAVE A GREAT VOICE AND CAN DO VOICE OVERS AND PRODUCE COMMERCIALS AND CAN DO MULTIPLE VOICES, IMPERSONATIONS, ETC. YOU CAN EARN A POSITION ON THE TSI TEAM. UP TO \$30,000 PER YEAR PLUS COMPANY BENEFITS. SEND DEMO TAPE TO:

5900 Dewey St.
Hollywood, FL 33021
Attn: Mr. T.

SALES REPRESENTATIVE

WANTED FOR THE DIRECTORS AT A SOHO-BASED FILM/VIDEO PRODUCTION COMPANY. MUST HAVE GOOD CONTACTS WITH RECORD COMPANIES IN PARTICULAR, ADVERTISING AGENCIES A PLUS. PLEASE CONTACT: (212) 941-1547

COMPUTERS

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6753 B Jones Mill Court, Norcross Ga 30092

Come to the professionals at Musicware.

Complete POS and Inventory Control Systems for the Record Retailer.
The million-plus, song-title Phonolog Select database & SoundScan reporting now available.



Musicware USA
5611 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
Fax (919) 833-5528

Musicware Europe
Saxony House
Linthamptnett, Chichester
Sussex, England
PO18 0JY
(0243) 775419
Fax (0243) 776327



*Cost effective POS solutions for your retail stores
Single-User and Multi-user systems
Extensive ABBEY ROAD Database
* WEEKLY UPDATE service
One-Stop/Distributor software
* SOUNDSCAN reporting available
Music Software Inc.
151 Mineola Avenue,
Roslyn Heights, N.Y. 11577
(516)625-6660 (516)625-6693 FAX

COMPUTERS

RecordTrak
The proven computerized inventory control system for record stores.

Trak Systems
101 North Plains Road
Wallingford, CT 06492
203-265-3440

call for more information
800-942-3008

REAL ESTATE TO THE STARS

ORIGINAL CHARLIE CHAPLIN RESIDENTIAL COMPLEX

In the heart of Hollywood - 1 1/2 blks. from A&M Records). 5 separate properties completely restored with authentic oldworld charm. Ideal for music complex/recording company/publishing company/production company usage. Each property can be customly built to suit your needs.

3 properties - 950 sq. ft.
2 properties - 2000 sq. ft.
plus 500 sq. ft. garage/workroom and add'l prkg. for 5 cars.
Available for lease together or separate.
Flexible Terms. Call/appt.
Larry at (213) 852 0974

B.H.P.O. MUST SELL/BY OWNER

\$885,000 assumable loan/take over pymts. 5BD/4-1/2 BA approx. 3600 sq. ft. w/pool & satellite great location/great buy, owner desperate/bought another.
(818) 591-7680

Exclusive Mt. Helix Area *Open Sundays*

REDUCED CLASSIC RANCH HOUSE
3 BD/3 BA, 2 car gar. on approx. 1/2 acre lot w/pool/wrk. shp./riding ring/lrg. sun rm., fam. rm./frm. din. rm./updated/lite & bright.
\$273,000
owner/broker
(619) 284-5526 (619) 660-0531

OCEANFRONT ELEGANCE

Reduced \$125,000! 4 BR, 3.5 BA, approx. 3400 sq. ft. Home on the bluff-close to Del Mar Restaurants and racetrack. Prof. decorated, being sold furnished. Great for entertaining; weekend getaways.
Fletcher Johnston Properties
Mary Johnston (619) 756-4178

PRODUCTION OFFICES

Suites from 1,000 sq. ft. in lovely courtyard setting of Hollywood landmark. Ideal for creative or industry firms.
1728 Whitley Ave.
213-469-2349

REAL ESTATE TO THE STARS



FOR SALE AT \$2,595,000
BEL AIR - GATE GUARDED

7500 SF. NEW CONSTRUCTION
GREG (310) 459-7817 or 454-0130

NATURE ABOUNDS

Do you have to live in the L.A. area? Malibu is best & the Point Dume neighborhood is super & the "EMERALD COTTAGE" is the special Home. 4BD, 7BA, 3LV, 2FP, 3GAR. Wood & glass. Delightful move-in condition. It's hot! To be seen. At least call now for a 4-page color brochure + star map.
\$1,695,000. BY OWNER. (310) 457-1055

HAMPTONS HIDEAWAY

The stage is set for year-round enjoyment near fun-filled Sag Harbor. Spacious, fully furnished 3BD ranch, picturesque pool on secluded 1-acre enclave. Walk to private beach. \$345,000
Call: (212) 673-3854

BEL AIR \$13,000/MO. 7500 SF.

NEW CONSTRUCTION
GATE GUARDED COMMUNITY
GREG (310) 459-7817
or 454-0130

MAUNA KEA RANCH HAWAII

Must sell immediately
Court forces sale

8142 Prime Acres
\$14,000,000 (\$1,719/acre)

KELEMEN REAL ESTATE
(310) 440-2692

BILLBOARD READERS ARE LOOKING FOR YOUR HOMES

Sell your properties in "REAL ESTATE TO THE STARS" and reach a world of recession-proof talent and entertainment executives.

40% of our readers own 2 homes or more. 25% of these readers' homes are valued at \$500,000 to \$1 million and more.

Reach high-income home buyers on the east and west coasts, in the south, in the mid-west and across the ocean.

Call ROSEANNE AMORELLO at 800-223-7524 NOW!

Who just turned 33 and has worldwide contacts in every phase of the music and video industry?

Billboard's 1992 International Buyer's Guide!

Now in its 33rd year, the IBG gives you all the facts on:
• Music & Video Companies • Distribution & Accessory Product Manufacturers • Industry Services & Supplies

• Manufacturing Plants, Services & Equipment

• Music Publishers • Complete European & International listings.

To order send \$75 plus \$3 S&H, (\$8 for International orders) to:
Billboard Directories, Dept. BDBG3474, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.

For fastest service call toll-free:

1-800-223-7524 (outside NY), in NY 212-536-5174

or 1-800-344-7119 (outside NJ), in NJ 908-363-4156

BDBG3474

the Medialine

Jones, Simmons Prime Pump For Volume; 'Bandstand' TV Bash; Jarrett Exits Creem

VOLUMINOUS VENTURE: Quincy Jones and Rush Communications chairman Russell Simmons will diversify their already wide-reaching media interests this fall by co-founding a new hip-hop magazine, Volume. The first test issue of the publication will hit national newsstands Sept. 7.

Volume, a joint venture of Quincy Jones Entertainment and Time Warner, will be edited by former Vogue senior editor Jonathan Van Meter, who also covered the hip-hop scene for the defunct New York-based publication 7 Days. Jane Pratt, editor in chief of the teenzine Sassy and host of the new Fox Broadcasting show "Jane," is serving as editorial consultant.

Time Publishing VP Robin Wolaner says the test issue, to be priced at \$2.50, will be aimed at 18-to-24-year-old men and women, a "mixture of black and white" readers. If the debut number flies with consumers, the magazine would probably see an official launch during the first quarter of 1993.

"There's this misconception that we're going to be a rap magazine," Van Meter says. The editor says Volume's music coverage will take in "black and black-influenced pop music"—rap, dance, R&B, jazz, reggae, and beyond. He adds that the rag will also cover politics, culture, street fashion, film, TV, and video.

WE'RE GOIN' HOPPIN': "American Bandstand," the TV dance party that introduced a couple of generations to rock'n'roll, will mark its 40th anniversary with an ABC-TV special airing from 9-11 p.m. (EDT) May 13. The show hasn't been seen on ABC since 1987 (it went into syndication and ceased production in late 1989), but the network is still mounting a prime-time blowout for one of its most fondly remembered programs.

Dick Clark, the ageless MC of "Bandstand," will host the show, which will feature performances by Alabama, Boyz II Men, Neil Diamond, Gloria Estefan & the Miami Sound Machine, Luther Vandross, Don McLean, and (in their first TV appearance together since 1968) Little Anthony & the Imperials. Bo Diddley will lead what promises to be a bizarre supergroup jam that will feature Gregg Allman, Donny Osmond, Lita Ford, Johnny Rivers, Joe Walsh, John Entwistle, Clarence Clemons, Tom Scott, Sheila E., Max Weinberg, and (on

trumpet!) Frankie Avalon. Dozens of other artists will be seen in clips from the voluminous "Bandstand" film and video library.

TRAILERS: Janet Jackson has been signed for a leading role in the Columbia Pictures production "Poetic Justice." The feature will be directed by John Singleton, who scored two Academy Award nominations for his work on last year's much-praised drama "Boyz N The Hood" (and subsequently directed another Jackson sibling, Michael, in the video for "Remember The Time"). Janet Jackson is no stranger to thesping: She was previously seen on the series "Fame" and "Good Times." Tone Loc (fresh from his acting debut on Fox Broadcasting's "Roc") has also been cast in "Poetic Justice," which begins shooting this month in Los Angeles... Jello Biafra and Tav Falco of the Panther Burns take cameo roles in "Highway 61," a "rock'n'road" movie being distributed by Skouras Pictures.

CREEMED: Ending months of rumors in rock-crit circles, publisher Marvin S. Jarrett has announced his departure from Creem, the long-running rock publication he resuscitated two years ago. Jarrett, who cites "creative differences" as the reason for his exit, says he is developing a new music magazine.

GREEN SCENE: "The 1992 Big Green Book," also known as "The Northwest Music Industry Directory & Guide," is now available. The directory, which contains contact info on 4,000 music businesses in Washington, Oregon, Idaho, Montana, and lower British Columbia, can be had for \$19.95 plus tax and shipping from NIE Publications, 5503 Roosevelt Way N.E., Seattle, Wash. 98105-3630.

PUBLICISTS, PLEASE NOTE: One of the Blitz's favorite magazine features is "Purple Prose," a front-of-the-book column in the alternative music bimonthly Option. "Purple Prose" tracks examples of the most heinously bloated, silly, and downright idiotic writing extracted from record label bios and press releases. Sad to say, there is no shortage of choice material in this realm of the hype business. Read 'em and weep.

The Blitz



CHRIS MORRIS

TELEVISORY

Forthcoming television programming of note:

"What About Me? I'm Only Three," Wed., April 15 (CBS, 9 p.m. EST): This special, geared to developing environmental awareness among youngsters, will feature musical performances by Alabama, Kenny Loggins, Kenny Rogers, Ann-Margret, and Bob Weir of the Grateful Dead.

Telesory is a biweekly feature listing TV programming of special interest to the music industry. News of forthcoming events—live performances, specials, and talk-show appearances on network and cable shows—should be sent to Medialine editor Chris Morris at Billboard, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.

ON THE TUBE

HAMMER FROM THE HEART (CBS, April 8, 8 p.m. EST)

"Advertainment" is the term best applied to this hourlong special devoted to rapper Hammer, which aired last week without the benefit of screenings for critics. This shameless ploy to move product made the average MTV "Rockumentary" look like deep historical research in comparison.

Utilizing the now-mandatory quick-cut montage style and no narration, director Marina Sargenti painted the Oakland, Calif.-born musician in worshipful hues. Observers as diverse as Pastor Robert Schuller, the Rev. Jesse Jackson, Arsenio Hall, and Oprah Winfrey sang Hammer's praises; members of the Bust-It Records staff, the rapper's road crew (former gang members, we were told), and his dance crew also testified to his brilliance. Hammer himself received the lion's

share of screen time. His revelations seldom rose above the mundane: He praised James Brown, pushed his positive message, denied he's a sellout, and put down hardcore rap.

But, in the main, "Hammer From The Heart" served as a promotional tool. Beyond his current hit Capitol album "Too Legit To Quit" (flogged regularly in a barrage of video and live-performance clips), the show hyped, in the most unsubtle fashion imaginable, other Bust-It artists, the rapper's forthcoming world tour, and related merchandise like Mattel's Hammer doll. The show climaxed with the world premiere of the musician's latest video, "This Is The Way We Roll" (the sole complete musical performance viewed in the show). Hammer's obviously sincere closing plea for a gang truce in Oakland couldn't excise the feeling that the program was one long commercial.

CHRIS MORRIS

ON SCREEN

STRAIGHT TALK
Directed by Barnett Kellman
(Hollywood Pictures/Buena Vista)

For those viewers willing to check their critical faculties at the door, this new Dolly Parton vehicle is a new spin on an old story, but mildly amusing mental chewing gum nonetheless.

With the high-powered marketing muscle of Disney's Hollywood Pictures, a major co-star in James Woods, and a potentially hot soundtrack with new Parton tunes, the box office for "Straight Talk" should be respectable.

Parton plays Shirlee Kenyon, a down-home country girl from Arkansas who ditches the backwater and a loser of a boyfriend for a crack at the bright lights and big city in Chicago. After pounding the pavement, she lands a switchboard job at radio station WNDY. No sooner does she take her first coffee break, however, than she's mistaken for the station's new on-air shrink and pushed in front of a mike.

Predictably, she's an instant hit and the career of "Dr. Shirlee," Chicago's hottest talk radio personality, is launched. Listener after listener gets emotionally rescued with non-nonsense, down-to-earth, homespun remedies. Kenyon is uncomfortable with the charade, but as her popularity, salary, and perks grow, she goes along with it anyway.

For the rest of the film, Dr. Shirlee's devious, self-centered, and shallow program-manager boss, wonderfully played by Griffin Dunne, tries to keep the lid on Kenyon's real background.

Enter Woods, in his usual unsympathetic on-screen persona, as Jack Russell, an investigative newsman who sniffs out the truth about Dr. Shirlee's bogus credentials and prepares an exposé. But, again predictably, the closer he gets to his subject, the more he likes her. Eventually he falls in love with her and cans the article.

The truth does get out as "doctor of the heart" Shirlee elects to reveal herself on the air. But, of course, that doesn't matter either, as Chicago only loves her all the more. And everybody lives happily ever after.

Plot fluff aside, what makes "Straight Talk" palatable is the sheer strength of Dolly Parton's personality. She's irresistible, vivacious, and charming, and one gets the feeling there's a lot of Parton in Dr. Shirlee, and vice versa. Undeniably, Parton has crossed over strongly in her selective screen appearances, as evidenced by "9 To 5" and "Steel Magnolias." No doubt her considerable fan base will want to check her out here.

The single "Straight Talk" has already begun to climb Billboard's Hot Country Singles & Tracks chart, while the album should begin to ascend the Top Country Albums chart shortly.

JIM McCULLAUGH



DOLLY PARTON

IN PRINT

ABSOLUTELY DYLAN:
An Illustrated Biography
By Patrick Humphries & John Bauldie
(Viking Studio Books, \$16.95)

Presumably, Bob Dylan doesn't keep a scrapbook—nor, he recently allowed, does he bother to read books written about him. Dylanophiles and lesser fans, however, will almost certainly cheer this excellent, celebratory 240-page book, originally published last year in the U.K. under the more revealing title "Oh No! Not Another Bob Dylan Book."

With more than 200 photos and dozens of rare newspaper clippings, the book begins with the foreword "Bluff Your Way Into Bob Dylan: A Guide For Beginners," which serves to warn the casual store browser that this is a rather offbeat text on a revered subject.

At the heart of the text is the assumption that because of the singer's status as a pop myth, and his inaccessibility to the media, there's an ongoing market for tidbits of Dylan gossip, information,

and photos.

While veteran pop scribe Patrick Humphries' capsule-style text provides a well-documented account of Dylan's career, and while his analysis of Dylan's music and actions is often scathing, he also appears to recognize that any attempt to reach an absolute conclusion about Dylan is doomed.

Humphries not only sidesteps the mind-numbing intensity and seriousness present in the majority of print analyses of Dylan, but he's also not afraid to jab away at the artist and his music or poke fun at the myths. "Forget perfection," he writes, for example, about "Under The Red Sky," Dylan's 1990 album. "He didn't even get past first base."

On a thumbnail basis alone, "Absolutely Dylan" is superior to and more entertaining than the previously published Dylan biographies by Robert Shelton, Bob Spitz, Clinton Heylin, and Anthony Scaduto. And Bauldie's exhaustive 70-page discography and bibliography should fascinate even the most ardent fan.

LARRY LeBLANC



Talking Nonsense. Last month, WLAV Grand Rapids, Mich. unveiled its controversial "Father Knows Best" billboard featuring a picture of the Pope wearing a Walkman and a station t-shirt. Despite objections to the last board from the Catholic Diocese of Grand Rapids, this month a nun gets the same treatment.

Country's Spring Ratings Wars New Markets Play On 'Today's Hottest'

■ BY SEAN ROSS

NEW YORK—Two years ago, a country ratings-wars article would probably have featured lots of incumbent FMs imaged around 10 songs in a row and challengers playing 12-in-a-row. At least one station in a market, or perhaps both, would be running some sort of direct mail "lottery" campaign. And you wouldn't have been able to do a spring ratings-wars article without some perennial bat-

ties like Atlanta or Nashville or Charlotte, N.C.

How times change. For this spring ratings-wars wrapup, we've stuck with markets where new country players have debuted in the last year. And although not every station had rolled out its final spring promotions yet, there are relatively few direct mail pieces or music quantity battles. There are, however, a lot of top 40-style money song promotions and stations fighting for the "today's hot country" position.

That last point, however, should be qualified slightly. Whereas stations were using currents and the "new country" image to set themselves apart last year, the pendulum has already swung to the point where some new stations are using library depth to get some attention. Here are 13 hot new country battles. Ratings, in parentheses, are 12-plus numbers from the fall Arbitron.

BIRMINGHAM, ALA.

WZZK (15.4-16.0) unveiled its birthday contest more than a month ago with four or five \$105 prizes daily, backed up with both TV and print. (Like WMZQ Washington, D.C., WZZK is running an on-air music test with matching print-ad.) **WIKX** (3.7-3.0), on the other hand, is still in bankruptcy and doesn't have any outside promotion. Formerly a Satellite Music Network Real Country affiliate, WIKX is banking on its new local staff and a deeper gold library than WZZK to get some attention.

CHARLESTON, S.C.

New country outlet **WBUB** (Bubba 107) (6-8.1) debuted with one of the great media saturation campaigns of all time last fall. This spring, it has a smaller TV campaign and some direct mail and billboards, but no on-air cash. **WEZL** (12.9-10.7) has some TV, but no other outside media and no cash thus far. WEZL recently dropped the 10-in-a-row position to become "Hot Country 103.5."

COLUMBIA, S.C.

Incumbent **WCOS** (15.7-16.4) is celebrating its 20th year in the format by having listeners send birthday cards to win \$98 qualifying prizes and a \$5,000 grand prize. Rival **WHKZ** (Kicks 96) (2.4-5.3) is using smaller prizes to qualify 500 listeners for a \$10,000 grand prize. Kicks has a customized TV spot and, according to PD Ed Hill, 80% billboard coverage. WCOS hasn't rolled out its outside media yet. Musically, WHKZ will go back further for gold than you might expect from a station using the "hot new country" positioner, but is still to the left of WCOS' less-current intensive, deeper library approach.

COLUMBUS, OHIO

There are, by one GM's estimate, 17 available country signals in Columbus. Incumbent **WHOK** (K95) (5.4-5.7) made it to the seven-share range in the second winter Arbitron, despite some signal limitations, and despite the debut of "River Country"

WRVF (1.2-3.1). K95—positioned around 10-in-a-row—has an ongoing direct-mail campaign, as well as heavy outdoor. WRVF also has direct mail and is giving away \$98.90 a day in a song-of-the-day contest with a \$10,000 grand-prize winner. It is also doing a workplace contest where the station spotter takes items from your desk if you're *not* listening (e.g., pencils, paperclips, etc.) WRVF, which uses several variants of the "hot country" slogan, is more aggressive musically than WHOK, although suburban **WCLT-FM** (T100) (2.1-2.6) and AM outlet **WMNI** (2.2-2.7) are more current than either. WMNI is using three listener request spots an hour to billboard some Johnny Cash/Loretta Lynn-era oldies.

DALLAS

Market leader **KSCS** (10.5-11.2) does a year-round birthday contest, backing it up with the FilmHouse Direct TV campaign during the spring and fall. It also has a 15-billboard showing, and will launch its "Country Club" contest at a four-day free concert series that includes Travis Tritt, Dwight Yoakam, and Tracy Lawrence. Co-owned **AM WBAP** (5.4-5.3) has had billboards promoting its service elements since January; those now plug its Rangers broadcasts. **KPLX** (6.0-7.3) is doing a name-game contest with \$1,000-\$5,000 prizes five-13 times a day, as well as running artist endorsements as part of its ongoing "Flex Your Plex" TV campaign. New "Young Country" outlet **KYNG**, which was up to a two share in the second trend, also has TV and

(Continued on page 65)

The NAB And RIAA May Achieve Harmony On The Issue Of A Performance Right

■ BY BILL HOLLAND

WASHINGTON, D.C.—When the subject of a performance right has come up over the last year, broadcasters and the recording industry have been going at it like Huns and Visigoths. But now there might be a truce.

Staffers from both the National Assn. of Broadcasters and the Recording Industry Assn. of America call the ongoing discussions between the two "cautiously optimistic."

However, that does not mean that traditional AM and FM station owners should prepare themselves to shell out royalties in the future to record labels and artists like they do now to ASCAP, BMI, and SESAC. In fact, if the discussions ripen, they may never be asked to do so. The RIAA has its eye on the future, in particular the future of audio-subscription-fee services, in which paying audiences would receive commercial-free, CD-quality radio service.

To gain the NAB's support (or at least nonopposition), insiders say the RIAA has decided to give up its long-standing position to get performance royalties from regular radio stations.

The labels are apparently much more concerned with the possible loss of revenue and distribution control of digital format product from the resultant home copying of entire records than they are about analog radio, which has, at least, helped sell records for the recording industry.

"Talks haven't reached the Eddie and Jay stage yet," says one source, referring to NAB chief Eddie Fritts and RIAA president Jay Berman. "But I think NAB is saying it's hard to argue about the subscription service concerns of the labels."

NO KIDS LISTENING TO STERN?

Lawyers for Infinity Broadcasting have filed documents at the FCC with a new approach to define a safe harbor for possibly indecent broadcasts.

Infinity cites a commissioned Gallup Poll and other data to show that no unsupervised children (age 6 to 11) in the New York metro area listen to Howard Stern's show, which has been cited for indecency and is battling the case in appeals court.

The FCC's current definition of

WASHINGTON ROUNDUP

children in its indecency rules does not focus on the 12-20 age group, but rather 6-11-year-olds.

The document data indicates that young kids do not listen to Stern or any other talk radio and therefore Stern is in a "safe harbor" area of the broadcast day, predicated on the studies' conclusions.

HILL CALMER ON OWNERSHIP RULES

When the FCC announced its radio-ownership changes last month, communications-oriented lawmakers went ballistic and bombarded the commission with huffy correspondence asking for the data supporting such changes (Billboard, April 4).

Now it appears the Hill leaders have been mollified after discussions with the FCC, and while there might be some tinkering with the numbers, chairman Al Sikes may be proved correct in his prediction that Congress would not chop down the new rules to any great degree.

Several insiders believe Congress may make some changes in the recently announced rules (30 AMs and 30 FMs nationwide and up to six stations in one market), but there will not be a move to bring them back to the 12-12 and one AM and one FM to a market.

Predictions? Sikes figures a "modest" rollback, and now Hill staffers agree that they would feel comfortable with 18-25 AMs and the same with FMs, with perhaps up to four stations in one market.

SPRING THAWS AM FREEZE

The FCC ends its two-year freeze on new AM applications and grants for requests to modify existing facilities when its new save-AM rules take effect April 19.

Look for applications for new stations on the expanded dial and some migration of existing stations to the 1605 to 1705 kHz.

But the new 10% less-interference sections of the new rules may still bind some financially strapped existing station owners from asking for upgrades, say insiders.



Show Of Strength. WZRZ (Z-Rock) Cincinnati operations director Lightnin' Rod Lewis, left, prepared for Wrestlemania VIII by taking on wrestler Randy Savage (aka the Macho Man), right, in an arm-wrestling contest.

Advertisers Eyeing 18-49 Group, Too

NEW YORK—While more than half of the advertising buys placed through national radio rep firms in 1991 were targeted at the 25-54 demographic, the 18-49 age group has been steadily gaining in importance to advertisers, according to a new study by the Interep Radio Store.

The 25-54 demo received 50.7% of national ad dollars last year, up from 47.1% in 1990. About \$622 million of the \$1.1 billion in buys made through national rep firms last year were earmarked for that demo. The 18-49 demo, however, grew to 16.8% of national buys in 1991 from 13.7% in 1990. The 18-34 demographic was also up, 5.8%-6.5%.

The 35-plus category received 5.5% of all national ad dollars, up slightly from 5.4% in 1990. Teens accounted for just 2.2% of the business, down from 2.4% in 1990 and 2.6% in 1989.

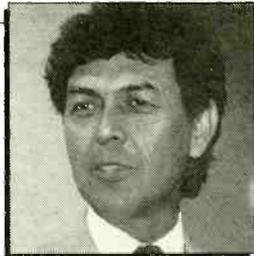
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	2	3	14	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON 1 week at No. 1
2	1	1	13	SAVE THE BEST FOR LAST MERCURY 865 136-4	VANESSA WILLIAMS
3	3	4	11	MASTERPIECE REPRISE 4 19076	ATLANTIC STARR
4	5	6	11	HAZARD CAPITOL 44796	RICHARD MARX
5	7	8	12	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
6	4	2	13	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
7	9	12	9	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
8	6	5	14	GOOD FOR ME A&M 1573	AMY GRANT
9	12	14	5	HUMAN TOUCH COLUMBIA 38-74273	BRUCE SPRINGSTEEN
10	8	7	14	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
11	20	25	5	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
12	15	15	10	EVER CHANGING TIMES ARISTA 1-2394	ARETHA FRANKLIN
13	14	13	23	BEAUTY AND THE BEAST EPIC 34-74090	CELINE DION/PEABO BRYSON
14	11	11	13	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
15	13	10	16	STARS ATCO EASTWEST 4-98636	SIMPLY RED
16	17	19	7	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	THE WILLIAMS BROTHERS
17	16	17	7	MAKE IT HAPPEN COLUMBIA 38-74239	MARIAH CAREY
18	18	18	11	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	CURTIS STIGERS
19	10	9	18	I'LL GET BY COLUMBIA 38-74109	EDDIE MONEY
20	21	23	6	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS
21	19	21	9	OBSESSION ELEKTRA 4-64799	DESMOND CHILD
22	24	27	8	IN MY LIFE ATLANTIC 4-87525	BETTE MIDLER
23	23	20	28	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
*** POWER PICK ***					
24	30	35	3	HOLD ON MY HEART ATLANTIC ALBUM CUT	GENESIS
25	27	32	5	CHURCH OF YOUR HEART EMI 50380/ERG	ROXETTE
26	26	30	6	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
27	33	36	5	ALL WOMAN ARISTA 1-2398	LISA STANSFIELD
28	25	22	20	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	G. MICHAEL
29	28	29	10	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
30	39	49	3	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	N. DIAMOND/K. CARNES
31	38	—	2	WILL YOU MARRY ME? CAPTIVE 4-98584/VIRGIN	PAULA ABDUL
32	29	31	8	CARIBBEAN BLUE REPRISE 4 19089	ENYA
33	31	26	23	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
34	36	39	5	THE VERY THOUGHT OF YOU ELEKTRA 4-64783	NATALIE COLE
35	40	48	3	ONE ISLAND 866 533-4/PLG	U2
*** HOT SHOT DEBUT ***					
36	NEW ▶	1	1	IF YOU ASKED ME TO EPIC 34-74277	CELINE DION
37	22	16	12	REMEMBER THE TIME EPIC 34-74200	MICHAEL JACKSON
38	32	24	13	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
39	NEW ▶	1	1	LIFT ME UP ELEKTRA 4-64779	HOWARD JONES
40	34	33	6	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART
41	41	44	4	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
42	35	34	29	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
43	37	28	22	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
44	46	—	2	TOO MUCH PASSION CAPITOL 44784	THE SMITHEREENS
45	45	38	26	CONVICTION OF THE HEART COLUMBIA 38-74029	KENNY LOGGINS
46	NEW ▶	1	1	I WILL REMEMBER YOU A&M 1600	AMY GRANT
47	43	41	10	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	RTZ
48	42	40	30	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT
49	NEW ▶	1	1	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
50	49	45	27	BROKEN ARROW WARNER BROS. 4-19274	ROD STEWART

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Alfredo Rodriguez
KWKW Los Angeles



EVER SINCE KWKW Los Angeles switched frequencies and boosted its signal in 1989, "La Mexicana" has been either the No. 1 or No. 2 Spanish-language station in its market.

Now the 5,000-watt AM is surging toward the forefront of the overall market. In the second winter Arbitron, the traditionally formatted Mexican outlet has gone 3.8-4.2-4.6 12-plus since the fall book. Latin/AC KLVE, the Spanish-language leader last fall, has slid 4.0-3.7-3.3 during the same period.

That makes KWKW No. 4 in Los Angeles and puts it within a share of market leader KPWR (Power 106), which went 4.8-5.5. The only other AM in the top 10 is N/T powerhouse KABC at a 3.7. In mornings, KWKW is up 4.3-4.7-5.5, second only to KLOS' Mark & Brian, and tying the station with KIIS morning star Rick Dees for second place overall. While KWKW probably got some help from Arbitron's inclusion of new census data reflecting a larger Hispanic population, that wouldn't explain why KWKW was up and the other Spanish-language stations were off.

PD Alfredo Rodriguez is also at a loss to explain all this. "What we are doing is exactly the same as what we've been doing for the past six to seven years," he says. "The population is mainly Mexican in the L.A. area and so our format tends to be more Mexican than anything else."

Mexican in this case is a blend of mariachi, rural rumbia sounds from northern Mexico called norteno—the Mexican equivalent of country, a tuba-propelled big band music called bands, and grupos, the keyboard-driven Mexican pop groups.

Rodriguez started in radio nearly 30 years ago at XEBH Mexico City. He programmed KWAC Bakersfield, Calif., and managed KEYH Houston before joining KWKW in 1980 and becoming PD five years later.

Known as "La Mexicana" for the past 11 years, KWKW was a Latin pop station until Rodriguez became PD, he says. "It was serious, a little more sophisticated than now," recalls Rodriguez, who considerably loosened up the tight playlist to keep it fresh and spontaneous.

Since then, KWKW has combined a large library (about 5,000 titles) with an almost TV- or at least news/talk-like approach to programming. Every hour of programming is organized around special features of some sort, ranging from job listings on the noon-1 p.m. "workers hour" to a "battle of the new songs"

from 1-2 p.m., to an all-grupos segment at night.

Morning-drive segments include a news/sports/music magazine show, "Picadello a la Mexicana," "Culpable O Inocente," a lighthearted "People's Court" send-up, and "Nota Roja," a sensational news-of-the-world segment. "It's usually about . . . somebody murdering someone," explains Rodriguez. "We're not trying to be morbid, but people really like to hear those things."

Mornings have also gotten a boost from the increasing popularity of five-year morning host Jaime Pina and his sidekick characters, Dona Paz ("Lady Peace") and Pipo Loco ("Crazy Whistle"). The wisecracking Loco—aka Raul Lopez—slings critical barbs at Pina, while the appropriately named Dona Paz—a female KWKW staffer whose real name Rodriguez won't divulge—tries to keep peace.

Musically, Rodriguez looks at retail on new product, but he doesn't use callout research, preferring to rely on gut instead. KWKW runs 40-50 currents and 200-250 recurrents, which Rodriguez acknowledges is "kind of large. But the larger variety of music has proved to be better for us." And as the hour-by-hour format approach would suggest, Rodriguez also has different clocks for every hour of every week.

Here's KWKW in morning drive: Yndio, "Rodillas Ante Ti"; Ana Gabriel, "Ahora"; Los Bukis, "El Celoso"; Korita's Musical, "De Puntitas"; Vennus, "Si Te Quiero"; Los Caminantes, "El Amar No Es Pecado"; Brisa 86, "Lo Vas A Pagar"; Liberacion, "Como Duele"; Los Temerarios, "Mi Vida Eres Tu"; Luis Miguel, "La Barca."

Promotionally, KWKW gives out about \$10,000 in cash all year long in \$50-\$1,000 increments, in addition to lottery-ticket and album giveaways. Its current cash contest is "la caja fuerte," where listeners have to guess the combination of a safe to win.

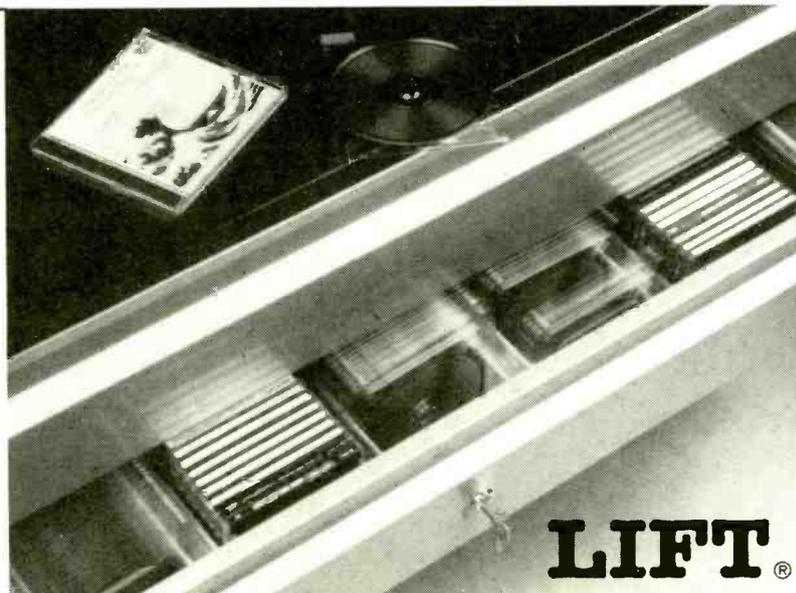
In addition, KWKW sponsors two concerts annually, one for Mexico's Independence Day in September, and one for Cinco de Mayo. (Yndio and La Banda Movil are the acts lined up for this year's show, thus far.) KWKW—which gained a lot of attention for its community service during the 1984 Mexico City earthquake—also took five trucks full of clothing and canned foods to Tijuana recently and will hold a party for 300 handicapped children later this month.

JOHN LANNERT

CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.
ph. 201-945-8700 • Fax 201-945-9548



LIFT®

April 24, 1992
RCA Studios
Studio A
110 West 44th Street
New York City
Cocktails: 6:30 PM
Buffet Dinner: 7:00 PM
Roast: 8:00 PM

This year's honoree:
Jeff Pollack

Chairman/CEO, Pollack Media Group

Tickets:

\$200 advance donation, \$250 at the door

Make checks payable to:

THE T. J. MARTELL FOUNDATION

Send Checks to:

Muriel Max

The T.J. Martell Foundation

6 West 57th Street

New York, NY 10019

For further information call:

(212) 445-6632



Join us for the **Fifth Annual Media Roast** to support the

Chairman

Kid Leo Columbia Records

Executive Council

Harvey Leeds Epic Records

Judy Libow Libow Unlimited

Paul Rappaport Columbia Records

Jon Scott Music Awareness

Carole Strauss-Klenfner

Industry Council

Gary Bird Network Forty

Fred Deane FMQB

Barry Fiedel Hitmakers

Bill Hard Hard Report

Dick Krizman Radio & Records

Rich Meyer Monday Morning Replay

Mike Murphy Hits

Bobby Poe Pop Music Survey

Dave Sholin Gavin Report

Gene Smith Billboard Magazine



Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 92 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★					
1	2	2	6	ONE ISLAND 866 533-4/PLG	◆ U2 1 week at No. 1
2	1	5	3	LET'S GET ROCKED MERCURY 866 568-4	◆ DEF LEPPARD
3	3	3	13	COME AS YOU ARE DGC 19120	◆ NIRVANA
4	4	1	5	HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN
5	5	4	19	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
6	6	9	11	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
7	7	8	9	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
8	8	7	12	EVERYTHING ABOUT YOU STARDOG 866 632-4/MERCURY	◆ UGLY KID JOE
9	11	13	8	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
10	10	10	6	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
11	14	16	6	NOTHING ELSE MATTERS ELEKTRA 4-64770	◆ METALLICA
12	13	15	10	WHAT YOU GIVE Geffen 19117	◆ TESLA
13	9	6	13	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
14	18	38	3	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
15	12	11	13	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
★★★ FLASHMAKER ★★★					
16	NEW ▶	1		VIVA LAS VEGAS WARNER BROS. 4-18979	◆ ZZ TOP
★★★ POWER TRACK ★★★					
17	31	35	3	UNDER THE BRIDGE WARNER BROS. 4-18978	◆ RED HOT CHILI PEPPERS
18	25	28	7	WHEN I'M GONE IMPACT ALBUM CUT/MCA	MSG
19	21	26	4	BRAVADO ATLANTIC ALBUM CUT	RUSH
20	27	21	20	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
21	22	20	37	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
22	24	23	7	COLD DAY IN HELL CHARISMA 2-96199	◆ GARY MOORE
23	20	17	10	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
24	16	19	21	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
25	15	14	7	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
26	23	25	8	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
27	26	24	18	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
28	32	29	16	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
29	30	32	8	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
30	29	34	3	BOHEMIAN RHAPSODY HOLLYWOOD 4-64794	◆ QUEEN
31	36	40	3	CHAINED EPIC ALBUM CUT	GIANT
32	17	18	21	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
33	37	48	4	BLACK FLAG ATLANTIC ALBUM CUT	◆ KING'S X
34	28	27	9	IT'S OVER NOW POLYDOR 865 434-4/PLG	◆ L.A. GUNS
35	43	47	3	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
36	40	36	5	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
37	39	33	42	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
38	35	37	5	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
39	41	30	12	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
40	34	22	15	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
41	33	31	25	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
42	42	41	31	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
43	NEW ▶	1		STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
44	45	—	2	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
45	38	39	29	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372/ERG	◆ QUEENSRYCHE
46	48	50	5	ANYTHING AT ALL RCA 62197	◆ MITCH MALLOY
47	19	12	5	BETTER DAYS COLUMBIA 38-74273	BRUCE SPRINGSTEEN
48	46	—	2	HEARTBREAK BLVD RELATIVITY ALBUM CUT	◆ SHOTGUN MESSIAH
49	44	—	2	57 CHANNELS (AND NOTHIN' ON) COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
50	47	—	2	ALL OR NOTHIN' AT ALL COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

Promos From Hell: Good Ideas Gone Bad Bum Rap, Banner Blunder, Club Clutter, & More

NEW YORK—Spring is here and, along with it, our annual collection of promotions from hell.

We begin with top 40 WQGN New London, Conn., morning man Kelly Nash, who encountered several hellish mishaps in his previous job as night jock at top 40 WKCI (KC101) New Haven, Conn. Perhaps the most painful incident resulted from his "battle of the rappers" contest at a local club.

Six contestants had qualified to participate by winning an on-air rap contest. The fun began early, when about 800 people showed up two hours before the doors opened hoping to be one of the first 101 people, who would get in free. When everyone else in line found out they had to pay \$8, they responded by going "bonkers," as Nash recalls it.

Once inside, the sound company hired for the event had a host of problems getting microphones and speakers to work. When the event finally began—about an hour and a half late—Nash took the microphone, which functioned for about 20 seconds. The first rapper experienced the same problems, and shattered the microphone on the ground before leaving the stage in tears.

By the fourth rapper, Nash says the crowd realized all of the contestants were white, and began chanting "bigot" at Nash. MTV's Fab 5 Freddy rushed to Nash's defense, but could not make himself understood because of the continuing sound problems.

A fight involving about 30 people erupted in the crowd, but the club quickly cleared after a gunshot was heard outside. "I couldn't even give the winner his prize because his mother was running him out of there," Nash says. "I'm thinking 'what else can go wrong' when a TV crew shows up."

While a few tires were slashed, no one was hurt at the event, with the exception of Nash's pride. But this was not Nash's only experience with an angry crowd. When the station tried to do a New Kids On The Block banner contest, guards at the stadium door denied entrance to fans with banners, and even confiscated some signs. By the time Nash and then APD Tom Poleman arrived, the half-mile road into the venue was lined with disgruntled banner-holders and their "P.O.'d" parents, Nash says.

Killer Show - Radio Freebie!

Be first in your market to book funny author of 1,000,001 Things That Make You Crabby. Amazing listener response! And YOU get free radio crabbies poster.

To book interview call CorkScrew Press:
213/660-9393



by Phyllis Stark

After they finally assembled the banner contestants and picked their winner, Nash says the parents "erupted on us, telling us how much money these kids spent on the banners." Nash and Poleman finally grabbed their winner, ran for the van, and locked the doors. "You would have thought we were Jeffrey Dahmer," he says.

The station ended up with about 400 complaint letters. Lawsuits were threatened, but not filed. And Nash says the phone rang for two weeks

"with kids calling to tell me how much they hated me."

Then there is suburban Chicago oldies outlet WCFL, which was shut down by the FCC for two weeks in February for broadcasting with illegal power. The first weekend the station was down it had three remotes scheduled, which it did anyway as "dead remotes," according to promotion director Rafe Sampson. The sales department compensated by giving the clients a free remote once WCFL was back on.

Modern rock WFNX Boston's eighth birthday party last year attracted a laundry list of name-brand acts like Nirvana, and way more people than the club could accommodate. After threatening to close the event, the fire marshal decided instead to seal the venue and not let anyone else in. Unfortunately, (Continued on page 65)

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
★★★ NO. 1 ★★★					
1	1	3	4	HIGH FICTION 4-64766/ELEKTRA	◆ THE CURE 2 weeks at No. 1
2	2	1	16	ONE ISLAND 866 533-2/PLG	◆ U2
3	3	6	7	SHE'S MAD SIRE ALBUM CUT/WARNER BROS.	DAVID BYRNE
4	4	4	10	INTO THE FIRE ARISTA 1-2390	◆ SARAH MCLACHLAN
5	11	13	5	WEIRDO BEGGARS BANQUET IMPORT/RCA	THE CHARLATANS
6	7	15	7	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	◆ JAMES
7	8	11	6	FABULOUS ATCO EASTWEST 2-96196	◆ HAPPYHEAD
8	10	16	10	UNDER THE BRIDGE WARNER BROS. 4-18978	◆ RED HOT CHILI PEPPERS
9	12	8	9	HONEY DRIP SIRE ALBUM CUT/REPRISE	◆ IAN MCCULLOCH
10	15	19	5	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN ALBUM CUT	◆ CRACKER
11	6	5	8	RIPPLE ARISTA 1-2389	◆ THE CHURCH
12	20	20	5	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
13	14	18	8	COVERED VIRGIN ALBUM CUT	◆ PUBLIC IMAGE LTD.
14	5	2	11	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES
15	19	21	4	VISIONS OF YOU ◆ JAH WOBBLE'S INVADERS OF THE HEART ATLANTIC ALBUM CUT	
16	25	—	2	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
17	16	10	8	LAID SO LOW FONTANA ALBUM CUT/MERCURY	◆ TEARS FOR FEARS
18	17	17	14	COME AS YOU ARE DGC 19120	◆ NIRVANA
19	18	12	11	FOR LOVE 4 A.D. ALBUM CUT/REPRISE	◆ LUSH
20	21	22	6	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	◆ RIDE
21	9	7	9	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	◆ CONCRETE BLONDE
22	22	24	4	FAIT ACCOMPLI CHARISMA ALBUM CUT	◆ CURVE
23	13	9	12	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
24	24	25	6	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS
25	27	27	3	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
26	NEW ▶	1		BLOWING BUBBLES MCA ALBUM CUT	THE LIGHTNING SEEDS
27	NEW ▶	1		WALKABOUT ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
28	28	—	2	SILENT ALL THESE YEARS ATLANTIC 4-87511	◆ TORI AMOS
29	23	14	12	THE LIFE OF RILEY MCA 54195	◆ THE LIGHTNING SEEDS
30	NEW ▶	1		SOMEDAY I.R.S. ALBUM CUT	CONCRETE BLONDE

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

COUNTRY RATINGS WARS: NEW MARKETS PLAY ON 'TODAY'S HOTTEST' PROMOS

(Continued from page 61)

boards. KYNG's music, which had been done by consultant Rusty Walker, is now in-house although Walker still works with the station.

EL PASO, TEXAS

KHEY-FM (Y96) (16.1-15.7) PD Keith Hill is using a \$1,000-a-day free money song—to keep the interest up in the face of new challenger **KSET** (Continuous Country 94.7). With **KHEY-FM** running a supertight playlist and a lot of currents, **KSET** is using some older titles that haven't been heard outside classic-leaning **KHEY-AM** (2.0-2.4) to get attention. **KSET** has some TV and bus benches, but it's not giving away cash yet, instead counting on a lower spotload to make inroads against **KHEY**.

FRESNO, CALIF.

Both incumbent **KNAX** (12.1-9.5) and challenger **KSKS** (2.5-2.1) had some marketing in place before the spring book. **KNAX** has a major billboard campaign promoting its morning show as well as new bumper stickers. **KNAX** is also giving away \$100 or \$1,000 cash prizes for a phone call in its "cash cow" promotion. **KSKS** has the boards it signed on with, as well as a TV campaign on the way. PD Mike Brady has pulled some of the AC-leaning gold that **KSKS** signed on with, so that both FMs are relatively current-driven. That leaves **KCML** (9-1.5), which initially planned to outcurrent **KNAX**, and **KNAX's** AM **KFRE** (5.0-4.2) as the home for older library titles.

HOUSTON

In the fall, both **KILT-FM** (8.2-8.9) and **KIKK-FM** (8.1-6.6) seemed to be bucking the national trends and leaning softer to keep "Easy Country" **KKBQ** (2.4-2.2) from having an opening. Now, **KILT** is the "Hot New Breed Of Today's Country Music," **KIKK** is imaged around "Today's Hot Country Music and Your Familiar Favorites," and **KKBQ** has picked up the tempo also. **KIKK** has a \$1,000 daily money song and is giving \$50,000 to one of its "Country Club" members. **KILT** is continuing its ongoing Social Security number contest and repeating its annual \$125,000 bass-fishing contest. Both stations have lots of TV and boards. **KKBQ** has just unveiled a new TV spot and has also reslugged its boards to read, "Feel the Difference."

KANSAS CITY

By the second trend, **KFKF** (10.5-10.6 in the fall) had retaken the lead from **AM WDAF** (10.4-12.7). **WDAF**—which is billing itself as "Newsradio 61 Country"—is hoping to change that by recycling some come from its Royals baseball games into other dayparts—listeners who know about a specific event from the previous night's game win a trip to Las Vegas in its first such contest. **KFKF**, meanwhile, is doing a \$15,000-a-week cash giveaway starting with one \$1,000 prize on Monday and working up to five on Friday. **KFKF** has billboards, but no TV. It also plans a billboard campaign for its

new local marketing agreement partner, satellite **KKCY** (CJ106). **KFKF** was one of the last major FMs to weed out all the pop crossovers. Now it's using those slots to play some early '80s titles instead.

LANSING, MICH.

When we last heard from this market, incumbent **WITL** (15.2-15.6) was using a noncompete clause as an excuse to boot the new **WILS-FM** off its stick. (**WILS** is still operating from its auxiliary tower.) **WITL** has a lot of service features, including Paul Harvey, which **WILS** hopes will create an opening for its "10-in-a-row" approach. **WILS** is giving away four trips to see Garth Brooks in Denver. **WITL** is offering \$1,000-a-day for six weeks in a money song contest.

MALLEN/BROWNSVILLE, TEXAS

If you've heard **KFRG** San Bernardino, Calif., you probably have a pretty good idea what the Rio Grande Valley's new **KFRQ** sounds like: 12-in-a-row, tight playlist, and lots of frog jokes—Sonny Laguna, PD/morning man of incumbent **KTEX** (16.8-20.9), calls **KFRQ** "The Toad Channel." **KFRQ** is making office visits with \$100 for radios tuned to the station and \$25 if there's a frog somewhere in the office. **KTEX**—which has the longer playlist—is also doing \$100 office hits as well as a six-week \$5,000 money song promotion, backed up by a TV spot featuring Laguna as Elvis Presley.

SACRAMENTO, CALIF.

"Fresh Country 98.5" **KNCI's** TV, billboard, and bus-side campaigns all emphasize the slogan, "Now you have a choice." **KNCI's** debut this winter prompted incumbent **KRAK-FM** (9.4-11.4) to kick off its TV several months early. PD Don Langford has also tied up as many concerts as possible, including the upcoming George Strait show, and has several cars ready to give away. Although **KRAK-FM** is using "the hot new breed of country, and all your country favorites" as a slogan, it hasn't thrown out its 12-in-a-row position and has, in fact, gotten rid of an extra stopset each hour. Musically, **KRAK** has become "a little more aggressive," choosing to fight **KNCI** head on for the "new country" franchise. Also in the mix here, **KRAK's** LMA partner, **KQBR**, which runs Unistar's Young Country format and **KRAK-AM** (2.9-2.2), which plays a lot of the Don Williams/Kenny Rogers-type gold that its FM dropped.

SAN ANTONIO, TEXAS

This market just lost a country FM—progressive **KRIO-FM**—and gained another when "classic country" **AM KKYX** (4.6-4.2) found an LMA partner. Both **KKYX-FM** and co-owned **KCYY** (Y100)(12.4-9.9) are on TV. Y100 is giving away cash in \$100 increments in its "Bossie the Cash Cow" promotion. **KAJA** (6.3-6.9) is giving away \$100 four or five times a day and \$5,000 on Thursday in its "Name Game," also backed by TV.

PROMOTIONS AND MARKETING

(Continued from preceding page)

three of the people stuck outside were marketing manager **Ginny Markowitz**, PD **Max Tolkoff**, and MD **Kurt St. Thomas**. The three sat outside for an hour until enough people left that they could get back in.

Rock/AC **WBOS** Boston promotion coordinator **Adam Klein** recalls an event from several years ago when he worked at crosstown **WBCN**. Despite a rowdy crowd, a drive-in-movie event with a double bill of rock-themed films was going fine when the station staff left at intermission. A short time later, however, a riot broke out, which 13 state police cruisers were brought in to quell.

When **WERQ** (92Q) Baltimore was **AC WYST**, the station had a series of environmental events that all ended up being held on rainy days. The last one, an environmental fair, was held on what began as a sunny day at the Maryland State Fair Grounds. About 50 arts and crafts vendors had their merchandise set up on tables, and a stage had been built for headliners **Flo & Eddie**. As promotions/marketing director **Hal Martin** describes the day, "All of a sudden the sky darkened and there were these 60 m.p.h. gusts of wind. Every item flew off the tables. The speaker column fell down, and the stage was destroyed. Our booth collapsed and fell on the engineer's head."

Classic rock **WCKG** Chicago director of marketing **Dave Karwowski's** "baptism by fire" began when the station contracted with a travel company in the first quarter of 1991 to give away two trips a day for five weeks. The travel company had a deal with Midway Airlines, which went bankrupt later that year. Several winners had not taken their trips, and the travel company refused to honor their prizes.

After being "beat up left and right by listeners and a travel company that wouldn't budge," **Karwowski** worked out a compromise where the travel company credited the winners with the price of a Midway flight, and the station made up the difference.

IDEA MILL: SPRING BREAK WITH MOM
WNCI Columbus, Ohio, gave a

one-day trip to Daytona Beach, Fla., to the mother of a student who was vacationing there for spring break. The winning mom stood outside her daughter's hotel room while **WNCI** staffer **Jimmy Jam** interviewed the daughter and her friends about their vacation via cellular phone. After the women confessed to serious partying and the daughter talked about staying out all night with a man, mom was escorted into the room.

WSTR (Star 94) Atlanta marked **Elton John's** 45th birthday (March 25) by throwing a party at a McDonald's across the street from the building where John keeps an apartment. Listeners competed for prizes by singing John's songs karaoke-style. **Star 94** also celebrated the Academy Awards by giving away a trip to the site of one of the films nominated for best picture. The winner was able to choose either a trip to the Texas Book Depository in Dallas where "JFK" was filmed, the FBI building in the Washington, D.C., area where "The Silence Of The Lambs" was shot, the Las Vegas Flamingo Hotel, site of "Bugsy," or the Disney studio where "Beauty And The Beast" was done.

In **CING** (Dance 108) Toronto's "sample test" promotion, three current songs are played and callers are asked to identify the original songs they sample.

Los Angeles radio vet **Natalie Windsor** is touring to promote her book, "1,000,001 Things That Make You Crabby." L.A.-based **CorkScrew Press** is offering stations that book

her as a guest a free poster listing the top 11 things that make radio people crabby, among them: "Your GM saying, 'Come in. Sit down. Shut the door.'"; "One-hit wonders blowing off the interview after you've promoted them all week."; and "[Callers who ask for] that song that goes doo-doodle-dee-doodoo."

PRO-MOTIONS

WCBS-FM New York promotion director **Renee Casis** (212-892-1845) has resigned to look for a new opportunity after nine years with the station. No replacement has been named... **Kevin Cox** is upped from promotion assistant to promotion coordinator at **WQHT** (Hot 97) New York.

WHYI (Y100) Miami promotion director **Julie Wilson** becomes marketing director for Y100 and local marketing agreement partner **WAXY**. **Kevin Cerenzia** has been upped from Y100 promotion coordinator to promotion director. Crosstown **WMXJ** promotion assistant **Jan Halas** joins **WAXY** as promotion coordinator... Former **WWMG/WXRC** Charlotte, N.C., promotion director **Kathy O'Neill** segues to those duties at crosstown **WMXC** as **Nathan Ritchie** exits radio.

Keli Bennett is named promotion director at **WHAS** Louisville, Ky., replacing **Susan Inman**. **Bennett** was previously an AE at a local advertising agency... **KWNR** Las Vegas part-timer **Eric Patrick** is named to the newly created promotion director position.



Hits!

in

Tokio

Week of March 29, 1992

- ① Love Your Smile Shance
- ② Trouble Mind Workshy
- ③ Finally Ce Ce Peniston
- ④ In My Life Bette Midler
- ⑤ Remember The Time Michael Jackson
- ⑥ I'm Too Sexy Right Said Fred
- ⑦ Tears In Heaven Eric Clapton
- ⑧ Who's Crying Now Randy Crawford
- ⑨ Chic Mystique Chic
- ⑩ Feel So High Des'ree
- ⑪ Save The Best For Last Vanessa Williams
- ⑫ For Your Babies Simply Red
- ⑬ Good For Me Amy Grant
- ⑭ We Got A Love Thing Ce Ce Peniston
- ⑮ Calling You The Holly Cole Trio
- ⑯ I Can't Dance Genesis
- ⑰ Love Talk The Stylistics
- ⑱ I'm The One You Need Jody Watley
- ⑲ Human Touch Bruce Springsteen
- ⑳ Masterpiece Atlantic Starr
- ㉑ My Girl The Temptations
- ㉒ Kiss Me Indecent Obsession
- ㉓ Make It Happen Mariah Carey
- ㉔ Maria Patsy
- ㉕ Say A Little Prayer For You Jevetta Steele
- ㉖ Sensation France Cartigny
- ㉗ Sunshine On A Rainy Day Zoe
- ㉘ Justified & Ancient The KLF
- ㉙ Pride (In The Name Of Love) Civilies & Cole
- ㉚ High On The Happy Side Wet Wet Wet
- ㉛ Indray Andro Rakoto
- ㉜ So What Ronny Jordan
- ㉝ Smells Like Teen Spirit Nirvana
- ㉞ Places That Belong To You Barbra Streisand
- ㉟ Dream Come True The Brand New Heavies
- ㊱ Romeo & Juliet Stacy Earl
- ㊲ Sunao Ni Naritai Taeko Ohnuki
- ㊳ Paradiso Fabian
- ㊴ You're All I've Waited 4 Jamie Principle
- ㊵ The Wisdom Behind The Smile Kezrah Jones
- ㊶ Home Is Where The Hurt Is J.C. Lodge
- ㊷ Love Me All Up Stacy Earl
- ㊸ Daw Da Hiya Ofra Haza
- ㊹ The Way I Feel About You Karyn White
- ㊺ Paper Doll P.M. Dawn
- ㊻ Lady Of Dreams Kitaro
- ㊼ To Be With You Mr. Big
- ㊽ Counting Sheep Airhead
- ㊾ She's Got That Vibe Robert Kelly & Public Announcement
- ㊿ Tell Me What You Want Me To Do Tevin Campbell

Selections can be heard on "Pioneer 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE

81.3FM

Will CHUM Turn The Big 8 Into The Big 4?: The Hard Rock Converts Keep On Rollin'

AS U.S. BROADCASTERS wait for our duopoly rules to fall, the CHUM Group has applied for Canada's first two-AM/two-FM combo. CHUM wants to buy legendary Detroit-area combo CKLW-AM-FM Windsor, Ontario, the onetime "Big 8," from Amicus Communications. CHUM already owns Windsor's N/T CKWW and modern CIMX. CHUM also owns an AM-AM-FM combo in Vancouver, British Columbia, where it has unsuccessfully been trying to divest one AM for several years. Canada's only other legal duopolys involve French-language/English-language combos. CHUM says there isn't enough revenue in Windsor for two combos.

PROGRAMMING: HARD-ROCK CONVERTS

Any doubts that hard rock is becoming this quarter's new immigration format? Well, KRVK (The River) Kansas City, Mo.—the station that helped rock/AC become last year's hot format, is now KQRC (The Rock). Staffers Robin Evans, Dennis St. John, and Wendy Garrett are out. Alan Jay from KATT Oklahoma City will do nights. Also, WKQZ Saginaw, Mich.—which went from album to classic rock last week—has entered a local marketing agreement with AC WMJT. That station is now automat-

Suppose They Gave An LMA & Nobody Came?

Easy listening KXTZ Las Vegas has spun its sales department into a separate outfit called Broadcast One Nevada, which, it says, will handle sales for KXTZ and "up to four other stations." Although KXTZ moved GM Gertie Italiano to the new company two weeks ago, no other stations have joined the LMA yet. Dave McKay is KXTZ's new station manager/PD, replacing Don Johnson.

AC WCAS Raleigh, N.C., has been LMA'ed by urban/AC rival WFXC (Foxy 107) and becomes WFXX (Foxy 104). Meanwhile, John Broomfield, GM of WFXC's urban rival WQOK, is one of the principals in a new group called L.R. Radio, which will LMA WZST Lynchburg, Va., pending its acquisition of the station. Top 40 WZST should be urban WVLR (V103) under PD Lad Goins, formerly of crosstown WJJS, by the time you read this. His replacement at WJJS is morning man Harold "Cisco" Miles.

Modern rock WMVY Cape Cod, Mass., and oldies rival WNTX have struck an LMA that will eventually result in the two stations trading formats. As of now, WNTX is simulcasting WMVY, but WMVY GM Sue Pickering says WMVY's frequency will go satellite oldies in 30-60 days.

ed hard rock as "The Blitz."

Phoenix should get its first full-fledged urban FM this spring when owner/GM Art Mobley signs on a new station at 106.9 licensed to Buckeye, Ariz. Working calls: KYNI ... Former WZFX Fayetteville, N.C., morning man Phil Allen is now PD at urban WCKX Columbus, Ohio, replacing Rick Stevens.

Longtime full-service AC KFMB San Diego finishes its transition to N/T ... Progressive country KRIO-FM San Antonio, Texas, flips to Tejano. PD Lee Woods adds OM stripes. Danny Garcia from KKBQ Houston is the new morning man. Danny Mojica from KCHX Odessa, Texas, joins for middays.

Lots of changes this week at Adams Communications and its top 40 WAQQ Charlotte, N.C. Group VP/special projects Ross Allie and VP/programming Andrew "B.J. Hunter" Ashwood have both had their positions eliminated. Ashwood will continue to consult the group. Also, Jodie Freytag of WWMM Greenville, S.C., is now GM at WAQQ. Vic DelGiorno is the new OM at WAQQ, replacing Craig Hayden.

Urban/AC WZAZ Jacksonville, Fla., flips to R&B oldies. Across town, Burkhardt/Douglas is now consulting classic rock WAlA. Former WZON Bangor, Maine, OM Mitch Mitchell joins for mornings, teaming with former P/T Dennis James.

AC WVOR Rochester, N.Y., adopts the handle Variety 100.5 ... Night host Mike Snyder is upped to sports director at N/T WWWE Cleveland; Craig Carton from WGR Buffalo, N.Y., replaces him ... Simulcast top 40 WVIC-AM Lansing, Mich., goes all-sports.

Consultant Dean Landsman is now working with urban WJFX Fort Wayne, Ind. ... P.M. driver Stan Branson is upped to PD at urban/AC WKXI Jackson, Miss., replacing Jay DuBard ... KPEZ Austin, Texas, PD Jim Jones goes to afternoons at co-owned KMOD Tulsa, Okla., as Holly Jones moves into sales.

APD/MD David Lee Michaels is upped to PD/MD at top 40 WXLK (K92) Roanoke, Va., replacing Eddie Haskell. Also, Magic Marc Anthony, from WPRO-FM Providence, R.I., replaces Haskell at night ... OM Jerry Bridges is upped to PD at top 40 WNEF-FM Macon, Ga., replacing Jim Huntzinger. Beth Harrison returns to the station as MD/ND.

Tim Cassidy, previously with KOLT Albuquerque, N.M., returns to town as PD/morning man at country KUKU. Paul Bailey from crosstown KKJY is the new p.m. driver ... PD Dave Jeffries is upped to OM at country KCLR (Clear 99) Columbia, Mo., replacing Tom Bradley. Bert O'Brien from KOEL Waterloo, Iowa, joins for mornings.

Youngstown, Ohio, loses its only top 40 for the second time in six months. Satellite Music Network affiliate WHTX flips to Unistar Hot Country as WRQQ-FM (Q96). Meanwhile, WRQQ-AM and LMA partner WYWR are now simulcasting SMN Real Country. Larry Ward, GSM of

crosstown WHOT, is the new GM, replacing Bill Shannon.

WTRY Albany, N.Y., night jock J.C. Haze is the new PD/p.m. driver at WQQQ Stamford, Conn. The Unistar Oldies outlet is in the process of going local ... WXLV Charleston, S.C., switches from SMN Pure Gold to Unistar's Oldies Channel.

Country KFMS Las Vegas station manager/morning man Doug Shane is upped to the long-vacant GM position. Former KVIL Dallas p.m. driver Bill Gardner will do mornings. Also, Sherri Singer, last with oldies rival KUDA, joins KFMS for middays, replacing Charlie McGraw, who exits for KUDA's sales department. Across town, soft AC KRLV adopts the handle Sunny 106.5.

WWTR Ocean City, Md., MD Chris O'Brien adds PD duties, replacing Bob Steele, now PD/p.m. driver of country/rock hybrid WRCY



by Sean Ross with Phyllis Stark & Rochelle Levy

Manassas, Va. Also, WRCY taps former WERQ (92Q) Baltimore midday host E.J. Foxx for mornings.

Midday jock Mike Keller returns to the PD slot at KQDS Duluth, Minn., replacing Rick Church. He was PD there in the late-'80s. Also, KQRS Minneapolis intern Paul St. Andrew joins as MD/overnights; former MD Mark Olson remains as production director/afternoons ... Acting PD Greg Diamond becomes official at album CHXL (XL103.7) Brockville, Ontario. Former CITI Winnipeg, Manitoba, P/T Brad Dryden joins for afternoons, replacing Jerri Southcott.

Norm Tanner, last in middays at WZAT (Z102) Savannah, Ga., is now PD at top 40 WPFM Panama City, Fla., replacing Mike Stone, who is now doing middays at crosstown WDRK (Rock 103) ... Former WCAV Boston P/T Dick Power joins country KXTC Gallup, N.M., as PD, replacing Sonny Steele.

PEOPLE: NASTY RUMORS

SMN Classic Rock morning man Chuck Nasty is leaving for p.m. drive at KZGZ, Aguna, Guam. No replacement has been named. Elsewhere on the Nasty front, XHTZ San Diego was denying that this was official at press time, but former WJHM (102 Jamz) Orlando, Fla., PD Joe Nasty is reportedly headed for mornings there replacing Kimo Jensen.

Robert Clivilles & David Cole, the C&C Music Factory producer/remixers, are now doing a Saturday-night mix show on WQHT (Hot 97) New York ... Stu Collins, last with oldies WJMK Chicago, joins AC

newsline...

ROD ZIMMERMAN is named VP/GM of KMOX St. Louis, replacing the late Robert Hyland. He was VP/GM of co-owned WWJ/WJOI Detroit. WWJ PD/ND Roger Nadel will replace Zimmerman. Ass't ND Tom Bell handles those duties on an interim bases.

STATION SALES: Chase Communications sells its interest in WTOP/WASH Washington, D.C., and KASP/WKBQ St. Louis to Evergreen Media; WCNN/WALR Atlanta has been sold by a bankruptcy court to Lew Dickey Jr. for \$6 million; New Orleans City Business reports that Thomas Galloway is buying WRNO from Joe Costello for approximately \$3 million.

DAN FORTH, last with SuperRadio, has launched the marketing and management consultancy MediaStar Intl.

WTMX (Mix 102) for weekends.

Cleveland radio legend Gary Dee, last with WWWE, but recently sidelined by illness, returns to action for nights at N/T WERE. Bob Fuller moves to middays. Joel Rose exits.

MD/midday host Tank Sherman is out at top 40/dance WJMO-FM (Jammin' 92) Cleveland. Call him at 216-461-7204. Overnights Don "Action Jackson" Gaston is now handling his duties on an interim basis ... Jojo Turnbaugh, MD of top 40 WJZQ (Power 95) Kenosha, Wis., joins WLUM Milwaukee as morning co-host ... Scott Gordon goes from WDFX Detroit to nights at KHTK (Hot 97) St. Louis as "Dr. Detroit."

Midday host Bill Kinder adds MD duties for country WBAP/KSCS Dallas, replacing Bill Reed ... Morning man Dave Gross, aka Roger Ribbitt, is out at KFRG San Bernardino, Calif. ... Glenn Moore from WKSU Springfield, Ohio, is the new morning man at WCLT-FM Columbus, Ohio, replacing Steve Edwards.

AC KWMX Seattle production director Scott Burns becomes morning co-host. Also, local musician The Love Man becomes night jock, replacing Frank Shiers. Across town at N/T KING, morning man Robert Hardwick is out. Pat Cashman from KING-TV replaces him. And Keith Shipman joins all-sports KJR as morning co-host. He was previously sports director for local KCPQ-TV

... KCBS-TV Los Angeles sports director/anchor Jim Lampley will do afternoons on all-sports KMPC.

Gary Shannon is out of nights at SMN's AC Starstation format. Look for midday host Celeste Matthews to replace him and KLUV Dallas midday host Peter Stewart to do middays. Jack Monroe from crosstown KPLX replaces Stewart at KLUV ... Bay-area legend John Mack Flanagan is now handling nights at oldies KFRC-FM San Francisco.

Oldies WYMJ Dayton, Ohio, ups Steve Kirk from weekends to mornings. Kirk was, until recently, the morning man for rival WING ... AC WTIC Hartford, Conn., morning man Tom McCarthy exits.

Former WPXR (Power 98.9) Davenport, Iowa, morning man Eric Ferguson joins WZOK Rockford, Ill., for mornings ... WFLZ Tampa, Fla., P/T Jennifer Jordan is upped to early afternoons; APD Jeff "Booger" Kapugi comes off the air.

Former WMXZ New Orleans PD Bruce Bond returns to WNNK Harrisburg, Pa., as p.m. driver ... Rusty Lee from WDRM Huntsville, Ala., is the new morning man at country KSET El Paso, Texas.

Mark Sterns is upped from P/T to middays at AC KBZY Salem, Ore., as Lyn O'Brien leaves radio ... Christie Keller goes from middays at classic rock WMMQ Lansing, Mich., to middays at AC rival WJIM-FM.

Static: Five Suspended Over WNOR Hoax

Following an April Fool's hoax in which its morning team told listeners that a local landfill was ready to explode, WNOR Norfolk, Va., has suspended GM Joe Schwartz for a week and PD Buzz Knight, and morning team Henry DeToro, Tommy Griffiths, and Gigi Young for two weeks. All are without pay.

WOKV Jacksonville, Fla.'s April Fool's stunt went off without incident, at first. Like WIMX Harrisburg, Pa., it told listeners the Space Shuttle was going to land at the local airport. But a day later, WOKV was knocked off the air by a power outage during the Rush Limbaugh show. Thinking that a disgruntled listener was taking his revenge on WOKV, two cop cars showed up at the station before being told that everything was OK.

With the race between top 40

KIIS Los Angeles and rival KPWR (Power 106) heating up, KIIS night jock Hollywood Hamilton recently instructed listeners to call his KPWR counterpart Frank Lozano to accuse Power of stealing KIIS' promotions and programming features, then called himself. Although nobody agrees on the chronology, both KIIS and KPWR have added Saturday-night techno mix shows. Both are doing a local talent feature. KPWR is doing a "Stop the Violence" radiothon. KIIS is doing a fund-raiser for children with AIDS.

A county court judge has refused to stop WAAS Columbia, S.C., from giving away a house that rival WHKZ (Kicks 96) claimed it had been promised by a local developer. WHKZ claims WAAS stole the promotion; WAAS says it tried to develop the giveaway itself last fall.

POWER PLAYLISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

96.1 FM
Hartford P.D.: Tom Mitchell

- 1 Joe Public, Live And Learn
- 2 Manah Carey, Make It Happen
- 3 CeCe Peniston, We Got A Love Thing
- 4 Vanessa Williams, Save The Best For L
- 5 Mint Condition, Breakin' My Heart (Pr
- 6 Eric Clapton, Tears In Heaven
- 7 Michael Jackson, Remember The Time
- 8 En Vogue, My Lovin' (You're Never Gon
- 9 Lidell Townsell, Nu Nu
- 10 Kathy Troccoli, Everything Changes
- 11 Chris Walker, Take Time
- 12 Shawn Christopher, Don't Lose The Mag
- 13 Giggles, What Goes Around C
- 14 Color Me Badd, Thinkin' Back
- 15 Stacy Earl, Romeo & Juliet
- 16 Boyz II Men, Please Don't Go
- 17 TLC, Ain't 2 Proud 2 Beg
- 18 Laura Enea, This Is The Last Time
- 19 Del Tha Funkie Homosapien, Mistadobal
- 20 Degrees Of Motion, Do You Want It Rig
- 21 Atlantic Starr, Masterpiece
- 22 Jody Watley, I'm The One You Need
- 23 Shance, I Love Your Smile
- 24 Prince & The N.P.G., Money Don't Matt
- 25 Michael, Lookin' For You
- 26 Right Said Fred, Don't Talk Just Kiss
- 27 Salt-N-Pepa, Let's Talk About Sex
- 28 KLF, Justified & Ancient
- 29 T.P.E., Forever And A Day
- 30 Digital Underground, Kiss You Back

Q102
Philadelphia P.D.: Jefferson Ward

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Lil Suzy, Take Me In Your Arms
- 3 Lidell Townsell, Nu Nu
- 4 Vanessa Williams, Save The Best For L
- 5 Joe Public, Live And Learn
- 6 Laura Enea, This Is The Last Time
- 7 Manah Carey, Make It Happen
- 8 CeCe Peniston, We Got A Love Thing
- 9 Nyasia, Who's Got Your Love
- 10 TKA, Maria
- 11 Aaron Hall, Don't Be Afraid
- 12 Mint Condition, Breakin' My Heart (Pr
- 13 Giggles, What Goes Around C
- 14 Chaka Khan, Love You All My Lifetime
- 15 Jody Watley, I'm The One You Need
- 16 Boyz II Men, Please Don't Go
- 17 Naughty By Nature, Everything's Gonna
- 18 Bas Nair, Supercalif Love
- 19 R. Kelly & Public Announcement, She's
- 20 Atlantic Starr, Masterpiece
- 21 Geoffrey Williams, It's Not A Love Th
- 22 Boyz II Men, Please Don't Go
- 23 K.M.C. Kra, Talk Dirty To Me
- 24 Tracie Spencer, Love Me
- 25 Heavy D. & The Boyz, Is It Good To Yo
- 26 Tevin Campbell, Tell Me What You Want
- 27 Cause & Effect, You Think You Know He
- 28 Chris Walker, Take Time
- 29 CeCe Peniston, We Got A Love Thing
- 30 Shance, I Love Your Smile

96.3 FM
Detroit P.D.: Rick Gillette

- 1 TLC, Ain't 2 Proud 2 Beg
- 2 Joe Public, Live And Learn
- 3 Lil Suzy, Take Me In Your Arms
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 KLF, Justified & Ancient
- 6 Lidell Townsell, Nu Nu
- 7 Queen, Bohemian Rhapsody
- 8 Color Me Badd, Thinkin' Back
- 9 Kris Kross, Jump
- 10 Color Me Badd, Color Me Badd
- 11 Joe Public, Live And Learn
- 12 Manah Carey, Make It Happen
- 13 Sir Mix-A-Lot, Baby Got Back
- 14 Boyz II Men, Please Don't Go
- 15 2nd II None, If You Want It
- 16 Mint Condition, Breakin' My Heart (Pr
- 17 CeCe Peniston, Finally
- 18 R. Kelly & Public Announcement, She's
- 19 Del Tha Funkie Homosapien, Mistadoba
- 20 Right Said Fred, I'm Too Sexy
- 21 Luke, I Wanna Rock
- 22 Color Me Badd, All 4 Love
- 23 C. & C. Music Factory, Gonna Make You S
- 24 Shance, I Love Your Smile
- 25 Giggles, What Goes Around C
- 26 Prince & The N.P.G., Diamonds And Pea
- 27 2 Hyped Brothers & A Dog, Doo Doo Bro
- 28 Hammer, 2 Legit 2 Quit
- 29 Boyz II Men, Motown Philly
- 30 Mr. Big, To Be With You

KPLZ
Seattle P.D.: Casey Keating

- 1 Vanessa Williams, Save The Best For L
- 2 Genesis, I Can't Dance
- 3 Amy Grant, Good For Me
- 4 Mariah Carey, Make It Happen
- 5 Mr. Big, To Be With You
- 6 Mint Condition, Breakin' My Heart (Pr
- 7 Atlantic Starr, Masterpiece
- 8 Eric Clapton, Tears In Heaven
- 9 Bruce Springsteen, Human Touch
- 10 Michael Jackson, Remember The Time
- 11 Richard Marx, Hazard
- 12 KLF, Justified & Ancient
- 13 Bryan Adams, Thought I'd Died And Gon
- 14 Shance, I Love Your Smile
- 15 U2, Mysterious Ways
- 16 Prince & The N.P.G., Money Don't Matt
- 17 Color Me Badd, Thinkin' Back
- 18 Tevin Campbell, Tell Me What You Want
- 19 En Vogue, My Lovin' (You're Never Gon
- 20 Joe Public, Live And Learn
- 21 Sophie B. Hawkins, Damn I Wish I Was
- 22 Kathy Troccoli, Everything Changes
- 23 Paula Abdul, Will You Marry Me
- 24 Roxette, Church Of Your Heart
- 25 Shance, I Love Your Smile
- 26 Giggles, What Goes Around C
- 27 Del Leppard, Let's Get Rocked
- 28 Ugly Kid Joe, Everything About You
- 29 Mariah Carey, Can't Let Go
- 30 Celine Dion & Peabo Bryson, Beauty An

WPOC 93.1
Baltimore P.D.: Bob Moody

- 1 Steve Wariner, The Tips Of My Fingers
- 2 Garth Brooks, Papa Loved Mama
- 3 Marty Stuart, Burn Me Down
- 4 Vince Gill, Take Your Memory With You
- 5 Wynonna, She Is His Only Need
- 6 Tanya Tucker, Some Kind Of Trouble
- 7 Collin Raye, Every Second
- 8 Hal Ketchum, Past The Point Of Resc
- 9 Reba McEntire, Is There Life Out Ther
- 10 Ricky Van Shelton, Backroads
- 11 Aaron Tippin, There Ain't Nothin' Wro
- 12 Doug Stone, Come In Out Of The Pain
- 13 Trisha Yearwood, The Woman Before Me
- 14 Michelle Wright, Take It Like A Man
- 15 Sawyer Brown, Some Girls Do
- 16 Brooks & Dunn, Neon Moon
- 17 Mark Chesnut, Old Flames Have New Na
- 18 Rodney Crowell, Lovin' All Night
- 19 Ronnie Milsap, All Is Fair In Love An
- 20 Tracy Lawrence, Today's Lonely Foo
- 21 McBride & The Ride, Sacred Ground
- 22 Restless Heart, Familiar Pain
- 23 Clinton Gregory, Play, Ruby, Play
- 24 Sammy Kershaw, Don't Go Near The Wate
- 25 Donna Reeves, The More I Learn (The L
- 26 Travis Tritt, Nothing Short Of Dying
- 27 Dixiana, Waitin' For The Deal To Go D
- 28 Pirates Of The Mississippi, Til I'm H
- 29 Shenandoah, Rock My Baby
- 30 George Strait, Gone As A Girl Can Get

FM 100 KILT
Houston P.D.: Rick Candea

- 1 Vince Gill, Take Your Memory With You
- 2 Reba McEntire, Is There Life Out Ther
- 3 Tracy Lawrence, Today's Lonely Foo
- 4 Steve Wariner, The Tips Of My Fingers
- 5 Hal Ketchum, Past The Point Of Resc
- 6 Wynonna, She Is His Only Need
- 7 Alabama, Born Country
- 8 Brooks & Dunn, Neon Moon
- 9 Mark Chesnut, Old Flames Have New Na
- 10 Aaron Tippin, There Ain't Nothin' Wro
- 11 Collin Raye, Every Second
- 12 Suzy Bogguss, Outbound Plane
- 13 Tanya Tucker, Some Kind Of Trouble
- 14 Garth Brooks, Papa Loved Mama
- 15 George Strait, Gone As A Girl Can Get
- 16 Ricky Van Shelton, Backroads
- 17 Billy Dean, Only The Wind
- 18 Lorie Morgan, Except For Monday
- 19 Keith Whitley, Somebody's Doin' Me Ri
- 20 Alan Jackson, Dallas
- 21 Dixiana, Waitin' For The Deal To Go D
- 22 Diamond Rio, Mirror Mirror
- 23 Dwight Yoakam, It Only Hurts When I C
- 24 Sammy Kershaw, Don't Go Near The Wate
- 25 Doug Stone, A Jukebox With A Country
- 26 Trisha Yearwood, She's In Love With T
- 27 Clint Black, Put Yourself In My Shoes
- 28 Sawyer Brown, Some Girls Do
- 29 Vince Gill, Liza Jane
- 30 Paul Overstreet, Daddy's Come Around

HOT 97 FM
New York P.D.: Joel Salkowitz

- 1 Giggles, What Goes Around C
- 2 Laura Enea, This Is The Last Time
- 3 Naughty By Nature, Everything's Gonna
- 4 Vanessa Williams, Save The Best For L
- 5 Lidell Townsell, Nu Nu
- 6 CeCe Peniston, We Got A Love Thing
- 7 Salt-N-Pepa, You Showed Me
- 8 Cliviles & Cole, A Deeper Love
- 9 Tracie Spencer, Love Me
- 10 Atlantic Starr, Masterpiece
- 11 TKA, Maria
- 12 Kym Sims, Take My Advice
- 13 En Vogue, My Lovin' (You're Never Gon
- 14 Nas-T, Boyz, Intimate Strangers
- 15 Corina, Now That You're Gone
- 16 Mint Condition, Breakin' My Heart (Pr
- 17 Jody Watley, I'm The One You Need
- 18 Michael Jackson, Remember The Time
- 19 Mariah Carey, Make It Happen
- 20 KLF, Justified & Ancient
- 21 Joyce, Within My Heart
- 22 Kathy Sledge, Take Me Back To Love Ag
- 23 Frankie Knuckles Feat. Roberta, Worko
- 24 Color Me Badd, Thinkin' Back
- 25 Geoffrey Williams, It's Not A Love Th
- 26 Kris Kross, Jump
- 27 Susan Clark, Deeper
- 28 Black Sheep, The Choice Is Yours
- 29 Heavy D. & The Boyz, Is It Good To Yo
- 30 Joe Public, Live And Learn

MIX 96.5
Houston P.D.: Guy Zapoleon

- 1 Eric Clapton, Tears In Heaven
- 2 Vanessa Williams, Save The Best For L
- 3 Eddie Money, I'll Get By
- 4 Richard Marx, Hazard
- 5 Simply Red, Stars
- 6 Rod Stewart, Your Song
- 7 U2, One
- 8 Bruce Springsteen, Human Touch
- 9 Amy Grant, Good For Me
- 10 Genesis, I Can't Dance
- 11 Howard Jones, Lift Me Up
- 12 Paul Young, What Becomes Of The Broke
- 13 Cher, Save Up All Your Tears
- 14 Michael Bolton, Missing You Now
- 15 John Mellencamp, Again Tonight
- 16 Jude Cole, Time For Letting Go
- 17 Celine Dion & Peabo Bryson, Beauty An
- 18 Bryan Adams, I'll Have To Say The Wor
- 19 Bonnie Raitt, Not The Only One
- 20 Bonnie Raitt, Something To Talk About
- 21 Crowded House, Fall At Your Feet
- 22 Outfield, For You
- 23 Taylor Dayne, Heart Of Stone
- 24 Kathy Troccoli, Everything Changes
- 25 Williams Brothers, Can't Cry Hard An
- 26 Bryan Adams, (Everything I Do) I Do I
- 27 Kenny Loggins, Conviction Of The Hear
- 28 Fine Young Cannibals, She Drives Me C
- 29 RTZ, Until Your Love Comes Back Arou
- 30 Bonnie Raitt, Nick Of Time

Power 106 FM
Los Angeles P.D.: Rick Cummings

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Boyz II Men, Uhuh Ahh
- 3 Vanessa Williams, Save The Best For L
- 4 Redhead Kingpin & The F.B.I., 3-2-1 P
- 5 Heavy D. & The Boyz, Is It Good To Yo
- 6 Naughty By Nature, Everything's Gonna
- 7 En Vogue, My Lovin' (You're Never Gon
- 8 KLF, Justified & Ancient
- 9 Salt-N-Pepa, You Showed Me
- 10 Tracie Spencer, Love Me
- 11 Paula Abdul, Will You Marry Me
- 12 Arrested Development, Tennessee
- 13 2nd II None, If You Want It
- 14 Color Me Badd, Thinkin' Back
- 15 H.C., Sitting In The Park
- 16 TLC, Ain't 2 Proud 2 Beg
- 17 CeCe Peniston, Finally
- 18 Atlantic Starr, Masterpiece
- 19 Joe Public, Live And Learn
- 20 Black Sheep, The Choice Is Yours
- 21 A Lighter Shade Of Brown, On A Sunday
- 22 Digital Underground, Kiss You Back
- 23 Party, Private Affair
- 24 Angelica, Next 2 U
- 25 CeCe Peniston, We Got A Love Thing
- 26 R. Kelly & Public Announcement, She's
- 27 Kym Sims, Too Blind To See It
- 28 Kid Frost, No Sunshine
- 29 MC Brains, Oochie Coochie
- 30 Icy Blu, I Wanna Be Your Girl

KUBE 93 FM
Seattle P.D.: Bob Case

- 1 Vanessa Williams, Save The Best For L
- 2 Icy Blu, I Wanna Be Your Girl
- 3 Mint Condition, Breakin' My Heart (Pr
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 Mr. Big, To Be With You
- 6 Prince & The N.P.G., Money Don't Matt
- 7 M.C. Luscious, Boom! Got Your Boyfri
- 8 Atlantic Starr, Masterpiece
- 9 Eric Clapton, Tears In Heaven
- 10 KLF, Justified & Ancient
- 11 Shance, Silent Prayer
- 12 Kris Kross, Jump
- 13 R. Kelly & Public Announcement, She's
- 14 Shance, I Love Your Smile
- 15 Sir Mix-A-Lot, Baby Got Back
- 16 TLC, Ain't 2 Proud 2 Beg
- 17 Celine Dion & Peabo Bryson, Beauty An
- 18 Amy Grant, Good For Me
- 19 Gerald Levert, Baby Hold On To Me
- 20 U2, Mysterious Ways
- 21 Salt-N-Pepa, Let's Talk About Sex
- 22 Boyz II Men, Motown Philly
- 23 Boyz II Men, Please Don't Go
- 24 Boyz II Men, Please Don't Go
- 25 Michael Jackson, Black Or White
- 26 Paula Abdul, Will You Marry Me
- 27 CeCe Peniston, Finally
- 28 Kym Sims, Too Blind To See It
- 29 Tracie Spencer, Love Me
- 30 Color Me Badd, All 4 Love

WUVN
Knoxville P.D.: Les Acree

- 1 Alan Jackson, Dallas
- 2 Hal Ketchum, Past The Point Of Resc
- 3 Lee Roy Parnell, The Rock
- 4 Reba McEntire, Is There Life Out Ther
- 5 Brooks & Dunn, Neon Moon
- 6 Steve Wariner, The Tips Of My Fingers
- 7 Garth Brooks, What She's Doing Now
- 8 Lorie Morgan, Except For Monday
- 9 Sawyer Brown, Some Girls Do
- 10 John Anderson, Straight Tequila Night
- 11 Keith Whitley, Somebody's Doin' Me Ri
- 12 Vince Gill, Take Your Memory With You
- 13 Wynonna, She Is His Only Need
- 14 Mark Chesnut, Old Flames Have New Na
- 15 Tanya Tucker, Some Kind Of Trouble
- 16 Garth Brooks, Papa Loved Mama
- 17 Billy Ray Cyrus, Achy Breaky Heart
- 18 Shenandoah, Rock My Baby
- 19 Travis Tritt, Nothing Short Of Dying
- 20 Collin Raye, Every Second
- 21 Tracy Lawrence, Today's Lonely Foo
- 22 Rob Crosby, Working Woman
- 23 Trisha Yearwood, The Woman Before Me
- 24 Marty Stuart, Burn Me Down
- 25 Doug Stone, Come In Out Of The Pain
- 26 Sawyer Brown, Some Girls Do
- 27 Confederate Railroad, She Took It Lik
- 28 Suzy Bogguss, Aces
- 29 Ricky Van Shelton, Backroads
- 30 George Strait, Gone As A Girl Can Get

FM 102.5
Phoenix P.D.: R.J. Curtis

- 1 Mark Chesnut, Old Flames Have New Na
- 2 Tracy Lawrence, Today's Lonely Foo
- 3 Steve Wariner, The Tips Of My Fingers
- 4 Aaron Tippin, There Ain't Nothin' Wro
- 5 Sammy Kershaw, Don't Go Near The Wate
- 6 Vince Gill, Take Your Memory With You
- 7 Garth Brooks, Papa Loved Mama
- 8 Tanya Tucker, Some Kind Of Trouble
- 9 Collin Raye, Every Second
- 10 Brooks & Dunn, Neon Moon
- 11 Sawyer Brown, Some Girls Do
- 12 Little Texas, First Time For Everythi
- 13 Marty Stuart, Burn Me Down
- 14 Clinton Gregory, Play, Ruby, Play
- 15 Michelle Wright, Take It Like A Man
- 16 Hal Ketchum, Past The Point Of Resc
- 17 Shenandoah, Rock My Baby
- 18 McBride & The Ride, Sacred Ground
- 19 Confederate Railroad, She Took It Lik
- 20 Holly Dunn, No Love Here
- 21 Rodney Crowell, Lovin' All Night
- 22 Oom Tills, Blue Rose Is
- 23 Dwight Yoakam, It Only Hurts When I C
- 24 Pirates Of The Mississippi, Til I'm H
- 25 Travis Tritt, Nothing Short Of Dying
- 26 Reba McEntire, Is There Life Out Ther
- 27 Pam Tillis, Maybe It Was Memphis
- 28 Ricky Van Shelton, Backroads
- 29 Trisha Yearwood, The Woman Before Me

Z100
New York P.D.: Steve Kingston

- 1 Giggles, What Goes Around C
- 2 Mr. Big, To Be With You
- 3 Amy Grant, Good For Me
- 4 Vanessa Williams, Save The Best For L
- 5 Eric Clapton, Tears In Heaven
- 6 Color Me Badd, All 4 Love
- 7 CeCe Peniston, Finally
- 8 Queen, Bohemian Rhapsody
- 9 U2, One
- 10 Manah Carey, Make It Happen
- 11 Lidell Townsell, Nu Nu
- 12 Salt-N-Pepa, You Showed Me
- 13 Terri Nunn, Take My Breath Away (Re
- 14 Michael Bolton, Missing You Now
- 15 Shance, I Love Your Smile
- 16 Red Hot Chili Peppers, Under The Brid
- 17 Paula Abdul, Will You Marry Me
- 18 Jody Watley, I'm The One You Need
- 19 CeCe Peniston, We Got A Love Thing
- 20 En Vogue, My Lovin' (You're Never Gon
- 21 Prince & The N.P.G., Money Don't Matt
- 22 Bruce Springsteen, Human Touch
- 23 Def Leppard, Let's Get Rocked
- 24 Joe Public, Live And Learn
- 25 TLC, Ain't 2 Proud 2 Beg
- 26 Michael Jackson, Remember The Time
- 27 Kym Sims, Too Blind To See It
- 28 Celine Dion & Peabo Bryson, Beauty An
- 29 Kris Kross, Jump
- 30 Mint Condition, Breakin' My Heart (Pr

104 KRBE
Houston P.D.: Steve Wyrostok

- 1 Simply Red, Stars
- 2 Genesis, I Can't Dance
- 3 U2, One
- 4 Mariah Carey, Make It Happen
- 5 Queen, Bohemian Rhapsody
- 6 Eric Clapton, Tears In Heaven
- 7 Mint Condition, Breakin' My Heart (Pr
- 8 Vanessa Williams, Save The Best For L
- 9 KLF, Justified & Ancient
- 10 Smithereens, Too Much Passio
- 11 Shamen, Move Any Mountain
- 12 Cause & Effect, You Think You Know He
- 13 Sophie B. Hawkins, Damn I Wish I Was
- 14 Mr. Big, To Be With You
- 15 Shance, I Love Your Smile
- 16 Cure, High
- 17 Tears For Fears, Laid So Low (Tears R
- 18 P.M. Dawn, Set Adrift On Memory Bliss
- 19 U2, Mysterious Ways
- 20 Howard Jones, Lift Me Up
- 21 Right Said Fred, Don't Talk Just Kiss
- 22 Prince & The N.P.G., Money Don't Matt
- 23 Color Me Badd, I Wanna Sex You Up
- 24 Tevin Campbell, Tell Me What You Want
- 25 Bryan Adams, Thought I'd Died And Lov
- 26 Tori Amos, Silent All These Years
- 27 Right Said Fred, I'm Too Sexy
- 28 Nirvana, Come As You Are
- 29 Color Me Badd, Thinkin' Back
- 30 Big Audio Dynamite II, The Globe

KMEL JAMS
San Francisco P.D.: Keith Naftaly

- 1 Jodeci, Come & Talk To Me
- 2 Gerald Levert, Baby Hold On To Me
- 3 TLC, Ain't 2 Proud 2 Beg
- 4 Shance, Silent Prayer
- 5 En Vogue, My Lovin' (You're Never Gon
- 6 Kris Kross, Jump
- 7 Vanessa Williams, Save The Best For L
- 8 Arrested Development, Tennessee
- 9 Black Sheep, The Choice Is Yours
- 10 Naughty By Nature, Everything's Gonna
- 11 Joe Public, Live And Learn
- 12 Aaron Hall, Don't Be Afraid
- 13 Tony Terry, Everlasting Love
- 14 College Boyz, Victim Of The Ghetto
- 15 Bas Nair, Supercalif Love
- 16 Celine Dion & Peabo Bryson, Beauty An
- 17 Chris Walker, Take Time
- 18 Chaka Khan, Love You All My Lifetime
- 19 Tracie Spencer, Love Me
- 20 Luther Vandross, Sometimes It's Only
- 21 R. Kelly & Public Announcement, She's
- 22 U.M.C.'s, One To Grow On
- 23 Moccasin, Losing You
- 24 Jodeci, Slay
- 25 Jody Watley, I'm The One You Need
- 26 Kathy Sledge, Take Me Back To Love Ag
- 27 Kym Sims, Take My Advice
- 28 Soul II Soul, Joy
- 29 2Pac, Brenda's Got A Baby
- 30 Boyz II Men, Please Don't Go

KDWB 101.3
Minneapolis/St. Paul P.D.: Mark Bolke

- 1 Eric Clapton, Tears In Heaven
- 2 U2, One
- 3 Richard Marx, Hazard
- 4 Bruce Springsteen, Human Touch
- 5 Mariah Carey, Make It Happen
- 6 Smithereens, Too Much Passio
- 7 En Vogue, My Lovin' (You're Never Gon
- 8 Howard Jones, Lift Me Up (Howard Jon
- 9 Roxette, Church Of Your Heart
- 10 Chris Walker, Take Time
- 11 Jody Watley, I'm The One You Need
- 12 Genesis, I Can't Dance
- 13 Vanessa Williams, Save The Best For L
- 14 Van Halen, Right Now
- 15 CeCe Peniston, We Got A Love Thing
- 16 Keedy, Wishing On The Same Star
- 17 Lightning Seeds, The Life Of Riley
- 18 Color Me Badd, Thinkin' Back
- 19 Prince & The N.P.G., Money Don't Matt
- 20 Storm, Show Me The Way
- 21 Kathy Troccoli, Everything Changes
- 22 Bryan Adams, Thought I'd Died And Gon
- 23 Richie Sambora, One Light Burning
- 24 Cause & Effect, You Think You Know He
- 25 Amy Grant, Good For Me
- 26 CeCe Peniston, We Got A Love Th
- 27 Mitch Malloy, Anything At All
- 28 Jon Secada, Just Another Day
- 29 Natural Selection, It's Sweet!
- 30 Joe Public, Live And Learn

KPLX 99.5
Dallas P.D.: Bobby Kraig

- 1 Tanya Tucker, Some Kind Of Trouble
- 2 Brooks & Dunn, Neon Moon
- 3 Wynonna, She Is His Only Need
- 4 Garth Brooks, Papa Loved Mama
- 5 John Anderson, Straight Tequila Night
- 6 Steve Wariner, The Tips Of My Fingers
- 7 Keith Whitley, Somebody's Doin' Me Ri
- 8 Mark Chesnut, Old Flames Have New Na
- 9 Marty Stuart, Burn Me Down
- 10 Vince Gill, Take Your Memory With You
- 11 Hal Ketchum, Past The Point Of Resc
- 12 Aaron Tippin, There Ain't Nothin' Wro
- 13 Sammy Kershaw, Don't Go Near The Wate
- 14 Ricky Van Shelton, Backroads
- 15 Little Texas, First Time For Everythi
- 16 Tracy Lawrence, Today's Lonely Foo
- 17 George Strait, Gone As A Girl Can Get
- 18 Marty Stuart, Burn Me Down
- 19 Collin Raye, Every Second
- 20 Ronnie Milsap, The Rock
- 21 Rodney Crowell, Lovin' All Night
- 22 Doug Stone, Come In Out Of The Pain
- 23 Trisha Yearwood, The Woman Before Me
- 24 Sawyer Brown, Some Girls Do
- 25 Suzy Bogguss, Outbound Plane
- 26 Shenandoah, Rock My Baby
- 27 Dixiana, Waitin' For The Deal To Go D
- 28 Restless Heart, Familiar Pain
- 29 McBride & The Ride, Sacred Ground

KMLE
Phoenix P.D.: Alan Sledge

- 1 Hal Ketchum, Past The Point Of Resc
- 2 Aaron Tippin, There Ain't Nothin' Wro
- 3 Wynonna, She Is His Only Need
- 4 Vince Gill, Take Your Memory With You
- 5 Steve Wariner, The Tips Of My Fingers
- 6 Garth Brooks, Papa Loved Mama
- 7 Tanya Tucker, Some Kind Of Trouble
- 8 Pirates Of The Mississippi, Til I'm H
- 9 Brooks & Dunn, Neon Moon
- 10 Tracy Lawrence, Today's Lonely Foo
- 11 Mark Chesnut, Old Flames Have New Na
- 12 Billy Joe Royal, I'm Okay (And Gettin
- 13 Collin Raye, Every Second
- 14 Marty Stuart, Burn Me Down
- 15 Little Texas, First Time For Everythi
- 16 Clinton Gregory, Play, Ruby, Play
- 17 Ricky Scaggs, Same Ol' Play
- 18 Paul Overstreet, Billy Can't Read
- 19 Sawyer Brown, Some Girls Do
- 20 Suzy Bogguss, Outbound Plane
- 21 McBride & The Ride, Sacred Ground
- 22 Billy Dean, Only The Wind
- 23 Dwight Yoakam, It Only Hurts When I C
- 24 Sammy Kershaw, Don't Go Near The Wate
- 25 Travis Tritt, Nothing Short Of Dying
- 26 Pam Tillis, Maybe It Was Memphis
- 27 Reba McEntire, Is There Life Out Ther
- 28 Michelle Wright, Take It Like A Man
- 29 Alan Jackson, Dallas
- 30 Lorie Morgan, Except For Monday

95.5 WPLJ
New York P.D.: Scott Shannon

- 1 Vanessa Williams, Save The Best For L
- 2 Eric Clapton, Tears In Heaven
- 3 Bruce Springsteen, Human Touch
- 4 Amy Grant, Good For Me
- 5 Celine Dion & Peabo Bryson, Beauty An
- 6 Mr. Big, To Be With You
- 7 Rod Stewart, Your Song
- 8 U2, One
- 9 Manah Carey, Make It Happen
- 10 Queen, Bohemian Rhapsody
- 11 Genesis, I Can't Dance
- 12 Michael Bolton, Missing You Now
- 13 Kathy Troccoli, Everything Changes
- 14 Atlantic Starr, Masterpiece
- 15 Eddie Money, I'll Get By
- 16 Roxette, Church Of Your Heart
- 17 Color Me Badd, All 4 Love
- 18 Richard Marx, Hazard
- 19 Paula Abdul, Will You Marry Me
- 20 Bonnie Raitt, I Can't Make You Love M
- 21 Paul Young, What Becomes Of The Broke
- 22 Genesis, Hold On My Heart
- 23 Michael Jackson, Remember The Time
- 24 Bryan Adams, (Everything I Do) I Do I
- 25 Celine Dion, If You Asked Me To
- 26 Howard Jones, Lift Me Up
- 27 Firehouse, Love Of A Lifetime
- 28 George Michael & Elton John, Don't Le
- 29 Red Hot Chili Peppers, Under The Brid
- 30 Kenny Loggins, Conviction Of The Hear

B96
Chicago P.D.: Dave Shakes

- 1 Lidell Townsell, Nu Nu
- 2 FHR Project, Out Of Control
- 3 Cause & Effect, You Think You Know He
- 4 Giggles, What Goes Around C
- 5 Laura Enea, This Is The Last Time
- 6 Boyz II Men, Uhuh Ahh
- 7 Vanessa Williams, Save The Best For L
- 8 En Vogue, My Lovin' (You're Never Gon
- 9 Shawn Christopher, Don't Lose The Mag
- 10 Queen, Bohemian Rhapsody
- 11 CeCe Peniston, We Got A Love Thing
- 12 Arthur Baker, 10U!
- 13 Paris Red, Good Friend
- 14 M.C. Luscious, Boom! Got Your Boyfri
- 15 Mr. Big, To Be With You
- 16 TKA, Maria
- 17 T.P.E., Forever And A Day
- 18 Robert Owens, I'll Be Your Friend
- 19 Right Said Fred, Don't Talk Just Kiss
- 20 Atlantic Starr, Masterpiece
- 21 Moccasin, Losing You
- 22 Joe Public, Live And Learn
- 23 Daisy Dee, Pump It Up All The Way
- 24 Manah Carey, Make It Happen
- 25 Eric Clapton, Tears In Heaven
- 26 Lisette Melendez, Never Say Never
- 27 Kathy Troccoli, Everything Changes
- 28 T.P.E., Then Came You
- 29 Cure, High
- 30 Salt-N-Pepa, Let's Talk About AIDS

R&B PLAYLISTS APPEAR BIWEEKLY IN THE R&B SECTION

Real-time monitoring. The top 80 markets. 24 hours a day.

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.

RADIOTRACK
No one else can do this.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ MICHAEL JACKSON *In The Closet* (no timing listed)

PRODUCERS: Teddy Riley, Michael Jackson
WRITERS: M. Jackson, T. Riley
PUBLISHERS: Mijac/Warner-Tamerlane, BMI;
Dorri/Zomba, ASCAP
REMIXERS: Tommy Musto, Frankie Knuckles, 3 Boyz
From Newark
Epic 74267 (c/o Sony) (cassette single)

Third offering from MJ's mega-opus "Dangerous" proves to be his strongest single to date. Jackson's signature whoops and whispers are put at home within an intense and unusual jack-swing/funk arrangement. The track is brightened by an immediately memorable, sing-along chorus. Of course, much speculation surrounds the identity of the "mystery girl" who chats and groans in the background. Any ideas?

▶ SLAUGHTER *The Wild Life* (3:14)

PRODUCERS: Dana Strum, Mark Slaughter
WRITER: M. Slaughter, D. Strum
PUBLISHERS: Topless/Chrysalis Songs, BMI
Chrysalis/ERG 23812 (c/o CEMA) (cassette single)

Hard-rockin' quartet previews its sophomore set of the same name with a vigorous jam that bears a minor resemblance to Van Halen circa David Lee Roth. The guitars are snaky, the rhythm section is tight, and the production values are slick enough to entice fast and furious top 40 action.

▶ HAMMER *Good To Go* (3:58)

PRODUCERS: Hammer, Felton C. Pilate
WRITERS: Hammer, F.C. Pilate
PUBLISHER: not listed
Capitol 79319 (c/o CEMA) (cassette single)

Typically showboating rapper will raise eyebrows by issuing what has to be his most restrained and soulful single. A subtle retro-funk/hip-hop beat-base firmly supports clever lyrics and a chirpy chorus. Should play equally well on pop and urban formats. Taken from his multiplatinum epic "Too Legit To Quit."

▶ KYM SIMS *Take My Advice* (3:59)

PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, T. Hurley, K. Sims, M. Williams
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIXER: Steve "Silk" Hurley
Atco 4492 (c/o Atlantic) (cassette single)

Chicago-bred club siren follows her breakthrough hit, "Too Blind To See It," with an equally engaging, pop-flavored houser. Star-quality vocal performance is inflected with a proper helping of sass and charm. Influence of producer Steve "Silk" Hurley is prominent, which should help keep dancefloors filled—not to mention ensure increased top 40 interest.

▶ CHAKA KHAN *Love You All My Lifetime* (3:41)

PRODUCER: David Gamson
WRITERS: I. Klarman, F. Weber
PUBLISHERS: BMG/UFA, GEMA
REMIXERS: Dave Shaw, Winston Jones, Ben Wolff,
Andy Dean
Warner Bros. 18987 (cassette single)

After numerous disappointments, Khan re-emerges with her most satisfying recording in years. She wraps that one-of-a-kind voice around a slinky and subtle R&B/funk jam that will inject a much-needed breath of fresh air into blah top 40 and urban formats. Pierce remixes by Dave Shaw and Boilerhouse are already kicking up a storm at club level. A promising peek into Khan's upcoming album, "The Woman I Am."

▶ TIMMY T *Over You* (3:53)

PRODUCER: John Ryan
WRITER: M. McGregor
PUBLISHERS: Potential Gold/RMI Songs, BMI
Quality 15192 (cassette single)

Photogenic heartthrob who wooed teenage girls and radio programmers alike last year with "One More Try"

returns with sugar-coated pop ballad. Formulaic song structure is enlivened by Timmy's earnest vocal. Expect quick and enthusiastic pop and AC action. Contact: 213-658-6796.

EDDIE MONEY *Fall In Love Again* (4:25)

PRODUCERS: Monty Byrom, Randy D. Jackson, Eddie Money
WRITERS: M. Byrom, E. Money, J. Kossack
PUBLISHERS: WB/Mite/Tay-Man/Kossongs, ASCAP;
Cashola, BMI
Columbia 74262 (c/o Sony) (cassette single)

Veteran rocker follows his recent hit, "I'll Get By," with a guitar-framed power ballad. His well-worn voice adds a distinctive and familiar flavor to an otherwise formulaic tune. Taken from Money's current album, "Right Here."

★ JAMMY *Infatuation* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Vibe 7554 (12-inch single)

Newcomer exudes the charm of a future star on engaging pop/dance nugget that will remind some of early recordings by Debbie Gibson and Regina. A perfect fit for radio formats geared toward teenage girls. Keep your eyes and ears on this one. Contact: 516-624-7935.

TAG *The Way I Feel* (4:09)

PRODUCER: Gareth Young
WRITERS: T. Morris, G. Young
PUBLISHER: AACI, ASCAP
Scotti Bros. 75315 (c/o BMG) (cassette single)

Midtempo pop/dance number packs a percussive punch and sexy sax line that should incite plenty of action on the floor. Plaintive female vocals throb with desire.

ROULADE *Stop Breaking My Heart* (no timing listed)

PRODUCERS: H.B. Radke, Luis Antezana
WRITER: E.B. Hansen
PUBLISHER: not listed
SWP 008 (maxi-cassette single)

Appetizing combo platter of hi-NRG and freestyle makes for a cute crossover radio entry. Dramatic synth pulses fondly recall the Top Shop Boys. Worth a try. Label based in Seattle.

R & B

▶ GERALD LEVERT *School Me* (4:18)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 4496 (cassette single)

Sultry love song attempts to seduce with silky vocals and low-key R&B instrumentation. Lyrics take the "school me" theme to extremes, incorporating the images of teacher, principal, homework, and notes into the art of lovemaking.

COUNTRY

▶ HOLLY DUNN *No Love Have I* (2:16)

PRODUCERS: Paul Worley, Ed Seay, Holly Dunn
WRITER: not listed
PUBLISHER: not listed
Warner Bros. 18956 (7-inch single)

A driving, assertive version of the 1960 Webb Pierce hit.

MICHELLE WRIGHT *Take It Like A Man* (3:58)

PRODUCERS: Steve Bogard, Rick Giles
WRITER: T. Haselden
PUBLISHER: Millhouse/Songs Of PolyGram, BMI
Arista 2406 (c/o BMG) (7-inch single)

This everywoman's lament about the paucity of good men could be Wright's breakthrough, particularly when it's linked to her stylish and provocative video.

BILLY RAY CYRUS *Achy Breaky Heart* (3:23)

PRODUCERS: Joe Scaife, Jim Cotton
WRITER: D. Von Tress

PUBLISHER: Millhouse/Songs of PolyGram, BMI
Mercury 868124 (c/o PolyGram) (7-inch single)

Shake your tail feathers! This song, Cyrus' performance, and the production simply couldn't be more commercial. The label even commissioned the creation of an "Achy Breaky" line dance.

MAC McANALLY *Live And Learn* (3:44)

PRODUCERS: Tony Brown, Mac McAnally
WRITER: M. McAnally
PUBLISHER: Beginner, ASCAP
MCA 54388 (c/o Uni) (7-inch single)

Pure, resonant listening pleasure in the form of an acoustic-laced, self-penned Taylor-ish or Fogelberg-ish delight. The revival of this style segment has been eagerly awaited.

PRAIRIE OYSTER *Will I Do (Till The Real Thing Comes Along)* (2:47)

PRODUCERS: Richard Bennett, Josh Leo
WRITER: J. Besen
PUBLISHERS: Oyster/BMG Songs; SOCAN, ASCAP
RCA 62218 (c/o BMG) (7-inch single)

Swingy, danceable, and prairie cool. Full-bodied (but insouciant) lead vocals, coupled with tight, traditional instrumental touches.

WAYNE NEWTON *The Letter* (4:29)

PRODUCERS: Wayne Newton, Rick Goodman, John Minick
WRITERS: R. Goodman, J. Minick, W. Newton
PUBLISHER: Lifting, ASCAP
Curb 0938 (CD promo)

A letter written by Elvis Presley is the subject matter addressed in Newton's co-written number. Newton's talent and the quality of production speak strongly for themselves, but the commercial appeal on the country radio level is at question.

RONNIE MCDOWELL *Hangin' Up My Heart* (2:59)

PRODUCER: Ronnie McDowell, Buddy Killen, Joe Meador
WRITER: R. McDowell, Buddy Killen, Bill Conn, Joe Meador
Curb 1004 (CD promo)

This song gets off to a cookin' start but loses momentum and evolves into a hokey reach for listener attention.

GENE ELLIS *Something's Wrong* (3:10)

PRODUCER: Kerry Tolley
WRITERS: E. Dickey, B. Godair
PUBLISHER: Door Knob, BMI
MBS 1003 (7-inch single)

Ellis sounds a bit like Mel Tillis in this steel-driven peek into domestic insecurity. Contact: 107 W. Main, Pawhuska, Okla. 74056.

DANCE

★ BEATS INTERNATIONAL *Change Your Mind* (1:30)

PRODUCER: Norman Cook
WRITERS: N. Cook, P. Youth
PUBLISHER: not listed
REMIXER: Danny Tenaglia
London 869709 (c/o PLG) (12-inch single)

Groove collective headed up by Norman Cook returns with delicious dancehall jam. Remixer Danny Tenaglia offers a lush (and lengthy) deep-house version that should help create club excitement, while the original version of the song is strong enough to generate much-deserved urban radio play. Look for the act's new "Excursion Of The Version" album.

CRIMINAL ELEMENT ORCHESTRA FEATURING

TIM B. ABC (no timing listed)

PRODUCER: Wally Jump Jr.
WRITERS: B. Gordy, I. Mize, F. Perren, Richards, V. Brown, K. Gist, A. Criss
PUBLISHERS: Naughty/Jobete, ASCAP
Minimal 259 (c/o Quark) (12-inch single)

Timeless fave by the Jackson 5 is updated with a funk-fortified, hip-hop beat and ragga-toasting at the break. And those who recognize that bass line from Naughty By Nature's

"O.P.P." should check out the flipside for a reggae-flavored take on that track. Quirky. Contact: 212-489-7260.

NERO *I Want To Bring Salvation* (no timing listed)

PRODUCER: Craig Bevan
WRITER: C. Bevan
PUBLISHER: Big Generic, BMI
Low Frequency 0022 (12-inch single)

Wild'n'wacky techno trip pops with assaulting synths and frenetic beats. Repetitive "I want to be a messiah" chant will send peak-hour punters into orbit. Don't miss the "Operatic" mix, with its primal-scream passages. Contact: 201-435-1651.

A C

▶ ERIC CARMEN *My Heart Stops* (3:24)

PRODUCERS: Guy Roche, Eric Carmen
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Arista 2264 (c/o BMG) (cassette single)

The distinctive voice behind classic pop weepers like "All By Myself" and "Never Gonna Fall In Love Again" sounds sadly out of place on an exhaustingly chipper ditty that is scrawled with tunesmith Diane Warren's signature style. While Carmen deserves better material than this, AC programmers will likely agree that any chance to hear him over the air is well worth taking.

BILLY DEAN *Only The Wind* (3:40)

PRODUCERS: Chuck Howard, Tom Shapiro
WRITERS: T. Shapiro, C. Jones
PUBLISHERS: Edge O' Woods/Kinetic
Diamond/Moline Valley, ASCAP
Liberty/SBK 96728 (c/o CEMA) (CD album track)

Now that country programmers have begun to embrace this delicate, acoustic-anchored ballad, it seems natural for AC pundits to follow suit. Dean's baritone is warm and friendly, a fine complement to the song's sensitive lyrical tone. Look for Dean on tour with Wynonna Judd.

★ CHRISTIAN ANDREASON *Everybody Else* (7:04)

PRODUCER: Christian Andreason
WRITER: C. Andreason
PUBLISHER: not listed
Storm Child/Wonderboy Productions 01 (cassette single)

Newcomer Andreason penned this stirring power ballad after losing a close friend to an AIDS-related illness. Affecting lyrics are complemented by a sweeping musical arrangement and warm harmonies by Erica Lewis. However, track will need to be edited in length in order to earn deserved radio play. Company is based in Bellaire, Texas.

MARC BONILLA *Slaughter On Memory Lane* (4:25)

PRODUCER: Kevin Gilbert
WRITER: M. Bonilla
PUBLISHERS: Artsake/Cherry River, BMI
Reprise 5419 (c/o Warner Bros.) (CD promo)

Highly expressive instrumental has deft guitar that bridges the gap between slick jazz-fusion and squealing heavy metal. AC radio may be turned off by the title at first, but will be surprised by this cut's sophisticated groove.

ROCK TRACKS

▶ PEARL JAM *Even Flow* (4:58)

PRODUCERS: Pearl Jam, Rick Parashar
WRITERS: Gossard, Vedder
PUBLISHERS: Innocent Bystander/Write Treatment, ASCAP
Epic Associated 4469 (c/o Sony) (CD promo)

Hard-rock outlets should seize upon this trashy grunge rocker, which should turn even more fans on to Seattle band's mysterious, melodic grime. Bluesy guitar wails over

deep, dark, and driving groove.

▶ SOUP DRAGONS *Divine Thing* (3:35)

PRODUCERS: DeVries, Sidelnyk, Dickson
WRITER: Dickson
PUBLISHERS: Soup Music/Big Life
Big Life 68 (c/o PLG) (CD promo)

Mod, straightahead rocker jumps with an up-tempo drum beat and a simple but very effective guitar line. Bratty vocals tease their way through this no-frills, alternative gem.

▶ PETER MURPHY *The Sweetest Drop* (4:16)

PRODUCERS: Mike Thorne with Peter Murphy
WRITERS: Murphy, Statham
PUBLISHERS: MCA, ASCAP; Incomplete, BMI
Beggars Banquet 62239 (c/o BMG) (CD single)

Moody, artsy cut is custom-made for modern rock outlets. Murphy's resonant vocals linger in the lower range until the chorus kicks in with an aggressive punch and a passionate backing chorus. Track builds to a dynamic crescendo and energetic climax.

THE DEAD MILKMEN *The Secret Of Life* (4:19)

PRODUCER: Ted Niceley
WRITERS: The Dead Milkmen
PUBLISHER: Golf Pro, BMI
Hollywood 10141 (CD promo)

Upbeat, jangly jam is light and refreshing, beating an assured path to alternative hipdom. Alternative programmers should dig the fuzzy guitar licks and quirky, sing-song vocals.

HOUSE OF LORDS *O Father* (3:59)

PRODUCERS: David Thoenen, House Of Lords
WRITERS: M. Baker, J. Christian, G. Giuffria, B. Marlett
PUBLISHER: not listed
Victory 659 (c/o PGD) (CD promo)

Gothic, midtempo rocker is well-produced and dramatic. Hard-edged guitar riff is catchy, as is the sing-along chorus. Bizarre vocal interlude evokes devil imagery. Metal programmers should have fun with this one.

BANGALORE CHOIR *Doin' The Dance* (4:09)

PRODUCERS: Max Norman, James Barton
WRITERS: J. Bon Jovi, A. Nova
PUBLISHERS: New Jersey Underground/PRI, ASCAP;
Burning Sun/ATV, BMI
Giant 5310 (c/o WEA) (CD promo only)

Sexy and provocative hard rocker written by Jon Bon Jovi and Aldo Nova rings with nimble-fingered guitar precision and throaty, vibrato vocals. Album rock radio programmers will delight in this melodic, headbanging cut.

SAVAGE BROTHERS *All I Wanted* (no time listed)

PRODUCERS: Dennis Ferrante, Joe Zampano
WRITER: M. Savage
PUBLISHERS: none listed
Canaltown Music 001 (cassette single)

Mainstream, commercial rocker is pumped full of boom and crash. High-powered vocals are fueled by squealing guitar and screaming sax. Band is dynamic and jumps with feverish abandon. Cut brings back memories of the Head East hit "Never Been Any Reason." Contact: 210-627-6778.

RAP

▶ POOR RIGHTEOUS TEACHERS *Easy Star* (4:42)

PRODUCER: Tony D.
WRITERS: Wise Intelligent, T. Deputa
PUBLISHERS: Protoons/DivineLand/Chumpy, ASCAP
Profile 7362 (cassette single)

Slick, highly produced dancehall rap is fast and furious. Rhythms bounce with Jamaican flair. Lyrics buzz by at the speed of light and are nearly imperceptible to the average ear, but the track's musicality engages the listener. Contact: 212-529-2600.

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.

NEW ACTS CATCH UP WITH PUNK'S PAST

(Continued from page 1)

and Capitol, respectively. Both groups are expected to release new albums this year. Meanwhile, Buzzcocks are shopping a new album produced by Bill Laswell.

Other familiar punk rockers also have major-label deals: the Rollins Band (featuring Henry Rollins, the former lead singer of Black Flag) is signed to Imago; Social Distortion, the long-running L.A. band, has pacted with Epic; and FIREHOSE (a latter-day incarnation of the San Pedro, Calif., punk trio the Minutemen) has released an album and an EP on Columbia. Social Distortion's "Somewhere Between Heaven And Hell" has climbed to No. 93 with a bullet on The Billboard 200.

Punk concerts are selling out some venues. For example, a March 13 show headlined by the re-formed band Fear, a longtime mainstay of the L.A. punk scene, filled Hollywood's 3,750-capacity Palladium. The Damned, Social Distortion, and Bad Religion have also packed L.A. houses. U.K. punk acts like Buzzcocks and Stiff Little Fingers have hit the U.S. concert circuit again.

Meanwhile, tribute albums devoted to punk's founding acts are proliferating. Last year, L.A.'s Triple X Records issued "Gabba Gabba Hey," a Ramones homage, and in March, Seattle's C/Z Records released "Something's Gone Wrong Again," a salute to Buzzcocks. This month, the Dusseldorf, Germany, punk-pop band Die Toten Hosen will issue "Learning English—Lesson 1," an album of vintage covers featuring a host of veteran punk performers, on Charisma Records. Guns N' Roses is contemplating the release of an EP of covers of punk tracks by Fear, the Damned, and others.

Other heavy-metal acts are doing Sex Pistols covers, including Motley Crue's "Anarchy In The U.K.," Skid Row's "Holidays In The Sun," and Anthrax's "Friggin' In The Rigg'n." Alternative band Jane's Addiction has released a medley single featuring the Germs' "Lexicon Devil" and X's "Nausea," and rap group Disposable Heroes Of Hiphoprisy has recorded a version of the Dead Kennedys' "California Uber Alles."

Classic punk rock of the late '70s and early '80s is increasingly being repackaged for the CD market. The highest-ticket item so far has been Epic's "Clash On Broadway," a three-CD retrospective devoted to the seminal English punk band. Hit compilations by Buzzcocks (whose complete output was boxed three years ago by Restless Retro) and Generation X have been issued on I.R.S. and Chrysalis, respectively. Independent Frontier Records has released a pair



The rediscovery of punk music is calling attention to some survivors of the genre's first wave. Shown, clockwise from top left, are B.A.D. II, whose leader, Mick Jones, was a founder of the Clash; Social Distortion, a staple of the L.A. punk scene; Rollins Band, named for Henry Rollins of Black Flag fame; and FIREHOSE, the present-day version of '80s indie act the Minutemen.

of CDs gleaned from the catalog of Dangerhouse Records, one of the first indie labels to document the L.A. punk scene, whileTVT Records has issued "The Groups Of Wrath," a CD compilation of early New York proto-punk and punk assembled by Marty Thau. Caroline Records' Blue Plate subsidiary has launched a collection of singles first issued by Virgin in the U.K.

Some of the original stars of punk are even sampling their old recordings on releases by their current bands. A sample of the Sex Pistols' "God Save The Queen," for instance, is heard on a track on the current Public Image Ltd. album "That What Is Not"; the group is fronted by John Lydon, who sang lead for the Sex Pistols under the name of Johnny Rotten. Big Audio Dynamite II singer/guitarist Mick Jones, formerly of the Clash, samples a piece of his ex-band's "Should I Stay Or Should I Go" on B.A.D. II's current album, "The Globe." (PiL and B.A.D. II are now headlining MTV's 120 Minutes Tour.)

RADIO-RESISTANT GENRE

All this activity is surprising, considering the fact that punk was a rebellious, radio-resistant genre that spawned few commercial successes. It took the Sex Pistols' "Never Mind The Bollocks" 10 years to achieve gold status; the Clash's sixth album,

"Combat Rock," which reached platinum in 1982 behind the top 10 single "Rock The Casbah," was punk's only major sales triumph (and many would maintain that the Clash in '82 was punk in only the most generic sense).

"Punk was inaccurately portrayed the first time around," says Marty Thau, whose Red Star Records documented the early New York punk scene. "It was just too anti-establishment at that moment. Now that the dust has cleared, people can look at it objectively. And the music holds up." Mike Ness, lead singer of the decade-old L.A. punk band Social Distortion, agrees with Thau. "People are realizing that punk or alternative music was not what the media portrayed," he says. "It was so misunderstood."

Although punk was often seen as a form of musical rebellion that contained the seeds of its own destruction, it actually provided an opening for new types of music, including much of what is now called alternative and modern rock. As English writer Jon Savage notes in "England's Dreaming," his massive new history of punk's rise, "If it had been the project of the Sex Pistols to destroy the music industry, then they had failed; but as they gave it new life, they allowed a myriad of new forms to become possible."

While many of the high-profile



punk originators either disbanded or moved into more commercial terrain in the early '80s, the substance of punk's sound lived on—most especially in the hardcore punk acts like Black Flag and its successors, which were highly visible on the U.S. scene throughout the '80s. Simultaneously, the genre's do-it-yourself aesthetic was maintained by a number of American and British independent labels.

The focus is again on punk's roots with the contemporary ascent of rock bands from the Pacific Northwest like Nirvana, Alice In Chains, Soundgarden, Pearl Jam, Screaming Trees, Tad, and others. While they have much in common with heavy-metal groups, these bands also express a rebellious punk attitude and have alternative rock elements that owe much to punk.

TOO YOUNG TO POGO

Some observers feel these groups have rekindled interest in the older punk bands.

Capitol Records East Coast director of A&R Josh Deutsch, who signed the reconstituted Television to its deal, says the rise of the "Puget sound" could result in contemporary sales for the New York punk veterans. "The tremendous amount of commercial success of the Seattle bands—if you squint and look at it from a broad perspective, you can make an argument that the kids who buy Nirvana records are going to be much more receptive to an album like [Television's] 'Marquee Moon' or 'Adventure' than they would have been 10 years ago," he says.

Says X's manager, Ron De Blasio, who accompanied the band on a spring tour of Northern California and the Southwest, "We found out that the kids who had heard the albums and were too young to go to the shows before were just ecstatic... I know there's a new crowd out there that's primed for this stuff."

Younger crowds are flocking to punk shows. Paul Tollett, the booker for L.A. promoter Goldenvoice, says, "When we booked the Fear show, I thought I'd hear everybody in town say, 'I saw them at [the long-defunct

L.A. club] the Starwood.' But a lot of new people had never seen Fear.

"There are still people coming out who originally saw these bands," Tollett adds. "But there's a second generation. It's a mixture."

Avalon Attractions GM Moss Jacobs is more skeptical about punk's ability to fill houses, noting the reformed Irish punk group Stiff Little Fingers pulled only 50%-75% of capacity at recent Southern California theater dates.

"It's a real steep hill to promote when [the bands] haven't been on radio and they haven't been around for a while," Jacobs says.

PAYING HOMAGE

Interest in old-line groups is also being stirred by the growing spate of tribute records and covers, which in turn are sparking interest among fans of the contemporary groups that are paying homage.

"Every year there's a whole slew of 14- and 15-year-old skateboard kids who rediscover Black Flag and the Misfits," says C/Z Records owner Daniel House, whose Buzzcocks tribute album contains tracks by the Fluid, the Lunachicks, Big Drill Car, Naked Raygun, and other alternative acts.

Triple X's Ramones salute, which features such Southern California groups as Pigmy Love Circus, Mojo Nixon, Bad Religion, and L7, has sold 10,000 units to date in the U.S., according to label co-president Dean Naleway. Referring to the burgeoning interest in punk and protopunk acts, he says, "The Ramones, the New York Dolls, the MC5, the Stooges, a lot of the late-'70s, early-'80s stuff—the new kids are starting to figure it out."

Reissues geared to the CD market are also shoving punk into the public eye. The major success so far has been "Clash On Broadway," which co-producer Rich Bauer says has sold 75,000 units to date and will likely sell 25,000-50,000 more by the end of 1992.

Bauer notes that Epic set up an 800 number for telephone orders of the boxed set in an ad, which aired for the first time on MTV's March rerun of the cable network's 1991 "Rockumentary" about the Clash.

"It's sort of a test," Bauer says. "We're aiming it at the 17- to 24-year-old grunge-rockers out there."

Asked about the audience for "Clash On Broadway," Bauer says, "Is it old punks who are sitting in an office with a window, or is it kids who are listening to bands like Nirvana or Soundgarden right now? I'd have to guess it's split pretty evenly."

POLYGRAM'S L.A. LABEL

(Continued from page 11)

Additional acts may be brought to the label from PolyGram's other labels around the world.

Gatfield says his company will release only two to four albums in the first year, although he adds additional pickups and production deals made through PolyGram are possible.

"I don't intend to go out and sign a ton of stuff," he says.

He foresees the first release coming from the company in September or October of this year.

The label name remains a question mark. "That's the toughest thing," Gatfield says with a chuckle. "Any great name you come up with has usually been used already."

PGD Cracks Down On N.Y. One-Stops

NEW YORK—PolyGram Group Distribution has announced that, for the next seven weeks, it will not ship new releases early to one-stops in the New York market because of rampant street-date violations on the new Def Leppard album.

The Def Leppard album's official release date was March 31, a Tuesday, but it was widely available in independent outlets in New York City starting the previous Friday.

The six major distributors ship new releases to one-stops on Friday,

in order to allow them time to deliver the product to their account base by Tuesday, the standard industry release date. But from now until the end of May, New York one-stops will receive new PGD releases on Monday.

Over the last two years, PolyGram and Uni Distribution have been the strictest in policing street-date violations. PolyGram put Target, the giant Minneapolis-based retailer, on notice for street-date violations, while Uni cracked down on

Carle Place, N.Y.-based WILMI Sales Corp. and Patchogue, N.Y.-based A.S.K. Distributing Corp.

PGD executive VP Jim Caparro says street-date violations are mainly a New York problem. "It doesn't happen too much in the rest of the country," he says. Such wholesalers as CD One Stop in Bethel, Conn., and Universal in Philadelphia, which both have a pretty healthy New York account base, are not being targeted by the PGD policy.

ED CHRISTMAN

Billboard

3RD ANNUAL INTERNATIONAL LATIN MUSIC CONFERENCE

.....
Running in conjunction with the 4th Annual Lo Nuestro A La Musica Latina

May 12th, 13th & 14th, 1992
Caesars Palace, Las Vegas, NV

The only industry conclave that brings together Latin Music professionals for two days of panels and presentations covering Programming, Promotion, Retail, Billboard Charts and More!

SPECIAL ATTRACTIONS:

• ARTIST SHOWCASE •

Tuesday, May 12th -7:00pm
presenting:

LUIS ENRIQUE - Sony Discos

JON SECADA - SBK RECORDS

LISA LOPEZ - Sony Discos

SELENA - Capitol/EMI-Latin and more...

• Special Keynote Speaker

• LUNCHEON

• Pool Side

EVENING CELEBRATION

PANELS & DISCUSSIONS

- Billboard Latin Charts - *"Everything you wanted to know about the Latin Charts, but were afraid to ask"*
 - Retail /Crossover Promotion - *"Exposing your product in Anglo and Hispanic Stores"*
- Alternative Product Promotion - *"Promoting Artists to Power Radio, College Radio and Clubs"*
 - Touring Market - *"How to Promote Your Act In Latin America"*
 - Product & Promotion - *"Anglo to Hispanic; question and answer"*

★ One free ticket for Lo Nuestro with every paid registration for conference! ★

The conference will close with the 4th Annual Lo Nuestro A La Musica Latina (Thursday, May 14th) being presented for the first time at CAESARS PALACE SHOWROOM, Las Vegas

Come join the largest group of Latin professionals from around the world as we battle the obstacles of the industry and celebrate the success of the music in the '90's!

FOR MORE INFO CALL - MELISSA SUBATCH (212) 536-5018 ANGELA RODRIGUEZ (305) 441-7976

REGISTRATION INFO: \$125.00 pre-registration before MAY 4th, \$175.00 walk up registration make checks or money orders payable to BILLBOARD (to pay by credit card please call for more info) PLEASE return to Melissa Subatch c/o Billboard Magazine, 1515 Broadway, 39th fl., NY, NY 10036

NAME: _____ TITLE: _____

COMPANY: _____ TELEPHONE: _____

ADDRESS: _____ CITY: _____ STATE: _____ ZIP: _____

HOTEL ACCOMMODATIONS ARE AVAILABLE AT CAESARS PALACE, special room rate \$100.00 per night

FOR RESERVATIONS CALL: (702) 731-7222

Also special airline fares through American Airlines and America West, for details contact Billboard.

QUICK-RELEASE THEORY PUT TO TEST WITH 'JFK' VIDEO

(Continued from page 1)

that success by tossing the high-profile Oliver Stone film "JFK" into May, well after distributors and retailers had thought the month's release slate was set. Distributors report that Warner has set a May 20 street date for the double-cassette "JFK," and most expect it to be the month's biggest rental title.

In both cases, Warner left distributors with roughly four weeks in which to sell the titles into retail. If the strategy works again, distributors, retailers, and suppliers say, it could lead other studios to re-examine the effort and expense involved in staging a two-month solicitation.

COMPETITIVE INTEREST

According to a Warner spokesman, the release strategies on "Last Boy Scout" and "JFK" were driven by competitive considerations rather than by any fundamental policy shift with respect to solicitation windows.

Other observers note that the moves are not completely unprecedented, as other studios have made occasional last-minute additions to their release slates, resulting in a shorter-than-usual selling period. They add that Warner's apparent success with the shorter selling window comes at a time when many suppliers are already beginning to rethink the wisdom of the eight-week standard.

"Based on the fact that most of the orders come in within the last three weeks of the preorder date, you probably don't need an eight-week solicitation," says Andrew Kairey, marketing VP for MCA/Universal Home Video. "Typically, you see 50% or more of the orders in the last three weeks."

However, Kairey adds, "I think a little more research and a little more analysis needs to be done on how dealers are really planning their month and on whether four weeks is really enough time."

According to distributors, retailers are increasingly waiting until late in a solicitation period before committing to a title because the tightened cash flow of many has squeezed their purchasing budgets.

Some executives also note that, by waiting until the last minute to order a title, retailers can often get better deals out of distributors worried about meeting their studio-imposed sales goals.

From the studios' perspective, however, there can be more at stake in shortening the solicitation window than merely conforming to the *de facto* standard of retailers' ordering patterns.

Typically, the studios spend heavily during a title's solicitation period on promotional activity, as well as trade advertising and advertising in distributor mailers. But, says one studio executive, "If we can make our numbers with a four-week solicitation and cut our marketing back a little bit, that's a very strong argument in favor of a shorter solicitation period."

BIG TITLES, SHORT WINDOWS

One likely possibility, according to several executives, is that the solicitation period may be shortened on the biggest titles, while lesser titles that require a harder sell will continue to enjoy a two-month window.

"On a triple-A movie, on a 'Terminator 2,' for example, there's not a lot you need to do to sell the title *per se*," says Stuart Snyder, sales VP for LIVE Home Video. "Yes, you want to promote the elements of your mar-

keting campaign, but you don't really have to sell the movie. Everybody knows what 'T2' is all about."

Like most executives interviewed, however, Snyder sees a need for a longer selling window on lesser titles.

"On secondary titles, there are all kinds of other elements involved," Snyder says. "You have to get screeners out there to dealers, you also have to leave time for the distributors to watch the movie so they can work intelligently with the retailers."

Several retailers and distributor executives point to the recent case presented by FoxVideo's "The Commitments," which was originally slated for an April release but was pushed back to early May to allow a longer solicitation.

"What happened with 'The Commitments' was that Fox got very good orders on the West Coast and the Northeast, but they didn't get anything in the center of the country," says John Thrasher, VP of video purchasing and distribution at West Sacramento, Calif.-based Tower Records/Tower Video. "So they went back and did a host of screenings to heighten awareness."

According to FoxVideo president Bob DeLellis, the strategy has paid off, although he declines to disclose

projected unit shipments on "The Commitments."

From a distributor perspective, a shorter selling window on big titles would have both pros and cons.

The most material impact would likely be in the weekly mailers distributors send to retailers, from which wholesalers derive a critical source of revenue in the form of advertising sold to the studios.

Rather than the five or six ads a studio might run over the course of an eight-week solicitation period, a four-week selling window could cut the number of ads in half.

According to Tom Trejo, Warner brand manager at Sacramento, Calif.-based Video Products Distributors, a studio will typically compensate for a shorter solicitation period by running an ad every week during the four-week selling period, as Warner is doing for "JFK," rather than running it only twice in the month.

He notes, however, that Warner did not offer such compensation on "The Last Boy Scout," for which the studio ran only one ad in the mailers.

Another problem for distributors is that the last-minute notification requires them to go back to their accounts and rework their budgets for the month.

"The problem that exists as far as dropping a title in so quickly is the sales staff has to go in and rework an entire month," one distributor executive says. "It's double duty selling a title."

Other distributors, however, see the problem as manageable. "People become adjusted to it and make preparations for this sort of thing," says Joe Mazon, VP at Video Distributors of Florida. "It's only going to take us by surprise a couple of times. Then it'll be, 'OK, which one are they going to release early?'"

THEATRICAL MOMENTUM

Despite the last-minute scrambling it can entail, many dealers and distributors see strong benefits to a shorter solicitation period. For one thing, as long as a studio is willing to give up the long solicitation period, it allows the supplier to shorten the window between a film's theatrical release and its video release.

In the case of "The Last Boy Scout," for example, the shorter solicitation period allowed distributors to start selling the title just as it was closing out its theatrical run and was still high in retailers' awareness. It was also still fresh in consumers' minds when it hit store shelves.

WYNONNA JUDD'S SOLO SHOT IS RIGHT ON TARGET

(Continued from page 1)

the second time in seven months a major country artist has debuted in the top five on that chart.

Wynonna also debuts at No. 1 on the Top Country Albums chart, knocking Garth Brooks from his 29-week perch in that spot. Her self-titled album hit the stores March 31 and, according to Billboard point-of-sale information, sold 35,000 more units than the Brooks album in its first week—despite being in stores for only part of the reporting period.

Among the other releases debuting with Wynonna at the top of The Billboard 200 this week are Def Leppard at No. 1, Bruce Springsteen at No. 2 and No. 3, and adolescent rap act Kris Kross at No. 9. Brooks' "Ropin' The Wind" drops from No. 2 to No. 6, and his "No Fences" slips from No. 5 to No. 11.

Walt Wilson, senior VP of marketing and sales, MCA/Nashville, describes MCA's careful setup of the Wynonna album. The initial track, "She Is His Only Need," was promoted to radio just after she appeared on the American Music Awards in January. Based on that track, he says the label detected the demand from consumers "as early as February. It just built up to a frenzy. We anticipated this would happen, but we didn't expect it to be this large."

A month prior to the album's release, the label sent displays to 3,500 stores, along with a banner stating that the album would be in-store March 31. The album was released on schedule even though prior to its release "a lot of [consumers] were screaming for us to release a cassette single," says Wilson, referring to "She Is His Only Need." The label issued only a limited number of 7-inch singles, mainly serviced to jukeboxes, since few retailers carry vinyl singles. The track peaked last week at No. 1 on the Hot Country Sin-



It took two rock powerhouses to keep Wynonna Judd from debuting at No. 1 on The Billboard 200 this week.

gles & Tracks chart.

MCA was concerned whether the album might be hurt by releasing it the same week as Def Leppard and Bruce Springsteen. But Wilson says, "We decided that because it would be a 'super Tuesday' there would be a tremendous amount of fans in the store—let's go for it." The label hoped to pick up some Springsteen fans who were in the store and get in-store play.

BIG REORDERS SEEN

Wilson says MCA initially projected shipment of 400,000 units based on the Judds' sales history. "We very quickly adjusted that figure upward to the 700,000 range," says Wilson, "but within a week of the release, we realized this thing was going to go a million immediately. We were ordering product in massive increments and almost every day." MCA is seeing an average re-order that ranges between 75,000 and 100,000 units daily. He claims the reorders already have driven the album over the 1 million mark.

Interviewed by Billboard on April 8, Wilson acknowledged, "We got caught a little short on

manufacturing, but we expect to be back in shape tomorrow."

Wilson reports strong sales in the Northeast, the upper Midwest (Chicago area), "and I'm here in Seattle and it actually outsold Springsteen in this marketplace." He says Wynonna beat Def Leppard and Springsteen in Nashville's Tower Records store.

Chris Nash, a buyer for the 13-store, Atlanta-based Peppermint Records and Tapes chain, says the album is "extremely hot for us. Sales just blew right out of the doors." He says it is the strongest country seller he has right now and ranks it as one of his top five sellers overall.

Al Wilson, senior VP of merchandising at Strawberries, agrees. He says Wynonna's album, though not outdoing Springsteen and Def Leppard, is "a smoker. To me it was the biggest surprise of the three [releases], and it sold better than I thought it would." Strawberries' 139 stores cover the Northeast region, dipping as far as Washington, D.C., Baltimore, and Virginia. He says "Wynonna" ranked No. 4 overall at Strawberries "if you count Springsteen as two separate entities."

"From what I understand," reports Wilson, "it's definitely a crossover type of demographic" purchasing the record. Wilson was quick to re-order "even before the record street-dated. Our stores said they were getting a lot of calls for it."

George Tunder, director of operations at the Cleveland-based Record Den chain, says Wynonna's album sales have "been sort of slow for us, but [it] has been selling." Record Den/Music Box has 12 stores in the Northeast, including Pennsylvania, Ohio, and Michigan. Tunder reports Def Leppard and Bruce Springsteen as his top sellers for the week and says Wynonna is ranked at No. 44 on his list.

In the case of "JFK," Warner announced its availability to distributors March 31, the day after the Academy Awards broadcast and while it was still playing in theaters.

The quick-release strategy also has distinct competitive advantages for the supplier. Had Warner decided to wait until June to release "JFK," for example, it would have run up against stiff competition for retailers' open-to-buy dollars in that month.

Distributors note that June is already top-heavy with blockbuster releases, including Paramount's "The Addams Family," MCA/Universal's "Cape Fear," Columbia TriStar's "Bugsy," FoxVideo's "Grand Canyon," and Touchstone's "Father of The Bride."

Had Warner decided to wait until July, many distributors believe, the current controversy surrounding the title would have begun to fade from retailers' and consumers' minds.

As MCA/Universal's Kairey puts it, "The real question is when, or in what month, you think a title should be dropped in, based on the competitive situation. Once you've made the decision to live with a four-week solicitation, it makes that other decision a lot easier because you have more flexibility."

"I don't have a wide country market," Tunder notes, "and this is a piece that will take a couple of weeks to jump up in there." He expects the album to reach his top 25 next week.

In terms of pop crossover potential, Walt Wilson says, "The idea is being discussed with MCA's Los Angeles division. It is not something that we are going to go after directly at this point."

"She Is His Only Need" is being worked at AC radio. Shelia Shipley, senior VP of national promotion, MCA/Nashville, says, "It is premature to think about top 40 at this point. We have to get a feel for where we're at."

Wynonna's tour, which started April 2, is expected to extend for some 100 shows (Billboard, April 4). The label plans to release her second single, "I Saw The Light," toward the end of April.

'SEX-CRIME' BILL STALLS

(Continued from page 6)

nography Act.

However, the bill has not yet been voted down, and lobbyists say they are continuing to work to inform lawmakers about the unfairness they see in the bill's third-party-liability sections. S. 1521 could be brought up for a vote again by next month, but committee members may decide to pass on further action unless a clear majority favors the bill.

Lobbyists from most major home entertainment groups, including the Recording Industry Assn. of America, the Motion Picture Assn. of America, the Video Software Dealers Assn., and book and magazine trade groups have opposed the bill since its introduction last session.

Recently, several national and regional women's groups also came out in opposition to the bill (Billboard, March 7).

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	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL)
		★ ★ NO. 1 ★ ★		38	35	CHURCH OF YOUR HEART	ROXETTE (EMI/ERG)
1	12	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (MCA) 5 weeks at No. 1	39	42	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
2	10	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	40	36	TOO MUCH PASSION	THE SMITHEREENS (CAPITOL)
3	4	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	41	47	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
4	9	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (ATCO EASTWEST)	42	46	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
5	15	MASTERPIECE	ATLANTIC STARR (REPRISE)	43	37	WHAT BECOMES OF THE...	PAUL YOUNG (MCA)
6	3	TO BE WITH YOU	MR. BIG (ATLANTIC)	44	51	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
7	10	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	45	53	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
8	6	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	46	73	LIFT ME UP	HOWARD JONES (ELEKTRA)
9	14	GOOD FOR ME	AMY GRANT (A&M)	47	49	I'LL GET BY	EDDIE MONEY (COLUMBIA)
10	7	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	48	48	UNTIL YOUR LOVE COMES BACK...	RTZ (GIANT)
11	14	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	49	—	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
12	12	WE GOT A LOVE THANG	CECE PENISTON (A&M)	50	52	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
13	4	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	51	58	IT'S NOT A LOVE THING	GEOFFREY WILLIAMS (GIANT)
14	11	I LOVE YOUR SMILE	SHANICE (MOTOWN)	52	50	MARIA	TKA (TOMMY BOY)
15	11	I CAN'T DANCE	GENESIS (ATLANTIC)	53	59	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
16	16	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	54	54	SILENT PRAYER	SHANICE (MOTOWN)
17	19	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)	55	56	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
18	17	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)	56	—	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
19	28	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)	57	41	IF YOU GO AWAY	NKOTB (COLUMBIA)
20	22	HAZARD	RICHARD MARX (CAPITOL)	58	—	DON'T TALK JUST KISS	RIGHT SAID FRED (CHARISMA)
21	21	ONE	U2 (ISLAND/PLG)	59	57	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
22	18	THINKIN' BACK	COLOR ME BADD (GIANT)	60	75	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
23	39	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	61	67	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
24	33	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	62	—	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
25	20	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	63	72	COME AS YOU ARE	NIRVANA (DGC)
26	24	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	64	55	STAY	JODECI (UPTOWN/MCA)
27	26	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	65	69	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
28	23	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)	66	60	STARS	SIMPLY RED (ATCO EASTWEST)
29	27	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	67	45	DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER (ARISTA)
30	29	NU NU	LIDELL TOWNSELL (MERCURY)	68	61	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
31	31	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)	69	68	TAKE MY ADVICE	KYM SIMS (I.D./ATCO EASTWEST)
32	34	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	70	—	HIGH	THE CURE (FICTION/ELEKTRA)
33	44	LOVE ME	TRACIE SPENCER (CAPITOL)	71	—	IN THE CLOSET	MICHAEL JACKSON (EPIC)
34	32	ROMEO & JULIET	STACY EARL (ARISTA)	72	62	AGAIN TONIGHT	JOHN MELLENCAMP (MERCURY)
35	30	UHH AHH	BOYZ II MEN (MOTOWN)	73	70	ALL WOMAN	LISA STANSFIELD (ARISTA)
36	25	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	74	74	A DEEPER LOVE	CLIVILES & COLE (COLUMBIA)
37	43	THIS IS THE LAST TIME	LAURA PENE (NEXT PLATEAU)	75	—	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	FINALLY	CECE PENISTON (A&M)	14	13	28	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
2	2	3	ALL 4 LOVE	COLOR ME BADD (GIANT)	15	19	48	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
3	3	3	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	16	20	14	EMOTIONS	MARIAH CAREY (COLUMBIA)
4	—	1	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	17	9	4	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
5	4	3	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	18	22	27	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
6	—	1	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	19	24	21	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	8	19	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	20	16	34	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
8	7	34	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	21	15	36	BABY BABY	AMY GRANT (A&M)
9	6	22	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	22	23	4	NO SON OF MINE	GENESIS (ATLANTIC)
10	11	14	ROMANTIC	KARYN WHITE (WARNER BROS.)	23	17	15	HOLE HEARTED	EXTREME (A&M)
11	10	9	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	24	—	43	SOMEDAY	MARIAH CAREY (COLUMBIA)
12	5	6	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	25	18	14	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
13	12	22	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL)
		★ ★ NO. 1 ★ ★		38	32	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
1	4	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA) 1 week at No. 1	39	39	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
2	1	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	40	47	ALL WOMAN	LISA STANSFIELD (ARISTA)
3	2	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (MCA)	41	30	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
4	5	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	42	46	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
5	9	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	43	29	I LOVE YOUR SMILE	SHANICE (MOTOWN)
6	3	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	44	40	NU NU	LIDELL TOWNSELL (MERCURY)
7	6	MASTERPIECE	ATLANTIC STARR (REPRISE)	45	42	STAY	JODECI (UPTOWN/MCA)
8	14	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)	46	56	DON'T PASS ME BY	HAMMER (CAPITOL)
9	8	OOCHIE COOCHIE	M.C. BRAINS (MOTOWN)	47	44	WE GOT A LOVE THANG	CECE PENISTON (A&M)
10	7	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	48	43	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
11	10	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	49	45	ALL 4 LOVE	COLOR ME BADD (GIANT)
12	16	HAZARD	RICHARD MARX (CAPITOL)	50	51	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
13	20	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (ATCO EASTWEST)	51	—	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
14	15	I CAN'T DANCE	GENESIS (ATLANTIC)	52	48	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
15	13	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)	53	50	THINKIN' BACK	COLOR ME BADD (GIANT)
16	11	LET'S GET ROCKED	DEF LEPPARD (MERCURY)	54	53	ADDAMS GROOVE	HAMMER (CAPITOL)
17	12	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)	55	52	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)
18	19	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)	56	58	THE PHUNCKY FEEL ONE/HOW I...	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
19	21	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)	57	75	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
20	28	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	58	54	WE WILL ROCK YOU	WARRANT (COLUMBIA)
21	37	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	59	57	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
22	38	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	60	36	TO BE WITH YOU	MR. BIG (ATLANTIC)
23	17	IF YOU GO AWAY	NKOTB (COLUMBIA)	61	59	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
24	35	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	62	—	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
25	18	HIGH	THE CURE (FICTION/ELEKTRA)	63	61	POOR GEORGIE	MC LYTE (FIRST PRIORITY/ATLANTIC)
26	22	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	64	70	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)
27	34	COME AS YOU ARE	NIRVANA (DGC)	65	60	LIVE AND LET DIE	GUNS N' ROSES (Geffen)
28	33	ONE	U2 (ISLAND/PLG)	66	—	NO SUNSHINE	KID FROST (VIRGIN)
29	31	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)	67	—	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
30	26	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	68	—	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
31	49	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	69	62	DOO DOO BROWN	2 HYPED BROTHERS & A DOG (DECO)
32	24	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	70	—	IF YOU WANT IT	2ND II NONE (PROFILE)
33	27	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)	71	72	JAMES BROWN IS DEAD	L.A. STYLE (WATTS/ARISTA)
34	23	UHH AHH	BOYZ II MEN (MOTOWN)	72	73	HAND ON THE PUMP	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
35	25	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	73	—	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
36	41	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	74	—	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
37	55	COME & TALK TO ME	JODECI (UPTOWN/MCA)	75	68	GOOD FOR ME	AMY GRANT (A&M)

Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

38	32	9	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)	49	TOO MUCH PASSION	SCREEN GEMS-EMI, BMI/Famous Monster, BMI) WBM
39	39	7	I WANNA ROCK	LUKE (LUKE/ATLANTIC)	40	UHH AHH	(Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP) HL
40	47	5	ALL WOMAN	LISA STANSFIELD (ARISTA)	35	UNDER THE BRIDGE	(Moebetoblame, BMI)
41	30	16	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	60	UNTIL YOUR LOVE COMES BACK AROUND	(Shire, ASCAP)
42	46	4	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)	92	VIBEOLOGY	(EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
43	29	20	I LOVE YOUR SMILE	SHANICE (MOTOWN)	20	WE GOT A LOVE THANG	(Last Song, ASCAP/Third Coast, ASCAP)
44	40	5	NU NU	LIDELL TOWNSELL (MERCURY)	96	WE WILL ROCK YOU	(Queen, BMI/Beechwood, BMI) WBM
45	42	16	STAY	JODECI (UPTOWN/MCA)	62	WHAT BECOMES OF THE BROKENHEARTED	(Stone Agate, BMI/Jobete, ASCAP) CPP
46	56	5	DON'T PASS ME BY	HAMMER (CAPITOL)	48	WHAT GOES AROUND COMES AROUND	(Charlie "Rock", BMI/It's Time, BMI)
47	44	8	WE GOT A LOVE THANG	CECE PENISTON (A&M)	94	WHAT YOU GIVE	(City Kidd, ASCAP)
48	43	10	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	81	WHY ME BABY?	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donni, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
49	45	21	ALL 4 LOVE	COLOR ME BADD (GIANT)	31	WILL YOU MARRY ME?	(EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
50	51	11	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)	54	YOU SHOWED ME	(Tickson, BMI)
51	—	1	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	63	YOU THINK YOU KNOW HER	(M-87, ASCAP/Songcase, BMI)
52	48	15	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)			
53	50	9	THINKIN' BACK	COLOR ME BADD (GIANT)			
54	53	19	ADDAMS GROOVE	HAMMER (CAPITOL)			
55	52	11	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)			
56	58	11	THE PHUNCKY FEEL ONE/HOW I...	CYPRESS HILL (RUFFHOUSE/COLUMBIA)			
57	75	2	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)			
58	54	5	WE WILL ROCK YOU	WARRANT (COLUMBIA)			
59	57	21	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)			
60	36	15	TO BE WITH YOU	MR. BIG (ATLANTIC)			
61	59	19	MYSTERIOUS WAYS	U2 (ISLAND/PLG)			
62	—						

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK TO THE AIRWAVES...

He's back.

"WEIRD AL" YANKOVIC OFF THE DEEP END

The new Scotti Bros. compact disc and cassette featuring brand new parodies of hit singles from **NIRVANA, HAMMER, NEW KIDS ON THE BLOCK, GERARDO** and **MILLI VANILLI**

"Off The Deep End"
(72392 72393 2/1)

Produced by Al Yankovic
Album Street Date: 4/14/92

And watch for



Sunday, April 26th, 2-5PM on MTV.

Management: Imaginary Entertainment • Tour Bookings: Famous Artists Agency, Inc.



© 1992 Scotti Bros. Records. All rights reserved.



The new single and video "SMELLS LIKE NIRVANA"
(72392 72393 1)

Simultaneous World Premiere Roadblock!
Monday, April 13th, 5:00PM on
MTV, COMEDY CENTRAL, MUCH MUSIC and
HUNGARIAN CABLE TELEVISION

ATTN RETAILERS: NATIONAL MERCHANDISING DISPLAY CONTEST. CONTACT YOUR LOCAL BMG REPRESENTATIVE FOR DETAILS





Developing. Thanks in large part to MTV's Buzz Bin, Chrysalis rap act Arrested Development is capturing a sizable audience. Its debut album fetches top 25 Heatseeker reports from seven of eight regions, and stands in the top 10 in Northeast, South Atlantic, West North Central, Mountain, and Pacific stores.



Attracting. Kathy Troccoli, who has established herself in the Christian music field, is following Amy Grant and label mate Michael W. Smith with her own assault of the pop charts. The Diane Warren song "Everything Changes," which moves 17-15 on Hot 100 Singles, helps Troccoli's "Pure Attraction" debut on Heatseekers.



Galloping. A surge in the Northeast helps the Four Horsemen's "Nobody Said It Was Easy" re-enter Heatseekers at No. 30; sales might pick up even more when the rockers start playing New York and Pennsylvania markets Monday (13). The tour started in late March and has already hit the Northwest, Canada, and the Midwest.

GRADUATING CLASS: Two acts, **Tori Amos** and **Social Distortion**, reach the upper reaches of The Billboard 200 and thus are removed from Heatseekers. Amos, last week's Power Pick winner on The Billboard 200, jumps 110-97, while Social D leaps 38 places to No. 93.

Both acts have had a helping hand from MTV. As reported in this column last week, Social Distortion's "Bad Luck," in addition to scoring a slew of radio adds, is in Buzz Bin rotation. Amos was featured on an MTV special March 26 and her "Silent All These Years" clip is in the video channel's quaintly named "stress" rotation (Say, does anybody know if MTV had video promotion people in mind when it arrived at the nickname "stress"?)

Amos and Social Distortion have both taken turns atop the Heatseekers chart. Amos was last week's No. 1 Heatseeker; Social D entered the chart at No. 1 eight weeks ago, when its "Somewhere Between Heaven & Hell" hit the streets.

Artists are removed from Heatseekers when a title hits the top 100 of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

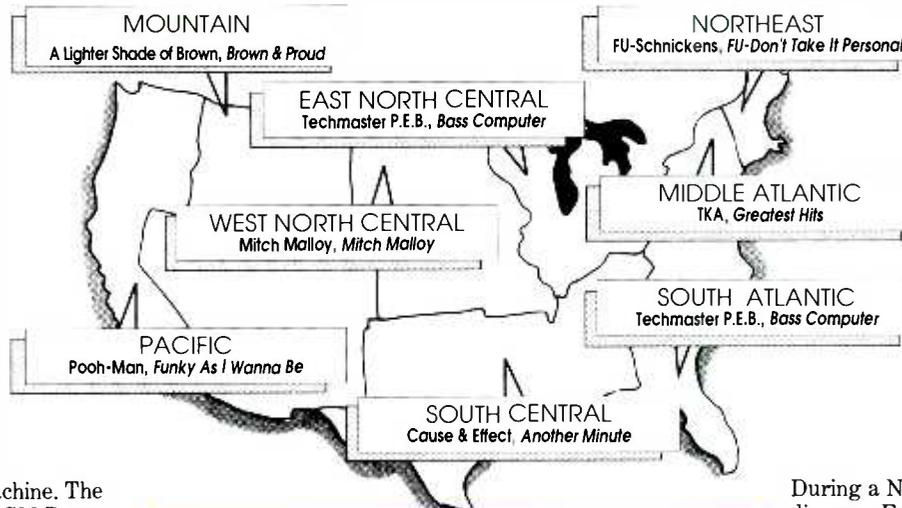
FU REAL: The new No. 1, the rapping unit **Fu-Schnickens**, belongs to the lean and mean Jive machine. The act sees a 17% gain in unit sales, which senior VP/GM Barry Weiss attributes to "a grass-roots buzz" on the band's first single, "Ring The Alarm," out since early November, and video exposure on next single "La Schmoove." Weiss says the clip is getting generous play on "Yo! MTV Raps," Video Jukebox Network, and local video shows, although the commercial single won't ship to stores for another two weeks.

Since its Feb. 25 release, "Fu—Don't Take It Personal" has shipped more than 125,000 units.

FABULOUS: **Kris Kross** isn't the only hot young rap act on the street (see Between The Bullets, page 79). Meet 15-year-

old **Chi-Ali**, the first rapper in Relativity's stable. In just its second week on the street, a 65% sales gain pushes "The Fabulous Chi-Ali" ahead 24-8 on Heatseekers. That increase, fueled by exposure from "Yo! MTV Raps" and VJN, places the title at No. 189 on The Billboard 200. The New York native has

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Pooh-Man (MC Pooh), Funky As I...	1. Cause & Effect, Another Minute
2. Hi-C Featuring Tony A, Skanless	2. Techmaster P.E.B., Bass Computer
3. Arrested Development, 3 Years 5 Months...	3. Bust Down, Nasty Bitch (Chapter 1)
4. A Lighter Shade Of Brown, Brown & Proud	4. Nemesis, Munchies For Your Bass
5. Fu-Schnickens, Fu-Don't Take It Personal	5. Too Much Trouble, Bringing Hell On Earth
6. Kid Sensation, Power Of Rhyme	6. Mazz, Live
7. South Central Cartel, South Central	7. Sarah McLachlan, Solace
8. Joe Public, Joe Public	8. Emilio Navaira, Unsung Highways
9. Primus, Sailing The Sea Of Cheese	9. Joe Public, Joe Public
10. James, Seven	10. Cleve Francis, Tourist In Paradise

top 10 Heatseeker reports in the Northeast, Middle Atlantic, and South Atlantic, and also ranks in the top 25 in the East North Central, Mountain, and Pacific regions.

Chi-Ali is being touted as "the Native Son of the Native Tongue" school of rap, credentials enhanced by guest shots from **De La Soul**, **A Tribe Called Quest**, and **Black Sheep**.

In response to the shooting deaths of two youths at a New York high school, Chi-Ali is making a stand against violence in appearances at a dozen Gotham high schools April 10-16. That tour is sponsored by VJN, Blackbeat and Right On! magazines, and WRKS New York.

PROGRESS REPORTS: Besides the Los Angeles Times coverage mentioned last week, the band **James** has caught ink from Spin, Vanity Fair, Elle, People, In Fashion, The New York Times, New York Newsday, and Southern California's Press Enterprise... **Baby Animals** have resumed their swing with **Van Halen** and will appear on David Letterman's show April 30.

GUESS WHO CAME TO DINNER:

During a Northeastern round of radio appearances and retail dinners, Epic's **Nuclear Valdez** truly got close to its fans when WPST Trenton, N.J., held a contest in which a listener could have the band play an acoustic set at his or her home. It just so happened that the 80-year-old grandmother of winner Janice Juzza in Heights Town, N.J., was celebrating her birthday on the day Valdez came to play, which ensured a live audience for the band's on-air performance, which, of course, included "Happy Birthday." Says Epic VP of promotion Larry Douglas, "That's about as 'grass roots' as you can get."

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	6	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
2	4	16	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
3	12	2	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS...
4	2	26	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
5	9	6	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
6	—	1	GWAR METAL BLADE 26807* (9.98/13.98)	AMERICA MUST BE DESTROYED
7	7	4	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
8	24	2	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
9	8	8	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
10	6	26	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
11	17	8	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
12	15	6	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
13	—	1	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
14	11	16	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
15	10	2	SKINNY PUPPY NETTWERK 98037*/CAPITOL (9.98/13.98)	LAST RIGHTS
16	26	3	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
17	23	26	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
18	14	21	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
19	13	26	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
20	16	22	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD

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	25	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
22	32	3	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
23	25	26	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
24	22	12	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
25	27	3	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
26	—	1	KATHY TROCCOLI REUNION 24453*/Geffen (9.98/13.98)	PURE ATTRACTION
27	—	1	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
28	19	6	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
29	30	4	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	'BOOM'
30	—	12	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
31	21	15	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
32	31	26	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
33	29	7	LUSH 4.A.D. 26798*/REPRISE (9.98/15.98)	SPOOKY
34	35	5	SOUTH CENTRAL CARTEL PUMP 15189*/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
35	28	5	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
36	—	1	CLEVE FRANCIS LIBERTY 96498*/CAPITOL (9.98/13.98)	TOURIST IN PARADISE
37	37	7	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
38	—	1	BUST DOWN EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH CHAPTER 1
39	20	13	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE
40	34	6	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR

WARNER, TICKETMASTER FORM EUROPEAN JOINT VENTURE

(Continued from page 1)

ally serve to spearhead the record company's direct marketing efforts abroad.

Warner Music Group's Atlantic Recording Corp. is already involved in a direct-marketing venture with Ticketmaster in the U.S. through its A*Vision subsidiary. The service, called Entertainment-To-Go, sells music-related product to concert ticket buyers by phone (see story, this page).

Fred Rosen, chairman/CEO of Ticketmaster, says he assumes the European company will be involved in the direct marketing business within the next 6-12 months. However, according to Warner Music Group representative Margaret Wade, "Whether Entertainment-To-Go will be included in Europe is just being established."

Wade stresses that direct marketing is not the primary reason for the venture. "The purpose of the venture is that we anticipate that the computerized system in Europe will show the rate of return it has in America," says Wade. "It's the ground floor of

a very good business venture."

In a prepared statement released April 7, however, Warner Music Group chairman Robert Morgado says, "Since 70% of computerized ticket sales involve the purchase of tickets to popular music and other concerts, our customers are almost identical to those of Ticketmaster. Our mutual aim is to employ Ticketmaster's service-driven state-of-the-art computer technology to expand the market for our products."

Morgado adds that the Entertainment-To-Go venture in the U.S. "created enthusiasm for exploring additional, mutually beneficial efforts."

Under the European joint-venture deal, a new company, the Ticketmaster Europe Group, will use a computerized ticketing system similar to that developed and operated by Ticketmaster in the U.S.

The company has already acquired Ticketmaster's current U.K. operation, which was previously licensed to an outside firm. Existing management of the U.K. operation remains

in place, according to Rosen, who declines to predict how long it will take the company to move into the rest of Europe.

Ticketmaster currently has most of the ticket-agency business in the U.S., having bought out its main competitor, Ticketron, last year.

The joint-venture plan has already

'The computerized system in Europe will show the rate of return it has in America'

aroused controversy in the U.K., where some concert promoters seem to be displeased by the idea of a U.S.-style Ticketmaster operation.

In the U.S., Ticketmaster is a computerized ticketing service that contracts with venues to sell concert tickets on an exclusive basis. It offers both telephone orders and walk-up purchases through outlets in retail stores. A service charge is added by Ticketmaster to the price of tickets,

although they can sometimes be purchased at the venue's box office without a service charge.

In contrast, at a typical big London show, seven or eight ticket agents will collectively buy up to one-quarter of the total tickets for resale. The lion's share of ticket sales—as much as 90% for some shows—is handled directly by the venue's box office.

The biggest ticket agents in London are Ticketmaster and The Ticketing Group, a consortium consisting of First Call, Keith Prowse, and Wembley.

U.K. concert promoters fear that, if Ticketmaster can make exclusive deals with venues in their country, it will lead to price-fixing and other abuses.

Tim Parsons, director of British promoter MCP, maintains that if Ticketmaster seeks to reproduce its U.S. system in Europe, "they will have major problems because the promoters here are far more anti-Ticketmaster than the promoters in America."

Another U.K. promoter agrees: "It is wholly wrong that any one organization should have a monopoly in the

selling of tickets as Ticketmaster has [in the U.S.], because it leads to price-fixing."

Sources say that throughout Europe, individual ticket agencies operate in a similar way to those in the U.K., although few hold more than 3%-4% of any national market, and observers note that Ticketmaster will have no direct competitors for its system.

According to Parsons, who is also chairman of the European Concert Promoters Assn., "Many promoters, major arenas, and major artists have horror stories to tell about Ticketmaster... The promoters in America are saying to us, 'Learn from our mistakes with Ticketmaster.' We intend to."

Responding to Parsons' comments, Rosen states, "You have to recognize there are differences in all countries, and we will take those into consideration in the way we run our business. Look at our track record in America. We've made a lot of friends and built a lot of good relationships, and we hope to do the same in the United Kingdom and in Europe."

BETWEEN THE BULLETS



by Geoff Mayfield

WOW: There's excitement aplenty atop The Billboard 200, as five brand-new titles hit the top 10—including Nos. 1-4. Talk about diversity: These entries come from a lauded rock group with a reputation for moving tonnage, a man who stands as one of music's most celebrated solo artists, a familiar country face, and a duo of 12- and 13-year-old rappers who wear their pants and jerseys backward.

ON TOP: As predicted here last week, **Def Leppard** runs away with No. 1, posting sales of more than 380,000 units, the third-highest total posted by a No. 1 title since Billboard adopted the SoundScan system last May. Only **Guns N' Roses** and **Metallica** have moved more units in a single week. In fact, it was the opening-week showings by those two hard-rock groups that led many industryites to expect that Def Leppard would outsell either of the new **Bruce Springsteen** sets.

MORE: "Adrenalize" is No. 1 at most major chains, including **Musicland**, **Sound Warehouse**, **Hastings**, **National Record Mart**, and **Spec's**. In fact, the only major chain that doesn't follow suit is West Coast-based **Wherehouse**, where Springsteen's "Human Touch" narrowly edges out Def Leppard. Given the band's multiplatinum track record, we expect this album will ride The Billboard 200 for a year or two. Meanwhile, on this week's unpublished Top Pop Catalog chart, Def Leppard's "Hysteria" makes an 18-4 jump, while "Pyromania" debuts at No. 30. In the weeks this biweekly chart does not run in Billboard, it is still made available through SoundScan and the Billboard Information Network.

THE BOSS: Meanwhile, Springsteen is the artist who moves the most units on this week's chart, because the combined sales of "Human Touch" and "Lucky Town" exceed 450,000 units. As one buyer predicted last week, "Human Touch" has emerged as the stronger seller. It moved more than 245,000 units, but there's only an 18% margin standing between the two, which means most Springsteen fans bought both.

BEHIND THE NUMBERS: To put **Wynonna Judd**'s entry in perspective, her tally, of more than 121,000 pieces, is 10% higher than the figure that topped last week's chart. This debut was certainly helped by attention surrounding the **Judds'** yearlong farewell tour after her mother, Naomi, announced that health problems would force her retirement... The influx of new titles at the top of the chart means some titles get pushed backward despite seeing sales increases. Two of them, **En Vogue** (No. 10) and **Red Hot Chili Peppers** (No. 13), earn bullets.

OSCARS AND RAPPERS: The two-Oscar win scored by the "Beauty And The Beast" soundtrack sparks a 91% gain, good for a 17-place jump to No. 19 and this week's Top 20 Sales Mover award. The March 30 Oscar telecast also yields a re-entry for "The Prince Of Tides" soundtrack (No. 193), a 40-place jump for "Robin Hood: Prince Of Thieves" (No. 149), and the Power Pick award for **Bryan Adams**, whose album contains the "Robin Hood" theme song... Rap rules with four entries, led at No. 9 by the youngsters known as **Kris Kross**. **Ice-T's** rock-wrapped **Body Count** debuts at No. 32. Also entering The Billboard 200 are Heatseekers **Arrested Development** (No. 149) and **Chi-Ali** (No. 189).

Entertainment-To-Go Ready To Roll

BY LARRY JAFFEE

LOS ANGELES—After nine months of testing, Ticketmaster and Atlantic Recording Corp.'s A*Vision are rolling out their Entertainment-To-Go service nationally. The service sells music-related product to concert-ticket buyers by phone.

A*Vision president Stuart Hersch says the number of units sold through the service tripled in the period between January and February, prompting the national launch.

Entertainment-To-Go offers not only product from Atlantic and other WEA-distributed artists, but also selections from other major record companies.

Ticketmaster and A*Vision, Atlantic's home video arm, joined forces in July 1991. Since then, the companies have been testing Entertainment-To-Go, which provides consumers who phone in for a particular performer's concert tickets the opportunity to order the artist's latest CD or cassette during the same call. Consumers who order a CD or tape receive a promotional piece about the artist's video-cassette. The music and video product is generally sold at list price, although some titles are discounted.

"What we want to do is create in the public's mind that we stand for entertainment," says Ticketmaster chairman/CEO Fred Rosen.

Ticketmaster is also testing on-hold music as a means of selling specific artists' recordings. Rosen notes

the on-hold music usually features MOR artists like Barbra Streisand, whose fans are less likely to visit a record store than is the rock crowd.

"For the most part we are not trying to compete for the customers who go into record stores," Hersch says. "We're trying to stay away from rock and pop, where record stores get their business," he says, citing a Christmas promotion built around Tchaikovsky's "Nutcracker Suite."

A*Vision is handling marketing, selecting product, and developing mail pieces and minicatalogs for Entertainment-To-Go, for which 500,000 package inserts have been sent out during the past six months, Hersch says.

Recipients who want to order from the minicatalogs may call an 800 number from 10 a.m.-9 p.m. seven days a week. Delivery is promised within two to three weeks, although rush service is available. Product fulfillment is being handled by Ticketmaster.

The Christmas holiday catalog stated: "We deliver any movie, any music, any video. If you don't see it in our catalog, just ask." The catalog also offered subscriptions to Time Warner Inc.'s Entertainment Weekly and Sports Illustrated. Atlantic is a Time Warner company.

A Valentine's Day minicatalog offered "Lovers' Collections" featuring '50s and '60s hits, movie love themes, and Motown love songs; they were

BENSON & HEDGES FILTERS OUT BLUES FESTS

(Continued from page 11)

lesser-known traditional Delta blues performers such as R.L. Burnside, Robert Jr. Lockwood, Jerry Ricks, and Luther "Houserocker" Johnson.

According to blues historian Dick Waterman of Avalon Productions in Oxford, Miss., who served as a consultant and agent for Benson & Hedges and Festival Productions, the discontinuation of the festivals will directly affect these blues pioneers.

"This was the ultimate trickle-

down," says Waterman. "This was money that went from white corporate America into rural black America, with no commission taken."

The Benson & Hedges Blues program, which was honored in 1989 and 1990 by the National Blues Awards in Memphis, also raised more than \$300,000 for homeless programs in its host cities during its first three years.

THOM DUFFY

DISC MAKERS

CD Replication

- Fast Delivery
- Small Quantities
- Full Color



Call Today For Complete Details and Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, New York 10019
In NYC call: 212-265-6662 • FAX: 212-262-0798

HOLLYWOOD PLANS TO KEEP QUEEN TITLES COMING

(Continued from page 11)

cludes "Bohemian Rhapsody"), 1979's "Live Killers," and 1977's "News Of The World," stood at Nos. 6, 27, and 30, respectively, on the April 11 Top Pop Catalog Albums chart. The former two are certified gold; "News Of The World" is platinum. The only other act with more titles on the catalog chart is Metallica, with four.

Hollywood executive VP Wesley Hein says the label plans to have titles in the Queen catalog recertified, since Hollywood has "sold several million" Queen albums since the release program began.

Although Hein says he is surprised by the boost the Queen catalog has received from "Wayne's World," he always suspected that there would be a resurgence.

"The Queen catalog is pretty amazing," he says. "If it wasn't 'Wayne's World' and 'Bohemian Rhapsody,' it

would have been 'We Will Rock You' or 'We Are The Champions.' These are the sort of [classic hits] that make things happen."

The Queen catalog will likely receive an additional lift from the "Concert For Life" tribute to Mercury, April 20 at Wembley Stadium in London. The concert, which will be broadcast internationally on radio and television, will feature the surviving Queen members and an all-star lineup including Guns N' Roses, Def Leppard, U2, Elton John, George Michael, and David Bowie, performing Queen material. According to a Queen spokesperson, there are no plans to release a record from the concert.

However, Hollywood is planning a May 26 release for "Live At Wembley," a double CD recorded by Queen in 1986. The release will mark

the first time an entire Queen concert has been captured on CD.

Rather than release "Queen's Greatest Hits II," which was issued in the rest of the world in late 1991, Hollywood decided to hold off on a hits package in the U.S. while it continued to work the band's last studio effort, "Innuendo."

In the package that was eventually released in the U.S. as "Classic Queen," Hollywood included some songs that were popular in the U.S., but not in Europe. It also added "Bohemian Rhapsody" to the American compilation. The label issued the track Jan. 13 as a double-A-side cassette single with "The Show Must Go On," to commemorate the death of Mercury and benefit the Magic Johnson Foundation.

Hollywood had planned a Queen boxed set for 1991, but the release

was pushed back to the fall of 1992. Hein says the set will contain four or five discs, possibly with some rare or previously unreleased material.

Meanwhile the label plans to release "Hammer To Fall," a track from "Classic Queen," to album rock radio Monday (13), but has not decided on a track to follow "Bohemian Rhapsody" at top 40.

Hollywood is also considering the release of a Queen remix album. Rick Rubin's CD-5 remix of "We Will Rock You," issued on the Hollywood Basic imprint, has sold more than 100,000 copies, according to the label.

In retrospect, Hein admits Hollywood's decision to go with the Queen deal was a tough one. "To a certain degree, it seemed like an awful lot of money [to pay]. It's a decision we looked long and hard at."

The fact that the Queen catalog

had not been released on CD in the U.S. and that it is "a high-quality catalog that would sell forever" were factors that prompted Hollywood to sign the deal.

Ed Christman in New York helped research this story.

MILTON RACKMIL

(Continued from page 10)

Scranton, Pa. Before joining Decca, he had established Brunswick Records, the masters of which would end up partially in the Decca catalog, with Columbia Records obtaining rights to others. Another principal in the company's founding was E.F. Stevens, who handled the sales end.

"Although [Rackmil] was a money man, he loved the glamour of the music business, but he didn't mix in A&R," recalls Milt Gabler, himself a legendary A&R man for the label from 1941 to 1971, during which time Decca recorded such giants as Bing Crosby, Dick Haymes, Andrews Sisters, Billie Holiday, Bert Kaempfert, and countless jazz performers.

With A&R activities largely under the direction of Gabler, Kapp, and Kapp's brother, Dave, Decca became a hit-laden company in the '30s, '40s, and '50s. (Dave Kapp eventually left the company to join the RCA label and, in the mid-'50s, established the successful independent Kapp Records, itself later absorbed into the MCA label holdings.)

Besides the Gabler-produced acts, the roster at one time or another included Ella Fitzgerald, the Mills Brothers, Al Jolson, Lawrence Welk, the McGuire Sisters, Teresa Brewer, and the Four Aces.

Among Decca's later artists were Jackie Wilson (Brunswick), Brenda Lee (Decca), and Buddy Holly & the Crickets, who recorded for the Decca subsidiary label Coral. Additionally, Decca had top stars out of Nashville.

Rackmil took over as head of the label when Jack Kapp died in 1949 at the age of 47. Several years before, British Decca ended its relationship with its U.S. counterpart, eventually forming what would become another major independent, London Records. (Some suggest Sir Edward needed, in the '40s, the money derived from the sale of British Decca's interest in the company to conduct research on its development of radar systems to help in the war effort.)

In the early '50s, Decca, too, branched out with the formation of Coral, whose A&R staffers included Bob Thiele, who made both pop and jazz recordings.

In 1952, after telling his staff of the need to expand Decca's interests, Rackmil acquired Universal Pictures, paying for it largely with Decca stock.

The film company's image was successfully changed from that of a producer of B titles to one that made high-toned projects with top stars of the period such as Rock Hudson, Kirk Douglas, and Doris Day.

Decca and its Universal affiliate were sold to MCA Inc. in 1962. Rackmil became vice chairman of MCA's board in charge of Universal and Decca until he retired in 1972.

Rackmil, who also served as president of the Recording Industry Assn. of America, is survived by his second wife, a daughter, brother, stepson, three grandchildren, and seven great-grandchildren.

THE EP CONFIGURATION IS GATHERING STEAM

(Continued from page 5)

tracks. "We are making a very conscious effort to resolidify them as an act in the alternative music genre," says Ken Baumstein, senior VP of marketing for the EMI Records Group, adding that the EP is designed to "help set up a brand-new full-length album that will come in September."

Similarly, Ugly Kid Joe's "As Ugly As They Wanna Be" was designed to introduce the band to consumers, concert promoters, and programmers, according to Mercury senior VP of A&R Bob Skoro. "When you have a piece of product in the marketplace, it makes it easier for the band to go out and tour," he says. "The whole concept was to put out an EP, which we made for less than \$12,000, and to tour for two or three months."

The five-track "As Ugly As They Wanna Be" was released Oct. 8 with a suggested list price of \$6.98 for cassette and \$11.98 for CD. It was put out through Relativity Entertainment Distribution, which deals directly with rock-oriented mom-and-pop stores, although the band's upcoming album, due July 15, will be handled by PolyGram Group Distribution.

Initially, cuts from the EP were promoted only at hard rock radio, but gradually "Everything About You" crossed over to album rock, and on MTV the videoclip went from a "Headbangers' Ball" favorite to heavy rotation in the channel's regular programming.

Mercury originally projected the EP to sell 20,000-25,000 copies. Although it has sold nearly 40 times that amount, Skoro says the plans for Ugly Kid Joe's development haven't changed: "The EP came out, we did a tour, and now we are in preproduction for the LP."

Mercury has similar plans for its new act the Veldt. "Marigolds," the North Carolina band's Stardog debut, will be distributed through PGD's independent arm I.L.S. The release will be priced and marketed as an EP, despite the fact that it contains nine songs.

KEEPING THEM ALIVE

When Priority put out EPs by N.W.A and Ice Cube in 1990, Priority president Bryan Turner was attempting to keep both acts visible between album releases. According to Turner, that strategy paid off, paving the way for follow-up platinum albums.

The EP release also motivated the artists. According to Turner, N.W.A members were having a tough time in the studio, so he gave them the option of putting out the five tracks they had completed as an EP. "It re-established them," he says. "By seeing the chart position and the reviews, they were experiencing some of the trappings of having a hit record, and it really motivated them."

After the EP release, N.W.A came up with enough material for a full album, "Efil4zaggin," which went on

to top The Billboard 200.

According to Turner, retailers were initially hesitant to carry the EP releases, but Priority supported the albums with a marketing plan similar to that for a regular album release. "Their hesitation was lessened by our commitment," he says.

Priority even made two videoclips for the Ice Cube EP. "We may have lost money, working the videos and marketing [the EP], but it set up the album," he says.

According to Turner, the price point of the EPs was an essential ingredient to their success. "The economy was real shitty, and business at retail was slow, but we could get the price down to \$5.98 [for a cassette]

for five new songs from N.W.A... It makes a big difference to inner-city kids who don't have money."

Mercury's Skoro, however, says the less-than-full-length price of the Ugly Kid Joe EP had little to do with its success, and he reports seeing the CD sold in stores for as much as \$12.98. "That song ['Everything About You'] became an anthem," he says. "And the kids really responded to it."

Priority's Turner says the EP configuration could work with just about any act, but he adds that adult-oriented artists do not need that kind of support: "Anybody that would buy a Bette Midler [EP] would buy the whole album," he asserts.

Orion Loss Widens In 3rd Qtr. Cites Revenue Decline As Factor

BY DON JEFFREY

NEW YORK—Just one week after "The Silence Of The Lambs" grabbed the lion's share of Oscars, its producer, Orion Pictures Corp., disclosed a third-quarter financial report that earned no awards from investors.

For the three months that ended Nov. 30, the bankrupt movie and home video company reported a \$29.2 million net loss, nearly twice as big as the previous year's \$15.6 million deficit.

The company attributed the red ink to three major factors, the most important of which was a 20.5% decline in quarterly revenues to \$94.8 million from \$119.3 million a year earlier. In late 1990, Orion was starting to take in strong box-office revenues from last year's Academy Award-winning film "Dances With Wolves," but in late 1991 there was no such blockbuster for the studio.

"The Silence Of The Lambs" did not sufficiently aid Orion in the third quarter because it was released to theaters last spring. But the video was No. 1 on Billboard's Top Video Rentals chart the last week of November.

Other factors in Orion's big quarterly loss were \$12.5 million

in writedowns on asset values of previously released films and \$4.9 million in writeoffs associated with a debt restructuring.

Orion's bondholders and other creditors have been debating the latest reorganization plan for the company, which filed for Chapter 11 bankruptcy in December.

At press time, New Line Cinema Corp. announced that, if the creditors did not agree by Tuesday (14) to the joint reorganization proposal that it had made with Metromedia Corp. for Orion, the plan would be withdrawn. An Orion spokesman said the company had no comment.

In a statement, New Line president Michael Lynne said: "We are disappointed that after these many months, key constituents have been unable to work out their differences. To our knowledge, we were the only party to step forward with meaningful capital and a cogent plan to restructure Orion's affairs."

It has been rumored that other companies are interested in acquiring Orion, but no proposal has surfaced.

On the day Orion released its financial results, the stock fell 25 cents a share in heavy trading on the New York Stock Exchange and closed at \$1.75.

SEVERAL LABELS TEST 2-TRACK CD SINGLES AT \$4.98

(Continued from page 5)

set for release April 21. The Cure's CD-5, encased in a DigiPak, features "High" plus three non-LP cuts.

"In England, CD singles are really popular," says Bonnie Burkert, national singles sales manager for Elektra. "We thought we would test the waters here by offering a lower price point and different packaging. We would like to try to introduce [the CD single] as a viable configuration to complement the cassette single."

Although both of the tracks on the Cure CD single are on the album, Burkert says Cure collectors may buy both the CD single and CD-5. "The collector wants as many tracks as possible," she says.

Epic will make its way into the CD-single marketplace with Celine Dion's "If You Ask Me To"/"Where

Does My Heart Beat Now" April 30.

"For Celine Dion, the extra configuration made a lot of sense," says Dan Caldwell, associate director of singles sales for Epic. "A lot of her fans are not going to buy a cassette. They're in the upper demos and the CD is more appropriate."

Unlike Atlantic and Elektra, Epic has no plans to issue the Dion title on CD-5, and Epic uses a traditional jewel box, rather than a baby jacket.

Columbia also recently issued its first CD single with Springsteen's "Human Touch"/"Better Days." Says Jed Centhal, associate director of Columbia singles sales, "We're catering to Bruce's crowd, which is a little older and is geared to the CD. It pays to have another configuration."

CRAIG ROSEN

'BEAST' SETS TONE FOR SECOND-HALF VIDEO SELL-THROUGH BUSINESS

(Continued from page 6)

but he does acknowledge that a promotional tie-in partner is a possibility. As with the "Fantasia" strategy, Disney will also offer "Beast" for a limited period of about 100 days and will offer both a standard VHS release and a higher-priced special edition "Beast" gift set.

The "Beast" announcement, uncharacteristically early for the video trade, is part of a yearlong sell-through strategy now solidified by Disney wherein the studio has a growing array of product and promotions for each month (see story, page 47).

Two other major Disney sell-through releases being targeted for the upcoming months are "The Great Mouse Detective," July 17 at \$24.99, and "The Rescuers" at \$24.99 for September. Disney's "101 Dalmatians," which shipped 11 million units, just arrived in stores (see story, page 6).

Originally released in 1986 and now in theatrical rerelease, "Mouse" has a cumulative box-office total of \$37 million, while "The Rescuers," originally

released in 1977 and reaching \$29 million in grosses, is being issued to video before its next theatrical reissue. Last year, Disney Home Video sold 5 million copies of the sequel, "The Rescuers Down Under." There will be a trailer on "Mouse Detective" touting "Rescuers."

The early yearlong product-plan announcement also underscores the increased significance that deadline-conscious rackjobbers, mass merchants, mail-order houses, supermarkets, and other alternative avenues of distribution now have to the home video sell-through industry.

Disney already claims the largest share of the \$3.7 billion video sell-through market, about 30%-40%, and Mechanic says the studio's aim is to "get a bigger piece of it."

Recently, Buena Vista Home Video, the Disney home video distribution company that handles releases by Disney, Touchstone, and Hollywood Pictures—in conjunction with its duplicator Technicolor Videocas-

sette and shipping company Vidco International—opted to sell direct to the 2,000-store K mart chain (Billboard, March 28). Previously, rackjobber Handleman serviced the chain with Buena Vista product.

Under the new K mart arrangement, special Disney sections will display the studio's product, while a growing Disney field sales force will handle ordering, replenishment, and merchandising of the product.

A major element of Disney's long-term strategy, confirms Mechanic, is to instill some "marketing and merchandising consistency to the sell-through market, which is still in an adolescent stage." Despite its size, the Disney executive claims "sell-through is almost haphazardly managed at the retail level." One additional way to build the business, he says, is a direct route at retail and "doing it ourselves."

By staking out the balance of the year, one repercussion of Disney's plans may be to force other suppliers

to announce sell-through intentions shortly.

It is widely believed that Columbia TriStar's "Hook" will be a summer sell-through title. But thus far the studio is uncommitted. HBO Video has already said it will release the new Don Bluth film "Rock-A-Doodle" as a sell-through title in the fall.

Meanwhile, the only other possible titles on the second-half sell-through landscape are Paramount's "Wayne's World" and Warner Bros.' "Batman Returns," opening in theaters in June.

Several years ago "Batman" opened to big box office in June and became a sell-through title the following November. Warner also dropped "Robin Hood: Prince Of Thieves," a summer 1991 theatrical release, into last fall's Christmas selling season.

LIVE Home Video will also reprice "Terminator 2: Judgment Day" for the sell-through market during the second half.

PHILIPS' STRATEGY

(Continued from page 6)

rate of 33.45 Belgian francs to the U.S. dollar.

About \$75 million is owed to bondholders and \$180 million to banks, according to one knowledgeable source. The observer also says Super Club owes Philips \$180 million, which it borrowed to use as working capital.

For the past year, Super Club's bank lenders have allowed the company to suspend interest payments, according to the company documents. Moreover, the document states that "during a meeting on March 13, 1992, negotiations with the banks have given us reason to believe that a solution will be reached, whereby the outstanding loans will be replaced with new credit facilities. Formalization of the agreement is expected to be finalized within weeks."

After completing negotiations to restructure its debt, Philips intends to purchase the retailer's remaining stock, either with cash or in exchange for shares of the Dutch giant.

The amount to be paid by Philips likely will be based on a valuation by Credit Suisse First Boston. The shareholders will be asked to approve the purchase price at the April 22 Geneva meeting.

To date, the minority shareholders have been feuding with Philips over the future of Super Club. Last week, Euroventures, an investment firm with about a 10% stake in Super Club, filed an \$11.7 million suit against Philips over its plans to make Super Club a wholly owned subsidiary (Billboard, April 11).

Philips hired Credit Suisse First Boston to appraise the value of Super Club. That appraisal will be issued in a report to all SCHF shareholders Friday (17). In the report, Super Club directors will explain the options available to shareholders and the preferred course of action.

The minority shareholders, who were holding a meeting April 9, are said to be insisting on getting a second opinion on the valuation. But instead, the SCHF board has appointed accountant Arthur Andersen & Co. to scrutinize Credit Suisse First Boston's valuation methodology.

Moreover, at the April 22 meeting, the stockholders will be asked to select SCHF liquidators; Busch, Zurich attorneys Kraft & Frey and accounting firm Fides KPMG have been nominated.

Assistance in preparing this story was provided by Ed Christman.

VIDEO DEALERS ARE SINGING A HAPPY 'TOON

(Continued from page 6)

weekend of April 11-12 and the following weekend will be huge. We're happy with the first day without any advertising, but we will be a lot happier once the advertising kicks in. We're also doing our own in-store promotions."

According to Wally Knief, spokesman for the Fort Lauderdale, Fla.-based Blockbuster chain, "We're very pleased at opening day. It's doing extremely well."

Like executives at many retail chains, Gary Messenger, president of the nine-store North American Video, says "Fantasia" set the tone for "101 Dalmatians" in the sense "that customers don't want to end up finding that it's sold out."

The Durham, N.C., chain "did not have to drop our pants" in terms of pricing, adds Messenger. "We have it for \$19.95. We also sold more on pre-order than we expected, 200 copies. As a bonus, we gave purchasers five free rentals."

On the other hand, "American Tail 2" is not exciting North American Video. "It's going to be a low-priced children's rental title, that's all," says

Messenger.

However, at Home Video Plus Music/Discount Entertainment in Texas, "American Tail 2" is moving briskly. "There's a built-in audience for it because of the earlier title," says Herb Wiener, president.

Racks are ecstatic about the Disney title, according to Steve Furman, sales manager at national firm Levy Entertainment. "We expect an 80% sell-off in the first 30-60 days. It's a great locomotive for pulling in traffic and it comes at just the right time,

right before Easter," says Furman.

Levy accounts will probably price "101 Dalmatians" at "around \$16," says Furman, who, like some others, finds "American Tail 2" a "little disappointing. We haven't seen any kind of spike on it and we're hoping it picks up."

Another rack seeing an early surge on "101 Dalmatians" is Dart Distributing, whose accounts are selling it for \$15.99-\$16.99. "The early demand was three-to-one [over] that of 'American Tail,'" says buyer Tom

Kellogg.

Bob Stilson, film buyer for the 23-store Video Factory network based in Buffalo, N.Y., says the chain sold 2,300 of the 6,000 "101 Dalmatians" it ordered during its first day, many sales being pre-orders.

This story was prepared by Jim McCullough with assistance from Earl Paige in Los Angeles and Edward Morris in Nashville.

MECHANIC SPLITS WITH MCA; NOISE ON OUTS WITH RCA

(Continued from page 10)

The Noise situation is even more complex. Noise entered a domestic licensing and distribution pact with RCA and BMG Distribution in September 1990, at which time RCA licensed the Celtic Frost title "Vanity/Nemesis" and the Gamma Ray release "Heading For Tomorrow."

According to Noise's U.S. label manager, Dean Brownrout, both of these releases "floundered in the

[BMG] system," and RCA never licensed any additional Noise titles.

Since that time, he adds, about 50 Noise releases, including catalog by Celtic Frost, Halloween, and Voivod, were channeled through BMG Distribution. But Noise could not survive in its present form with a distribution deal alone, Brownrout says.

"RCA has fulfilled its part of the contract on paper, but they didn't want to expand on the licensing part of the deal," he says. "Noise can't afford to do business in the U.S. without a major-label licensing partner."

RCA had no comment at press time.

Executives at Noise's parent corporation, Berlin-based Modern Music, have closed the label's New York office but continue to explore options to

maintain some sort of presence here, says Brownrout. The U.S. staff of four has been laid off.

Bruce Kirkland, president of Noise, says Brownrout's statements are unauthorized, and he notes that the label's licensing/distribution deal with RCA/BMG remains in force. Currently, he adds, he and his German partner are "reviewing our options."

Meanwhile, the European Noise operation, including a London office, remains intact, says Brownrout.

INDEPENDENT DISTRIBUTION OPERATION

(Continued from page 6)

Titus Oaks Distribution is named for its parent company, Titus Oaks Records, which also owns Meltzer's CD One Stop and a newly formed, unnamed entertainment marketing company.

The independent distribution company includes some 20 employees, including six field reps and 12 on-site staffers. Two more people will be hired to handle radio promotion. About 20 people will work in the Titus Oaks distribution warehouse, says Meltzer.

Meltzer says his company's sophisticated product-tracking systems were integral in his decision to enter the independent distribution business. The distributor's computer software is designed to give manufacturers customized sales reports broken down by region, musical genre, customer demographic, and other categories, he says.

Moreover, the company's field sales reps will travel with laptop com-

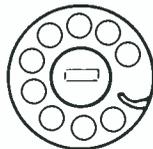
puters linked by modem to an inventory system at the Titus Oaks warehouse in Bethel, says Meltzer. The sales team will be able to verify stock, order titles from the warehouse with a keystroke, confirm orders—which are then printed at the warehouse—and provide same-day service followed by next-day delivery, he says.

CD One Stop employs some 225 people outside of the distribution company. Its new marketing company will employ eight staffers, who will handle product placement campaigns, merchandising campaigns, and radio promotions, Meltzer says.

Titus Oaks Distribution will comprise about 30,000 square feet of CD One Stop's 100,000-square-foot warehouse, Meltzer says. In summer 1992, construction will begin on a nearby facility totaling 160,000 square feet, which is set to open in 1993. Meltzer also plans to open a Titus Oaks Distribution depot in Atlanta.

TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought"

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated."



Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

ANC Eyes Concert To Fete End Of S. Africa Boycott

LONDON—Plans are being discussed for two huge concerts intended to ensure the cultural boycott of South Africa ends with "a bang, not a whimper."

The African National Congress is aiming to celebrate what it sees as the beginning of a new era of cultural exchange and development with a cosmopolitan show in London in June. It is also suggested that, later, an even grander event will take place in South Africa. However, the proposed London concert is currently at the mercy of local councillors.

The ANC has booked the 23,000-capacity Crystal Palace Bowl for June 20. The problem is that the venue is licensed by Bromley council for three pop and rock concerts a year. Those events are already in place, and the venue's management is negotiating with the council for special dispensation for a fourth.

Assuming the license is granted, the ANC concert bill will consist of an eclectic mixture of musicians from at least three continents, according to ANC production coordinator Adam Ruston.

Though he declines to reveal names, Ruston says a number of acts have already expressed their willingness and enthusiasm to participate and, at this stage, it is envisaged the headliner would be "a major American artist."

He points out, though, that the event is intended to have a cross-cultural tone. The aim is for a backing band of African, British, and American musicians to be formed with which individual artists would perform. In addition, bands used to working together as a unit—Ruston cites Hugh Masekela and his colleagues—would also be on the bill.

The ANC hopes there will be television coverage of the event in the U.K. and that the program will also be carried in the U.S. and South Africa. In addition, Ruston says, the show will be recorded for release on video. Any profits will go to the Health and Refugee Trust for South Africa.

Ruston says of the inspiration for the show, "It is a statement that the cultural boycott of South Africa has been lifted. We want it to be seen that the boycott is going out with a bang, not a whimper."

"We hope this is the start of a new era for South Africa. We hope this is the start of artists playing for and with the people there and helping their cultural development. On the 80th anniversary of the ANC, this is a new platform for cultural exchange."

Ruston says he has heard of plans for "a major event in South Africa before the end of the year" that will have the same purpose as the London show.

JEFF CLARK-MEADS

Russia Forms C'right Agency New Unit To Replace 'Liquidated' VAAP

MOSCOW—The Russian government has established a new copyright agency, the Russian Agency for Intellectual Property (RAIS), as the successor to its former Soviet counterpart, VAAP.

RAIS director Mikhail Fedotov says his organization is using the resources and offices of the "liquidated" VAAP as a basis. However, he states that VAAP had been "compromised by its ties with the KGB and by its infringements of authors' rights inside and outside the country."

Nikolai Tschetveriakov, the last head of VAAP, was reportedly a high-ranking KGB officer before being appointed to the copyright agency.

Fedotov says RAIS will continue those parts of VAAP's operations he describes as its "best traditions" and will employ its "highly professional

staff."

New copyright legislation is being drafted in Russia to replace 70-year-old Soviet laws that put the interests of the state ahead of those of the composer. The proposed statutes would provide broadcast royalties for the first time.

RAIS, which is preparing to sign the Berne Convention on Russia's behalf, believes one of its top priorities is the battle against video piracy, which has reached "tremendous" proportions. RAIS will also assist in the establishment of private collection agencies and rights-holders societies.

In the meantime, the assets of VAAP, held at the former Soviet bank for foreign trade, have been frozen. Fedotov says, though, that RAIS will assume all of VAAP's financial responsibilities.

VADIM YURCHENKOV

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MAMMOTH AWAITS MAJOR DEAL

North Carolina-based alternative rock independent **Mammoth Records** is negotiating a major-label deal, and president **Jay Faires** says he has four West Coast players interested. Industry sources point to **Atlantic** as the West Coast front-runner. Atlantic VP **Danny Goldberg** says he is "definitely interested" in a deal with Mammoth and confirms the labels are engaged in "serious talks." Faires would only say he is seeking a pact that would allow Mammoth to maintain its ties to independent distribution through **Relativity**, while enjoying the option to push acts into the major distribution network. Mammoth is home to the **Blake Babies**, the **Chainsaw Kittens**, and **Dash Rip Rock**.

GOSPEL ASSN. PICKS BLACK VP

In a surprise move, Detroit businessman **Ed Smith** was elected VP of the **Gospel Music Assn.** during the GMA's festivities April 5-10 in Nashville. Smith, who is executive director of the **Gospel Music Workshop of America**, is the lone black among the GMA's four VPs. Last year's GMA Week was marred by charges of racial insensitivity on the part of the association.

I.R.S. LAYOFFS REPORTED

I.R.S. Records laid off at least 15 of its approximately 40 staffers in the label's L.A. office April 9. The

axings came in the wake of rumors **Thorn-EMI** has purchased the outstanding 50% of I.R.S.; the English company bought the other half in 1990. A spokesman for **EMI Music** in New York earlier denied the purchase had taken place. In a statement, I.R.S. cited a U.S. streamlining, but was no more specific than that.

GLOBAL EMI MUSIC MEET IN N.Y.

EMI Music will host its first A&R/marketing conference in six years—a period that has seen enormous structural change and growth for the company—when 150 delegates from its global operations gather May 4-7 at the Macklowe Hotel in New York. **Jim Fifield**, EMI Music president and CEO, will preside over a series of label/repertoire presentations and artist performances.

HAMMER AD TIE STAYS IN FAMILY

Rapper **Hammer** expands his sponsorship association with **Pepsico** with a multimillion-dollar global package with its **KFC** (formerly Kentucky Fried Chicken). With previous ties to Pepsico's **Pepsi-Cola** (1990) and a one-off jingle last year for **Taco Bell**, Hammer starts filming KFC commercials next week in Orlando, Fla., for a breakout in May, as he continues his U.S.-Canada tour through early September. Hammer is scheduled to play a concert at KFC homebase Louisville, Ky., May 1. **Jay Coleman**, owner of **Entertainment Marketing Communications In-**

ternational in New York, arranged the new deal.

FAN FAIR SELLS OUT

For the second time in its 21-year history, the **International Country Music Fan Fair** in Nashville has sold out in advance of its opening day. More than 24,000 have purchased tickets to the June 8-12 festival.

DIAL GIANT FOR '90210'

Irving Azoff's Giant label will market an album of music from the hit TV series "Beverly Hills, 90210" in association with **Aaron Spelling**, chairman and CEO of **Spelling Television Inc.**, whose **Torand Productions Inc.** unit produces the show. The album, with a release date and artists yet to be named, will feature music from the show's first two seasons.

MOTOWN FORMS JAZZ LABEL

Motown Records, as word has had it, will launch a jazz-oriented imprint, **MoJazz Records**, this summer. Motown senior VP/GM **Steve McKeever** will spearhead the label, which has already signed five artists: guitarist **Norman Brown**, multi-instrumentalist **Foley**, producer **Norman Connors**, pianist **Eric Reed**, and the Brazilian band **Terasol**. MoJazz's first release is expected in June; the first track the company will work will be Brown's remake of **Stevie Wonder's** "Too High," featuring guest appearances by **Wonder** and **Boyz II Men**.

In The New(s): 5 Albums Open In Top 10

ALL HELL BREAKS LOOSE on The Billboard 200 this week, with five albums crashing into the top 10 their first week out.

- **Def Leppard's** "Adrenalize" becomes the first album this year to debut at No. 1. It reached the top at a much faster rate than the band's last album, "Hysteria," which took 49 weeks—and three top 20 singles—to rise through the ranks.

- **Bruce Springsteen's** "Human Touch" and "Lucky Town" collections debut at Nos. 2 and 3, respectively.

This nearly matches the 1-2 opening punch of **Guns N' Roses'** "Use Your Illusion" albums in October.

- **Wynonna's** eponymous solo debut album opens at No. 4. This instantly tops the No. 51 peak of the **Judds'** highest-charting album, "River Of Time."

- And **Kris Kross'** "Totally Crossed Out" opens at No. 9. It's the highest-debuting debut album in years, topping "Naughty By Nature," which opened at No. 17 in September. It's hardly surprising that both of these albums included No. 1 rap hits that crossed over to become top 10 Hot 100 successes. **Kris Kross'** "Jump" vaults from No. 12 to No. 3 in its third week on the Hot 100; **Naughty By Nature's** "O.P.P." reached No. 6 in November.

"Jump" is poised to become the first single by a new act to top the Hot 100 in just four weeks since **Zager & Evans'** kitsch classic "In The Year 2525" in 1969.

We'll close out this section with a few observations about **Wynonna's** album, which is the highest-ranking country album on The Billboard 200 this week. This is the first time **Garth Brooks** has not had the top-ranking country album since August 1990, when he was nosed out by the **Kentucky Headhunters**.

Wynonna is the first female solo country artist to

land a top 10 album on The Billboard 200 since **Olivia Newton-John** topped the chart in the mid-'70s with "If You Love Me, Let Me Know" and "Have You Never Been Mellow." (Newton-John subsequently went strictly pop, but at that time she was a top 10 country regular.)

FAST FACTS: Disney's "Beauty And The Beast" soundtrack leaps from No. 36 to No. 19 on The Billboard 200 in the wake of the musical's exposure on the

Oscars telecast. It's the first Disney album to reach the top 20 since the "Jungle Book" soundtrack hit No. 19 in 1968. **Celine Dion & Peabo Bryson's** recording of the title song rebounds to No. 9 on the Hot 100—its highest ranking to date.

"Body Count," the debut album by **Ice-T's** new thrash band, opens at No. 32. The band was introduced last year on the Lollapalooza tour and on Ice-T's album "O.G. Original Gangster." That album reached No. 15 in June.

Vanessa Williams' "Save The Best For Last" tops the Hot 100 for the fifth straight week. It ties **Paula Abdul's** "Rush Rush" as the longest-running No. 1 by a female artist in the past seven years.

Eric Clapton's "Tears In Heaven" jumps to No. 1 on the Hot Adult Contemporary chart. It's the rock legend's first No. 1 AC hit. But the ballad is stuck at No. 2 on the Hot 100 for the fourth straight week and now seems unlikely to make No. 1.

The **Red Hot Chili Peppers** land their first top 40 single on the Hot 100 as "Under The Bridge" leaps from No. 62 to No. 35. The band's album, "Blood Sugar Sex Magik," is forced down to No. 13 on The Billboard 200 by all the debuts, but retains a bullet.

Bowen: I'll Talk To Other Labels, But EMI Comes First

NASHVILLE—Liberty Records chief **Jimmy Bowen** acknowledges he will be talking to other labels in the coming months as his contract with EMI nears its end. But he denies the rumors that he is on the verge of leaving his current post.

Industry talk has been that Bowen has been tapped to run **PolyGram/Nashville**. During his years in Nashville, Bowen has presided over **Elektra**, **Warner Bros.**, **MCA** (twice), **Universal**, and **Capitol/**

Nashville (now Liberty).

"My contract will be up in a few months, and, as always, negotiations go on. I've had four [labels] call me," Bowen says. "Obviously, I'm going to talk to EMI first, because it's a marvelous label."

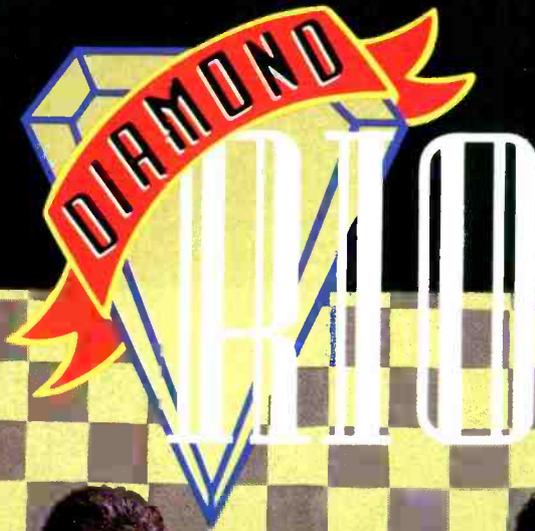
Eric Kronfeld, president/COO of **PolyGram Holding Inc.**, told **Billboard** he has been talking with Bowen about the Nashville post but implied the talks were preliminary.

EDWARD MORRIS



by Paul Grein

FROM DIAMOND TO GOLD



The debut album. Now GOLD.

It started with their history-making #1 debut single "Meet In The Middle"* and continued with the follow-up hits "Mirror Mirror:" and "Mama Don't Forget To Pray For Me."

Now Diamond Rio continues to sparkle with 2 ACM nominations for *Top Vocal Group* and *Top New Vocal Duet/Group*, a major tour and a gem of a new single "NORMA JEAN RILEY" that will surely bring them to a Platinum-plus finish.

*The first group in Country Music history to have a #1 debut single.

Produced by Monty Powell and Tim DuBois
Management: Ted Hacker, International Artists, Nashville, TN

© 1992 Arista Records, Inc., a Bertelsmann Music Group Company

ARISTA

Where Country Music is our business...
And business is real good.

ZZ TOP

Greatest Hits



LEGS AND TUSH. AND SO MUCH MORE.

It wouldn't have been a greatest hits album without "Legs" and "Tush." But we didn't stop there: here's *two* all-prime collections from the incomparable ZZ Top®.

ZZ TOP® GREATEST HITS, (4/2-26846) the album, features eighteen mofo ZZ Top classics (four of them digitally remixed and remastered). There's also a previously-unreleased version of "Legs" and two brand new instant smashes – "Viva Las Vegas" (4/7-18979) and "Gun Love."

"ZZ Top® GREATEST HITS: THE VIDEO COLLECTION" (3/6-38299) contains a dozen groundbreaking clips on home video and laser

disc, including such turbocharged videos as the all-new "Viva Las Vegas," and the trailblazing classics "Sharp Dressed Man," "Gimme All Your Lovin'," "Sleeping Bag" and "Legs." Sorry, no "Tush." But it has great personality.

ALBUM FEATURES: VIVA LAS VEGAS • GUN LOVE
GIMME ALL YOUR LOVIN' • SHARP DRESSED MAN
ROUGH BOY • TUSH • MY HEAD'S IN MISSISSIPPI • PEARL NECKLACE
I'M BAD, I'M NATIONWIDE • DOUBLEBACK
GOT ME UNDER PRESSURE • GIVE IT UP • CHEAP SUNGLASSES • SLEEPING BAG
PLANET OF WOMEN • LA GRANGE • TUBE SNAKE BOOGIE • LEGS



PRODUCED BY BILL HAM FOR LONE WOLF PRODUCTIONS.
© 1992 WARNER BROS. RECORDS, INC. ZZ TOP® AND THE ZZ TOP® LOGO ARE REGISTERED TRADEMARKS

