

Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £3.75 (U.K.)
DK 63.50, DM20, 12,000 Lire

NEWSPAPER

***** 3-DIGIT 908
BI GEE4EM740M099 90 04 0274
MAR21 921 03
MONTY GREENLY
APT A
3740 ELM
LONG BEACH, CA 90807

IN THIS ISSUE

**CD Strong In Canada,
But Cassettes Pull
Shipments Down 5%**

PAGE 5

**TV Special Gives Garth
A New 1-2 Sales Punch**

PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 1, 1992

ADVERTISEMENTS



MICKEY HART: PLANET DRUM
A triumphant sold-out tour. Nominated for the Best World Music Album Grammy. Nine weeks at #1 (so far) on Billboard's WORLD MUSIC chart. "A once-in-a-lifetime Congress of master percussionists from around the world."—Philadelphia City Paper. On Rykodisc (RCD 10206/RACS).

B'buster Sell-Thru Strategy Questioned Chain Said To Be Left With Excess Inventory

BY PAUL SWEETING

NEW YORK—Despite Blockbuster Video's much ballyhooed success in boosting fourth-quarter sales with an aggressive sell-through campaign, supplier sources say the giant chain's overordering has left it with serious inventory problems this year.

While doubling its sell-through volume over the fourth quarter of 1990,

**BLOCKBUSTER CLOSES IN ON
CITYVISION BUY, SEE P. 6**

Blockbuster sold through to consumers less than 50% of the product it bought for the '91 holiday season, according to the suppliers. However, they add, that percentage varies from as much as 80% on some titles to as little as 10% on others.

For its part, Blockbuster stresses that its highly publicized move into sell-through was intended to position the chain as a year-round player in that market and that the recent fourth quarter has to be viewed within the context of an overall strategic design.

"The sale of video is part and parcel of what the video industry is," says Joe Baczo, Blockbuster president and chief operating officer. "We've always been selling product; we just decided to be more aggressive at it this year and to have a year-round presence. The Christmas quarter only marked the beginning of that."

While declining to reveal specific sell-through percentages, Baczo says, "Overall, we are where we wanted to be. On any given title, there may be a situation where there's a problem, but if you look at the mix of titles we carried and the depth in which we carried them, we had a good representation of what the industry told us to carry and what our own intelligence told us to buy. Not everything sold at the rate we bought it at, for whatever reason." (Continued on page 85)

U.S. Promoters Step Up Activity In Latin America

BY JOHN LANNERT

MIAMI—Encouraged by the stabilizing economic and political climate in Mexico and neighboring South American and Caribbean countries, several U.S. promoters are now actively promoting concerts and tours in the region.

In most instances, local promoters are involved, but the newly aggressive U.S. promoters are now actively promoting concerts and tours in the region. (Continued on page 87)

Stations Say Telemarketer Linked To Bogus Requests

BY SEAN ROSS

NEW YORK—Bogus request calling, often organized by fan clubs whose members repeatedly phone radio stations, has escalated to a new and peskier level: Several top 40 and album rock radio programmers say their stations have received bogus request calls from a Denver-based telemarketing firm in

behalf of the Storm's current chart single, "I've Got A Lot To Learn About Love."

The Storm calls, which both the group's label, Interscope Records, and its management deny any knowledge of, are apparently related to similar activity in behalf of Interscope act Gerardo and Atlantic group Winger. Eight months ago, a Denver-based telemarketing firm in

(Continued on page 88)

In Billboard Bulletin...

**2 New Springsteen
Albums Due In Spring**

PAGE 90

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ ELTON JOHN	(COLUMBIA)
THE BILLBOARD 200	
★ NEVERMIND NIRVANA	(DGC)
HOT R&B SINGLES	
★ KEEP IT COMIN' KEITH SWEAT	(ELEKTRA)
TOP R&B ALBUMS	
★ KEEP IT COMIN' KEITH SWEAT	(ELEKTRA)
HOT COUNTRY SINGLES	
★ A JUKEBOX WITH A COUNTRY SONG DOUG STONE	(EPIC)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND GARTH BROOKS	(CAPITOL)
HOT DANCE CLUB PLAY	
★ MINDFLUX N-JOI	(RCA)
HOT DANCE SALES	
★ BLACK OR WHITE MICHAEL JACKSON	(EPIC)
TOP VIDEO SALES	
★ FANTASIA (WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS	
★ TERMINATOR 2: JUDGMENT DAY (LIVE HOME VIDEO)	

e of the band is Live.
n is Mental Jewelry.
"Operation Spirit," wh
g in MTV's Buzz Bin.
old 100,000 copies in
ays, and it's just begin

Tower Parent Buys Indie Distributor

This story was prepared by Deborah Russell in Los Angeles and Thom Duffy in Cannes.

LOS ANGELES—Tower Records' parent, MTS Inc., has purchased the majority of Bayside Record Distributing Co., a Northern California-independent distributor.

The acquisition has aroused fears among independent label and distribution executives that Tower will eventually purchase all of its indie product nationwide through Bayside. Comments made by Bayside president Robin Wise seem to confirm this

speculation.

Contacted at MIDEM, Wise said the deal with Tower closed prior to his trip to the MIDEM music fair in Cannes last week. "It's something that we've been discussing [with Tower] for the past couple of months. We've been a very small company for a number of years, and this is a chance for us to really expand our markets."

Bayside currently has one warehouse in San Rafael, Calif. Its eight-person sales force covers territories in California, Washington, and Oregon, with some accounts in Nevada

and Hawaii.

"I think we can take the kind of organization we have on the West Coast and transplant it across the country in stages," Wise says.

Long-range effects of Bayside's expansion remain unclear at this stage, but Stan Goman, senior VP of Tower's retail operations, maintains the "significant investment" Tower has made in Bayside will not impact the business of independent distribution overall.

"Whatever impact there is will be negligible," Goman says. "Bayside is" (Continued on page 85)



The name of the album...
the album...
the track...
now airing...
album so...
first 10 d...

The name of...
It features...
which is...
The...
its...
ning. radioactive



Produced by Jerry Harrison for Construct Music, Inc. • RARC/D-10346 • Management: David Sestak and Peter Freedman for Media Five Entertainment.

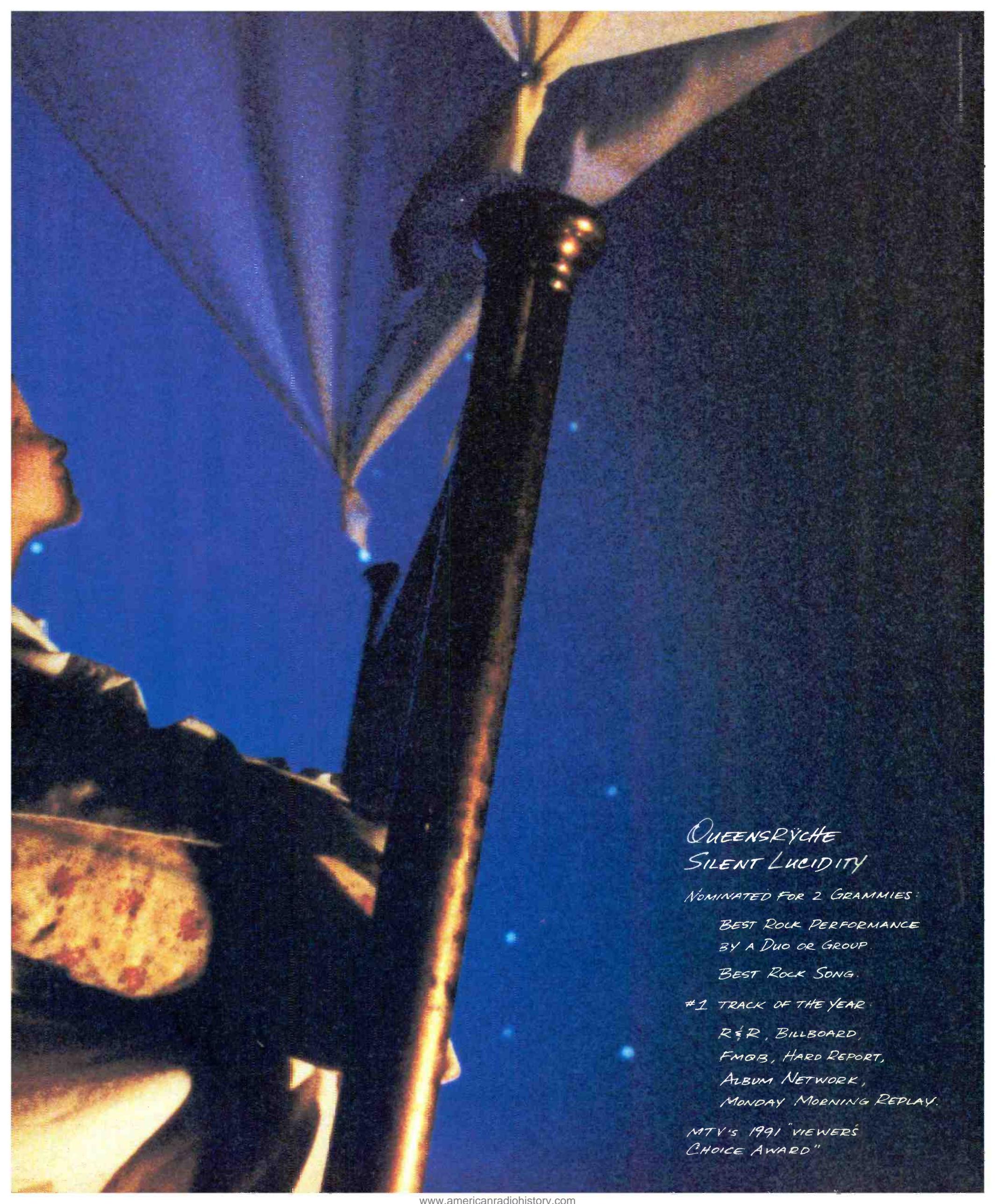
EMI Records Group

Not to be used without permission



MANAGEMENT: G. PEINE

PRODUCED BY PETER COLLINS FOR J&L MUSIC LTD.



*QUEENSRÛCHE
SILENT LUCIDITY*

NOMINATED FOR 2 GRAMMIES:

*BEST ROCK PERFORMANCE
BY A DUO OR GROUP.*

BEST ROCK SONG.

#1 TRACK OF THE YEAR:

*R&R, BILLBOARD,
FMQB, HARD REPORT,
ALBUM NETWORK,
MONDAY MORNING REPLAY.*

*MTV'S 1991 "VIEWERS'
CHOICE AWARD"*

THE MULTI- PLATINUM SUCCESS STORY OF 1991.

**COLOR
ME
BADD**

COLOR THEM ECSTATIC.

GRAMMY NOMINATIONS

Best New Artist
Color Me Badd

Best R&B Performance by a Duo or Group
Color Me Badd

Best Rhythm & Blues Song
"I Wanna Sex You Up" Color Me Badd

AMERICAN MUSIC AWARD NOMINATIONS

POP/ROCK

Favorite Band, Duo or Group Nominee
Color Me Badd

Favorite Single Nominee
"I Wanna Sex You Up" Color Me Badd

Favorite New Artist Nominee
Color Me Badd

SOUL/R&B

Favorite Single Nominee
"I Wanna Sex You Up" Color Me Badd
"I Adore Mi Amor" Color Me Badd

Favorite New Artist Nominee
Color Me Badd

COLOR THEM  © 1992 GIANT RECORDS

INHERIT THE LEGACY

WARNER ELEKTRA ATLANTIC SALUTES BLACK HISTORY MONTH 1992

Editor in Chief: TIMOTHY WHITE

■ EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
Senior News Editor: Ken Terry
Director of Spotlights: Jock Baird
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 McCullaugh, 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.), Karen O'Connor (N.Y.), Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick

■ 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
Associate Director/Country: Lynn Shults (Nashville)
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), 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
Director of Advertorials: Gene Sculatti (L.A.)
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Manager: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan
Classified (N.Y.): Jeff Serrette
L.A.: Jodie LeVitus, Jon Guynn, 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 Technician: Marc Giaquinto
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Directories Production Manager: Len Durham

■ ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis
VP & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Philipps
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 212-929-2486	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. 402 Utsunomiya Bldg. 6-19-16 Jimgumae Shibuya-ku, Tokyo 150 011-81-3-498-4641 fax 011-81-3-3499-5905	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316

No-Nonsense Approach Marks '92 MIDEM Business Comes 1st For Record-Setting Crowd

This story was prepared by Adam White, Jeff Clark-Meads, and Thom Duffy.

CANNES—The sharp realities of recession put a focus on hard business at MIDEM 1992, which the organizers claimed was the best-attended event in the music market's 26-year history.

By the close of the third of the show's five days, according to the MIDEM Organization, 8,360 people had attended—higher than any previous five-day total. The only people who stayed away, said MIDEM Organization chief executive Xavier Roy, were the record pirates who have been seen at some past fairs.

Throughout the exhibition hall, the no-nonsense approach to the current commercial climate was evident. Noted Jon Beecher, director of U.K. label Castle Communications, "This must be one of the best MIDEMs. Because there's a lot less money around, people are doing business rather than just socializing." Added Music For Nations managing director Martin Hooker, "There are a lot fewer time-wasters around this year."

Roy stated, "My impression was that it was dynamic and serious. I had the feeling that the participants this year really wanted to go for it. Because of the American and Japanese absence last year, this was the first time many people had seen their business partners for two years."

Fewer pirates were seen this year than in the past, Roy declared. He claimed they were put off by the clause in the exhibitors' contract that states that anybody displaying illegal material will be banned from the show for two years.

However, Roy was speaking on the evening of Jan. 22, the penultimate day of the fair. He added that he anticipated a stand in the exhibition hall would be raided by

MIDEM REPORT

anti-piracy agencies the following morning. MIDEM 1992, held here Jan. 19-23, had 350 stands, 1,121 exhibiting companies, and 63 represented countries; 54 nations had been expected. Attendance from the former Communist bloc rose markedly, although the list of the biggest national groups was the familiar one: France had 1,692, followed by the U.K. (1,278), U.S.

Cassettes Pull Canada's '91 Units Down; Revenues Up 9%

■ BY LARRY LeBLANC

TORONTO—The Canadian Record Industry Assn.'s net shipment statistics for 1991 indicate a 9% rise in revenues and a strong growth in compact discs, but also a 5% reduction in overall units shipped, with the cassette format being the hardest hit.

The net value of sales in 1991 advanced to \$368.85 million (at an exchange rate of 86.7 U.S. cents to the Canadian dollar) from the 1990 figure of \$339.57 million (U.S.). Overall unit sales, however, decreased to 49.96 million from 52.33 million in 1990.

Unit shipments of full-length cassettes fell 18% to 25.78 million from 31.43 million the previous year, and maxi-single cassette sales plummeted 48% last year to 2.51 million units from 4.85 million in 1990. CD sales jumped 35% to 21.41 million units from 15.83 million units in 1990.

"The whole business is digital-driven

(926), and Germany (798).

The biggest defector from the ranks of habitual MIDEM-goers, the giant Warner/Chappell publishing company, was missed by some attendees.

"I was looking for Warner/Chappell because I had some things to talk to them about," said Raimo Henriksson, manager of Frazer Music in Finland and president of the Finnish Music Publishers Assn. "It was a big surprise for me. I think this

(Continued on page 87)

and we're very vulnerable," warns Brian Robertson, president of CRIA. "Thank goodness digital is there because I don't know where we'd be without it. There's more and more recycling of older product, particularly boxed sets, which have become a substantial part of the business.

Several Canadian industry figures predict that, although digital compact cassettes will be available near the end of 1992, the format will not impact the market much until the fall of 1993. "I don't think DCC can arrive too soon," says Robertson. "It won't, however, come soon enough to shore up that loss of a cassette. It should have been here two years ago. We're going to have at least three years of a lost format."

"When you consider the [retail] bankruptcies, the war, the recession last year, a 9% increase in dollars, music is not doing that bad," says Joe Summers, president of A&M Records Canada.

THIS WEEK IN BILLBOARD

EMI LABELS CREATE RAP UNIT

EMI Records Group North America has established what is believed to be the first independent rap department at a major label. Janine McAdams has the story. **Page 10**

LITTLE VILLAGE PEOPLE

With Ry Cooder, John Hiatt, Jim Keltner, and Nick Lowe governing affairs, you can bet ensemble quartet Little Village is poised to make some big noise with its Reprise Records debut. Jim Bessman sits in on a town meeting. **Page 14**

ROCK HALL HIGHLIGHTS

From new inductee Johnny Cash jamming on Jimi Hendrix's "Purple Haze" to the acceptance of the late guitarist's induction by his father, the recent Rock Hall ceremony produced many winning moments. Thom Duffy documents them in the Beat (page 14) and Chuck Pulin captures them on film (page 16).

LET'S MAKE A DEAL

MIDEM was bustling with record-company activity, particularly with regard to Eastern Europe and the EC, as indicated in reports from Jeff Clark-Meads and Thom Duffy. **Page 41**

WHAT COST, EQUIPMENT PRICE WARS?

Aud o professionals are cashing in on the current pricing war being waged by manufacturers of write-once recordable CD units. Susan Nunziata has the story. **Page 62**

MUSIC

Album Reviews	52
Artists & Music	10
Between The Bullets	89
The Billboard Bulletin	90
Boxscore	18
Canada	44
Chart Beat	90
Classical/Keeping Score	36
Clip List	40
Commentary	8
Country	31
Dance Trax	29
Executive Turntable	12
Global Music Pulse	42
Grass Route	49
Hits Of The World	45
Hot 100 Singles Spotlight	79
International	41
Jazz/Blue Notes	37
Latin Notas	38
Lifelines	66
Medialine	69
Music Video	39
Popular Uprisings	86
Power Playlists	76
Pro Audio	62
R&B	20
Radio	70
The Rap Column	26
Retail	46
Rossi's Rhythm Section	21
Single Reviews	78
Studio Action	65
Update	66
Vox Jox	77

HOME VIDEO

Box Office	60
Music Videos	59
Store Monitor	55
Video Rentals	54
Video Sales	56
Top Laserdiscs	61

MUSIC CHARTS

Top Albums	
The Billboard 200	82
Classical	36
Country	34
Heatseekers	86
Jazz	37
Modern Rock Tracks	74
Pop Catalog	51
R&B	24
Rock Tracks	74
Hot Singles	
Adult Contemporary	73
Country	32
Dance	28
Hot Latin	38
Hot 100	80
R&B	22
R&B Singles Action	21
Rap	26
Top 40 Radio Monitor	88

CLASSIFIED/ REAL ESTATE 67

©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 Y 08,000. Music Labo Inc., Demps 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, Marion, 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. Publisher Services and Information: Billboard, P.O. Box 2011, Marion, OH 43305-2011, 1-800-669-1002

CD Players, Laser Brighten Hardware Biz

■ BY SUSAN NUNZIATA

NEW YORK—CD players were the bright spot in a recession-plagued year for audio and video electronics gear, showing about a 26.7% increase in factory sales in 1991 over 1990, according to the Electronics Industries Assn.

According to a cross-section of audio and video hardware retailers, sales of CD players grew 12%-17% in 1991, but overall sales of audio and video equipment were flat or up only 2%-3%.

Although the EIA reported a 7.2%

growth in manufacturers' VCR unit shipments in 1991, most retailers saw flatness in that format. Sales of audiocassette hardware, although not broken out as a separate produce category by EIA, were flat or down in 1991, according to industry observers.

Unit sales of laserdisc equipment grew 22% over the previous year's volume, although market penetration reached only 3% in 1991 (see story, page 58). Those retailers carrying laserdisc players are pleased with their sales performance.

The outlook is optimistic for both CD- and laserdisc-player sales in 1992. EIA predicts a 12.5% increase in CD factory sales and a 22% climb in laserdisc shipments, and retailers are also expecting strong growth in those formats, particularly if the economy improves.

"CDs were really our strongest product [in 1991]," says John Bowers, president of La Salle Electronics, Galesburg, Ill. "Basically, where the CD did well is in portables, because those units are finally working. In home units, the changers really perked up sales."

EIA does not break out portable-CD-player sales, but it reports only a 3% increase in factory sales of portable and personal headset tape/CD player combinations. However, most retailers agree with Bowers that portable CDs, both in tape/radio combinations and portable headset units, took a substantial percentage of CD sales.

According to Bowers, sales of portable CD units were roughly 10% above those of home CD units during the holiday season. Overall, he says, (Continued on page 9)

Blockbuster's Cityvision Buy Apparently Is A Done Deal

■ BY PETER DEAN

LONDON—Blockbuster Entertainment U.K. has effectively acquired Cityvision PLC, owner of the 862-unit video rental chain Ritz Video, despite a last-ditch attempt by two British entrepreneurs to block the deal (Billboard, Jan. 25).

Blockbuster announced it had received 50.2% of Cityvision's common shareholders' vote Jan. 22, just short of the 51% acceptance it required as a condition of its \$135 million offer. It also received 10.9% of Cityvision's preferred shares.

In order for Blockbuster to get the 51% of common shares needed to conclude the deal, the offer has been extended until Wednesday (29), by which time it is expected Blockbuster will secure the additional shares.

As originally structured, once 51% of Cityvision shareholders had voted to accept the offer, Blockbuster had

made the deal conditional on 90% of outstanding shares being tendered within two weeks.

At press time, however, the Fort Lauderdale, Fla.-based Blockbuster had dropped the 90%-tender condition.

STOCK OPTION

In tendering their shares, Cityvision shareholders can choose a straight cash payment of 48 pence per share, or take a mixture of cash and Blockbuster stock. Of the common shares tendered thus far, about 85% have elected to take Blockbuster stock as part of the payout.

Blockbuster has capped the amount of shares it will issue in connection with the deal at 4 million, which means its stock will represent only about one-third of the payment, with cash being used for the remainder.

(Continued on page 89)



Great Scott. Jazz vocalist Little Jimmy Scott takes a break in recording his latest album—his first under his new exclusive recording contract with Sire Records. Scott, best known for his ballads, began his career in the '40s as a vocalist for the Lionel Hampton band. In the '50s he recorded a series of solo albums on Savoy Records, moving to Tangerine Records in the '60s and Atlantic Records in the '70s. Most recently, he recorded "When Did You Leave Heaven" for the soundtrack to the upcoming film "Street Of Dreams." Scott's Sire debut is scheduled for release in late spring. Shown, from left, are engineer Al Schmitt; Scott; producer Tommy LiPuma; arranger Johnny Mandel; keyboardist Kenny Barron; drummer Grady Tate; and bassist Ron Carter.

WEA Assumes Distrib Duties For Latin Arm

■ BY JOHN LANNERT

MIAMI—WEA Corp., in an effort to bolster domestic albums sales of its Hispanic subsidiary WEA Latina, has announced it will distribute all WEA Latina product to WEA's existing mainstream accounts.

The distribution accord—which took effect Jan. 2—does not include Latin retail accounts, which will continue to be serviced by WEA Latina. Sales and coordination of the WEA Latina line will be overseen by Alan Shapiro, WEA director of national sales.

As a result of the new distribution arrangement, WEA Latina senior VP Luis Pisterman has tapped Rosana Mattioli to be director of national sales. Mattioli formerly was the label's production director. Debbie Ward, previously head buyer at Music Plus, has been named mainstream accounts coordinator.

Pisterman hailed the distribution pact, saying the WEA Latina artists now have a golden opportunity to realize a sales increase at domestic outlets. "It was decided that the best way to [expose our prod- (Continued on page 85)]

State-Owned China Record Corp. Joining IFPI Move Comes In Wake Of Pledges On Int'l Copyrights

CANNES—In the wake of China's pledges to protect international copyrights (Billboard, Jan. 25), the huge, state-owned China Record Corp. is in the process of joining international record company organization IFPI. It also says it is eager to pull together China's independents into a national IFPI group.

"They're very interested in taking an active role," says IFPI president Sir John Morgan. "It's actually a role reversal in that they volunteered to us their wish to set up an IFPI national group. What they want is proper representation of China on the IFPI."

China Record Corp., which has a virtual monopoly on a par with that of the old Melodiya in the former Soviet Union, is keen to open up to international trade.

Such trade would be based on effective copyright legislation in China. Morgan, whose role in the British diplomatic service gave him extensive experience of the country, explains that China has passed a copyright law in outline (as is the case with all new legislation) and that specific regulations are now being slotted into that framework.

The Recording Industry Assn. of America also hailed China's agreement to improve intellectual property protection, citing the threat of U.S. trade sanctions as the deciding factor. "A very important note to this agreement," said RIAA president Jay Berman, "is that U.S. industry and government worked together not only to ensure U.S. copyright protec-

tion, but pressed for protection for foreign copyright holders as well."

Under China's Memorandum of Understanding, the Chinese government has committed to raise the level of protection it provides all foreign copyright works for a term of 50 years and extend protection to all U.S. copyright works created prior to

the date the agreement was signed (Jan. 16), providing these works remain protected in the U.S.

According to the RIAA, China will join the Berne Convention effective Oct. 15, 1992, and the Geneva Phonograms Convention effective June 1, 1993.

JEFF CLARK-MEADS

Billboard Expands Coverage With New Column On Rap

NEW YORK—This week Billboard introduces The Rap Column, a bi-weekly feature by frequent contributor Havelock Nelson. The new feature debuts in the Artists & Music section on page 26.

Nelson's column will provide news and commentary about the rapidly growing rap music segment of the music industry. Nelson will also contribute articles throughout the magazine relating to rap music, its executives, its stars, and its trends.

"Rap is the dominant expression of black culture in America right now," says Nelson. "Its influence is spreading from the music into other media and into fashion and politics. It will be my job to keep track of the trends in this sociopolitical art form and offer analysis of things that are already in development."

Nelson, 27, is a native of Guyana in South America. He was raised in Brooklyn, N.Y., where he still resides. He is the co-author with Michael Gonzales of the book "Bring The Noise: A Guide To Rap Music And Hip-Hop Culture," published by Harmony House in 1991. He has been a contributor of news, reviews, and interviews to Billboard

since 1987. His work has also appeared in the Boston Phoenix, Rolling Stone, New York Newsday, The Boston Globe, Interview, The Source, Word Up!, The City Sun, and The Village Voice.

"Havelock's fine reporting has been an asset to Billboard for years," says editor in chief Timothy White, "and his deep knowledgeability and enthusiasm regarding rap make him an ideal writer for this exciting new feature."

The Rap Column is another in a series of features that represent Billboard's commitment to expanded coverage of various musical genres. Specifically, it represents the further development of Billboard's tracking of rap music, which began in 1989 with the establishment of the Hot Rap Singles chart. The chart, which lists the best-selling rap singles in the U.S., was introduced on a biweekly basis in March 1989 and became a weekly feature eight months later. The reporting panel for the chart was revised last month to provide a more complete picture of national sales (Billboard, Jan. 25).

The Rap Column will next appear in the Feb. 15 issue.

New Assn. Of European Radio Sets Agenda For Uniformity

■ BY KEN GARNER

GLASGOW, Scotland—Representatives of commercial radio trade bodies from five major European countries will meet Friday (31) in Brussels to advance the agenda of the newly formed Assn. of European Radio.

As the region moves toward greater economic union, broadcasters are clearly keen to gain lobbying influence at the European Community's administrative heart in the Belgian capital. They want to at least begin moving toward standardization of copyright principles and rates across the continent. Having their own Europe-wide association was seen as a key first step.

"Obviously, copyright payment is one of the legal areas radio associations are interested in," says Brian West, director of Britain's Assn. of Independent Radio Companies, one of the prime movers behind the AER.

"One of our first priorities will be to set up a working party looking at this area."

Besides the AERC, founding members of the AER include:

- AERP, the Spanish radio owners' association.

- SNR, one of the three French station trade bodies, and the one that represents only major national or network services.

- Germany's VPRT, which has 30 members, representing the largest stations and some TV interests. (Because of differing media laws in various regions of the country, it has few members in states such as North Rhine-West Phalia, Baden Wuerttemberg, and Bavaria, where the alternative Assn. of Private Radios—so far not an AER member—represents the greater number of smaller stations licensed by these states.)

- The association for Italian local (Continued on page 44)

"BUCKWHEAT ZYDECO IS THE ROLICKING AND ULTRA-DANCEABLE BAND THAT HAS TAKEN THE MUSIC OF SOUTH LOUISIANA'S CREOLE COMMUNITY INTO THE HEART OF THE CONTEMPORARY POP MAINSTREAM..."

BUCKWHEAT ZYDECO ON TRACK

BUCKWHEAT ZYDECO DEBUTS ON CHARISMA RECORDS WITH
ON TRACK
FEATURING HIS POWERFUL INTERPRETATION OF THE CLASSIC
"HEY JOE"



 **charisma**

©1992 CHARISMA RECORDS AMERICA, INC.
PRODUCED BY: STANLEY DURAL, JR. AND TED FOX
MANAGEMENT: TED FOX PRODUCTIONS

BE SURE AND SEE
**BUCKWHEAT
ZYDECO**
OPEN THE
NARM '92 CONVENTION
IN NEW ORLEANS,
SATURDAY, MARCH 14.

Commentary

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

Baby Boomers Try Something Different

MORE PEOPLE ARE TUNING IN TO CLASSICAL RADIO

BY GEORGE STOKES

What do Steak & Ale, Sears, Cheer detergent, Bugs Bunny cartoons, and the movie "Platoon" have in common? They've all made use of classical music! Ditto commercials for United Airlines, Carefree gum, Stainmaster carpet, and a growing host of other companies that are jumping on today's resurgence of classical music to showcase their messages on radio and television stations. Both the timeless music of past generations and contemporary works are finding their way into the mainstream and are being welcomed with open arms.

Nobody applauds this "renaissance" of classical music more loudly than the Concert Music Broadcasters' Assn.—the professional organization of commercial classical radio station broadcasters dedicated to the continuing growth and success of what they consider the world's greatest music.

The CMBA, which celebrates its 22nd anniversary this year, represents some 50 commercial classical music stations, both AM and FM. Associate members include record labels and other music companies, research organizations, syndicators, and others.

Underlining the classical resurgence, Lee Abrams, managing director of Dallas-based Satellite Music Network, recently told a national trade magazine that great classical melodies are being heard in "everything from commercial jingles to hit songs." Noting that the classical format has a definite niche in some markets, he said that, besides classical buffs, "there's a sizable unserved audience that would use classical as 'thinking man's beautiful music,'" especially in large markets.

Abrams urged classical radio to use "traditional competitive programming techniques" to increase their mainstream appeal—something many classical stations are already doing. They have no unified approach, however; different cities are receptive to different approaches to the classical format.

So how fast is the commercial classical format growing? Mediabank Research Inc., based in New York, reports listenership on commercial classical stations has increased a hearty 5.5% from 1990-91. And more commercial stations are broadcasting classical music—50 outlets last year, compared with 45 in 1990.

Why are more listeners switching to classical? Possibly, it's just a sign of the times, as we're in the baby-boomer era and people are simply looking for alternatives to other radio fare. Also, classical stations are fine-tuning their programming and have access to more programming than ever before.

While the listening public is familiar with radio networks like ABC, NBC, and CBS, the fastest-growing network is the Concert Music Network—the only radio network reaching the same format on every affil-

ate station. Concert Music Network VP/GM Roy Lindau sums up his net-



'People are looking for alternatives to other radio fare'

George Stokes is executive VP/GM of KRTS-FM Houston. He also serves on the board of directors of the Concert Music Broadcasters' Assn.

work's bottom line: "Advertisers lift the perceived quality of their product/service when they run next to classical music. On classical stations, the advertiser's message comes on when the audience is all ears, and they will love you for helping support their quality of life."

In the best-selling book "Megatrends 2000," the authors predict the arts will replace sports as a leisure-time activity during the '90s—a very bright forecast for classical radio.

Just as other professional organizations have made their mark in broadcasting, the Concert Music Broadcasters' Assn. has become a major force in the radio arena. Where once the airwaves were dominated by rock, country, and easy listening, the formats are rolling over to make room for Beethoven... proof positive that classical music is indeed classic.



The Kronos Quartet, one of the best-known classical music ensembles, has expanded its appeal beyond the core classical audience with an unusual mix of pop marketing techniques and unorthodox repertoire. Its latest album for Elektra/Nonesuch, "Africa," due Feb. 21, combines Western and African music. Pictured, from left, are Hank Dutt, viola; Joan Jeanreneaud, cello; David Harrington, violin; and John Sherba, violin.

LETTERS

SHUT DOWN, VOLUME 2

First, I'd like to thank Timothy White and Billboard for the full page of free publicity (Commentary: "Be True To Your Facts: The Case Of Brian Wilson") I received in your Jan. 11 issue. However, I was dismayed that, once again, White chose to disregard many variables in the Brian Wilson saga that don't support his own propaganda. White writes in his Jan. 11 column: "Nearly two weeks after the [Nov. 2, 1991] Billboard issue containing the full page of Wilson letters [in response to White's Oct. 4 Billboard "White Paper"] had been published and circulated on newsstands, we received Holdship's letter, whose central argument was the writer's disbelief that we hadn't received any letters supporting [Dr.] Eugene Landy." This is an outright lie. In fact, I faxed my letter to Billboard's commentary editor, Ken Terry, on Wednesday, Oct. 30, two days after Billboard subscribers (myself included) would have received that issue.

Secondly, I didn't write that White "made fun" of how Brian Wilson eats. Those are White's words. I wrote that White "commented" on the way Wilson eats. Finally, I don't need to lie "in a clumsy attempt to smear [White] in the eyes of hardcore Beach Boys fans." White accomplishes that himself if fans would just take the time to go back and read his two-part Brian Wilson story in the June and July 1976 issues of *Crawdaddy*.

Throughout the *Crawdaddy* piece, White refers to Wilson's slovenly appearance. He refers to Brian as "potbellied" twice. Elsewhere, he writes: "[Wilson's] limp, faded shirt is unbuttoned in deference to a swollen paunch which, like the rest of Brian, is pale and translucent, like the underside of an albacore... his body is rather disproportionate, the head too small atop his bloated barrel frame, and the long arms and legs flowing awkwardly from their now-drooped

anchor." Finally, White describes Wilson downing a glass of orange juice as "he gasps between gulps."

In Timothy White's Brian Wilson cover story that appeared in the August 1985 issue of *Musician* magazine, White does comment on the way Brian eats food. First, White quotes Wilson as saying: "[Dr. Landy]'s taught me things like manners. I never realized that I used to rush through my meals. He's taught me to eat slower and enjoy them!" Five paragraphs later, White describes Brian as "gobbling his eggs with reflex gusto." I found it extremely unfair that White would call me a liar based on a statement made in a letter that he originally refused to print in the first place.

Bill Holdship
Los Angeles

Timothy White replies: First of all, I accept as genuine Holdship's gratitude for this sort of "publicity." However, the Nov. 2 Billboard containing the full page of Brian Wilson letters first hit the streets Oct. 25, with industry subscribers receiving the magazine from that day onward. Regardless of when Holdship's letter dated Oct. 30 was faxed, it reached my desk Nov. 5, 11 days after publication. Moreover, the original Brian Wilson "White Paper" issue hit the streets Sept. 27. Thus, Holdship's tardy letter actually arrived at Billboard at least a full month after the original Wilson article.

I did not directly quote Holdship as charging me with having "made fun" of Brian; rather, that was the clear point of his letter's emphatic allegations about what I'd "commented" on in my past articles. And Holdship's charges were made with the same sarcastic, italics-prone prose as the rest of his letter, using the distortion-via-selective-quotation approach he has utilized in attacking much of my

*Beach Boys journalism. For example, Holdship now offers a long excerpt from my *Crawdaddy* story to support his claim that I derided what he himself terms a "slovenly," juice-"downing" Brian Wilson, but Holdship deliberately avoids quoting the very next sentence of that story: "Yet Brian retains a singular charisma, and when left to himself there is a dignity in his open heart and insouciant demeanor that is striking."*

*Holdship employs a similar trick with the *Musician* excerpt, flatly ignoring its ironic message about Eugene Landy's apparent ineffectiveness as a therapist/teacher, while also omitting the kindly prose about Brian himself that accompanied it: "The rest of the meal proceeds under Brian's courteous stewardship. He is careful to monitor the flow of food to others, to query us all about seconds, to see we have enough to drink." I'd certainly urge anyone who truly cares to seek out in the public library the complete text of the articles, material from which was taken virtually verbatim for the supposed Brian Wilson autobiography Holdship recently praised.*

For my part, I've been increasingly confounded by Holdship's continued pro-Landy assault on my reporting on Brian Wilson; indeed, he finds fault and offense where no one else (including the Wilson family and even Eugene Landy) ever has. Holdship has also been strangely scornful ("If you choose not to print this, it will only serve to confirm my worst fears regarding the 'new' Billboard") of the magazine.

*Just recently, as a result of information volunteered by several parties who've individually come forward, I discovered that last autumn, during the period when my Brian Wilson "White Paper" first appeared in *Billboard*, a member*

*of Bill Holdship's family lost his job at the "new" *Billboard* when his position was eliminated in a departmental restructuring. I was completely unaware of this connection, but Holdship's subsequent attacks were made under these circumstances.*

GOD ONLY KNOWS

With reference to Timothy White's Commentary in the Jan. 11 issue, I was empathetic to his strong and valid statements regarding the Eugene Landy-Brian Wilson fiasco. It was I who arranged for him to interview Brian and the Beach Boys back in 1976 when I was vice president of the music department at Rogers & Cowan Public Relations in New York.

I have never openly spoken about my experience with Landy at that time, as I felt a responsibility to my clients not to discuss personal activities, relationships, etc. to anyone. However, at this time, since everyone knows of this so-called "arrangement" between Landy and Wilson—and how absurd it is—I recall how uncomfortable I was watching the manipulation of a human being by another. I, too, was brought into the web by being told by Landy what to do and say in my handling of Brian. He was determined to manipulate me as well to his way of thinking.

I felt helpless and at the same time enraged. He knew at that time I would not and could not question his "authority." Perhaps in the beginning Landy felt he could help Brian with his many problems. Unfortunately, it seems that ego, recognition, power, and money became more important.

What would happen if Landy were ignored; would his contrived celebrity fade away and would he become insignificant?

Carol Ross-Durborow
CRD Consultancy
East Stroudsburg, Pa.

Disney Bringing Tim Burton's First Film To Life Via Direct-To-Vid Launch

■ BY JIM McCULLAUGH

LOS ANGELES—Walt Disney Home Video plans to unveil superstar director Tim Burton's first film—"Frankenweenie"—as a direct-to-video release April 10 at \$14.99.

Burton has gained global prominence as the director of such films as "Batman," "Beetlejuice," and "Edward Scissorhands."

The release of the 28-minute film, which was never given a general theatrical release and has never been available on video, underscores the home video industry's increasing interest in film directors as a consumer marketing hook.

Recently, for example, Paramount Home Video announced the reissue of two films in its new Director's Series—"Fatal Attraction," directed by Adrian Lyne, and "Star Trek IV: The Voyage Home," directed by Leonard Nimoy (Billboard, Jan. 18).

That series includes not only the individual films, but behind-the-scenes footage, outtakes, and newly shot commentary/insight by the directors themselves of those films. Enhancement of this type is widespread in the laserdisc field.

Disney has had home video rights to "Frankenweenie" since Burton created the film in the early '80s, while working as an animator for the studio.

Burton is currently lensing the sequel "Batman Returns," slated for summer release by Warner Bros. The Disney release is designed to precede the theatrical

opening of that film.

According to Disney officials, the film was thought to be "ahead of its time," and was originally given an extremely limited release.

Lensed in black-and-white, the film features performances by Shelley Duvall and Daniel Stern, the voice of TV's "The Wonder Years," who also had recent starring roles in "Home Alone" and "City Slickers."

The parody, which plays off the classic "Frankenstein" tale, revolves around a boy named Victor Frankenstein who brings his dog back to life after it is run over by a car.

Paralleling—and presaging—the plot line in "Edward Scissor-

hands," the "revived" dog evolves from scary creature to accepted hero.

Disney officials say the work is viable in the home video market since it also contains "humor, emotion," and other ingredients that should appeal to both kids and adults.

To enhance the "video exclusivity" of the title, Disney will not release it to cable, pay-per-view, TV syndication, or any other broadcast medium.

To plug the title, Disney plans to place a "Frankenweenie" insert into all of its spring sell-through titles, including the expected megaseller "101 Dalmatians," available in April.

Other advertising, marketing, and merchandising elements will also support the release.



'Miserables' Loves Company. Atlantic recording artist Debbie Gibson is congratulated on her Broadway debut as Eponine in "Les Miserables" at a postshow party following her opening-night performance. Gibson is slated to perform in "Les Miserables" through March 29 at New York's Imperial Theatre. Shown at New York's Planet Hollywood, from left, are Ahmet Ertegun, co-chairman/co-CEO, Atlantic Records; Gibson; Richard Jay-Alexander, associate director/executive producer, "Les Miserables"; Doug Morris, co-chairman/co-CEO, Atlantic Records; and Robert J. Morgado, chairman, Warner Music Group.

Musicland Plans Public Offering Of 12.5 Mil Shares

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp., the biggest record retailer in the U.S., has filed for a public offering of stock for the second time in 2½ years.

The Minneapolis-based company plans to raise between \$150 million and \$175 million in an initial offering of 12.5 million shares at a price range of \$12-\$14 a share. The proceeds are to be used primarily to retire junk-bond debt incurred in a 1988 management buyout of the company.

In July 1990, the retailer proposed a 6-million-share offering at \$13-\$16 a share, but Iraq's invasion of Kuwait a month later caused the stock market to plunge and Musicland to shelve its stock sale.

But the surge in the market in recent months—especially since the Federal Reserve Board drastically lowered interest rates in December—persuaded Musicland and its bankers to take the company public again, according to Wall Street observers.

Musicland executives declined to comment on the offering.

The climate for new stock issues has been extraordinarily good in the past six months. Three music-related companies went public last year: R-Tek Corp., the parent of Quality Records; Gaylord Entertainment Co., the operator of the Grand Ole Opry; and BET Holdings Inc., owner of the Black Entertainment Television network. Shares of Gaylord and BET are listed on the New York Stock Exchange, while R-Tek's are traded over the counter.

Musicland has filed for listing of its shares on the New York Stock Exchange. The offering is expected to be completed by the end of February.

The company says in a news release that it plans to offer 10 million shares in the U.S. and Canada and 2.5 million shares in other nations. Musicland itself is selling 9.5 million shares, and institutional shareholders are selling 3 million. "Proceeds from the offering are expected to be used to redeem all or substantially all of its 13.75% senior subordinated notes," says the release. These high-interest securities are commonly known as junk bonds.

Musicland incurred a huge debt when the formerly publicly held company went private in a \$406 million leveraged buyout in 1988.

For the first six months of last year, Musicland reported a \$9.75 million net loss on revenues of \$342 million, compared with a net loss of \$4.26 million on \$318 million in revenues the year before. The losses were said to be primarily due to interest payments on debt.

During 1991, Musicland agreed to acquire the struggling 80-store music retailer Record World from its owner, Chemical Banking Corp., but the deal fell through, presumably over price. Sources say Port Washington, N.Y.-based Record World is still for sale and that Musicland remains interested, as are the retailers Trans World Music and W.H. Smith.

Musicland operates 1,041 stores under the names Musicland, Sam Goody, and Suncoast Motion Picture Co. The latter chain specializes in sales of home video product.

BPI Rolls Out 1st Rock History On CD-ROM Format

NEW YORK—The first definitive multimedia presentation of rock music history on CD-ROM is scheduled for release in fall of 1992.

Tentatively titled "The Billboard History Of Rock'n'Roll," the CD-ROM will feature material from more than 37 years of Billboard archives, including charts, artist photographs, album covers, bios, tour histories, musical excerpts, a time line of important events, and a variety of lists, such as top-selling artists by year. The user will be able to search for information by artist, group, title, genre, or year.

The first release will cover the years 1962-72. Subsequent releases will cover 1952-61, 1973-82, and 1983-present. The program is designed for MS-DOS-based computers and is slated to retail for under \$100.

The CD-ROM is being developed by the electronic publishing division of the BPI Information and Research Group, a division of BPI Communications (publisher of Billboard), and Compton's NewMedia, a division of Encyclopedia Britannica. TRUDI MILLER

CD PLAYERS, LASER BRIGHTEN HARDWARE BUSINESS

(Continued from page 6)

the CD format showed a 12% increase for the Christmas period compared with 1990.

Like their audio cousins, laserdisc players are expected to remain strong in 1992. "We saw about a 25% increase in laserdisc, and we expect even more in 1992," says Art Shulman, president of Harvey Electronics, New York, which experienced overall sales growth of 7% in its service-oriented, six-store chain. "This format, which has been around a long time, is finally starting to catch on, and it's directly attributable to being linked to home theater."

Harvey Electronics has seen growth in all products related to home theater, including laserdisc players, large-screen TVs, and audio/video receivers with surround sound, according to Shulman.

"We just began merchandising laserdisc players in our audio department," says Bill Taylor, senior audio buyer with Best Buy, Bloomington, Minn. "The numbers are not huge, but I was very pleased. We sold virtually all we had planned to sell, and I'm optimistic about the future of laserdisc."

OVERSATURATED MARKET

Other audio and video hardware categories are not as strong. The market for VCRs, which have a household penetration rate of 77%,

"is oversaturated right now," says Bowers.

Additionally, although the EIA does not break out sales of cassette decks, many retailers report the format was flat or down in 1991.

"Our sales of tape decks have taken a significant plunge downward," says Shulman. "CD is the format of choice, it's a fabulous format, and there's no reason not to expect it to grow."

Despite their growth in CD and laserdisc, several retailers complained of profit margins that dropped 5%-7% in 1991, indicating across-the-board

markdowns on audio and video equipment. In some cases, product was discounted \$100 or more during the holiday selling season.

At Best Buy, where CD player sales were up approximately 12% during the 1991 holiday season, profit margins were down about 5%, according to Taylor. One industry observer predicts more of the same for 1992. "We'll see continued strong sales and we'll continue with aggressive pricing and promotion to maintain those sales, with some pressure on margins to retain that," he says.

Formats like Philips' digital com-

pact cassette and Sony's mini disc, both slated for introduction in 1992, are expected to add excitement to the marketplace.

"New formats generally cause confusion," says Harvey's Shulman. "The marketplace will tell the tale for these new formats, but I don't think it will take a dramatically long time to shake itself out. In 18 months, we'll see which will be the dominant format. It will be CD and either DCC or MD."

Assistance in preparing this story was provided by Paul Verna.

Fight Vs. Vid Piracy In Fast-Forward In '91

LOS ANGELES—The major Hollywood studios are making significant gains in the battle against U.S. home video piracy, chalking up 582 seizures of suspect product last year, compared with 394 in 1990, according to a recap of anti-piracy activities by the Motion Picture Assn. of America.

The volume of product seized in 1991 also increased. According to the report, 252,184 tapes were confiscated in 1991, compared with 180,000 the previous year.

The increased success is attributed in large part to stronger "state consumer-protection laws," says Jack

Valenti, MPAA president, in a statement. Such local criminal statutes allow for more local police participation. Indeed, local authorities were involved in 169 raids in '91 compared with 64 in 1990, according to the report.

The increase in product seized stems from two factors: the ability to use the criminal statutes, and a shift by the MPAA to pirate duplicating facilities and wholesale operations, Valenti adds. The number of raids on duping labs almost doubled last year to 32, says Ted Gardner, MPAA director of U.S. anti-piracy operations

in Los Angeles.

In criminal cases, as opposed to civil actions—which are based on copyright violations—investigators can grab large quantities of suspect product, not just that of MPAA-member studios. Seizures using criminal search warrants were up to 213 from 153 a year ago.

Many of the seizures are prompted by calls to piracy hotlines maintained by the MPAA and the Video Software Dealers Assn. "We fill out a form and contact MPAA immediately" upon getting a hotline call, says the source at VSDA.

Artists & Music

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

Garth's TV Show Fuels Album Sales First Two Releases Are Biggest Gainers

NASHVILLE—Not only did Garth Brooks score the highest ratings in his time slot with his Jan. 17 NBC-TV special, but he also pumped up his already record-setting album sales.

The big winners appear to be the first two of the Capitol artist's

three albums. Following the TV show, "No Fences," Brooks' second album, enjoyed a 5% sales increase over the previous week, according to point-of-sale data. The album soared from No. 10 to No. 5 in its 72nd week on The Billboard 200. "Garth Brooks," the artist's

debut album, stepped up from No. 32 to No. 23 in its 91st week.

"Ropin' The Wind," Brooks' current album, dropped to No. 2 on The Billboard 200, as Nirvana's "Nevermind" recaptured the top spot. "Ropin'" has held the No. 1 spot for 10 of its 18 weeks on the chart.

Retail sources polled confirm that the TV special appears to have upped sales for Brooks' titles. At the 302-store Wherehouse Entertainment chain, "Ropin' The Wind" went from No. 4 to No. 2; "No Fences" rose from No. 27 to No. 5; and "Garth Brooks" jumped from No. 80 to No. 43.

A spokeswoman for the 115-unit National Record Mart says "Garth Brooks" increased enough to join the two newer titles in its chain-wide top-25 ranking.

Waxworks' album buyer Jim Roe reports Brooks' first two albums "almost doubled in sales the past week." During that period, he adds, "No Fences" matched sales with "Ropin' The Wind" at the 150-store chain. Since the special, it has been selling twice as well as "Ropin'."

Stewart Trusk, chief buyer for the 33-store Record Shop chain, based in Sausalito, Calif., says he does not have the postspecial sales figures for Brooks' albums but his impression is that they all "did real well."

Roger Craig, store manager for a Harmony House Records & Tapes mall outlet in Troy, Mich., says Brooks' sales have been so strong it is difficult to tell what effect the special had. But, he notes, "I think we saw a few more than usual go out [after the concert]. I think it did have an impact."

According to Recording Industry Assn. of America certifications, the three albums have combined sales of 14 million copies, including 6 million copies of "No Fences," the best-selling country album ever. **EDWARD MORRIS**



'Phunky One' is No. 1. Rap act Cypress Hill announces its signing to BMG Songs. The band's current single, "The Phunky Feel One," is No. 1 on Billboard's Hot Rap Singles chart, and its self-titled debut album is climbing The Billboard 200. Cypress Hill also appears on the upcoming MCA soundtrack for the film "Juice," performing the song "Shoot 'Em Up." The group's next single will be "Hand On The Pump." Shown at BMG Songs' Los Angeles office, from left, are Danny Strick, senior VP/GM, BMG Songs; Deborah Dill, senior director of creative affairs, BMG Songs; Margaret Mittleman, West Coast creative manager, BMG Songs; Happy Walters, the group's manager; and Cypress Hill members Sen Dog and B-Real.

EMI Labels Establish Independent Rap Dept.

BY JANINE McADAMS

NEW YORK—EMI Records Group North America has established what appears to be the first major-label rap department independent of its R&B music department.

The new unit is being built around the rap department established last November at Chrysalis Records under Lindsey Williams, who has been named to head the new department. Shortly after that department was created, Chrysalis was consolidated with EMI Records and SBK Records into a single operation, the EMI Records Group North America, under former SBK CEO Charles Koppelman, now chairman/CEO of the new entity.

The new department will handle A&R, marketing, promotion, press, and video for all rap product from EMI, SBK, Chrysalis, and distributed-label Wild Pitch. As director of rap music for EMI Records Group, Williams oversees all areas, with an emphasis on A&R and marketing. He reports to Daniel Glass, executive VP/GM, and Fred Davis, VP of

A&R.

Other key staffers are Harry Fobbs, national manager of radio promotion, rap music; Walter Dawkins, manager of publicity and video promotion, rap music; and Derrick Thompson, national manager, R&B/rap sales. Williams, Dawkins, and Thompson comprised the now-defunct Chrysalis rap department.

Koppelman stresses the importance of rap music as a "growth area" for EMI Records Group. "I think rap music has not been completely an urban phenomenon, but a suburban, mainstream music that crosses all boundaries," he says.

"This shows the commitment that the new company has to rap music," says Williams, a 25-year-old Bronx, N.Y., native. "If you look around through all the music corporations out here, while they may have distribution deals or one or two staff members to handle rap, they don't really have a full, independent rap department that encompasses video, retail, promotion, and marketing."

The current rap roster is a mix from all four labels. Among the acts are Chrysalis signee Arrested Development, whose music is described by Williams as "Southern hip-hop with ethnic culture and lots of funk"; rap *(Continued on page 26)*



WILLIAMS

New BMG Kidz Unit Seeks Joint Ventures

NEW YORK—Increasing its presence in the children's entertainment market, the Bertelsmann Music Group has created BMG Kidz, an umbrella organization that will seek joint ventures with children's audio and video companies.

Other major record firms—including Warner Bros., Sony, MCA, and Rhino—have recently increased their commitments to children's entertainment through either acquisitions or the formation of in-house divisions.

BMG Kidz will fall under the banner of BMG Enterprises, the new operating unit that oversees some of the company's other joint ventures, such as the one with Nice Man Merchandising. Ron Osher, a veteran of BMG-distributed RCA Records, has

just been promoted to VP of BMG Enterprises.

The Kidz division's first project is a long-term investment in Los Angeles-based Rincon Children's Entertainment, best known for the Barbie Doll record "The Look" (Billboard, Jan. 4). BMG is seeking to tap into Rincon's established account base in such outlets as toy stores, while Rincon will benefit from BMG's strength in servicing the music retail community.

Osher calls the new children's unit "a natural progression" from BMG's extensive activities in kids' product. Until two years ago, the company distributed the recordings of such popular children's artists as Raffi and Sharon, Lois & Bram on A&M Records. Then, after A&M switched dis-

tribution to PolyGram, BMG inked distribution deals with three labels that specialize in children's fare: Discovery Music, Children's Group Records, and Lightyear Records. In addition, BMG handles new age label Windham Hill, which distributes the Rabbit Ears kids' label.

Those four distribution arrangements are still in place, though they are separate from the new Kidz division, which is reserved for "[BMG-] owned or partnered ventures," according to Osher.

Tom McPartland, VP of legal and business affairs at BMG Music, says BMG Kidz will soon unveil other joint ventures with firms specializing in the children's music, video, and concert businesses. **PAUL VERA**

PolyGram Labels Launching Indie Imprints For Baby Acts

BY ED CHRISTMAN

NEW YORK—In order to fuel PGD's Independent Label Sales division with product for independent distribution, U.S. labels under the PolyGram umbrella will create a series of new imprints that will focus on baby acts.

ILS, formerly Island Records' independent distribution arm, was recently placed within PolyGram Group Distribution so that all the labels in the PolyGram camp could have the option of going through PGD or through the indie network (Billboard, Nov. 16). Previously, only Island had the option of signing acts to either itself or its indie labels, 4th & B'way and Mango.

Each PolyGram label, including Mercury, A&M, and the companies of the PolyGram Label Group, will create one or two new independent imprints. The new logos could be helpful in establishing credibility at the street level, says Pat Monaco, VP/GM at ILS. Also, he says, it would create confusion if both PGD and ILS salesmen worked different projects on the same label when calling on accounts.

According to PolyGram executives, the new labels will serve as farm teams, with acts graduating to the PGD-distributed majors when they are ready for it.

Other major labels have also tried various approaches to tapping the independent network. Sony owns 50% of Relativity Entertainment Distribution; Virgin owns Caroline Records; and Warner Bros. owns Tommy Boy Records, which issues product through WEA and independent distribution.

Initial PolyGram plans do not call for any additional staffing to support the new labels. Other than sales and marketing, which will be handled by ILS, all functions for the new im-

prints will be handled by the major-label staffs.

"Most of the labels in the PolyGram group will end up with two new labels, one for rap and dance and one for metal and alternative rock," Monaco says. "The new labels may have new names or the names could be revived from defunct labels owned by PolyGram. For example, Mercury owns Chocolate City, the old Casablanca label, that it could use if it wanted to."

Monaco supplies ILS with the ex- *(Continued on page 89)*

Street-Level Mktg. Returns, Says Stessel

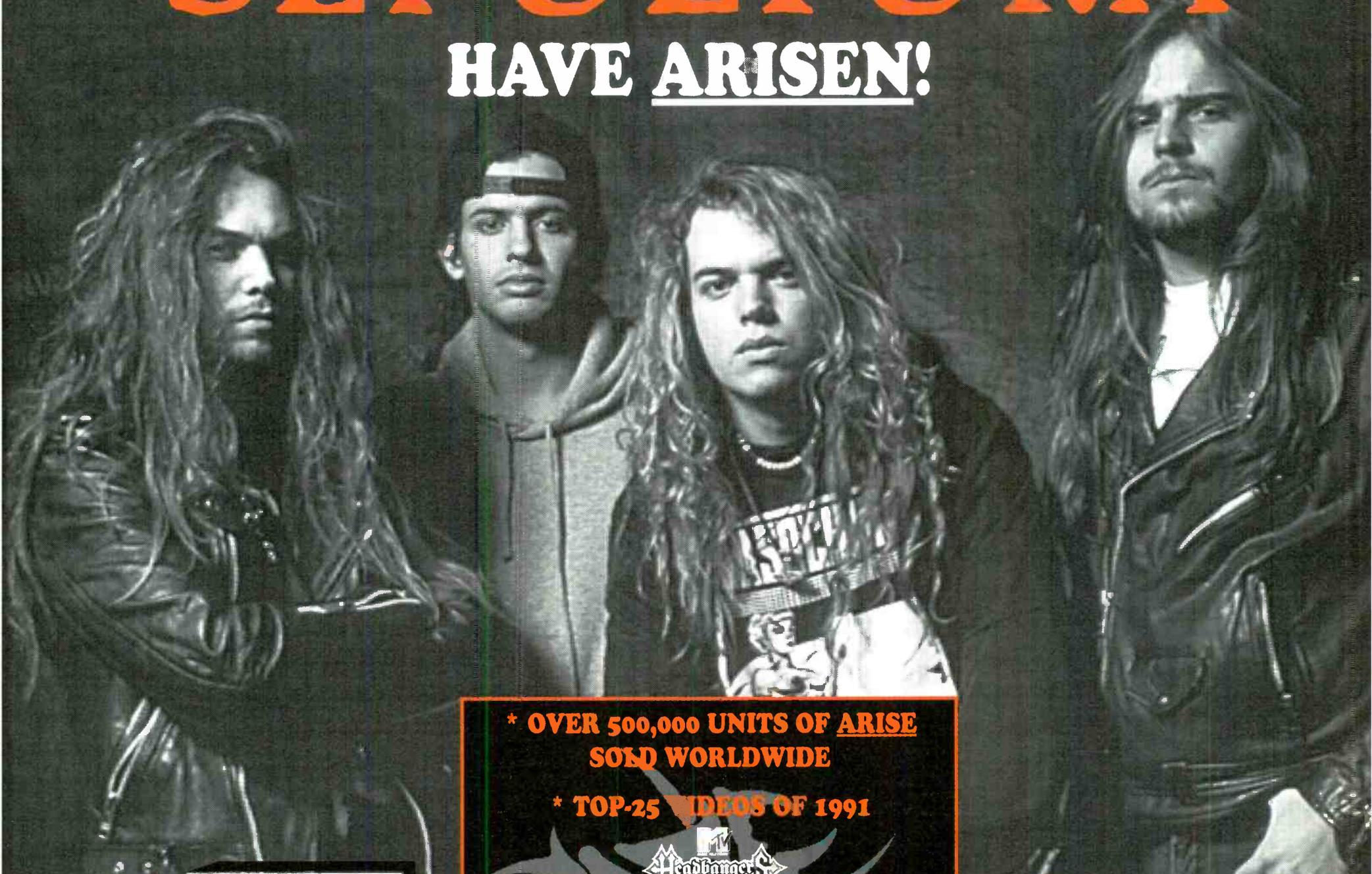
BY IRV LICHMAN

NEW YORK—Larry Stessel has seen the marketing of pop acts come full circle since the late '70s. The veteran label executive, who has just left the CBS (now Sony) organization after two decades to become senior VP/GM of marketing, sales, and promotion at Mercury Records, says the industry is back to using a mix of streetwise tools for marketing and has lessened its dependence on videoclips.

"It's no longer music TV or nothing," says Stessel, noting that music video now can enter the marketing picture on a release later than in past years.

"When I started in marketing in the late '70s, there was no music video to deal with. The strategy was basically packaging and *(Continued on page 88)*

FROM "BENEATH THE REMAINS"
SEPULTURA
HAVE ARISE!



VHS 16861-0996-3

Distributed in the U.S. by Relativity Entertainment Distribution
 MANAGEMENT: Gloria Bujnowski
 (602) 482-3859
 BOOKING AGENT:
 Universal Attractions
 (212) 582-7575



*** OVER 500,000 UNITS OF ARISE SOLD WORLDWIDE**

*** TOP-25 VIDEOS OF 1991**

*** SOLD-OUT U.S. AND EUROPEAN TOURS**

*** TOP-5 YEAR-END METAL RADIO CHARTS: THE HARD REPORT AND CONCRETE FOUNDATIONS**

**CONGRATULATIONS
 MAX, ANDREAS, IGOR, & PAULO**

**THE SIEGE CONTINUES IN '92...
 UNDER SIEGE (LIVE IN BARCELONA)
 NEW HOME VIDEO RELEASE OUT NOW**

**ARISE PRODUCED BY SCOTT BURNS,
 MIXED BY ANDY WALLACE**



16861-9328-4/2

Roadrunner Records & Music Publishing Co., Inc.
 225 Lafayette St., Suite 407
 New York, N.Y. 10012

Please call (212) 219-0077 for more information.



Clivilles & Cole, BDP Among February Sets

■ BY LARRY FLICK

NEW YORK—Hip-hop and dance beats will be plentiful in February as C&C Music Factory's Clivilles & Cole, Sir Mix-A-Lot, and Boogie Down Productions issue new albums.

Other noteworthy releases this month include the soundtrack to John Mellencamp's screen debut, "Falling From Grace," and new music by Hank Williams Jr., Yngwie Malmsteen, Adrian Belew, and Calloway.

Now that they have gained worldwide notoriety as the masterminds behind C&C Music Factory, production team Robert Clivilles and David Cole delve into their vault of past projects for "Clivilles & Cole's Greatest Remixes, Vol. I" (Feb. 11, Columbia). In addition to the current double-A-side hit "Pride (In The Name Of Love)/A Deeper Love," the set includes remixes of tracks by such artists as Seduction, Chaka Khan, and the Cover Girls.

After attaining platinum-sales status last year with his Nastymix album "Swass," rapper Sir Mix-A-Lot makes his major-label debut Feb. 4 with "Mack Daddy" (Def American/Warner Bros.). The just-issued single "Baby Got Back (I Like Big Butts)" is shaping up to be his first multiformat hit, as it begins to pick up adds at pop, urban, and club levels.

Although it has been more than a year since Boogie Down Productions' gold-certified "Edutainment," the act's front man, KRS-ONE, has remained highly visible. He has added guest rhymes to a number of releases during 1991, including singles by R.E.M. and Shabba Ranks. BDP returns Feb. 25 with "Sex & Violence" (Jive), to be preceded by the hit "Duck Down." Word has it the overall theme of the album will be gang-initiated crimes.

Mellencamp's acting debut in the film "Falling From Grace" will be supported by a soundtrack album of

the same name (Mercury, Feb. 18). Co-produced by Mellencamp and Mike Wanchic, the set features previously unavailable tracks by the singer, as well as by Nanci Griffith, Dwight Yoakam, and John Prine.

On Feb. 18, Hank Williams Jr. bows with "Maverick" (Capricorn/Warner Bros.), his first studio set since 1990's "Loan Wolf." Williams was at the production helm, along with James Stroud and Barry Beckett.

Heavy metal guitar hero Malmsteen makes his Elektra recording debut Feb. 11 with "Fire & Ice." He is currently preparing an extensive world tour, which is slated to begin in early spring. The first emphasis track, "Teaser," goes to album rock radio Feb. 18.

Another guitarist, Belew, issues "Inner Revolution" (Atlantic, Feb. 25), his first album since 1990's "Young Lions."

One of the top R&B releases of the month will be the sophomore set by Calloway, "Let's Get Smooth" (Epic, Feb. 11). The group will aim to duplicate the multiformat success of last year's hit "I Wanna Be Rich" with the title track, which will ship as a single Feb. 4.

Also of urban interest are "360 Degrees Of Power" by Sister Souljah (Epic, Feb. 11) and "Nearer To You" by Skyy (Atlantic, Feb. 25).

Key alternative releases include the return of Icelandic rockers Sugarcubes with "Stick Around For Joy" (Elektra, Feb. 18); "Solace" by Sarah McLachlin (Arista, Feb. 4); the fourth album by Cowboy Junkies, "Black-Eyed Man" (RCA, Feb. 11); and "Spooky" by Lush (Warner Bros., Feb. 4).

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York; Michael George in Nashville; and Rochelle Levy in Los Angeles.



Execs Meet Artists One 2 One. Members of A&M recording group One 2 One chat with executives from A&M and PolyGram after performing at a recent PGD conference. The Canadian duo's debut album, "Imagine It," is scheduled for release Feb. 18. The first single, "Peace Of Mind (Love Goes On)," is due out Tuesday (28). Shown, from left, are Billy Gilbert, senior VP of sales and distribution, A&M; Jim Guerinet, senior VP of marketing, A&M; One 2 One member Leslie Howe; Al Cafaro, CEO and president, A&M Records; One 2 One member Louise Reny; Jim Caparro, executive VP, PGD; Richie Gallo, VP of sales and distribution, A&M; Gary Rockhold, president, PGD; and David Fitch, VP, PGD.

Virgin Brings Back Blues Classics With Lots Of Flair

■ BY PAUL VERNA

NEW YORK—Virgin Records has begun reissuing vintage recordings from the Modern Records catalog of midcentury blues classics, which it acquired last year.

Released in the U.S. under the Flair Records logo, these releases include early material from the likes of Etta James, B.B. King, Johnny Guitar Watson, and Elmore James.

So far, all the releases in the Flair series have been licensed from Britain's Ace Records, which compiles the material, remasters it, and creates the packages for the reissues. However, Virgin Records America plans to take an increasingly active role in reviving these archival recordings. Senior VP/GM Jim Swindel says, "We will be taking over and taking a harder look at this catalog, which comprises well over 6,000 individual sides."

Virgin launched the Flair imprint in late 1991, borrowing the name from one of the labels under the Modern Records umbrella. The initial U.S. releases were Etta James' "R&B Dynamite," King's "The Best Of B.B. King Vol. 1," and Watson's "Three Hours Past Midnight."

Since then, Flair has reissued works by Elmore James and more material from King. According to Swindel, plans are under way to release a Howlin' Wolf package, a Delta blues compilation, and a Lightnin' Hopkins set, among other projects.

The acquisition of the Modern catalog allowed Virgin to mine one of the richest available sources of vintage R&B material. Swindel says, "After looking at the artists and the titles in the catalog, we realized this was going to be as much fun as you could have without being turned loose in the Chess Rec- (Continued on page 85)

Simmons Boosts Execs, Plans Growth At Rush

■ BY JANINE McADAMS

NEW YORK—Rush Communications, the multimedia operation owned by rap impresario Russell Simmons, continues to expand with the appointment of a new president and plans for several new film and television projects. Rush Communications—considered the largest African-American-owned company in the music industry—is the parent company for Def Jam/Rush Associated Labels, Rush Artist Management, Rush Producer's Management, RSTV (a TV production company), RSVP (a film production company), and Rush Broadcasting (a radio syndication network).

Carmen Ashhurst-Watson, former president of Def Jam/RAL, has been named to succeed Simmons as president of Rush Communications. Ashhurst-Watson will oversee the operation of all the companies under the Rush Communications umbrella. Simmons continues to serve as chairman.

David Harleston has been named to succeed Ashhurst-Watson as president of Def Jam/RAL Records. He had been head of the label's business affairs department.

Of Ashhurst-Watson's promotion, Simmons says, "The company has grown rapidly in its 10-year history and having such a capable individual at the helm can only add to our continued growth and expansion." Ashhurst-Watson was not available for comment by press time.

Def Jam, which was founded by Simmons and then-partner Rick Rubin in 1983, quickly built an empire on rap music that included streetwise rap superstars L.L. Cool J, the Beastie Boys, and Kurtis Blow. Now nearly a decade later, with rap music's look and style becoming much more diverse, Harleston says he has two (Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Eddie Pugh is promoted to senior VP of black music and jazz promotion at Columbia Records in New York. He was VP of black music and jazz promotion.

Deborah Morgan is promoted to senior VP of marketing and sales for PolyGram Classics & Jazz in New York. She was VP of marketing and sales. In other appointments, Michael Kushner is promoted to VP of business affairs, East Coast, for PolyGram Records in New York. He was director of business affairs.

Arista Records in Nashville promotes Allen Butler to VP of national promotion and artist development, Mike Dungan to senior director of marketing and sales, Rhonda Forlaw to retail marketing manager, Denise Nichols to mid-Atlantic regional promotion manager, and Vanessa Adair to media assistant. They were, respectively, senior director of national promotion and artist development, director of marketing and sales, marketing and media coor-



PUGH

MORGAN



KUSHNER

BUTLER



DUNGAN

BISHOP



FINKELSTEIN

SIDES

dinator, national promotion coordinator, and office assistant. Additionally, Jackie Proffitt is named promotion coordinator. She was office manager for Radio & Records magazine.

Skip Bishop is promoted to VP of pop promotion for RCA Records in New York. He was national director of pop promotion.

Colin Finkelstein is promoted to VP and controller of EMI Music in New York. He was senior director of financial reporting and control.

Jim Dunbar is promoted to director of A&R, East Coast, for Columbia Records in New York. He was manager of A&R, East Coast.

Giant Records in Los Angeles appoints Rob Sides director of national sales. He was regional sales and marketing manager for Elektra Entertainment.

Darryl Sutton is named director of A&R, R&B, for Virgin Records in Los Angeles. He was creative manager for EMI-SBK Music.

Rick Rockhill is appointed national director of country promotion for Capricorn Records in Nashville. He was national promotion director for Bang Records.

Stacey Murray is named associate director of media and artist relations for Capitol Records in Los Angeles.

She was manager of national publicity for Jive Records.

Quintin Grogan is appointed chairman/CEO of Heritage Records in Los Angeles. He was VP of promotion at advertising firm Charles Smith and Associates.

Spindletop Records in Los Angeles appoints Tracy Daniello VP and Brent Grulke sales and marketing director. They were, respectively, creative director for Spindletop, and a senior staff member of the South By Southwest Music Conference.

DISTRIBUTION. Frank Mooney is appointed branch manager for Na-

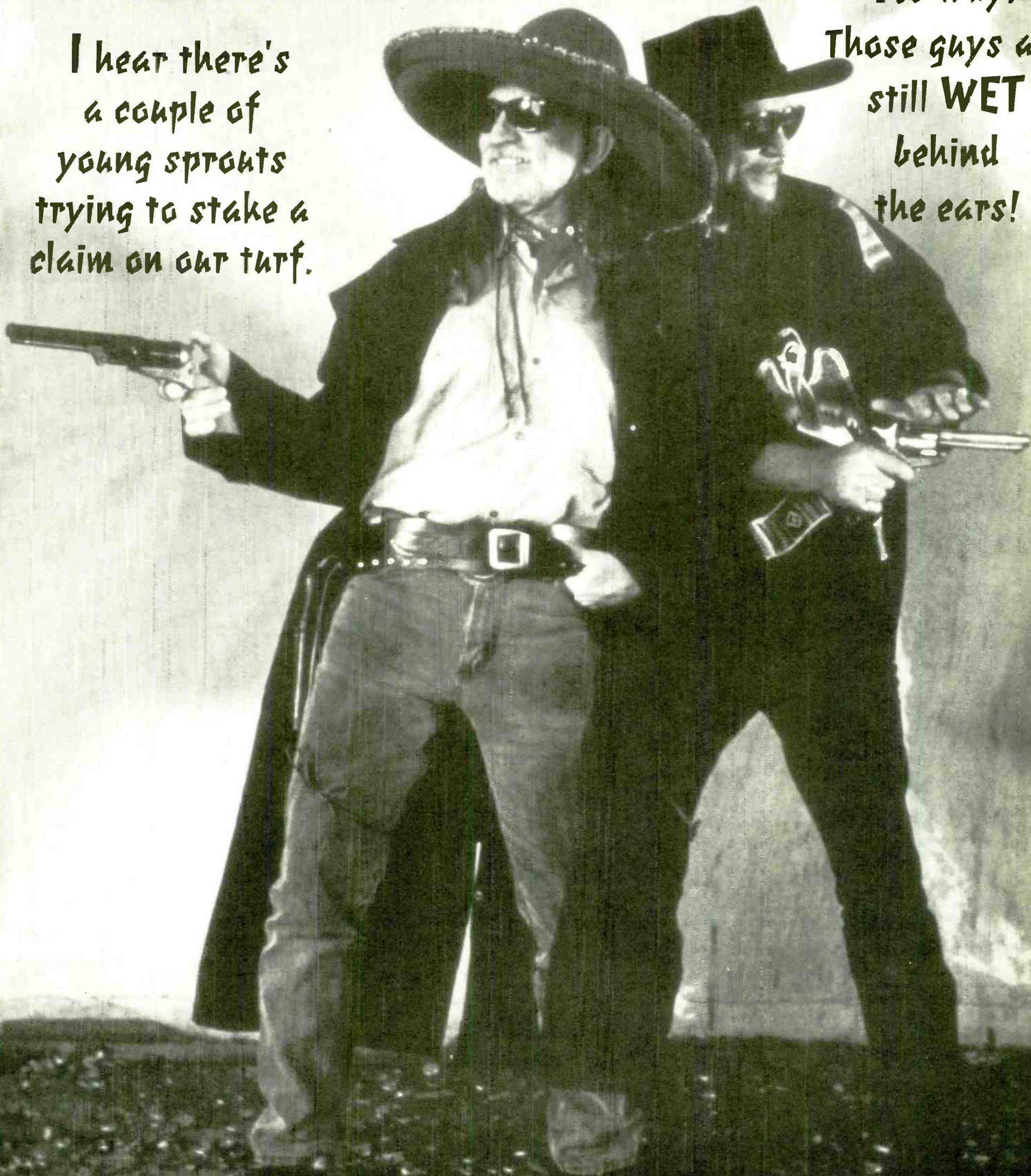
varre Corp. in Los Angeles. He was executive VP of Viking Records.

RELATED FIELDS. Linda Lou McCall is named VP of personal management for Bust It Management Inc. in Oakland, Calif. She was assistant GM of Bust It Records.

Bruce "Cousin Brucie" Morrow is named chairman of the music division of the International Radio and Television Society in New York. He is the host of CBS Radio Networks' oldies show "Cruisin' America" as well as two shows on WCBS-FM New York.

I hear there's
a couple of
young sprouts
trying to stake a
claim on our turf.

No way.
Those guys are
still WET
behind
the ears!



Big Talents Come Together In Little Village

BY JIM BESSMAN

NEW YORK—They call themselves Little Village, but the band made up of longtime cohorts Ry Cooder, John Hiatt, Jim Keltner, and Nick Lowe could easily have been called Big Undertaking.

What with solo careers, different managers, different record companies, and even different band names bandied about—Moula Banda and 2 Guitars, Bass & Drums were others that didn't cut it—this Village meeting was long in the making, especially considering that the quartet first came together on Hiatt's 1987 A&M solo album, "Bring The Family."

"It couldn't happen a moment before it did—and not a moment too soon!" Hiatt says on the eve of Little Village's self-titled Reprise Records debut, set for release Feb. 18. The album's first single, "She Runs Hot," will be serviced to album rock, modern rock, and college radio Tuesday (28).

Obviously, Hiatt's developing solo

career delayed the project for awhile, as did Lowe's move from Columbia Records to Reprise. Both Reprise solo artist Cooder and much-in-demand drummer Keltner had their perennial commitments as well.

'Not to sound like old hippie musicians, but it was a spiritual thing'

"But if Howlin' Wolf called and asked you to join a band, you wouldn't go, 'Oh, gee, I would, but I got this new record coming out!' You make room for something this big," says Hiatt. "If I had a nickel for every [fan who said] 'Boy! 'Bring The Family,' what a great band!', I could retire."

The other Villagers are equally awed. "Rockpile doesn't compare," says former Rockpiller Lowe of his

past much-acclaimed collaboration with Dave Edmunds, Bill Bremner, and Terry Williams. "The Wilburys doesn't compare," agrees unbilled Wilbury Keltner. "I'm the most envied drummer in the world right now." Notes Cooder, "It's an extension for everybody."

And everybody was equally involved. "We're all co-writers, co-singers, and co-conspirators," says Hiatt.

"Having played together as we all have over the years, there was nothing to think about—or even scratch your head over!" continues Cooder, whose Santa Monica, Calif., studio was used for 70% of the recording. "It was really an organic thing."

(Continued on page 16)



"We're all co-writers, co-singers, and co-conspirators," says John Hiatt of his collaborators in Little Village. Pictured, from left, are Hiatt, Nick Lowe, Jim Keltner, and Ry Cooder. (Photo: David Gahr)

Noncountry Acts Get The Spotlight At N'ville Event

BY DEBBIE HOLLEY

NASHVILLE—It's billed as anything but country—and that's what it delivered. The Nashville Entertainment Assn.'s seventh annual Nashville Music Extravaganza gave record industry gatekeepers a chance to witness the variety of noncountry performers working out of Nashville.

The three-day, 25-band showcase took place Jan. 16-18 at four venues: 12th And Porter Playroom, Diamond 'N The Ruff, Ace Of Clubs, and 328 Performance Hall. The event was open to the public.

The organizers—NEA and volunteer Steve West—report attendance was up by 25% over last year's event. Among the near-capacity crowds—which totaled approximately 2,900 for all three nights—were some 40 record label headhunters and recording

industry executives, including managers, attorneys, publishers, and agents from outside of Nashville.

Among the record labels represented were Elektra, Capitol, Atlantic, Arista, Columbia, SBK, A&M, Virgin, Giant, RCA, Chameleon, Atco, Geffen, and Hollywood.

Each of the acts—chosen from applicants who paid a \$25 fee to enter the selection process—was allowed 35 minutes to strut its stuff.

Reviews were mixed. The musical styles ranged from jazz to folk to mainstream pop/rock to metal. Extravaganza highlights, randomly solicited from members of the 18-and-up crowds, included performances by Jody's Power Bill, Ball Of Confusion, Jeff Finlin & Big Chief, Blue Million, Dorcha, Conspiracy, and Hopscotch Army.

(Continued on page 18)

Dutch Get American Treat Singer/Songwriter Tour Is Sellout

BY WILLEM HOOS

AMSTERDAM—A showcase tour billed as the Singer/Songwriter Marathon, featuring eight American acts and held in four Dutch cities Jan. 9-12, has become so successful that a major European follow-up will start in May. Plans are in the making for a Singer/Songwriter Marathon Tour, which will include at least 15-20 shows. Performances are planned for cities in the U.K., Norway, Sweden, Germany, Switzerland, Austria, France, Belgium, and Holland, with details to be announced in February.

The Singer/Songwriter Marathon in the Netherlands, claimed to be a unique event in the European music business, featured Townes Van

Zandt, Guy Clark, Eric Anderson, Alex Chilton, Pat Mears, Paul K., David Olney, and Tom Pacheco, all accompanying themselves on acoustic guitar. They performed in four shows, which were held at well-known venues of the Dutch club circuit. All shows, each including more than four hours of music, were sold out.

The first show Jan. 9 was given at the Paradiso in downtown Amsterdam. The other shows took place Jan. 10 at the Tivoli in the central-Dutch city of Utrecht, Jan. 11 at the Oosterpoort in the northern Dutch city of Groningen, and finally Jan. 12 at the Willem 2 in the southern Dutch city of Den Bosch. The latter show also

(Continued on page 42)

A Blue-Ribbon Jam, Touching Tributes—And Other Rock Hall Winning Moments

WHAT CAN YOU SAY about a bash that boasted Johnny Cash playing on Jimi Hendrix's "Purple Haze"?

That was but one highlight of the traditional closing jam of the Rock and Roll Hall of Fame induction dinner, Jan. 15 at the Waldorf Astoria Hotel in New York. It ranked alongside Neil Young jamming on Bob Dylan's "All Along The Watchtower," backed by a guitar phalanx of Keith Richards, Jimmy Page, Carlos Santana, U2's the Edge, John Fogerty, Ernie Isley, and others. Somewhere up there, the late Leo Fender, newly inducted into the hall this night, was surely smiling.

As were most of the tux-and-gown crowd in the Waldorf ballroom as band leader Paul Shaffer cued a good-night melody from Aaron Neville, Sam Moore, and Moore's guests, the sons of the late Dave Prater Jr., who joined voices beautifully on Sam & Dave's "Something Is Wrong With My Baby." The hall of fame foundation's annual celebration is expected to be staged next January in Los Angeles for the first time. And by then—eight years after the first hall of fame dinner—construction of the actual hall of fame in Cleveland may have actually begun.

NOTES AND QUOTES: In introductory remarks, manager and producer Jon Landau acknowledged the Rock and Roll Hall of Fame, like the rest of society, has been slow to recognize the achievements of women. Etta James and Ruth Brown are among the past nominees who have failed to get sufficient votes for induction. "We can and must do better," he said. Landau also set the tone for a night of emotional connections. He told of recently sitting in a car with a certain 6-year-old girl who began, unprompted, to sing "I've got sunshine, on a cloudy day . . ." He would always remember, Landau said, the first time he heard the Temptations sing "My Girl"—and the first time he heard it sung by his daughter, Kate Landau. This night, he said, was about "celebrating the music we love, and passing it on to the people we love" . . . Producer Bobby Robinson recalled his first session with Elmore James in Chicago, on a dreary, stormy day, "so we came up with idea that 'The Sky Is Crying' . . ." "What's my favorite song?" said Bobby "Blue" Bland in response to the perennial backstage query. "The one that sells" . . . "Johnny Cash has always had a strong point of view and not been afraid of doing things out of the ordinary," said Lyle Lovett, who isn't exactly ordinary himself . . . Aaron Neville on Professor Longhair: "As far as I'm concerned he's the grandfather of rock'n'roll. 'Fess was 'Fess and that was it" . . . Jeff Beck on the Yardbirds' legacy: "We paved the way for barbarism. We broke down the barriers of verse-

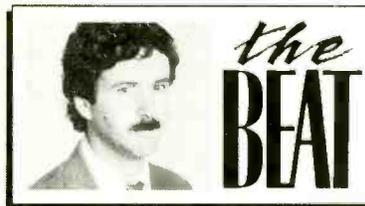
chorus-verse and we set fire to things" . . . "My first single with a band called the Hassles was 'You Got Me Hummin'' by Sam & Dave in 1967," recalled Billy Joel. "I did it again in 1980—and I still didn't get it right" . . . Phyllis Fender on the induction of her late husband, Leo: "He just loved musicians; he thought they were special envoys from God" . . . Little Richard on the Isley Brothers: "They were the first rock'n'roll group I ever heard—and they didn't even know they were rockin' and rollin'" . . . After an emotional induction of the late songwriter Doc Pomus by Phil Spector, Pomus' daughter, Sharon Felder, said of her father: "His indestructible spirit lives on in his songs" . . . Neil Young on Jimi Hendrix: "Guitar—you can play it or you can transcend it. Jimi showed me that. I just looked at it, heard it, felt it, and wanted to do it" . . . The Edge on inducting Jimmy Page, Jeff Beck, the absent Eric Clapton, and the rest of the

Yardbirds: "In a million garages, from Culver City to Cork, young men in torn T-shirts were to be found hunched over Les Paul copies trying to find any stray semitone that Beck, Clapton, or Page hadn't used . . . It wasn't easy and, in the end, most gave up the struggle and took to playing in open D very loud" . . . John Fogerty on the late Bill Graham: "It's rather like inducting Moses . . . There's an old axiom in show business that you should always leave them wanting more. Well, Bill Graham, we wanted more—a helluva lot more."

SIGNINGS: Hall of Fame inductee Sam Moore to Sony-distributed French label AOC Records. Moore announced he'll be teaming again with original Sam & Dave collaborators Isaac Hayes and David Porter . . . Ottmar Liebert, nominated for a new-age-album Grammy, to Epic for a midyear release . . . Faith No More and Joe Satriani to Shore Fire Media for publicity.

NEW DISC NOTES: Rhino Records has released four new compilations, "Street Jams: Hip-Hop From The Top, Parts 1 & 2" and "Street Jams: Electric Funk, Parts 1 & 2," with liner notes by editor Jon Shecter and writer Reginald C. Dennis from "The Source" and Billboard's senior radio editor, Sean Ross . . . FIREHOSE, the cool punk act with the fierce sound and the funny typography, has recorded cover tunes from Blue Oyster Cult, the Butthole Surfers, and Public Enemy on "Totem Pole," the band's new Columbia EP, recorded live last summer at L.A.'s Palomino Club . . . The Jan. 7 release date for Capricorn's Col. Bruce Hampton & the Aquarium Rescue Unit previously reported in the Beat was for Hampton's lead single "Basically Frightened."

(Continued on page 38)



by Thom Duffy

Wet & Wild

Travis Tritt and Marty Stuart



Special Guest

Mark O'Connor

The No Hats Tour is coming to town.

(Get the women and children off the streets)

Travis Tritt Management: Kragen & Co. Label: Warner Bros. Records Representation: William Morris/Nashville Publicity: Evelyn Shriver Publishing: Sony Tree

Marty Stuart Management: Rothbaum & Garner Vgt Label: MCA Records/Nashville Representation: Buddy Lee Attractions Publicity: Gurley & Co. Publishing: PolyGram/Island

NEW ON THE CHARTS

With its debut on the Hot 100 Singles chart with "There's No Other Way," the appeal of Blur has become clear.

Its fuzzy, grungy guitars and swirling, psychedelic melodies have made Blur popular in its native England for more than a year. The band—singer Damon Albarn, guitarist Graham Coxon, bassist Alex James, and drummer Dave Rowntree—formed in London in spring 1989 and was snatched up by the Food label in 1990. Its first single, "She's So High/I Know," caused controversy with its sleeve photo of a naked girl riding on a hippo, but nonetheless reached the top 50 on the British pop charts and No. 2 on the indie charts.

The follow-up single, "There's No Other Way," was released in the U.K. last April, hitting the top 10. SBK Records was already aware of the group "because of our relationship with Food Records, who brought us Jesus Jones," says Mike Mena, SBK VP of alternative marketing and promotion. Food Records' Dave Balfe gave Mena a tape of "She's So High" and "I Know" before the tracks hit the British airwaves. "I was blown away," Mena recalls.

After the single charted in En-

gland, Blur spent seven months recording its debut album, "Leisure," which was released in September and debuted at No. 7 on the U.K. charts. Two weeks later, the album was released in the States on SBK, and "There's No Other Way" became entrenched on the Modern Rock Tracks chart, where it reached No. 6, while the album broke through on the Heatseekers albums chart.

"We've done a decent job establishing them in the alternative market," Mena says. "We've done a grass-roots approach, having them visit college stations and small record stores." Now the label is turning its attention to the mainstream market. "There's No Other Way" is in active rotation on MTV, and SBK is currently working "She's So High" as the second U.S. single. The band plans an extended U.S. tour beginning in March.

"When anyone puts on an album for the first time, [listeners] do one of two things," says Mena. "Either they continue with what they were doing before, or they stop to listen. That's what Blur does. That beginning guitar riff grabs your attention, makes you stop what you're doing and say, 'Wait—let me turn this up!'"

TRUDI MILLER



BLUR: Pictured, from left, are Graham Coxon, Alex James, Damon Albarn, and Dave Rowntree.

BIG TALENTS COME TOGETHER IN LITTLE VILLAGE

(Continued from page 14)

"Not to sound like old hippie musicians, but it was a spiritual thing," adds Lowe.

"'Love handles of the soul' is what he's really saying," says Hiatt.

And the music?

"Someone would get an idea, a lit-

tle riff thing, and we'd let the music go where it wanted to," says Lowe. "One song might need a U2 drum sound, another a 'plump woman' sound."

"With big furry legs," says Cooder.

"Fat soul," says Hiatt.

All this cosmic wisdom came together in December 1990, following talk of a new collaboration that has been going on since "Bring The Family," largely at the urging of Warner/Reprise president Lenny Waronker, who, as Lowe says, "wouldn't let go, God bless him."

The project's admitted cheerleader, Waronker saw his role mainly as conveying enthusiasm, which came easy.

CHARACTER AND ECCENTRICITIES

"I knew it would be pure inspiration and great fun and musically out there and still simple," says Waronker. "Just what you'd expect from four guys from the same place aesthetically, who hadn't broken

(Continued on page 18)

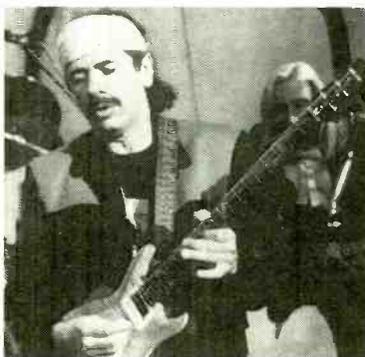
Rock Hall Of Fame Fetes Late & Great



Little Richard, left, inducts the Isley Brothers into the Rock and Roll Hall of Fame.



James A. Hendrix tearfully accepts the induction on behalf of his late son, guitarist Jimi Hendrix.



Carlos Santana performs the song "Gypsy" in tribute to the late concert promoter Bill Graham.



Booker T. & the MG's are inducted by Stax Records co-founder Jim Stewart. Shown, from left, are band members Lewis Steinberg and Steve Cropper; Maron and Randall Jackson, the widow and son of late band member Al Jackson; Stewart; and band members Booker T. Jones and Donald "Duck" Dunn.



Rolling Stone Keith Richards, left, jams with Jimmy Page, whose group the Yardbirds was inducted.



Artist Lyle Lovett, left, inducts Johnny Cash into the Rock and Roll Hall of Fame.



Phil Spector, second from right, inducts late songwriter Doc Pomus into the Rock and Roll Hall of Fame. Accepting the award, from left, are Pomus' son, Jeff Pomus; his daughter, Sharon Felder; and his brother, Raoul Felder.



Bobby "Blue" Bland, left, is inducted by B.B. King.

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

ABC PICTURES

1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456

E = MC²

Excellence = Mary-Chapin Carpenter

2 Grammy Nominations

Mary-Chapin:

It's not the formula. It's the substance, depth and insight of your writing and your passionate performances that continue to thrill and amaze us.

Congratulations on a great year!

- The critical raves for Shooting Straight In The Dark from Rolling Stone, Cosmopolitan, Wall Street Journal, New York Times, Los Angeles Times, The Washington Post, CD Review and People.
- CMA Horizon and ACM Best Female Vocalist nominations.
- Your exciting CMA Awards Show performance with Beausoleil.
- Jack Cole's stunning video of "Down At The Twist And Shout," featuring Beausoleil.
- "Down At The Twist And Shout" 3 weeks at #1 on the Billboard Hot Country Recurrent Chart.
- 3 Top 10 Singles.
- Stellar appearances on "Late Night With David Letterman," "Today Show," "Entertainment Tonight," "Austin City Limits," "American Music Shop," "Nightwatch" and "Hot Country Nights."

Here's our heartfelt thanks for a great year to you and to the other members of the team:

Radio Stations
Video Outlets
Columbia Records
Triad Artists
Shock Ink
Flood, Bumstead, McCreedy and Sayles
EMI Music
Band and Crew
John Jennings, Co-Producer
BIAS Studios, Springfield VA.

We couldn't have done it without you.

Tom Carrico and John L. Simson
Studio One Artists

NONCOUNTRY ACTS GET SPOTLIGHT AT NASHVILLE EXTRAVAGANZA

(Continued from page 14)

Members of the A&R flock added several names to the crowd's mix of favorites. Acts generating an industry buzz included Wild About Harry, Jeff Black, Layton Howerton, Wana-bam, Month Of Sundays, and Brad Jones.

The Extravaganza actually kicked off with several pre-event showcases. On Jan. 13, three of the 1991 participants—Fleming & John, Floating Men, and King Bub—gave a private acoustic performance. On Jan. 15, two more acts from last year's Extravaganza—Swing and Under The Big Top—performed at the Ace Of Clubs.

Clubs.

As with last year's Extravaganza, there were several non-NEA showcases staged around the city. But Will Beasley, NEA administrative coordinator, said these events "had little, if any, effect on Extravaganza's attendance."

The Cannery booked a heavy stream of acts to compete with the Extravaganza shows. Sony/Tree Music Publishing showcased four acts in afternoon shows at the Ace Of Clubs on Friday and Saturday. And the Swamp Honkys showcased Friday at Diamond 'N The Ruff.

Tickets for Extravaganza's Thursday shows were \$5 at the first venue and \$2 at each additional venue. Friday and Saturday's shows, all of which took place at 328, were priced at \$6 in advance and \$8 at the door.

Extravaganza sponsors included Gibson Guitar, which donated an electric guitar for a silent auction, radio stations WKDF and WRLT, all major labels, publishers, and local law firms, ASCAP, BMI, Jody Faison, and 12th And Porter (dinner hosts), and the Metro Music Monthly. ABA Systems/USA Inc. provided DAT tape storage boxes for the A&R execs.

BIG TALENTS COME TOGETHER IN LITTLE VILLAGE

(Continued from page 16)

through in a big way, but had their audience and were pure artists, for whom commerciality, though important, was never the driving force.

"But they still took it to a higher plateau. Every time they played something was another surprise. Every song had its own character and eccentricities, but they were all in-

your-face, right-down-the-middle, right on. I'm only sorry they stopped after 12 songs."

While Hiatt sings most of the leads (Lowe sings two, Cooder one, and the three vocalists switch leads on two), Waronker points out that the album maintains a consistent character no matter the vocalist.

"They said it was the best creative experience they've been through individually and collectively," continues Waronker. "For me as an outsider, it was incredible to be around that kind of talent and inspiration."

Both Waronker and band agree the Villagers' two label affiliations pose no problem, and they credit Hiatt's label, A&M Records, for understanding the project and its potential benefits to Hiatt. An unusual management split, with Hiatt's manager, Will Botwin, handling the group in North America, Lowe's manager, Jake Riviera, in charge of Europe, and both covering the Far East, also is working out.

CONFUSED? WHO'S CONFUSED?

As for any concern that fans of the individual Village members might be confused by the new grouping, Hiatt asks, "How could they be more confused than they already are?" Adds Keltner, "It gives a different slant for John Hiatt fans, Ry Cooder fans, and Nick Lowe fans."

But as Waronker notes, fans of the Villagers are easily identifiable.

"The record itself is its best selling device," he says. "We think it will get great press once it comes out, and people will discover it. Then comes word-of-mouth, then we'll focus on specific cuts and the normal promotion. We're very much into the record and marketing-oriented, and if we can keep working it into the summer we'll have achieved our goals. But we don't want to come out and live and die by normal promotion."

Following a February tour of Europe, Little Village will play the National Assn. of Recording Merchandisers' convention in New Orleans and the South by Southwest Music & Media Conference in Austin, Texas, in March, followed by a two-week tour of major U.S. markets in April.

Meanwhile, Hiatt, saying the Little Village project has "cut me loose in terms of writing," has begun demos for his next A&M solo album. Lowe also acknowledges his future solo album responsibilities, and Keltner reports discussions of a possible George Harrison tour this year.

"But it's safe to say that this band thing is first for all of us right now," says Hiatt.

"We're doing all those music business things you've got to do if you're serious," concludes Cooder, "and God knows, we're serious men!"

Songwriters' Hall Of Fame Makes Notable Additions

THE SONGS OF FAME: The Songwriters' Hall of Fame has revealed its 1992 inductees. In the national category, the new member is **Billy Joel**; the international winners are the songwriting team of **Elton John** and **Bernie Taupin**, while another songwriting team, **Doc Pomus** and **Mort Shuman**, along with **Linda Creed**, are new members in the posthumous category. (A spokesman for the Songwriters' Hall says the Pomus/Shuman membership was decided before **Phil Spector** publicly decried

tensive journey to Japan, Hong Kong, and Singapore.

Although Murphy and Weiss were scheduled to continue their dialog at the meeting of the (c) Copyright Coalition of America, with membership of U.S. writers and publishers, at **MIDEM** Jan. 22, they raised the problem of "severe royalty underpayments" in Japan.

They cited recent figures compiled by NMPA for fiscal year 1990 that reveal performance royalties paid by Japanese broadcasters and others amounted to \$114 million,

considered a fraction of the amount collected in nearly all technologically developed nations on a per capita basis—as an ex-



by Irv Lichtman

the failure of the hall to make Pomus a member at the Rock and Roll Hall of Fame induction dinner Jan. 15, the night before hall presi-

dent **Sammy Cahn** announced this year's winners.)

In other categories announced by Cahn Jan. 16 in New York, **Irving Gordon** has received a citation for his song "Unforgettable." **Natalie Cole**, whose album of the same name—made in tribute to her dad **Nat King Cole**—was one of the surprise hits of 1991, is to receive a "hitmaker award." Also, **Nat King Cole** himself has received a posthumous Lifetime Achievement Award. Writer **Burton Lane** has been named to receive the **Johnny Mercer** award, named after the co-founder of the hall.

Other award winners are **Bonnie Bourne**, the **Abe Olman** publisher award, named after the co-founder of the hall; and **Jonathan Tisch**, patron of the arts.

Formal induction of the winners will take place at the Hall's 23rd annual dinner, May 27 in New York.

In other Songwriters' Hall of Fame-sponsored awards, five young writers have been presented with checks as winners of the 1991 **Abe Olman** Scholarships. The basic awards criteria are that the writers be actively involved in songwriting workshops conducted by the hall itself, **ASCAP**, and **The Songwriters Guild of America**. The winners are **Darren Quinlan** (ASCAP), **Mark Batson** (BMI), **David Stewart** (SGA), and the team of **Lorraine Ferro** and **Stephanie Lewis** (Songwriters Hall of Fame).

(MUSICAL) NOTES FROM Abroad: Besides critical U.S.-Japan trade issues and U.S. label concerns on rentals of product in Japan, U.S. publishers and writers have much to work out on copyright matters with Asian (and, more specifically, Japanese) legislators. Such was the mission of **Ed Murphy**, president and CEO of publisher group **NMPA** and **Harry Fox Agency Inc.**, which collects mechanical royalties, and **George David Weiss**, president of the **Songwriters Guild of America**, recently returned from an ex-

ample, American performance royalties in 1990 were six times that of Japan, even though the U.S. population is only twice that of Japan, where per capita income is much higher than that of the U.S.

Murphy and Weiss are bringing another matter to the attention of the U.S. Trade Representative: their awareness that seven CD pressing plants are currently operating in Taiwan, where they are suspected to be engaged in copyright piracy.

DEALS: All Nations Music has signed **Jeff Silbar** to a co-publishing deal, reports **Billy Meshel**, president. He is a Grammy winner for best song with "Wind Beneath My Wings," and was the **BMI** country writer of the year in 1986. . . . **MCA Music Publishing Australia/Chris Gilbey Pty. Ltd.** has made a worldwide agreement with **Ean Sugarman**, the writer/producer who is also a member of the Australian band **Euphoria**. He's a co-writer and co-producer of the group's current **EMI/Australia** hit single, "Love You Right." The arrangement also provides for co-publishing of any songs acquired by Sugarman, who is a principal in **ESP Records** in Australia. In anticipation of a U.S. recording deal, **Euphoria** has been recording at **Axis Studios** in New York for an album with producer **Ajar Key** (C&C Music Factory) . . . Folk singer/writer **Christine Lavin** is now a writer for **Cherry Lane Music**, also giving the publisher worldwide rights to all of her songs.

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

1. Ropin' The Wind, **Garth Brooks**
2. Warm Your Heart, **Aaron Neville**
3. The Commitments, **The Commitments**
4. Pirates Of The Mississippi, **MUSIC FROM TWO HIT ALBUMS**
5. On Every Street, **Dire Straits**

ABI AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JOHN MELLENCAMP	Meadowlands Arena East Rutherford, N.J.	Jan. 16-17	\$673,185 \$30/\$22.50	31,207 sellout	Metropolitan Entertainment
GUNS N' ROSES SOUNDGARDEN	The Summit Houston	Jan. 9-10	\$602,900 \$20	31,038 sellout	PACE Concerts
GUNS N' ROSES SOUNDGARDEN	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Jan. 13-14	\$457,640 \$20	22,882 sellout	Cellar Door Prods.
MICHAEL BOLTON FRANCESCA BEGHE	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 31	\$411,190 \$100/\$50/ \$25/\$17.50	15,204 sellout	Cellar Door Prods. Belkin Prods.
ROD STEWART	Civic Arena Pittsburgh	Jan. 20	\$329,381 \$35/\$24.50	13,984 sellout	DiCesare-Engler Prods.
JOHN MELLENCAMP	Spectrum Philadelphia	Jan. 15	\$320,208 \$32.50/\$22.50	14,270 sellout	Electric Factory Concerts
THE OAK RIDGE BOYS PATTY LOVELESS	Star Plaza Theatre Merrillville, Ind.	Dec. 28-29, 31	\$286,252 \$29/\$21	12,712 17,000	in-house
THE ANDY WILLIAMS CHRISTMAS TOUR: ANDY WILLIAMS	Star Plaza Theatre Merrillville, Ind.	Dec. 21-22	\$254,184 \$24	10,591 13,600	in-house
JOHN MELLENCAMP	Centrum in Worcester Worcester, Mass.	Jan. 20	\$253,393 \$27.50/\$22.50	10,939 11,749	Don Law Co.
JOHN MELLENCAMP	Hartford Civic Center Hartford, Conn.	Jan. 19	\$246,670 \$30/\$21.50	12,317 sellout	Metropolitan Entertainment

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Inc. 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.

INTERTALENT*
CONGRATULATES ITS GRAMMY NOMINEE

R.E.M.

RECORD OF THE YEAR

"Losing My Religion"

ALBUM OF THE YEAR

"Out of Time"

SONG OF THE YEAR

"Losing My Religion"

POP PERFORMANCE BY A DUO OR GROUP

"Losing My Religion"

ROCK PERFORMANCE BY A DUO OR GROUP

"Radio Song"

ALTERNATIVE MUSIC ALBUM

"Out of Time"

MUSIC VIDEO - SHORT FORM

"Losing My Religion"

*FORMERLY FRONTIER BOOKING INTERNATIONAL, INC.

INTERTALENT AGENCY, INC.

131 SOUTH RODEO DRIVE, SUITE 300, BEVERLY HILLS, CALIFORNIA 90212

PHONE (310) 858-6200 FAX (310) 858-6222

Dallas Austin's 10-Gallon Success

Producer Hits Paydirt With CMB, Boyz II Men

BY DAVID NATHAN

LOS ANGELES—Named top R&B producer of 1991 in Billboard's year-end report, 20-year-old Dallas Austin is experiencing the kind of acclaim usually reserved for chart veterans like Jimmy Jam & Terry Lewis and L.A. & Babyface.

With total album sales of close to 6 million generated in large part through his work with Motown acts Boyz II Men and Another Bad Creation, Atlanta-based Austin is now fielding offers from a number of labels. "We've been getting a lot of calls, but I'm being very selective about what I'm going to be doing next," says the musician/songwriter/producer.

Austin has recently completed a three-act, nonexclusive deal with EMI; the first act will be Shades Of Lingo, "a commercialized reggae group." This is Austin's first multi-act deal with a major label.

In addition to the EMI deal, Austin has close ties to LaFace Records. His current projects include female group TLC, which is managed by Pebbles and whose debut single, "Ain't Too Proud To Beg," has just been released on LaFace; and Highland Place Mobsters, an-

other LaFace act whose first album is due in March. Austin is not only producer and writer but also a member of the quartet.

The concept for the Mobsters is based on "the reality of why we

'I'm being very selective about what I'm going to be doing next'

grew up the way we did," he says. "In some ways it will be controversial and it's not what people expect from me [lyrically], given what I've done in the past." But Austin predicts that "it will be my biggest album ever."

Upcoming projects include a compilation of new artists for Motown. "It's a kind of 'We Are The World' album for kids, designed for the younger audience with the proceeds going to charity," he says.

In addition, the young producer has begun developing his own recording complex/camp in Atlanta with his brother Claude Austin that will include writing rooms where new writers can work.

Austin was born in Columbus,

Ga. ("Yes, Dallas Austin is my real name and no, I'm not from Texas"), and moved to Atlanta in 1986 after playing keyboards in local R&B/funk and top 40 bands around his hometown. His first professional recording project was with ex-Klymaxx member and now Motown artist/producer Joyce Irby.

"Joyce heard about me through word-of-mouth in Atlanta and I worked with her on 'Hey, Mr. D.J.,' her 1989 single with Doug E. Fresh," he says.

Austin was approached by Kevin Wells, who co-manages Another
(Continued on page 24)



The 'Juice' Crew. "Juice" director Ernest Dickerson (in baseball cap) discusses a crucial scene with young actor Tupac Shakur (in hood) as other actors and extras look on. The "Juice" soundtrack, on S.O.U.L./MCA, was the fastest-rising new album on The Billboard 200 last week.

Salt-N-Pepa: Lyrics Worth Talking About

Act Tackles Tough Topic With AIDS Rewrite

DROPPIN' SCIENCE: Billboard and I are happy to welcome a new biweekly feature to these pages. This week, The Rap Column debuts with frequent contributor **Havelock Nelson** in the driver's seat to deliver more news about the world of hip-hop. For more details, see story, this issue. The Rap Column appears on page 26.

LET'S TALK ABOUT S-N-P: Salt-N-Pepa's "Let's Talk About Sex" (Next Plateau) hasn't been a huge radio hit in New York, and that's a shame, because it's a record that faces the topic in a head-on manner without sensationalizing it. Assessing that "everybody has sex," the trio points out that sex is the topic of just about every talk show, video, and record, and then discusses controlling desire, condom usage, the dangers of promiscuity, the threat of disease, and the fact that while many people may be having sex, not enough make love. Taken from the group's gold album "Blacks' Magic," the record was rerecorded with a new music track that made it more accessible to the youth audience and to clubs. The record has done phenomenally well in other regions of the U.S., was certified gold at the end of 1991, and has been a top 10 single throughout Europe. And rap's first nationally acclaimed female group also has netted a Grammy nomination for its performance on this single.

Now **Salt, D.J. Spinderella, and Pepa** are taking the song's message one step further with "Let's Talk About AIDS," a revised version with new lyrics they perform in an all-star video that is scheduled to air as part of an ABC AIDS special (for details, see the Eye, page 39). This is a fine example of how rap can be used for education in a good cause.

The group's current single is "You Showed Me," also from "Blacks' Magic." This tune about love's revenge comes in several mixes, including a smooth club-by-swingbeat, a more basic street mix, a funky flavor dance mix (Suburban Club mix—DJs take note), and a bass-heavy hip-hop groove.

IT'S HAMMER TIME AGAIN: Capitol artist **Hammer** has been busy proving the title of his second multiplatinum album, "Too Legit To Quit." When the entertainer hosted "Saturday Night Live" this past Dec. 7, he earned the program its highest rating in seven years. Hammer is the only black recording artist to both host and perform on the show, and the first rap artist to ever host. He gets a chance to show his charm in a nonmusi-

cal capacity once again when he hosts the American Music Awards Monday (27). But don't think he'll waste the opportunity to perform—he's set to open with "Do Not Pass Me By," a gospel number and his next single. Meanwhile, the current single, "Addams Groove," is powering up both the pop and R&B charts; the newly released "Addams Groove" home video includes the videoclip, a "Hammer Head" version, an interview portion, and a behind-the-scenes look at the making of the video with the cast of "The Addams Family" movie. Incidentally, I think the "Addams Groove" video is the perfect mix of Hammer's style and movie hype—it's a perfectly delightful clip.

CONFAB NEWS: OK, I'm gonna get this right once and for all. The second annual Hip-Hop Conference at Howard Univ., sponsored by the Cultural



by Janine McAdams

Initiative Inc., will take place Feb. 20-22 on the campus in Washington, D.C. This is not to be confused with another one being planned for the fall at the same site in conjunction with Philadelphia International Records. The February confab will be dedicated to the memory of the nine young people who died as a result of the crush at a celebrity basketball game at CCNY in New York, with a portion of the proceeds going to the families of the victims. This year's meet will feature two talent showcases, which includes an Amateur Night, and the following panels: "Underground Music: A Focus On Go-Go, Hip-Hop, And Reggae Music," "Law And The Entertainment Industry," and "Hip-Hop Music And Commercialism." Some of the invited participants include **Sister Souljah, MC Lyte, Chuck D, Cypress Hill, Doug E. Fresh, Rare Essence, Marley Marl, Eddie F, Ralph McDaniels** of Classic Concepts, **Troy White** of Epic Records, **Carmen Ashhurst Watson** of Rush Communications, and **Priscilla Chatman** of Pretty Special. This year's gathering should be as progressive and thought-provoking as last year's gathering; contact **Ceeon Quiett** at 202-797-9637 for registration information... Also, the big black radio programming showdown, Urban Network PowerJam III, takes place Feb. 5-9 at the Stouffer Concourse Hotel in Los Angeles. Industryites, take note... This year's Southeast M.U.S.I.C. seventh annual conference and **Milton "Butterball" Smith** Scholarship Fund Dinner is scheduled for Feb. 21-22 at the Miami Lakes Inn. The nonprofit Southeast M.U.S.I.C. can be reached at 305-757-1969 for information.

(Continued on page 25)

Millie Jackson Brings Her Signature Style To New Set

LOS ANGELES—It has been 21 years since Millie Jackson first appeared on the R&B charts with her message-oriented "A Child Of God," a soulful single that left no doubt the Georgia-born singer knew all about being real. That realness has permeated every Millie Jackson record since.

work with Pieces Of A Dream. "I was watching Cher on television and I realized everybody's doin' it—all these older broads going out with these young guys," says Jackson with typical humor.

The title track, released as the first single with a strong accompanying video, unfortunately failed to generate any significant chart action despite its realism. According to Varnell Johnson, Jive's VP of R&B promotion, "We got some good airplay in selected cities and the video got a strong response and, frankly, we're at a loss as to why it didn't take off."

Johnson suggests Jackson's absence from the marketplace may be at fault. "Millie hadn't had a record on the radio in almost four years," he says, "and we're dealing with a lot of younger programmers who may not have been hip to Millie's previous work."

Further, says Johnson, "Some stations may have been a little leery because some of Millie's lyrics have been questionable in the past." Jackson's last Jive album, "Back To The Shit," received little attention because the cover art displayed her sitting on the toilet. "We haven't had to sticker this new record," says Johnson, though he says the label did not ask Jackson to make a clean record this time out.

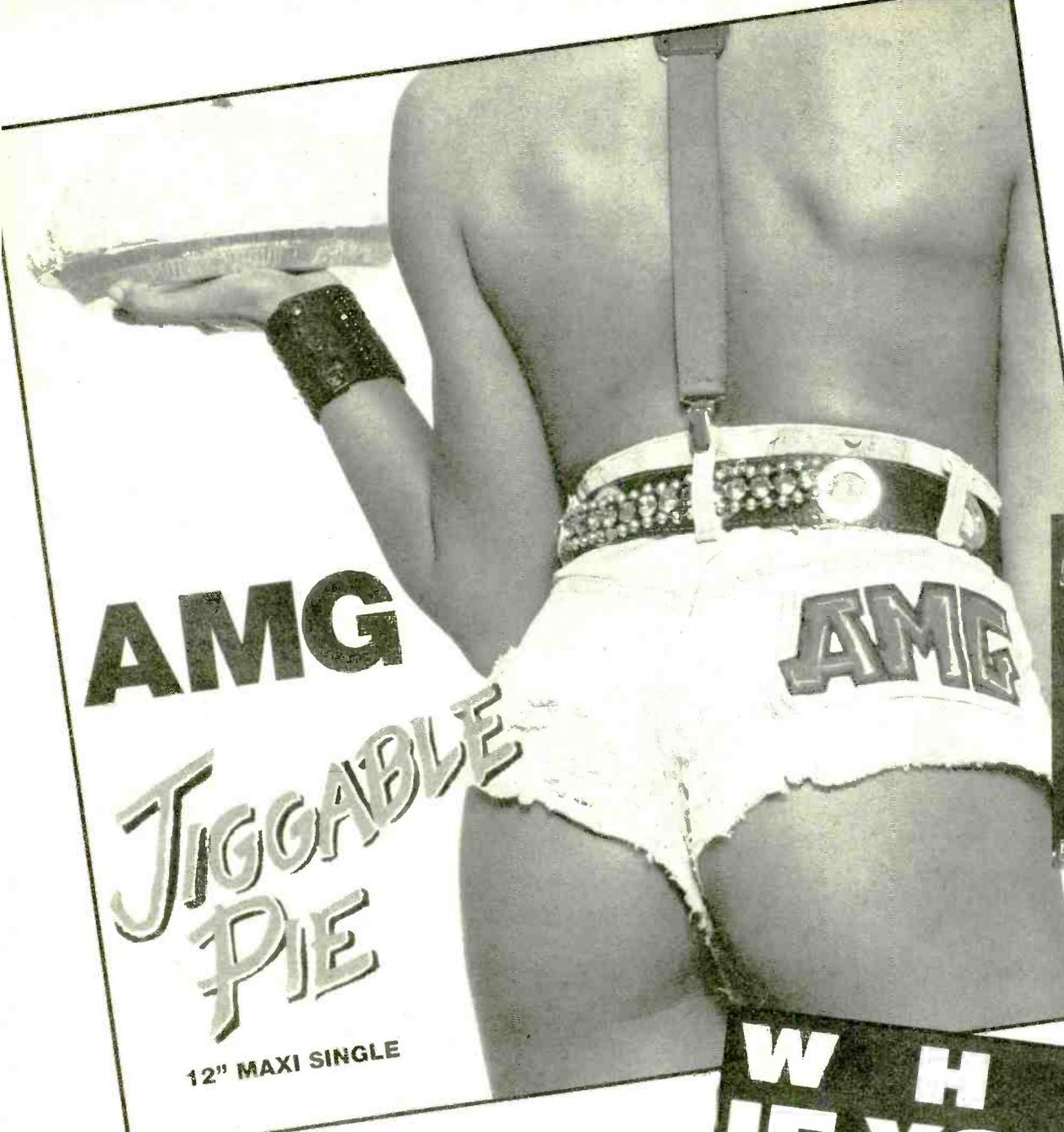
Though "Young Man, Older
(Continued on page 25)

'We haven't had to sticker this new record'

While many of the spicy and uproariously funny recordings Jackson made during the late '70s and early '80s were considered on the edge of an X rating, Jackson always addressed everyday issues in her material, which is clearly the source of her popularity.

"Young Man, Older Woman," her fourth album for Jive Records, is no exception in terms of subject matter.

Jackson produced the album with Pjaye Scott and Douglas Knight, two Georgia-based producers who had worked with Jackson's daughter, Keisha, on her Epic Records debut a couple of years back. Jackson co-wrote five songs with British songwriter Jolyn Skinner, including the title track, which features male vocalist Norwood, whose credits include



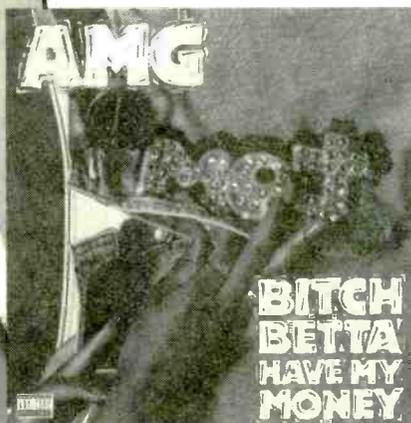
A SLICE OF THE SMASH LP

The New
AMG
Single

"JIGGABLE PIE"

62382

You Must See The Video!



From The LP,
"Bitch Betta Have
My Money" On
Select Street Records,
Cassettes And
Compact Discs

AVAILABLE NOW!

21642



12" MAXI SINGLE

**W H I S T L E
IF YOU DON'T SAY**

WHISTLE

Had The Top Ten Hit
"Always And Forever"

Now Feel The Results Of

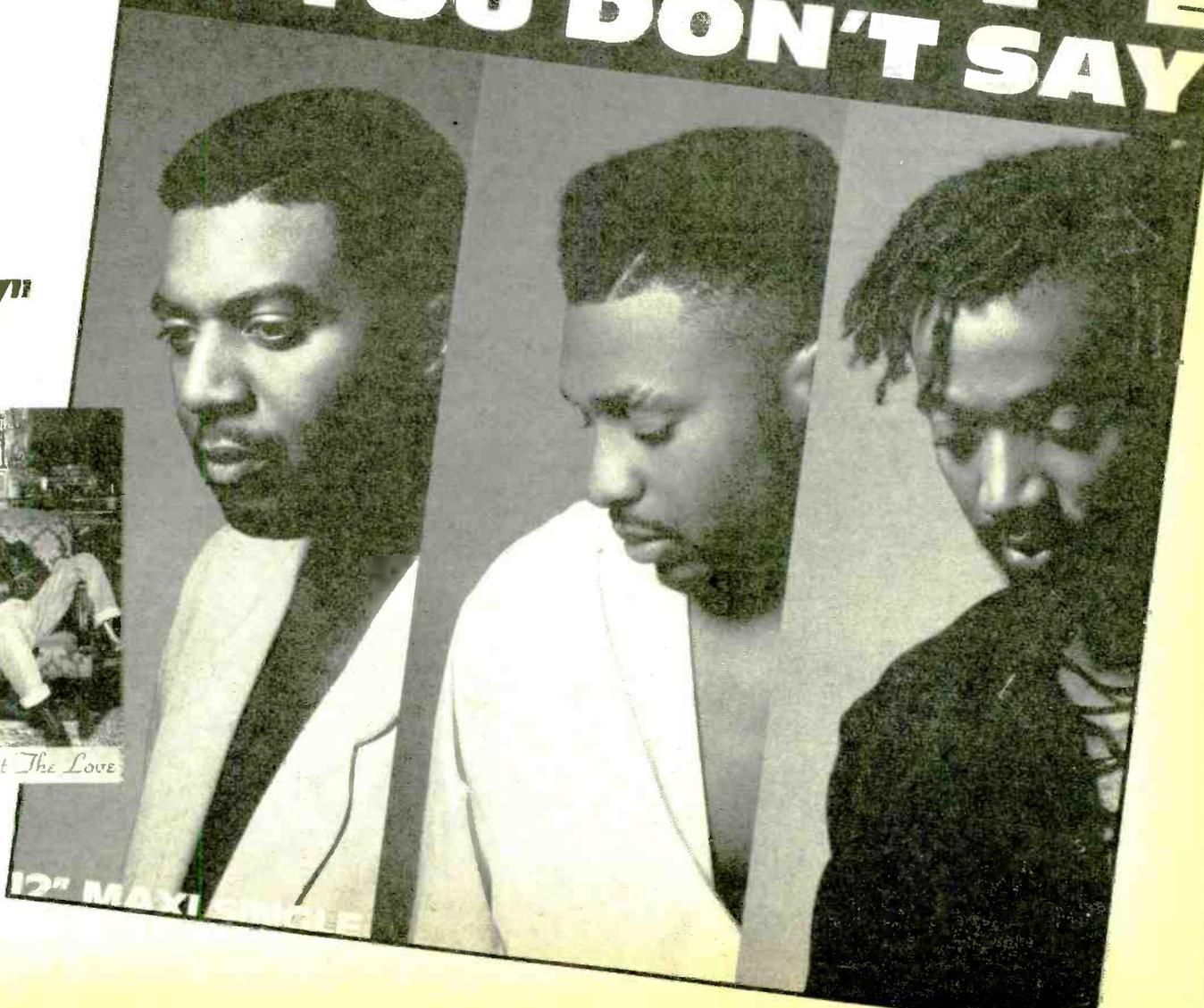
"IF YOU DON'T SAY"

66494

From The
Brilliant / Slammin'
New Album
"Get The Love"
On Select Records,
Cassettes and
Compact Discs



61252



IN STORES NOW!



16 WEST 22 STREET, NEW YORK, NY 10010

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING FEB. 1, 1992

TM
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	3	8	KEITH SWEAT ● ELEKTRA 61216* (10.98) 1 week at No. 1	KEEP IT COMIN'	1
2	1	1	8	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DANGEROUS	1
3	3	2	32	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
4	4	4	16	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
5	6	5	13	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5
6	5	7	12	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5
7	9	9	9	TEVIN CAMPBELL QWEST 26291*WARNER BROS. (9.98)	T.E.V.I.N.	7
8	8	8	35	BOYZ II MEN ▲ 3 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
9	7	6	11	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
10	10	10	17	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
11	12	17	17	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	11
12	30	70	3	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	12
13	11	11	15	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
14	13	12	21	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ)	THE COMFORT ZONE	12
15	14	15	16	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
16	18	19	16	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
17	17	21	9	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	17
18	16	13	29	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
19	15	14	28	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
20	19	16	14	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
21	20	18	15	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
22	23	25	9	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	22
23	22	20	37	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
24	21	22	18	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
25	28	33	5	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	25
26	27	27	13	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
27	29	28	8	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
28	25	26	28	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
29	26	24	15	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
30	34	37	8	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	30
31	35	44	12	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	31
32	31	31	20	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
33	24	23	29	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
34	33	34	35	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
35	37	39	10	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILIN ON WAX	35
36	32	30	11	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
37	36	36	10	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
38	45	46	17	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
39	42	42	17	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
40	38	32	33	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
41	41	38	13	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
42	39	29	11	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
43	49	43	29	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
44	43	48	19	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
45	40	35	13	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
46	47	45	25	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98)	C.M.B.	10
47	46	50	7	TONE-LOC DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46
48	44	40	13	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32

49	50	52	40	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
50	48	41	14	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
51	54	51	11	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46
52	51	49	27	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
53	55	58	41	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
54	83	—	2	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	54
55	57	55	35	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
56	66	79	5	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	56
57	53	54	10	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
58	64	77	16	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	58
59	56	57	40	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
60	59	62	23	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
61	65	65	25	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
62	60	59	11	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
63	69	69	70	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
64	52	47	31	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
65	62	63	33	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
66	67	72	13	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
67	72	71	31	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
68	58	53	16	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
69	70	61	28	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
70	75	68	43	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
71	61	56	13	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
72	73	76	5	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	72
73	68	60	20	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
74	63	64	32	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
75	76	74	53	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
76	74	73	10	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
77	NEW ►	1	2 PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2 PACALYPSE NOW	77	
78	82	93	4	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	78
79	77	82	9	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
80	71	66	10	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
81	81	87	10	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
82	84	75	20	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
83	78	81	9	PATTI AUSTIN GRP 9660* (9.98)	CARRY ON	75
84	86	86	25	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
85	89	83	14	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
86	98	99	3	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	86
87	94	95	45	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
88	80	80	26	VESTA A&M 5347 (9.98)	SPECIAL	15
89	85	89	16	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
90	91	94	31	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
91	90	88	7	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
92	88	78	35	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
93	NEW ►	1	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	93	
94	NEW ►	1	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	94	
95	87	85	24	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
96	93	97	14	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
97	100	98	10	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
98	NEW ►	1	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	98	
99	96	91	34	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
100	79	67	21	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34

○ 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.

DALLAS AUSTIN'S 10-GALLON SUCCESS

(Continued from page 20)

Bad Creation, before the group had secured its deal with Motown. Austin played him a number of unfinished tracks, including one that became "Motownphilly," the first hit for Boyz II Men. "I met Michael Bivins [who brought both ABC and Boyz to Motown] through Kevin, and after he heard the 'Motownphilly' track he felt it would be perfect for Boyz II Men. I actually started working with them before I cut ABC," says Austin.

Midway through work on the

quartet's debut, Austin recorded "Iesha" with Another Bad Creation. When the single took off at the end of 1990, Austin was back in the studio with Boyz II Men. "I had to stop the Boyz II Men album and finish ABC in a real rush," says Austin, who adds that he was surprised by the group's understanding of studio procedures given their tender ages (7-14).

Working with the older, Philadelphia-based Boyz II Men "was easy," he says. "They knew harmonies and singing... I think the

success the group has had with getting five American Music Award nominations and two Grammy nominations has to do with the switch back to music that is about great songs, good melodies, and real singing." Austin anticipates working on second albums with both acts.

Austin experienced one small setback last year when he was entangled in litigation stemming from his initial contract with Irby's production company. Austin cites Bivins, industry veteran Clar-

ence Avant, and producers L.A. & Babyface with helping him get through the legal maze. The matter was settled, according to Austin, late in 1991. As a result, Austin was able to sign his Highland Place Mobsters, who had completed an unreleased album for Motown, to LaFace.

Austin notes that the success of his work in 1990-91 is now paying off. "I can remember that it wasn't so long ago that I couldn't get anyone on the phone to do anything!" he says.



DALLAS AUSTIN



Powerful Pair. Epic recording artist Sister Souljah and rap master Ice Cube put the finishing touches on the track "The Deadly Silent Treatment: Killing Me Softly" in a Los Angeles recording studio. The track will appear on Souljah's forthcoming album, "360 Degrees Of Power."

MILLIE JACKSON

(Continued from page 20)

Woman" did not take off, the significant airplay Jackson is receiving for the cut "When Are You Gonna Tell Your Woman (About Me)?" should bolster album sales. Jackson is also planning a theatrical show based on the album's themes.

As a recording veteran, Jackson says she is gratified by being able to stick to her live roots, trying to find a new voice for the '90s. "I see this album as a step back to the way it used to be in regard to how I record," says Jackson. "The industry has changed so much over the years and there is so much more emphasis on technology. The last album I did for Spring Records [in 1983], I went down to Muscle Shoals [Ala.]. We did the rhythm tracks, then recorded the horns, and then the strings. Now they

plug up a computer and play everything!" she says. "This time, we used live horns, including some of the guys from my touring band." Jackson admits it has been "a matter of time trying to find me since I began recording with Jive. I feel we did fine giving what we had to work with," she says.

Jackson has continued to tour on a regular basis in both the U.S. and Europe, and has been hosting her own weekly radio program in Dallas for more than a year. "Ask Millie," which features a "Desperate Dallas Dating Game" section, has helped Jackson counter public perceptions of her. "What I love about doing the program is that people found out I can talk for three hours without cussing!"

DAVID NATHAN

RHYTHM AND BLUES

(Continued from page 20)

L'IL BITS: The Blues Heaven Foundation Inc. has announced it is accepting applications for its fifth annual **Muddy Waters** Scholarship during Black History Month. The scholarship is designed to help a Chicago-area full-time college student who is studying music, arts management, African-American history, journalism, performing arts, or a related field. The application deadline is March 31 and the recipient will be announced May 15. Write to the Blues Heaven Foundation, #590, 249 N. Brand Blvd., Glendale, Calif. 91203. . . . **Black-Sheep** has been added to **Ice Cube's** Steady Mobbin' Tour, along with **Del Tha Funkee Homosapien** and **WC & the Maad Circle**. The tour kicks off Feb. 4 in Flagstaff, Ariz. . . . **Will Smith**, aka the **Fresh Prince**, and **Vanessa Williams** will join **Luther Vandross** and **Patti LaBelle** as hosts of the sixth annual Soul Train Music Awards, March 10 in Los Angeles. . . . **Sandra Trim**

DaCosta, marketing director for Columbia Records/Sony Music, has been elected to the board of directors of **Graham-Windham Services To Families and Children**. The organization provides assistance with foster care and adoption; family daycare; treatment for abused, neglected, and emotionally disturbed children, and other services. . . . The third annual **Rhythm & Blues Foundation Pioneer Awards** will be presented Feb. 26 at the Rainbow Room in New York. This year's recipients include **Hank Ballard**, **Bobby "Blue" Bland**, **Chuck Jackson**, **Ella Johnson**, **Nellie Lutcher**, **Jesse Stone**, **Rufus Thomas**, **Paul "Hucklebuck" Williams**, the **Dells**, and the **Staple Singers**. **Aretha Franklin** receives a Lifetime Achievement Award. Each solo recipient receives a \$15,000 grant, while each group receives \$20,000.

HAPPY BLACK HISTORY MONTH!

Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	KEEP IT COMIN'	KEITH SWEAT	1	1	2	KEEP IT COMIN'	KEITH SWEAT	1
2	5	STAY	JOCELI	2	2	5	CAN'T LET GO	MARIAH CAREY	3
3	4	INSATIABLE	PRINCE AND THE N.P.G.	5	3	7	THE RUSH	LUTHER VANDROSS	6
4	7	UHH AHH	BOYZ II MEN	4	4	3	UHH AHH	BOYZ II MEN	4
5	6	CAN'T LET GO	MARIAH CAREY	3	5	6	I WANT YOU	JODY WATLEY	7
6	2	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	8	6	10	STAY	JOCELI	2
7	8	I WANT YOU	JODY WATLEY	7	7	4	INSATIABLE	PRINCE AND THE N.P.G.	5
8	9	THE RUSH	LUTHER VANDROSS	6	8	1	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	8
9	3	BLACK DR WHITE	MICHAEL JACKSON	13	9	8	THE WAY I FEEL ABOUT YOU	KARYN WHITE	9
10	15	SHE'S GDT THAT VIBE	R. KELLY	12	10	11	THESE THREE WORDS	STEVIE WONDER	10
11	20	ADDAMS GROOVE	HAMMER	17	11	12	I BELONG TO YOU	WHITNEY HOUSTON	11
12	12	JUST THE TWO OF US	CHUBB ROCK	21	12	15	EVERLASTING LOVE	TONY TERRY	14
13	18	THE WAY I FEEL ABOUT YOU	KARYN WHITE	9	13	16	BABY HOLD ON TO ME	GERALD LEVERT	15
14	19	THESE THREE WORDS	STEVIE WONDER	10	14	18	SHE'S GOT THAT VIBE	R. KELLY	12
15	10	I LOVE YOUR SMILE	SHANICE	16	15	19	LET'S STAY TOGETHER	GUY	20
16	22	BREAKIN' MY HEART	MINT CONDITION	18	16	23	SOMEBODY LOVES YOU BABY	PATTI LABELLE	23
17	24	I BELONG TO YOU	WHITNEY HOUSTON	11	17	21	STAY THIS WAY	THE BRAND NEW HEAVIES	19
18	11	KISS YOU BACK	DIGITAL UNDERGROUND	22	18	28	REMEMBER THE TIME	MICHAEL JACKSON	33
19	29	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	27	19	26	BREAKIN' MY HEART	MINT CONDITION	18
20	27	STAY THIS WAY	THE BRAND NEW HEAVIES	19	20	14	I LOVE YOUR SMILE	SHANICE	16
21	25	GROOVE WITH IT	BIG DADDY KANE	24	21	25	SO INTENSE	LISA FISCHER	25
22	—	BABY HOLD ON TO ME	GERALD LEVERT	15	22	24	LOVE IS CALLING YOU	GENE RICE	28
23	26	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	36	23	9	BLACK OR WHITE	MICHAEL JACKSON	13
24	14	2 LEGIT 2 QUIT	HAMMER	37	24	30	ADDAMS GROOVE	HAMMER	17
25	13	ALL THROUGH THE NIGHT	STONE-LOC	32	25	29	LOVE STORIES	JENNIFER HOLLIDAY	31
26	28	STEADY MOBBIN'	ICE CUBE	34	26	17	KISS YOU BACK	DIGITAL UNDERGROUND	22
27	16	THE COMFORT ZONE	VANESSA WILLIAMS	26	27	13	THE COMFORT ZONE	VANESSA WILLIAMS	26
28	17	CAN HE DO IT	READY FOR THE WORLD	30	28	27	GROOVE WITH IT	BIG DADDY KANE	24
29	31	LET'S STAY TOGETHER	GUY	20	29	—	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	29
30	30	EVERLASTING LOVE	TONY TERRY	14	30	34	THE THINGS THAT U DO	D.J. JAZZY JEFF	43
31	35	SO INTENSE	LISA FISCHER	25	31	36	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	27
32	39	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE	35	32	40	ALL NIGHT ALL DAY	GAME	42
33	23	FINALLY	CE CE PENISTON	38	33	—	HERE I GO AGAIN	GLENN JONES	47
34	—	SOMEBODY LOVES YOU BABY	PATTI LABELLE	23	34	32	WHAT GOES AROUND COMES AROUND	LENNY KRAVITZ	40
35	21	CHANGE	LISA STANSFIELD	39	35	35	JUST THE TWO OF US	CHUBB ROCK	21
36	—	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	29	36	20	CAN HE DO IT	READY FOR THE WORLD	30
37	32	MIND PLAYING TRICKS ON ME	GETO BOYS	54	37	—	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE	35
38	—	POOR GEORGIE	MC LYTE	41	38	—	IN & OUT OF LOVE	GARY TAYLOR	48
39	—	HOW TO FLOW	NICE & SMOOTH	44	39	—	STRAIGHT FROM MY HEART	ERIC GABLE	49
40	—	LOVE IS CALLING YOU	GENE RICE	28	40	—	UNDERSTANDING	STATE OF ART	45

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1	I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP)
2	LEGIT 2 QUIT (Bust-It, BMI)
3	ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM
4	AFTER THE DANCE (Jobete, ASCAP)
5	ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)
6	ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)
7	BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
8	BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)
9	BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)
10	BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/ignorant, ASCAP) WBM
11	BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM
12	CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)
13	CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM
14	CAN'T TRUSS IT (Del American, BMI)
15	CHANGE (Careers-BMG, BMI)
16	THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL/CPP
17	COUNT ON ME (Bocar, BMI/Sounds Heard Everywhere, BMI/Caloco, BMI/S.Beck, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI)
18	DARK AND LOVELY (Seven Songs, BMI)
19	DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP)
20	DOO DOO BROWN (Future Sights And Sounds, BMI)
21	EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI)
22	EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)
23	(EVERYBODY) GET UP (Troutman's, BMI/Saja, BMI/Warner-Tamerlane, BMI/Gamson, ASCAP) WBM
24	EVERYTHING (Cornelio Carlos, ASCAP/ATV, BMI)
25	EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)
26	FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)
27	FINALLY (Wax Museum, BMI/Mainlot, BMI)
28	FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP) WBM
29	GET A LIFE (Black Hat, ASCAP)
30	GET READY (Dyad, BMI/Yah Mo, BMI)
31	GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI)
32	GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
33	HERE I GO AGAIN (Luella, ASCAP)
34	HOUSECALL (Aunt Hilda, BMI/Shadows, BMI/Maxi, BMI/Gunsmoke, ASCAP/Pow Wow, ASCAP/Anchor, ASCAP/Level Vibes, ASCAP)
35	HOW TO FLOW (Nice & Smooth, ASCAP)
36	I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franee Gee, BMI)
37	I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP)
38	I'LL TAKE YOU THERE (Irving, BMI)
39	I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)
40	IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)
41	INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM
42	IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM
43	IT'S HARD SOMETIME (Def Mix, ASCAP/Baby Knuckles, BMI/Dan Vic, BMI)
44	IT'S NOT YOUR MONEY (Bust-It, BMI)
45	I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM
46	THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)
47	JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getalodoffatso, BMI)
48	KEEP IT COMIN' (Harrindur, BMI/Jo Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP
49	KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
50	LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)
51	LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)
52	LIVE AND LEARN (Harrindur, BMI/Jo Public, BMI/Noisneta, BMI/Ensign, BMI)
53	LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)
54	LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)
55	LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM
56	LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Genric, BMI/Island, BMI)
57	LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI)
58	LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)
59	MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM
60	MAKE YA BODY MOVE (All Nations, ASCAP)
61	MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)
62	OOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)
63	O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP
64	PAPER DOLL (MCA, ASCAP)
65	PEACEFUL JOURNEY (Not Listed)
66	POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)
67	PRIVATE LINE (Trycep, BMI/Willesden, BMI)
68	REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijack, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP)
69	THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
70	SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP)
71	SET ADRIFT ON MEMORY BLISS (MCA, ASCAP/Reformation, ASCAP)
72	SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosa, BMI)
73	SHUT EM DOWN (Del American, BMI)
74	SMILE (Virgin, ASCAP)
75	SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Khari International, ASCAP/Bugnon, ASCAP)
76	SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Geffen Again, BMI/Pure Delight, BMI/Harrindur, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)
77	SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM
78	STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)
79	STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
80	STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)
81	STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP)
82	TAKE TIME (CCW, ASCAP/Roggi, ASCAP)
83	TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
84	TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM
85	TESTIFY (Flyte Tyme, ASCAP)
86	THESE THREE WORDS (Stevland Morris, ASCAP)
87	THE THINGS THAT U DO (Zomba, ASCAP)
88	THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)
89	TURN YOU ON (Lives Boys, BMI)
90	UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carumba, ASCAP/Bitshir, ASCAP/Roydor, BMI)
91	UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
92	THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) WBM
93	WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)
94	WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
95	WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)
96	WHERE WOULD I BE (PSO Ltd., ASCAP/Music By Candelight, ASCAP/Colgems-EMI, ASCAP)
97	YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)
98	YOU DON'T KNOW (SOMEBODY TELL ME) (C.E., ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)
99	YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI) WBM
100	YOU SHOWED ME (Trickson, BMI)
101	YOU (YOU'RE THE ONE FOR ME) (Forceful, BMI/Willesden, BMI)



Tongues Are Wagging. Mercury recording act Black Sheep is congratulated by members of its Native Tongues posse after a recent Los Angeles performance. From left are Mista Lawnge and Dres, Black Sheep; Queen Latifah; and Phife, Q-Tip, and Ali of A Tribe Called Quest.

Billboard® FOR WEEK ENDING FEBRUARY 1, 1992

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	17	THE PHUNCKY FEEL ONE (C) (T) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL 3 weeks at No. 1
2	3	4	10	GROOVE WITH IT (C) (CD) (T) GOLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
3	6	10	7	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
4	2	2	14	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	◆ CHUBB ROCK
5	5	3	12	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
6	9	13	7	THE CHOICE IS YOURS (M) (T) MERCURY 866 087	◆ BLACKSHEEP
7	7	5	11	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
8	11	11	8	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
9	10	9	9	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
10	15	19	3	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
11	4	6	10	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
12	13	20	3	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
13	16	16	4	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
14	14	8	10	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH
15	8	7	13	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
16	17	—	2	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
17	22	—	2	OOCHE COOCHE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
18	12	21	16	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
19	24	—	2	TIME TO FLOW (C) (T) JIVE 42032	◆ D-NICE
20	19	17	7	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIHAN	◆ M.C. BREED & D.F.C.
21	26	—	3	ALL FOR ONE (C) (T) ELEKTRA 64246-4	◆ BRAND NUBIAN
22	21	—	2	WHAT'S ON YOUR MIND (C) (T) MCA 54312	ERIC B. & RAKIM
23	28	22	5	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
24	NEW	1	1	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
25	25	—	2	JAZZ (WE'VE GOT) (M) (T) JIVE 42135*	◆ A TRIBE CALLED QUEST
26	NEW	1	1	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
27	18	25	25	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
28	23	18	17	CAN'T TRUSS IT (C) (CD) (M) (T) DEF JAM 38-73870/COLUMBIA	◆ PUBLIC ENEMY
29	29	28	3	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
30	NEW	1	1	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL

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.

Style Wars Divide The Hip-Hop Nation; DBGs' Futuristic Sound; Zone Patrol Sighting

This is the first of a new biweekly column.

AS RAP EVOLVES, diversity rules. And as a recent incident illustrates, differences in philosophy and style can provoke strong reactions.

The incident occurred Jan. 13 at the New York club Sound Factory. Jive artist KRS-ONE and members of his Boogie Down Productions collective were attending a performance by Gee Street/Island act P.M. Dawn. As P.M. Dawn was performing its No. 1 pop hit, "Set Adrift On Memory Bliss," KRS-ONE and BDP stormed the stage and physically forced P.M. Dawn's Prince Be and D.J. Minutemix off.

According to witnesses, BDP proceeded to rock the house to heights of frenzy. But in the aftermath, the scenario surrounding the crew's unscheduled set proved unsettling to the future of rap music.

KRS-ONE's hoodlumish actions were inspired by dismissive remarks made by Prince Be in the January issue of Details magazine. Said Prince Be: "KRS-ONE wants to be a teacher, but a teacher of what?"

In light of media reports linking violence and rap, KRS-ONE should have chosen discussion over confrontation in this matter. Indeed, after the confrontation, he apologized in a statement to the press. "I simply got carried away," he said.

This incident begs the question: Why can't the different segments of the hip-hop nation relate peacefully?

It seems clear KRS-ONE has not completely taken to heart the principles of the Stop The Violence Movement, which he spearheaded in 1989 with the star-studded benefit 12-inch "Self-Destruction." And the contradictions don't end there. BDP's new album is provocatively titled "Sex And Violence," and the jacket of the leadoff single, "Duck Down," shows KRS-ONE in a fighting stance. Whassup?

Regardless of their individual philosophies, rap artists need to make room for diversity. Whether it incorporates Spandau Ballet riffs or George Clinton grooves, homeboy swagger or nice-guy charm, rap's roots are black. As the browning of America continues, all African Americans should revel in the fact that their culture is becoming universal. They should strive to become hip-hop business people instead of

warring among themselves. They should feel proud that they are movin' on up.

ACT TO WATCH: It's a happy new year for the DBGs (Detroit Band Of Gangsters), who are on the verge of signing a recording deal with Oakland, Calif.-based, Capitol-distributed Bust It Records. The group is managed by New York-based Culture Clash (a firm run by producer Rob Martin and attorney Ron Skoler, former partner in Rhythm Method Enterprises and current counsel to DJ Red Alert, Hurby Luv Bug, Idolmakers Management, and Next Plateau Records, among others) and produced by the Horse-

men, a crew of promising fledglings led by Ira "Smoothie" McLaughlin. Using all live instruments, the DBGs forge a futuristic Funkadelic sound to accompany their tales from the dark side.

THIS AND THAT: Ear Candy will introduce its second rap act, Zone Patrol, with the spring re-

lease of the album "Mark The Perimeter." The sound of this self-contained, biracial band featuring rapper Onzora is hard-rock-meets-hip-hop-with-a-touch-of-funk. There's no cutting or sampling here either. Executive producer of the project is Nile Rodgers... "Givin' Up The Nappy Dugout" is the next single from Ice Cube's platinum album "Death Certificate" (Priority). In addition to completing production on Yo-Yo's second album on EastWest and writing songs for himself, the rapper is scheduled to play a gig Feb. 2 in Hawaii... Set To Run prexy Leyla Turkkan hosted a press listening party Jan. 16 for the Beastie Boys' third album on Capitol. Initial response to the project: It's not as psychodusty as "Paul's Boutique." It's real ballsy, and if you blink, you might miss the much-publicized collaboration with Biz Markie on one track. Titled "Check Your Head," the album is due in stores March 15... Inspired by the film "Cooler High," the Last Poets, and Gil Scott-Heron, Bahia act Two Kings In A Capher based its new single "For The Brothers Who Ain't Here" on a poem by Ras Baraka (activist son of poet/playwright/professor Amiri Baraka). "It's for those who are absent physically and mentally," says the crew's D.O.P. "Those who don't have the right direction and those who had the right direction but were eliminated."



by Havelock Nelson

EMI RECORDS GROUP ESTABLISHES INDEPENDENT RAP DEPARTMENT

(Continued from page 10)

posse Gang Starr, whose Chrysalis album "Step Into The Arena" has sold close to 300,000 copies and whose next project, "Daily Operations," is due in April; Wild Pitch group the U.M.C.'s; and EMI rapper the Jaz.

As previously reported, each label is maintaining its separate logo. SBK, Chrysalis, and EMI also are operating separate A&R and marketing departments; promotion, sales, press, video, and support services have been consolidated under the EMI Records Group umbrella. Williams and A&R VP Davis will decide which label each new rap act should be signed to.

Although he runs an independent department, Williams will be working closely with Gynice Coleman, EMI Records Group VP of R&B promotion. (Coleman was previously VP of R&B promotion at EMI.) The departments will overlap at the field level, where Coleman's promotion reps will work both R&B and rap releases. The field promotion staff under Coleman

consists of Bobby Bennett, national director, and regionals Mike Austin, Chris Cunningham, Chris Gardenhire, James Boyce, Kevin Chillous, and Mark Green.

Explains Coleman: "What's happening is that [the R&B department is] a support team for the rap department. After [the rap staff] lays the groundwork through club promotion, retail, and the mix shows, that's when we'll take a record and go to urban radio with it."

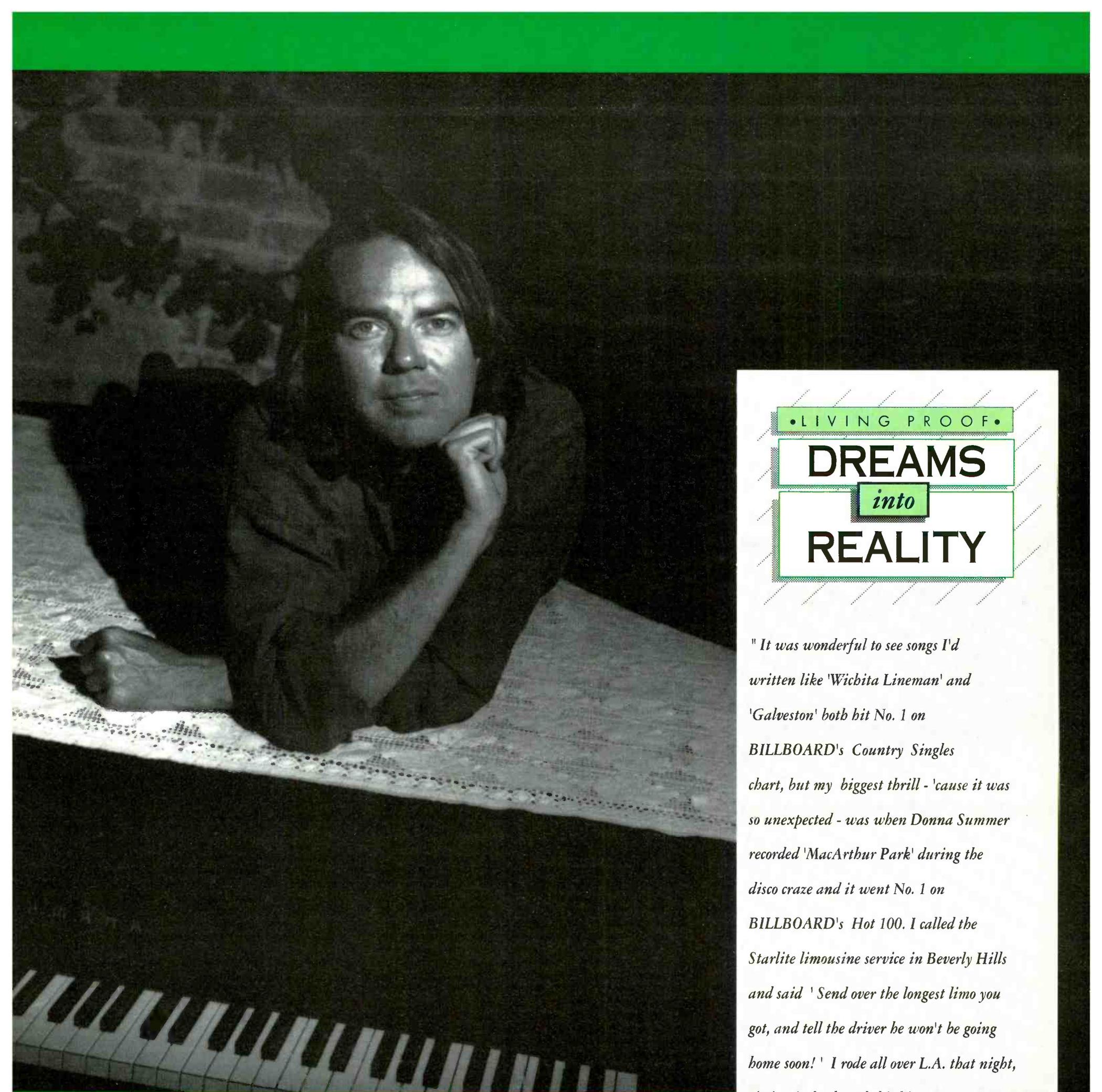
Coleman points to the new U.M.C.'s single, "One To Grow On," as an example; while Fobbs is currently working the record to other outlets, Coleman plans to deliver it to R&B radio in mid-February.

Williams began his career during high school doing street promotion for New York dance clubs. He later snagged internships at Select Records and Jive Records before Russell Simmons hired him as assistant to Bill Stephney, then VP of promotion

at Def Jam. Williams worked retail, then radio promotion, and soon became director of promotion. He also served as tour promotion manager for Rush Management, working shows for Public Enemy, Big Daddy Kane, and L.L. Cool J, and serving as Slick Rick's road manager.

In 1989, Williams became head of promotion and marketing for Stephney and producer Hank Shocklee's S.O.U.L. Records. When Stephney left the operation in early 1991, Williams went with him to Weasel Marketing, where he did independent marketing and promotion for several months before being recruited by Ed Strickland at Chrysalis to head up the label's new rap division late last year.

"As of right now, we're still learning who does what," says Williams of the new label structure. "But I'm definitely seeing EMI Records Group as one label, and I have to work at establishing EMI Records Group as a strong rap label."



• LIVING PROOF •

DREAMS

into

REALITY

" It was wonderful to see songs I'd written like 'Wichita Lineman' and 'Galveston' both hit No. 1 on BILLBOARD's Country Singles chart, but my biggest thrill - 'cause it was so unexpected - was when Donna Summer recorded 'MacArthur Park' during the disco craze and it went No. 1 on BILLBOARD's Hot 100. I called the Starlite limousine service in Beverly Hills and said ' Send over the longest limo you got, and tell the driver he won't be going home soon!' I rode all over L.A. that night, sitting in back and thinking, ' I'm No.1!! I'm No. 1!! ' "

Jimmy Webb 1992

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	7	*** No. 1 *** MINDFLUX RCA 62162-1 1 week at No. 1	◆ N-JOI
2	7	10	4	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	5	5	8	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
4	6	6	8	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
5	4	4	9	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
6	8	15	5	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
7	9	23	4	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
8	1	2	10	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
9	2	1	10	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
10	11	18	7	WE GONNA GET ZYX 6548	R.A.F.
11	12	24	4	NOCTURNE COLUMBIA 44-74139	◆ T99
12	13	22	5	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
13	17	27	5	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
14	20	32	4	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
15	10	8	11	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
16	14	17	9	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
17	16	21	7	I LIKE IT A&M 75021 2393-1	OVERWEIGHT POOCH FEATURING CE CE PENISTON
18	26	30	7	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
19	27	40	4	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
20	43	—	2	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
*** POWER PICK ***					
21	28	39	3	FEAR (OF THE UNKNOWN) GEFLEN 21702	◆ SIOUXSIE AND THE BANSHEES
22	18	9	10	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
23	19	7	10	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC	J.T.
24	32	43	4	I WANT YOU MCA 54138	◆ JODY WATLEY
25	25	38	4	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
26	15	13	10	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
27	35	41	3	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
28	31	36	4	THE GLOBE COLUMBIA 44-74180	◆ BIG AUDIO DYNAMITE II
29	37	46	4	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
*** HOT SHOT DEBUT ***					
30	NEW	1	1	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
31	41	—	2	RUBB IT IN INVASION 36004	FIERCE RULING DIVA
32	21	11	12	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
33	29	26	10	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL
34	22	14	10	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
35	45	—	2	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
36	44	48	3	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
37	36	25	9	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
38	48	—	2	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
39	30	19	12	HEART ON THE LINE MUTE 0-66491/ELEKTRA	◆ FORTRAN 5
40	34	20	11	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
41	24	16	11	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 1260	SIMONE
42	47	—	2	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
43	NEW	1	1	L.S.D. IS THE BOMB MAJJI 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
44	NEW	1	1	WHEN LOVE CALLS I.D. 1010	SHAY JONES
45	33	28	7	FEEL EVERY BEAT WARNER BROS. 0-40159	◆ ELECTRONIC
46	NEW	1	1	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
47	23	12	13	IT SHOULD HAVE BEEN ME CAPITOL V-15730	◆ ADEVA
48	49	49	3	LET THERE BE LOVE ELEKTRA 0-66488	SHIRLEY MURDOCK
49	40	35	7	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
50	46	44	3	STRANGE ATCO EASTWEST 2-91814/ATLANTIC	EN VOGUE

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	3	*** No. 1 *** BLACK OR WHITE EPIC 74099 1 week at No. 1	◆ MICHAEL JACKSON
2	1	2	9	THE COMFORT ZONE WING 865 073-1/MERCURY	◆ VANESSA WILLIAMS
3	5	10	4	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
4	4	4	10	2 LEGIT 2 QUIT CAPITOL V 15791	◆ HAMMER
5	6	11	7	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
6	3	1	14	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
7	7	9	8	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
8	10	15	7	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
9	11	13	8	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
10	13	18	5	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
11	8	6	10	JUST A TOUCH OF LOVE COLUMBIA 44 74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
12	20	25	4	I WANT YOU MCA 54138	◆ JODY WATLEY
13	15	12	10	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
14	25	33	3	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
15	26	31	4	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
16	21	24	5	LOVE ME ALL UP RCA 62115-1	STACY EARL
17	24	35	4	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
18	9	3	13	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
19	19	20	11	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
20	17	19	13	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
21	18	21	7	THE JAM EPIC 74041	SHABBA RANKS FEATURING KRS-1
*** POWER PICK ***					
22	27	47	3	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
23	14	8	13	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
24	12	5	12	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC	◆ KYM SIMS
25	35	46	3	STAY UPTOWN 54290/MCA	◆ JODECI
26	28	37	3	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
27	30	29	5	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
28	32	39	3	MINDFLUX RCA 62162-1	◆ N-JOI
29	34	40	4	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
30	43	—	2	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
31	33	32	4	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
32	31	36	5	WE GONNA GET ZYX 6548	R.A.F.
33	22	14	15	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
34	23	16	10	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
35	36	43	4	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
36	44	—	2	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
37	16	17	8	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
38	41	—	2	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
39	47	—	2	WHAT'S ON YOUR MIND MCA 54279	◆ ERIC B. & RAKIM
*** HOT SHOT DEBUT ***					
40	NEW	1	1	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
41	50	—	2	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
42	46	—	2	WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON	◆ UTAH SAINTS
43	48	49	3	BE A FATHER TO YOUR CHILD PWL AMERICA 867 889-1/MERCURY	◆ ED O.G. & DA BULLDOGS
44	NEW	1	1	THE RUSH EPIC 74048	LUTHER VANDROSS
45	NEW	1	1	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
46	42	50	4	SACRIFICE GEFLEN 21701	YASMIN
47	29	22	19	FINALLY A&M 75021 -2385-1	◆ CE CE PENISTON
48	40	34	10	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
49	38	26	14	SET ADRIFT ON MEMORY BLISS GEE STREET/ISLAND 422866 095-1/PLG	◆ P.M. DAWN
50	45	41	9	THE WAVE OF THE FUTURE RCA 62123-1	◆ QUADROPHONIA

○ 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.

COMING SOON!

MIKER G

"FLEXIBLE MOVEMENTS"

Don't resist temptation: DANCE!

ON **NIGHTLY RECORDS** a P.P.O., Inc. label



HARLEQUIN

"CALL ME WOLFGANG"

Let's celebrate the great Mozart everywhere in the world!

230 5th Avenue, Suite #1818, New York • Fax: (212) 684-7748

Dance

ARTISTS & MUSIC

Adeva Strikes Multidimensional Pose On Her Sophomore Set

THERE ARE TWO KINDS of divas: self-appointed and natural-born. Adeva is the latter.

After two years of finger-snapping and sass—not to mention worldwide success with the singles "Respect" and "Warning"—the Capitol recording artist is out to prove her depth and dimension as a singer and songwriter.

"I am a *real* woman, therefore there are shades and nuances to be discovered," she says confidently. "I am now at a point where I am ready to show people that I have a sensitive side."



by Larry Flick

Adeva reveals more than merely her sensitive side on her just-released second album, "Love Or Lust." While her debut hung primarily on a house tip, this new collection embellishes a similar vibe with a variety of influences that range from urban/R&B and jazz to funk and pop.

Initial response to the album has been strong. The first single, "It Should Have Been Me," recently topped Billboard's Club Play chart, and has begun to spark interest at crossover radio. The New Jersey-born vocalist says the song was not an immediate favorite of hers. After trying to sing to the tune's original new-jack arrangement, she stopped the session in frustration.

"I simply could not *feel* the song the way everyone wanted me to sing it," she says. "And you know that the children know instinctively when they are being served something false. I had to pull back and find the groove that I felt would be most honest."

"It Should Have Been Me" was eventually restructured with a house beat. The studio incident inspired an amusing re-enactment for the portion of the track. Adeva says it exempli-

fies her continual battle as a woman maintaining control of her career in a male-dominated industry.

"Adeva is no popcorn girl," she asserts. "People who cannot deal with the fact that I have the strength and vision to get what I want in life have to deal with their insecurity on their own time. I'm as soft and feminine as any woman, but I'm not afraid to show that I can be as tough as any man when I need to be. I am a *total* person—not just an image or a fantasy for a man to play with."

"Love Or Lust" illustrates Adeva's point. She struts with intimidating force on the fine new single, "Independent Woman," and is then awash in emotion on "Until You Come Back To Me," a delicate ballad that is one of the set's brightest moments. This is an album with the potential to elevate the singer from club adulation to mainstream stardom.

Not a bad fate for the woman who was born Pat Daniels in New Jersey an undisclosed number of years ago. Being a 6-foot-tall black woman in a world she describes as "full of little contact girls" was not easy, but it helped her find the internal power and self-reliance necessary to hone her natural vocal talent and rise above the crowd of wannabes. Her bravado is sometimes dishy and amusing—but it is also a badge of validation.

"The only people who find me too aggressive are those who are not completely in touch with their own sense of power," she says. "You need to balance the need to cry with the desire to smack someone. All you need is a level head—and a little style."

THE SINGLE LIFE: Jolley Harris Jolley, the production/songwriting team responsible for a string of international club hits last year, including "Shelter Me" by Circuit and "Let's Push It" by Innocence, launches its new London-based label, **Repro Recordings**, with "What To Do" by Regime. The track deftly incorporates elements of retro-R&B and techno into a deep-baked house groove. Lead vocalist **Anna Ross** exudes charm and an impressive range, which should help the track stand tall against the current glut of diva-driven singles circulating.

By the by, the ever-busy trio is putting the finishing touches to the next Innocence album, as well as a number of cuts on the second album by **Yazz**, "One True Woman." Both albums are tentatively due in early spring.

"Mack Daddy" (**Mercury**) marks the long-awaited major-label debut of **Bobby Konders** and his new group, **Massive Sounds**. Bolstered by hypnotic toasting by **Mikey Jarrett**, the track slams a tough hip-hop groove with dancehall horns and keyboards. Perhaps the most satisfying aspect of this track is the fact that Konders did not re-dress it with an unnecessary

(Continued on next page)



THE DANCE MUSIC CONFERENCE

- 31 Panels & Workshops
- Extensive 3 day Exhibit Program
- Over 50 Artists Showcasing
- DJ Spinoff...Daily
- National Dance Music Awards Banquet
- Tennis Tournament
- Barbecue Picnic
- 24 Hour Video Channel WMCTV

Join us at the
Fountainbleau Hilton Resort and Spa
in
Miami Beach, Florida
on
March 24 - 28, 1992

If you are interested in the
DJ, Nightclub, or Music Industries
DON'T MISS THIS CHANCE!

Join the
more than 2,000 participants
gathering for this
spectacular 5 day event

WINTER MUSIC CONFERENCE • 3450 NE 12TH TERRACE • FT. LAUD., FL 33334
(305) 563-4444 • FAX (305) 563-6889

Yes, I would like to register for the Winter Music Conference & D.J. / Nightclub EXPO 7 March 24 thru 28, 1992 at the Fountainebleau Hilton Resort and Spa

- | | | | | |
|---|--|---|---------------------------------------|-----------------------------------|
| <input type="checkbox"/> A&R | <input type="checkbox"/> Club/Bar | <input type="checkbox"/> Lighting Equipment | <input type="checkbox"/> Production | <input type="checkbox"/> Retailer |
| <input type="checkbox"/> Agent | <input type="checkbox"/> Convention | <input type="checkbox"/> Management | <input type="checkbox"/> Promoter | <input type="checkbox"/> Video |
| <input type="checkbox"/> Architect/Designer | <input type="checkbox"/> Disc Jockey | <input type="checkbox"/> Manufacturing | <input type="checkbox"/> Publishing | <input type="checkbox"/> Other |
| <input type="checkbox"/> Artist | <input type="checkbox"/> Dist./1 Stops | <input type="checkbox"/> Marketing | <input type="checkbox"/> Radio | |
| <input type="checkbox"/> Audio Dealer/Dist. | <input type="checkbox"/> Legal | <input type="checkbox"/> Media | <input type="checkbox"/> Record Label | |
| <input type="checkbox"/> Audio Install/Design | <input type="checkbox"/> Lighting Install/Design | <input type="checkbox"/> Producer/Remixer | <input type="checkbox"/> Record Pool | |

Registration includes full access to all Educational Seminars and Workshops... The Artist Showcases (day & night)... The D.J./Nightclub EXPO and the National Dance Music Awards Banquet. Please note... all paid fees are non-refundable!!

- I would also like _____ extra Banquet tickets at \$50 each
- Cash
- Enclosed is a Money Order
- Please charge to my American Express

Expiration Date _____

Cardholder's Name _____

Card Number _____

Signature _____

- Early Registration... \$195.00 Postmarked before Jan. 31, 1992
- Late Registration... \$235.00 Postmarked before March 14, 1992
- Walkup Registration... \$275.00 at Hotel
- 8' x 10' Exhibiting Booth w/2 Reg. ... \$650.00 (no Banquet)
- D.J./Nightclub EXPO Exhibiting Show... \$25.00 (Exhibits Only)

Name _____

Title _____

Company Name _____

Address _____

City _____

St. _____

Postal Code _____

Province _____

Country _____

Phone _____

Fax _____

Hot Dance Breakouts

CLUB PLAY

1. GO MOBY INSTINCT
2. THE TRUE MEANING OF LOVE JOMANDA BIG BEAT
3. WE CAN DO IT (WAKE UP) JAMES HOWARD EMOTIVE
4. LOVE DESIRE D'BORA SMASH
5. STAY THIS WAY BRAND NEW HEAVIES DELICIOUS VINYL

12" SINGLES SALES

1. SHUT 'EM DOWN PUBLIC ENEMY DEF JAM
2. GET READY FOR THIS 2 UNLIMITED RADIKAL
3. WE GOT A LOVE THANG CE CE PENISTON A&M
4. LOVE AT FIRST SIGHT SPAGNA EPIC
5. THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA

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

DANCE TRAX

(Continued from preceding page)

house remix. "Mack Daddy" stands tall in its original form, and is a cool respite from the standard club fare.

Nouveau swing enthusiasts should immediately investigate "Kinda Like This" by **Detour** (Avenue X, U.K.), a delicious blend of traditional jazz piano lines and hip-hop-influenced beats. The track was produced by **Maz & Kilgore**, and is a refreshing way to twirl into an evening. The act also offers the more mainstream something with the house-oriented "Blue Madness" on the flip side. Featured singer **Veera** darts daintily

in and out of a wafting flute riff. Yummy.

Atlantic finally unveils the much-anticipated major-label debut of **Bas Noir** with "Superficial Love," a sizzler that tempers an R&B-anchored house beat with **Supremes**-style vocals and an instantly memorable hook. A wide variety of butt-shaking remixes are delivered by **Kerri Chandler**, which should do the trick in winning over jocks who work several different formats—not to mention pop and urban radio programmers. Can't wait for the act's full-length album, due out later this month.

Canadian femme duo **Love & Sas** appears primed to set U.S. dancefloors in motion with "Call My Name" (RCA). Thanks to the ever-nimble mixing fingers of **Maurice Joshua**, this perky little pop/houser is given a deep, Chicago club flavor without overshadowing the act's engaging harmonies.

Strictly Rhythm Records dives head-first into the new year with three heavy-duty jams: "Sindae" by **Hardrive Featuring L.G.**, "Turn It Up/Turn It Out" by **27th Century**, and "Promises" by **Nice Psycho**.

Hardrive is actually an alternate moniker for hot producers "Little" **Louie Vega** and **Kenny "Dope" Gonzalez**. With a little help from rapper L.G., they've concocted a cute Latin-spiced hip-

houser empowered with mainstream muscle.

Nice Psycho is the New York's indie's first signing from the U.K. "Promises" is a quirky combo of influences: A hip-hop-derived beat supports disco-fied synths, funky horn-fills, and chirpy femme vocals. Mainstream club and cross-over radio approval awaits.

Finally, **DJ Pierre** pumps a savvy beat into 27th Century's "Turn It Up/Turn It Out." Featuring vocals by **Emjai**, the track was previously available on producer **Crazy Ed's** indie label last year. Updated and upgraded, punters are now treated to a festive slice of diva-house that's cool for peak-hour sets.

BE AWARE: **Columbia** is about to introduce an artist who proves you don't have to be house or techno in order to jam hard. Although it is not due for release until later next month, "Tongues & Tales," the debut album by **Sophie B. Hawkins**, is already inspiring serious excitement from several sectors.

Embodied with the lyrical intensity of **Patti Smith** and pop melodicism of **Madonna**, Hawkins' music has the potential to transcend the narrow categorization that may be awaiting her. Taken superficially, "Tongues & Tales" takes **Suzanne Vega**-styled folk-pop to its next level. Scratch deeper and discover

subversively insinuating grooves that reveal the influence of **Hawkins'** five years studying under Nigerian drummer **Babatunde Olatunji**. Tracks like "Saviour Child," "California, Here I Come," and the first single, "Damn, Wish I Were Your Lover," will easily work for jocks who program down-tempo jams by **Electronic** and **Saint Etienne**—though proper remixing could transform them into mainstream pop and dance hits.

The natural instinct of promoters will be to narrow-cast **Hawkins** as a modern-rock or album-rock radio artist. However, anyone with an ear for beats and hooks will hear that this is a multiformat project. Either way, do not miss "Tongues & Tales." It marks the beginning of an exciting new career.

A CALL TO ARMS: Noted songwriter and keyboardist **Eric Kupper** is rallying support for a benefit album to raise money for AIDS research and relief. Many of the details surrounding the as-yet-untitled project are still under tight wraps, though **Kupper** says the set will be a compilation of previously unreleased material by some of clubland's top producers and artists. He hints that contributors may include **Frankie Knuckles** and **David Morales**. The goal is to

release the music on CD, cassette, and two vinyl discs on a major label by this summer.

TID-BEATS: We're pleased that **Georgy Porgy's** fierce house anthem, "Let The Music Pump You Up," been tapped by **Dancin' Danny D** for his **Warner Bros.**-distributed **Slam Jam Records**. **Danny** has remixed the cut, which will be released by the end of the month. The label has optioned the Chicago-based producer/composer's upcoming debut album, on which he is collaborating with **Ten City**, **4 On The Floor**, and **Maurice Joshua**. . . **Rick Greene** has been named director of the **Philadelphia Hip-Hop Record Pool**. He will continue his duties as a weekend air personality at **WDAS-AM-FM**. . . Now that **Ronald Terry's** lovely "What The Child Needs" (**MCA**) is shaping up to be a well-deserved hit throughout Europe, the U.K.-bred vocalist is quickly laying down tracks with **John Wadell** and **Brother In Rhythm Steve Anderson** for an upcoming album. The set will actually be his second for **MCA**. The first, "Roma," was issued exclusively in Europe less than a year ago, and has a more retro-soul sound when compared with the urban/club vibe of his new material.



A Day In Her Life. Freestyle siren Lisette Melendez celebrated the success of her Columbia debut album, "Together Forever," at a bash held in her honor at New York's Club El Morocco. The third single from the set, "Never Say Never," has just been issued to club DJs and radio programmers. The 12-inch includes new versions of the song by producer/songwriter **Carlos Berrios** and an Underground Solution house mix by **Roger S.** Shown with Melendez is **Kayel** from **Tommy Boy** recording act **TKA**.

World DJ Contest Fine-Tunes Now Boasts Teams, More Equipment

NEW YORK—The 1992 edition of the World DJ Championships will take on a new look and philosophy. Sponsored by the U.K.-based **Disco Mix Club**, the scope of the competition is being broadened to feature more than just turntable jocks

scratching records.

DJs will now be allowed to function as teams, using additional players to operate up to two additional keyboards, one of which can trigger a sampler; one musical instrument (sax, guitar, etc.); and one vocalist or rapper. At least one member of any team must be a DJ employing the use of a turntable. In essence, the teams will now be creating a remix or an original track live on stage.

"For years we've resisted the call from competitors to use more equipment," says **Guy Orndel**, VP/GM of the U.S. branch of **DMC**. "We felt it would eliminate the bedroom DJ from competition. We also felt the championships should always be in the reach of everyone financially."

However, as technologically advanced equipment becomes more accessible, he says, "we want to turn up the heat before things cool down. So rather than let the event stifle itself creatively, we've widened the goalposts, increased the players, and made it a team event."

This idea also plays into the fact that **DMC** wants the championships to become more visually entertaining.

U.S. heats begin in March in Miami, and will run through June in Los Angeles, Chicago, and New York.

Judging will be based on technical prowess and musical creativity. Prizes were still being confirmed at press time.



Buzzing With Energy. Dance music legends **Celee Bee**, left, and **Evelyn Thomas**, right, share strategies for their respective club comebacks in 1992 at the **Arti Jacobs** party held recently in Miami. Disco denizens will remember **Bee's** 1977 smash "Honey Bee" and **Thomas'** eternal classic "High Energy" from 1982. (Photo: Tina Paul)

HITS!!! 12-INCH PLAY LIST

- 1 **SIMONE** My Family Depends On Me HOUSE
- 2 **SABRINA** Cover Model HOUSE
- 3 **JAMES HOWARD** We Can Do It (Wake Up) GARAGE
- 4 **MAX COVERI** Come Back HI-NRG
- 5 **JILLY** Fly HI-NRG
- 6 **TECHNOFORTE** TFO TECHNO
- 7 **FLETCH TWO** Pump The Rhythm TECHNO
- 8 **TECH-MAKER** Trackin' Stuff TECHNO
- 9 **303 TRANCE FACTOR** S.L.E.E.P. Tonight TECHNO
- 10 **MYSTERY** Energy Express TECHNO
- 11 **SBAM** On The Road Again TECHNO
- 12 **D.J. MAGNETICO** Computer TECHNO
- 13 **THE LOST TRIBE**... Que Viva Mexico TECHNO-RAVE
- 14 **D.J. POWER** Everybody Pump TECHNO-RAVE
- 15 **ERETIKA** Sacro Cosmo TECHNO-RAVE
- 16 **2 NOTES** U Don't Know TECHNO-HOUSE
- 17 **ODESSA** Thank You Baby TECHNO-HOUSE
- 18 **P.F.A.** Elvis Is Just A King TECHNO-HOUSE
- 19 **PLATFORM** 9 Bad Love TECHNO-HOUSE
- 20 **INFAMIA** Powertrax TECHNO-E.P.

DANCEFLOOR PROTON

1239 THE 92 CREW	... "LISTEN TO THE RHYTHM"
1238 LOUD SILENCE	... "LET'S ALL..."
1237 MKG-DIGITAL UNKNOWN	... "MAKE THE BEAT POUND"
1236 YOUNG MASTERS AT WORK	... "FUNKY BEAT"
1235 ORIGINAL UNTOUCHABLES	... "UNLESS"
1234 BEATMASTER J.O.	... "WANNA SAY RIDE"
1233 EIGHTH RAY	... "AXIS OF LOVE"
1232 4 C SOUL	... "5-MILE"/"JOY"
1231 ELECTROHOPHEAD	... "3RD & 3RD"
1230 NIGHT & DAY	... "THE BIG DEAL"
1229 TOXIC TWO	... "RAVE GENERATOR"
1228 TOTAL CONTROL	... "DIDN'T I SHOW YOU LOVE"
1227 FINAL MIXX	... "LET'S ALL CHANT"
1226 HI TECH BOYS	... "SHATTERED DREAMS"
1225 LIQUID OXYGEN	... "REVENGE"
1224 SERIOUS BEATS	... "VOLUME TWO"
1223 B.B.B.	... "I WANT YOU TO F..K ME"
1222 TOURIST Feat. T.SKI VALLEY	... "SATURDAY NIGHT"
1221 M. 72 L.A.W.	... "M IS FOR MAN"
1220 GO BITCH GO	... "WORK THIS PUSSY"
1219 SERIOUS BEATS	... "VOLUME ONE"
1207 T. SKI VALLEY	... "CATCH THE BEAT"
721 THE LOVED ONES	... "RESURRECTION NOW"
723 TECH 9	... "MOMENTS IN OUR BEAT"
724 BIG FUN	... "SOMEDAY IN MY HOUSE"

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC.
 215 Englewood Avenue
 Englewood, NJ 07631
 Tel: 201-568-0040 / Fax: 201-568-2599

HOME OF THE HITS!

LOMBARDONI
Publishing

RULE A BUTCHER

RAVE
150

Italian
HOUSE EVOLUTION

GROOVE
MACHINE

DWA
DANCE - WORLD ATTACK

HOT
records

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

SGA Plans 2 Nashville Sessions

NASHVILLE—The Songwriters Guild of America has scheduled sessions in the "Song Critique" series and the "Ask-A-Pro" series during the first week of February.

Arista Records' Anthony Von Dollen is to critique unpublished works submitted by members of the SGA at 7 p.m. Feb. 3. Songwriter Jon Ims will speak at 7 p.m. Feb. 5. Both sessions take place at the guild's Music Row office.

Von Dollen, Arista's A&R coordinator, has been with the company since Arista opened its Nashville operation more than two years ago. His responsibilities include scouting for talent as well as reviewing ma-

terial for the the label's acts to record. Before joining the Arista team, Von Dollen worked with Tim DuBois, now senior VP/GM of Arista/Nashville, managing Restless Heart, Vince Gill, and Foster & Lloyd for the Fitzgerald Hartley Co.

Ims, relatively new to the Nashville community, scored two consecutive hits last summer with Trisha Yearwood's "She's In Love With The Boy" and Reba McEntire's "Falling Out Of Love."

The "Ask-A-Pro" series is free to SGA members and \$2 for nonmembers. For reservations or information, contact Debbie McClure at the SGA. **DEBBIE HOLLEY**

CMT On Reba Vid: Movie Or Music? Network Questions Dialog On Clip

■ BY EDWARD MORRIS

NASHVILLE—Art and commerce are butting heads again at Country Music Television over the length and complexity of Reba McEntire's new video, "Is There Life Out There." At issue is the question of how far directors can stretch the conventional music video format without creating a different—and potentially less programmable—hybrid.

The audio single of the song runs 4:15 minutes. The video version, directed by Jack Cole for Flashframe Films, is a minute longer. Featuring

rocker Huey Lewis in a supporting role, the video presents McEntire as a working mother who's also working toward a college degree. The drama lies in her sometimes painful involvement toward self-realization. At one point, the music drops away entirely to enable dialog to further the narrative.

On Dec. 19, CMT's director of operations, Robert Baker, sent a letter of concern about the video to Janet Rickman, VP of publicity and artist development at McEntire's label, MCA Records. It noted that it was putting the video in heavy rotation on the network, but "with very strong misgivings." Citing the dialog in the middle of the clip, Baker called it "more a mini-movie than a music video," and added "CMT programs music videos, not movies."

Baker pointed out that CMT had already issued guidelines [last July] on videos and raised the specter that clips that drop or minimize the music cause viewers to switch channels. He ended by saying that henceforth CMT will either not air such videos or else require they undergo "major editing."

Baker sent copies of his letter to Cole, McEntire's manager, and Bruce Hinton, MCA/Nashville president.

On Jan. 13, Len Eband, president and executive director of Flashframe, wrote Baker a letter (with copies to the others involved), arguing that there should be no blanket rules: "Sometimes," he said to Baker, "a song and an artist cry out for a narrative." In support of this more elastic view, he cited such other imaginative Cole videos as K. T. Oslin's "Come Next Monday"; Mary-Chapin Carpenter's "Down At The Twist And Shout"; and Kathy Mattea's "Asking Us To Dance."

Country music videos have carved a place for themselves among other formats, Eband maintained, because of their strong sense of narrative. He concluded by

asking for more discussion of the issue.

Baker told Billboard he stands by his view: "The way customers use our channel is like radio. Some are sitting there glued like television, some are doing dishes and it's background. But the commonality is that there's music. And the music is what pulls them. Whenever you throw dialog on, you've got the opportunity for somebody to zap. And that's what happens here. . . . We're not as much television as we are radio." He adds that he has no objection to the video because it runs longer than usual.

Although no label spokesperson brought it up, one source (who asked not to be identified) says record executives often object to videos that go well beyond the music, primarily because of the increased production cost and the tampering with the original sound.

Allen Butler, senior director of promotion and artist development at Arista Records, says he thinks a video like McEntire's latest "adds to the variety of CMT and makes people want to watch it. Then, again, after they see it once or twice, is that enough [for them]?"

"All this video stuff," Butler continues, "is still up in the air. We don't know the answers. We don't know what appeals to people over the long term. We don't know what makes them watch. Some of the research now is telling us that people leave it on in the background, and they listen more than they watch the video."

Jeff Walker, head of Aristo Video Promotions, says he's gotten "excellent reactions to the video" and that "it doesn't seem to be proving to be a problem at most of the other outlets. The fact that it's Reba means she can get away with it. Now, obviously, a new artist couldn't. But I believe it's really working for Reba."

Garth Makes New Gains With TV Special Rolls Toward Grammys After Racy Performance

GARTHWATCH: National ratings and local reactions were equally favorable for the Jan. 17 NBC-TV special, "This Is Garth Brooks." According to the Nielsen overnight reports, the show beat all its network competition, pulling down a 13.9 rating and a 22 share. But beyond these impressive statistics, many Music Row viewers simply liked the fact that Garth Brooks appeared to be simultaneously in command and having fun. Some savored the fact that he will probably go down in history as the first country artist to sing the phrase "kiss my ass" on national television—an utterance that admittedly has more symbolic than substantive importance. Time was when such friskiness would have doomed a country act.

Brooks also got in his licks by singing the last verse to his hit, "The Thunder Rolls," a verse left off the single but illustrated in the controversial video that Country Music Television and The Nashville Network elected not to air. Brooks' importance to the entertainment business was evident in the no-expense-spared production and editing. If he seemed a bit self-conscious in his interview segments, he also came across as a bright, likable, and down-to-earth sort—qualities prized by all but heavy metal types. One of the most pleasant aspects of the show was the sight of all those young faces in the audience. That image may be the one that lingers longest on Music Row. A source close to the star reports that high school yearbook editors in California, Tennessee, New Jersey, South Carolina, and elsewhere have asked for pictures of Brooks for their year-in-review wrapups.

Brooks is up for two Grammy awards: best country vocal performance by a male and best short-form music video. Given his impact on music over the past year, many expected he would get more nominations. That he did not may simply be a residue of country music's once-low estate among popular music forms.

Brooks was eligible for nomination in three general Grammy categories: record of the year, album of the year, and song of the year. And on the first round of entries, he had material listed in these areas. "Rodeo" and "The Thunder Rolls" were among the 265 names entered for record of the year; "Ropin' The Wind" was entered, along with 361 other titles, for album of the year; and four of his cuts were submitted among 328 others for song of the year. Apparently there just weren't enough votes among NARAS members to elevate the entries into the top five nominations in these categories.

On the Sunday following his special, Brooks and his

wife, Sandy, made a surprise visit to a Nashville television station participating in the United Cerebral Palsy telethon and gave the charity a personal check for \$25,000. And the thunder still rolls.

MAKING THE ROUNDS: Singer/songwriter/screenwriter J.C. Crowley has written three instrumental pieces for the upcoming Disney film, "The Gun In Betty Lou's Handbag." Scheduled for an August release, the film stars Penelope Ann Miller. Music supervisor G. Mark Roswell recorded the pieces in mid-January at Hummingbird Studios in Nashville, using musicians Kristin Wilkinson and Eric Silver. Crowley formerly recorded for RCA . . . Marty Martel has announced the 1992 edition of his Country Music Hall Of Fame Tour. It features performances by Little Jimmy Dickens,



by Edward Morris

Grandpa Jones, Kitty Wells and Johnny Wright, Bill Monroe, Pee Wee King and Redd Stewart, Hank Thompson, and Jett Williams & the Drifting Cowboys. Ralph Emery emcees . . . Those who wish to pay tribute to Dee Murray, the former drummer for Elton John who died in Nashville of cancer Jan. 15, may send contributions to the Children's Cancer Unit at Vanderbilt Univ. . . . The Alabama Music Hall Of Fame has recognized five more musical acts via bronze stars in its "Walk Of Fame": Don Davis, Cleveland Eaton, Eddie Floyd, Gold City, and Wet Willie.

AWARD ALERT: The Country Music Assn. has changed the date for its 1992 awards show to Tuesday, Sept. 29. It was earlier planned for Sept. 30.

MARK YOUR CALENDAR: On Jan. 27, Wynonna Judd will make her official debut as a solo artist on the American Music Awards show on ABC-TV. The MCA/Curb artist will perform her new single, "She Is His Only Need" . . . Becky Hobbs, Rich Grissom, and Gus Hardin will headline the annual TNT (Tulsa-Nashville Transplants) Blowout Jan. 31, at 8 p.m., at the Nashville Nightlife club here. Proceeds from the show will be donated to the family of Carolyn David Field, a singer/musician who died in November of liver cancer . . . Country Music Television begins scrambling its satellite television signal on Feb. 3 . . . A benefit talent show to raise funds for children with HIV and AIDS is scheduled for April 25 in the Gentry Center of Nashville's Tennessee State Univ. . . . Fan Fair will be held at the

(Continued on page 33)



TNN Ushers In 10th Season With Programming Changes

NASHVILLE—The Nashville Network enters its 10th season with a series of entertainment programming changes that include cutting back the "Nashville Now" talk and music show from 90 to 60 minutes and expanding "Crook & Chase" and "American Music Shop" from 30 to 60 minutes each.

"Nashville Now" and "Crook & Chase" run nightly Mondays through Fridays, while "American Music Shop" airs Saturdays.

The "StarCatcher" remote feature segments will be switched from their former place on "Nashville Now" to "Crook & Chase." The latter program will use its added time for more country artist inter-

views and general entertainment news.

The modifications, according to a statement issued by TNN's director of programming, Paul Corbin, "will assure that TNN continues to attract the growing number of younger adults who are coming to country music."

In other changes, TNN will add a daytime call-in series, "Star Talk," Mondays through Fridays, for people to ask questions about country artists, and "Austin Encore," edited segments from shows originally broadcast on "Austin City Limits." "Star Talk" is a one-hour program; "Austin Encore" runs for a half-hour on Friday evenings.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	12	*** No. 1 *** A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	◆ DOUG STONE (CD) EPIC 34-74089
2	1	2	13	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
3	7	10	11	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
4	6	9	9	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
5	8	11	11	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS. 7-19158
6	2	1	16	LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
7	4	3	17	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
8	14	20	7	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
9	12	22	5	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS CAPITOL PRO 79009
10	5	4	17	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER (V) CAPITOL 44774
11	15	17	8	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
12	10	12	15	BROKEN PROMISE LAND M.WRIGHT (B.RICE,M.S.RICE)	MARK CHESNUTT (V) MCA 54256
13	13	15	15	I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
14	18	21	12	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL,T.DUBOIS (L.SHELL,L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
15	17	18	10	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
16	26	31	8	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
17	20	26	9	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
18	21	27	7	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
19	27	34	7	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
20	11	8	19	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDRIDGE,S.LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
21	23	23	10	IF YOU WANT TO FIND LOVE J.E.NORMAN,E.PRESTIDGE (S.EWING,M.D.BARNES,K.ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
22	16	7	17	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
23	9	5	16	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
24	24	24	13	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
25	32	47	4	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON ARISTA PRO 2385
26	29	30	12	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
27	30	32	9	I'LL START WITH YOU J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIO,C.WATERS)	◆ PAULETTE CARLSON CAPITOL PRO-79974
28	40	53	4	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
29	22	14	20	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL (V) MCA 54179
30	19	13	17	A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
31	34	41	11	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
32	31	29	16	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS (V) CAPITOL 44800
33	28	19	17	FOR MY BROKEN HEART T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER)	◆ REBA MCENTIRE (V) MCA 54223
34	38	42	7	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
35	41	50	5	ONLY THE WIND C.HOWARD,T.SHAPIO (T.SHAPIO,C.JONES)	◆ BILLY DEAN SBK PRO-79503/CAPITOL
36	44	46	5	OUTBOUND PLANE J.BOWEN,S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS CAPITOL PRO-79052
37	54	—	2	*** POWER PICK/AIRPLAY *** IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
38	46	49	5	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
39	33	25	18	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT (V) MCA 54180

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	49	65	3	LOVESICK BLUES J.BOWEN,G.STRAIT (I.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
41	39	33	19	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
42	42	36	19	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
43	25	16	15	GOING OUT TONIGHT J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
44	35	28	15	SHE'S NEVER COMIN' BACK D.JOHNSON,T.BROWN (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (V) MCA 54231
45	50	54	7	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
46	53	55	7	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
47	52	56	7	PROFESSIONAL FOOL R.BYRNE,A.SCHULLMAN (M.WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
48	55	60	5	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVID DANIEL MERCURY PRO-866 132
49	58	64	4	HARD DAYS AND HONKY TONK NIGHTS L.M.LEE,J.LEO (E.T.CONLEY,R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
50	59	62	4	BABY, I'M MISSING YOU P.WORLEY,E.SEAY (S.SESKIN,N.MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
51	48	43	14	FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) CAPITOL 44775
52	61	59	7	ONE PRECIOUS LOVE R.BENNETT,J.LEO (J.BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
53	NEW ▶	1	1	*** HOT SHOT DEBUT *** TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
54	57	61	10	A MONTH OF SUNDAYS B.MONTGOMERY (V.GOSDN,J.NORTHRUP,B.CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
55	63	66	4	FASTER GUN B.MAHER,D.POTTER (J.SUNDRUD,G.BURR)	◆ GREAT PLAINS COLUMBIA PRO 38-74103
56	51	51	14	LITTLE FOLKS J.STROUD,D.CORLEW (C.DANIELS)	◆ CHARLIE DANIELS (V) EPIC 34-74061
57	67	69	4	SHE LOVED A LOT IN HER TIME K.LEHNING (R.BOUDEAUX,S.HOGIN,K.WILLIAMS)	◆ GEORGE JONES MCA PRO 54272
58	62	57	19	STILL BURNIN' FOR YOU S.HENDRICKS,T.DUBOIS (R.CROSBY)	ROB CROSBY (V) ARISTA 1-2336
59	60	52	11	BACK TO THE WELL R.HALL (R.BYRNE,R.BOWLES)	◆ TOM WOPAT EPIC PRO 34-74063
60	73	—	2	COUNTRY ROAD S.BUCKINGHAM,G.SMITH (D.PARTON,G.SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
61	66	67	16	EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
62	74	—	2	FORGOTTEN BUT NOT GONE B.MONTGOMERY (J.MACRAE,B.CASON)	KEITH PALMER EPIC PRO 74174
63	56	48	16	ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
64	70	74	3	LOVE LIGHT J.BOWEN,C.FRANCIS (B.GRAHAM,G.CASTLEBERRY)	◆ CLEVE FRANCIS CAPITOL PRO-79810
65	69	71	3	I WILL LOVE YOU ANYHOW P.WORLEY,E.SEAY,A.MARTIN (R.FOSTER,B.LLOYD)	◆ TIM RYAN (V) EPIC 34-74124
66	68	68	14	SATISFY ME AND I'LL SATISFY YOU R.PENNINGTON (B.DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
67	71	—	2	TWILIGHT IS GONE T.BROWN (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND CURB PRO 54316/MCA
68	NEW ▶	1	1	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
69	72	70	5	WORKIN' MAN'S DOLLAR J.BOWEN,J.CRUTCHFIELD (C.LEDOUX)	◆ CHRIS LEDOUX CAPITOL PRO-79922
70	NEW ▶	1	1	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT
71	65	58	9	WHO DID THEY THINK HE WAS C.WITTY,D.HENRY (R.LEIGH,P.MCMANUS)	◆ CONWAY TWITTY (V) MCA 54281
72	NEW ▶	1	1	LOVER NOT A FIGHTER C.BROOKS (K.BLAZY,R.FAGAN,K.WILLIAMS)	◆ B.B. WATSON (V) BNA 62195-7
73	NEW ▶	1	1	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY,W.ROBINSON,T.DUBOIS)	ROB CROSBY ARISTA PRO 2397
74	NEW ▶	1	1	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA PRO 2388
75	75	72	13	DON'T CROSS YOUR HEART J.STROUD (T.HASELDEN,T.MENSY)	SHELBY LYNNE (V) EPIC 34-74062

○ 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	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
2	—	—	1	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIO (B.JONES,T.SHAPIO,C.WATERS)	BILLY DEAN SBK
3	1	1	3	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
4	2	3	8	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
5	11	10	15	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
6	3	2	11	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
7	4	—	2	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY RCA
8	5	6	13	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
9	12	12	18	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
10	8	8	18	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
11	6	4	7	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE EPIC
12	9	13	10	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT MCA
13	—	—	1	SOME GUYS HAVE ALL THE LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS.

14	10	7	18	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
15	—	—	1	SOMEDAY SOON J.BOWEN,S.BOGGUSS (L.TYSON)	SUZY BOGGUSS CAPITOL
16	7	5	4	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
17	14	9	9	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIRO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO ARISTA
18	13	—	2	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS MCA
19	20	14	26	MEET IN THE MIDDLE M.J.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA
20	15	11	14	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT MCA
21	—	—	55	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
22	16	15	9	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
23	17	19	16	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
24	21	22	9	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL
25	—	—	1	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER)	◆ TRISHA YEARWOOD MCA

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

COUNTRY ***** CORNER



by Lynn Shults

NO. 1 FOR THE SECOND TIME in his career is **Doug Stone**, with "A Jukebox With A Country Song." The tune was penned by Gene Nelson and Ronnie Samoset and produced by Doug Johnson.

INSIDE THE TOP 10: **Randy Travis'** "Better Class Of Losers" roared from No. 14 to No. 8, passing "What She's Doing Now" (12-9) by **Garth Brooks**. "The Dirt Road," by **Sawyer Brown**, moves into striking distance of the top spot by climbing from No. 7 to No. 3.

THE MOST ACTIVE TRACK is **Reba McEntire's** "Is There Life Out There," powering from No. 54 to No. 37. Other significant tracks on the move are **Alabama's** "Born Country" (40-28); **Lorrie Morgan's** "Except For Monday" (26-16); **Alan Jackson's** "Dallas" (32-25); and **John Anderson's** "Straight Tequila Night" (27-19).

THE BILLBOARD CHARTS often reflect not just the strength of radio exposure but the power of television. This impact can now be measured accurately via point-of-sale technology. A clear example is seen this week as **Garth Brooks**, riding the crest of his highly rated NBC network special, captures the top three positions on the Top Country Albums chart. A closer look at the POS data reveals that, in a down market, Brooks' first two albums, "Garth Brooks" (5-3) and "No Fences" (2-2), increased in sales over the previous week. "Ropin' The Wind" (1-1) continues to dominate the top position by a 5:1 sales ratio. Albums debuting this week are "Dirt Road" (22) by Sawyer Brown; "At The Ryman" (32) by **Emmylou Harris**; and "Regular Joe" (45) by **Joe Diffie**.

THE COUNTRY RADIO SEMINAR is just around the corner. Advance registration for the March 4-7 convention is slightly above last year and there are indications this year's gathering could be one of the most successful in the event's history. The agenda committees have already set the tone via panel topics and speakers. However, those in attendance supply much of the annual fireworks via the unofficial forum of "Hall Talk." A random sampling of industry psychics reveals the topics all attendees should brush up on. **Debbie Murray, MD** at KILT Houston, sees the cross-promotion of radio and television as a hot topic. Murray says, "I definitely see a strong correlation between people seeing the videos." **David Bryan, MD** at WDAF Kansas City, Mo., predicts much conversation about stretching the dollar. Bryan points to today's constant budget-juggling, along with more interplay between sales and programming departments, and says, "A lot of buys are now hinging on promotion angles." **WIVK** Knoxville, Tenn., PD **Les Acree** put himself in a trance and came out of it shouting "Hot Country, Hot Country." In commenting on the Hot Country format, Acree notes, "Some have done pretty well, with proper positioning and marketing, and some haven't done so well. Economics is a factor and [capitalization] depends on debt service." **Ken Johnson, PD/MD** at WYRK Buffalo, N.Y., thinks a hot topic will be new artists: "There is industry rhetoric that would have you believe there has been an incredible influx of new artists. The reality is a few are breaking through. The percentage is higher but not what the industry leads you to believe."

NASHVILLE SCENE

(Continued from page 31)

Tennessee State Fairgrounds June 8-12. Tickets are \$75 each.

SIGNINGS: **Waylon Jennings** to **David Trask** for management ... **Eddie Rabbitt** to Creative Media Services for publicity ... **Jack Robertson** to Step One Records as an artist ... **Gene Pistilli** to BMG Music Publishing for a three-year co-

publishing deal ... **Dianne Davis** to Milene Music, of Opryland Music Group as songwriter ... **Randy Hiebert** to Bellamy Brothers Productions as songwriter.

WSIX Nashville's John King talks about his station's strategies in PD of the Week ... see page 73

"It's not a hit until it's a hit in Billboard."



GEORGE STRAIT Chill Of An Early Fall

Over
1,000,000
units
SOLD!

Now the fourth single,

"LOVESICK BLUES"

The most explosive record of the year

MCA
NASHVILLE

©1992 MCA Records, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	19	GARTH BROOKS ▲ ⁶ CAPITOL 96330* (10.98)	ROPIN' THE WIND	1	
2	2	2	71	GARTH BROOKS ▲ ⁶ CAPITOL 93866* (9.98)	NO FENCES	1	
3	5	5	142	GARTH BROOKS ▲ ³ CAPITOL 90897* (9.98)	GARTH BROOKS	2	
4	3	3	16	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
5	4	4	34	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
6	6	6	45	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
7	8	19	3	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7	
8	11	14	17	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	8	
9	7	7	36	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
10	9	8	29	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
11	10	9	29	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
12	12	11	19	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7	
13	13	10	35	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
14	19	26	8	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	14	
15	15	13	15	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
16	14	12	63	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
17	16	15	21	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
18	18	18	23	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
19	17	16	71	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
20	20	20	40	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
21	22	22	34	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
22	NEW ▶		1	SAWYER BROWN CURB 95624*/CAPITOL (9.98)	DIRT ROAD	22	
23	30	38	39	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	23	
24	21	17	44	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
25	26	28	180	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1	
26	23	21	97	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
27	33	39	10	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	27	
28	25	29	10	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25	
29	34	36	63	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
30	24	25	98	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
31	32	30	67	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
32	NEW ▶		1	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32	
33	53	62	12	SUZY BOGGUSS CAPITOL 95847* (9.98)	ACES	33	
34	28	24	108	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
35	27	23	43	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
36	35	40	20	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27	
37	29	27	142	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
38	38	47	23	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	38	
39	37	32	13	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	31	31	23	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
41	46	54	17	BILLY DEAN SBK 4-96728*/CAPITOL (9.98)	BILLY DEAN	34
42	36	33	66	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
43	40	37	43	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
44	39	41	15	PIRATES OF THE MISSISSIPPI CAPITOL 95798* (9.98)	WALK THE PLANK	39
45	NEW ▶		1	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	45
46	41	35	14	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
47	47	53	105	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
48	42	34	70	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
49	52	52	42	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
50	45	42	16	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
51	44	43	75	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
52	50	44	41	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
53	48	49	94	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
54	43	46	8	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	43
55	49	55	19	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
56	54	45	116	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
57	51	48	86	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
58	56	51	73	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
59	59	63	35	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
60	57	50	121	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
61	62	64	51	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
62	65	—	18	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
63	58	57	77	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
64	60	61	113	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
65	55	60	50	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
66	61	58	105	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
67	69	66	87	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
68	63	56	39	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
69	64	69	25	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
70	RE-ENTRY		10	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	65
71	RE-ENTRY		15	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
72	70	75	60	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
73	66	67	137	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
74	72	—	53	SAWYER BROWN CURB 94259* (9.98)	GREATEST HITS	26
75	67	72	26	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25

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

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 FEBRUARY 1, 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	37
2	3	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	37
3	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	37
4	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	37
5	6	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	37
6	7	VINCE GILL RCA 9814-4R* (4.98)2	BEST OF VINCE GILL	37
7	14	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	9
8	10	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	37
9	9	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	37
10	4	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	37
11	8	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	32
12	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	6
13	20	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	36

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	23
15	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	37
16	13	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	17
17	15	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	32
18	11	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	30
19	25	HANK WILLIAMS, JR. ▲ ² CURB/WARNER 60193/WARNER BROS. (9.98)	GREATEST HITS	27
20	21	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	35
21	18	THE JUDDS ▲ CURB/RCA AHL1-5319/RCA (8.98)	WHY NOT ME	28
22	17	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	28
23	19	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	22
24	23	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	29
25	24	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	26

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



Back in Black. ASCAP's John Briggs catches up with Clint Black backstage at Caesars Palace in Las Vegas. Following Black's concert, ASCAP celebrated his No. 1 single, "Where Are You Now." Pictured, from left, are manager/publisher Richard Perna, co-writer/band member Hayden Nicholas, Black, and Briggs.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist
- | | |
|--|---|
| 15 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL | 30 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) WBM |
| 63 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 29 LOOK AT US (Benefit, BMI/Irving, BMI/Hardscratch, BMI) WBM |
| 50 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM | 64 LOVE LIGHT (Glen Campbell, BMI) |
| 59 BACK TO THE WELL (Screen Gems-EMI, BMI/Maypop, BMI) WBM | 6 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM |
| 8 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 72 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) |
| 28 BORN COUNTRY (Collins Court, ASCAP) | 40 LOVESICK BLUES (Mills Music, ASCAP) |
| 12 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL | 14 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP) |
| 7 CADILLAC STYLE (Ray Stevens, BMI) | 11 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) |
| 39 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM | 54 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL |
| 60 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI) | 22 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 25 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) | 74 NEON MOON (Sony Tree, BMI) |
| 3 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP) | 52 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) HL |
| 75 DON'T CROSS YOUR HEART (Millhouse, BMI/Songs Of PolyGram, BMI/Music City, ASCAP/EMI April, ASCAP) HL | 35 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) |
| 61 EAGLE WHEN SHE FLIES (Velvet Apple, BMI) | 36 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) |
| 16 EXCEPT FOR MONDAY (Englishtowne, BMI) | 70 PAPA LOVES MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) |
| 55 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP) HL | 47 PROFESSIONAL FOOL (Catch The Boat, ASCAP) |
| 48 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP) | 45 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM |
| 51 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI) | 66 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL |
| 41 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 32 SHAMELESS (Joel, BMI) HL |
| 62 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) | 57 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL |
| 33 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP) | 44 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI) |
| 43 GOING OUT TONIGHT (EMI April, ASCAP/Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL | 46 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM |
| 49 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM | 2 STICKS AND STONES (JMV, ASCAP) |
| 31 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM | 58 STILL BURNIN' FOR YOU (Grand Coalition, BMI) |
| 21 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) | 19 STRAIGHT TEQUILA NIGHT (Irving, EMI/Colter Bay, BMI/Dixie Stars, ASCAP) |
| 13 I KNOW WHERE LOVE LIVES (Foreshadow, BMI) CLM | 53 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) |
| 27 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 18 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL |
| 24 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) | 42 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM |
| 17 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) | 4 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL |
| 37 IS THERE LIFE OUT THERE (W.B.M., SESAC/Longacre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) | 67 TWILIGHT IS GONE (Bar None, BMI) |
| 34 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM | 26 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM |
| 65 I WILL LOVE YOU ANYHOW (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers-BMG, BMI/Kung-Fu Grip, BMI) HL | 9 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM |
| 38 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM | 5 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL |
| 1 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM | 71 WHO DID THEY THINK HE WAS (EMI April, ASCAP/Lion Hearted, ASCAP/Crystal Bay, ASCAP) HL |
| 20 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM | 68 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI) |
| 56 LITTLE FOLKS (Cabin Fever, BMI/Miss Hazel, BMI) WBM | 10 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL |
| | 73 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) |
| | 69 WORKIN' MAN'S DOLLAR (Wyoming Brand, BMI) |
| | 23 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM |

Vince Gill

Pocket Full Of Gold
PLATINUM!

Pocket Full Of Gold

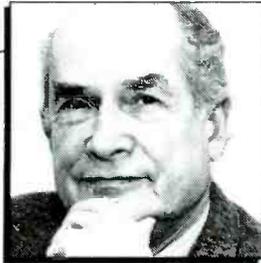
- Over 1,000,000 units SOLD!
- Grammy nominations for BEST COUNTRY PERFORMANCE, MALE and BEST COUNTRY VOCAL COLLABORATION
- Performing "Pocket Full Of Gold" on the upcoming Grammy Awards presentation—Tuesday, February 25
- Now the fourth single, "Take Your Memory With You"

THANKS A MILLION!!!

**MCA
NASHVILLE**

FITZGERALD HARTLEY
1992 MCA Records, Inc.

Classical KEEPING SCORE



by Is Horowitz

ON COURSE: Speculation that Nimbus Records is up for sale in view of the breakup of the late Robert Maxwell's financial empire is rebutted by label insiders. While Maxwell held an interest in Nimbus, the original owners retained a substantial share and are understood to be shaping a new financial structure to ensure uninterrupted direction by present management.

Nimbus, meanwhile, is readying its first soundtrack album for release in March, to tie in with the opening of "Howards End," the Merchant Ivory film starring Vanessa Redgrave and Anthony Perkins. Music is by Richard Robbins, who incorporates some pieces by Percy Grainger in his score. Pianist Martin Jones, a long-time Nimbus artist and Grainger specialist, is featured as soloist. Other movie track albums can be expected.

While Nimbus is laying new stress on 20th century music (an upcoming Ives CD with the Gulbenkian Foundation Orchestra conducted by Michel Swierczewski is an example), earlier music continues high on the label agenda. In March, for instance, the first disc is due in a projected complete cycle of Bach's solo organ works performed by Kevin Bowyer.

GOING ON RECORD: Malcolm Arnold was on hand when Koch International recorded his Sinfoniettas Nos. 1 & 2, Serenade, and Concerto for Two Violins, with the San Diego Chamber Orchestra under Donald Barra re-

cently. Igor and Vesna Gruppman were soloists in the concerto. Next up, in May, pianist Gustavo Romera joins Barra and the orchestra in a recording of works by Turina, notes Koch A&R chief Michael Fine.

Other upcoming Koch recording projects include a recital disc, this January, of American works for flute featuring Alexa Still as soloist, and in February, concertos for flute by Piston and Zwilich, both written for the Doriot Anthony Dwyer, who will be soloist with the London Symphony Orchestra conducted by Andrew Schenck. The Dwyer disc will also include a performance of Bernstein's "Halil."

CAPRICE RECORDS is readying the first in a series of CD packages of historical recordings by Swedish artists licensed from EMI. The earliest title was cut in 1896, and the series, originally recorded by EMI's HMV wing, will include material dating to the late '60s.

The historical series will eventually encompass more than 80 CDs, says Caprice GM Ruud De Sera. One or two releases annually are contemplated.

Meanwhile, Caprice continues to release its own productions, again focusing on Swedish repertoire or artists. The label, a department of the Swedish National Concert Institute, is funded by the state. Distributed here by One World, it was formerly handled by Harmonia Mundi.

PASSING NOTES: Renny Martini, named executive VP of Delos Jan. 16, left for MIDEM the next day to explore international opportunities... It will be something of a family affair when the Soviet Philharmonic appears at Carnegie Hall Feb. 3 & 4 during the American leg of a 42-concert world tour. Gennady Rozhdestvensky conducts, and soloists are his wife, pianist Viktoria Postnikova, and their son, violinist Alexander Rozhdestvensky.

Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
			★★★ NO. 1 ★★★		
1	1	71	IN CONCERT▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	66 weeks at No. 1
2	2	13	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)		
3	3	23	BERNSTEIN: CANDIDE DG 429734-2*	HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
4	4	17	HOROWITZ THE POET DG 435025-2*	VLADIMIR HOROWITZ	
5	6	17	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE	
6	13	35	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)	
7	5	13	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN	
8	8	17	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC*	YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN	
9	7	9	VERDI: OTELLO LONDON 433669*	PAVAROTTI, TE KANAWA, NUCCI (SOLTI)	
10	10	27	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI	
11	9	11	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2*	CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)	
12	18	3	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*	JOHN ELIOT GARDINER	
13	11	9	BACH: SUITES FOR SOLO CELLO MERCURY 432756*	JANOS STARKER	
14	12	9	MAHLER: SYMPHONY NO. 8 TELARC CD-80267*	ATLANTA SYMPHONY & CHORUS (SHAW)	
15	15	91	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ	
16	16	9	ORFF: CARMINA BURANA LONDON 430509*	SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)	
17	21	3	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING	
18	14	11	SCHUBERT: WANDERER FANTASY DG 435028*	YEVGENY KISSIN	
19	22	9	MOZART: GREATEST HITS RCA 60829-2-RV*	VARIOUS ARTISTS	
20	17	11	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105*	NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)	
21	19	13	STRAUSS: SALOME DG 431810-2*	STUDER, RYSANEK, TERFEL (SINOPOLI)	
22	NEW▶		RUTTER: MAGNIFICAT COLLEGIUM COL-114*	JOHN RUTTER, CAMBRIDGE SINGERS	
23	20	11	MOZART: DUOS RCA 60735-2-RC*	PERLMAN, ZUKERMAN	
24	25	20	THE GIRL WITH ORANGE LIPS NONESUCH 79262	DAWN UPSHAW	
25	NEW▶		MOZART: THE MAGIC FLUTE TELARC CD-80302*	HENDRICKS, HADLEY, ANDERSON (MACKERRAS)	

TOP CROSSOVER ALBUMS™

			★★★ NO. 1 ★★★		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	17	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI	13 weeks at No. 1
2	2	17	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY	
3	3	45	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)	
4	4	17	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN	
5	6	7	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO	
6	10	7	KISMET SONY BROADWAY SK 46438*	RAMEY, MIGENES, HADLEY, PATINKIN	
7	7	9	THE GERSHWINS IN HOLLYWOOD PHILIPS 434274*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
8	8	9	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997*	BOSTON POPS (WILLIAMS)	
9	12	23	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252*	ANNA RUSSELL	
10	9	17	ANNIE GET YOUR GUN ANGEL CDQ-54206*	CRISWELL, HAMPSON (MCGLINN)	
11	11	15	WTWP CLASSICAL TALKITY-TALK RADIO TELARC CD-80295*	P.D.Q. BACH	
12	15	12	SYMPHONIC SONDHEIM ANGEL CDC-54285*	LONDON SYMPHONY (SEBESKY)	
13	5	9	CHRISTMAS WITH THOMAS HAMPSON TELDEC 73135*	HAMPSON, ST. PAUL CHAMBER ORCH. (WOLFF)	
14	NEW▶		PROSPERO'S BOOKS LONDON 425224*	MICHAEL NYMAN BAND	
15	14	13	RED, WHITE & BRASS PHILIPS 434276-2*	CANADIAN BRASS	

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

Nipper News

“All the News That Fits His Prints” Vol. 3, No. 12

OF GENERAL INTEREST

The most-requested classical release of 1992 is sure to be Leonard Slatkin Conducts American Portraits, which features a moving performance of Lincoln Portrait by General H. Norman Schwarzkopf. According to Slatkin, “General Schwarzkopf adds a dimension of leadership and humanism rarely encountered in performances of Copland’s Lincoln Portrait.”

This timely recording will be instore February 11, one day prior to Lincoln’s Birthday. Thrilling portraits by Leonard Slatkin and the Saint Louis Symphony include music by William Schuman, Virgil Thomson, Victor Herbert and John Philip Sousa.

The special retail solicitation package includes marketing plans through July 4th, an advance CD of the release and a short promotional video for instore play.

National press, including Time and USA Today, have already featured stories about this recording. It is sure to be a bestseller FOR ALL STORES.

60983-2

BMG CLASSICS A Division of Bertelsmann Music Group

TMK(s) ® Registered. Marca(s) Registrada(s) General Electric Company, USA, except BMG logo and Red Seal and Gold Seal ® BMG Music, Eurodisc logo ® BMG Ariola Munich GmbH, Deutsche Harmonia Mundi logo ® Deutsche Harmonia Mundi • © 1992, BMG Music



by Jeff Levenson

IT TOOK CHARLIE HADEN ONLY 30 YEARS, but maybe, after all that time, he's made it. First, People magazine names "Dream Keeper," his suite of freedom songs originally inspired by the Spanish Civil War, among its best-album picks of 1991. Then, the National Academy of Recording Arts and Sciences taps the record for a Grammy nomination in the category of best large jazz ensemble performance.

What's remarkable about this is that "Dream Keeper" is not the kind of mainstream fare one associates with checkout-counter periodicals or, for that matter, with the Grammys. It is overtly political, bearing the ideological stamp of Haden's avant-Americana, a stylistic and attitudinal signature attending his previous albums with the **Liberation Music Orchestra**—the eponymous debut from 1969, and "The Ballad of The Fallen" from 1982.

Those albums are global in perspective yet rooted in a folk sensibility—all from a bass player born in the Ozarks in the '30s, surrounded initially by country pickers and gospel harmonizers and then by the armies of adventurous souls who, like him, followed Ornette Coleman's lead in his quest for Freedom. On this latest record, Haden (and arranger **Carla Bley**) have designed a song cycle that resonates with purpose and thought; it is music with a conscience—a rarity among Grammy finalists.

"Dream Keeper" showed up on many a jazz critics' year-end list, a fact, one might think, that renders it ineligible for Grammy consideration. Not so, and

that's a good sign, because sales alone didn't get this record nominated. (How does 10,000 units sound to you?) That Haden was chosen to join the nominee pack next to **Doc Severinsen**, **Jay McShann**, **Dizzy Gillespie**, **Bob Mintzer**, and **Rob McConnell** is reason to feel hopeful about the Grammys, that they are becoming more than a consumer-tied popularity contest.

HADEN MAY HAVE a tough time bucking what has to be viewed as the sentimental favorite in that large-ensemble category. Dizzy's album, "Live At The Royal Festival Hall," featuring his **United Nation Orchestra**, is sure to garner a fair show of support, considering that the grand master is celebrating his 75th year with a bang, coupled with the kind of press publicity agents die for. Every jazz publication worth its weight has been on the story of Dizzy's Diamond Jubilee tour.

As such, this may be the year when mainstream media outlets (People? the Grammys?) will formally applaud the trumpet man as a living legend. Here's his schedule leading up to Oct. 21, when he hits the magic number: small group appearances at major festivals in Paris, New York, New Orleans, Switzerland, Germany, and France; extended tours of the States and South Africa with **Miriam Makeba**; a series of concerts in the fall with the UNO; a retrospective at New York's Lincoln Center, slated for the fall, highlighting his orchestral works; and a blowout birthday cruise through the Caribbean with more invited guests than ships were meant to carry. Diz is (quite rightly) jazz's favorite son. As far as the recognition spotlight is concerned, he's got it; Haden may have to wait in the wings until after the great Dizzy has taken his bows.

Narada Launching Soundtrack Label

BY DEBORAH RUSSELL

LOS ANGELES—Narada Productions, a leader in contemporary instrumental music, has created a new label specializing in film and television soundtracks.

Narada Cinema bows March 17 with the release of "Millennium: Tribal Wisdom And The Modern World" by Oscar-nominated composer Hans Zimmer and "Columbus And The Voyage Of Discovery" by composer Sheldon Mirowitz.

"Narada Cinema is a logical and healthy expansion for our approach to music and for the new age category in general," says John Morey, president of the Milwaukee-based company. Billboard named Narada the No. 1 new age label in 1991 and 1989. "We are developing albums that we believe are appealing to both the soundtrack consumer and the new age consumer."

"Millennium," a 10-hour series premiering on PBS in May, tracks the stories of people from 11 traditional cultures, including the aborigines of Australia, the Nyinba of Nepal, and the Navajo of the American West. The series, more than a decade in the making, uses footage lensed in 15 countries. According to a Narada spokesman, the soundtrack falls into the ethnic/world music category.

"Columbus" premiered on PBS in October 1991 and will be re-

broadcast in 1992 to coincide with the 500th anniversary of the explorer's voyage to America. Footage for the seven-hour series was shot in 27 countries over three years. The soundtrack musically reflects Columbus' far-flung travels, and ranges from the classical sounds of medieval Europe to the indigenous music of various South

American tribes.

Narada recorded each release to exist independently of its broadcast companion, and each soundtrack will include a special booklet, photos, and liner notes.

The new label is negotiating future soundtrack packages. There are no immediate plans for additional staffing for the new imprint.

Hindsight, M.A.C./V.S.O.P. Sue Over Big-Band Releases

LOS ANGELES—Jazz/swing era reissue labels Hindsight Records and M.A.C./V.S.O.P. have sued a Minnesota-based tape duplicator and two licensing agents, claiming they have pirated restorations of big-band recordings.

In a suit filed in Los Angeles Superior Court, Burbank, Calif.-based Hindsight and M.A.C./V.S.O.P., a label operated by Peter Jacobson and Hindsight owner Tom Gramuglia, allege that in 1990, Metacom Inc. of Richmond, Minn., released a 10-cassette series of compilations that contained 23 vintage big-band transcriptions and air checks that had been restored by Hindsight. Among the artists were Duke Ellington, Artie Shaw, Harry James, Bob Crosby,

and Les Brown.

Hindsight, which claims it compared its restorations to tracks on Metacom's releases in the studio and found them identical, says the 23 recordings were included on the Metacom cassettes without authorization. Hindsight says it holds exclusive licenses for the big-band material on its releases.

The suit, which claims conversion and unfair competition, seeks damages to be determined at trial, an injunction prohibiting the sale of the allegedly pirated tapes, and an accounting of profits. The suit also names Joe Saraceno of Hollywood, Calif., and Jefferson Jazz Society, address unknown, as defendants.

CHRIS MORRIS

Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	HARRY CONNICK, JR. ● COLUMBIA 48685*	15 weeks at No. 1 BLUE LIGHT, RED LIGHT
2	2	17	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
3	4	11	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*/POLYGRAM CLASSICS & JAZZ	YOU GOTTA PAY THE BAND
4	6	9	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
5	5	9	MILES DAVIS & MICHEL LEGRAND WARNER BROS 26438*	DINGO
6	8	13	THE EARL KLUGH TRIO WARNER BROS 26750*	THE EARL KLUGH TRIO VOLUME ONE
7	3	15	BRANFORD MARSALIS COLUMBIA 46990	THE BEAUTIFUL ONES ARE NOT YET BORN
8	11	11	KEITH JARRETT TRIO ECM 849 650* POLYGRAM CLASSICS & JAZZ	THE CURE
9	9	15	KENNY KIRKLAND GRP 9657*	KENNY KIRKLAND
10	10	31	NATALIE COLE ▲ ELEKTRA 61049	UNFORGETTABLE
11	7	17	MACEO PARKER VERVE 511 068* POLYGRAM CLASSICS & JAZZ	MO' ROOTS
12	13	11	GONZALO RUBALCABA BLUE NOTE 97196*/CAPITOL	THE BLESSING
13	12	17	OSCAR PETERSON TRIO TELARC JAZZ 83306* TELARC INTERNATIONAL	SAT. JRDAY NIGHT AT THE BLUE NOTE
14	16	7	TEDDY EDWARDS ANTILLES 511 411* ISLAND	MISSISSIPPI LAD
15	19	5	KENNY DREW, JR. ANTILLES 510 303* ISLAND	KENNY DREW, JR.
16	18	7	CHARLES FAMBROUGH CTI 79476* MESA-BLUEMOON	THE PROPER ANGLE
17	21	3	SONNY ROLLINS MILESTONE 9194*/FANTASY	HERE'S TO THE PEOPLE
18	14	23	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
19	15	11	LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83308* TELARC INTERNATIONAL	LIVE AT THE BLUE NOTE
20	20	5	SHORTY ROGERS/BUD SHANK & THE LIGHTHOUSE ALL STARS CANDID 79510*	AMERICA THE BEAUTIFUL
21	23	3	THE GENE HARRIS QUARTET CONCORD 4432*	BLACK AND BLUE
22	NEW ►		RICK MARGITZA BLUE NOTE 97196*/CAPITOL	THIS IS NEW
23	17	17	MARK WHITFIELD WARNER BROS 26659*	PATRICE
24	NEW ►		DIRTY DOZEN BRASS BAND COLUMBIA 47383* OPEN UP (WHATCHA GONNA DO FOR THE REST OF YOUR LIFE?)	
25	24	29	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	FOURPLAY WARNER BROS 26654*	15 weeks at No. 1 FOURPLAY
2	2	15	DAVID BENOIT GRP 9654*	SHADOWS
3	3	15	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
4	4	11	NANCY WILSON COLUMBIA 48665*	WITH MY LOVER BESIDE ME
5	7	7	AL DI MEOLA PROJECT TOMATO 79751* MESA-BLUEMOON	KISS MY AXE
6	5	13	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
7	6	21	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
8	10	9	SAM RINEY SP NDLETOP 138*	TALK TO ME
9	11	17	ERIC MARIENTHAL GRP 9655*	OASIS
10	14	7	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
11	8	17	ALEX BUGNON ORPHEUS 47979/EPIC	107 DEGREES IN THE SHADE
12	13	9	BOB BERG DENON 9042*/A&M	BACK ROADS
13	9	21	THE MANHATTAN TRANSFER COLUMBIA 47079*	THE OFFBEAT OF AVENUES
14	16	11	PATTI AUSTIN GRP 9660*	CARRY ON
15	18	9	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAZZ	OPEN YOUR EYES
16	20	7	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIC
17	12	15	WILTON FELDER PAR 2010*	NOCTURNAL MOODS
18	15	13	RICKIE LEE JONES GEFENN 24426*	POP POP
19	19	9	JOE SAMPLE GRP 9658*	COLLECTION
20	21	15	NEW YORK VOICES GRP 9653*	HEARTS OF FIRE
21	23	3	BOBBY CALDWELL SIN-OROME 8893*	STUCK ON YOU
22	17	21	ACOUSTIC ALCHEMY GRP 9648*	BACK ON THE CASE
23	24	29	CANDY DULFER ARISTA 8674*	SAXUALITY
24	RE-ENTRY		KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
25	22	21	CHICK COREA ELEKTRIC BAND GRP 9649*	BENEATH THE MASK

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

Latin Notas



by John Lannert

LO NUESTRO IS BACK: The "Premio Lo Nuestro" Latin Music Awards show is scheduled to be held May 14 at Caesars Palace in Las Vegas. New award categories are best rap artist and best female regional Mexican artist. In addition, Billboard's third annual Latin Music Conference will take place May 13-14 at the Palace. For further information, call Angela Rodriguez at 305-448-2011.

MUSICA NORTEÑA GETS ITS DUE: Fonovisa—along with KPHX-AM Phoenix and Galavision—is presenting the "Primer Festival Internacional De La Música Norteña," set for Feb. 7-9 at Diablo Stadium in Phoenix. Fonovisa VP **Guillermo Santiso** says the music festival offers an opportunity to recognize norteña music, whose popularity, he notes, continues to grow. "It's an opportune moment," he says, "and most important of all is that norteña is being accepted by young people." Mexico City's XEX-AM will carry the event live. There also will be a contest between unsigned norteña bands, with the winner receiving a recording contract from Fonovisa. The festival's 10-group lineup consists solely of Fonovisa acts, but Santiso says if the bandfest is successful, norteña acts from other labels will be invited to future events. The festival's powerhouse bill includes **Los Humildes**, **Los Traileros Del Norte**, **Los Cardenales Del Norte**, **Carlos Y José**, **Los Leones Del Norte**, **La Ley Del Norte**, **Los Tigres Del Norte**, **Los Invasores De Nuevo León**, **Abel Quintero Y Sus Luceros**, and **Los Tiranos Del**

Norte.

LABEL MISCELLANEA: Fonovisa's flagship act **Los Bukis** will release "Mi Mayor Necesidad" this month. Also shipping this month are albums from **Napoleón** ("Aqui Entre Nos ..."), plus the label bow of **Industria Del Amor** ("Para Ti ..."). Fonovisa's current release schedule includes albums from **La Sombra** ("Iantocable"), **Banda Movil** ("La Única"), **International Carro Show** ("Sus Grandes Éxitos"), **Banda San Miguel** ("De Parranda"), **Banda Vallarta Show** ("Te Ves Bien Buena"), and **Los Barón De Apodaca** ("Con Hilos De Coraje") ... **Yolandita Monge** and **Johnny Canales** reportedly are signing with **WEA Latina**. Additionally, the label is starting a new imprint—tentatively called **4100 West**—which will lean toward crossover/dance/alternative acts. Look for March/April releases from **Myriam Hernandez** and **Lalo Y Los Descalzos** ... Are **Juan Luis Guerra Y 4.40** going to perform at the Grammys? His new album is due out in April ... **BMG** is rolling out its big guns this spring, with titles slated to come from **Juan Gabriel**, **Isabel Pantoja**, **Marisela**, and **Rocio Durcal**. The company's Spanish megatrio **Mecano** is set to perform this month in Argentina, Venezuela, Mexico, and Puerto Rico. No stateside dates are scheduled ... **M.P.I.**'s **Tito Rojas'** latest self-titled album is due out any day now. **Willie Gonzalez** is finishing his upcoming release. Also working forthcoming albums are recent label signees **Mulenze** and the too-long-absent **Roberto Roena** ... **Prine Records** is assembling a studio compilation consisting of remixes of past hits from the likes of **Vico C.** and **Lisa M.** Recent releases have been shipped by new label signee **Santi** ("El Duende Encantador") and **Henry & Elvis Y La Industria Latina** ("Inteligencia Artificial") ... **Ramex** has just put out new albums by **Scandalo** ("De Scandalo ... Con Amor") and **Eliseo Robles** ("Con Banda").

THE BEAT

(Continued from page 14)

The album is in stores Tuesday (28) ... **Buckwheat Zydeco** covers Jimi Hendrix's "Hey Joe" on his new Charisma set. It will be the first album-rock single from the album ... Two more individualistic artists in contemporary jazz, **Bobby McFerrin** and **Chick Corea**, combine talents on "Play," a live album due Tuesday (28) from Blue Note. McFerrin also is featured along with **Yo-Yo Ma** on "Hush," also due Tuesday, from Sony Music. The two performed last year with the Boston and San Francisco Symphony Orchestras.

ON THE ROAD: **Hot Tuna** played a benefit Jan. 4 in Key West, Fla., for the Whale and Dolphin Conservation Society ... **Rush** was joined by **Primus** as opening act on its tour, beginning Jan. 18 at the Pan American Center in Las Cruces, N.M. Primus' video of "Jerry Was A Race Car Driver" was added this month on MTV ... **Swervedriver** and **Poster Children** were set to open a U.S. club swing Jan. 22 in Baltimore ... **Ricky Van Shelton** opens his '92 tour Friday (31) at the Tupperware Performing Arts Center in Kissimmee, Fla. ... **Roxette** opens a U.S. tour Feb. 24 in Seattle, with **Russ Irwin** opening ... **38 Special** plans another tour swing in February behind its Charisma album "Bone Against Steel" ... **Ozzy Osbourne** will headline a **Randy Rhoads** memorial concert at the L.A. Sports Arena March 19, the 10th anniversary of the guitarist's death.

Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL		TITLE	
				★★★ NO. 1 ★★★				
1	1	2	11	LUIS MIGUEL	WEA LATINA			INOLVIDABLE 2 weeks at No. 1
2	4	4	9	ROBERTO CARLOS Y ROCIO DURCAL	SONY			SI PIENSAS, SI QUIERES
3	3	3	14	MAGNETO	SONY			◆ VUELA VUELA
4	2	1	16	CAMILO SESTO	ARIOLA			◆ AMOR MIO, QUE ME HAS HECHO?
5	5	7	7	LA BANDA SHOW	RTP/SONY			◆ ELLA ME VACILA
6	6	10	7	PANDORA	CAPITOL-EMI LATIN			◆ NO LASTIMES MAS
7	12	13	5	ALVARO TORRES	CAPITOL-EMI LATIN			◆ NADA SE COMPARA CONTIGO
8	7	5	14	BRONCO	FONOVISA			DEJAME AMARTE OTRA VEZ
9	13	22	7	JOSE LUIS RODRIGUEZ	SONY			ESA CHICA ME VACILA
10	9	6	15	DANIELA ROMO	CAPITOL-EMI LATIN			NADIE ENTIENDE
11	8	12	12	LOURDES ROBLES	SONY			◆ SOLA
12	11	19	5	EDDIE SANTIAGO	CAPITOL-EMI LATIN			HASTA AQUI TE FUI FIEL
13	17	24	4	THE TRIPLETS	MERCURY			SOMBRA Y SILENCIOS
14	14	21	10	GILBERTO SANTA ROSA	DISCOS INTERNATIONAL/SONY			◆ CONCIENCIA
15	19	25	5	WILFREDO VARGAS	TH-RODVEN			AMOR CASUAL
				★★★ POWER TRACK ★★★				
16	28	40	4	LINDA RONSTADT	ELEKTRA			GRITENME PIEDRAS DEL CAMPO
17	15	8	26	JUAN LUIS GUERRA Y 4.40	KAREN			FRIO FRIO
18	10	17	13	ANA GABRIEL	SONY			MI GUSTO ES
19	18	14	10	GIPSY KINGS	ELEKTRA			SIN ELLA
20	16	9	21	RICARDO MONTANER	TH-RODVEN			◆ SERA
21	26	30	4	SONORA DINAMITA	SONOTONE			QUE TE LA PONGO
22	37	38	3	GRUPO LIBERACION	FONOVISA			COMO ME DUELE
23	21	26	4	RICARDO MONTANER	TH-RODVEN			MUCHACHA
24	32	27	3	INDUSTRIA DEL AMOR	RAMEX			GRACIAS AMOR
25	20	16	22	YNDIO	CAPITOL-EMI LATIN			MELODIA DESENCADENADA
26	23	23	17	VICTOR VICTOR	SONOTONE			ANDO BUSCANDO UN AMOR
27	31	—	2	GRUPO MOJADO	FONOVISA			TONTA
28	22	11	15	LUCERO	MELODY			◆ YA NO
29	36	—	2	ALTAMIRA BANDA SHOW	TH-RODVEN			LA GALLINITA
30	24	15	18	EDNITA NAZARIO	CAPITOL-EMI LATIN			◆ ERES LIBRE
31	33	37	3	BRONCO	FONOVISA			ORO
				★★★ HOT SHOT DEBUT ★★★				
32	NEW ▶	1	1	RUDY LA SCALA	SONOTONE			ME CAMBIASTE LA VIDA
33	35	33	4	LUIS ANGEL	DISCOS INTERNATIONAL/SONY			◆ UN AMOR QUE TERMINA ASI
34	34	—	2	NINO SEGARRA	M.P.I.			ENTRE LA ESPADA Y LA PARED
35	25	28	19	GLORIA TREVI	ARIOLA			TU ANGEL DE LA GUARDA
36	27	18	16	LA MAFIA	DISCOS INTERNATIONAL/SONY			◆ COMO ME DUELE AMOR
37	38	35	9	MAZZ	CAPITOL-EMI LATIN			QUE ME LLEVEN CANCIONES
38	NEW ▶	1	1	LISA M	DISCOS INTERNATIONAL/SONY			EVERYBODY DANCING NOW
39	40	31	8	TIERRA TEJANA BAND	TH-RODVEN			◆ YO QUIERO BAILAR
40	30	29	16	LISA LOPEZ	DISCOS INTERNATIONAL/SONY			◆ PECADO DE AMOR

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

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144

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

- 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

BILLBOARD PUBLICATIONS, INC.

RETAILERS

Sell Billboard, MUSICIAN and American Film magazines in your stores.

FOR MORE INFORMATION CALL TOM OR PETE

1 800 999 9988

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

Music Video

ARTISTS & MUSIC

CMT Promotion Is Radio-Friendly Tradeoffs Aimed At Boosting Both Media

BY JIM BESSMAN

NEW YORK—Country Music Television thinks now is the time for all good country radio programmers to come to the aid of their genre.

The Nashville-based, 24-hour music channel, which is now available in more than 15 million homes, is in the midst of an extensive national cross-promotion with country radio stations.

Via on-air mentions and merchandise giveaways, its two-phase "Cross-Country" campaign centers on strengthening awareness of both CMT and local country radio outlets. A third phase will be unveiled later in the year.

"We're trying to build relationships

'We're trying to ultimately strengthen country music by working together'

with radio, heighten awareness of CMT, and ultimately strengthen country music by working together," says CMT's promotion manager, Dawn Gardenhour.

"We don't want radio stations to feel that we're competition, but want to let them know what a big part they are of why we're here."

Following positive feedback from CMT's presence at last year's Country Radio Seminar in Nashville, CMT devised a media tradeoff involving on-air mentions of 60 mostly major-market radio stations on the network, in exchange for on-air mentions of CMT by the radio stations (Billboard, Dec. 21).

Starting last July, the video channel began featuring one station each hour. Using special graphics and background music, CMT presents each station's positioning statement, slug line, and call letters. The 15-second spot further ties in the two programming entities with a catch-

phrase along the lines of WPOC Baltimore's "FM-93 WPOC and Country Music Television bring country music to Baltimore and the surrounding areas."

Participating radio stations enjoy market exclusivity for the promotion, and have been limited to 60 to maximize impact. For their part, the radio stations' CMT on-air mentions are less formal, involving mostly casual drop-ins of a song's video visibility on CMT.

CMT is thus looking for expanded recognition, especially in markets with low CMT penetration. While listeners are not directed to request CMT from their cable systems, Gardenhour hopes they at least realize they do have a say in their cable systems' offerings.

Of course, if a radio market does have strong CMT penetration, the video channel's station on-air reinforces listener identification of CMT with the local radio station, solidifying both.

Gardenhour says this on-air phase of the Cross-Country promotion will continue, with new graphics slated for April. Meanwhile, Phase Two of the campaign took place in December with a holiday promotion centering on trivia contests and giveaways.

CMT supplied 62 stations—including some Phase One participants and stations from outlying areas—with artist liners (among the participants were Steve Wariner, Marty Stuart, Ricky Skaggs, Billy Dean, Martin Delray, and Davis Daniel), premiums, and trivia questions.

Listeners were required to answer questions about songs and videos, with winners getting gift packs containing CMT hats, T-shirts, six-pack coolers, watches, lapel pins, and bumper stickers. Radio station merchandise was also awarded.

Although Gardenhour will not reveal details about the third Cross-Country phase, she says CMT wants to deepen its involvement locally. Already the station has joined New York's WYNY with a "video night" presentation at Madison Square Gar-

den. Charlotte, N.C., station WSOC played CMT programming on its roving video van, while WUSN Chicago handed out cards requesting CMT at listener parties.

CISN Edmonton, Alberta, programmed CMT in its trade show booths, and WROO Jacksonville, Fla., similarly fed CMT in its booth at the Jacksonville Agricultural Fair.

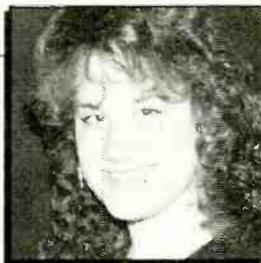
"We get a lot of calls on the request lines from people who've seen the videos on CMT," says WROO marketing director Dea Sims, citing results from the promotional tie-in. "Our jocks are also watching CMT a lot more and talking more about what the artists look like."

(Continued on next page)



I Want A New Video. Reba McEntire and Huey Lewis share a meaningful moment on the set of her video for "Is There Life Out There?" Lewis plays McEntire's husband in the dramatic clip. The video, shot in Nashville, was directed by Jack Cole and produced by Robin Beresford for Flashframe Films. (Photo: Beth Gwinn)

THE EYE



by Melinda Newman

GOOD MOVE: Next Plateau act Salt-N-Pepa is writing new lyrics to its hit "Let's Talk About Sex" for a Feb. 2 ABC special called "Growing Up In The Age Of AIDS: An ABC News Town Meeting For The Family With Peter Jennings." The special, airing from 6:30-8 p.m. E.S.T., features AIDS experts whom the studio and viewing audiences can question about the epidemic. A new, re-edited video of the song called "Let's Talk About AIDS" also will be shown. The video, which deals with the ways AIDS is transmitted, is being recut by director Millicent Shelton.

Additionally, the state of New York's Department of Health has asked the label permission to use a portion of the original video of "Let's Talk About Sex" for an AIDS public-service announcement. The state also requested use of the video in its "Healthworks" mobile AIDS education van, which travels through the state using interactive computer games to present information about AIDS prevention to middle school students.

JUST IN TIME: The aforementioned ABC News town meeting will conclude just in time for viewers to switch their dials to B.E.T., MTV, or Fox to catch the premiere of "Remember The Time," the second short film from Michael Jackson's "Dangerous" album. The clip airs at 8:25 p.m. Feb. 2 and is directed by John Singleton, who directed "Boyz N The Hood."

We've all heard the stories about how Jackson is now supposed to be referred to as "The King of Pop" in all references—something MTV has certainly complied with. In a new press release, Jackson is called "The King Of Pop, Rock & Soul." Why doesn't someone just give him a small country to rule before he takes command over jazz and classical, too.

UPDATE: Randi Wilens, whom we reported left Quick On The Draw L.A. last week, has started the music video division of Original Films, a commercial production outfit formerly known as Elite Films. With her are directors Tom Trbovich (Black Crowes); Michael Oblowitz (John Lee Hooker, Smokey Robinson), "The Texas Chainsaw Massacre" director Tobe Hooper (Billy Idol), Steven Goldmann, Chris Painter, and the Kahn Brothers. "I was looking for a higher-profile company," says Wilens, "and I wanted to do commercials as well. I'd like to see if we can merge the two divisions and have directors crossing over from both sides."

MARK THIS DATE: After the immense success of the Minority Directors Showcase held in November during the Billboard Music Video Conference in L.A., we've decided to do it again. A New York screening of the directors highlighted in the November reel is tentatively scheduled for Feb. 27. Work by more than 65 minority directors is featured on the reel, including clips by Blair Underwood, Lisa Bonet, Forrest Whitaker, Fab 5 Freddy, and a lot of great talents waiting to be discovered. More details to follow, but mark your calendar now.

STRIKE UP THE BAND: ABC's late-night music show "In Concert" has been renewed for an additional 24 weeks. The show has been slightly revamped to feature special guest hosts and interviews, but will still include live performances.

CONGRATULATIONS TO THE winners of Jan. 12's ACE Awards. Pertinent winners were "Paul McCartney: Going Home" on the Disney Channel, for best music special; "VH-1 To 1" on VH-1, for best music series; "HBO Presents Welcome Home Heroes With Whitney Houston" on HBO, for best performance in a music special or series; "Julio Iglesias In Concert: Starry Night," directed by Dwight Hemion, on HBO, for best directing in a music special or series; "Montreux Jazz Festival" on A&E, for best international music special or series; "A Big Picture Special Edition: Lone Wolf" on MTV, for best recreational and leisure special or series; and "The Hype" on MTV, for best variety special or series.

A LITTLE GOES A LONG WAY: Figuring that "so many videos are made and thousands of dollars later no one sees them," Praxis International/Zoo Entertainment artist Webb Wilder decided to do something a little different with the \$100,000 video budget allotted him by his label. He made "Horror Hayride," a 45-minute black-and-white "hillbilly gothic flick." Directed by Austin film maker Stephen Mims, the longform continues the hillbilly detective saga begun in Mims' "Webb Wilder, Private Eye," a 13-minute student film shot for \$750 in 1981 and frequently shown on USA's "Nightflight" and A&E's "Shortstories." Stuck in the middle of the new minimovie is a color promotional clip for the single "Too Much To Dream" from Wilder's new album, "Doo Dad."

According to Wilder, "Hayride," which reprises the UFO image in "Private Eye," humanizes his deadpan character. "Before he was like Fess Parker on Thorazine," he says. "Now he's a little more world-weary and cynical. He has a love interest, but he's still like a man without one. It's like how Little Joe would almost get married, but she'd die at the end of the show."

The film will be released on home video in April.

Assistance in preparing this column was provided by Jim Bessman.



Crescent City Shoot. Members of VH-1's Artist of the Month, Little Feat, wrap up shooting their clip for "Things Happen" in New Orleans; the clip features several top New Orleans artists. From left are band members Kenny Gradney, Craig Fuller (in front), Richie Hayward, and Paul Barrere; guest stars Allen Toussaint and Irma Thomas; and Little Feat members Sam Clayton, Fred Tackett, and Bill Payne. The video was directed by Julien Temple and was shot throughout the Big Easy.

VIDEO TRACK

LOS ANGELES

THE COMPANY'S Wayne Isham directed coverage of a recent Metallica concert in Southern California. Footage from the shoot will be used in Metallica's new Company videos, "Wherever I May Roam" and "Sad But True," from the band's eponymous Elektra release. Joey Plewa produced the clips; Curt Marvis executive-produced.

DNA director **Ralph Ziman** is the eye behind B.A.D. II's new video, "The Globe," shot on location at Hollywood's historic "Crossroads of the World." **Benjamin Howell** produced the clip for Columbia. Meanwhile, director **Rocky Schenck** reeled **Jeffrey Gaines'** new **Chrysalis** video, "Hero In Me," with producers **Sam Aslanian** and **Kathryn Shaw**. The conceptual clip takes the viewer through the streets of Los Angeles.

Award-winning producer/director **Lawrence Schiller** makes his music video directorial debut with the new **Bobby Caldwell** clip, "Stuck On You," for **Sin-Drome Records**. Schiller shot the moody ballad on location at a '40s-style supper club and in a Victorian mansion in L.A. **Mickey Shapiro** produced the shoot for **M.R.S. Enterprises**.

NEW YORK

DIRECTOR KEVIN BRAY is the eye behind **Eric B. & Rakim's** video "Know The Ledge," the debut clip from the movie soundtrack to "Juice." Bray creates a moody, film noir ambiance, using high-contrast black-and-white film for the video. He offsets the duo's intense beats and hard-edge rhymes with film clips from "Juice," tracking the story of four boys coming of age in Harlem. Bray owns **Hex Films**.

Flashframe Films director **Scott Kennedy** set up a modern-day, big-city showdown for the new **Smooove** video, "(Meanwhile) Back At The Ranch." The story tells how the Atlantic artist woos the girl he admires away from her straying boyfriend. The DP on the shoot was **David Waterston**; it was produced by **Paul**

CMT PROMOTION

(Continued from preceding page)

At Baltimore's **WPOC**, program director **Bob Moody** says the station has not been reciprocating **CMT's** on-air because there is only 39% cable penetration so far. However, he adds that the station has provided letters, research, and ratings data to **CMT** to support the channel's case before the area's major cable company, and will actively participate in promotions if **CMT** gets added.

"We're getting letters from viewers who've seen their radio stations on **CMT**, and from those who haven't," says **Gardenhour**. While she reports **CMT** ratings increases, she says she does not know if it is because of **Cross-Country** or **country music's** overall gains.

"We just want to play along with the popularity of country music in a way which helps both **CMT** and radio."

Morgan.

OTHER CITIES

JOHN MELLENCAMP'S live performance in a Hiltonhead, S.C., nightclub is featured in the new **Little b Pictures** video "Again Tonight," directed by **Dennis Virkler**. The clip comes from Mellenkamp's latest **Mercury** album, "Whenever We Wanted." Virkler intercuts the band's hard-rocking performance footage with conceptual vignettes of guys and gals primping for a hot time in the city "again tonight." However, there are a few surprises in store when it turns out the girls work at the club the guys are going to.

Black & White Television director **Paris Barclay** and soul man **Barry White** traveled to West Africa's Ivory Coast to shoot White's new **A&M** video, "Dark And Lovely." **Isaac Hayes** is featured in the clip, along with 40 "dark and lovely" women and men in a secret, gardenlike setting. The crew ventured through the rain forest and shot footage of Yamousoukro, the capital city of Abidjan, West Africa. They lensed footage of the city's world-famous basilica, and captured a herd of elephants on film, as well. **George Wieser** produced the historic shoot—"Dark And Lovely" is the first music video shot in the Ivory Coast—and **Bob Lechterman** directed photography.

NEW VIDEOCLIPS

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

ARRESTED DEVELOPMENT

Tennessee
3 Years, 5 Months, & 2 Days In The Life Of/Chrysalis
Lenny Grodin/GPA
Micho

MARTY BROWN

Wildest Dreams
High And Dry/MCA
Kitty Moon/Scene Three
Marc Ball

BILLY FALCON

Heaven's Highest Hill
Pretty Blue World/JAMBCO
Lary Mayfield/O Pictures
Gregory Barish

RICHIE SAMBORA

Stranger In This Town
Stranger In This Town/Mercury
Curt Marvis/The Company
Wayne Isham

TEXAS

In My Heart
Mothers Heaven/Mercury
Rob Newman/O Pictures
Marcus Blunder

TRAVIS TRITT & MARTY STEWART

The Whiskey Ain't Workin'
It's All About To Change/Warner Bros.
Tom Calabrese/Planet Pictures
Gerry Wenner

TRISHA YEARWOOD

That's What I Like About You
Trisha Yearwood/MCA
Tom Calabrese/Planet Pictures
Gerry Wenner

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	VH1 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
Marky Mark, I Need Money	Genesis, I Can't Dance Smokey Robinson, I Love Your Face Lisa Stansfield, All Woman FIVE STAR VIDEO Manhattan Transfer, A World Apart	Lisa Stansfield, All Woman	Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn
BUZZ BIN	ARTIST OF THE MONTH	HEAVY	HEAVY
Live, Operation Spirit Ned's Atomic Dustbin, Grey Cell Green PM Dawn, Paper Doll Pearl Jam, Alive Soundgarden, Outshined	John Mellencamp, Again Tonight	Keith Sweat, Keep It Comin' Michael Jackson, Black Or White Tevin Campbell, Tell Me What You ... Prince, Insatiable Vanessa Williams, The Comfort Zone Shanice, I Love Your Smile Ready For The World, Can He ... Jody Watley, I Want You Jodeci, Stay Hammer, 2 Legit 2 Quit Boyz II Men, Uhh Ahh Stevie Wonder, These Three Words Karyn White, The Way I Feel About You Lisa Stansfield, Change Tone Loc, All Through The Night Digital Underground, Kiss U Back R Kelly, She's Got The Vibe Atlantic Starr, Love Crazy Fourplay, After The Dance Phyllis Hyman, Living In Confusion Patti LaBelle, Somebody Loves You	Steve Wariner, Leave Him Out Of This Sammy Kershaw, Cadillac Style Hal Ketchum, I Know Where Love Lives Collin Raye, Love, Me Diamond Rio, Mama Don't Forget ... Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road T.Tritt/M.Stuart, The Whiskey ... Doug Stone, A Jukebox With A ... Pam Tillis, Maybe It Was Memphis Vern Gosdin, A Month Of Sundays Dwight Yoakam, It Only Hurts ... Randy Travis, Better Class Of Losers Tracy Lawrence, Sticks And Stones John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out There Mark Collie, She's Never Coming Back Paulette Carlson, I'll Start With You Mike Reid, I'll Stop Loving You Trisha Yearwood, That's What ...
HEAVY	HEAVY	MEDIUM	MEDIUM
Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty ... Bette Midler, Every Road Leads ... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Simply Red, Stars Karyn White, The Way I Feel About You Mariah Carey, Can't Let Go Michael Jackson, Black Or White George Michael/E. John, Don't Let ... Bonnie Raitt, I Can't Make You Love Me Prince, Diamonds And Pearls Rod Stewart, Broken Arrow U2, Mysterious Ways Bryan Adams, There Will Never ... Enya, Caribbean Blue Tom Petty, King's Highway Robbie Robertson, Go Back To ... Tina Turner, The Way Of The World	THE JUKE BOX	Prince, Diamonds And Pearls Chris Walker, Take Time Gerald LeVert, Private Line Force One Network, Spirit Chubb Rock, Just The 2 Of Us Hammer, Addams Groove Guy, Let's Stay Together Keith Washington, Make Time For Love Gerald LeVert, Baby Hold On To Me	Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot ... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyhow Jimmie Dale Gilmore, My Mind's ... Paul Overstreet, Billy Can't Read Suzy Bogguss, Outbound Plane Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man ... Davis Daniel, Fighting Fire With Fire Patty Loveless, Jealous Bone B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near ... David Schnafer, Fisher's Hornpipe John McEuen, Return To Dismal ... Little Texas, First Time For Everything Molly & The Heymakers, Mountain ...
STRESS	ADDS	CMT COUNTRY MUSIC TELEVISION	videosyncrasy VideoSyncrasy
Bryan Adams, There Will Never ... Boyz II Men, It's So Hard To Say ... Mariah Carey, Can't Let Go Tia Carrere, Ballroom Blitz Color Me Badd, Thinkin' Back Richard Marx, Hazard John Mellencamp, Again Tonight George Michael/E. John, Don't Let ... Nirvana, Territorial Pissings Ozzy Osbourne, Mama, I'm ... Tom Petty, King's Highway Prince, Diamonds And Pearls Right Said Fred, I'm Too Sexy	2 Black 2 Strong MMG, Up In ... Anttix, Understand Me Vanessa B.A.D. II, The Globe Big Daddy Kane, Nuff Respect Boogie Down Productions, Duck Down Braindead Sound Machine, Walking ... Chris Walker, Take Time Clubland, Hold On (Tighter To Love) Gold Money, Money H.E.A.L./Ska Danks, Whole World ... Infectious Grooves, Therapy KYZE, Sweat Dance L.A. Guns, It's Over Now Mike-E, Housin' Poi Dog Pondering, Jack Ass Ginger Pops Cool Love, Free Me Public Enemy, By The Time I ... Quadrophonia, Wave Of The Future Salt-N-Pepa, You Showed Me Scorpions, Hit Between The Eyes Stevie Wonder, These Three Words Times 3, Typical Relationship Tracy Lawrence, Sticks And Stones	Continuous programming 704 18th Ave South, Nashville, TN 37203	1 hour weekly Virginia Beach, VA 23463
ACTIVE	ADDS	ADDS	CURRENT
B.A.D. II, The Globe Baby Animals, Painless Blur, There's No Other Way Tevin Campbell, Tell Me What You ... Eric Clapton, Tears In Heaven L.A. Guns, It's Over Now Naughty By Nature, Everything's ... The Party, In My Dreams Scorpions, Hit Between The Eyes Shanice, I Love Your Smile Keith Sweat, Keep It Comin' This Picture, Naked Rain Ugly Kid Joe, Everything About You Karyn White, The Way I Feel About You	2 Live Crew, Pop That Coochie	Clinton Gregory, Play, Ruby, Play Dave Alvin, Why Did She Stay With Him Steve Wariner, The Tips Of My Fingers	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop ... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, Superman's ... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	AMERICA'S NO. 1 VIDEO	HEAVY	ADDS
Asphalt Ballet, Soul Survive Corrosion Of Conformity, Dance ... The Cult, Heart Of Soul Dramarama, Haven't Got A Clue Infectious Grooves, Therapy Primus, Jerry Was A Race Car Driver Queen, The Show Must Go On Bonnie Raitt, I Can't Make You Love Me Shamen, Move Any Mountain Siouxie & The Banshees, Fear ... The Smithereens, Too Much Passion Matthew Sweet, Girlfriend The KLF, Justified And Ancient * DENOTES ADDS	2 Live Crew, Pop That Coochie	Billy Burnette, Nothin' To Do Billy Dean, Only The Wind Brooks & Dunn, My Next Broken Heart Cleve Francis, Love Light Collin Raye, Love, Me Davis Daniel, Fighting Fire With Fire Diamond Rio, Mama Don't Forget ... Doug Stone, A Jukebox With A ... Dwight Yoakam, It Only Hurts ... George Jones, She Loved A Lot In ... Great Plains, Faster Gun Hal Ketchum, I Know Where Love Lives James Taylor, Copperline Joe Diffie, Is It Cold In Here John Anderson, Straight Tequila Night Lee Roy Parnell, The Rock Little Texas, First Time For Everything Mark Collie, She's Never Coming Back Marty Brown, Wildest Dreams Michael White, Professional Fool Mike Reid, I'll Stop Loving You Molly & The Heymakers, Mountain ... Nashville Bluegrass Band, Blue Train Norman Lee Schaffer, The Way ... Pam Tillis, Maybe It Was Memphis Patty Loveless, Jealous Bone Paul Overstreet, Billy Can't Read Paulette Carlson, I'll Start With You Prairie Oyster, One Precious Love Randy Travis, Better Class Of Losers Reba McEntire, Is There Life Out There Ronna Reeves, The More I Learn Sammy Kershaw, Cadillac Style Sammy Kershaw, Don't Go Near ... Sawyer Brown, The Dirt Road Steve Wariner, Leave Him Out Of This Suzy Bogguss, Outbound Plane The Remingtons, A Long Time Ago The Remingtons, I Could Love You Tim Ryan, I Will Love You Anyway Tracy Lawrence, Sticks And Stones T.Tritt/M.Stuart, The Whiskey ... Trisha Yearwood, That's What I ... Vern Gosdin, A Month Of Sundays Vince Gill, Look At Us Will T. Massey, I Ain't Here	Red Hot Chili Peppers, Suck My Kiss Enya, Caribbean Blue Swervedriver, Son Of Mustang Ford Fishbone, Fight The Youth School Of Fish, King Of The Dollar Infectious Groove, Punk It Up Powerless, That's The Way It Is INXS, New Sensation Northside, Tour De World Sir Mix-A-Lot, One Time's Got No Case Pops Cool Love, Free Me The Cult, Heart Of Soul Scorpions, Hit Between The Eyes 415, Ain't Nuttin' But A Come Up A Lighter Shade Of Brown, On A ...
RECORD GUIDE'S Street Beat	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just ... D.J. Laz/Danny D., Mami El Negro Geto Boys, Mind Playing Tricks On Me Hammer, Addams Groove Hammer, 2 Legit 2 Quit Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Brains, Oochie Coochie Naughty By Nature, Everything's ... Prince, Diamonds And Pearls TLC, Ain't Too Proud To Beg Tevin Campbell, Tell Me What You The Dogs, Doggamix The Dogs, Work It Out Baby	1 hour weekly 888 7th Ave, NY, NY 10106	Red Hot Chili Peppers, Suck My Kiss Enya, Caribbean Blue Swervedriver, Son Of Mustang Ford Fishbone, Fight The Youth School Of Fish, King Of The Dollar Infectious Groove, Punk It Up Powerless, That's The Way It Is INXS, New Sensation Northside, Tour De World Sir Mix-A-Lot, One Time's Got No Case Pops Cool Love, Free Me The Cult, Heart Of Soul Scorpions, Hit Between The Eyes 415, Ain't Nuttin' But A Come Up A Lighter Shade Of Brown, On A ...
CURRENT	CURRENT	HEAVY	HEAVY
Tom Petty, King's Highway Poor Righteous Teachers, Easy Star John Mellencamp, Again Tonight Paula Abdul, Vibeology Red Hot Chili Peppers, Suck My Kiss Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's Shotgun Messiah, Heartbreak Blvd Genesis, No Son Of Mine The Commitments, Mustang Sally Robbie Robertson, Go Back To ... Eric B & Rakim, Juice Color Me Badd, All 4 Love Stevie Wonder, These Three Words Monkey Business, Danger-Danger Chris Cuevas, You Are The One Eric Clapton, Tears In Heaven Big Daddy Kane, Nuff Respect PM Dawn, Paperdoll The KLF, Justified And Ancient Lou Reed, What's Good	Paula Abdul, Vibeology U2, Mysterious Ways Guns N' Roses, Live And Let Die Nirvana, Smells Like Teen Spirit Keith Sweat, Keep It Comin' Shanice, I Love Your Smile PM Dawn, Paper Doll Karyn White, The Way I Feel About You	INXS, Shining Star Candyland, Bitter Moon	Primal Scream, Movin' On Up Nirvana, Smells Like Teen Spirit The Ocean Blue, Ballerina ... Mary's Danish, Foxey Lady Soundgarden, Outshined

FNAC Sales Up, Profits Down In 1990-91

■ BY PHILIPPE CROCC

PARIS—The FNAC retail chain achieved gross sales of 7.4 billion francs (some \$1.3 billion at an exchange rate of 5.54 francs to the dollar) in 1990-91, an increase of 12%, but profits were down from \$32.4 million to \$23.7 million.

"Despite the difficult economic conditions," says group president Jean-Louis Petriat, "sales in all divisions of the group were greater than the market average." The photographic division was up 9.8% (compared with the market average of 4%), the book division up 7.4% (2%), and the record division up 24.7% (9.9% in 1990 and 5% in 1991).

Petriat says an ambitious investment program had the effect of putting a brake on the group's growth rate. The original FNAC plan was to invest 1.3 billion francs (\$235 million) over a three-year period, but investments in France in 1990-91 have already exceeded 500 million francs (\$90.2 million).

The Super FNAC at the Etoile in Paris alone accounted for \$23.5 million and the group also opened a new store in Berlin—the 40th FNAC and the first in Germany. This year there are plans for eight new stores: in Clermont-Ferrand, Toulon, Noisy-le-Grand, Reims, Lille, Nimes, Angers, and Le Mans.

The Belgian affiliate of FNAC, after years of operating at a deficit, reached break-even in 1990-91, according to Petriat.

Within the next five years, the FNAC management is projecting a total sales figure of 10 billion francs (\$1.8 billion), including \$180 million from the Ternes store alone.

Meanwhile, the fierce competition between the FNAC group and the Virgin retail chain continues, with the FNAC planning to open foreign stores in close proximity to those of Virgin, as has been the case in Berlin.

On the controversial question of Sunday opening in France, Petriat has sent an open letter to the French president, Francois Mitterand, in which he recommends record stores being authorized to open six Sundays a year, instead of the current three Sundays. This compares with the regular Sunday opening policy advocated by Virgin chief Patrick Zelnik.

News from Europe's pro audio industry ... see page 63

TALKING DEALS: THE MIDEM REPORT

Mittrich's Phonomatic Group To Distribute SMSP Catalog In Europe

■ BY JEFF CLARK-MEADS

CANNES—A man who has challenged the limits of copyright laws in Europe is to manufacture and distribute Sony Music Special Products' catalog across the continent under a new eight-year deal.

The Sony company says the agreement will massively simplify its operations; Wilhelm Mittrich, owner of the Phonomatic Group, says he anticipates "no legal or commercial disputes" with the major record companies in the foreseeable future.

Under the new deal, Phonomatic will distribute Sony Music Special Products repertoire throughout Europe, including Scandinavia, as far east as the old Iron Curtain. Mittrich says his A&R team will use Sony Music Special Products catalogs to produce compilations for the European market only. Most of the resultant cassettes and CDs will be manufactured at Phonomatic's facility near Utrecht in the Netherlands.

Mittrich says his desire to treat the whole of Europe as one market has led to "behavior that has been regarded as unacceptable in the past." He and a number of his companies were accused in a 1987 action instigated by BMG of illegal importation of Elvis Presley product in a number of European Community nations.

That material was manufactured in the Netherlands, where its 25-year copyright protection had expired and was shipped to other EC countries under the Community's free-movement-of-goods legislation. However, the Presley records were still covered by those countries' 50-year protection periods and BMG, through the relevant trade associations, began action aimed at banning the trade.

The action was eventually settled out of court for an undisclosed sum. At that stage, the law had never been tested in court. When, in a separate case, not involving Mittrich, it came before U.K. judges, they agreed that individual nations' copyright law is sovereign over the EC's free trade legislation. That decision was ratified by the European Court.

Speaking to Billboard at MIDEM, Mittrich said, "From the outset we have thought of Europe as one country. Nobody would sign a deal with one company in Los Angeles and one company in New York. Why should they sign more than one deal in Europe?"

Mittrich is adamant that his determinedly pan-European thinking will not in future invoke the majors' ire. "We need good relations with the big companies," he said. "If we are distributing an album in Norway, the country is so big that we need copies two days early. The majors need to be certain that we are not going to ship any to Germany."

He declares, "We have never moved product from the major record companies between European countries. For our business in the long

term, it is much more important to strengthen links than to gain another point here or there."

Another reason for the majors to look favorably on Phonomatic, Mittrich said, is the fact that the group's servicing of nontraditional outlets makes it the multinationals' biggest customer in Italy and Norway.

Mittrich says the way to stop parallel importing within the EC's borders is for there to be one price for product across the 12-nation bloc.

He says another has one price structure across the EC, which, in his estimation, may cost it a small percentage of trade at the margin but precludes unwelcome imports. Though Mittrich does not say so, it is understood that Warner Music has a pan-European pricing system.

A new recruit to Mittrich's organization is Ian Haffey, former anti-piracy coordinator at international labels group IFPI (Billboard, Jan. 25). Asked who instigated discussions between himself and Haffey, Mittrich says, "We've had a lot of talks on a professional level because I want to maintain a relationship with the major labels and IFPI."

In terms of Phonomatic's new deal with Sony Music Special Products, Mittrich says a pan-European agreement is "the only way to do it." His staff will receive full itineraries of the catalogs the Sony company represents—including Monument and

(Continued on page 44)

U.S. Independents See Potential In E. Europe's Wave Of Independence

■ BY THOM DUFFY

CANNES—The emergence of political independence in Eastern Europe and the former Soviet Union is opening doors now for the independents, as smaller U.S. specialty labels seek business partners in those newly available markets.

U.S. independent-label representatives interviewed here during MIDEM, Jan. 19-23, say they are initiating business relationships that should lead to trading deals at a later date. However, most point to several hurdles still to be overcome, including the lack of significant disposable income for entertainment spending in many Central and Eastern European nations, nonconvertible currency, and the lack of adequate copyright laws and piracy protection.

"We've been coming over [to MIDEM] and doing the same deals for 15 years and basically dealing with the same territories," says Thomas Couch, president of Malaco Records & Music Group, based in Jackson, Miss. "The interesting thing about 1992 is the Eastern European market is opening up and everybody wants to see what's going to happen. How everything is going to be done is still open. We're aware of the new territories," says Couch. "But we're also aware of the problems."

The first Eastern European market to see Western independent-label trade is the former East Germany,

following its unification with West Germany. The newly privatized record company Deutsche Schallplatten GmbH, based in Berlin, for example, was confirming release plans for titles from Dragon Street Records, based in Austin, Texas. The two labels began discussing a deal at MIDEM last year and an A&R representative for the German company, Mirko Whitfield, also is now a European representative for the South By Southwest Music & Media Conference staged each March in Austin.

The need to link touring and distribution strategies in international markets was emphasized by Michael Dorf of New York's Knitting Factory club and associated record label.

"Unless we support a record with a tour, it's not going to do well and at the same time we can't do a tour without a record," says Dorf, who was attending MIDEM for the first time to explore new distribution arrangements "for all of Europe, including East and West. We've had new people in Hungary and Czechoslovakia we've dealt with from a festival-production standpoint. What they do is open the doors to possible distribution partners," says Dorf.

The lack of a stronger economy and convertible currency are cited as contributing difficulties by other independent-label executives—but problems that will be overcome.

"We need distribution in Europe," says Amy Cooper, director of distribution for Justice Records, based in Houston. "But we really haven't seen that much of the Eastern European influence yet. From what I've heard, moneywise, the market is not happening yet."

Paul Marotta, director of marketing for New World Records in New York, agrees. "I don't see any money yet," he says. "I see poor countries with people who are struggling to get food on the table, who are not ready to buy full-line esoteric compact discs from the United States."

But Marotta and others say they hope to initiate relationships with contacts in the Central and Eastern European markets today that may yield business benefits at a future time as those markets mature.

Despite the lack of a convertible currency, he adds, "we've traded finished goods for recording services [in those markets]. There are quality orchestras, recording studios ... those sorts of things can be worked out."

While the initial return to independent labels in Eastern Europe may be modest, it cannot be overlooked, says Dragon Street Records VP and producer Patrick Keel, particularly at a time of fierce competition in the U.S.

"To me, right now, the economic situation in America is driving the major minors out of business," says Keel, adding, "In these times, it's really smart for us to be looking for new markets. We look at it almost as 'found' money."

Deutsche Schallplatten Expanding Into Russia, Italy

CANNES—Berlin-based record company Deutsche Schallplatten (DSB) is expanding into both Russia and Italy. The company, whose international representation at present consists of a production partnership with Belgian Boudisc, is buying a half-share in a St. Petersburg pressing plant and opening an Italian affiliate.

GM Jorgen Larsen says DSB is working with Russian management in the 50-50 partnership provisionally titled Russian German Music. RGM owns and operates a vinyl and cassette plant in St. Petersburg into which DSB will install direct metal mastering and other equipment from its former plant in Potsdam, Germany.

The St. Petersburg facility also incorporates a recording studio with digital equipment and a catalog of "around 5,000" titles. Larsen says this consists largely of classical with folk and a smaller amount of rock.

Initially, RGM will press records from this catalog for sale in Russia.

"We hope that having the company that is the second biggest record company in Russia will be attractive to major international licensors," says Larsen.

He says Western accounting methods will be imposed at RGM. The plant is capable of pressing 22 million vinyl albums and duplicating 5 million cassettes a year.

In Italy, DSB's operation will be under GM Piero La Falce, formerly longtime head of CBS Italy.

Larsen says Italy was chosen for international expansion partly because of La Falce's availability. Initially, La Falce will be signing and developing acts for the Italian market.

Larsen adds that DSB wants to expand into another four or five countries in the next 12-24 months. However, he says the company's Russian resources will occupy time and resources in the short-term at least.

That Russian project will include an A&R presence in Moscow, Larsen states. JEFF CLARK-MEADS

Pirate-Sacked Hungary Fights Back

BY FERENC KASZAS

BUDAPEST—While the established Western music industries seek to protect themselves from the huge quantities of pirate product exported from Poland, Eastern Europe's fledgling free markets are taking the brunt of the illicit onslaught.

In Hungary, for instance, not only is the music industry coping with the problems of new-found independence, it is also struggling with the difficulties inherent in its proximity to what has become the Western

world's piracy capital.

In the absence of effective copyright law in Poland (Billboard, Jan. 25), unlicensed cassettes produced in the country are currently taking up to 70% of the Hungarian market. However, the newly established Hungarian group of the IFPI—MAHASZ—is fighting back.

One of the main problems the legitimate record companies face is that, in their estimation, border controls are ineffective at keeping out pirate material. They say Polish exporters provide Hungarian importers with

certificates showing they have paid due royalties to Polish copyright society ZAIKS. These certificates are then used by the importers to demonstrate to customs authorities their understanding of copyright issues.

The record companies say, though, that the reality of the situation is that mechanical payments have been made on only a fraction of the number of copies stated on the documentation. These illicit tapes are then sold in a variety of otherwise legitimate outlets for about half the price of licensed cassettes.

MAHASZ, established as a body 18 months ago and adopted as the Hungarian group of the IFPI in June last year, is coordinating the anti-piracy fight. Its efforts are reinforced through its membership of CEAPU, a central European anti-piracy coalition consisting of German, Austrian, Czechoslovakian, and Hungarian representatives.

MAHASZ's most dramatic demonstration to date was the public destruction of several thousand confiscated pirate cassettes in Budapest's central Hero's Square.

In addition, the organization took 400 TV slots to promote its banderole system that guarantees any product so covered as a genuine release from a MAHASZ member.

The record companies have also taken both civil and criminal legal action against the companies they say are the importers and main distributors of Polish-originated pirate cassettes in Hungary.

MAHASZ is now working with Hungarian customs and excise authorities to produce more effective systems for excluding pirate product from Hungary. High-ranking customs officials have expressed an enthusiasm for introducing MAHASZ's suggested new systems soon.

The multinational record companies are divided over what action to take in Hungary. Some feel that releasing product here simultaneously with the West would help in beating

(Continued on page 44)

Labels Leave E. Europe Open To Piracy

Slow Market Entry Called Culprit

CANNES—Western record companies are leaving Eastern Europe open to the pirates by their reluctance to become fully involved in the market, a MIDEM seminar was told.

Laszlo Hegedus, managing director of Budapest-based Multimedia and Hungarian anti-piracy coordinator for the IFPI, stated, "Western record companies are coming into Eastern Europe too slowly."

"The generation of fans that grew up with the Beatles and the Rolling Stones finds that this music is still not available in Eastern Europe."

"These people have no choice. They have to buy pirate product, even in Hungary, which is relatively developed in copyright terms."

Warner Music International VP Beatrice von Silva Tarouca Wagener cautioned that the multinationals would not be committed to Eastern Europe until it was commercially viable to do so.

She also stated that emerging record companies in Europe would do best to concentrate on their local market and not set their sights in-

ternationally.

"Euro-pop does not exist," von Silva Tarouca Wagener declared. "Euro-pop does not cross borders. Go back to local artists and do not make them international."

She said she had come to this conclusion by seeing the extent to which domestic acts dominate each country's chart. "It's a much easier task for a Western record company if you develop local acts."

Felix Perepelov, head of Moscow-based record company VIST, said there are 50 pirate factories in the old Soviet Union producing 1 million cassettes a year. The Russian government takes 90% of their income in tax, so has no incentive to seek their closure, he said.

Adrian Angel, of Romanian company Grapshite, said a new copyright bill was now before his country's senate. It contains a blank-tape and a hardware levy, he said. However, he added, "We do not know how to pass this law. As a country, we are just learning how the systems work. We need a lot of help from outside."

JEFF CLARK-MEADS

DUTCH GET AMERICAN MUSICAL TREAT

(Continued from page 14)

attracted a large number of Belgian fans. The four shows, which got good reviews in the Dutch press, mainly attracted fans between the ages of 30 and 40.

Most interest was drawn by Paul K., at 29, the youngest of the acts. His new solo album, "The Big Nowhere," was released on the Dutch market to rave reviews in the local press a week before the marathon started.

The recording of the Paradiso show will result in radio specials later this year on Dutch national radio stations KRO and VPRO and Belgian national radio station BRT.

It is likely the recording of the Paradiso show will also result in an album to be released next August on the Dutch Cool Tunes label, set up by Amsterdam-based independent record company Silenz Records, which was launched at the Berlin Independence Days last October.

The Singer/Songwriter Marathon in Holland was organized by Silenz

Records and its affiliated concert agency MusicWorld Management. The idea came from Evert Wilbrink, managing director of Silenz Records. "I first thought about it when I visited the New Music Seminar in New York in July last year," he says. At the seminar, Wilbrink met Van Zandt. "Van Zandt was immediately enthusiastic when we talked about my idea to organize a singer/songwriter tour in Holland," says Wilbrink, who drew a lot of media attention in the fall of '90 and '91 when he initiated a European package tour of American soul artists under the banner of A Memphis Soul Night.

At the end of October '91, when it was clear a third European Memphis Soul Night tour, set for the fall of '92, was not possible, due to financial reasons, Wilbrink concentrated on the singer/songwriter tour. He got full support from Wim Reijnen, GM of Silenz Records, Suzanne Hines from Louisville, Ky., who for the past 18 months has been working as Silenz's

artist relations manager, and Paul Coops, GM of MusicWorld Management.

The four contacted Jan-Willem Slighting, Paradiso's program coordinator, who was immediately very enthusiastic about the project, as was Oor (Ear), Holland's leading magazine on pop and rock music. The magazine did two major advance specials on the eight acts as soon as they were signed for the marathon.

According to Wilbrink, the concerts have attracted interest from all over Europe. "Stageway in Bergen, Norway, was the first concert agency which called us and asked to get involved in the European follow-up," says the Silenz Records boss, who adds that the Norwegian shows will be given in Oslo and Bergen.

It is not known yet how many German cities will be included in the upcoming European tour. "Hamburg and Frankfurt have shown great interest," says Wilbrink.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

LEBANON: With the easing of tensions here, the sound of music has gradually been replacing the sound of guns. Last month the French band **Les Negresses Vertes** played the first rock gig by a visiting act in 15 years. In keeping with this mood, celebrated singing star **Majida El-Roumi** has recorded her first love song, the title track of her new album, "Words" (on The Voice Of Beirut label). Renowned in the past for singing songs dedicated to her homeland, such as "Beirut, The Mistress Of The World," El-Roumi, 35, was given the official title of "peace ambassador" by the government. But now the opera-trained singer is letting more of her emotions as a woman show through in music that combines modern Arab pop with Spanish influences and an early jazz feel. She has yet to find a composer who can realize her full potential, but thanks to "Words" she has already won the singer-of-the-year award in Al-Majalla magazine.

MUHAMMAD HIJAZI

GERMANY: There are approximately 40,000 pieces of literature published in the international language of Esperanto—from the Bible to cartoon character Asterix—but there have been no pop albums sung in Esperanto, until now. "Tutmonda Musiko" (Whole World Music) features 12 tracks in an **Abba**-style pop vein written by producer/arranger/composer **Rainer Conrad**, translated into Esperanto and performed by singers **Karin Rossow** and Italian-born **Enzo Picone**. Distribution is via the Esperanto mail-order service in Germany, an organization whose goal is to build up this second language as a means of communication between cultures.

ELLIE WEINERT

ITALY: Illuminated billboards are heralding the release of **Luca Carboni's** latest album, "Carboni" (BMG). A young singer, renowned for his deep thinking and often moody songs, Carboni has come up with something different by taking a radical rhythmic approach to much of his new material. The album's producer, **Mauro Malavasi**—an Italian who is credited with influencing the early Chicago house music scene with his production of acts such as **Change** and **Kano** in the late '70s—has added new punch to Carboni's compositions. The album's opening cut, "Ci Vuole Un Fisco Bestiale" (I Want The Body Of A Beast), packs such jerky pop power that it has prompted a vigorous debate among local critics over whether it sounds more like the **Smiths** or the **Cure**. "Mare Mare" (The Sea The Sea) has a subtle reggae flavor, while "Baila Sad Jack" has an American blues/soul feel. But Carboni has not abandoned his Mediterranean roots. The ballad "Siamo Le Stelle Del Cielo" (We Are The Stars Of The Sky), complete with gospel-tinged backing vocals, provides a good example of why Italians are renowned for their romantic music.

DAVID STANSFIELD

ROMANIA: Since the overthrow of the Ceausescu dictatorship in December 1989 there has been a liberalization of the arts. One of the main beneficiaries has been the 51-year-old **Marina Voica**, a talented pianist and composer who was on the communist regime's blacklist for many years. In the "Summer Of 89," a poem she had written, dedicated to her idol **Michael Jackson**, was read out on the Voice Of America radio station, and further persecution was threatened. Although born in Ivanovo, Russia, Voica's specialty is Spanish and Latin-American songs. She has enjoyed renewed success in the more relaxed political climate of the last two years and among her recent hits (some of them performed in a rap idiom) are "The Accordion In The Corner Of The Cafe," "This Country Is So Far Away," and "He Is No More On This Earth," a song adapted from music by the famous Russian composer **Vladimir Visotzky** and dedicated to her late husband.

OCTAVIAN URSULESCU

FRANCE: The list of international stars **Manu Katche** has played drums with reads like a who's who of contemporary music: **Peter Gabriel**, **Sting**, **Joni Mitchell**, **Robbie Robertson**, **Simple Minds**, **Tracy Chapman**, **Julia Fordham**, **Dire Straits**, and many more. Now Katche has recorded his first solo album, "It's About Time" (BMG), featuring 12 of his own compositions with lyrical contributions from his actress wife **Sophie Duez** and **Tom Robinson**, among others. Produced by Katche, the album has a strong **Michael Franks** flavor, with a soft, jazzy groove and musical references to **Weather Report**. Katche has a pleasing voice if no great range; and although he sings in English, there is no mistaking that he is French.

EMMANUEL LEGRAND



into the spotlight

new company moving ffwd

record

press play and activate recording simultaneously

- guns n'roses recording ● tom petty & the heartbreakers recording
- cher recording ● heavy d. & the boyz recording ● kim wilde recording
- robbie robertson recording ● patti labelle recording ● dave grusin recording
- tesla recording ● bobby brown recording ● aerosmith recording
- nirvana recording ● sheena easton recording ● b. b. king recording
- the blessing recording ● transvision vamp recording ● jan hammer recording

MCA

MCA

MUSIC ENTERTAINMENT GMBH

MCA 

new company moving ffwd

START 1.1.1992

stop
fax 040/229 25 299
tel 040/229 25-0
hamburg 76
2000
winterhuler weg 27
MCA
play
general notes

distributed by

BMG
BMG ARIOLA
HAMBURG GMBH

NEWLY FORMED ASSN. OF EUROPEAN RADIO IS MAPPING OUT ITS AGENDA

(Continued from page 6)

stations, confusingly also known as AER. This does not include the large networks, which have come together as the RNA—and which also have not signed up with the fledgling European trade group.

Thus, the new AER does not even represent all radio stations in the five main territories where it has members. Many European countries are far from having a simple, unified national body like the National Assn. of Broadcasters in the U.S. or AIRC in the U.K. So it may be unrealistic to expect a Europeanwide association to achieve what its individual nationalities cannot.

Even so, the AER's inability yet to deliver a formidable lobby of all European radio proprietors pales into insignificance beside the confusion over what copyright payments stations have to make, particularly to record producers.

Of the 12 EC countries, only seven are signatories to the Rome convention and therefore grant any protection to record producers (U.K., Germany, France, Denmark, Ireland, Italy, and Luxembourg). The non-

signatories (Belgium, Greece, Portugal, Spain, and the Netherlands) are under varying degrees of pressure to conform.

But even if a country recognizes the principle of phonographic production copyright, it may not oblige users to pay anything for its use. The prime example of this is Luxembourg, where, says Radio Luxembourg GM John Catlett, "the law recognizes there's something there, but doesn't charge anything."

'FIRST FIXATION'

Four of the Rome signatories judge whether a recording is copyright on the principle of "first fixation" rather than "first publication" (the U.K. system). First fixation means stations only have to pay to air records actually made in a country that is party to the Rome Treaty. This immediately excludes the U.S., and so cuts pop stations' bills.

These differences are further complicated by whether a country has actually implemented new media laws that its parliament has passed. Italy's new media statutes—covering ownership and rights—have yet to come into effect, although they were adopted in October 1990.

"We are in a state of transition," says Claudio Astorri, program director of national Italian outlet RTL 102.5. For now, his station pays 5% of qualifying revenue (income minus costs of sales) to rights collector SIAE, which is split roughly 50/50 between authors and producers. "But there's a big legal debate going on," says Astorri. "Some stations protest, claiming they legally don't have to pay anything at all."

In effect, something similar is happening in France, despite its creation of perhaps the most comprehensive copyright law in Europe in 1985. The law set up specific copyright agencies for various interest groups, and also empowered another new body, Société pour le Perception de la Remunération Equitable, to collect and distribute monies to these agencies.

A committee of all interested parties agreed on a rate of 6% of radio revenue in 1987. The system began in 1988 and immediately ran into trouble; SPRE is still in court with major networks like NRJ and FUN. "We are opposed to paying 6%," says Alain le Menahezt, general secretary of FUN. He contends that the makeup of the original committee did not

do justice to radio networks' role as the biggest users of phonograms.

"We've made slow progress," comments SPRE legal director Jean Vincent. He says the effective rate is only 3.5% of total revenue, because stations pay only according to the percentage of music used across their total programming. "The French system is very good. The only problem is that radios were used to being outside the law. But next year, we will have definite decisions from the courts."

EVERYONE'S IN COURT

Speak to any phonogram rights' collection agency, or station association, in virtually any European country, and this becomes a depressingly repetitive story. Everyone's in court. And they have been there for years.

The only major exception may be Germany. There, the Assn. of Private Radios' model agreement with record licensing agency GVL applies rates from 1.125% to 4.5% of qualifying revenue, depending on a station's total percentage use of phonograms across its output. "Of course, we still feel that we pay too much," says Stefan Ory, APR's lawyer, "but from day to day it's really nothing severe."

The U.K., however, remains the key battleground between stations and producers. Rates paid to Phonographic Performance Ltd. (traditionally 3%-7%, with the percentage rising with income) have in the past four years alone been the subject of a Monopolies and Merger Commission; a House of Lords debate in Parliament on an amendment to the new copyright act; and a clause in the 1990 Broadcasting Act. PPL and the AIRC are still at loggerheads over the rates; they go before the new British copyright tribunal next June.

DIFFERENCES REMAIN

With some of the big five countries already in the AER paying considerably less than the U.K., it remains to be seen how eager they are for real Euro-standardization, which could see Britain gain at their expense. One crucial difference is that, unlike in the U.K., "payments in other European countries to phonogram bodies are, on average, one-third to one-half of those paid to authors/composers' bodies," says James Gordon, managing director of Scotland's Radio Clyde.

This principle was included in a judgment by the Finnish courts last year, in a case between the Assn. of Finnish Radio Broadcasters and phonogram body Gramex. But even here, confusion over earnings during the slide into Finland's current recession led to Gramex being awarded a percentage effectively *higher* than that paid to composers' body Teosto. If the new AER wants to negotiate principles in the European courts, it might have to wait until monetary union brings stability—and if the U.K. government continues to plough its lonely furrow against such union, this might be a long time coming.

Ken Garner is a Glasgow-based writer who specializes in coverage of the radio and music industries.

United SOCAN On Line To Tackle Tough C'right Issues

■ BY LARRY LeBLANC

TORONTO—Jan Matejcek, former president of the Performing Rights Organization of Canada (PROCAN), the driving force in the merging of Canada's two performing rights' societies to form the Society of Composers, Authors and Music Publishers of Canada (SOCAN), says the merger confronted sizable difficulties but they have now been largely overcome.

The merger, signed Oct. 10, 1989, by performing rights societies PROCAN and the Composers, Authors and Music Publishers Assn. of Canada (CAPAC), and the Music Promotion Foundation, which owned PROCAN shares, created an organization representing 40,000 members.

One of SOCAN's chief difficulties, says Matejcek, was that it was not until March 1991 that the society was able to move into its newly built Toronto headquarters. Staff and management had worked for two years from three locations in the city.

"The new building was a realization of my own dream to have a building for Canadian composers, lyricists, and songwriters," says Matejcek, SOCAN's first CEO.

Since the merger, SOCAN has also significantly reorganized various departments. Some of the key changes have been with the index and logging and distribution departments, each of which, until recently, had been subdivided according to the former memberships and repertoires of PROCAN and CAPAC. A single index department has been established, where the databases of musical works, whether SOCAN or foreign, are maintained. As well, a new logging and distribution department now details performances from radio, television, cinema, and background music.

"We're trying a new system which amalgamates both the indexing and all the previous existing databases for all Canadian and international writers into one database system," says Matejcek. "PROCAN was operating with a database linked with BMI [U.S.] which was all computerized. CAPAC was tied into ASCAP and the computer system wasn't there."

Matejcek downplays the longtime discord within SOCAN between "serious" and "pop" songwriters, which came to a boil during a Jan. 16 board meeting when the two factions fought for changes in voting bylaws dealing with positions on the society's 18-member board.

New bylaws passed at the meeting call for increased "pop" representation and a reduction of "serious" members.

"The meeting ended on an upbeat note, I think," he says. "More than 90% of our revenue comes from the use of popular music."

"However, every society supports 'serious' music. If you respect that area, I don't see anything unreasonable with giving them a few dollars."

SOCAN recently filed its proposed tariffs for 1992 with the Copyright Board, whose rulings establish the payments the society receives from

music users and which will undertake a hearing over the next six months. In most cases, the proposals for the 21 tariffs represent substantial changes from previous years.

Cornerstone to the proposals is that SOCAN is asking for an elimination of the 1.4% commercial radio tariff, introduced last year by the Copyright Board for those stations that use "protected music less than 20% of their broadcast time throughout the year," and a return to the previous single rate of 3.2% of advertising revenues for all stations. Secondly, SOCAN is requesting a 5% tariff of gross receipts for both "pop" (up from 2%) and "serious" (from 0.5%) music events, with a pro-rata reduction for noncopyrighted music and a minimum fee of \$60 per event.

Matejcek agrees SOCAN's proposed tariffs have alarmed sectors of both Canadian radio broadcasters and concert promoters. "It might hurt some segments of the industry. However, we probably would be willing to negotiate other solutions."

Matejcek is less compromising on the issue of neighboring rights, which would recognize copyright in a sound recording and result in performance royalties being paid by Canadian broadcasters to be shared by record producers and artists. SOCAN's position is that a new right must not derogate from the existing performing right that it administers or reduce the royalties payable to it for performing-rights licenses covering the performance of musical rights.

"Neighboring rights is an area that has nothing to do with copyright," says Matejcek. "Our position is that we don't want to oppose these new rights providing they would not derogate from the rights we protect. The author cannot be put on the same level as a record producer."

He is scathing about the issue of cable systems not paying, he says, for transmission of music contained on nonbroadcast services. SOCAN is seeking an amendment from the government to change the situation.

Under the existing Copyright Act, if musical works are transmitted by broadcast signals, performance royalties are paid; if music in distant signals is retransmitted by cable, performance royalties are paid, but if music works are transmitted by nonbroadcast services delivered by cable systems, no performance royalties are paid. As a result, SOCAN argues, the music used on the channels is being performed without full compensation to composers and publishers.

MAPLE BRIEFS

BALMUR Ltd. here has announced it has signed a management agreement with Virgin Records singer Rita MacNeil, one of Canada's most successful performers. Balmur also manages the careers of Anne Murray and country singer George Fox.

PIRACY IN HUNGARY

(Continued from page 42)

piracy. Others fear a flow of illegally copied product from Hungary to the lucrative European Community market.

In the meantime, the pirates are capable of having their product on the streets of Budapest just two weeks after the Western release.

Having signed the Geneva agreement in 1971, Hungary ratified the protection of both copyright and producers' rights in 1975. That legislation states, "With this agreement, the Hungarian State undertakes to protect those producers of sound recordings who are Hungarian nationals, against those who duplicate and/or import illegal versions of those recordings."

Despite the clarity of the law, its maximum fine of 10,000 florints (about \$130) is often not a deterrent.

MAHASZ has produced a draft amendment to the copyright law that would increase the maximum penalty to up to three years in jail. The draft was handed to the Ministry of Justice a year ago but the ministry says it is unable to say when it will be put before parliament.

PHONOMATIC TO DISTRIBUTE SMSP CATALOG IN EURO

(Continued from page 41)

Reader's Digest—and make independent A&R decisions.

Single and multi-artist compilations will be made of material from such artists as Roy Orbison, Kris Kristofferson, Dolly Parton, Count Basie, and Benny Goodman. Mittrich says several catalogs may be represented on each album.

Phonomatic, and its allied companies, has a manufacturing, marketing, and distribution network in 10 European countries. Its plant near Utrecht has an annual capacity of 10 million CDs and 10 million prerecorded cassettes.

Sony Music Special Products se-

nior VP Al Shulman says his one deal with Phonomatic replaces "14 or 15" agreements with European independents. Phonomatic will also service the export market outside Europe.

Phonomatic also announced at MIDEM that Charly Records has signed an exclusive distribution deal for North America and Italy. In addition, the two companies will be working together during 1992 on a budget classical and popular series culled from the two companies' catalogs.

It is anticipated that Phonomatic will apply for IFPI membership in the near future.

HITS OF THE WORLD



EUROCHART HOT 100 1/11/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC
2	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
3	3	BOHEMIAN RHAPSODY QUEEN PARLOPHONE
4	5	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
5	4	LET'S TALK ABOUT SEX SALT-N-PEPA <i>HR</i>
6	9	EVERYBODY'S FREE ROZALLA PULSE B
7	6	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
8	12	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN
9	NEW	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
10	NEW	ADDAMS GROOVE HAMMER CAPITOL
ALBUMS		
1	2	QUEEN GREATEST HITS II PARLOPHONE
2	1	MICHAEL JACKSON DANGEROUS EPIC
3	3	GENESIS WE CAN'T DANCE VIRGIN
4	5	SIMPLY RED STARS EASTWEST
5	4	U2 ACHTUNG BABY ISLAND
6	6	TINA TURNER SIMPLY THE BEST CAPITOL
7	7	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
8	11	NIRVANA NEVERMIND DGC
9	8	DIRE STRAITS ON EVERY STREET VERTIGO
10	10	QUEEN QUEEN EMI

JAPAN (Music Labo) 1/27/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HAITOKUNO HITOMI V2 EPIC/SONY
2	1	SOREGA DAUJI DAUJI MAN BROTHERS BAND FUN HOUSE
3	2	CHOO CHOO TRAIN ZOO FOR LIFE
4	3	PIECE OF MY WISH MIKI IMAI FOR LIFE
5	8	FUYU GA HAJIMARUYO NORIYUKI MAKIHARA WEA
6	7	DONNA TOKIMO NORIYUKI MAKIHARA WEA
7	6	WON'T BE LONG THE BUBBLE GUM BROTHERS EPIC
8	4	BOKU WA KONO HITOMI DE USO WO TSUKU CHAGE & ASKA PONY CANYON
9	5	KAEUTA MEDLEY 3 TATSUO KAMON VICTOR
10	9	HOTOKENAIYO SEISHIROU KUSUNOSE SONY
ALBUMS		
1	4	ZOO PRESENT PLEASURE FOR LIFE
2	1	DREAMS COME TRUE MILLION KISSES EPIC
3	2	B'z IN THE LIFE BMG/VICTOR

HITS OF THE U.K.

© 1992, Billboard/BPI Communications (Music Week/© CIN/compiled by Gallup)

THIS WEEK	LAST WEEK	SINGLES
1	3	GOODNIGHT GIRL WET WET WET PRECIOUS
2	1	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES QUEEN PARLOPHONE
3	2	EVERYBODY IN THE PLACE (EP) THE PRODIGY XL INTERSCOPE
4	9	GOD GAVE ROCK & ROLL TO YOU II KISS
5	NEW	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOUE PWL
6	7	WE GOT A LOVE THANG CE CE PENISTON A&M
7	10	I CAN'T DANCE GENESIS VIRGIN
8	5	TOO BLIND TO SEE IT KYM SIMS ATCO
9	NEW	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL
10	4	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
11	NEW	WELCOME TO THE CHEAP SEATS (EP) THE WONDER STUFF POLYDOR
12	6	ADDAMS GROOVE HAMMER CAPITOL
13	16	FEEL SO HIGH DES'REE DUSTED SOUND
14	15	FEEL THE PASSION BLUE PEARL BIG LIFE
15	20	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE COLUMBIA
16	8	DON'T TALK JUST KISS RIGHT SAID FRED TUG
17	19	HIT SUGARCUBES ONE LITTLE INDIAN
18	13	WHEN YOU TELL ME . . . DIANA ROSS EMI
19	29	VIBEOLCGY PAULA ABDUL VIRGIN
20	14	BLACK OR WHITE (CLIVILLES & COLE REMIXES) MICHAEL JACKSON EPIC
21	NEW	SHUT'EM DOWN PUBLIC ENEMY DEF JAM
22	22	OLD RED EYES IS BACK THE BEAUTIFUL SOUTH GO! DISCS
23	12	DIFFERENT STROKES ISOTONIK <i>HR</i> freedom/POLYGRAM
24	11	ROOBARB & CUSTARD SHAFT <i>HR</i> freedom/POLYGRAM
25	31	TAKE ME AWAY CAPPELLA FEATURING LOLEATTA HOLLOWAY PWL CONTINENTAL
26	NEW	I WONDER WHY CURTIS STIGERS ARISTA
27	NEW	STAY SHAKESPEARS SISTER LONDON
28	21	ALL WOMAN LISA STANSFIELD ARISTA
29	NEW	FEEL SO REAL DREAM FREQUENCY/DEBBIE SHARP CITYBEAT
30	18	EASY TO SMILE SENSELESS THINGS EPIC
31	37	CAN'T LET GO MARIAH CAREY COLUMBIA
32	30	IDIOTS AT THE WHEEL KINGMAKER CHRYSALIS
33	NEW	MY HAND OVER MY HEART MARC ALMOND SOME BIZARRE
34	NEW	HIGHWAY 5'92 THE BLESSING MCA
35	NEW	LOVE YOUR MONEY DAISY CHAINSAW DEVA
36	17	RUBBISH CARTER THE UNSTOPPABLE SEX MACHINE BIG CAT
37	NEW	MOVIN' MARATHON TEN
38	38	ROCK 'TIL YOU DROP STATUS QUO VERTIGO
39	NEW	PERFECT PLACE VOICE OF THE BEEHIVE LONDON
40	23	RUNNING OUT OF TIME DIGITAL ORGASM DEAD DEAD GOOC

THIS WEEK	LAST WEEK	SINGLES
4	3	CHAGE & ASKA TREE PONY CANYON
5	6	ANRI MY FAVORITE SONGS 2 FOR LIFE
6	NEW	BARBEE BOYS B7 EPIC/SONY
7	5	TSUYOSHI NAGABUCHI JAPAN TOSHIBA/EMI
8	NEW	NEW KIDS ON THE BLOCK H.I.T.S. SONY
9	8	MIHO NAKAYAMA MIHO'S SELECT KING
10	9	PRINCESS PRINCESS DOLLS IN ACTION SONY

FRANCE (Nielsen/Europe 1) 1/18/92

THIS WEEK	LAST WEEK	SINGLES
1	3	SONG OF OCARINA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/EMI
2	1	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
3	2	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
4	4	JE T'AIME MELANCOLIE MYLENE FARMER POLYDOR/POLYGRAM
5	6	PETITE MARIE FRANCIS CABREL COLUMBIA/SONY
6	5	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/POLYGRAM
7	16	INDRA TEMPTATION CARRERE
8	14	LES VEIGES DE L'HIMALAYA DOROTHEE AB/BMG
9	7	CA NE CHANGE PAS UN HOMME JOHNNY HALLYDAY PHONOGRAM/POLYGRAM
10	9	BERNARD ET BIANCA AU PAYS DES KANGOUROUS ANNE WALT DISNEY
11	10	CREAM PRINCE & THE N.P.G. PAISLEY PARK/WEA
12	8	ROZALLA EVERYBODY'S FREE CARRERE/FLARENASCH
13	18	GENESIS NO SON OF MINE VIRGIN
14	NEW	PAS D'AMI (COMME TOI) STEPHEN EICHER POLYGRAM
15	12	THE SHOOP SHOOP SONG CHER EPIC/SONY
16	13	SHINY HAPPY PEOPLE R.E.M. WARNER BROS./WEA
17	11	CASH CITY LUC DE LA ROCHELIERE TREMA/SONY
18	NEW	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN SONY/EPIC
19	17	YOU COULD BE MINE GUNS N' ROSES GEFLEN/BMG
20	NEW	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS POLYGRAM/POLYDOR
ALBUMS		
1	1	PATRICK BRUEL SI CE SOIR RCA/BMG
2	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	4	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
4	7	J.P. AUDIN & DIEGO MODENA OCARINA DELPHINE/EMI
5	6	GENESIS WE CAN'T DANCE VIRGIN
6	10	U2 ACHTUNG BABY ISLAND/POLYGRAM
7	3	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
8	9	RONDO VENEZIANO MYSTERE POLYDOR/POLYGRAM
9	8	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO EMI
10	5	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
11	NEW	MYLENE FARMER L'AUTRE POLYGRAM/POLYDOR
12	14	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK/WEA
13	11	RENAUD MARCHAND DE CAILLOUX VIRGIN
14	18	PATRICIA KAAS LA CHARMEUSE DE SERPENTS COLUMBIA/SONY
15	13	STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM
16	12	R.E.M. OUT OF TIME WARNER BROS./WEA
17	17	CHRISTIAN MORIN AQUARELLA DEESSE/SONY
18	15	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
19	16	LES INCONNUS BOULVERSIFIANT PPL/SONY
20	20	ETIENNE DAHO PARIS AILLEURS VIRGIN

SWEDEN (GLF) 1/22/92

THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC
2	6	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
3	NEW	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE MEGA
4	4	TUESDAY AFTERNOON STONECAKE WIRE
5	3	LET'S TALK ABOUT SEX SALT-N-PEPA <i>HR</i>
6	8	EVERYBODY'S FREE ROZALLA MEGA
7	5	SEND ME AN ANGEL SCORPIONS MERCURY
8	NEW	YOU TEN SHARP COLUMBIA
9	NEW	COLOUR OF LOVE SNAP LOGIC
10	7	LOVE TO HATE YOU ERASURE MUTE
ALBUMS		
1	1	EVA DAHLGREN EN BLEKT BLONDINS HJARTA RECORD STATION
2	2	MICHAEL JACKSON DANGEROUS EPIC
3	3	VARIOUS ARTISTS ABSOLUT MUSIC 12 EVA
4	NEW	NIRVANA NEVERMIND GEFLEN
5	4	BOPPERS THE BOPPERS SONE1
6	6	U2 ACHTUNG BABY ISLAND
7	NEW	QUEEN GREATEST HITS II EMI
8	9	ENYA SHEPHERD MOONS METRONOME
9	8	VARIOUS ARTISTS THE ORIGINAL EVA
10	5	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M

NETHERLANDS (Stichting Nederlandse 40) 1/17/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
2	2	BOHEMIAN RHAPSODY QUEEN PARLOPHONE
3	3	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
4	5	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE INDISC
5	6	YOU SHOWED ME SALT-N-PEPA <i>HR</i>
6	9	RIDE LIKE THE WIND EAST SIDE BEAT <i>HR</i>
7	7	COLOUR OF LOVE SNAP LOGIC
8	4	I LOVE YOUR SMILE SHANICE MOTOWN
9	NEW	WHO THE FUCK IS JAMES BROWN TRAUMATIC STRESS HYPER
10	NEW	IF YOU GO AWAY NEW KIDS ON THE BLOCK COLUMBIA
ALBUMS		
1	1	QUEEN GREATEST HITS II PARLOPHONE
2	2	VARIOUS ARTISTS HET BESTE UIT DE TOP 40 VAN 91 MAGNUM
3	3	QUEEN GREATEST HITS PARLOPHONE
4	5	NIRVANA NEVERMIND GEFLEN
5	4	ENYA SHEPHERD MOONS WEA
6	8	VARIOUS ARTISTS TURN UP THE BASS 1991 MEGAMIX ARCADE
7	6	U2 ACHTUNG BABY ISLAND
8	NEW	VARIOUS ARTISTS MOVE THE HOUSE EVA
9	9	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR
10	NEW	LISA STANSFIELD REAL LOVE ARISTA

CANADA (The Record) 1/10/92

THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
2	2	FINALLY CE CE PENISTON A&M/PLG
3	4	ALL 4 LOVE COLOR ME BADD GIANT/WEA
4	9	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN COLUMBIA/SONY
5	NEW	I'M TOO SEXY RIGHT SAID FRED VIRGIN/A&M
6	6	BLOWING KISSES IN THE WIND PAULA ABDUL VIRGIN/A&M
7	5	IT'S SO HARD BOYZ II MEN MCA/MCA
8	10	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
9	3	SET ADRIFT ON MEMORY BLISS P.M. DAWN GEE STREET/ISLAND/A&M
10	7	CAN'T LET GO MARIAH CAREY COLUMBIA/SONY
ALBUMS		
1	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
2	1	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
3	5	NIRVANA NEVERMIND DGC/DGC
4	3	U2 ACHTUNG BABY ISLAND/A&M
5	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
6	6	GENESIS WE CAN'T DANCE ATLANTIC/WEA
7	7	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN/GEFFEN
8	8	METALLICA METALLICA ELEKTRA/WEA
9	9	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/GEFFEN
10	NEW	ENYA SHEPHERD MOONS WEA/WEA

Extra! Tower's Pulse! Hits Streets In-Store, It's Still Free; At Newsstands, \$2.95

■ BY TRUDI MILLER

NEW YORK—Tower Records' in-store magazine Pulse! will start beating on newsstands as of the February 1992 issue (Billboard, Jan. 18).

The magazine, historically given away free at Tower outlets, currently has a circulation of 250,000. Editor/publisher Mike Farrace plans to put another 125,000 on newsstands with a cover price of \$2.95. "Our goal on the first issue is to sell 30%," says Farrace. "Eventually, we would like to see 45% over the long term."

The magazine will still be available for free in Tower outlets. Farrace acknowledges, "There is the question, will people be willing to buy it if they can get it for free? But there's two sides to that question. One is that in a way it's a bonus for our company—Tower Records and Video will be the only place to get it for free, so people may make a point of coming down to the store. Also, when a magazine converts from free to paid, it's usually up against replacing all that free distribution with paid, and that's hard work. But we're maintaining our free distribution, so advertisers are getting exactly what they were getting before, plus roughly 20% more."

The ad cost per thousand copies will remain approximately the same, says Farrace, "although the total cost will go up a little just because the numbers are higher. Over the long haul, we hope to cultivate the paid circulation—if it can pay for itself, we can continue to keep advertising costs low, thus keeping the small indie labels, while becoming more attractive to large advertisers, such as stereo companies, which have a natural affinity for our readers."

Pulse! will continue to use co-op advertising, Farrace says, acknowledging that the magazine's tie with the W. Sacramento, Calif.-based chain—which runs 65 music stores and about half that in freestanding video stores in the U.S.—gives it an edge over other music magazines. "There's no question—obviously it's a leg up for us," he says. "Tow-

er has had a great reputation for 35 years; we have the luxury of having our bills paid on time. But we do have a high-quality product and a high-quality readership—active buyers of sound—so it's a good buy. We're working our butts off on making Pulse! a top-notch magazine."

In general, label executives welcome the move to the newsstands. "Anytime you can create more of an

'Our goal on the first issue is to sell 30%'

image for a record business, that's great," says Pete Anderson, Epic VP of sales.

The new Pulse! will incorporate Tower's previously separate video magazine, Tower Video Collector. In addition, the new version of the magazine will feature columns on collectible records and CDs. "People have huge LP collections and want to know what they're worth," says Farrace. "I also think now's a good time to have fun with collecting CDs, speculating on what they may be worth in the future. The trick is to learn about it. It's kind of like playing the penny stocks at Tower." The magazine also will add some humor/opinion columnists. Graphically, Pulse! has changed its lettering and heads, and reconfigured certain sections. "The magazine sometimes can be dry, so we want to spark it up a bit," says Farrace.

While others see Pulse's move onto newsstands as direct competition to Spin, Rolling Stone, and other consumer music magazines, Farrace maintains he is not trying to compete with them. "I have tremendous respect for those magazines," he says. "I think Rolling Stone is not only a great music magazine, but one of the greatest magazines, period. I don't have any illusions about that."

But he adds, "I think there's room for another magazine, particularly one that's so focused on the music. We're already established; we don't have to scratch and claw to get a piece of someone else's marketplace. We can coexist."

Executives at Spin and Rolling

Stone were not available for comment. Some observers contacted predict Pulse! will not hurt those publications in music advertising, but could impact their sales of out-of-industry advertising, e.g., liquor, jeans, and stereo ads.

Originally, there was some question about whether the Tower logo would appear on the magazine cover. At first, Farrace says, the logo was not going to appear, because other music retailers might want to sell the magazine, and "to put [Tower] on the cover seemed like a slap in the face." But when Pulse! was test-marketed in selected bookstores in November, the prices mentioned in the magazine's ads caused confusion. One of the bookstores was apparently situated next to Musicland in a mall; a customer picked up Pulse!, saw no mention of Tower, and asked Musicland to give him the same price on an album that he saw in one of the Pulse! ads. So to avoid

(Continued on page 51)



Broadway Melodies. Tony Award winner Michael Crawford visits Sam Goody on 51st Street in New York to celebrate the release of his latest Atlantic album, "Michael Crawford Performs Andrew Lloyd Webber." In front row, from left, are Musicland area manager Ron Hall; Crawford; Atlantic senior director of marketing Karen Colamussi; and Atlantic national sales manager Mike Carden. In back row, from left, are Musicland divisional marketing coordinator Kent Rippey; Atlantic regional marketing manager William Hendrickson; and Sam Goody senior store manager Tim Edwards.

'91 Holiday-Week Biz 3.7% Jollier Than In '90 MLM Survey Also Reports Rap On Rise On CD

NEW YORK—Despite the recession, 1991 holiday-week business was up an average of 3.7% over last year, according to Macey Lipman Marketing, which conducts an annual survey on the state of the business.

As part of that survey, the Los Angeles-based company found that country sales increased dramatically in 1991, while rap, traditionally sold almost exclusively on cassette, began to sell on CD as well.

In putting together its ninth annual "State Of The Business" year-end survey, Macey Lipman Marketing made 211 calls to rackjobbers, one-stops, chains, and independent stores, representing more than 7,000 accounts.

Among the survey's findings:

- Sixty percent of dealers said 1991 holiday business was up over last year, while 24% experienced a decline. Among the comments drawn from retailers for the survey, Jim Dobbe, VP of sales merchandise at Torrance, Calif.-based Warehouse Entertainment, noted Dec. 23 and 24 were the best two days in the company's history.

- Although 43% said multiple purchases were up, retailers cited more shoppers as the reason. Many said the superstar releases did not generate additional purchases—shoppers came in to buy the new Michael Jackson or U2 album and did not pick up additional purchases, as in previous years; those that did make additional purchases bought two or three items, instead of six or seven.

- A whopping 85% of retailers saw a significant change in the genres of music customers bought in 1991. Country was named most frequently, with a three-to-one margin over the second-place category, alternative, which had only a narrow lead over pop and adult music at No. 3. That third category included such artists as Natalie Cole, Enya, Bonnie Raitt, and Harry Connick Jr. Retailers also noticed a change in demographics: country is now bought by all ages and alternative is bought by post-college-age customers and metal fans as well as the traditional high school and college fans.

- Seventy percent of retailers found rap music had affected their stores in 1991, in a variety of ways. Most retailers saw a significant increase in rap CD sales—a departure from previous years, when cassettes accounted for nearly all rap purchases. Some said they were more careful about who they sold rap music to, because of the explicit-lyric warnings. Others noted that sales of hardcore or "gangsta" rap had seen the biggest increase. A few independent stores now put mainstream rappers in the pop or R&B section, leaving the rap section of the store for hardcore/explicit artists. Lastly, some retailers reported rap product was more likely to be stolen than other genres of music.

- Cassette singles sales are down, but retailers are divided on whether increased prices are responsible, with 44% saying the increase did affect cassette single sales and 56% saying it did not. Those who felt the increase had an effect explained it by noting that singles sales have slowed; that customers feel they might as well buy the album since the single is expensive; and that many retailers have stopped carrying singles since the profit margin is so low.

- Nineteen percent of retailers said the new Billboard charting system affected their buying methods. Some said they order heavier initial quantities because hot releases tend to debut higher on the chart than previously. Others said more customers are asking to see the latest issue of Billboard to see what is hot. However, 81% said the charts did not affect their methods, and that the charts simply report sales already occurring, rather than actually setting trends in the stores.

- Seventy-four percent of retailers said they were not directly affected by counterfeiting or piracy (compared with 79% last year). Several dealers felt that record clubs and used-record stores were more of a threat than counterfeiters.

Retailers in the survey also said credit-card purchases were up; gift-certificate sales were equal to or better than last year; and boxed sets did very well, particularly those by Led Zeppelin, Aerosmith, Barbra Streisand, Crosby, Stills & Nash, and Queensryche, in that order. The survey also found that 53% of retailers report to a local radio station; of those reporting, 71% are chains and 29% are independents or one-stops.

TRUDI MILLER

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES. WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.



FOR A FREE CATALOG CALL 800/648-0958
GOPHER PRODUCTS

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

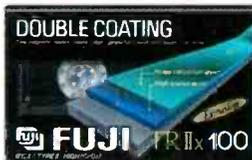
TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

We've virtually eliminated hiss, static and bias noise. Still, Fuji audiocassettes produce a constant ringing sound that just won't stop.



It's the most beautiful sound in the music business. The ring, ring, ring of mounting sales. And it's a sound you'll come to know well once your customers find out you're stocking Fuji audiocassettes.

While Fuji cassettes are known for selling themselves, we do help the process along by providing you with strong marketing support. For instance, we offer distinctive pre-packed displays, innovative promotional programs, as well as comprehensive radio and television advertising.



exciting promotion won't necessarily make the sale. That requires a superior audio product. Something you'll find throughout our complete line of



audiocassettes. From our low noise DRI and technologically advanced high-bias double-coated cassettes, to our quality FR Metal tape, every Fuji audiocassette gives your customers the finest sound available.

We give you something, too. A variety of configurations, including multipacks and brickpacks. Not to mention our exclusive Extraslim case, which recently topped the 250 million mark in worldwide sales. (Hear that ringing sound?)



It all means that when you stock Fuji audiocassettes, they'll perform especially well on the most precise tape recorder of all. Your cash register.



FUJI. A new way of seeing things.®

Retail

On The Money: EMI Touts Two-Track CD-5 At \$3.98

THE PRICE IS RIGHT: The recent move by WEA to raise prices on the 5-inch CD and other extended single formats raised the ire of most accounts. In its defense WEA claims that the new \$6.49 list price is justified because the CD-5, with four or five songs on it, almost serves as an

EP. But **Mike Greene**, VP of sales at EMI Records, is taking a different tack with the CD-5. He plans to issue two tracks each on a CD-5 and sell it for a \$3.98 list-price equivalent.

"The CD-5 is not a money-making proposition to me at this point," he says. "So if we want to get kids collecting singles, we are going to have to deal with the issue of price and give them something they can afford." The first two \$3.98 releases will come from **Chesney Hawkes** on Chrysalis, with "Feels So Alive" as the A side, and **Jeffery Gaines** on Chrysalis, with "The Hero In Me." Also, EMI plans to issue a **Blur** single at the \$3.98 list price soon.

EMI, however, is not the first to test the two-song, \$3.98 CD-5 waters. Atlantic, in the WEA family, issued Genesis' "No Son Of Mine" CD-5 at that price point.

WHICH WAY IS THE HERD Headed? **Peter Herd** is leaving his post as VP of marketing at **HMV USA**, **Peter Luckhurst**, president of the three-unit chain, has announced. "We brought him out to set us up and do strategic marketing and that's been accomplished," he says. "We will change our marketing direction, focusing much more on tactical marketing." As for Herd, "there is an opportunity for him to stay in a strategic marketing position within the **HMV Group**," Luckhurst says. "But more likely, he will leave the company and go back to the U.K., and get back in advertising there." Herd will be replaced but a decision on that position has not been reached yet, he adds. In the meantime, **Bob Douglas**, VP of operations, will take over day-to-day responsibility for marketing.

WHO CAME FIRST: Although Retail Track has been receiving *Spec's Rhythm & Views* magazine for awhile now, we only recently noticed that the in-store publication carries the same logo as the superstore in Garland, Texas, run by Dallas-based **Super Club**. In calling Miami-based **Spec's Music & Video** to investigate which had the *Rhythm & Views* logo first—the store or the magazine—Track discovered that maybe we should have been asking which will have the name last.

The answer to that question appears to be **Super Club**, as *Spec's* will discontinue its *Rhythm & Views* magazine, with the February issue serving as the last one. **Ron Phillips**, director of marketing, says the chain was using too much of its co-op advertising dollars on the magazine. "I just didn't want to spend that much money inside the store and *Rhythm & Views* threw too much of our co-op advertising there," he explains. "We want to move co-op ad dollars into external media, including spending it in college and alternative newspapers." Phillips adds the decision on *Rhythm & Views* had nothing to do with the quality of the magazine, which he describes as good.

ON THE MOVE: **Al Wilson**, considered by label and sales distribution executives to be one of the best buyers in the business, has been promoted to senior VP of merchandising at Milford, Mass.-based **LIVE Specialty Retail Group**. Wilson previously held the title of VP/head buyer, and some of his responsibilities will be delegated to the other buyers in the organization. In other LIVE Retail news, the chain has allowed the leases to expire on two of its **Waxie Maxie**



by Ed Christman

stores. With the closure of those two stores, LIVE now runs 139 stores . . . **Rick Froio** is the new WEA Cleveland branch manager, taking over for **Fred Katz**, who retires as of Saturday (1). Froio started working for WEA in the Philadelphia branch and eventually moved up to field sales manager there. He has been working in Cleveland as the assistant branch manager since last summer . . . **Bill Frohlich**, formerly **Sony Music Distribution's** Washington, D.C., sales manager, has been named Boston branch manager . . . **Jeff Loudon's** position as director of marketing with the **Record Shop** has been eliminated. Loudon, who was based in the chain's Minneapolis facility, is looking for work in the music industry and can be reached at 612-493-4440.

As of Feb. 3, **Jim Genova**, Mercury's national director of sales, is moving over to ILS to serve as national director of sales and market-

ing. ILS, which is headed by **Pat Monaco**, was formerly **Island Records'** independent distribution arm. ILS was formed and placed under **PolyGram Group Distribution** so that the labels under the PolyGram umbrella could access independent distribution the same way that Island does through its **4th & B'way/Mango** imprints. ILS already has a good network of indie distributors set up to handle dance and rap titles so Genova says his initial responsibility will be to create an independent distribution channel for rock and alternative music . . . The **Kentucky Headhunters** will perform at the **National Assn. of Recording Merchandisers'** annual convention, which will be held March 13-16 in New Orleans. The Mercury Nashville recording act will perform following a reception March 15 cosponsored by the Country Music Assn. and Country Music Television.

WEDDING BELLS BLISS: Congratulations to BMG senior VP of sales **Rick Cohen** and **Angela Pumo**. They were married Jan. 2 in New York.

FATHER TO SON: Billboard's **Geoff Mayfield**, associate director of chart research/retail, is not the only writer in his family, it turns out. Seems his father, the **Rev. L.H. Mayfield**, wrote a book back in 1965. The book, titled "Behind The Clouds—Light," is an inspirational tome filled with 27 vignettes that has just been republished by **Wesley Hall**, a 128-bed nursing home in Cincinnati. Proceeds from the book, priced at \$5, will go to Wesley Hall, where the senior Mayfield serves on the board of directors. For information, call 513-471-8667.

RETAIL PEOPLE

HMV USA appoints **Kathy Angstadt** marketing manager in Boston and **Parker Winston** New York marketing manager, responsible for both Manhattan locations. They were, respectively, media buyer at the Don Law Co., and marketing manager of HMV's 86th Street and Lexington Avenue location in Manhattan.



LIPPNER

Ginger Lippner is appointed sales manager at CD One Stop in Bethel, Conn. She was sales manager at Western Merchandisers in Salt Lake City.

Dave Slania has been appointed head buyer for **Stirling Venture/Rose Records** in Bellwood, Ill. Also, **Ken Dietz** has been named warehouse manager.

WEA's Philadelphia branch promotes **Sally Cox** to sales representative, **Wendy Super** to singles specialist, and **Cindi Pasi** to in-house marketing rep. They were, respectively, singles specialist, order and customer service department supervisor, and account merchandising rep. At WEA's San Francisco branch, **Alison Lewis** is promoted to in-house marketing rep. She was branch receptionist. WEA's Boston office promotes **Dann Cotter** to sales manager, **Peter Strickland** to field sales manager, **Bob Shaw** to sales rep, and **Bobby Hall** to in-house marketing rep. They were, respectively, field sales manager, sales rep, in-house marketing rep, and singles specialist.

Edward Coughenour is named national sales manager for **Case Logic** in Boulder, Colo. He was national sales manager at **Napa Valley Box Co.** in Rohnert Park, Calif.

DIVIDER CARDS

CHECK OUR PRICES

All stock items shipped
within 24 hours

Call

1-800-222-5116
1-317-935-2990

Or Write

Woodruff Corporation
1235 North F. Street
Richmond, IN 47374

Custom sizes & colors available



Ranked
America's
#1 One Stop
By Billboard
Magazine!

Join CD One Stop's Nationwide Network Of
Successful Retailers And See Why We're #1!

- The Largest In Stock Inventory In The U.S. Is At Your Fingertips!
- Instant Verification Of What's In Stock As You Place Your Order!
- New Releases & Top 100 Always At A Discount
- Orders Shipped Overnight At No Extra Charge Nationwide- Including Saturday Delivery!

COMPACT DISCS CASSETTES ACCESSORIES
CD5's CASSETTE SINGLES LASERDISC VIDEO

Toll Free 800-388-8889

New York 212-517-3737 Los Angeles 213-388-9834
Connecticut 203-798-6590 FAX 203-798-8852

13 Francis J. Clarke Circle, Bethel, Ct. 06801

*Annual Survey Of All Music Accounts, Mar. 30, 1991 *Restrictions apply

CASSETTE SINGLE
SPECIALISTS
OVER 2,000
TITLES
IN
STOCK

SAME DAY
SERVICE

ORDER
BY 3 PM

UNIQUE MUSIC
WE ARE UNIQUE

CD's & CASSETTES

CD-5's/CASSETTE SINGLES

- SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES
- MAJOR & INDEPENDENT LABELS IN STOCK
- INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES
- WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY
- OUR SALES STAFF CATERS TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

CALL
OR FAX
TODAY

For FREE
Catalog
& Weekly
Info

UNIQUE MUSIC CORP.

110 DENTON AVE. NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

KIDS TRAK



The Babies are Coming!

AFTER A GREAT SHOWING in the Gulf War last winter, our proud troops came home and celebrated by creating a whole new generation of Americans.



And now, a year later, those new Americans are ready to experience the Disney music this country has raised their kids on for the past 50 years.



To help you and all those new moms, dads and kids celebrate, we are offering an old-fashioned music catalog sale for the entire month of February. Not just the hits, and not just the Disney Babies catalog—but all of the classic soundtracks, Children's Favorites, our Music Box Artist Series, the Disney Collection, and much more.



So open your doors, and let the babies march on in! Call your Walt Disney Records sales representative for more details.



The Seven Steps March Into Spotlight

Also, Oh Boy! In Prime Time; Antone's Activity

SEVEN STEPS TO HEAVEN: Seven noted backup singers step out of the shadows and into the spotlight May 1 when Sheffield Lab releases the debut album by the Seven Steps.

Seven Steps singers Maxi Anderson, Clydene Jackson Edwards, Myrna Matthews, Alfie Silas, Carmen Twillie, Yvonne Williams, and Mona Lisa Young share stints as backing vocalists to everyone from Michael Jackson, Madonna, and Barbra Streisand to Elton John, Bette Midler, and Don Henley.

They also appeared on the Sheffield Lab release "The Usual Suspects," at which time Sheffield producer Jeff Weber decided they needed an outlet of their own.

"It's time for these women to come front and center and to get the due respect they deserve for their tremendous skill," says Andrew Teton, GM of Santa Barbara, Calif.-based Sheffield Lab.

The album will feature R&B and spiritual-tinged music. In addition to some original numbers, the album will include "Will It Go Round In Circles," "Dancin' In The Streets," "Mockingbird," and a medley of traditional gospel songs.

The Seven Steps recently wrapped a weeklong, live-to-two-track recording session for the release, which will feature guest musicians Billy Preston, Luis Conte, Gerald Albright, Michael Fisher, Brad Cole, and Bill Meyers.

By recording live, the Sheffield crew saves a chunk of studio time—they record live to two-track tape and produce the CD from the unedited, two-track master—but the process is costly because studio musicians must be present throughout the entire process, except for mastering.

Since all Sheffield Lab titles are recorded live, "we can only [work] with people who are able to do it," says Teton. "It's tremendously difficult, and nobody is crazy enough to record the way we do. But the synergy you capture on live-to-two-track recording is worth all the demented pressures we put everyone under." The label is noted among audiophiles for rare and highly coveted live recordings of Thelma Houston, Dave Grusin, Tower Of Power, and Harry James & His Big Band.

OH BOY! Records is reeling from all the activity surrounding John Prine's critically acclaimed album "The Missing Years." The Los Angeles label reports shipments in excess of 200,000 units, and the staff is getting ready for the next big commercial push with a Planet Pictures video for the track "Picture Show," featuring Tom Petty. Meanwhile, Oh Boy! just reserved the record to a plethora of album rock and AC outlets, it's negotiating a possible tour with Cowboy Junkies, and it has scheduled Prine for a Feb. 20 appearance on David Letterman's show.

SEEDS & SPROUTS: Austin, Texas-based Antone's Records just inked a three-year exclusive licensing deal with WEA-Canada... N.Y.'s Big Life Records released the Orb's sev-

en-song EP "The Aubrey Mixes: The Ultra World Excursion" Jan. 24. The EP was released in April '91—for one day—and deleted, on the whim of the group. The limited-edition U.S. release includes the previously unreleased tracks "Spanish Castles In Space" and "Back Side Of The Moon."

GRASS ROUTE



by Deborah Russell

Atlanta's Sky Records is gearing up for the Feb. 10 rerelease of the Flat Duo Jets' "In Stereo," a cassette-only EP that first appeared on Dolphin in 1985. Sky also just licensed Jazz Butcher's "Condition Blue" from Creation U.K. and the Swans' "Love Of Life" release from Young God. Both titles are set for February.

N.Y.-based Circumstantial Records signed alternative hard rock act Lifehouse to a one-off deal for the band's "Fuse" EP, set for Feb. 15. Mike McMackin (Codiene, Bitch

Magnet) produced.

ON THE MOVE: Alan Weiner is new CEO at Waterbury, Vt.'s Silo Inc. Weiner most recently was president/COO of Rectrack, U.S.A. ... Bobbi DeGemmis is director of marketing and promotion for New York-based Invasion Group Ltd. and its Invasion/Great Northern Arts labels. She formerly was director of marketing at Dick Scott Entertainment... Tracy Daniello was promoted to VP at Burbank, Calif.'s Spindletop Records and Brent Grulke joined the label as sales/marketing director.

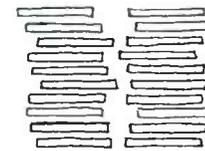
Victoria Wheeler, who formerly handled publicity at N.Y.'s 4AD Records, was laid off this month in the wake of 4AD's U.S. distribution deal with Warner Bros./Reprise (Billboard, Jan. 25). 4AD will be moving to L.A., and Wheeler, who can be reached at 212-475-0178, will be looking for work.

Howie Abrams, formerly the co-founder and label director for New York-based In Effect—a defunct label in the Relativity orbit—is seeking new opportunities. Abrams' responsibilities at In Effect encompassed A&R, product management, and marketing. He can be reached at 718-464-1046.

Their fill



Our fill



Had your fill of other distributors?
Get 95% plus fill from Encore!

Encore!

Distributors Inc.

1-800-334-3394

Fax 303-292-6969

The best prices The best service The best compact discs Period.

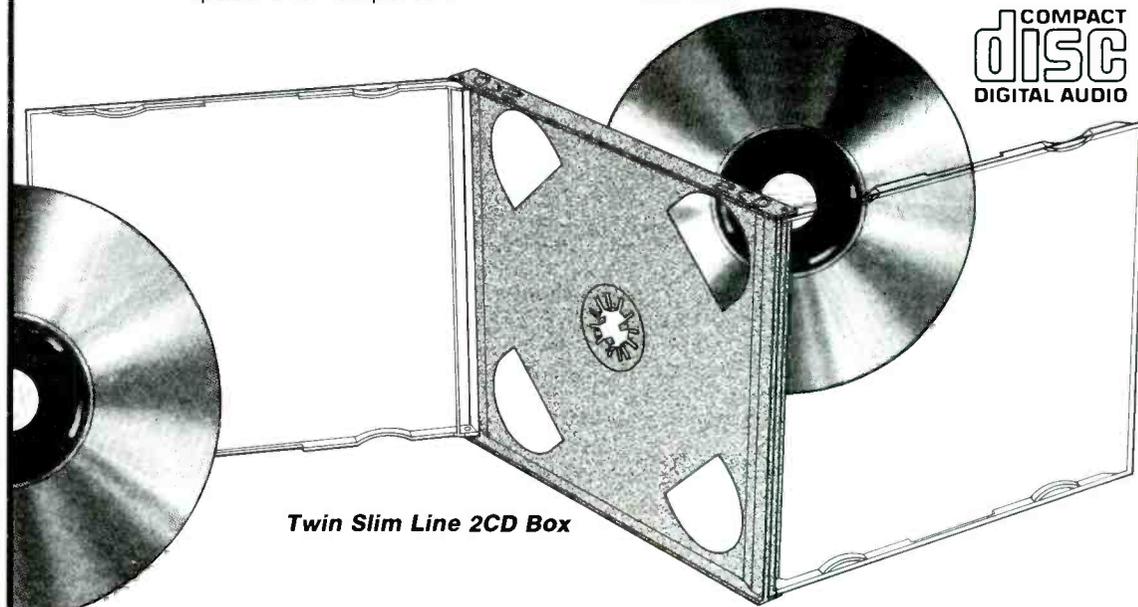
ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

THE BREAKTHROUGH IN PACKAGING 2 CD'S

Excellence in : Design – Performance – Savings

- Holds 2 CD's yet is the same size as the Single Jewel Box
- Displays twice the CD's in the same retail space
- Reduces shipping cost and space over 50 percent
- Stores easily in all racks and cabinets



Twin Slim Line 2CD Box

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: 213/459-6913 Fax: 213/459-6416

Also available in Single Box, 2-piece CD and multipack case (for 2CDs, 3CDs, 4CDs)

Court: Unauthorized Parallel Imports Illegal Reaffirms C'right Law Standing Over '1st Sale Doctrine'

NEW YORK—The Ninth Circuit Court reaffirmed a lower court's decision that unauthorized parallel importing is not allowed under the U.S. Copyright Law, according to a press release issued by the Recording Industry Assn. of America.

In the case of BMG et al. vs. Edmundo Perez et al., the Ninth Circuit ruled that Section 602 of the U.S. Copyright Law, which deals with unauthorized parallel importation, takes precedence over "the first sale doctrine," which Perez cited as a defense in the case. According to the RIAA, Perez, who operated two stores in Los Angeles under the logo La Seria del Dis-

co, had appealed the initial decision by a District Court, stating that the "first sale doctrine" prevents a copyright owner from interfering with later resales.

In the RIAA press release, Steven D'Onofrio, senior VP and director of anti-piracy operations, said, "This decision is important to the recording industry because it reaffirms the precedent established" in CBS vs. Scorpio Music Distributors, a 1983 court case. In that decision, the court ruled that the "first sale doctrine" was not a defense for parallel importing when referring to sound recordings manufactured abroad, accord-

ing to the release.

In another ruling, the Ninth Circuit upheld the conviction of Jose and Pedro Hernandez, who were each sentenced to 71 months in prison for conspiracy to traffic in counterfeit labels and criminal copyright infringement.

The significance of the case, according to a statement by D'Onofrio, is that it sets a definite guide for determining the value of counterfeit insert cards as well as the finished product, and as a result, "Federal sentences should now reflect the real volume of a counterfeit tape operation and provide for stiffer sentences."



Call To AARMs. Members of the Albany Assn. of Record Merchants gather Dec. 16 in Albany, N.Y., for their fifth annual Holiday Extravaganza. Among the 150 guests were major-label representatives and employees from many retail, rackjob, and one-stop accounts, including Trans World Music Corp., Record Giant, Northeast One-Stop Inc., One Way Records Inc., Handleman Co., and Records 'N Such.

Laissez les bons temps rouler!

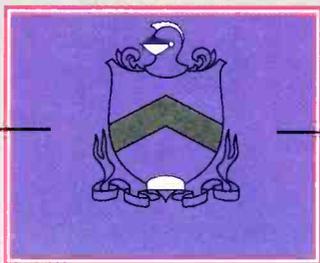
Billboard Toasts New Orleans!

New Orleans, world-renowned for its cultural electricity and its musical heritage, will be the focus of a special expanded section to appear in Billboard's pre-NARM issue. If you are a New Orleans-based restaurant, club, label or industry-related company, this salute is for you. Promote yourself and reach attendees before they arrive.

A sante'!

ISSUE DATE: MARCH 14
AD CLOSE: FEBRUARY 18

Contact Lee Ann Pack: (615) 321-4294



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.

CA 4-24444

GLENN JONES
Here I Go Again
CD Atlantic 82352
CA 82352

CE CE PENISTON
Finally
CD A&M 750215381-2
CA 750215381-4

JAMIE PRINCIPLE
In The Midnite Hour
CD P.G. 314511134-2
CA 314511134-4

VARIOUS ARTISTS
Underground Dance Music
Vol. 1
CD Atlantic 82357
CA 82357-61010-4 \$9

JAZZ/NEW AGE

GARY LEMEL
How Fast Forever Goes
CD Headfirst Records 10142AR
CA 10144AL

BOBBY McFERRIN & CHICK COREA
Play
CD Capitol/Blue Note 95477
CA 95477

JEFF ORDER
Keepers Of The Light
CD Order/Laurie 25256-3009-2 \$14.98
CA 25256-3009-4 \$9.98

JOHN PIZZARELLI
All Of Me
CD Novus/RCA Records 01241 63129-2 \$13
CA 01241 63129-4 \$9

VANESSA RUBIN
Soul Eyes
CD Novus/RCA Records 01241 63127-2 \$13
CA 01241 63127-4 \$9

McCOY TYNER
Soliloquy
CD Capitol 96429

COUNTRY

JESS OWEN
Country Magic
CD Comstock 992 \$12.95

B.J. THOMAS
Back Against The Wall
CD Warner Bros. 2-26768
CA 4-26768

SOUNDTRACKS

JERRY GOLDSMITH
Medicine Man
CD Varese Sarabande VSD-5350
CA VSC-5350

GRAND CANYON
CD RCA Records 07863 61115-2 \$15
CA 07863 61115-4 \$10

THE HAND THAT ROCKS THE CRADLE
CD Hollywood 2-61304 \$15.98
CA 4-61304 \$10.98

VARIOUS ARTISTS
Mambo Kings
CD Elektra 61240
CA 61240

POP/ROCK

BLITZSPEER
Saves
CD Epic EK-47856
CA ET-47856

LUKA BLOOM
The Acoustic Motorbike
CD Warner Bros. 2-26670
CA 4-26670

MARC BONILLA
EE Ticket
CD Warner Bros. 2-26725
CA 14-26725

CRANES
Wings Of Joy
CD RCA/Dedicated 3007-2R \$13
CA 3007-4-R \$9

DIED PRETTY
Doughboy Hollow
CD RCA Records 07863 61106-2 \$13
CA 07863 61106-4 \$9

CHASTAIN HARRIS
Live! Wild And Truly Diminished
CD Leviathan 199212 \$13.98
CA 199214 \$9.98

A.R. KANE
Americana
CD Warner Bros. 2-26669
CA 4-26669

SARAH McLACHLAN
Solace
CD Arista 07822-18631-2
CA 07822-18631-4

PETRA
Unseen Power
CD Word/Epic EK-48859
CA ET-48859

VINCENT ROCCO
Hell Or High Water
CD Elektra 61217
CA 61217

JULES SHEAR
The Great Puzzle
CD Polydor 314511200-2
CA 314511200-4

SUN-60
CD Epic EK-47849
CA ET-47849

TAG
Contagious
CD Scotti Bros. 72392 75227-2
CA 72392 75227-4

MIDGE URE
Pure
CD RCA Records 07863-61010-2 \$13
CA 07863-61010-4 \$9

R&B/RAP/DANCE
LORD FINESSE
Return Of The Funky Man
CD Giant/Reprise 2-24444

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	ELTON JOHN ● MCA 1689 (4.98/12.98)	GREATEST HITS 1 week at No. 1	36
2	4	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/10.98)	BAT OUT OF HELL	37
3	3	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/16.98)	JOURNEY'S GREATEST HITS	37
4	1	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ/10.98)	GREATEST HITS	37
5	14	ENYA ▲ REPRISE 26774* (10.98/16.98)	WATERMARK	14
6	8	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/12.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	37
7	5	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/11.98)	BEST OF RIGHTEOUS BROTHERS	37
8	6	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/12.98)	LED ZEPPELIN IV	37
9	7	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98/12.98)	GREATEST HITS	37
10	9	PATSY CLINE ▲ ³ MCA 12 (4.98/11.98)	GREATEST HITS	37
11	13	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/16.98)	APPETITE FOR DESTRUCTION	37
12	10	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/12.98)	GREATEST HITS 1971-1975	37
13	11	JAMES TAYLOR ▲ ⁴ WARNER BROS 3113 (7.98/12.98)	GREATEST HITS	37
14	12	JIMMY BUFFETT ▲ MCA 5633 (7.98/12.98)	SONGS YOU KNOW BY HEART	37
15	16	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210/ISLAND (9.98/16.98)	LEGEND	26
16	15	THE DOORS ▲ ELEKTRA 60345* (12.98/21.98)	BEST OF THE DOORS	26
17	17	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/12.98)	BACK IN BLACK	37
18	19	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/32.98)	GREATEST HITS VOL. I & II	37
19	21	METALLICA ▲ ² ELEKTRA 60812* (9.98/16.98)	...AND JUSTICE FOR ALL	28
20	22	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/32.98)	THE WALL	37
21	23	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/16.98)	DARK SIDE OF THE MOON	37
22	20	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98/74.98)	LED ZEPPELIN	36
23	18	THE EAGLES ● ELEKTRA 60205* (7.98/12.98)	GREATEST HITS VOL. 2	37
24	28	METALLICA ▲ ² ELEKTRA 60439* (9.98/14.98)	MASTER OF PUPPETS	23
25	29	METALLICA ▲ ELEKTRA 60396* (9.98/14.98)	RIDE THE LIGHTNING	22
26	26	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127 (7.98/12.98)	LED ZEPPELIN 2	28
27	24	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/12.98)	10 FROM 6	34
28	33	THE POLICE ▲ A&M 3902 (9.98/16.98)	SINGLES - EVERY BREATH YOU TAKE	30
29	32	CHICAGO ● REPRISE 26080 (9.98/16.98)	GREATEST HITS 1982-1989	33
30	34	ROD STEWART ▲ WARNER BROS 26158 (9.98/16.98)	DOWNTOWN TRAIN/SELECTIONS...	33
31	36	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/16.98)	NINE TONIGHT	16
32	30	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98/14.98)	GREATEST HITS	15
33	39	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/16.98)	PREMIERE COLLECTION	14
34	27	GEORGE STRAIT ▲ MCA 42035* (7.98/16.98)	GREATEST HITS VOL. 2	16
35	—	PAUL SIMON ▲ ³ WARNER BROS 25447 (9.98/16.98)	GRACELAND	17
36	35	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/16.98)	HYSTERIA	31
37	44	U2 ▲ ⁸ ISLAND 842298 (9.98/16.98)	THE JOSHUA TREE	5
38	45	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/14.98)	BLITZ OF SALT-N-PEPA HITS	14
39	38	FLEETWOOD MAC ▲ WARNER BROS 25801* (9.98/16.98)	GREATEST HITS	20
40	37	ELTON JOHN ▲ MCA 1690 (4.98/12.98)	GREATEST HITS VOL. 2	4
41	31	ELTON JOHN ▲ Geffen 24153* (7.98/12.98)	GREATEST HITS VOL. 3	5
42	—	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/14.98)	A NIGHT AT THE OPERA	11
43	—	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/21.98)	BEST OF LUTHER: THE BEST OF LOVE	30
44	—	METALLICA ▲ ELEKTRA 60766 (9.98/14.98)	KILL 'EM ALL	2
45	—	JOHN MELLENCAMP ▲ ³ MERCURY 824865 (7.98/12.98)	SCARECROW	1
46	—	JOHN MELLENCAMP ▲ ³ MERCURY 814993 (7.98/12.98)	AMERICAN FOOL	1
47	40	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98/12.98)	RECORDS	30
48	48	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/16.98)	G 'N' R LIES	18
49	47	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/14.98)	HITS	3
50	49	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/10.98)	GREATEST HITS	18

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

All Service One Stop Closes Its Doors N.J. Wholesaler Unable To Compete With Bigger Cos.

BY DON JEFFREY

NEW YORK—All Service One Stop Inc., a victim of the recession and competition from major wholesalers of recorded music, has gone out of business.

The Union, N.J., wholesaler, which had been operating for 14 years, listed assets of \$129,500 and liabilities of at least \$509,406 in its state filing for liquidation (Billboard, Jan. 25).

Michael Lehman, partner in Lehman & Alter, the bankruptcy law firm representing All Service, says, "The company was forced to shut down because of the bad economic climate out there. The smaller one-stops are not able to compete with the major [wholesalers]."

Lehman estimates that 10-12 smaller one-stops in Northern New Jersey have closed their doors in the past five to six years. "The margins are too small for them," he adds.

In its filing, All Service listed among its liabilities secured debts totaling \$313,000. The creditors included Sony Music, \$112,000; PolyGram Distribution, \$80,000; Uni Distribution, \$56,000; CEMA Distribution, \$35,000; BMG Distribution, \$30,000; and Capitol Records, amount unknown.

Unsecured debts amounted to at least \$196,406. The biggest of these creditors was WEA Corp., which is owed \$95,000. Some of the others were Malverne Distribution, \$29,321; Madacy Distribution, \$21,000; Landmark Distribution, \$16,213; Spectra Distribution, \$6,600; and Tommy Boy Music, \$4,200.

Lehman says the company had no bank debt.

The listed assets included \$100,000 in inventory, \$25,000 in accounts receivable, \$2,500 in office furniture and equipment, and \$2,000 in a checking account balance.

The deed of assignment—the state equivalent of a federal Chapter 7 liquidation—was filed by the company Jan. 15, the day on which it shut its doors.

Asked why All Service had not filed for Chapter 11 federal bankruptcy protection, Lehman says,

TOWER'S PULSE!

(Continued from page 46)

confusion, the logo was reinstated, Farrace says. Additionally, a small Tower logo will appear next to prices in ads, to reinforce the point that the prices apply only to Tower stores.

Farrace says the decision to go to newsstands was in the making for awhile. "We've always had kind of a mission to give people a glimpse of the awesome amount of musical variety out there," he says. "There are thousands and thousands of records and kinds of music that never get airplay or written about, but that are really satisfying music. Our goal is to bring records to people's attention, and this move expands our vision."

"There was some discussion of Chapter 11, but after reviewing the financial situation with the principals, and considering the costs of filing, they decided they would not be able to survive in Chapter 11 bankruptcy more than a month or two, so they decided to shut down

and do a straight liquidation."

All Service was headed by Frank DiMarsico, president.

Lehman estimates that the entire liquidation process, which includes auctioning off assets and paying off creditors, will take six to eight months.



OVER 1,000,000
CD'S IN STOCK
MAJOR AND
INDEPENDENT

MAKE THE CALL THAT DOES IT ALL!

- COMPACT DISCS
- LASER DISCS
- CASSETTES
- ACCESSORIES
- PROF. TAPES
- CASSINGLES
- VIDEOS
- POSTERS
- T-SHIRTS
- & MUCH MORE!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48HRS.
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

HL DISTRIBUTORS, INC.
1301 S.W. 70 Avenue
Miami, Florida 33144

- 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

Who just turned 33 and has
worldwide contacts in every phase
of the music and video industry?

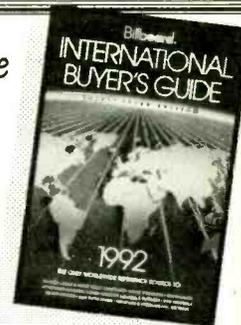
Billboard's 1992
International Buyer's Guide!

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

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

ORIGINAL MOTION PICTURE SOUNDTRACK Freejack

PRODUCERS: James G. Robinson, David Kershenbaum, Jim Mazza
Morgan Creek 20008

Given the lineup of acts participating, this set supporting the new Emilio Estevez/Mick Jagger movie is bound to succeed. Scorpions contribute the rousing, anthemic "Hit Between The Eyes," while Jesus Jones offers "International Bright Young Thing" and Jane Child resurfaces with the ominous "Mona Lisa Smiles." Other acts include Ministry, Jesus & Mary Chain, and Little Feat. A potpourri of tasty treats for both top 40 and album rock radio.

ORIGINAL MOTION PICTURE SOUNDTRACK The Mambo Kings

PRODUCER: Robert Kraft
Elektra 61240

Musical complement to hotly anticipated film delights with pure salsa, performed by some of the genre's legends, including Tito Puente and Celia Cruz. Puente's festive "Ran Kan Kan" has already been successfully remixed for club consumption, while the more mainstream "Beautiful Maria Of My Soul" by Los Lobos is primed as the first commercial single. Although the inclusion of tunes by Linda Ronstadt is clearly intended for pop purposes, all bets are placed on the real deal like Cruz's spicy and authentic "La Dicha Mia" winning the lion's share of attention.

ORIGINAL MOTION PICTURE SOUNDTRACK Rush

PRODUCER: Russ Titelman
Reprise 26794

Clapton's first solo run at a movie score, for the current cop drama starring Jason Patric and Jennifer Jason Leigh, is heavy on the axe giant's picking. Beyond several atmospheric instrumentals, set includes three vocal numbers, including ballad "Tears In Heaven," already a bona fide album rock hit, and "Don't Know Which Way To Go," a straight-ahead blues featuring guest Buddy Guy.

WAR BABIES

PRODUCER: Thom Panunzio
Columbia 46987

Surprise! Here's another rock band from currently trendy Seattle, although these Babies eschew the grunge ethos of such regional

homeboys as Nirvana and Alice In Chains for an up-the-middle commercial sound. There's no startling originality here, though crankers like "Hang Me Up" and "Sweetwater" and more muted numbers such as "Cry Yourself To Sleep" might make a mark at album rockers with a taste for something simple and loud.

STEVE FORBERT

The American In Me
PRODUCER: Pete Anderson
Geffen 24459

Well-traveled singer/songwriter band manages to set itself apart from the competitive ranks thanks to a set of tunes that are equally balanced with memorable melodies and clever, introspective lyrics—as well as Lisa Enterline's affecting rasp, which occasionally recalls Melissa Etheridge. It sure doesn't hurt to have Heartbreaker Stan Lynch behind the drum kit for a song or two, either. Regardless, nifty acoustic-framed rockers "All Around The World" and "Give You My World" have the charm to eek out a home on album rock radio.

REBEL TRAIN

Seeking Shelter
PRODUCERS: Danny Kortchmar, Don Smith
EastWest 91766

Femme-fronted Los Angeles-based band manages to set itself apart from the competitive ranks thanks to a set of tunes that are equally balanced with memorable melodies and clever, introspective lyrics—as well as Lisa Enterline's affecting rasp, which occasionally recalls Melissa Etheridge. It sure doesn't hurt to have Heartbreaker Stan Lynch behind the drum kit for a song or two, either. Regardless, nifty acoustic-framed rockers "All Around The World" and "Give You My World" have the charm to eek out a home on album rock radio.

VINCENT ROCCO

Hell Or Highwater
PRODUCER: Mark McKenna
Elektra 61217

Singer/songwriter exudes a world-wise quality on this appealing collection of blues-based rockers. Rocco's youthful, photogenic visage belies his seasoned, gravelly vocal style, which lends the proper depth and dimension to pull off such rough raves as "Wanted Man," "Rescue Me," and "Bulletproof." Essential for album rock radio formats.

MOTORPSYCHO

Wrenched
PRODUCER: Jim Faraci
Hollywood 61285

Headbangers will revel in the sonic

guitar crunch of this grungy collection of hard-rockers. Lead singer Larry Hernandez delivers raunchy lyrics with guttural, macho swagger, while Dave Kroeker's speedy riffs cut deep. Difficult to hear any of this on the radio, though purists will jump on tracks like "Scarred For Life," "Hatebox," and "Thunderhead" pronto.

ADRIAN LEGG

Guitar For Mortals
PRODUCER: Bobby Cochran
Relativity 1078

British guitarist puts his best Legg forward with this tasty collection of deliciously catchy, crisply performed solo acoustic melodies. Best of a refreshing set include the slashing chords of "Coging's Glory," the folkish rhapsody of "The Netsman & The Laird," the neoclassical flourishes of "A Candle In Notre Dame," the kinetic, countrified picking of "Chicken Licken's Last Rite," and the poignant changes of "Nanci," "Anu," and "Mrs. Jack's Last Stand."

MONSTER MAGNET

Spine Of God
PRODUCERS: David Wyndorf & John McBain
Primo Scree Five 01

Like the illegitimate children of Blue Cheer, this four-piece unit creates some inescapable, big-beat grooves by combining broad washes of guitar-psychodelia with metallic muscle—accented by a philosophy that could best be described as high drug tolerance. Best of the set include such ironfisted fuzztone rockers as "Pill Shovel," "Snake Dance," "Black Mastermind," and "Sin's A Good Man's Brother."

TERRI NUNN

Moment Of Truth
PRODUCER: David Z.
DGC 24451

Former Berlin chanteuse continues to play the sultry seductress and wounded love victim on this seriously out-of-date and thinly produced package. Playing out homogenized vocal and lyrical moves well mined by Pat Benatar a decade or more ago, Nunn overreaches on such tracks as "Desire Me" and title cut, which will sit well only with top 40 and modern rock stations caught in a severe time warp.

RICK PARKER

Wicked World
PRODUCER: Jim Cregan
Geffen 24418

Former member of L.A.'s Lions & Ghosts re-emerges with a solo album that shows him playing in a straight-ahead pop style. Approach is slightly retro-tinged, but some songs in here could win spins with modern rockers favoring a brighter sound; in particular, title song and "Salesgirl Blues" show melodic appeal.

BUCKWHEAT ZYDECO

On Track
PRODUCERS: Stanley Dural Jr. & Ted Fox
Charisma 91822

Louisiana accordionist/keyboardist "Buckwheat" Dural rocks the bayou with his customary modernist flair on latest eclectic sampling. Bouncy, souped-up originals (the finest of which is leadoff "Won't You Let Me Go?") nestle comfortably against such interestingly rearranged standards as "Cry To Me," "The Midnight Special," and, of all things, "Hey Joe."

THE BADLEES

Diamonds In The Coal
PRODUCERS: Bret Alexander, The Badless
Rite-Off 1050

Quintet offers a delicious menu of acoustic-anchored roots-rockers that place the emphasis on the band's talent for concocting infectious and tightly structured tunes. "Back Where We Came From (The Na Na Song)" has the goods to lure both album rock and college radio punters, though the understated, poignant "Real Thing," with its lovely mandolin riffs, and the clever "Like A Rembrandt" are even stronger.

R & B

GLENN JONES

Here I Go Again
PRODUCERS: Glenn Jones & Raymond Watkins,
Bernard Belle, Art & Scott Powell
Atlantic 82352

Jones switches labels and delivers a sterling set composed primarily of R&B ballads. Although it would have been nice to hear his smoky baritone challenged occasionally by more spirited grooves, the singer's nicely refined phrasing and range is a comforting joy. Tunes like the title track (and first single), "Call Me," and the gospel-tinged "I've Been Searchin' (Nobody Like You)" should fit adult-oriented urban sets like a glove.

DANCE

VARIOUS ARTISTS

Underground Dance Music, Vol. 1
PRODUCERS: Various
Atlantic 82357

Deep house invades major-label territory on this fine compilation. Set gets its credibility from the

VITAL REISSUES

MCS

Kick Out The Jams
PRODUCERS: Jac Holzman & Bruce Botnick
Elektra 60894

"I give you a testimonial..." Maniacal live album cut in Detroit in 1968 brings the full-on force of these Motor City hard rockers to CD for the first time. Tunes like "Ramblin' Rose," "Kick Out The Jams," and "Motor City Is Burning" still contain the in-your-face zeal of the rocking revolutionary unit; new liner notes by the band's late lead singer, Rob Tyner, fix the group in its time. Essential raunch of the period.

ELMORE JAMES

"Let's Cut It"—The Very Best Of Elmore James
PRODUCER: Malcolm Jones
Flair/Virgin 91800

Slide guitar killer James, who has been all too little represented in the CD reissue rumble, gets a much needed compilation, as ballsy '50s Meteor sides, originally reissued in England in 1987, see American light of day. Peerlessly remastered, this set contains many of the master's raw classics—"Dust My Blues" (a recasting of his timeless version of Robert Johnson's "Dust My Broom"), "Sunnyland," "Wild About You Baby," "I Believe," etc. Some maintain James was a one-lick wonder, but oh, what a lick it was!

participation of such clubland mainstays as Roger S., Pal Joey, and Kerri Chandler. However, the real treasures of this set are promising new acts like Third Generation ("Don't Play No Games"), Blood ("Peace In The Nation"), and singer Michael Watford, whose "Holdin' On" is the first single. There's little potential for crossover hits here, but plenty for club DJs to dig into.

NEW AGE

GARY LAMB

Imaginations
PRODUCER: Gary Lamb
Golden Gate 71702

Multi-instrumentalist shades lush pop-leaning material with charming neo-classical colors on this warm and soothing set. Fluidly executed keyboard melodies swirl around subtle-but-anchoring rhythms. Caressing title track and chipper "Cruising Hong Kong" prove Lamb's talent for creating vivid mental images.

WORLD MUSIC

GRUPO AYMARA

Alfina
PRODUCER: Grupo Aymara
Flying Fish 70535

Celebrating the music of the Bolivian highlands on its indigenous instruments, Grupo Aymara is steeped in that region's powerful blend of chirping woodwinds, romantic guitars, and thundering percussion. Recorded at a New York college performance, this six-piece combo offers a wide-ranging taste of its rustic genre, and flies highest with such enchanting original themes as "Andino Dawn," as well as traditional melodies "Incas" and "Doctors."

CLASSICAL

AMERICAN PORTRAITS

Gen. Schwarzkopf, Saint Louis Symphony, Slatkin
RCA Victor Red Seal 60983

A patriotic cornucopia that opens and closes with Copland, and spins out a batch of appropriately spirited tunes along the way by such as William Schuman, Virgil Thomson, Victor Herbert, and Sousa. Gulf war hero Schwarzkopf is heard delivering a straightforward and effective reading of the once radical words in Copland's "Lincoln Portrait." The cover photo of the General and Slatkin in front of an American flag sets the tone of the album. A heavy marketing push is slated to support this February release.

MOZART ARIAS

Cecilia Bartoli, Schiff, Vienna Chamber Orchestra,
G. Fischer
London 430513

Bartoli's is a dramatic voice, whose emotional range is at least as impressive as its tonal timbre. She finds plenty of opportunity to display these qualities in this generous and varied program of arias from Mozart's last five operas. Of particular interest is the addition of the lengthy concert aria "Ch'io mi scordi di te?," where Andras Schiff plays the piano obbligato part.

NEW & NOTEWORTHY

CE CE PENISTON

Finally
PRODUCERS: Various
A&M 5381

Last fall, "Finally" was dubbed an instant classic by club DJs. Now that the single has been certified gold and is a top 40 radio staple, 21-year-old Peniston sets forth to prove herself as a pop diva with a sparkling debut album that overflows with potential hits. Just-released "We Got A Love Thang" is another top-notch pop/houser that is already heating up dancefloors, while cool new-jack/funk jam "Keep On Walkin'" and pensive R&B ballad "Inside That I Cried" are waiting in the wings. Set launches a

career well worth keeping an eye on.

THE REAL PEOPLE

PRODUCERS: The Real People, Paul Hardiman,
Stephen Street
Relativity 1080

Liverpudlian quartet's debut is a solid, confident pop foray that may bring about comparisons with the La's or other fresh, '60s-reminiscent talents. Alternative airwaves should be prepared to get Real, especially with such highlight tracks as the sweet vocal harmonies of "Window Pane," the brilliant acoustic strains of "For You," the hypnotic pop hooks of "The Truth," and the classic changes of "Another Day."

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

Vid Kiosk Firm Signs
With Rentrak 54
New Line Gets A Leg
Up From Hulk 56
Shipments Of Hi-Tech
Vid Hardware Up 58

CBS Vid Launching NCAA B'ball Line Plans To Pursue Unique Marketing Angles

BY PAUL SWEETING

NEW YORK—CBS Video has entered into a multiyear agreement with the National Collegiate Athletic Assn. that will provide the label with historic and current basketball programming.

The line, dubbed NCAA Basketball, will be distributed through Fox-Video, where it will complement the National Basketball Assn. line marketed by CBS/Fox Video, a joint venture between CBS and Fox.

According to Ken Ross, VP/GM of CBS Video, the NCAA deal opens up a variety of unique marketing opportunities that the label plans to pursue, such as marketing tapes to the alumni lists of colleges in the NCAA, and regional marketing pegged to the various conferences that make up the association.

The line will be launched with three titles. "One Shining Moment," a collection of great moments from past NCAA tournaments, will bow March 5 at \$14.98; "Triumph On Tobacco Road," which focuses on four North Carolina schools, Univ. of North Carolina, N.C. State, Duke, and Wake Forest, will be released April 23 at \$19.98, as will a 1992 NCAA championship tape.

The launch of the line is timed to coincide with "March Madness," as the hype generated around the annual NCAA basketball tournament is known.

Ross says CBS is "thinking in terms of four to six new releases a year" for the line. Archival material will also be seeded in over time. Some of the archival material may also be packaged into boxed sets for direct-mail and mail-order sale.

As with the NBA programming, with which Ross was also involved while director of sports marketing at CBS/Fox, the NCAA material will be packaged into historical retrospectives, great-moments tapes, bloopers,

and programs pegged to individual players.

However, the NCAA line will also include regional programming and what Ross refers to as "jumbo-regional" tapes, such as a history of the Big East conference schools in the NCAA Final Four. The label will also

*Four-to-six
releases a year
are anticipated*

put together some single-school tapes. "UCLA is one that we will do," Ross says.

The label will also create "a wide range of premium tapes," according to Ross, who says the label has already been approached by several magazines and fast-food chains about developing proprietary premi-

ums from the NCAA material.

CBS has developed an NCAA Basketball logo that will appear on all packaging, point-of-purchase material, and in advertising. The line will be promoted on the CBS network, which broadcasts the NCAA championships.

In addition to its national retail and direct-mail distribution, CBS will have access to the current student and alumni rosters of NCAA schools. It will also be pursuing distribution in campus bookstores and the like. "School-based marketing opens up a whole different category of selling for us," Ross says.

Precise plans for the school-based marketing efforts are still being developed. "Basically what we've got is this huge mass of clay, and we're now sharpening our knives to start shaping it into whatever mold will sell," Ross says. "But we need to manage it as a franchise, not just throw product into the market."

CBGB To Debut Bands With Live Cassette Series

BY JIM BESSMAN

NEW YORK—CBGB, the landmark Manhattan club that has presented new music acts for nearly 20 years, is launching a cassette series geared toward doing the same via home video.

"Live At CBGB," due late February on the club's new CBGB Video label, will showcase approximately a dozen bands on a one-hour program taped at the Bowery night spot last October.

The groups include Needle, Annie Golden, Frank Carillo, Serious Pilgrim, Crossfire Choir, Naked Grape, Funk Nervosa, and Cha Cha Fernandez. According to club owner Hilly Kristal, they represent some of the best new talent to grace the CBGB's stage in 1991.

Kristal, who doubles as his video line's executive producer, senses that "Live At CBGB" can help fill a dearth of exposure opportunities for new artists.

"For whatever reason, 99 percent of the radio stations won't even [play] a new band once every three hours," says Kristal. "I'm not a marketing expert, but kids are obviously watching music videos and buying more of them, and that's one of the only ways they have for discovering new bands."

As evident from Kristal's first compilation, his product won't follow the fashionable promo clips/live footage/interviews format. "It's the same principle as radio," he explains. "There's one song performed live by each band, so they all stand out."

Kristal adds that while the performances aren't edited for length, some may require slight overdubbing to compensate for minor musical mistakes. "It's live, so there will be a few accidents. But the important thing is to capture the energy and the sound. We push everything on a 16-track in the club, so we make sure it sounds good. You have to be able to feel the intensity in the club—because you can't hear the volume."

Kristal hopes to put out four tapes a year initially, before going monthly if possible. Roughly estimating his first production's cost at \$15,000, he is confident he can move several thousand in the U.S. alone, at an undetermined pricepoint likely to be within the \$10-\$12 range.

The cassettes will be sold in-club and through the self-distribution music store network within which he markets his recently rejuvenated CBGB record label.

Ultimately, Kristal would like to latch on to a major label or distribu-

tion company. He says he's already made presentations in that regard, and also reports offers from Japan and interest in Germany.

The major selling point, of course, is the CBGB brand, which embodies the punk rock/new wave movement spawned within the famed 350-capacity location.

"That's why it's called 'Live At CBGB,'" continues Kristal. "Certain people will be immediately attracted by the title."

Kristal is also producing a pilot for a projected syndicated half-hour TV "magazine" series out of the footage shot for the "Live At CBGB" video.

Makers Intro Interactive Multimedia At CES Confab

BY CHRIS MCGOWAN

LAS VEGAS—Although the word "multimedia" may draw a blank from most consumers, it was evident at the recent winter CES show in Las Vegas January 9-12 that con-

Sanyo, Tandy, and others also had major announcements regarding interactive multimedia plans.

However, many of the announced plans involve competing, non-compatible CD-based formats, raising the prospect of a messy fight to become the industry standard (see separate story, page 58).

Philips introduced a dozen new software titles for its Compact Disc-Interactive (CD-I) system, launched last fall. Gerald Calabrese, Philips VP of Interactive Media Systems, says that CD-I players and titles were on sale in over 900 retail locations by the end of last year.

In 1992, the CD-I retail base should expand further when Blockbuster Video begins promoting the format in its corporate stores under

CES REPORT

sumer electronics manufacturers are betting heavily that many Americans will soon be buying multimedia products: namely, interactive audio-visual systems that at the moment utilize CD-ROM discs as software.

Commodore International's CDTV system took most of the spotlight at last year's winter CES event (Billboard, Feb. 2, 1991). But this time around, Philips, Denon,

(Continued on page 58)



Stamp Act. U.S. Postmaster General Anthony M. Frank, left, unveiled the new Western Americana stamp at a Los Angeles press conference to announce the release of MCA/Universal's "An American Tail: Fievel Goes West" (Billboard, Jan. 25). The stamp is part of a cross-promotion for the \$24.95-list title sponsored by MCA/Universal and the Postal Service. Also pictured, from left, are cowboy legend Gene Autry and MCA Home Video president Robert Blattner.

UNDRESS FOR SUCCESS.



It's the latest in our sensuous, best-selling series. Playboy's Sexy Lingerie I, II and III have spent a combined 90 weeks on the *Billboard* charts. Isn't it obvious that these luscious underthings are good for your bottom line?

Order today from your Uni rep.

©1992 Playboy. All Rights Reserved.

NEWSLINE

Keyosk To Use PPT Distributor Rentrak For Its Vending Machines

Rentrak Corp., the Portland, Ore.-based pay-per-transaction distributor, has reached an agreement with the Keyosk Corp., under which Keyosk will make prerecorded cassettes available to its vending-machine operators on PPT terms. Lakeland, Fla.-based Keyosk has sold close to 1,400 automated video dispensing machines in the U.S., Australia, Hong Kong, Mexico, and Japan. The company itself operates 38 machines in supermarkets in Southern California, including the outlets of the Hughes chain, Von's, Ralph's, Pavilions, and Alpha Beta. According to Keyosk president Michael Malet, 36 of those machines will be immediately converted to the Rentrak system and will be connected to Rentrak's central computer, downloading rental and sales activity directly to Rentrak on a nightly basis. All future locations developed by the company will also be connected to the Rentrak system. Third-party operators of Keyosk machines will not be required to convert to the Rentrak system under the deal and both companies decline to speculate on how many ultimately will connect. In Japan, however, Keyosk's newest market, 100% of the product in Keyosk machines will be sourced exclusively from Rentrak Japan Corp.

LIVE Wire Stretches To Retail Accounts

LIVE Home Video has extended its LIVE Wire program—a series of sessions between the label's management and its distribution accounts—to the retail community. Retail sessions were held late last year with dealers in the St. Louis and Des Moines, Iowa, markets in conjunction with Sight & Sound Distributors and Commtron Corp., respectively. A third retail forum is scheduled for Wednesday (29) in the Detroit area with Major Video Concepts. LIVE Home Video senior VP Stuart Snyder notes that, as a result of these meetings, the company "has made changes in its point-of-purchase design, altered P-O-P distribution patterns, initiated the buy-back program and later revamped it, and continued to increase [its] screener allocations into the field."

In other LIVE news, the label has slated 150 titles from its own library and from the recently acquired catalogs of the Vestron and ITC labels for its budget line, Avid. These titles, which will appear at the rate of four-to-six per month, are priced at less than \$10. Among the videos are "The Domino Principle," "Martians Go Home," and "Deep Star Six."

Cabin Fever Signs Distrib Deal With RHI

Cabin Fever Entertainment has signed a \$6 million agreement to distribute RHI Entertainment Inc.'s film and television programs on home video. Among the 21 films for TV included in the package are Emmy winner "The Incident" and Peabody winner "Pack Of Lies." RHI president Robert Halmi Jr. says his company selected Cabin Fever as a partner because of the company's "remarkable" success in distributing RHI's "Lonesome Dove" miniseries, which he says has sold nearly 175,000 units in the last four months. As part of the new deal, Cabin Fever will have video rights to the sequel to "Lonesome Dove," which is expected to air on CBS-TV in late 1992 or early 1993.

Vidmark Buys Rights To 'Black Robe'

Vidmark Entertainment has acquired home video rights to "Black Robe," the critically acclaimed film directed by Bruce Beresford, of "Driving Miss Daisy" fame. No dates were announced for the video release of the film, which is still in theatrical distribution and has grossed \$6.7 million to date.

Texas Video Ratings Board Struck Down

The Fort Worth, Texas, District Attorney's office issued an opinion finding the proposed Fort Worth Film & Video Ratings Board ordinance unconstitutional, according to a press release from the Video Software Dealers Assn. The decision was a victory for VSDA and the Motion Picture Assn. of America, which have been battling the Fort Worth City Council ever since it introduced plans for the ratings board in September 1991.

Penthouse Unveiling 'Satin & Lace' Video

Penthouse Video is billing the Tuesday (28) release of its "Satin & Lace" video as "the ultimate, intimate Valentine's Day gift." This erotic "history of lingerie" is the fourth Penthouse title to be released under a distribution arrangement with A*Vision Entertainment, the video division of Atlantic Records.

ETD Opens 13th Branch, In San Francisco

ETD, the Houston-based video distributor, has just opened its 13th branch, in San Francisco. Larry Eggenberger, who has been with ETD for two years, will be the branch manager at the new outlet.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	4	TERMINATOR 2: JUDGMENT DAY	Caroco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
2	2	7	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
3	5	3	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
4	7	3	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
5	30	2	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
6	3	11	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
7	4	12	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
8	6	11	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
9	9	7	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
10	NEW ▶		DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
11	10	8	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
12	8	12	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
13	11	7	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
14	13	11	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
15	NEW ▶		BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
16	12	9	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
17	22	3	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
18	21	3	DELIRIOUS	MGM/UA Home Video 902243	John Candy Mariel Hemingway	1991	PG
19	14	7	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
20	15	8	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
21	24	4	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
22	17	4	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
23	16	5	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
24	23	10	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
25	25	9	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
26	20	12	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
27	18	21	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
28	28	13	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
29	26	15	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
30	32	8	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
31	NEW ▶		SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
32	19	21	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
33	29	14	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
34	27	25	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
35	35	13	SWITCH	HBO Video 90550	Ellen Barkin Jimmy Smits	1991	R
36	33	19	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R
37	31	12	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G
38	38	14	ONE GOOD COP	Hollywood Pictures Hollywood Home Video 1212	Michael Keaton	1991	R
39	34	10	IMPROMPTU	Hemdale Home Video 7007	Judy Davis Hugh Grant	1991	PG-13
40	39	2	COOL AS ICE	Universal City Studios MCA/Universal Home Video 81204	Vanilla Ice	1991	PG

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

VSDA Setting Standards On Open Chapters

REGIONAL REVOLT? Talk of shuttering some regional chapters of Video Software Dealers Assn. fueled gossip prior to the group's annual leadership conclave, this year Jan. 25-26 in Scottsdale, Ariz. "We will be establishing some criteria for a chapter remaining active," says Rick Karpel, director of regional chapters and government affairs. In the past, he says, the VSDA has generally operated from the assumption that as long as there was a chapter president somewhere, there was a chapter. Now, however, regional activity will be scrutinized more closely. One source sees the moves as part of a general cost-cutting project now under way at VSDA's national headquarters. "VSDA has historically given chapters \$500 for each meeting, to cover costs of the meeting hall, attorney's fees, and other expenses," the source says. Karpel plays down any controversy surrounding the decision to monitor regional activity more closely, claiming "San Diego, South Carolina, and Baltimore" are the only three regionals currently under scrutiny.

STORE MONITOR

by Earl Paige

However, Howard Bregstein, the outspoken owner of Video Cafe in San Diego and once again heading a chapter there, says, "I think they're trying to close down as many as eight."

RACIST RETREAT: Despite threats of violence against retailers by a group calling itself the White Aryan Resistance, the Jan. 16 street date for MCA/Universal Home Video's "Jungle Fever" came and went in Rhode Island without incident, according to area officials. "We had stakeouts and the whole nine yards. Nothing happened," says Central Falls, R.I., chief of police Robert Sasso. Earlier in the month, Rhode Island retailers were threatened with cross burnings if they stocked the Spike Lee film that depicts a romance between a black man and a white woman (Billboard, Jan. 25). Nonetheless, retailers in the area are not relaxing their vigilance. "There is too much attention on them. They'll lay low and then take action," predicts Wayne Mogel, VP at Star Video Entertainment, Hopkinton, Mass., and head of a regional VSDA group.

OSCAR OVERFLOW: Which VSDA chapters can pull off the most successful Oscar Night event? That will be among topics sure to surface as regional leaders gather Jan. 24-26 in Scottsdale, Ariz., for the annual leadership conference, a mental melting pot of chapters from around (Continued on next page)

FOX VIDEO PRESENTS 13 FILMS YOU CAN BELIEVE IN

FILMS OF FAITH, 13 religiously-themed sell-through titles to celebrate Easter and Passover.

FILMS OF FAITH is a collection of Old Testament themes, sweeping epics, moving tales of personal inspiration, and Oscar®-winning classics. Many have attractive new packaging, and all are top quality family entertainment.

Eleven titles are now being offered at the new low price of only \$19.98 each.

In addition, CLEOPATRA and THE BIBLE (double-cassette) are being offered at \$29.98 each.

Films of Faith

New Low Price
\$19.98*
Each
*Double Cassette \$29.98



DEALER ORDER DATE: FEBRUARY 18, 1992
STREET DATE: MARCH 5, 1992

Oscar® is the registered trademark and service mark of the Academy of Motion Picture Arts and Sciences. ©1992 FoxVideo, Inc. All Rights Reserved. Fox Video™ and Twentieth Century Fox™ and their logos are trademarks of Twentieth Century Fox Film Corporation.



New Line's Promo Plans Freddy, Hulk Hogan Lend A Hand

NEW YORK—The folks at New Line Home Video have taken the concept of an "aggressive" marketing campaign literally, enlisting Hulk Hogan and Freddy Krueger to promote two of the company's first-quarter rental titles: "Suburban Commando" and "Freddy's Dead: The Final Nightmare."

Both titles, due March 4, will be supported by extensive promotional campaigns aimed at distributors, retailers, and consumers. For "Suburban Commando," New Line has created customized video presentations for 15 wholesale accounts starring Hogan, who makes mock threats to distribution executives.

The company is offering such prizes as studio tours, limousine tours of stars' homes, dinners at film industry haunts, and a walk-on part in an upcoming New Line Cinema film to sales reps who correctly answer trivia questions about the film or who meet pre-established sales goals.

For retail, New Line will provide a host of promotional materials to dealers who buy at least four copies of

"Suburban Commando."

The consumer portion of the campaign will consist of a 900 line—advertised on the video—for the World Wrestling Federation. In exchange, New Line will receive exposure in the federation's publication and in its nationally syndicated TV program.

New Line's promotional efforts for "Freddy's Dead" will include a 900-number sweepstakes for consumers, a free copy of the horror video for every six bought, and such point-of-purchase materials as Freddy masks, gloves, miniature coffins, and posters.

The sweepstakes, with a grand prize of a trip for two to the Horror Hall of Fame in Hollywood, will be promoted through a nationwide radio campaign.

Asked whether Freddy is definitively dead, New Line Home Video president Stephen Einhorn hinted there might be more recurring "Nightmares" in store: "Well, as you know, we're usually pretty creative in finding new opportunities," he said.

PAUL VERNA

STORE MONITOR

(Continued from preceding page)

the country.

At least one contender for staging the top Oscar outing—set for March 30—is not a single chapter, but two. An event will be jointly hosted by the Los Angeles Chapter and its neighboring group, the Southern California Chapter. A year ago, the L.A. group alone pulled in a crowd of 275 for what was the first such event. The goal this time out is 400. Combining now with the more far-flung suburban chapter, leaders say the "hometown spirit" of supporting the movie industry's main event ensures a turnout.

At the initial planning meeting, Jan. 14 at the Commtron Corp.'s Van Nuys, Calif., facility, the choice of a site was narrowed down, with the Ritz Carlton in Marina del Rey a leading contender. Tickets for the black-tie affair will run \$25 (\$35 for nonmembers). An innovation will see stores encouraged to run consumer contests with consumers invited, too. Also new, Commtron will donate an 800 info number.

The corporate officers of the two groups are leading the way in planning the big event, with some serving on more than one committee, according to Sharrol Kaufman, secre-

tary of the L.A. Chapter from American Video in Simi Valley and event coordinator. People are still being sought for some committees.

LOSS OF POWER: After more than a decade, prominent industry figure John Power has sold the new distribution firm he set up last year, Power Marketing. Low-key video accessory manufacturers Richard Bailey and David Melina purchased the stock of John Power & Associates Nov. 22, 1991, for an undisclosed amount. The new corporate identity will be JPA Worldwide Inc.

Power Marketing has a hot accessory, claims Bailey, a chair that simulates a fighter plane cockpit that works with both Nintendo and Sega Genesis players.

Monty Crandon, a veteran at the American Video Assn. under Power, continues with the new firm. Power confirms the sale and describes his new venture as Graphics Co-Op, "the printing and publishing part of the former firm." Power sold AVA, a fixture in Phoenix for more than a decade, last year and it now operates jointly with Indio, Calif.-based Independent Video Retailers Assn.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	12	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	3	11	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	2	22	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	4	22	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	7	38	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	6	7	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
7	9	14	SPARTACUS♦	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
8	8	60	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
9	10	11	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
10	5	18	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
11	12	68	THREE TENORS IN CONCERT▲	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
12	26	68	RICHARD SIMMONS: SWEATIN' TO THE OLDIES◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
13	14	88	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
14	25	275	THE SOUND OF MUSIC♦	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
15	27	66	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
16	15	10	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
17	11	13	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
18	18	20	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
19	21	11	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
20	36	41	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
21	17	11	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
22	24	4	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	99.95
23	22	4	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
24	19	81	AN AMERICAN TAIL◇	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
25	31	3	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
26	33	6	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
27	RE-ENTRY		STAR WARS TRILOGY GIFT PACK	FoxVideo 0609	Mark Hamill Harrison Ford	1990	PG	59.98
28	30	8	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
29	29	11	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
30	13	9	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
31	32	22	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
32	23	24	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video Columbia TriStar Home Video 75183	Paige Turco David Warner	1991	PG	22.95
33	38	18	NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
34	RE-ENTRY		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	19.99
35	37	9	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
36	RE-ENTRY		PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
37	RE-ENTRY		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
38	RE-ENTRY		PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	19.99
39	16	24	GARTH BROOKS▲	Capitol Video 40023	Garth Brooks	1991	NR	14.95
40	34	9	ROCKY & BULLWINKLE: VOL. VII	Buena Vista Home Video 1244	Animated	1991	NR	12.99

● 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. ◆ IFA 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. ◇ IFA 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.



We are EVERYTHING music video

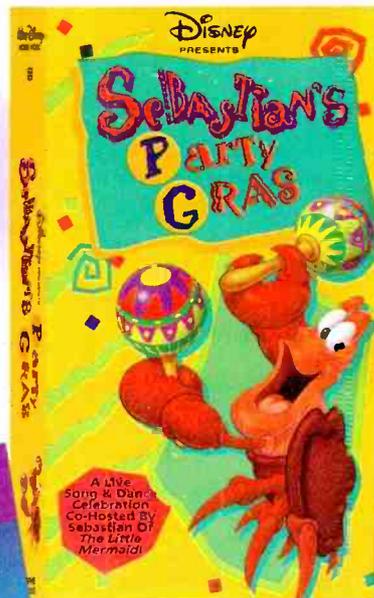
for Record and Video Retailers: Hits, Classical, Opera, Jazz, Country, Gospel, Children, Spanish, Imports & Laserdiscs.

SALES & RENTALS EXPERTISE

12 BRANCHES NATIONALLY • 1-800-852-4542
9810 Bell Ranch Drive, Santa Fe Springs, CA 90670

GIVE YOUR DISNEY SECTION MORE CHARACTER!

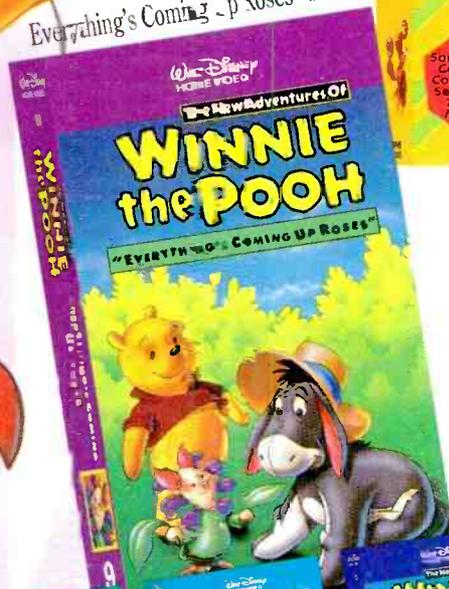
ALL NEW
VIDEOS JUST
\$12.99!*



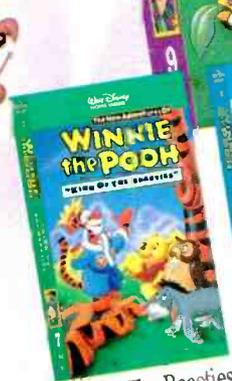
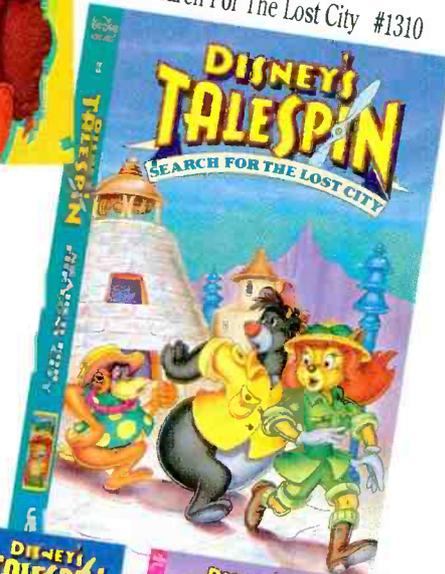
Sebastian's Party Gras #1312

◀ **Sebastian's Party Gras**—Profit from the success of *The Little Mermaid* and *Sebastian's Caribbean Jamboree*, his video debut which pre-booked over 300,000 units!

Everything's Coming Up Roses #1322



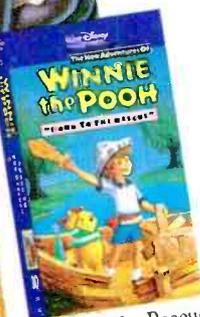
Search For The Lost City #1310



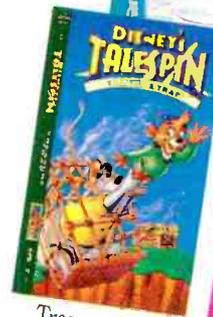
King Of The Beasities #1320



The Sky's The Limit #1321



Pooh To The Rescue #1323



Treasure Trap #1307



Imagine That! #1308



Wise Up! #1309

▲ **The New Adventures Of Winnie The Pooh**—4 NEW videos! One of Disney's most popular lines with over 5 million units sold to date!

▲ **Disney's Tale Spin**—Kids will love these 4 NEW adventure videos destined to join volumes 1-4 on Billboard's Kid Vid charts.

Disney's year-round support continues with Network and Spot TV in February and March—plus Co-op!™

Prebook: February 4, 1992

Will Call: February 25, 1992

N.A.A.D.: February 28, 1992

* Suggested Retail Price. **Media schedule subject to change. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company. HV6422

WALT DISNEY HOME VIDEO

MANUFACTURERS INTRODUCE INTERACTIVE MULTIMEDIA AT CES CONFAB

(Continued from page 53)

a deal with Philips (Billboard, Nov. 30).

Philips will launch a portable CD-I player and a CD-I carousel player (that can handle five different CD-I or CD audio discs) this fall, to complement the \$1,000-list CDIK910 unit that is currently available.

Asked if Philips might introduce a combiplayer that could read laserdiscs, CDs, and CD-I, Calabrese responded, "It's technically possible to do that, but it couldn't be built at a cost that would be viable in the consumer marketplace."

As for the multiple formats now competing in the multimedia market, he noted, "I don't think they'll become compatible." Philips is following the same path with CD-I as it did with CD audio, he added, in that Philips "invented the technology and jointly developed it with Sony, who is a joint licensee. CD-I is a world standard."

As for CD-I software, "Our trend is toward more product and more use of [full-motion] video," said Laura

Cohen, VP of product planning and creative affairs for Philips Interactive Media. "In the fourth quarter of this year, or first quarter of 1993, we will have titles with up to 72 minutes of full-motion video."

The CD-I format got another boost from Sanyo's announcement that it

'Our trend is toward more product and more use of video'

will introduce a portable CD-I player, the CDX-1, in late '92. The unit will have a four-inch flip-up color LCD display and headphone jack.

PHOTO FINISH

Kodak's Photo CD system will ship this summer, with retail prices for the hardware starting at approximately \$400. The units can play either Photo CDs or audio CDs.

The format allows consumers to

get their 35mm slides or negatives scanned by photofinishers and stored on Photo CD discs. Photofinishers will begin offering the scanning service this summer.

Philips and Kodak also announced that they have developed a method for adding text, graphics, and audio to Photo CDs. In addition, Philips will this year publish prerecorded Photo CD titles for play on either Photo CD or CD-I machines. The prerecorded discs can carry up to 800 images or 72 minutes of full CD audio sound, or any combination of the two.

Meanwhile, Commodore's CDTV system was again on display at CES. The list price on its CD-1000 player was lowered in December to \$799.

Analysts predict Tandy Corp. will introduce a CD-ROM based system called Gryphon that will plug in directly to a TV set, as do the CD-I and Commodore's CDTV systems. Tandy is expected to introduce Gryphon at a list price of \$699 this month, and have it in stores by summer. Apple Computer is also reportedly readying a

similar system, a Sony-made CD-ROM Macintosh unit that may be unveiled at the summer CES.

OTHER QUARTERS HEARD FROM

Meanwhile, Denon announced that it is working on yet another interactive multimedia format that will rival CD-I and CDTV. The DVI (Digital Video Interactive) system utilizes software developed jointly by Denon and Digital Video Arts of Dresher, PA.

DVI players won't be introduced

this year, but they will be made available to developers who want to work on DVI software.

Multimedia PCs that incorporate CD-ROM drives and sound boards were also in heavy evidence at CES, either as prototypes or new releases. There were also multimedia add-on kits, such as the Acros LVCC D-123. And Tecmar introduced the \$395 Vision/1 TV adapter, developed jointly with IBM, which adds full-motion video and multimedia capabilities to IBM PS/1 personal computers.

Shipments Of Hi-Tech Home Gear On Rise

BY PAUL VERNA and JIM McCULLAUGH

NEW YORK—U.S. shipments of such high-tech home entertainment hardware as large-screen TVs and laserdisc players rose appreciably in 1991, while sales of older technologies, like VCRs, camcorders, and blank videotapes, increased modestly over the previous year or were flat, according to figures released by the Electronics Industries Assn. at the Winter Consumer Electronics Show.

With few exceptions, the per-unit cost of hardware dropped inversely with the increase in overall sales to dealers—a pattern the EIA expects will continue in 1992.

The combination of higher unit sales and lower per-unit prices resulted in a 1.7% decline in dollar volume of all video products, to \$12.2 billion in 1991 from \$12.4 billion the year before. The EIA expects this figure to bounce back a percentage point to \$12.35 billion this year.

In the area of laserdisc hardware (including combiplayers), overall unit sales were up 22% and are expected to post an identical percentage increase this year. In 1991, 205,000 units were sold at an average of \$397 apiece, compared with 168,000 players sold in 1990 at an average of \$429 each. This year, the EIA anticipates sales of

250,000 players at an average of \$375 each.

Unit sales of VCRs rose 7.2% in 1991 to 10.85 million units, from 10.12 million in 1990. This constitutes the highest annual sales figure for the format since 1987. Meanwhile, the average per-unit cost of a VCR dropped to \$229 from \$241. For 1992, the EIA expects both the total sales figure and the average per-unit cost of VCRs to drop, to 10.55 million and \$225, respectively.

VCRs with stereo capability ac-

counted for sales of 2 million units in 1991 at an average of \$334 per unit. The prior year, these machines sold 1.8 million units at an average price tag of \$347 apiece. The EIA expects this pattern to continue this year, with sales of stereo VCRs rising to 2.4 million units at a slightly lower average cost of \$330 apiece.

Camcorders—like stereo VCRs—are experiencing a decline in per-unit price, but overall sales are flat. In 1991, approximately 2.9 million camcorders were shipped at an average price of \$706 each. The year before, roughly the same number of units were shipped, except that each fetched an average of \$763. For 1992, the association expects sales to climb to 3.1 million, with average unit prices declining to \$690.

Sales of blank videocassettes to consumers totaled 365 million units in 1991, up 7.9% over the 338 million sold the previous year. According to the association, the current year should produce sales of 380 million blank tapes—a 4.1% increase in volume.

In 1991, color TV receivers with stereo sold for an average of \$433 each and totaled 7.4 million units, an increase of 12% over the 6.6 million units sold in 1990, when each set averaged \$440 apiece. For the current year, the EIA expects a surge of 9% over last year's numbers—to 8.1 million units—at an average tag of \$430 each.

The association notes that, in 1991, 38% of the color TVs sold had stereo capability. This year, that ratio should inch up to 41%.

Projection-TV sets sold 390,000 units in 1991 at an average value of \$1,801, an 11% increase over the 1990 total of 351,000 units at an average of \$1,784 each. For this year, the EIA estimates sales of 415,000 projection TVs—a 6.4% increment—at the same average cost as last year's units.

CES REPORT

Panel Discusses Ways & Meanings Of Multimedia

BY CHRIS MCGOWAN

LAS VEGAS—The multimedia market is currently rife with confusion over standards and definitions, but within this decade it will represent enormous creative and commercial opportunities, according to speakers at the Jan. 9 Winter Consumer Electronics Show panel

CES REPORT

"How To Get Multimedia To Market."

"There's no question that this area of technology is going to explode. The timing is imminent," said Larry Lytle, executive director of the Interactive Multimedia Assn., a 250-member trade group.

However, he added, "Let's not kid ourselves. It will be a very contentious environment where technologies are competing. Those that win will make a lot of money."

Nils Von Veh, product manager of multimedia publishing for Microsoft, Inc., pointed out that "multimedia" does not presently have a precise meaning. "If you ask five people in this room to define multimedia, you'll get five different answers," he said. "From our point of view, multimedia is the incorporation of digital sound, animation, text and graphics, near-photo images, and digital video. The integration of these components makes a personal computer more engaging."

Others downplay the presence of a computer in multimedia systems, he added, "but we like to play up that there's a computer in there." Von Veh noted that "content is the new ingredient."

Echoing Von Veh, Chris Yalonis, VP of marketing for Passport Designs, Inc., added, "There is no multimedia market. No one looks for multimedia software. They do look for specific systems for desktop music, desktop video, and marketing and sales presentations. Multimedia applications need to have a real function." Passport publishes "MusicTime," a software program that is used for desktop music composing and notation.

'BOOMERS AND THEIR KIDS

There are two major demograph-

ic groups that will be intrigued by multimedia products, said Gerry Kaufhold, senior analyst for IN-STAT, Inc., a semiconductor market research firm. They are: consumers between 18-24, who have grown up with video games, computers, and television; and consumers from 35-44 who already have kids between 6-15 and want to have an interactive learning experience with their children.

Kaufhold predicted that 300,000-500,000 multimedia personal computers will be sold in 1992, and one million in '93. He also forecast that multimedia game players to be introduced in late 1992 (like Sega's Genesis Mega CD) will sell one million units next year.

"In 1993, there will be six million units sold worldwide of all consumer multimedia product," Kaufhold said, referring to hardware. He predicted global sales of nearly 25 million units in 1996.

Von Veh predicts that for the next couple of years the biggest slice of the multimedia computer market will be "upgrade kits, CD-ROM drives, and enhanced audio capability."

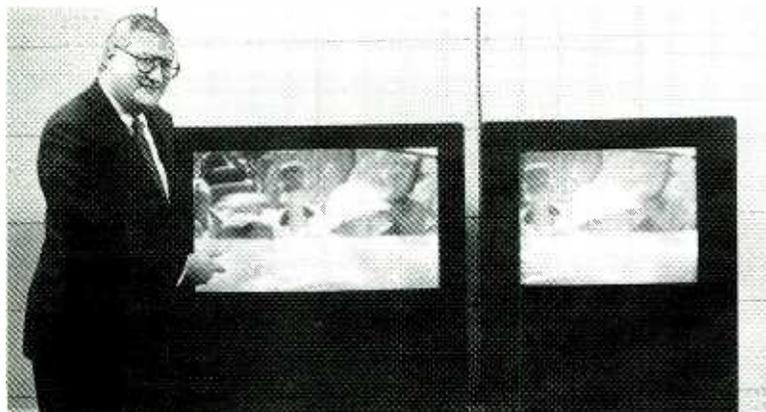
MANAGING INFORMATION

Despite the name of his firm, Multimedia Computing Corp. president Les Arnett affirmed Yalonis's sentiments. "I'm going to rain on the parade a bit," he said. "There is no market for multimedia."

He contrasted the qualities of computer industry products—which he described as "expensive, expandable, multi-purpose, interactive, and with interface [potential],"—with those of consumer electronics products, which he described as "inexpensive, closed, single-purpose, passive, and [high] production values."

If you try to have all the qualities of both computers and consumer electronics in your multimedia product, with all the expenses of computer development and of movie or album production, "it's difficult," Arnett said.

He emphasized that "what people really value is the ability to manage information," and that multimedia's potential lies primarily in "more ways to receive and manage information."



The Big Picture. Thomson Consumer Electronics senior VP Joseph Clayton shows off the new RCA brand widescreen color TV introduced at the recent Consumer Electronics Show in Las Vegas (Billboard, Jan. 25). The new unit features a 16x9 aspect ratio (compared with the 4x3 ratio of conventional TVs), which allows the full image, as seen on theater screens, to be shown. Thomson is one of several companies introducing 16x9 TVs in the U.S. in 1992.

Home Video

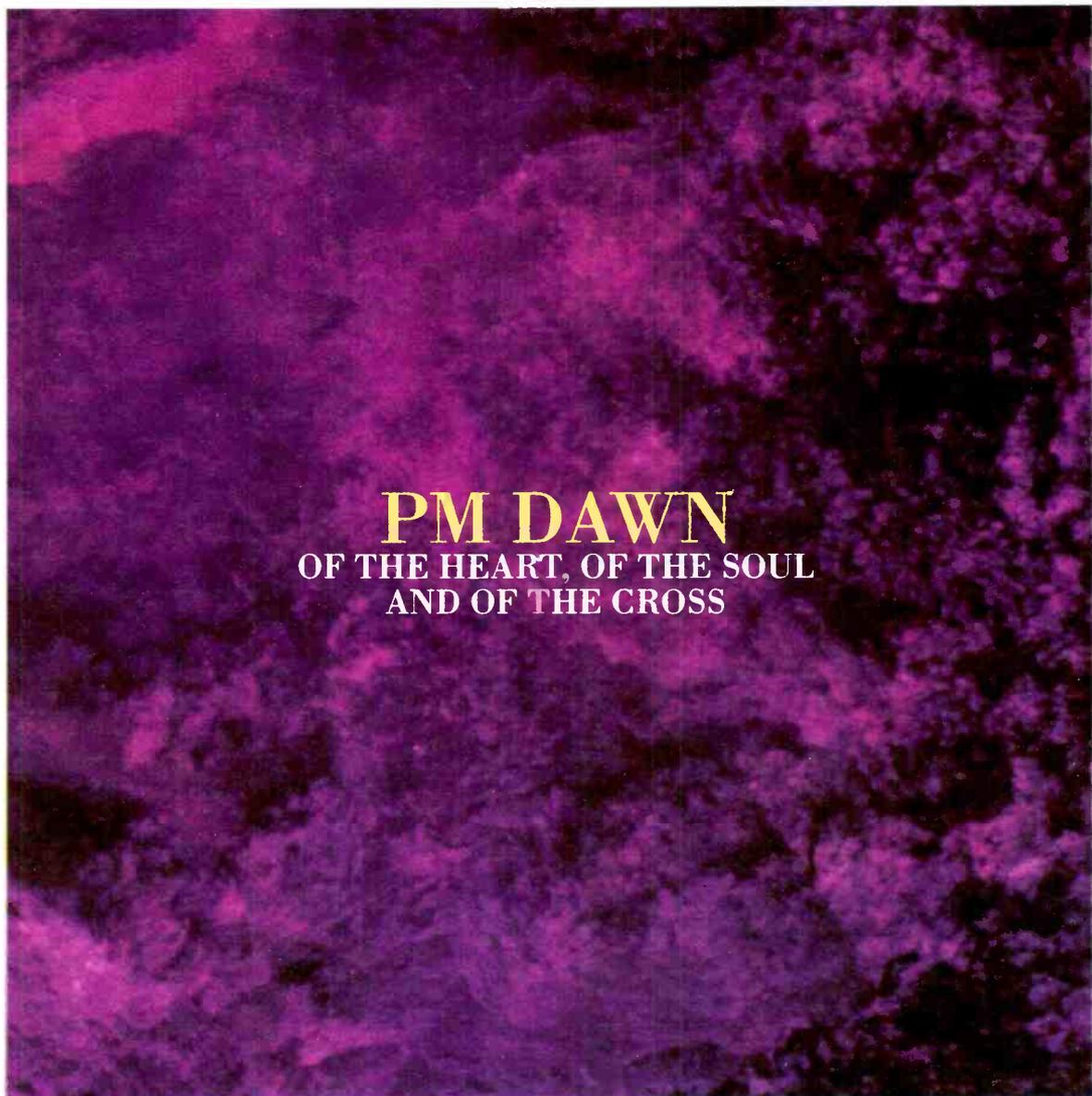
Billboard.

FOR WEEK ENDING FEBRUARY 1, 1992

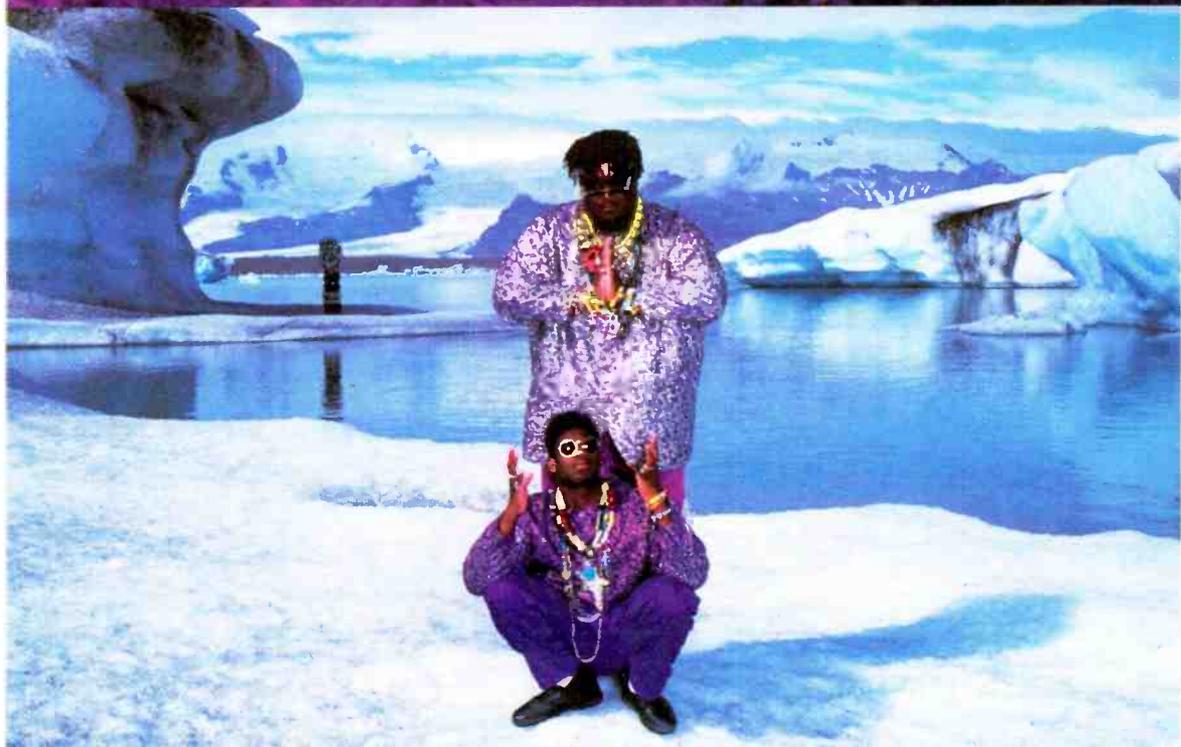
Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★★ NO. 1 ★★						
1	1	69	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
2	2	25	GARTH BROOKS ▲ ² Capitol Video 40023	Garth Brooks	LF	14.95
3	5	7	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
4	4	7	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98
5	11	3	2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF	19.98
6	3	11	TWO ROOMS PolyGram Video 083589-3	Various Artists	LF	19.95
7	8	7	THE HEART IN MOTION VIDEO COLLECTION A&M Video PolyGram Video 617433	Amy Grant	SF	14.95
8	16	3	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98
9	6	13	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
10	12	9	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
11	15	15	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
12	28	13	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
13	7	11	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
14	13	17	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
15	10	7	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF	29.98
16	14	19	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
17	20	3	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
18	19	19	GETT OFF ● Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
19	9	9	BECAUSE IT'S CHRISTMAS ● 6 West Home Video 5716-3	Barry Manilow	LF	14.98
20	RE-ENTRY		THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
21	27	13	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98
22	RE-ENTRY		IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
23	22	17	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF	19.98
24	NEW ▶		LIVE AT THE HOLLYWOOD PALLADIUM Virgin Music Video 50271	Keith Richards	LF	19.98
25	17	17	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LF	19.99
26	RE-ENTRY		FOREVER AND EVER Warner Reprise Video 3-38257	Randy Travis	LF	19.98
27	21	5	PAVAROTTI IN HYDE PARK PolyGram Video 0712503	Luciano Pavarotti	LF	24.95
28	24	15	TOUR OF A BLACK PLANET SMV Enterprises 19V-49050	Public Enemy	LF	19.98
29	25	61	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
30	29	19	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.



PM DAWN OF THE HEART, OF THE SOUL AND OF THE CROSS



THE HOME VIDEO.

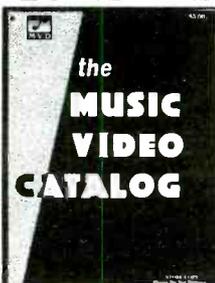
FEATURING THEIR VIDEOS, INTERVIEW FOOTAGE AND A PREVIOUSLY UNAVAILABLE BONUS VIDEO, "COMATOSE."

AVAILABLE FEBRUARY 18.

GEE STREET



© 1992 POLYGRAM RECORDS, INC.



THE MUSIC VIDEO CATALOG

Increase music video sales dramatically!
Over 140 pages - over 3000 detailed listings, many with illustrations!

CALL NOW! **800-888-0486**

MUSIC VIDEO DISTRIBUTORS

Equivest Industr. Ctr., 500 E. Washington St. Norristown, PA 19401

A*Vision, VIEW Strike Co-Distrib Deal

■ BY PAUL VERNA

NEW YORK—A*Vision Entertainment, the video division of Atlantic Records, has signed a multiyear co-distribution agreement with VIEW Video, an independent supplier of cultural, music, and other special-interest video programming.

Under the new agreement, the two companies will be able to draw from each other's diverse libraries, and also exploit one another's retail bases. A*Vision caters primarily to music and video outlets and mass merchandisers, while VIEW specializes in niche marketing through such avenues as catalogs and specialty shops such as clothing boutiques and furniture stores.

In its seven-year history, VIEW has accumulated a library of more than 100 videos grouped into three main categories: cultural, music, and

what VIEW president Bob Karcy calls "modern lifestyle," a genre encompassing health, parenting, children's, and other such videos.

A*Vision, formed a year and a half ago as a subsidiary of Atlantic Records and distributed by WEA, encompasses material ranging from music longforms to documentaries. A*Vision also distributes the Penthouse Video line.

Stuart Hersch, president of A*Vision, says, "Right now we have probably the broadest range of music programming in the sell-through area, and the agreement with VIEW has helped us expand it even further, because VIEW is in the fine arts and ballet video business."

He adds that children's video—a genre he characterizes as "tough" but potentially lucrative—is another new area for A*Vision through its affiliation with VIEW.

Karcy says, "For years we've taken individual tapes or categories of tapes—for instance, in the music area, blues, reggae, or jazz—and focused on reaching the markets that have that, such as the jazz festivals, the blues festivals, and the reggae shops. We also take certain tapes and market them to maternity clothing stores, furniture stores, etc. Plus, we exhibit in the trade shows of those industries."

The firms say they plan approximately 65 releases this year under the new arrangement. Some existing VIEW titles that will be sold by A*Vision/WEA beginning in April are "The Sonny & Cher Nitty Gritty Hour," "The Fifth Dimension Traveling Sunshine Show," "Herbie Hancock Trio—Hurricane," and "Happy Birdy—A Birthday Video Songfest."

In turn, VIEW will market such A*Vision programs as "Sarah Vaughan & Friends," "Vintage Getz," "Reggae Sunsplash Dancehall '91," and "Duke Ellington—Memories Of Duke."

Karcy says VIEW—which stands for Video International Entertainment World—will establish a new label for its nonmusic product in the near future.

VIEW is holding off on longstanding plans to start a record division, according to Karcy. He says, "We do intend to start releasing the audio, but it isn't formulated yet. That kind of took a back seat at the moment," he says, ascribing the delay to the "blurring of distinctions between audio and video" and to the newly inked deal with A*Vision, which has taken top priority for VIEW.

Paramount Launching Its Director's Series In March

AUTEUR, AUTEUR: Paramount will launch two titles from its Director's Series on laserdisc in March (Billboard, Jan. 18). The special edition of "Fatal Attraction" (widescreen, \$49.95) includes the film's "original" ending, outtakes, and director Adrian Lyne's comments in a prologue and an epilogue to the movie. "Star Trek IV: The Voyage

(\$29.95) on disc in March. The title features the group's latest hits, plus the bonus "The Making Of Joyride." Also due from Pioneer Artists that month: "Pet Shop Boys: Videography" (\$29.95), and "Mefistofele: San Francisco Opera" (\$39.95). In April, the label will launch "Berlioz Requiem: La Grande Messe Des Morts" (\$34.95), with

Colin Davis, and "Kiri Te Kanawa" (\$34.95), a biography of the great opera singer replete with per-

**LASER
SCANS**

by Chris McGowan

formance clips.

WARNER has just released several superb movies from the last three decades on disc, including "The Killing Fields" (widescreen, side 3 CAV, \$39.98); "The Mission" (widescreen, \$39.98); "Splendor In The Grass" (\$39.98); the 1981 version of "The Postman Always Rings Twice" (\$39.98); "The Sundowners" with Glynis Johns and Deborah Kerr (\$39.98); "Who's Afraid Of Virginia Woolf?" (widescreen, \$39.98); "Camelot" (widescreen, \$39.98); and "Days Of Wine And Roses" (\$34.98).

ROX AND ROLL: Pioneer Artists is bowing "Roxette: The Videos"

KUDOS: Pioneer Artists just scored a first by winning a Grammy nomination for "Madonna: Blond Ambition" in the longform-music-video category. The title was available in 1991 only on laserdisc.

IMAGE has to date sold more than 225,000 copies of Walt Disney's "Fantasia" on laserdisc, according to marketing VP David DelGrosso.

In February and March, the label will bow "Dying Young" (\$39.98), with Julia Roberts and Campbell Scott; "Point Break" (widescreen, side 3 CAV, \$49.98), with Patrick Swayze, Keanu Reeves, and Gary

(Continued on next page)

Shapiro Glickenhous Deal Titles To Go Thru MCA/Universal

LOS ANGELES—Shapiro Glickenhous Entertainment will have its home video titles distributed by MCA/Universal Home Video, the result of a two-year deal struck between the two companies.

The arrangement continues a trend among smaller labels of hooking up with larger companies with distribution clout to increase their access to the market.

MCA/Universal Home Video will perform all sales functions, distribution, marketing, and duplication, while Shapiro Glickenhous will retain final input and approval on sales and marketing plans. SGE will continue to handle its own theatrical, foreign, and production needs.

According to the two companies, "conversations regarding the joint production and acquisition of feature product" are also in the works.

Among the first titles to be distributed under the arrangement are "Basket Case 3," "McBain," and "Tiger Claws."

"Basket Case 3," a continuation of a campy horror film series, is slated for late-night theatrical showings in February in several major cities, with the video arriving in stores April 9. "McBain," an action/adventure movie currently in theatrical distribution, starring Christopher Walken and Maria Conchita Alonso, will come to home video in late April. "Tiger Claws" is a martial-arts/action film set for a summer video release.

CBS/Fox Making Foray Into Kid-Vid Jungle Hopes Its 'George' Series Follows 'Rocky' Road To Success

NEW YORK—Hoping to cash in on the same wave of baby-boomer nostalgia that boosted Buena Vista Home Video's "Rocky & Bullwinkle" series into the ranks of top sellers, CBS/Fox Video has grabbed up the rights to "George Of The Jungle," created by the same team of animators and writers, headed by Jay Ward.

CBS/Fox will begin releasing the series in April with four, eight-minute episodes packaged onto each \$9.98 tape. In all, CBS/Fox will release 13 tapes in the "George" series.

CBS/Fox will back the releases with post-street-date advertising, targeted both at baby-boomers and their kids. "We'll be all over Nick At Nite," says director of marketing Mindy Picard. The label also plans a print ad campaign aimed at kids and will provide retailers with a totem-pole standee for in-store merchandising.

Picard says the "George Of The Jungle" series, while containing "the same kind of wit" as the "Rocky & Bullwinkle" cartoons, "is a little more accessible to kids. The humor is more slapstick and less verbal."

In addition to the conventional marketing plans, CBS/Fox has worked out a tie-in with the World Wildlife Fund to help promote the

series as well as environmental consciousness.

"George is often cast as the protector of the jungle," Picard says. "A lot of the episodes deal with keeping developers out of the jungle."

Each cassette will feature a public-service announcement prepared by the World Wildlife Fund highlighting the threat to rainforests posed by development. Dana West, VP of publicity for the WWF, describes the PSA as "a general awareness" message. The spot does not solicit donations from consumers.

The WWF has also prepared an insert that will be packaged with each cassette with tips for young people on how to be more environmentally conscious.

Picard says she sees no conflict between the environmental pitch contained in the insert and PSA, and the home video industry's track record of largely ignoring such issues as recycling of cassettes and packaging.

"Keep in mind these are sell-through titles," Picard says. "I don't think people expect to throw these cassettes out. They expect to keep them on their shelves. It's not the same as CD packaging, for example."

At \$9.98, the "George Of The Jungle" tapes will be priced lower than the \$12.98 "Rocky & Bullwinkle" cassettes, although the latter tapes are longer.

"The prices for kids programming are coming down, and margins are getting slimmer and slimmer," Picard says. "I think they could get even slimmer, but I don't know if the quality of the programming can be maintained."

Picard blames the price erosion on the competition for shelf space in the mass market, particularly from "suppliers who have less expensive programming, public domain stuff, that they're offering to mass merchants at really cheap prices."

She adds, "We're trying to combat the competition for shelf space through our packaging and through our marketing."

PAUL SWEETING

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	Hand That Rocks the Cradle (Buena Vista)	11,839,246	1,667 7,102	1	21,862,861
2	Juice (Paramount)	8,085,715	1,089 7,425	—	8,085,715
3	Hook (TriStar)	6,854,100	2,077 3,300	5	98,907,565
4	Freejack (Warner Bros.)	6,736,243	1,551 4,343	—	6,736,243
5	Father of the Bride (Buena Vista)	6,402,738	1,689 3,791	4	59,094,485
6	The Prince of Tides (Columbia)	6,010,388	1,525 3,941	3	47,835,593
7	Grand Canyon (20th Century Fox)	5,997,611	803 7,469	3	10,900,533
8	JFK (Warner Bros.)	5,797,711	1,350 2,923	4	45,506,354
9	Beauty and the Beast (Buena Vista)	5,275,625	1,805 2,923	9	95,240,876
10	Kuffs (Universal)	4,368,285	1,432 3,050	1	11,253,965

FOR THE RECORD

PBS Home Video has the exclusive retail distribution rights to "The Civil War" series. Direct-mail distribution is handled by Time Life Video.

Home Video

LASER SCANS

(Continued from preceding page)

Busey; Jim Abrahams' "Hot Shots!" (\$39.98), with Charlie Sheen and Lloyd Bridges; and "Bill & Ted's Bogus Journey" (\$34.95), with Reeves and Alex Winter.

REPUBLIC is releasing "Cyrano De Bergerac," the beloved 1950 movie version starring Jose Ferrer, on disc in April (\$34.98), along with "Dakota" with John Wayne (\$34.98), "Johnny Come Lately" with James Cagney (\$34.98), and "Sarah Plain And Tall" with Glenn Close and Christopher Walken (\$29.98).

COLUMBIA TRISTAR is taking orders now for "Double Impact" (\$34.95), with Jean-Claude Van Damme; "Bingo" (\$34.95), with Cindy Williams and David Rasche; "Dune Warriors" (\$34.95), with David Carradine; "Relentless 2: Dead On" (\$34.95), with Ray Sharkey; and "Return To The Blue Lagoon" (\$34.95), with Milla Jovovich.

Retailers who purchase three each of the above five titles will receive a free RCA/Columbia laser-disc sampler, which has clips from 61 different movies from the studio. "Lawrence Of Arabia," "Ghostbusters," "The Big Chill,"

and "School Daze" are among the titles featured on the sampler.

HBO VIDEO will release "Tom Jones" (\$29.98) on disc this month. The witty 1963 romp, directed by Tony Richardson, stars Albert Finney and Susannah York. Also out from HBO/Warner: "Don't Tell Mom The Babysitter's Dead" (\$29.98), with Christina Applegate.

FONDA ON DISC: This month, Warner is bowing "Jane Fonda: Complete Workout," "Jane Fonda: Lean Routine," and "Jane Fonda: Lower Body Solution" on disc (\$34.98 each). Feel the burn!

Billboard®

FOR WEEK ENDING FEBRUARY 1, 1992

Top Laserdisc Sales™

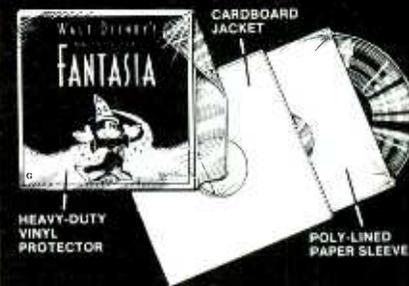
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	3	5	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
2	1	11	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
3	2	7	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID7434OR	Jodie Foster Anthony Hopkins	1991	R	29.95
4	5	11	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
5	8	22	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
6	6	5	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
7	4	9	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
8	15	3	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Pioneer LDCA, Inc. LV32365	Leslie Nielsen Priscilla Presley	1991	PG-13	34.95
9	NEW ▶		THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
10	16	3	MADONNA: TRUTH OR DARE	Live Home Video Pioneer LDCA, Inc. LD68990	Madonna	1991	R	34.95
11	7	9	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
12	10	11	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
13	13	3	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R	24.98
14	17	3	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
15	11	13	THE GODFATHER PART III	Paramount Pictures Pioneer LDCA, Inc. LV32318-2	Al Pacino Diane Keaton	1990	R	39.95
16	14	21	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
17	9	32	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
18	NEW ▶		FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID8394OR	Bryan Brown Brian Dennehy	1991	PG-13	34.95
19	12	29	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
20	24	7	HUDSON HAWK	TriStar Pictures Pioneer LDCA, Inc. 70596	Bruce Willis Danny Aiello	1991	R	34.95
21	23	7	SOAPDISH	Paramount Pictures Pioneer LDCA, Inc. LV32445	Sally Field Kevin Kline	1991	PG-13	34.95
22	21	19	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
23	25	3	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13	24.98
24	18	9	THE BEATLES: THE FIRST U.S. VISIT	Apple Corps Ltd. MPI Home Video 6218	The Beatles	1991	NR	39.98
25	22	11	I LOVE LUCY	Criterion Collection CTC1000L	Lucille Ball Desi Arnaz	1951	NR	49.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

LASER DISC PROTECTOR SYSTEMS

Holds single/double disc sets • For sell-thru or rental



- Tough vinyl material will not easily crack or tear.
- Call or write today for FREE sample of Laser-Disc protector system.

Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Fax: 312-642-7880

©1991 Pioneer LDCA, Inc., Long Beach, CA

First I went to **TOWER RECORDS | VIDEO**.

They had Laserdiscs. Then I went to

TURTLE'S™. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT music**. So

next I tried **the WAREHOUSE**

and **Strawberries**. Guess what.

Laserdiscs. I wandered back to my

own store. I don't have Laserdiscs.

I don't even have a logo.

LaserDisc

Don't let this happen to you. If you don't already carry Laserdiscs, do what they did. Call us.

Los Angeles
213-816-5152

Dallas
214-580-0200

New York
201-279-5000

Atlanta
404-475-4317

San Francisco
415-655-2202

Chicago
708-285-4500

PIONEER
The Art of Entertainment

New 3M Award Honors Role Of Engineers

NEW YORK—Recognizing the instrumental role played by engineers in the success of recordings, 3M has launched its Visionary Award.

The program acknowledges leading music recording engineers and producers who have made a significant contribution to the art and science of recording, according to Donald Rushin, marketing director, 3M professional audio/video and specialty products, St. Paul, Minn.

The awards are based on chart success shown by projects recorded on 3M tape, and 16 Billboard albums charts are used as criteria. The Visionary Award is a plaque that will be presented to the primary engineers, recording studios, and producers involved in hit products.

The criteria for the award vary based on the Billboard chart on which the recordings appear. For example, an album that appears in the top 20 of The Billboard 200 is

(Continued on page 65)

The Price Is Right For CD Recorder Units

■ BY SUSAN NUNZIATA

NEW YORK—Audio professionals stand to benefit from the price wars being fought on the write-once recordable CD front.

On Jan. 17, at the National Assn. of Music Merchants' Winter Market in Anaheim, Calif., the Professional Digital Products Division of Yamaha Corp., Buena Park, Calif., dropped the list price of its YPDR601 professional disc recorder from \$20,000 to \$13,980.

Earlier in January, at the Consumer Electronics Show in Las Vegas, Marantz, Mount Prospect, Ill., introduced its professional CDR-1

unit at a suggested retail price of \$7,000. Studer Revox America in Nashville introduced its D740 CD recorder at the Audio Engineering Society Convention in October, 1991 (Billboard, Oct. 12), at a suggested list price of \$12,950.

All of the units are designed to create discs that will play back on standard CD players. The Studer and Yamaha units conform to Red and Orange Book standards, and the Marantz system conforms to the Orange Book Part II standards for recordable CD.

"After taking a close look at market conditions and our own production costs, we found that we

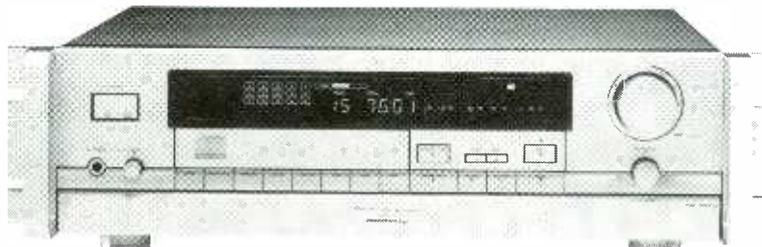
would be able to make this reduction," says Peter Chaikin, sales and marketing manager for Yamaha's Professional Digital Products Dept.

The Yamaha unit, a second-generation model following the company's YPR 201, was introduced in August 1991. Studer's unit is slated

for shipment in late January, and the Marantz unit is due to ship in February, according to spokesmen from those companies.

Each of the units is designed to allow discs to be partially recorded, removed from the unit, and re-inserted for further recording at a

(Continued on page 64)



The Marantz CDR-1 compact disc recorder is slated to ship in February at a suggested list price of \$7,000. Like other write-once recorders, it is designed to allow the user to remove a partially recorded disc and re-insert the disc to continue recording at a later time.

ORC Ends 'Cinema Digital Sound' Role But Kodak Continues Its Support

NEW YORK—Optical Radiation Corp. has curtailed its activities involving Cinema Digital Sound, the digital-sound-for-film technology it developed with Eastman Kodak Co., Rochester, N.Y.

Kodak plans to continue its support and development of the format. "We are disappointed to learn of ORC's decision," said Joe Macaluso, Kodak's coordinator of markets development for CDS in a prepared statement. "We continue to have interest in digital sound in the movies, and our work to make that happen will continue. Cinema Digital Sound has proven to be a

very high-quality, reliable system. We will continue to pursue efforts to get digital sound into theaters."

CDS was launched in May 1990 and first appeared on the soundtrack of "Disk Tracy." The system has since been used on eight major films, including "Flatliners," "The Doors," "Edward Scissorhands," and "Terminator 2: Judgment Day."

According to Kodak, 55 theaters worldwide feature CDS installations and films using the system in both the U.S. and Europe have often outgrossed analog versions by a 2:1 margin.

BY NOW IT MUST HAVE REACHED

YOUR EARS HOW OUR MAIN MONITORS,

FOR THE VERY FIRST TIME,

CAN ACTUALLY SEE A

PERFECTLY SYMMETRICAL CONTROL ROOM.



EUROSOUNDS

An occasional series of columns by Zenon Schoepe on the European professional audio industry.

U.K.

AMEK released its **Einstein** console, aimed primarily at the small project studio and placed beneath its established **Hendrix** desk. U.K. prices start at about 15,000 pounds for a 32-module configuration.

"Splitting EQs across inputs is an inadequate way of tackling the trend for more and more inputs," says Amek chairman **Nick Franks**. "We've overcome the dilemma by offering twin four-band EQs on each twin-input module with eight shared auxes on a 24-buss desk."

The desk comes with a central keyboard ready for SuperTrue automation and the Virtual Dynamics package, and is "ridiculously simple to self-op," according to Franks. Einstein was originally planned to be christened **Elvis** to complement the company's **Mozart** and **Hendrix** products but, according to Franks, delays in dealing with Presley Estates endangered the production schedule of the desk and forced the idea to be dropped.

Amek hopes to preview its 9098 superconsole "By **Rupert Neve**, the Designer" at this year's Assn. of Pro-

fessional Recording Services exhibition in June. Designed entirely by Neve, the popularly acclaimed father of the modern mixing console, the 9098 is expected to have an entry-level price of about 95,000 pounds with support of SuperTrue VCA or SuperMove moving-fader automation and a newly developed touch-type screenless recall system.

THE APRS has already taken reservations for half the floor space for the **25th International Exhibition of Professional Sound Recording Equipment** to be held at June 3-5 at Olympia 2, London.

MARK IV AUDIO HAS introduced the **Interface** range of multibrand consoles—the first time the group has produced one product from pooled resources to be sold globally. The console was slated to be introduced last autumn but was delayed due to a design-infringement claim by Soundcraft that has since been settled (*Billboard*, Nov. 30).

Designed by **DDA** and manufactured in Germany by **Dynacord**, the desk will be marketed in different geographical territories under the **Aitec Lansing**, **Electro-Voice**, **DDA**, and **Dynacord** brand names. The marketing policy of the console is termed "strength in numbers" by Mark IV president **Robert Pabst**. The console, with four buss, four band EQ, and six aux with direct out,

will soon have a selection of input modules available to add stratification to the general-purpose Interface range, which will retail for between 2,500 and 7,000 pounds.

MARANTZ'S PRICE-BUSTING CDR-1 CD recorder has arrived in the U.K. with the appointment of **HHB Communications** as distributor. The 3,495-pound device, and the blank media that is priced at less than 20 pounds per disc, is an alternative to carts in broadcast and cheaper than U-matics for CD mastering, according to HHB managing director **Ian Jones**. Prices are expected to fall rapidly with demand, says Jones. The unit also has applications for CD-ROM and data recording.

Offering Red Book-compatible CDs through a variety of professional connectors and the **Philips RC5** remote protocol for slaving purposes, the CDR-1 is "unique," according to Marantz International technical manager **Cees Settels**, "in using optimum record laser power control, which overcomes the problems of surface marks on the CD."

BRIAN MAY, GUITARIST with rock band **Queen**, was presented with a solid-mahogany, serial number 1, **Vox AC30** Collector guitar amplifier. The manufacturers presented the amp in recognition of Queen's 20th anniversary and May's contribution and support of the product through

many years as endorsee.

MATT JOHNSON, FOUNDING member of the **The**, purchased his second **Akai DR1200** digital multi-track from **HBB**. The machine is being used at Johnson's East London studio for his latest album.

PETER GABRIEL'S Real World Studios in Box, Wiltshire, has equipped the Production Room with a **Boxer Two** control room monitoring system. The studio already runs **Boxer Fours** in the **Harris Grant Associates**-designed main control room and **Boxer Twos** in Gabriel's own private Work Room.

Japanese studios committed to the Neil Grant-designed speakers include **Hitokuchi-Zaka** and the mountain-top site of **PCM Complete's Shimoda Element** supercomplex.

THE BRITISH HEALTH and Safety Executive published a research report of the results of a survey of sound levels at indoor and outdoor rock concerts. The authors conclude that sound levels at the majority of concerts exceed draft HSE guidelines of 104 dB(A) over the duration of the performance.

SOUNDTRACS released the **Solo** series of consoles for the PA and recording markets. The **Solo Live** is available with 16, 24, or 32 inputs with four busses, four-band EQ, and

six auxes, while the **Solo MIDI** is eight buss with MIDI muting on channel, monitor, group, and aux outputs.

FRANCE

THE 10TH SATIS—European Symposium of Image and Sound Technology—will take place March 17-20 in Hall 2-1 of the **Parc des Expositions** in Paris. There is a strong likelihood the exhibition will run alongside the **Paris Audiovideopro** show (Nov. 17-20, 1992, Palais des Congres) beginning in autumn 1993.

BELGIUM

BELGIUM'S LARGEST FILM video postproduction studio, **Studio L'Equipe** in Brussels, has installed a 40-channel **Solid State Logic SL5000** console in its new **THX** and **Dolby Surround Sound**-approved film studio.

SSL has announced changes to its PCB manufacturing process that eliminate the use of harmful CFCs for cleaning purposes.

THE NETHERLANDS

FIVE HALLS AT THE RAI International Congress Centre in Amsterdam, venue for July's **International Broadcasting Convention**, are now booked to capacity. The 17,000 square
(Continued on page 65)

BUT HOW MUCH HAVE YOU HEARD ABOUT OUR WILD NIGHTLIFE?

IT GOES WITHOUT SAYING, HOW, IN THE RECORDING JUNGLE, ACOUSTIC VOLUME IS KING. WE'LL SAY IT ANYWAY. ERGO, THAT ALL THREE CONTROL ROOMS WILL BE INFRASONIC WITH A PRESSURE BANDWIDTH OF 12 Hz — 20 KHz, IS NOT ONLY A WORLD FIRST BUT NOTHING SHORT OF AN ACOUSTIC MIRACLE. BUT ENOUGH OF THE GADGETRY, YOU CRY. GIVE ME AFRICA. WIDE OPEN SPACES. AIR I CAN BREATHE. ANIMALS WITH NO BARS AROUND THEM. AND ALL THE CREATURE COMFORTS TO RELAX ME.
(WE DID SAY A WILD NIGHTLIFE.)
OK. IT'S ALL YOURS.



STUDIO THREE AZOOOQ48 ©M/O PETER JOHNSON

Even
Among
The Most
Sensitive
Ears,
Few Can
Hear A
Difference
Between
Music On
CD And
Music On
TDK.

If your last release on cassette didn't sound as good as the CD, you should think about duplicating your next one on TDK's Pro SA Cobalt Tape. Nine out of ten audio engineers can't hear any difference between SA and CD.

Now your fans can hear your music on cassette the way it should be heard. With CD-quality sound, TDK's Professional Super Avilyn Cobalt formulation perfectly complements today's most advanced digital bin duplicating systems.

Simply stated, everything you put into your music comes out on TDK. And that's music to everyone's ears, no matter how sensitive they are. 

 **TDK**
As Serious As You Can Get.

Pro Audio

Fagen, Katz Going With Flow Of River Sound Studio Digitally Equipped To Take Manhattan

BY SUSAN NUNZIATA

NEW YORK—River Sound was born of Donald Fagen's desire to have a little place to work by himself near his home on Manhattan's Upper East Side. Instead, he joined with former Steely Dan producer Gary Katz to open a full-fledged recording studio.

PRO FILE

Situated far from the beaten path of the West Side's "studioville," River Sound on East 95th Street boasts something few recording studios in Manhattan have: a view, or an NYC version thereof, with a slice of sky, rooftops, and the Triboro Bridge in the distance.

The studio also has a Neve 8078 console that was brought in from the former Motown Hitsville Studios in Los Angeles. The board was retrofitted with Neve's new Flying Fader automation.

The facility was also making use of an old 3M digital tape recorder that recently "exploded," says Fagen. Now River Sound is renting a Sony 3348, which Fagen someday hopes to bring in permanently. "They cost a lot of money," he notes.

The control room is equipped with UREI 813C monitors and a standard array of outboard gear.

Despite his reputation for technically astute recordings, Fagen claims to be relatively unconcerned with gear. "I did preview some equipment in a small studio I had, but most of this stuff was really [engineer] Wayne [Yurgelun] and Gary [Katz]. Wayne consulted with [engineer] Roger Nichols about some things," says Fagen.

"There's equipment that everyone agrees on is good equipment and we tried to get the stuff that's really known to be good," he adds. "I didn't have much input into it."

However, Fagen is a proponent of digital recording. "The difference between analog and digital is really so immense that for me that's the main thing," he says.

Although he uses some drum machines and sequencers to do arrangements or put down basic preps, "as far as instruments go I still like the older, 'natural' instruments," says Fagen. "I don't know if you can really call an electric bass a 'natural' instrument, but I certainly like that better than a synthesized bass sound. We're using an old Rhodes here. Why? Because they sound great and also because you

can tune them up like a piano."

Fagen has some strong feelings about current recordings. "As far as rock'n'roll records, I pretty much think this record we're doing now will be the first record that's been in tune for 15 years now," he says wryly. "I've noticed, on radio, and wherever they play popular music it sounds like... your head's in a vise, but that's how we're used to it. When we started making this record, which has true tuning—the keyboard is stretch-tuned, and everything's carefully tuned to the keyboard—it's amazing how it opens up everything."

River Sound was designed by Frank Comitali with engineer Yurgelun serving an instrumental role in taking Comitali's designs and fine-tuning them to work for River Sound. "Most of the nuts-and-bolts stuff was supervised by Wayne," says Fagen.

In addition to being the site for some of the work on Fagen's upcoming Walter Becker-produced album, the studio was also used by Roger Daltrey for his solo project. The "New York Rock And Soul Revue," released last fall, was mixed in the studio, and Katz has been producing several projects.

Laura Nero was in the studio working on her first studio album in more than six years, the Uptown Horns were in with guests Peter Wolf and Keith Richards, and Jennifer Warnes had a session with producer Elliot Scheiner.

The dynamic trio of Fagen, Becker, and engineer Nichols makes up an unusual package of energy and humor. Enconced in River Sound working on Fagen's album, they discussed the future.

"I'd like to produce other artists,"

said Fagen, "when I finish this record." Nichols interjected, "You'll be too old to produce..." Then Fagen adjusted his goal: "When this record has been established, I'll produce whoever's left." Quipped Nichols: "We haven't told the artists yet. Some of them are dead."

Started in 1985, Fagen says his album will be finished during the winter of 1992. He declined to discuss any of the concepts of the project, but at the time of this interview in late 1991, six tracks were near completion and the remaining two were written and waiting to be recorded.

"For this record we've been playing pretty much separate, having [musicians] come in separately," says Fagen. "I have very specific grooves and very specific placement of different elements in the track and time, and that's what really hampers/interests me right now. I've basically been putting down tracks that are very carefully timed as far as the kind of groove it is, and then I have people come in and match the groove. If the players come in and do something interesting, we'll keep it but, essentially, I've been defining the groove on it."

The project is being split between River Sound and Becker's studio on Maui, Hawaii (Billboard, Nov. 9).

Fagen is optimistic about River Sound, which opened last spring. "The studio manager, Todd Alan, says it's a terrible time to be a studio owner," says Fagen. "But we only have one room to fill, so I think it won't be that much of a problem, especially when they find out that Gary Katz works here."

Fagen plans to keep River Sound focused. "It's built for music," he says. "No one's going to make any videos here or commercials."



Studio owner Donald Fagen, left, and engineer Roger Nichols at the Neve 8078 console in River Sound. The East Side studio, boasting a view, is co-owned by Fagen and producer Gary Katz.

PRICE IS RIGHT FOR CD RECORDER UNITS

(Continued from page 62)

later time. Once a final Table Of Contents is placed on the discs, however, no further recording can take place.

The Yamaha system is also de-

signed to allow the unfinished disc to be played back on a standard CD player and later re-inserted into the YPDR601 for further recording.

Both the Marantz and Studer

units are self-contained, requiring no additional controllers, converters, or filters.

Blank discs are list-priced at approximately \$40.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 25, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALL4 LOVE Color Me Badd/ H.Tee (Giant)	KEEP IT COMIN' Keith Sweat/ K.Sweat L.Job (Elektra)	STICKS AND STONES Tracy Lawrence/ J.Stroud (Atlantic)	MYSTERIOUS WAYS U2/ D.Lanios (Island)	CAN'T LET GO Mariah Carey/ W.Afanasieff (Columbia)
RECORDING STUDIO(S) Engineer(s)	QJAD (New York) Jay Pollack	SOUNDTRACK (New York) Phil Castellano	ELEVEN ELEVEN (Nashville) Pat McMacon Bill Sherell	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin, IRELAND) Flood, R.Adams	SKYWALKER SOUND/THE PLANT/ RIGHT TRACK (Marin, CA/ Sausalito, CA/NY) Dana Jon Chappelle
RECORDING CONSOLE(S)	SSL 4064	SSL 4000 G Series	Neve V Series III	Custom Neve	Neve VR60/SSL 4064 G series/ SSL 4064
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800 Otari MTR-90	Studer A-800 Mark III	Mitsubishi X-850	Otari MTR-100	Sony 3348
STUDIO MONITOR(S)	UREI 813B Tannoy 6.5	UREI 813B&C Yamaha NS10	Sierra Audio Yamaha NS10	Yamaha NS10	Oceanway Custom/ Tannoy Custom W/TAD Comp./ Tannoy
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	QJAD (New York) Jay Pollack	SOUNDTRACK (New York) George Karras	MASTERFONICS (Nashville) Lynn Peterzell	MOBILE STUDIO (Dublin, IRELAND) Flood, Edge, D.Lanios	RIGHT TRACK (New York) Dana Jon Chappelle
CONSOLE(S)	SSL 4064	SSL 4000 G Series	SSL 4000 E Series G Computer	Custom Neve	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800 Otari MTR-90	Studer A-800 Mark III	Otari DTR-900	Otari MTR-100	Sony 3348
STUDIO MONITOR(S)	UREI 813B Tannoy 6.5	UREI 813B Yamaha NS10	Hidley/Kinoshita	Yamaha NS10	Tannoy
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	HIT FACTORY DMS Herb Brown Jr.	MASTERFONICS Glenn Meadows	A&M Arnie Acosta	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1992, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

NEW 3M AWARD HONORS ROLE OF ENGINEERS

(Continued from page 62)

eligible, but a project must appear in the top five of the R&B and country albums charts in order to receive an award.

Album projects appearing on the selected charts as of Nov. 1, 1991, are eligible for the award.

Charts include The Billboard 200, Top R&B Albums, Top Country Albums, Top Gospel Albums, Top Contemporary Christian Albums, and Top Contemporary Jazz Albums.

Although the Visionary Award does not involve any monetary gifts, Rushin says, "Over the years, it can and will evolve, I'm sure."

Recipients of the awards will be featured in advertisements taken by 3M in various industry trade publications throughout the year.

According to Rushin, the success of 3M's new 996 analog tape formulation has played a part in prompting the creation of the awards program. "We wanted to utilize our success with 996 to help tell the story," says Rushin. "We've heard certain comments by studio groups that engineers aren't getting recognition. As tape manufacturers, those are the people we deal with on a regular basis, and it was a chance for us to recognize those people."

"The No. 1 thing we are trying to recognize is the talent of the recording engineer and the role he plays in the creative process, at the same time acknowledging the producer, the studio, and, of course, the artist."

For the last 14 years, Ampex Corp., Redwood City, Calif., has been running its Golden Reel Award. The award recognizes artists, producers, and engineers whose albums were completed exclusively on Ampex tape and have attained gold certification within two years of release.

In the U.S., the criteria for eligibility are based on Recording Industry Assn. of America gold certification of 500,000 units sold. Internationally, the awards are based on individual countries' gold certifications. The program excludes soundtrack recordings.

The Ampex Golden Reel Award donates \$1,000 to the charity of the artists' choice and provides award plaques to the artists, producers, engineers, and studios involved in the project.

"It's a good program, and probably the most exciting thing for us is that the plaque itself is seen as a measure of success, especially for engineers who don't often receive a gold record award from the record companies," says Steve Smith, marketing manager, audio products, with Ampex. "In this case they have a recognition of their success. It's easy for us to give them recognition and it's good because they're kind of the unsung heroes of the audio trade."

Ampex is nearing its 1,000th Golden Reel Award, at which time it will have donated \$1 million to various charities, including the T.J. Martell Foundation and Greenpeace.

SUSAN NUZIATA

EUROSOUNDS

(Continued from page 63)

meters occupied by exhibitors is a 60% increase over the last IBC in Brighton.

Focus Showequipment has taken delivery of an **Apogee 50kW 3-by-3-inch** processor controlled flown flying speaker system consisting of 30 3-by-3-inch full-range cabinets, 20 AE12 subcabinets, and Apogee processors. The system is powered by **Crest** amps and uses the **MARS** rigging system.

RUSSIA

MS-MAX, MANAGED BY Music Equipment Co., has become the first privately owned Moscow studio to own an automated console—a piece of equipment normally associated only with state-run facilities.

The **Soundtracs IL 3632** with **Tracmix** automation will be run alongside an **Otari MTR90II** and, says studio owner **Bogdanov Vitaly**, "Such professional equipment doesn't usually exist in private studios in Moscow. Most are lucky to have an **MSR24** or **Soundcraft 6000**. Recent artists include **Igor Nikolaev, Alexander Gradsky, Brigada S,** and **Gorky Park**."

MDM RECORDING, the **Amek Angela** and **Studer A800**-equipped private studio in Moscow, is recording an album by Russian rock band **Monomax**.

SWEDEN

SONET STUDIOS HAS retrofitted its **SSL** desk with **Maselec 9001** replacement EQ cards. **Maselec** conversions have been fitted at **Polar Studios** in Sweden, **Battery** in London, and **Genesis' Fisher Lane** private studio.

DENMARK

MICHAEL JACKSON engineer **Bruce Swedien** used Danish **Bruel and Kjaer 4006** omni mikes on the "Dangerous" album. Swedien, who tracks in XY stereo, started using the mikes on the "Bad" project. "I use it for drums, percussion, vocals, guitar. The clarity of sound it offers is just ridiculous."

GERMANY

THE SCHOOL OF AUDIO Engineering ordered 11 **Neve VR** consoles for its colleges throughout the world. It intends to equip its 15 existing and five planned colleges with the desk. Two consoles fitted with **Flying Fader** automation are destined for Vienna and Sydney, while desks have already been installed in Berlin, Frankfurt, London, and Singapore.

"If our students can operate such a comprehensive full-recall console they are ready to work," says SAE founder **Tom Misner**.

MORE STUDIOS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX

A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B3 • Redwood City, California 94063 • (415) 367-3809

Update

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.

JANUARY

Jan. 25-26, **SPARS 1992 California Business Conference: The Business of Operating a Recording Studio**, UCLA, Los Angeles. 800-771-7727.

Jan. 25-29, **National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 201-428-5400.

Jan. 27, **19th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 29, **Second Annual Detroit A&R Showcase**, presented by the Chicago Chapter of NARAS, Club Mirage, Sterling Heights, Mich. 312-786-1121.

Jan. 29, **Mid-Winter Copyright Law Update**, J.W. Marriott at Century Center, Los Angeles. Sherie Johnson, 619-236-9401.

Jan. 29-Feb. 1, **Pollack Media Group Programming/Management Conference**, J.W. Marriott, Century City, Calif. Carol Holt, 310-459-8556.

Jan. 30, **The Jingle Jungle Cassette Roulette Seminar**, a panel discussion about the jingle business, presented by the SAG-AFTRA Singers Committee, Screen Actors Guild, New York. Janice Pendarvis, 212-832-6633.

Jan. 30-Feb. 1, **RAB Managing Sales Conference**, Opryland Hotel, Nashville. Laura Morandin, 212-254-4800.

Jan. 30-Feb. 2, **Miami Rocks, Too!**, various locations, Miami. 305-783-2124.

Jan. 30-Feb. 2, **The Folk Alliance Fourth Annual Conference**, Marlborough Inn, Calgary, Alberta. 919-542-3997.

Jan. 31, **New York State Bar Assn. Annual Meeting of the Entertainment, Arts, and Sports Law Section**, with panel discussions focusing on representing celebrities, Marriott Marquis, New York. 518-463-3200.

FEBRUARY

Feb. 1, **American Jewish Committee Music and Video Division's Human Relations Award Black-Tie Dinner Dance**, honoring Musicland executive VP Arnie Bernstein, Sheraton Centre Hotel, New York. 212-751-4000, ext. 338.

Feb. 1, **Getting Serious About the Music Business**, seminar sponsored by Ready or Not Productions, Days Inn, Inner Harbor, Baltimore. 800-829-8007.

Feb. 1-2, **East Coast Music Forum**, Fountainbleau Hilton, Miami. 305-783-2124.

Feb. 2, **1991 Florida Jammy Awards**, honoring musicians from Florida, Tupperware Auditorium, Kissimmee, Fla. Darrel Massaroni, 407-767-8377.

Feb. 4, **Seminar: Negotiating Distribution Agreements in the Entertainment Industry**, Hyatt Carlton Tower, London. 011-44-71-824-8257.

Feb. 5-9, **The Urban Network Power-Jam**, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 5-9, **IRTS 20th Annual Faculty Industry Seminar**, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?" New York Marriott East Side, New York. 212-867-6650.

Feb. 6-9, **12th Annual Performance Summit**, San Diego Marriott Hotel & Marina, San Diego. Shelly Watkins, 817-338-9444.

Feb. 12, **Brits Awards**, Hammersmith Odeon, London, 011-44-71-629-8642.

FOR THE RECORD

In the Jan. 25 "Spotlight On Canada," the name of rock merchandising company The Brockum Group was misspelled.



A Stritch In Time. DRG president Hugh Fordin, left, and singer Liza Minnelli, right, congratulate DRG jazz vocalist/pianist Billy Stritch on the release of his self-titled debut album, which features a guest vocal by Minnelli. The label hosted a party for Stritch at New York's Rainbow & Stars in honor of the occasion. (Photo: Aubrey Ruben)

GOOD WORKS

SHARE THE DREAM is the theme for this year's **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research** fund-raiser, April 25 at the New York Hilton, where **BMI** president and CEO **Francis Preston** will receive the foundation's Humanitarian of the Year award.

AIDS AWARENESS: Rap act **Salt-N-Pepa** continues its support of AIDS awareness in an upcoming ABC News special hosted by newscaster/commentator **Peter Jennings**. A revised version of the song and video "Let's Talk About Sex," from the Grammy-nominated group's hit album "Blacks' Magic," will premiere on the special. For more on the story, see the Rhythm & the Blues, page 20, and the Eye, page 39.

A BONNIE EVENT: **MusiCares**, the charitable foundation created by **NARAS**, the recording academy, to focus attention on human service issues affecting music and recording professionals, will honor **Bonnie Raitt** as MusiCare Person of the Year Feb. 22—during Grammy week—at a benefit dinner concert at the Waldorf-Astoria in New York. Special guests include **Natalie Cole** and **David Crosby**, among others. For more info, call 212-245-6570.

SEEING A NEED: **Quality Records** recently gathered an all-star choir of more than 50 soap opera stars to record a song, "The Eyes Of A Child," with the Canadian proceeds being donated to the **Children's Aid Society Foundation** and the U.S. proceeds being turned over to the **The Child Welfare League Of America Inc.** Also, an album, "With Love From The Soaps," and an accompanying video will also be released to aid in the prevention of child abuse.

KEEPING HOMELESS WARM: **Kamikaze Poet's On Ice** was scheduled to present a blanket/sweatshirt—the price of admission—drive for the homeless Jan. 22 at Onyx Sequel Poetry, in Los Angeles. Music and performances were to be provided by **Debbie Patino**, **Mary Herczog**, **Julie Christanson**, **Pleasant Gehman**, **Kari French**, **Mary Mullen**, and **Anne Von Dragon**.

A "FRIENDS OF SMITTY" concert Thursday (30) at the Palace Theatre in Burbank, Calif., will benefit **William "Smitty" Smith**, the writer/keyboardist who suffered a stroke Jan. 1. Among the performers present will be **Jackson Browne**, **Bill Champlin**, **Ry Cooder**, **Rita Coolidge**, **Bob Dylan**, **David Lindley**, **Michael McDonald**, **Brenda Russell**, **Boz Scaggs**, **Bonnie Sheridan**, **Maurice White**, and **Mary Wilson**. There will be two shows, at 7 p.m. and 10 p.m. Tickets are available at Ticketmaster outlets, the May Co., Music Plus, and Tower Records. For more info, contact **Jason McCloskey** or **Calvin Milam** at Jason McCloskey Assoc. at 818-563-1212. For \$50 or \$100 floor seats, contact **Carol Ornelas** at 310-456-0543.

ROCKIN' FOR CHARITY: The 10th anniversary Rock 'N Charity Celebration, June 7-14 in Los Angeles, includes more than eight individual activities that will benefit cancer and AIDS research through the **T.J. Martell Foundation**. More than 70 volunteers are expected to gather Tuesday (28) to discuss details of the events, which include celebrity golf, tennis, hockey, and racquetball events, and the original industry bowling party, among other activities. For more info, contact **Howard Schlossberg** at 818-883-7625.

CLEAN AIR-ING: As part of Clean Air Week May 2-8, the American Lung Assn. is looking for music videos that promote clear air and send a positive message about the environment. Videos made since 1990 may be sent on the 3/4-inch format by March 1 to Clean Air Week 1992 Videos, c/o Richard Lynn, 1740 Broadway, New York, NY 10019.

LIFELINES

BIRTHS

Boy, Vincent Benjamin, to **Jerry** and **Monica Pompei**, Nov. 26 in Sacramento, Calif. He is new video store coordinator for Tower Records/Video. She is children's and educational book buyer for Tower's book division.

Boy, Zachary Michael, to **Greg Moore** and **Ty Lea**, Dec. 18 in Reno, Nev. She is customer service representative for the Reno branch of Uni Distribution Corp.

Boy, Michael Cory, to **Cory** and **Maria Lerios**, Dec. 20 in Stockton, Calif. He is a composer and founding member of Pablo Cruise; his recent credits include music for the film "Child's Play 3" and the TV shows "The Entertainers" and "Baywatch."

Boy, Daniel Nicholas, to **Greg** and **Leigh Anne Brodsky**, Jan. 15 in Ridgewood, N.J. He is director of product development for Atlantic Records in New York. She is VP of sales for United Media Licensing in New York.

MARRIAGES

Jim Zippo to **Lori Sandridge**, Jan. 11 in Dallas. He is a radio personality whose daily morning network show is heard on more than 200 ABC/Satellite Music Network Pure Gold affiliate radio stations. She is an ABC/Satellite Music Network affiliate sales representative.

Myk Powell to **Roberta Ladd**, Jan. 14 in Guam. He is morning personality at KOKU (Hit Radio 100) Guam.

DEATHS

Ed Harvey, 80, of natural causes, Dec. 25 in Kansas City, Mo. Harvey worked in record retailing, wholesale, and promotion from the '40s to the '90s at music stores and companies including Mr. Z's, Milner Record Sales, Foremost Records, Davidson's One-Stop, Caper's Corner, and, most recently, the Music Exchange, where he reported to Billboard's jazz and classical charts. Known for his encyclopedic knowledge of music, he was referred to by friends as "the grand old man of the Kansas City record business." Harvey was also a member of jazz group the Kansas City Jazz Ambassadors, who held a tribute for him Jan. 13 at Kansas City's Phoenix Bar & Grill, with guest performances by the Scamps and the Red Onion Jazz Babies.

Dee Murray, 45, of a massive stroke following a treatment series for malignant melanoma, Jan. 15 in Nashville. Murray was bassist for Elton John's original band. Prior to that, he was a member of the Spencer Davis Group in the '60s with drummer Nigel Olsson. Murray and Olsson joined Elton

John in 1970 and performed with him at his American debut at the Troubadour Club in Los Angeles. Guitarist Davey Johnstone joined the Elton John group a year later. The group performed and recorded with John throughout the '70s and early '80s, appearing on seven consecutive No. 1 albums and many hit singles, including "Crocodile Rock," "Daniel," "Goodbye Yellow Brick Road," "Rocket Man," "Bennie And The Jets," and "Don't Let The Sun Go Down On Me." In the '80s, Murray, a native of England, moved to Tennessee, where he toured with country star Johnny Rodriguez and performed on records by Earl Thomas Conley, Odetta, and other artists. Over the course of his career he also performed as a session musician for such acts as Kiki Dee, Yvonne Elliman, England Dan and John Ford Coley, Jimmy Webb, and Grateful Dead bassist Bob Weir. Murray had been battling skin cancer for the past eight years, but had been in remission until last year. He is survived by his wife, Maria; their son Ashley David, 4; their daughter Jenna, 11 months; and Murray's daughter Didi, 16, from a previous marriage.

Charlie Ventura, 75, of lung cancer, Jan. 17 in Pleasantville, N.J. Ventura was a tenor saxophonist of renown, earning his stripes in the bands of Stan Kenton and Gene Krupa. He was a swing era stylist who made the transition to postswing modes of play. He led his own band in the '50s and '60s, and then played a featured role on a number of Jackie Gleason records for Capitol. He is survived by two sons, Charles Jr. and Anthony; a daughter, Rita Lenderman; three brothers, Benjamin, Anthony, and Ernest; four sisters, Rose Terlingo, Eleanor Ierardi, Carmella Rossi, and Delores Inverso; his stepmother, Elizabeth Ventura; and several grandchildren.

Paul P. Gewirtz, 89, of pneumonia, Jan. 18 while vacationing in Satellite Beach, Fla. A founder in 1938 of the still-operating Colony record shop in Manhattan, he purchased, from Warner Bros., two years later a chain of music store concessions, Music Sales Corp., which evolved into one of the major music print and publishing operations. Gewirtz, who retired as chairman of the company five years ago, acquired such music publishing operations as G. Schirmer Inc. and Dorsey Brothers Music. Robert Wise, one of his three stepsons, has been involved in the operation out of London. In addition to his stepsons, he is survived by two daughters, two brothers, 11 grandchildren, and three great-grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

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 - \$50.00 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
CALL FOR RATES

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

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

PRINTING

WE WILL PRINT FROM YOUR CAMERA
READY ART, OR SEND US YOUR
ROUGH & WE WILL TYPESET
800 • 999 • 2836 — FAX 812 • 882 • 4071
P.O. Box 348 • Vincennes, IN 47591
KRAMAC PRINTING

CD BOOKLETS & TRAY CARDS

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"

SERVICES

JAZZ!

Black Saint, Soul Note
JAZZ-UP, MYTHIC SOUND, IRD
CD's, LP's, CT's
Over 600 TITLES IN STOCK
Free Catalog from: SPHERE M & D
POB 275, JFK - Jamaica, NY 11430
Tel: (718) 656-6220 Fax: (718) 244-1804

New! High-Speed Duplication
500
CASSETTES For Only \$615.00
1-800-458-6405

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

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 SALE

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog.
(212) 598-9100
Nicholas Novelty Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

JDC Records for 12" singles. 15 years back catalogue. Special orders welcome.

Fax (310) 544-4788
Phone (310) 544-4888

6100 Palos Verdes Dr. South Rancho
Palos Verdes, CA 90274

LOWEST PRICES!!!
LARGEST SELECTION ON
12 INCH ESPECIALLY FOR
D.J.'S.

12 INCH \$3.47
L.P.s & CASSETTES \$6.99
C.D.s FROM \$7.99 TO \$10.99

Rock & Soul
470 7th Ave.
New York NY 10018
Tel (212) 695-3953
Fax (212) 564-5358

AAA VIDEO DISTRIBUTORS
USED MOVIES & NINTENDOS
BOUGHT & SOLD
SPECIALIZE IN NEW STORES
& BUYOUTS
2 OFFICES TO SERVE YOU!
EAST COAST
800-220-2200

WATCH REPLICAS
LOWEST NATIONWIDE
!!! Exact weight & color !!!
!! Warranty !!! 18 KT goldplated!!
(800) 477-6539, Ext # 1

**OUTSTANDING SELECTION
AT BARGAIN PRICES**
Budget/Midline/Cutouts, Gospel,
Blues, Jazz, MORE, etc.
LP's/CASSETTES/CD's
Serving independent outlets, rack jobbers, flea markets
Free Catalog - Dealers only!
A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471-6543 Fax # (201) 471-7065

FOR SALE

MOVIES / USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

Operating Supplies

Plastic & Paper Sleeves • Cassette Shells
Jewel Boxes • CD Blisters • Divider Cards

Wrapping & Packaging

The Shrinkmaster™ Packaging System
Retail-level packaging: Does LP's, Videos, CD's,
Cassettes & more. Easy operation. \$279.95 complete

The CD Sealer™

Stop taping! Stop stapling! Seal blister packs
cleanly and efficiently. Complete system, \$229.95.

Music & More...

Indie Labels • Budget & Cut-Out CD's,
Tapes & LP's • Novelties • Books & Mags

Performance Dist.

2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908) 545-3004 Fax: (908) 545-6054

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

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

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's
Trash • Noise • New Age
Campus Records
Wholesale Distributor of
"Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
EXPORT
For a Unique Blend of Independent and
Major Label Closeouts and Overstocks
Trash • Noise • New Age • Industrial • Dance • Electronic • Reggae • C.W. • Industrial

WESTON ENTERTAINMENT DANCE
music specialists. Everyday low prices.
Complete line of: 12" records, compact
discs, cassettes, singles. U.P.S. shipping.
Phone/FAX (813) 862-6031

SONGWRITERS

ATTENTION SONGWRITERS!
Get a "STAND OUT" DEMO and don't
spend a fortune! Your song arranged
inst./vocal. Copyright. On metal cas-
sette/RR by mail. Send \$5.00 plus
S.A.S.E. for sample tape to:
Michael S., P.O. Box 103,
Bellerose NY 11426 0103, USA

Record Company Contacts

All styles of Music
Updated Major/Indie labels
Only \$10.00 Kenterprises
133 Juniper Rd, Southington, CT 06489

MERCHANDISE

ROCK N' ROLL COMICS®

Comicbooks About Rock Stars!
*All the hottest acts! Rap, too!
*Guaranteed initial orders for all new
customers
*Free display with minimum order!
*Great markup!

1-800-765-2669

GIVE YOUR PROFITS A BOOST!!!

100'S OF RECORD STORES HAVE INCREASED
PROFITS BY ADDING OUR GIFTS, NOVELTIES,
AND SUNGLASSES TO THEIR PRODUCT LINE
ORDER YOUR FREE CATALOG TODAY
NALPAC LTD
1-800-837-5946
RETAILERS AND DISTRIBUTORS ONLY!

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
Easthampton, Chichester
Sussex, England
PO18 0JY
(0243) 775419
Fax (0243) 776327

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

FIXTURES

FACTORY DIRECT
COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Modular Merchandising System. 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

CHASE LIGHTS NEON

**SIGNS - FIXTURES
POSTER HOLDERS
FACTORY DIRECT**

1-800-228-5768

Ask for Rich Life

NOVELTIES

POSTERS • POSTERS • POSTERS
BUY DIRECT FROM MANUFACTURER
LARGEST SELECTION IN THE USA
ROCK 'N' ROLL • PIN-UPS • SPORTS •
CARS • FLOCKED • DOOR SIZE, MANY MORE!
FULL COLOR CATALOG AVAILABLE
CALL Toll Free 1-800-221-6730
(in N.Y. 718-441-5500)

Sunky ENTERPRISES, INC.
132-05 ATLANTIC AVE.
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

(Continued on page 68)

NOVELTIES

ROCK T-SHIRTS
 * OVER 100 STYLES
 * TOP ROCK ARTISTS
 * LICENSED DESIGNS
 * FREE CATALOG
NICEMAN MERCHANDISING
 1-800-379-2545
 DEALERS ONLY

BRITISH PATCHES
400+ STYLES
ROCK & ROLL JEWELRY
150+ STYLES
ORION DISTRIBUTING
 800-872-2334 FAX 216-881-2718
 POSTERS/BUTTONS/
 TAPESTRIES/ETC.
CATALOG AVAILABLE
WE EXPORT

TAPES

CUSTOM AUDIO/VIDEO
CASSETTES
 "PERFECT DEMO LENGTHS"
 • TDK Audio/Video Cassettes
 • DAT Cassettes
 • Ampex Mastering Tape
 • Empty Reels & Boxes
 • Norelco & Soft Poly Boxes
 • Audio/Video Albums
 • Cassette Labels • Insert Cards
 • Endless Cassettes
 • C-0's • Splicing Tape
 • AGFA, BASF & Magnetic Media
 Audio Tape (Pancakes)
 Celebrating our 25th year
 Call today for our free catalog and price list!

AUDIO PRODUCTS INC.
ANDOL
 RECORDING INDUSTRY SUPPLIES
 4212 - 14th AVENUE • BROOKLYN, NY 11219
 or call: 1-800-221-6578
 212-516-CALL • 718-435-7322
 FAX 718-853-2589 • MC/VISA ACCEPTED

SCHOOLS & INSTRUCTIONS



CAREERS IN MUSIC & VIDEO BUSINESS

• Video Production • Artist Management
 • Promotion/Marketing • Recording • Publishing
 CALL TOLL FREE **1-800-424-2800** OR WRITE
 Check the Art Institute location of interest
 Atlanta Seattle Colorado Philadelphia
 Dallas Houston Pittsburgh Ft. Lauderdale
 Yes, I would like information about your Programs!

NAME _____ NR U.S. GRAD. _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PHONE _____
THE ART INSTITUTES
International
 326 Penn Avenue, Pittsburgh, Pennsylvania 15222, USA

HELP WANTED

Experienced Professionals
 Restructuring label seeks experienced professionals (only) for responsible positions in Promotion, Marketing, Publicity & Sales. Send your resume to Box #7950, Billboard, 1515 Broadway, New York, N.Y. 10036.

HELP WANTED

RICHARD LAURENCE & ROSSITER BEVERLY HILLS
SENIOR ROYALTY INVESTIGATORS
AUDIT ASSISTANTS - SECRETARY

This established London firm of Accountants specializes in Royalty Investigations on behalf of Recording Artists, Composers, Record Companies and other Licensors.

We have recently opened our West Coast office in Beverly Hills and are recruiting high calibre staff for the above positions.

Experience in the Music Business is a prerequisite and in our specialized field a distinct advantage. Applicants please write in confidence with resume and other pertinent information, including day/night phone number and current package, to:

Julian Appleson, 200 N. Foothill Rd., Beverly Hills, CA 90210

A&R

Expanding label with focus on Alternative, Dance, and Rock, seeks experienced A&R representative with a head for business, an eye for talent and an ear for the '90's. Send resume and references to Box #7949, Billboard, 1515 Broadway, New York, N.Y. 10036.

DATA COORDINATOR

Bi-lingual/Spanish must have knowledge of music entertainment industry needed for 3-6 months freelance opportunity. Database publishing knowledge would be beneficial. Please contact Ronald E. Willman, Billboard 212-536-5025. EOE

SR. MANAGER/ ADVERTISING DEPARTMENT

Major supplier of prerecorded music and video located in the Midwest has immediate opening for an advertising professional to supervise in-house advertising agency activities.

Qualified candidates must possess a minimum of seven years advertising experience, preferably in entertainment-related field. Experience with administration of co-operative advertising programs preferred. Excellent organizational, communications and planning skills required. Working knowledge of print creative and media planning essential.

We offer a competitive benefit package in a challenging and unique environment.

Send resume and salary history to:
 Box #7952, Billboard Magazine
 1515 Broadway, New York, NY 10036

CREDIT/COLLECTION SUPERVISOR

Northern N. J. Record Co. seeks Credit/Collection Supervisor with at least 4 years experience. Responsibilities include establishing credit lines and policies, cash application and extensive phone collection and follow-up. The ideal candidate must be computer literate including experience with Lotus 1-2-3, be detail oriented and possess strong phone communication skills. Excellent company benefits, salary commensurate with experience. Send resume, including salary history to:

Controller
 Essex Entertainment, Inc.
 560 Sylvan Avenue
 Englewood Cliffs, NJ 07632

STAFF ACCOUNTANT RECORD CO.

LA area entertainment company is looking for bright accounting professional to work for our Record Division. Responsibilities include budgeting, royalties, financial reporting. Min. 3 yrs. record label, and 2 yrs. gen'l accounting exp. For consideration, please submit resume and salary history to:

Human Resources
 2114 Pico Blvd.
 Santa Monica CA 90405

WANTED TO BUY

WE PURCHASE:

- CD's & Cassettes
 - Closeouts
 - Liquidations
 - Overstocks
 - Complete Warehouse Buys
- ALL QUANTITIES PURCHASED
 New & Previously viewed movies needed:
 PRIMETIME VIDEO
 Tel. 201-941-8220 FAX. 201-941-6851

SMITH ALSTER & CO. (PURVEYORS OF ENTERTAINMENT PRODUCT)

Buying your unwanted CD's, Cassettes & LP's

Large inventories needed for Export

- Bankruptcies
- Consolidations
- Discontinued Product
- General Overstocks
- Warehouse Clean-Outs

Offices in

New York (516) 746-1224
Dallas (214) 915-0054

STOP!!!

LOOKING FOR A NEW JOB? NOW YOU CAN RUN A POSITION WANTED ADVERTISEMENT FOR ONLY \$50.00 PER INCH.

CALL JEFF SERRETTE TODAY!!!

REAL ESTATE TO THE STARS



OCEAN FRONT HOME ON ABOUT 3 ACRES
 NORTHERN CALIFORNIA QUIET COASTAL VILLAGE
 \$575,000

THIS IS YOUR VIEW



OTHER OCEAN VIEW PROPERTIES AVAILABLE
 from \$64,000 to \$1,300,000

707-677-0213

707-677-3366 fax

FOR RENT / LEASE

EAST 90's/1 BEDROOM APT. FOR BUSY TRAVELER. 10 MINUTES TO MID-TOWN, 15 MINUTES TO LAG, 25 MINUTES TO JFK. SUNNY, SPACIOUS, SEPARATE DINING AREA, EXTRA CLOSETS. MODERN BLDG. - 24 HR DOORMAN. INSIDE POOL & HEALTH CLUB INCLD. NO FEE. \$1,200 MONTHLY. (212) 876-1285

BEACH ESCAPES 1 HOUR AWAY

Prime beach townhomes
 Oceanfront cottages
 Gated estates in quaint seaside village of Del Mar in No. San Diego!
 Call Agent, Mary Buchanan
 \$570,000 to \$1,750,000
 (619) 756-5170

BILLBOARD'S REAL ESTATE TO THE STARS!!!

SELL, RENT OR LEASE PROPERTIES TO AFFLUENT READERS!

Reach over 200,000 talent and entertainment professionals who look for homes, commercial and studio space, vacation get-aways and Film/TV/Video locales.

REAL ESTATE TO THE STARS in Billboard, the most widely circulated entertainment publication, places your ad before professionals in your city, state, across the U.S. and all around the world! See coupon for details.

A COLDWELL BANKER PREVIEW PROPERTY



DARIEN, CT

Striking international-style home in prestigious private assoc. on Long Island Sound. 4-5 BRs, 4-5 baths, MBR suite w/library & whirlpool. 5+ acres of exquisite gardens & rolling lawns. Mins to town & train for easy commute to NYC. A unique architectural classic. Leslie Boris/Nancy Noonan... \$1,495,000

Call for our "Guide to Exceptional Homes"
SCHLOTT REALTORS
 1-800-767-0078
 FAX: (203) 353-8124

Billboard
WE'RE PROUD OF OUR CUSTOMER'S RESULTS...

HAVE YOU TRIED BILLBOARD CLASSIFIED?

HERE'S WHAT A FEW SATISFIED ADVERTISERS HAVE TO SAY...

"I just wanted to thank you for all the help you and Billboard classified ads have been in helping us find applicants. Our ads last year brought in an endless slew of resumes and eager applicants."

David Alan Schraff
 Assistant to the Pres.
 TVT Records

"As a direct result of our classified ad in Billboard, we have taken on additional major retail chains as clients in both Canada and the U.S."

Joel Gelles
 President
 Gelles Associates, Inc.

"The 'Classified Action Mart' is an excellent vehicle for informing your readership about our services."

Jerome Bunke
 President
 Digital House

"We're very pleased with the responses we elicit as a result of this ad, and we are very proud to be associated with Billboard in this fashion."

Dennis Klainberg
 VP Sales
 Berkley Air Services, Inc.

NOTHING SUCCEEDS LIKE SUCCESS...

Call Today
TOLL FREE 1-800-223-7524
LOCAL NYC 212-536-5174
FAX YOUR AD 212-536-5351/5236
ASK FOR JEFF SERRETTE

the Medialine

Booth's 'Rythm Oil' Is High-Grade Collection; Revealing Details In Graham's Last Interview

GET 'RYTHM': A book by the masterful Stanley Booth is an all-too-rare event, so the Blitz scrambled to lay hands on a copy of his new collection, "Rythm Oil," just published in Great Britain by Jonathan Cape. Happily, bibliophiles Bob Bernstein and Susan Lietz of Capitol-EMI snared a copy out of EMI's London office.

"Rythm Oil"—the misspelled title is derived from the name of a dimestore mojo charm—is only Booth's second book. The Georgia-born journalist's first, "Dance With The Devil," is the finest ever written about the Rolling Stones; a combination of band history, autobiography, and an amazing first-hand record of the Stones' 1969 tour, it has no equal in rock'n'roll literature. (It's available as a Vintage paperback, retitled "The True Adventures Of The Rolling Stones.")

Booth's new book collects pieces written between 1968 and 1991. While he touches on such rock personalities as Elvis Presley, ZZ Top, Gram Parsons, Janis Joplin, and Keith Richards, he's at his apex writing about blues, R&B, gospel, and jazz figures. "Rythm Oil" includes a fabulous, funny playlet about Robert Johnson's mythical pact with the devil; incisively observed stories of Al Green, B.B. King, and bluesman Furry Lewis; much sharp writing about the Memphis R&B scene; a stunning profile of legendary Southern soul guitarist Charlie Freeman, "a Mozart of self-destruction"; and a moving portrait of the brilliant, troubled pianist Phineas Newborn Jr.

As ever, writing from his Southern-bred, neo-Gothic perspective, Booth acutely depicts the mystery, danger, and soul of the greatest American music; he also emerges as a fascinating character in his own right. Hopefully, "Rythm Oil" (which includes a portfolio of evocative color photos by William Eggleston) will see release in the U.S.; in the meantime, see if you can get a friend in the U.K. to score you a copy.

GRAHAM FINALE: Promoter Bill Graham, who died in a helicopter crash Oct. 25, spoke his mind until the end, as a last interview conducted by Roger Trilling and published in the February issue of Details magazine reveals.

The ever-blunt Graham pulls no punches. He indicts the film "The Doors," which he co-produced, and its director, Oliver Stone. "Creatively, the Doors movie was probably the biggest disappointment of my career," he says. "I made a drastic mistake in not challenging the choice of director. Oliver Stone had no awareness of or respect for the times."

Graham says his failure to land the Rolling Stones' "Steel Wheels" tour "was a big disappointment, and it almost beat me," and that depression over the experience sent him into therapy. He adds tartly, "[The Stones] gained a lot more than they would have with us. But at what price? And who paid that price? And how many millions were made by scalpers? I'm not here to knock the Stones. I'm sad for those artists who aren't out there for the artistry."

The interview reflects Graham's ever-present social concerns; he concludes that if he had his life to live over again, he would have run for public office—for mayor of New York or an office in San Francisco.

FOOTLIGHT FOOTNOTES: Pete Townshend will have an artistic hand in a new La Jolla [Calif.] Playhouse production of the Who's 1968 rock opera "Tommy," scheduled for a July 12-Aug. 16 run at the Mandell Weiss Theatre in La Jolla. While Townshend has performed his landmark piece in concert many times, he's never been involved in mounting a theatrical version of the work. He'll work in tandem with La Jolla Playhouse artistic director Des McAnuff... "Five Guys Named Moe," the hit English musical based on the rollicking R&B songs of Louis Jordan, will have its U.S. premiere April 8 at the Eugene O'Neill Theatre on Broadway.

POLICING THE TUBE: Former Police guitarist and Private Music solo artist Andy Summers is the newly appointed musical director for "The Dennis Miller Show," the late-night syndicated talk show starring the former "Saturday Night Live" cast member. Summers leads a four-piece band on the show, which premiered Jan. 20. Initial musical guests included Buddy Guy and Chaka Khan.

The Blitz



CHRIS MORRIS



Toasting The Grammys. Executives of the CBS television network and the National Academy of Recording Arts and Sciences celebrate an extension of the network's presentation of the Grammy Awards. The six-year, \$60 million pact includes this year's telecast of the 34th Grammys, Feb. 25. Shown, from left, are CBS Entertainment executive VP Peter Tortorici; CBS Entertainment president Jeff Sagansky; NARAS president Mike Greene; Grammy Awards executive producer Pierre Cossette; and chairman of the NARAS board of trustees Ron Kramer.

IN PRINT

EVERYBODY WAS KUNG-FU DANCING
Chronicles Of The Lionized And The Notorious
By Chet Flippo
(St. Martin's Press, \$13.95)

It's apparent from this 292-page book of 32 diverse articles, the title of which is a play on Carl Douglas' 1974 novelty hit "Kung-Fu Fighting," that Texan Flippo is a rock'n'roll/country zealot who fervently believes in the passion of pure music-making.

Flippo, a preacher's kid who spent the early '60s as a naval intelligence officer in Morocco, made his reputation as a writer and editor at Rolling Stone magazine from 1970 into the mid-'80s.

Included in this book are some of his most memorable and provocative pieces for the publication, including profiles of Bill Haley, Chet Atkins, Phil Ochs, Jimmy Buffett, John Lennon, Bob Dylan, and horror-film director George Romero. Also on hand is his sensitive and incisive dissection of events at the

tragic 1980 Who concert in Cincinnati, at which 11 fans were trampled to death.

Rereading Flippo's Rolling Stone stories, one recalls a bygone era when the publication, powered by such journalists as Flippo, Jon Landau, Tim Cahill, Joe Eszterhas, Timothy Crouse, Dave Marsh, Charles M. Young, and David Felton, defined the cutting edge of pop music journalism and was fun at the same time.

Equally as powerful are Flippo's essays for New York magazine, as well as a grab-bag of articles from such sources as Gallery, Texas Monthly, and Q magazine.

Just for compelling stories on Les Paul, Al Green, Chet Atkins, Bobby Bare, Tony Bennett, Jerry Lee Lewis, and Willie Nelson and Waylon Jennings, "Everybody Was Kung-Fu Dancing" is a worthwhile read. But several other pieces, such as the dark study of author/murderer Jack Henry Abbott and a colorful 1982 profile of David Geffen, reconfirm that Flippo is a reporter of tremendous powers as well as a first-rate pop journalist. LARRY LeBLANC

ON THE TUBE

EMPIRE OF THE AIR
(PBS, Jan. 29, check local listings)

Ken Burns, director of last year's wildly acclaimed PBS series "The Civil War," works more documentary magic in this riveting two-hour film about radio's birth and development, adapted from Tom Lewis' book of the same title (the Medialine, Nov. 23).

Burns and his writer Geoffrey C. Ward (who also collaborated on "The Civil War") interweave the dramatic stories of three radio pioneers—audion tube inventor Lee de Forest, engineering genius Edwin Howard Armstrong, and communications magnate David Sarnoff.

The director and writer paint de Forest's ambition and egotism, Armstrong's brilliance and tragic intransigence, and Sarnoff's prescience and ruthlessness in deft, economical strokes. These latticed stories are told through interviews and some cannily selected footage.

Unlike Lewis' mainly biographical source work, the film devotes a great percentage of its time to the impact of radio on American society in the 20th century. The "golden age" of the medium is conjured up by vintage transcriptions (Roosevelt's fireside

chats, "Dragnet," the Hindenburg disaster, "The Shadow," etc.), stock footage, and even songs about the radio craze ("Turn Your Radio On," "Love Her By Radio").

The interview subjects, a diverse and knowledgeable lot, include engineers Gertrude Tyne, Frank Gunther, and Robert Morris; Edwin Armstrong's niece Jeanne Hammond; radio historian Erik Barnouw (who at one delightful juncture sings the Chiclets jingle); and broadcasters Garrison Keillor and Red Barber.

Norman Corwin, one of the truly great figures in broadcasting, takes a bardlike role not unlike historian Shelby Foote's in "The Civil War." Speaking of a primitive crystal set as an "Aladdin's lamp," Corwin recalls the wonder, power, and poetry of radio in its infancy. In the program's last moments, he tells a story that sweetly encapsulates the imaginative force of the medium: A little boy, asked if he prefers radio or TV, replies that he likes radio "because the pictures are better."

Anyone who has ever been mesmerized by those sonic "pictures" will be entertained and informed by "Empire Of The Air."

CHRIS MORRIS

ON SCREEN

FREEJACK
Directed by Geoff Murphy
(Warner Bros./Morgan Creek)

It's been 24 years since Mick Jagger made his screen debut as an actor in the psychosexual stunner "Performance," and 23 years since he took his last dramatic movie starring role, as the titular Aussie outlaw in the flop "Ned Kelly." So why, after all these years, did he choose to return to acting in this science-fiction time-waster?

Jagger's billing in this lightweight outing may have sucked in the unwary in its opening weekend (the film went unscreened for critics, and thus unreviewed), but once the word is out, the singer's fans will return to their old Rolling Stones albums and forget about this numbskulled item.

Based on a novel by sci-fi maestro Robert Sheckley and borrowing liberally from "Total Recall" and "Blade Runner," "Freejack" spins the tale of



Alex Furlong (Emilio Estevez), a professional racer who is plucked from an apparently fatal crash in 1991 and transported to the year 2009 by a hi-tech kidnapper named Vacendak (Jagger). The baddies, who work for a megacorporation run by the malevolent McCandless (Anthony Hopkins), intend to use Furlong's body as the new home for the mind of a wealthy client—a fate the driver ob-

viously wishes to avoid. The obligatory car chases, production-design flourishes, and special-effects displays move the story along to its predictable conclusion.

Jagger, while he never disports himself as ridiculously as he did in, say, his "Dancing In The Streets" video with David Bowie, sleepwalks through his heavy's role with only the briefest flashes of wit. The pro actors fare no better: The woefully miscast Estevez will give Arnold Schwarzenegger no competition for the crown of reigning action-movie hero, and Hopkins, in what amounts to a top-billed cameo, appears to be marking time while he waits for his Oscar nomination for "The Silence Of The Lambs" to come in.

Jagger isn't the only musician on view—David Johansen's comic talents are wasted in his role as Estevez's villainous manager. Both singers should be advised to stick with their day jobs. CHRIS MORRIS

Competition Drives Traffic Networks Major Players Metro, Shadow Lock Horns

■ BY ROCHELLE LEVY

LOS ANGELES—It's hard to tell which is more brutal: the traffic conditions most commuters deal with daily, or the competition between the two major traffic networks.

In an incident that typifies the rivalry, Group W news/talk outlets KFVB Los Angeles and KYW Philadelphia have just switched or are about to switch from Houston-based Metro Traffic Control Inc. to New York-based Shadow Traffic Network. Shadow's December foray into the L.A. market is especially challenging to Metro, which has enjoyed a virtual monopoly for nine years, broadcasting on nearly 40 radio stations there.

KFVB has been a Metro affiliate for more than three years. Its switch to Shadow has Metro officials calling foul play, alleging their employees were trained to sound a certain way on KFVB. With three former Metro employees now on Shadow's payroll, Metro says Shadow is reaping the benefits of that training.

In a temporary restraining order filed against Shadow in Los Angeles Superior Court, Metro accused Shadow of unfair business practices, such as soliciting Metro employees, and inducing employees to break their contracts. The restraining order was lifted Jan. 2, but Metro's lawyers say they intend to appeal.

Shadow L.A. VP/GM Bill Greco says "noncompete clauses are illegal [in California] unless trade secrets are proven to be an issue. The court ruled that there are no trade secrets in this business." As for solicitation, Greco says KFVB "gave a wish list of personnel they'd like to have on the air. We contacted them at home."

Shadow president Gary Lee points the finger back at Metro. "I have been in the studio in New York when someone at Metro contacted our talent, right in the broadcast booth." As for any unfair business practices, he says, "KFVB canceled Metro a month and a half before they struck a deal with us. [Metro tried] to allege that trade secrets were stolen, which was totally bogus."

Both Shadow and Metro have been in the traffic business since the mid-'70s. Metro started about 14 years ago in Baltimore, with rapid expansion into Washington, D.C., and Dallas. Today, its nearly 1,000 employees service 42 cities in the U.S. and Canada (Mexico City comes on board in April), reaching 85 million people a day by radio and 80 million on TV.

Shadow's history is a bit more convoluted. The network began in Philadelphia as an outgrowth of the CB radio craze. In the early '80s, the company filed for Chapter 11 bankruptcy protection and was later rescued by a local Philadelphia group.

In 1989, several of Shadow's minority owners bought the Shadow services in New York and Chicago. A Houston office was opened in early 1991, followed by a Philadelphia office this past October, called Express Traffic. The existing ownership, Shadow/Philadelphia, remains solely

in that city.

In September, Shadow/Philadelphia merged with former rival Metro. "It's like a local marketing agreement," says Shadow/Philadelphia president Richard Marks. "Metro is responsible for all operations and programming, and the Shadow that once existed is now responsible for local marketing and sales," says Bill Yeager, Metro's VP of eastern operations and programming.

But the merger could not hold onto Shadow/Philadelphia's 15-year association with KYW. Beginning Feb. 1, KYW's 120 daily traffic reports will be broadcast on the other Shadow, the new Express Traffic.

KYW VP/GM Roy Shapiro says Express Traffic is giving his station \$500,000 a year as part of the deal—although transactions like this are traditionally done on a barter basis. Shapiro, however, is quick to point out that the amount of compensation

was not the deciding factor.

Lee also downplays the comp issue, emphasizing the network's "resources and creativity for some new projects" that are in the works between the two companies.

Reporters for the traffic services broadcast on as many as five stations—using the same name on each—but those with breakthrough personalities can sometimes become as well known as the station's own morning team.

The only thing Shadow and Metro agree on is what makes a good traffic reporter. "Typically our reporters are all former electronic journalists," says Metro president/founder David Saperstein. "They're given 30 seconds to fill, and they have to edit in their heads." Says Lee, "In a way, they really are jocks doing a one-minute show. Traditionally, people [with] a news background do very well."

Nirvana Receiving Less-Than-Spirited Airplay Most Top 40 Outlets Reserve Track For Nighttime Only

■ BY SEAN ROSS
with ROCHELLE LEVY

NEW YORK—Even though Nirvana's "Smells Like Teen Spirit" is the No. 1 selling single in the country for a second week running, and even though its album has returned to the No. 1 slot on The Billboard 200, following the band's appearance on "Saturday Night Live," don't expect its gap between sales and airplay to close much further.

The majority of top 40 PDs playing "Teen Spirit," which is No. 41 on the Top 40 Radio Monitor chart this week, are starting it at 6 p.m. or 7 p.m., a few hours earlier on the weekend, and giving it two-three plays a night. Those PDs, for the most part, have no plans to expand it to other dayparts—even though some actually report that the record is starting to test well with their increasingly emphasized adult demos. Those who want to move the record up in rotation are instead doing what KIIS Los Angeles PD Bill Richards does and giving it four plays a day between 7 p.m. and 2 a.m.

A few stations—no more than a quarter of those contacted—are starting "Teen Spirit" at 3 p.m. Surprisingly, those stations are more likely to be the churban stations that made the surprise decision to play "Teen Spirit" than the rock-leaning outlets that one might expect to open it up to afternoons. Only one major-market station, KUTQ (Q99.5) Salt Lake City, plays Nirvana in undayparted heavy rotation.

In that regard, "Teen Spirit" bears some resemblance to Joan Jett's "I Love Rock 'N Roll," another record by a hard rock/modern rock hybrid act, which began its seven-week run at No. 1 exactly 10 years ago this week. Although it went No. 1 at a lot of stations, Jett's record never made

it out of nights or afternoons for many top 40 PDs, or did so only at the very end of its run.

By the end of those seven weeks, of course, "I Love Rock 'N Roll"—like most familiar records—did not sound nearly as harsh as it may have at the outset. But few PDs think "Teen Spirit" will take hold in the same way.

"It's not going to catch on with 25-plus," says WNVZ (Z104) Norfolk, Va., PD Chris Bailey. "It's just not going to happen. We've been playing it for 10 weeks and if it hasn't changed, it's not going to." In Z104's callout, "Teen Spirit" is disliked by 60% of the adult respondents.

"They're familiar with it, and they don't like it," Bailey says. "They don't understand its popularity. They can't get into it. And they're going, 'what is he saying?'"

That last comment is a reference to the song's hard-to-decipher lyrics, perhaps the key difference between "Teen Spirit" and "I Love Rock 'N Roll." "It's hard to play that song in the daytime when people have enough trouble understanding it as it is," Bailey says.

There are, however, some PDs who are seeing adult response to "Teen Spirit." WFFX Bangor, Maine, PD Dave Cooper calls it "very much an adult record, shockingly so," at least up to age 30. "We have a lot of teens calling for it, but it's odd for more than 30% of the callers for a record like that to be adults." Cooper, however, has no intention of opening the record up beyond evenings because "it just doesn't fit with our daytime mix."

WHYT Detroit PD Rick Gillette, who starts the record in afternoons, says "Teen Spirit" is No. 3 in his 20-24-year-old callout demo, and that the record actually performs better with females than males—something you



King Tusk. WFLZ (Power 93) Tampa, Fla., hosted the wedding of two couples at the Ringling Brothers and Barnum & Bailey Circus. One of the lucky couples is pictured on King Tusk, the 10-foot-tall, 14,000-pound elephant who served as best man for both weddings.

HLT Definition Voted Down By Regulators

■ BY BILL HOLLAND

WASHINGTON, D.C.—Federal banking regulators, after being inundated with grass-roots complaints from broadcasters, announced Jan. 21 they had voted 7-0 to phase out the current, much-

WASHINGTON ROUNDUP

criticized definition of highly leveraged transactions. Broadcasters say the HLT rule made lenders shy away from buyout, acquisition, and recapitalization deals.

This follows a move last fall within the broadcast community to send comments jointly to the officials of the Federal Reserve, the Office of the Comptroller of the Currency, and the Federal Deposit Insurance Corp. to modify or change the HLT definition.

National Assn. of Broadcasters president Eddie Fritts was pleased by the action and added that "the immediate recognition of a cash-flow criterion and the total elimination later this year of the HLT definition should go a long way to improve the broadcast lending climate."

The definition was initiated in 1989 to help bankers monitor credit and capital ratios in cash-flow-based businesses, and gauge the treatment of so-called "intangible assets" in their calculations, but opponents say it eventually ended

(Continued on page 75)

(Continued on page 75)

THE TRUTH WILL SET YOU FREE.

"Now finally a chart that accurately reflects the status of every current song, nationally. One must give tremendous credit to Billboard for its boldness in pioneering such a superior chart..."

Frankie Blue
Assistant PD/ Music
Z-100 Radio

"It's about time we knew the truth!"

Rick Bisceglia
Senior VP Promotion
Arista

"Emmis Broadcasting has always wanted a relationship with the record community founded in actual airplay. This is a major step in that direction."

Rick Cummings
VP Programming
Emmis Broadcasting

We at Billboard know you're only as good as your information. As a result of our long-term commitment to pioneering technologies for the scientific measurement of electronic radio monitoring and point-of-sale data, Billboard's charts and editorial coverage deliver the only accurate and reliable information on our industry. When you build on the truth, the sky is the limit. Why settle for anything less?

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

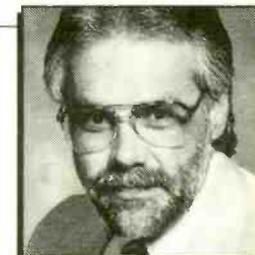
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	★★★ NO. 1 ★★★ CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY 3 weeks at No. 1
2	2	4	9	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL
3	3	5	12	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
4	4	2	14	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
5	5	3	16	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
6	6	7	17	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
7	9	10	12	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
8	11	16	11	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
9	8	8	14	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
10	7	6	19	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
11	13	17	11	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
12	19	33	3	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
13	22	—	2	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
14	15	18	10	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
15	21	21	10	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
16	16	11	19	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
17	12	13	15	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
18	17	15	18	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
19	14	14	12	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
20	10	9	15	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
21	24	24	7	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
22	20	20	12	SPENDING MY TIME EMI 50366	◆ ROXETTE
23	25	25	9	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
24	29	45	3	GOOD FOR ME A&M 1573	◆ AMY GRANT
25	34	—	2	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
26	26	28	7	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
27	27	30	5	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
28	18	12	23	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
29	23	19	20	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
30	43	—	2	★★★ POWER PICK★★★ SAVE THE BEST FOR LAST MERCURY 865 136-4	◆ VANESSA WILLIAMS
31	30	31	7	HOLDING ON EPIC 34-73963	◆ BEVERLEY CRAVEN
32	28	23	10	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
33	32	27	8	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
34	41	46	3	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
35	33	26	24	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
36	37	41	4	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
37	39	34	31	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
38	35	38	7	LIGHT A CANDLE MERCURY 866 098-4	THE TRIPLETS
39	31	22	15	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
40	NEW ▶	1	1	★★★ HOT SHOT DEBUT★★★ THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
41	38	35	28	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
42	36	32	30	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
43	45	40	5	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL
44	48	—	2	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
45	42	36	32	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
46	NEW ▶	1	1	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON
47	44	39	18	COPPERLINE COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
48	40	29	14	TRUE COMPANION ATLANTIC 4-87583	MARC COHN
49	47	37	13	WHERE DID MY HEART GO WARNER BROS. 4-19197	JAMES INGRAM
50	46	43	5	PLACES THAT BELONG TO YOU COLUMBIA ALBUM CUT	◆ BARBRA STREISAND

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

John King
WSIX Nashville/WSSL Greenville



WHEN LAST WE VISITED the WSIX vs. WSM-FM Nashville country battle, it sort of looked like WSIX was, well, panicking. WSM had scored a stunning upset for the market lead. WSIX GM David Manning and PD Eric Marshall were out. John King, PD of co-owned WSSL Greenville, S.C., was named OM and group PD for owner Capstar. And consultant Rusty Walker, who had been employed by WSIX but not heavily used, began to exert a much greater influence on the station.

At that time, the word around town was that WSIX was tightening up its high-profile personalities—especially outside the drive-times, weeding its library, reducing its emphasis on up-tempo music, and backing off its always aggressive stance on new titles. Those were things you might expect from a No. 2 country station, but it seemed reasonable then to wonder if WSIX was creating even bigger problems for itself, the way WRBQ Tampa, Fla., did when WFLZ signed on.

But in the fall Arbitron, WSIX was up 10.1-11.6 12-plus. WSM rose 11.9-12.6 12-plus, but WSIX won both 18-34 and 25-54. This while King was still programming WSSL to an 9.9-15.7 surge over rival WESC (12.2-12.7).

King says that when he arrived, "Our research had us still winning. People's perceptions of us... were in good shape." But a lot of effort has gone into making sure WSIX's "today's country" position is not usurped by WSM. One liner promotes "hot country songs by today's hottest country stars." Another declares, "There's an old way and a new way of doing country in Nashville. We're the guys doing it the new way."

As for the personalities, King says, "I didn't want to change a thing about guys like [a.m. driver] Gerry House and [p.m. host] Carl P. Mayfield." Other shifts, like Hoss Allen's midday show, have become more music intensive, but that, King says, was Allen's idea. If WSIX is playing more music now, King says, it's because other clutter has been reduced; the station has, for instance, gone from four stopsets an hour to three.

The jocks "have not received any instructions from me to shut up. We've told them we want to achieve certain goals in the amount of music we play and the amount of positioning within an hour. There's still a lot of personality opportunities within an hour."

"We're not a 12-in-a-row station and we don't intend to be. We still have great personalities and a pretty aggressive stand on our music. That's what brought us to the party and we intend to keep it that way," King says.

Several months ago, WSM-FM PD Kevin O'Neal charged that while his jocks were talking about the station, WSIX's people were talking about themselves. King now admits, reluctantly, that O'Neal might have been right. "I had the perception that, despite the incred-

ible success, there wasn't a lot of team feeling there. I believed that was something I could bring to the party." To that end, WSIX has dropped the promos talking about its various industry awards because "you would hear more about that than something that actually sells the unique benefits of the station."

As for WSIX's currents policy, new titles—including some that might not be on other large-market country outlets—are still there, but they're a less prominent part of the mix. Here's WSIX in p.m. drive: Dwight Yoakam, "Nothing's Changed Here"; Sammy Kershaw, "Cadillac Style"; Steve Wariner, "Where Did I Go Wrong"; Tanya Tucker, "If It Don't Come Easy"; Collin Raye, "Love, Me"; Joe Diffie, "New Way (To Light Up An Old Flame)"; Jann Browne, "Tell Me Why"; Randy Travis, "Forever Together"; Paul Overstreet, "Heroes"; and Lorrie Morgan, "Except For Monday."

WSIX's main fall promotion was a \$1,000 money-song contest with several daily winners. For the winter, the station has just debuted a new TV spot with House and Mayfield emphasizing the "today's country favorites" slogan. WSIX, which had tended to lean on client prizes in the past instead of cash, "will be in the game in a little more aggressive fashion in '92," King says.

As for WSSL, King says it got a hand in the fall from the new census data, especially on its home county, and from some signal improvements. Besides its year-round outdoor campaign, WSSL had a heavy TV schedule in the fall as well as a number of TV tie-ins, including a country video show on the local CBS affiliate hosted by the morning team.

Musically, both WSSL and WESC have made the same changes last year as a lot of country outlets, weeding out most early-to-mid-'80s titles and concentrating on "today's" artists. Here's WSSL in middays: Travis Tritt, "Anymore"; Billy Dean, "Only Here For A Little While"; Alabama, "Roll On"; Collin Raye, "Love, Me"; Eddie Rabbitt, "On Second Thought"; Kentucky Headhunters, "Oh Lonesome Me"; Ricky Van Shelton, "After The Lights Go Out"; Lorrie Morgan, "A Picture Of Me (Without You)"; Doug Stone, "In A Different Light"; and Ronnie Milsap, "Turn That Radio On."

King, whose group duties also encompass Capstar's WMSI Jackson, Miss., usually spends Monday through Wednesday in Nashville, then spends Thursday through Sunday at WESC. He hasn't had to deal with a commuter marriage, however. "Capstar lets my wife travel with me. We have an apartment in Nashville and a house in Spartanburg, which is a statement on the company." King says he will replace himself in Nashville eventually, but "I have such an emotional interest in it, I'm being real picky."

SEAN ROSS

CD Storage Cabinet

Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



LIFT Display Inc., 115 River Road, Edgewater, NJ 07020
Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548

LIFT®
Systems with a future.

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 90 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	10	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	U2 8 weeks at No. 1
2	2	2	26	RIGHT NOW WARNER BROS. 4-19059	VAN HALEN
3	3	4	9	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
4	4	8	7	KING'S HIGHWAY MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
5	8	18	10	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
6	6	7	9	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	BRYAN ADAMS
7	9	12	14	SMELLS LIKE TEEN SPIRIT DGC 19050	NIRVANA
8	5	6	14	LOVE & HAPPINESS MERCURY ALBUM CUT	JOHN MELLENCAMP
9	10	3	13	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
10	14	16	14	THE UNFORGIVEN ELEKTRA 4-64814	METALLICA
11	7	5	8	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	EDDIE MONEY
12	21	24	8	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	OZZY OSBOURNE
13	12	10	10	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
14	17	26	4	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
15	42	—	2	AGAIN TONIGHT MERCURY 866 414-4	JOHN MELLENCAMP
16	15	11	31	TOP OF THE WORLD WARNER BROS. 4-19151	VAN HALEN
17	11	9	20	HEAVY FUEL WARNER BROS. 4-19094	DIRE STRAITS
18	13	14	18	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	QUEENSRYCHE
19	19	19	12	CALL IT WHAT YOU WANT Geffen 19113	TESLA
20	33	40	4	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
21	16	15	19	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
22	23	—	2	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
23	18	13	16	ROLL THE BONES ATLANTIC ALBUM CUT	RUSH
24	22	22	13	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
				★★★ POWER TRACK ★★★	
25	34	—	2	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	SCORPIONS
26	20	17	19	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATLANTIC	THE STORM
27	29	36	5	ALIVE EPIC ALBUM CUT	PEARL JAM
28	24	23	20	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	OZZY OSBOURNE
29	31	35	5	PAINLESS IMAGO 25006	BABY ANIMALS
30	26	34	17	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
31	27	33	5	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
32	25	20	20	INTO THE GREAT WIDE OPEN MCA 54131	TOM PETTY/HEARTBREAKERS
				★★★ FLASHMAKER ★★★	
33	NEW ▶	1	1	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
34	30	32	8	WASTED TIME ATLANTIC 4-87565	SKID ROW
35	28	21	18	GET A LEG UP MERCURY 867 890-4	JOHN MELLENCAMP
36	32	31	10	LOVE WALKED IN Geffen ALBUM CUT	THUNDER
37	45	—	2	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
38	35	37	7	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
39	NEW ▶	1	1	EVERYTHING ABOUT YOU STAR DOG ALBUM CUT/MERCURY	UGLY KID JOE
40	48	—	2	SHOW ME THE WAY INTERSCOPE ALBUM CUT/ATLANTIC	THE STORM
41	46	43	9	SWEET EMOTION COLUMBIA 38-74101	AEROSMITH
42	50	45	20	DON'T CRY Geffen 19027	GUNS N' ROSES
43	41	—	2	HEART OF SOUL SIRE ALBUM CUT/REPRISE	THE CULT
44	47	—	2	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
45	38	42	9	ROCKIN' IS MA' BUSINESS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
46	RE-ENTRY	7	7	HOME SWEET HOME ELEKTRA 4-64818	MOTLEY CRUE
47	RE-ENTRY	12	12	LIVE AND LET DIE Geffen 19114	GUNS N' ROSES
48	49	—	2	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND ALBUM CUT/PLG	U2
49	RE-ENTRY	3	3	OUTSHINED A&M ALBUM CUT	SOUNDGARDEN
50	39	27	14	NO SON OF MINE ATLANTIC 4-87571	GENESIS

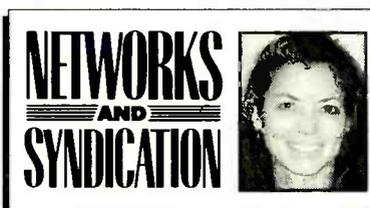
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
© 1992, Billboard/BPI Communications.

Radio

International Pop Focus Of Show Debuting Feb. 15

LOS ANGELES—David Baronfeld's love of international top 40 music is being parlayed into a new syndicated show, "The World's Greatest Hits."

"I was in Thailand and heard great rock from Australia and England," he says. "When I got back to the United States, I said, 'Why does all this great music not come into the U.S.?' " Earlier this year, Baronfeld left his GM position at KSJO San Jose, Calif., after a three-and-a-half year stint, in order to implement the show he had been working on for about a year.



by Rochelle Levy

"We can fax something to Japan and get an answer in 20 seconds," says Baronfeld. "It takes longer—sometimes forever—for great music to cross. Music should not be political, because music is music."

Debuting Feb. 15, the show is hosted by former album rock KRQR morning jock Steven B. Williams, and will consist solely of top 40 hits from the U.S., Australia, and Europe, and possibly some Caribbean acts. Top 40 PDs, he says, "will never be more than one record away from a record you're playing on your station right now. These are not the British groups being played on modern rock stations. It's not world music."

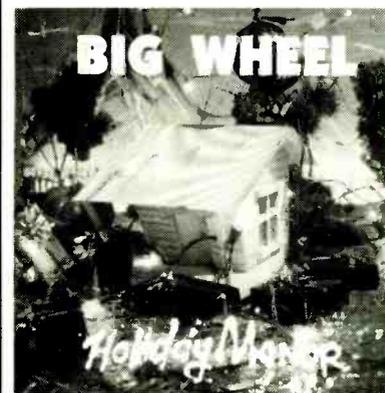
Currently, the program has five affiliates scattered around the country, but Baronfeld's plans include taking the show to the international marketplace, particularly Japan and South America. "The fragmentation is less prevalent there," says Baronfeld. "A
(Continued on next page)



There She Is. Carolyn Sapp, Miss America 1992, was a guest of ABC Radio Networks, where she conducted satellite interviews with affiliates in eight markets. Sapp, center, is pictured with ABC senior VP of programming Derek Berghuis, left, and group VP of affiliate marketing Darryl Brown.

BIG WHEEL

Holiday Manor



enough energy to jump-start your Mom's car

mammoth
RECORDS
CARR MILL 2ND FLOOR
CARRBORO, NC 27510
919.932.1882
NAIRD

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	2	2	7	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS 1 week at No. 1
2	4	7	3	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	◆ LOU REED
3	3	3	9	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
4	9	13	3	GIRLFRIEND ZOO ALBUM CUT	◆ MATTHEW SWEET
5	1	1	11	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
6	12	20	3	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
7	NEW ▶	1	1	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
8	5	4	10	STAR SIGN DGC ALBUM CUT	◆ TEENAGE FANCLUB
9	6	9	5	HEAD ON 4 A.D. ALBUM CUT/ELEKTRA	◆ PIXIES
10	13	14	5	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT	◆ CLIFFS OF DOONEEN
11	18	17	3	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
12	19	24	3	COLD, COLD HEART RCA 62033	MIDGE URE
13	NEW ▶	1	1	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
14	21	—	2	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	◆ LIVE
15	14	16	5	ONE ISLAND ALBUM CUT/PLG	U2
16	7	5	12	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	◆ THE OCEAN BLUE
17	10	—	2	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
18	16	15	8	SUCK MY KISS WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
19	20	6	8	TELL YOUR SISTER CAPITOL ALBUM CUT	◆ LLOYD COLE
20	15	12	5	FEAR (OF THE UNKNOWN) Geffen 2-21702	◆ SIOUXSIE & THE BANSHEES
21	NEW ▶	1	1	THE LIFE OF RILEY MCA ALBUM CUT	THE LIGHTNING SEEDS
22	11	22	3	FIRST WE TAKE MANHATTAN ATLANTIC ALBUM CUT	R.E.M.
23	NEW ▶	1	1	WINDOW PANE RELATIVITY ALBUM CUT	◆ THE REAL PEOPLE
24	8	8	20	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
25	25	—	2	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
26	24	21	4	MESMERISE RCA 62151	CHAPTERHOUSE
27	NEW ▶	1	1	ONLY SHALLOW SIRE ALBUM CUT/WARNER BROS.	◆ MY BLOODY VALENTINE
28	22	23	7	NOTHING NATURAL 4 A.D. 2-40231/REPRISE	◆ LUSH
29	17	10	11	PLANET LOVE BEGGAR'S BANQUET ALBUM CUT/RCA	◆ THE DYLANs
30	23	—	2	ULTRA UNBELEIVABLE LOVE A&M ALBUM CUT	ROBYN HITCHCOCK

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

NETWORKS AND SYNDICATION

(Continued from preceding page)

station in a city with a population of half a million may not have competition, or [if they do] the competition plays everything from Elvis to Madonna."

In preparation for going global, Baronfeld has spoken with **Steven Saltzman**, co-producer of "Rock Over London," about the possibility of Saltzman's company handling international representation of "The World's Greatest Hits." Saltzman's "U.K. Chart Attack," the top 40 version of "ROL," has been on the air three years now; its most recent achievement is receiving a gold record for Right Said Fred's "I'm Too Sexy" which, Saltzman says, broke in the U.S. after an affiliate station heard it on the show. Saltzman also says the syndicator has just announced a programming and representation deal with four major radio networks in Spain, France, and Italy.

As for his new competitor, although both shows focus on international hits, Saltzman says, "I see David's show as much safer, perhaps playing stuff already familiar. I'll play new records from well-known artists. I want to be two to three months ahead. His show is an American show made for Americans. Our focus is to be ambassadors of British music."

"ROL" is heard on 500 stations worldwide. And despite top 40's problems, Saltzman says some of the perks of subscribing make "Chart Attack" more saleable than the album rock version. "I want to be two to

three months ahead to give an edge to the top 40 stations," he says. "A lot of times, we have a different mix of a record in this country that's not available in America. [We can] give them a version of Sting they don't have."

There's another import show waiting in the wings: **WQHT** (Hot 97) New York's one-hour weekly dance-focused "Planet Trax," hosted by MTV personality **Dave Kendall**. PD **Joel Salkowitz**—who helped create Westwood One's "American Dance Traxx"—is considering syndicating the show, but has some reservations. "When you syndicate it, you compromise it for any one radio station in order to fit everyone's needs," he says. "This show is very New York and Hot 97 specific."

MORE ARN, BRN, IBN FALLOUT

Former **American Radio Network** part-owner **Don Emanuel** has jumped ship and joined **Business Radio Network**, bringing ARN programming with him. This latest development comes as a complete surprise to **Independent Broadcasters Network** president **Steve Wiegner**, who was readying for a merger with ARN. (Billboard, January 28).

BRN VP affiliate services **Pat McCrummen** denies any association with ARN, saying Emanuel now works for BRN, as VP of a second programming channel called "The American Forum." That channel will include such former ARN programming as **Star Communications'** "Sports Final" and "Sports Extra."

"Other program suppliers have [also] decided to put programming on our new channel," says McCrummen.

McCrummen says BRN did have a letter of intent with ARN which it withdrew after ARN's **Ed Graham** revealed last week that he had sold his share of the network to IBN. "We were interested in doing a co-marketing venture," says McCrummen, "combining marketing, advertising, and affiliate sales because we saw a good fit. Obviously, with the changes last week, that's impossible for us to pursue."

For his part, IBN's **Wiegner** claims he is "happy the deal didn't go through. [We found out] ARN only had 50 stations, when we were told they have over 200 stations." **Wiegner** says he received a fax Friday, Jan. 17, saying the merger was not going to happen. "ARN lost their uplink at 12:01 a.m. Saturday morning, and BRN had a contract to pick up the space," **Wiegner** says. "We were completely shocked this happened. We thought we had good negotiations going on. [Now there are] two unstable networks working together."

OLDIES BUT GOODIES

On **The Radio Broadcasting** president **Jeff Leve** has expanded his one-time holiday special, "Your Goodtime Oldies Magazine," to a weekly series. "This is the first time that radio stations actually contacted me and asked me if they could have [the show] on again."

Leve insists his first weekly oldies program is not like all the other oldies shows out there. "This show features two hosts—**Charlie Tuna** and **MG Kelly**—working together as a team, giving a morning show-style delivery," he says. "Each quarter hour contains a promotable special vignette and feature." "Your Goodtime Oldies Magazine" went on the air at the beginning of January with 125 affiliates, and now has almost 200.

AROUND THE INDUSTRY

Global Satellite Network is simulcasting "Valentine Vagabond: **Rod Stewart Live On Valentine's Day**," live from the L.A.'s **Universal Amphitheatre**. . . **ABC Radio Networks** airs "The State Of The Union Special" on Tuesday (28), anchored by **Forrest Sawyer**. . . Veteran baseball announcer **Ernie Harwell** begins a two-year contract with **CBS Radio Sports** this spring, broadcasting 26 Saturday regular-season games.

Former **NBC Radio Network** movie reviewer **Chuck Rich** has been named host of the **Mutual Broadcasting System's** "The Entertainment Report" and correspondent for "America This Week" . . . **Dennis Clark** is **CD Media's** new director, international division. He was formerly associate producer for "Rick Dees' Weekly Top 40" . . . Former **ABC Radio** manager of promotions and merchandising **Steve Uhler** has been upped to director of promotions and merchandising.

NIRVANA TRACK RECEIVING LESS-THAN-SPIRITED AIRPLAY

(Continued from page 70)

big part of our on-air personality."

There was only somewhat more demand for rock anthems 10 years ago when "I Love Rock 'N Roll" came out. While there were other rock megahits out at the time, most notably "Centerfold," "I Love Rock 'N Roll" was also out at the same time as such adult-targeted hits as "Leader Of The Band" by **Dan Fogelberg**, "'65 Love Affair" by **Paul Davis**, and "Sweet Dreams" by **Air Supply**.

KUBE Seattle PD **Bob Case** remembers **Jett's** hit eventually moving from nights-only to middays. **KJ103's McCoy**, then at **KFMY** (K96) Salt Lake City, remembers playing it only at night. Consultant **Bill Thomas**, then the PD of rock/40 **WRVQ** (Q94) Richmond, Va., opened it up at noon. Only a few PDs, like **Gillette** (then at **KGB-AM** San Diego) or **WRVQ's Steve Davis** (then at "hot hits" **WBBM-FM** Chicago), remember playing it all day. And in one indication that top 40 really is in a 10-year cycle, prominent top 40 advocate **Guy Zapoleon**, now PD of adult top 40 **KHMX** Houston, which is not playing Nirvana, was then PD of **KRQQ** Tucson, Ariz.—which was not playing **Jett**.

One thing that should be pointed out in any discussion of how top 40 handles Nirvana is that more than a few of the PDs contacted for this article expressed a personal antipathy toward "Teen Spirit" well beyond that which comes up unsolicited in discussions of other records. Says **WTWR** Toledo, Ohio, PD **Duane Shannon**: "I don't know what people see in it." Adds **KTMT** Medford, Ore., PD **R. Charles Snyder**, "How do you explain something like that? Personally, I think it sucks." Both PDs, however, are starting the record in after-

noons.

For his part, **DGC** director of top 40 promotion **Steve Leavitt** seems to accept that there are not many more strides to be made in airplay. "We're not trying to push people into something they're uncomfortable with," he says. "For a lot of people, it's moving into afternoons just through the sheer exposure of the song through the media."

WASHINGTON ROUNDUP

(Continued from page 70)

up making **HLTs** a red-flag warning to lenders not familiar with the broadcast business. Cable and Hollywood entertainment companies also wanted the **HLT** definition changed or modified.

By year's end, insiders felt the federal financial institutions were agreeable to changing their risk-based and leverage capital guidelines.

In a joint announcement from the **FDIC**, **OCC**, and the **Federal Reserve**, the three banking agencies finally got the picture that the **HLT** definition "may be having an undue effect on pricing and availability of credit to certain highly leveraged borrowers." The agencies also unanimously concluded that "the definition has largely served its purposes for which it was adopted and should now be phased out."

The announcement also stated "circumstances have changed since the definition was implemented" in that "merger and acquisition activity has declined significantly and companies have recently been improving their capitalization and credit standing."

Adding fuel to the fire last year was fear that if future digital radio

Leavitt hopes the follow-up single, "Come As You Are," will convert some of his holdouts. That song went to modern and album rock stations Jan. 20. It will be available at retail in the 5-inch CD format—with some live bonus tracks—and cassette configurations Feb. 18. Last week Nirvana was set to work on a video for the track, directed by **Kevin Kerslake**, whose credits include **School Of**

Fish's "3 Strange Days."

Meanwhile, Nirvana's first album, "Bleach," released by indie label **Sub Pop** in 1988, is benefiting from the heat generated by "Nevermind." In its fifth week on **The Billboard 200**, it climbs to No. 106 with a bullet from No. 128 last week.

Assistance in preparing this story was provided by **Craig Rosen**.

was to be "out of band," highly leveraged operators would be at an even greater disadvantage having to find financing for basically a new service.

Now, even with in-band **DAB** the probable winner, there was still plenty of worry about short-term growth among financially strapped broadcasters until the announcement.

NAB: NO SATELLITE DAB OK YET

The **NAB**, in a Jan. 22 filing at the **FCC**, said the commission should deny an application by **Satellite CD Radio** to operate a digital radio service, which would authorize an early start for satellite **DAB**. The broadcasters' group asked the **FCC** to "not put the cart before the horse" and wait until "larger policy questions about digital service" are answered because, it said, the **FCC** is not yet sure whether "terrestrial digital audio might not best be first planned before satellite service is authorized."

CALL FOR POLITICAL AD RULES

The **NAB** will explain the **FCC's** new political ad rules with a live, phone-in question-and-answer period on a satellite teleconference to sta-

tions Thursday (30). The announcement took on greater significance coming, as it did, on the day the **FCC** fined **WXIN-TV** Indianapolis \$10,000 for overcharging public-office candidates. The commission did not buy the **Atlin/Outlet** station's claim that it was "inexperienced in selling time to candidates."

WILL ROOT ROT IN JAIL?

Disbarred communications attorney **Thomas Root** was sentenced Jan. 18 to 33 months in federal prison for counterfeiting, fraud, and forgery.

Root became mired in labyrinthine federal and state charges of client fraud and running a sham **FCC** license applications factory after a bizarre plane crash, in which **Root** was pulled out of the ocean with a mysterious bullet wound, caught the attention of investigators.

At the trial, **Root** said the wound was due to accidental discharge of the on-board pistol, but admitted he had tried several other times to commit suicide. **Root** has also been sentenced to a 15-year term by a North Carolina court and still faces charges in Florida.



Hits!

in

Tokio

Week of January 12, 1992

- 1 Black Or White Michael Jackson
- 2 Change Lisa Stansfield
- 3 I Want You Jody Watley
- 4 Can't Let Go Mariah Carey
- 5 I Love Your Smile Shanie
- 6 Caribbean Blue Enya
- 7 Keep Coming Back Richard Marx
- 8 Blowing Kisses In The Wind Paula Abdul
- 9 Keep It Comin' Keith Sweat
- 10 Mysterious Ways U2
- 11 No Son Of Mine Genesis
- 12 Tell Me What You Want Me To Do Tevin Campbell
- 13 Every Road Leads Back To You Bette Midler
- 14 Did Friends Everything But The Girl
- 15 When A Man Loves A Woman Michael Bolton
- 16 Don't Let The Sun Go Down On Me George Michael & Elton John
- 17 Dreams To Dream Linda Ronstadt
- 18 Stars Simply Red
- 19 (Everybody) Get Up Roger
- 20 The Way I Feel About You Karyn White
- 21 That's What Love Is For Amy Grant
- 22 Set The Night To Music Roberta Flack & Maxi Priest
- 23 Set Adrift On Memory Bliss P.M. Dawn
- 24 Emotions Mariah Carey
- 25 It Should Have Been Me Adeva
- 26 Don't Dream It's Over Paul Young
- 27 If You Were With Me Now Kylie Minogue & Keith Washington
- 28 Giving You All My Love Chris Walker
- 29 You Never Know Ringo Starr
- 30 In My Life Bette Midler
- 31 It All Begins With You Jody Watley
- 32 What A Fool Believes Matt Bianco
- 33 Save The Best For Last Vanessa Williams
- 34 Home Is Where The Hurt Is J.C. Lodge
- 35 Young Song Rod Stewart
- 36 Angelina PSY
- 37 (Love Moves In) Mysterious Ways Julia Fordham
- 38 My Heart Belongs To You Russ Irwin
- 39 There Will Never Be Another Tonight Bryan Adams
- 40 Tender Love Kenny Thomas
- 41 So High, So Low Eg & Alice
- 42 Justified & Ancient The KLF
- 43 Johnnysu Ni Todokanai Yumi Matsutaya
- 44 All 4 Love Color Me Badd
- 45 Diamonds And Pearls Prince & The New Power Generation
- 46 Try A Little Tenderness The Commitments
- 47 Heal The World Michael Jackson
- 48 You Said, You Said Jermaine Jackson
- 49 You Make Me Feel Brand New Roberta Flack
- 50 Stand By My Woman Lenny Kravitz

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE

81.3FM

POWER PLAYLISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100
96.1C/FM

Hartford P.D. Tom Mitchell

- 1 Kym Sims, Too Blind To See It
- 2 Laissez Faire, In Paradise
- 3 Shanie, I Love Your Smile
- 4 Color Me Badd, All 4 Love
- 5 George Michael & Elton John, Don't Let Me Be This Way
- 6 Karyn White, The Way I Feel About You
- 7 Stacy Earl, Love Me All Up
- 8 Mariah Carey, Can't Let Go
- 9 PM Dawn, Paper Doll
- 10 Right Said Fred, I'm Too Sexy
- 11 Erin Cruise, Cold Shower
- 12 George Michael & Elton John, Don't Let Me Be This Way
- 13 Keith Sweat, Keep It Comin'
- 14 Joyce, Within My Heart
- 15 Michael Jackson, Black Or White
- 16 Michael Jackson, Remember The Time
- 17 Mariah Carey, Can't Let Go
- 18 Giggles, What Goes Around
- 19 Vanessa Williams, The Comfort Zone
- 20 Vanessa Williams, Running Back To You
- 21 Boyz II Men, It's So Hard To Say Good Bye
- 22 Atlantic Starr, Masterpiece
- 23 Kid 'n Play, Ain't Gonna Hurt Nobody
- 24 KLF, Justified & Ancient
- 25 Party, In My Dreams
- 26 Paula Abdul, Vibeology
- 27 Jasmine Guy, Just Want To Hold You
- 28 Boyz II Men, Uhh Ahh
- 29 Angelica, Angel Baby
- 30 Lisette Melendez, Never Say Never
- 31 Robert Owens, I'll Be Your Friend

EAGLE 106

Philadelphia P.D. Brian Philips

- 1 Ce Ce Peniston, Finally
- 2 U2, Mysterious Ways
- 3 Shanie, I Love Your Smile
- 4 Color Me Badd, All 4 Love
- 5 George Michael & Elton John, Don't Let Me Be This Way
- 6 Michael Jackson, Black Or White
- 7 Genesis, No Son Of Mine
- 8 Mariah Carey, Can't Let Go
- 9 Karyn White, The Way I Feel About You
- 10 Prince & The N.P.G., Diamonds And Pea
- 11 Bryan Adams, There Will Never Be Anot
- 12 Extreme, Hole Hearted
- 13 Firehouse, Love Of A Lifetime
- 14 Gloria Estefan, Live For Loving You
- 15 Right Said Fred, I'm Too Sexy
- 16 Amy Grant, Good For Me
- 17 PM Dawn, Set Adrift On Memory Bliss
- 18 Genesis, I Can't Dance
- 19 Tevin Campbell, Tell Me What You Want
- 20 Tony Terry, With You
- 21 Boyz II Men, It's So Hard To Say Good Bye
- 22 Amy Grant, That's What Love Is For
- 23 Bonnie Raitt, I Can't Make You Love Me
- 24 Marky Mark & The Funky Bunch, Good Vi
- 25 Eddie Money, I'll Get By
- 26 Hammer, Addams Groove
- 27 Jesus Jones, Right Here, Right Now
- 28 Bryan Adams, (Everything I Do) I Do I Do
- 29 Rod Stewart, Broken Arrow
- 30 Michael Jackson, Remember The Time

KMELJAMS

San Francisco P.D. Keith Naftaly

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Jodeci, Stay
- 3 Karyn White, The Way I Feel About You
- 4 Roger, (Everybody) Get Up
- 5 Atlantic Starr, Masterpiece
- 6 Shanie, I Love Your Smile
- 7 Keith Sweat, Keep It Comin'
- 8 Prince & The N.P.G., Diamonds And Pea
- 9 A Tribe Called Quest, Check The Rhime
- 10 A Lighter Shade Of Brown, On A Sunday
- 11 Boyz II Men, Please Don't Go
- 12 Heavy D. & The Boyz, Peaceful Journey
- 13 PM Dawn, Paper Doll
- 14 Michael Jackson, Remember The Time
- 15 Tony Terry, Everlasting Love
- 16 Clubland, Hold On (Tighter To Love)
- 17 MC Brains, Oochie Coochie
- 18 Color Me Badd, Thinkin' Back
- 19 Tevin Campbell, Tell Me What You Want
- 20 Tracie Spencer, Tender Kisses
- 21 Vanessa Williams, Save The Best For L
- 22 Bebe & Cece Winans, I'll Take You The
- 23 Luther Vandross, The Rush
- 24 Boyz II Men, Uhh Ahh
- 25 Ex-Girlfriend, You (You're The One Fo
- 26 2nd II None, Be True To Yourself
- 27 Giggles, What Goes Around
- 28 Nirvana, Smells Like Teen Spirit!
- 29 Tony Terry, With You
- 30 Civillies & Cole, A Deeper Love

WKJN

Baton Rouge

- 1 John Anderson, Straight Tequila Night
- 2 Trisha Yearwood, That's What I Like A
- 3 Garth Brooks, What She's Doing Now
- 4 Randy Travis, Better Class Of Losers
- 5 Pam Tillis, Maybe It Was Memphis
- 6 Tracy Lawrence, Sticks And Stones
- 7 Ronnie Milsap, Turn That Radio On
- 8 Dwight Yoakam, I Only Hurts When I C
- 9 Alan Jackson, Dallas
- 10 Ricky Van Shelton, After The Lights G
- 11 Keith Whitley, Somebody's Doin' Me Ri
- 12 George Strait, Lovestick Blues
- 13 Mike Reid, I'll Stop Loving You
- 14 Suzy Bogguss, Outbound Plane
- 15 Diamond Rio, Mama Don't Forget To Pra
- 16 Cleve Francis, Love Light
- 17 Ronnie Milsap, Turn That Radio On
- 18 Billy Dean, Only The Wind
- 19 Michael White, Professional Fool
- 20 Ricky Skaggs, Same Ol' Love
- 21 Lionel Cartwright, What Kind Of Fool
- 22 Joe Diffie, Is It Cold In Here
- 23 Patty Loveless, Jealous Bone
- 24 Doug Stone, A Jukebox With A Country
- 25 Great Plains, Faster Gun
- 26 Reba McEntire, Is There Life Out Ther
- 27 Earl Thomas Conley, Hard Days And Hon
- 28 Davis Daniel, Fighting Fire With Fire
- 29 Travis Tritt, The Whiskey Ain't Worki
- 30 Mary Chapin Carpenter, Going Out Ton

KYGO

Denver

- 1 Garth Brooks, What She's Doing Now
- 2 Colin Raye, Love, Me
- 3 Joe Diffie, Is It Cold In Here
- 4 Doug Stone, A Jukebox With A Country
- 5 Sawyer Brown, The Dirt Road
- 6 Randy Travis, Better Class Of Losers
- 7 Tanya Tucker, (Without You) What Do I
- 8 Patty Loveless, Jealous Bone
- 9 Ricky Van Shelton, After The Lights G
- 10 Steve Warner, Leave Him Out Of This
- 11 Travis Tritt, The Whiskey Ain't Worki

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.)

Memphis P.D.: Bobby O'Jay

- 1 Keith Sweat, Keep It Comin'
- 2 Prince And The N.P.G., Diamonds And Pea
- 3 Luther Vandross, The Rush
- 4 Mariah Carey, Can't Let Go
- 5 Jody Watley, I Want You
- 6 Boyz II Men, Uhh Ahh
- 7 Jodeci, Stay
- 8 Steve Wonder, These Three Words
- 9 Whitney Houston, I Belong To You
- 10 Karyn White, The Way I Feel About You
- 11 Tony Terry, Everlasting Love
- 12 Guy, Let's Stay Together
- 13 Tevin Campbell, Tell Me What You Want
- 14 R. Kelly And Public Announcement, She
- 15 Big Daddy Kane, Groove With It
- 16 Gerald Levert, Baby Hold On To Me
- 17 Hammer, Addams Groove
- 18 Michael Jackson, Remember The Time
- 19 The Brand New Heavies, Stay This Way
- 20 Chubb Rock, Just The Two Of Us
- 21 Jennifer Holiday, Love Stories
- 22 Lisa Fischer, So Intense
- 23 Queen Latifah, Latifah's Had It Up 2
- 24 Game, All Night All Day
- 25 Patti LaBelle, Somebody Loves You Bab
- 26 Gene Rice, Love Is Calling You
- 27 Ice Cube, Steady Mobbin'
- 28 Eric B. & Rakim, What's On Your Mind
- 29 Prince And The N.P.G., Diamonds And P
- 30 Kenny Rogers, If You Want To Find Lov
- 31 Paulette Carlson, I'll Start With You
- 32 Alan Jackson, Dallas
- 33 Paul Overstreet, If I Could Bottle Th
- 34 Dwight Yoakam, I Only Hurts When I C
- 35 Alabama, Born Country
- 36 Patty Loveless, Jealous Bone
- 37 Colin Raye, Love, Me
- 38 Suzy Bogguss, Outbound Plane
- 39 Brooks & Dunn, My Next Broken Heart
- 40 Keith Whitley, Somebody's Doin' Me Ri

108 FM

Boston P.D. Steve Rivers

- 1 Michael Jackson, Black Or White
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Color Me Badd, All 4 Love
- 4 George Michael & Elton John, Don't Let Me Be This Way
- 5 Boyz II Men, It's So Hard To Say Good Bye
- 6 Shanie, I Love Your Smile
- 7 Amy Grant, That's What Love Is For
- 8 Nia Peeples, Street Of Dreams
- 9 Mariah Carey, Can't Let Go
- 10 PM Dawn, Set Adrift On Memory Bliss
- 11 Keith Sweat, Keep It Comin'
- 12 Kym Sims, Too Blind To See It
- 13 Karyn White, The Way I Feel About You
- 14 Kym Sims, Too Blind To See It
- 15 Salt-N-Pepa, Let's Talk About Sex
- 16 Tony Terry, With You
- 17 Erin Cruise, Cold Shower
- 18 U2, Mysterious Ways
- 19 Jon Bon Jovi, Levon
- 20 Amy Grant, Good For Me
- 21 Michael Bolton, When A Man Loves A Wo
- 22 Vanessa Williams, Running Back To You
- 23 Jodeci, Spending My Time
- 24 Right Said Fred, I'm Too Sexy
- 25 Firehouse, Love Of A Lifetime
- 26 After 7, Nights Like This
- 27 Stacy Earl, Love Me All Up
- 28 Hi-Five, I Like The Way (The Kissing
- 29 Gloria Estefan, Live For Loving You
- 30 Rod Stewart, Broken Arrow

96.3 FM

Philadelphia P.D. Jefferson Ward

- 1 Prince & The N.P.G., Diamonds And Pea
- 2 Heavy D. & The Boyz, Is It Good To Yo
- 3 Angelica, Angel Baby
- 4 Keith Sweat, Keep It Comin'
- 5 Shanie, I Love Your Smile
- 6 Giggles, What Goes Around
- 7 Karyn White, The Way I Feel About You
- 8 Ce Ce Peniston, We Got A Love Thing
- 9 PM Dawn, Paper Doll
- 10 KLF, Justified & Ancient
- 11 Kym Sims, Too Blind To See It
- 12 Salt-N-Pepa, You Showed Me
- 13 Clubland, Hold On (Tighter To Love)
- 14 D.J. Jazzy Jeff & The Fresh Pr, You S
- 15 Ce Ce Peniston, Finally
- 16 Michael Jackson, Remember The Time
- 17 Color Me Badd, Thinkin' Back
- 18 Boyz II Men, Uhh Ahh
- 19 Paula Abdul, Vibeology
- 20 PM Dawn, Set Adrift On Memory Bliss
- 21 TKA, Louder Than Love
- 22 Tevin Campbell, Tell Me What You Want
- 23 Boyz II Men, It's So Hard To Say Good
- 24 Color Me Badd, All 4 Love
- 25 Lisette Melendez, Together Forever
- 26 Hi-Five, I Like The Way (The Kissing
- 27 Joyce, Forever My Lady
- 28 Color Me Badd, I Wanna Sex You Up
- 29 Salt-N-Pepa, Let's Talk About Sex
- 30 Right Said Fred, I'm Too Sexy

96.3 FM

Detroit P.D. Rick Gillette

- 1 Prince & The N.P.G., Diamonds And Pea
- 2 Paula Abdul, Vibeology
- 3 Angelica, Angel Baby
- 4 Ce Ce Peniston, Finally
- 5 Color Me Badd, All 4 Love
- 6 D.J. Jazzy Jeff & The Fresh Pr, You S
- 7 Boyz II Men, Uhh Ahh
- 8 Shanie, I Love Your Smile
- 9 Right Said Fred, I'm Too Sexy
- 10 MC Brains, Oochie Coochie
- 11 Geto Boys, Mind Playing Tricks On Me
- 12 PM Dawn, Paper Doll
- 13 Boyz II Men, Uhh Ahh
- 14 Boyz II Men, It's So Hard To Say Good
- 15 Paula Abdul, Blowing Kisses In The Wi
- 16 Ce Ce Peniston, We Got A Love Thing
- 17 Nirvana, Smells Like Teen Spirit!
- 18 George Michael & Elton John, Don't Le
- 19 Michael Bolton, When A Man Loves A Wo
- 20 Michael Jackson, Black Or White
- 21 Mariah Carey, Can't Let Go
- 22 PM Dawn, Set Adrift On Memory Bliss
- 23 Jodeci, Stay
- 24 Marky Mark & The Funky Bunch, Good Vi
- 25 Corina, Temptation
- 26 EMF, Unbelievable
- 27 Hammer, 2 Legit 2 Quit
- 28 Marky Mark & The Funky Bunch, Wildsid
- 29 Tracie Spencer, Tender Kisses
- 30 Jazzie Redd, I Am A Dope Fiend

KHEY

El Paso

- 1 Sawyer Brown, The Dirt Road
- 2 Pam Tillis, Maybe It Was Memphis
- 3 Randy Travis, Better Class Of Losers
- 4 Travis Tritt, The Whiskey Ain't Worki
- 5 Ricky Van Shelton, After The Lights G
- 6 Hal Ketchum, I Know Where Love Lives
- 7 Diamond Rio, Mama Don't Forget To Pra
- 8 Ronnie Milsap, Turn That Radio On
- 9 Doug Stone, A Jukebox With A Country
- 10 Mark Chesnut, Broken Promise Land
- 11 Garth Brooks, What She's Doing Now
- 12 Lionel Cartwright, What Kind Of Fool
- 13 Tracy Lawrence, Sticks And Stones
- 14 Mike Reid, I'll Stop Loving You
- 15 Trisha Yearwood, That's What I Like A
- 16 John Anderson, Straight Tequila Night
- 17 Joe Diffie, Is It Cold In Here
- 18 Ronnie Milsap, Turn That Radio On
- 19 Kenny Rogers, If You Want To Find Lov
- 20 Paulette Carlson, I'll Start With You
- 21 Alan Jackson, Dallas
- 22 Paul Overstreet, If I Could Bottle Th
- 23 Dwight Yoakam, I Only Hurts When I C
- 24 Alabama, Born Country
- 25 Patty Loveless, Jealous Bone
- 26 Colin Raye, Love, Me
- 27 Suzy Bogguss, Outbound Plane
- 28 Brooks & Dunn, My Next Broken Heart
- 29 Keith Whitley, Somebody's Doin' Me Ri

WYLD 98

New Orleans P.D.: Brian Wallace

- 1 Keith Sweat, Keep It Comin'
- 2 Luther Vandross, The Rush
- 3 Boyz II Men, Uhh Ahh
- 4 Mariah Carey, Can't Let Go
- 5 Jodeci, Stay
- 6 Tony Terry, Everlasting Love
- 7 Steve Wonder, These Three Words
- 8 Gerald Levert, Baby Hold On To Me
- 9 Tevin Campbell, Tell Me What You Want
- 10 Patti LaBelle, Somebody Loves You Bab
- 11 Michael Jackson, Remember The Time
- 12 Vanessa Williams, The Comfort Zone
- 13 Prince And The N.P.G., Diamonds And P
- 14 Big Daddy Kane, Groove With It
- 15 Busta Rhymes, My Adidas
- 16 Whitney Houston, I Belong To You
- 17 Ice Cube, Steady Mobbin'
- 18 Eric B. & Rakim, What's On Your Mind
- 19 Jody Watley, I Want You
- 20 Big Daddy Kane, Groove With It
- 21 Gene Rice, Love Is Calling You
- 22 R. Kelly And Public Announcement, She
- 23 Redhead Kingpin, The F.B.I., Nice &
- 24 Karyn White, The Way I Feel About You
- 25 MC Lyte, Poor George
- 26 3rd Street, I'm On My Way
- 27 The Chilli Deal Boyz, Make Ya Body Mov
- 28 D.J. Jazzy Jeff & The Fresh Prince, T
- 29 Lisa Fischer, So Intense
- 30 Eric Gable, Straight From My Heart
- 31 David Peaston, Luxury Of Love
- 32 Public Enemy, Shut Em Down
- 33 Jennifer Holiday, Love Stories
- 34 Gladys Knight, Where Would I Be
- A34 Oleta Adams, Don't Let The Sun Go Dow
- A35 The Chilli Deal Boyz, Make Ya Body Mov
- A36 Mint Condition, Breakin' My Heart (Pr
- A37 Prince And The N.P.G., Diamonds And P
- A38 Queen Latifah, Latifah's Had It Up 2
- A39 Vanessa Williams, Save The Best For L
- A40 Glenn Jones, Here I Go Again
- A41 Naughty By Nature, Everything's Gonna

WADA 15

Washington, D.C. P.D. Chuck Beck

- 1 Shanie, I Love Your Smile
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Genesis, No Son Of Mine
- 4 Right Said Fred, I'm Too Sexy
- 5 Mr. Big, To Be With You
- 6 Ce Ce Peniston, Finally
- 7 Paula Abdul, Vibeology
- 8 Atlantic Starr, Masterpiece
- 9 Salt-N-Pepa, Let's Talk About Sex
- 10 U2, Mysterious Ways
- 11 Color Me Badd, All 4 Love
- 12 Michael Jackson, Jam
- 13 Karyn White, The Way I Feel About You
- 14 Sheba Rankin, Housecall
- 15 KLF, Justified & Ancient
- 16 Lisa Lisa & Cult Jam, Let The Beat Hi
- 17 Gloria Estefan, Live For Loving You
- 18 George Michael & Elton John, Don't Let Me Be This Way
- 19 Michael Jackson, Black Or White
- 20 Rosette, Joyride
- 21 Mariah Carey, Make It Happen
- 22 RTZ, Until Your Love Comes Back Aroun
- 23 Michael Jackson, Remember The Time
- 24 Bryan Adams, Do I Have To Say The Wor
- 25 Karyn White, The Way I Feel About You
- 26 Amy Grant, Good For Me
- 27 R.E.M., Losing My Religion
- 28 Damn Yankees, High Enough
- 29 Marky Mark & The Funky Bunch, Good Vi
- 30 Tony Terry, With You

B94

Pittsburgh

- 1 U2, Mysterious Ways
- 2 Mariah Carey, Can't Let Go
- 3 Storm, I've Got A Lot To Learn About
- 4 Roxette, Spending My Time
- 5 Karyn White, The Way I Feel About You
- 6 George Michael & Elton John, Don't Let Me Be This Way
- 7 Genesis, No Son Of Mine
- 8 Color Me Badd, All 4 Love
- 9 Bryan Adams, There Will Never Be Anot
- 10 Scorpions, Send Me An Angel
- 11 Shanie, I Love Your Smile
- 12 Mr. Big, To Be With You
- 13 Van Halen, Top Of The World
- 14 Michael Jackson, Remember The Time
- 15 Richard Marx, Keep Coming Back
- 16 Eddie Money, I'll Get By
- 17 Karyn White, The Way I Feel About You
- 18 Jon Bon Jovi, Levon
- 19 Michael Bolton, Missing You Now
- 20 Lisa Stansfield, Change
- 21 Gloria Estefan, Live For Loving You
- 22 Amy Grant, Good For Me
- 23 Natural Selection, Heart's Don't Think
- 24 Rod Stewart, Broken Arrow
- 25 Prince & The N.P.G., Diamonds And Pea
- 26 Paula Abdul, Vibeology
- 27 Ce Ce Peniston, Finally
- 28 Natural Selection Feat. Niki H, Do An
- 29 Extreme, Hole Hearted

COUNTRY
WCOS

Columbia, SC

- 1 Collin Raye, Love, Me
- 2 Tracy Lawrence, Sticks And Stones
- 3 Doug Stone, A Jukebox With A Country
- 4 Travis Tritt, The Whiskey Ain't Worki
- 5 Sawyer Brown, The Dirt Road
- 6 Mark Chesnut, Broken Promise Land
- 7 Sammy Kershaw, Cadillac Style
- 8 Ronnie Milsap, Turn That Radio On
- 9 Tanya Tucker, (Without You) What Do I
- 10 Randy Travis, Better Class Of Losers
- 11 Ronnie Milsap, Turn That Radio On
- 12 Pam Tillis, Maybe It Was Memphis
- 13 Ricky Van Shelton, After The Lights G
- 14 Joe Diffie, Is It Cold In Here
- 15 Hal Ketchum, I Know Where Love Lives
- 16 Garth Brooks, What She's Doing Now
- 17 Trisha Yearwood, That's What I Like A
- 18 Diamond Rio, Mama Don't Forget To Pra
- 19 Lionel Cartwright, What Kind Of Fool
- 20 Kenny Rogers, If You Want To Find Lov
- 21 John Anderson, Straight Tequila Night
- 22 Alan Jackson, Dallas
- 23 Diamond Rio, Mama Don't Forget To Pra
- 24 Van Halen, Top Of The World
- 25 Reba McEntire, Is There Life Out Ther
- 26 Garth Brooks, Shameless
- 27 Paulette Carlson, I'll Start With You
- 28 Restless Heart, You Can Depend On Me
- 29 Billy Dean, You Don't Count The Cost
- 30 George Strait, The Chill Of An Early

WFMS

Indianapolis

- 1 Sawyer Brown, The Dirt Road
- 2 Tracy Lawrence, Sticks And Stones
- 3 Hal Ketchum, I Know Where Love Lives
- 4 Travis Tritt, The Whiskey Ain't Worki
- 5 Sammy Kershaw, Cadillac Style
- 6 Mark Chesnut, Broken Promise Land
- 7 Sawyer Brown, The Dirt Road
- 8 Pam Tillis, Maybe It Was Memphis
- 9 Oung Stone, A Jukebox With A Country
- 10 Joe Diffie, Is It Cold In Here
- 11 Randy Travis, Better Class Of Losers
- 12 John Anderson, Straight Tequila Night
- 13 Garth Brooks, What She's Doing Now
- 14 Trisha Yearwood, That's What I Like A
- 15 Mike Reid, I'll Stop Loving You
- 16 Kenny Rogers, If You Want To Find Lov
- 17 Ricky Van Shelton, After The Lights G
- 18 Paulette Carlson, I'll Start With You
- 19 Diamond Rio, Mama Don't Forget To Pra
- 20 Tanya Tucker, (Without You) What Do I
- 21 Lionel Cartwright, What Kind Of Fool
- 22 Ronnie Milsap, Turn That Radio On
- 23 Colin Raye, Love, Me
- 24 Paul Overstreet, If I Could Bottle Th
- 25 Suzy Bogguss, Outbound Plane
- 26 Dwight Yoakam, I Only Hurts When I C
- 27 Steve Warner, Leave Him Out Of This
- 28 Michael White, Professional Fool
- 29 Remingtons, A Long Time Ago

93.7 FM ZAK

Cleveland P.D.: Lynn Tolliver

- 1 Prince And The N.P.G., Diamonds And P
- 2 Gerald Levert, Baby Hold On To Me
- 3 Keith Sweat, Keep It Comin'
- 4 Jodeci, Stay
- 5 Luther Vandross, The Rush
- 6 Sybil, Let It Rain
- 7 Hammer, Addams Groove
- 8 Boyz II Men, Uhh Ahh
- 9 Dee Harvey, Just As I Am
- 10 Mariah Carey, Can't Let Go
- 11 Steve Wonder, These Three Words
- 12 Jody Watley, I Want You
- 13 Whitney Houston, I Belong To You
- 14 Karyn White, The Way I Feel About You
- 15 Patti LaBelle, Somebody Loves You Bab
- 16 Mint Condition, Breakin' My Heart (Pr
- 17 Prince And The N.P.G., Diamonds And P
- 18 Big Daddy Kane, Groove With It
- 19 Michael Jackson, Remember The Time
- 20 Gene Rice, Love Is Calling You
- 21 R. Kelly And Public Announcement, She
- 22 Guy, Let's Stay Together
- 23 Chubb Rock, Just The Two Of Us
- 24 Ice Cube, Steady Mobbin'
- 25 Lisa Fischer, So Intense
- 26 Tony Terry, Everlasting Love
- 27 Queen Latifah, Latifah's Had It Up 2
- 28 Public Enemy, Shut Em Down
- 29 MC Lyte, Poor George
- 30 Naughty By Nature, Everything's Gonna
- 31 Oklaw'n's 3.5.7, It's Not Your Money
- 32 D.J. Jazzy Jeff & The Fresh Prince, T
- 33 James Ingram, Get Ready
- 34 Peabo Bryson, Lost In The Night
- 35 Roberta Flack, You Make Me Feel Brand
- 36 Phyllis Hyman, When You Get Right Dow
- 37 Eric B. & Rakim, What's On Your Mind
- 38 EX Salt-N-Pepa, You Showed Me
- 39 Aretha Franklin Featuring Michael McD
- 40 Marc Nelson, Count On Me

WOWI

Norfolk P.D.: Steve Crumbley

- 1 Keith Sweat, Keep It Comin'
- 2 Jodeci, Stay
- 3 R. Kelly And Public Announcement, She
- 4 Jody Watley, I Want You
- 5 Mariah Carey, Can't Let Go
- 6 Karyn White, The Way I Feel About You
- 7 Eric B. & Rakim, What's On Your Mind
- 8 Boyz II Men, Uhh Ahh
- 9 Luther Vandross, The Rush
- 10 Whitney Houston, I Belong To You
- 11 Big Daddy Kane, Groove With It
- 12 Steve Wonder, These Three Words
- 13 Hammer, Addams Groove
- 14 Prince And The N.P.G., Diamonds And P
- 15 Tony Terry, Everlasting Love
- 16 The Brand New Heavies, Stay This Way
- 17 Clubland, Hold On (Tighter To Love)
- 18 Gerald Levert, Baby Hold On To Me
- 19 Lisa Fischer, So Intense
- 20 Heavy D. & The Boyz, Peaceful Journey
- 21 Tevin Campbell, Tell Me What You Want
- 22 Prince And The N.P.G., Diamonds And P
- 23 Chubb Rock, Just The Two Of Us
- 24 Lideil Townsend, Nu Nu
- 25 Naughty By Nature, Everything's Gonna
- 26 Brother Mackes Thre, I Wanna
- 27 Frankie Knuckles Featuring Shelton Be
- 28 Ce Ce Peniston, We Got A Love Thing
- 29 Michael Jackson, Remember The Time
- 30 Del The Funkie Homespian, Mistadobal
- 31 Salt-N-Pepa, You Showed Me
- 32 B.G. The Prince Of Rap, Take Control
- 33 Ce Ce Peniston, We Got A Love Thing
- 34 Michael Jackson, Remember The Time
- 35 2 Hype Brothers, Doo Doo Brown
- 36 The Chilli Deal Boyz, Make Ya Body Mov
- 37 David Peaston, Luxury Of Love
- 38 Eric Gable, Straight From My Heart
- 39 Jabu Wise One, I'll Be There For You
- 40 D.J. Jazzy Jeff & The Fresh Prince, T
- 42 Mint Condition, Breakin' My Heart (Pr
- 43 EX Jazzy Jeff & The Fresh Prince, T
- 44 EX Sounds Of Blackness, Testify
- A45 Glenn Jones, Here I Go Again
- A46 Ice Cube, Steady Mobbin'
- A47 Whistle, If You Don't Say
- A48 Vanessa Williams, Save The Best For L
- A49 TLC, Ain't Too Proud To Beg
- EX Chubb Rock, Take Time

HOT 97 FM

New York P.D. Joel Salkowitz

- 1 Kym Sims, Too Blind To See It
- 2 Ce Ce Peniston, Finally
- 3 PM Dawn, Set Adrift On Memory Bliss
- 4 Boyz II Men, It's So Hard To Say Good Bye
- 5 Atlantic Starr, Masterpiece
- 6 Color Me Badd, All 4 Love
- 7 Lisette Melendez, A Day In My Life (W
- 8 Salt-N-Pepa, You Showed Me
- 9 Reese Project, Direct Me
- 10 Corina, Whispers
- 11 Mariah Carey, Can't Let Go
- 12 Giggles, What Goes Around
- 13 Laissez Faire, In Paradise
- 14 Clubland, Hold On (Tighter To Love)
- 15 Civillies & Cole, A Deeper Love
- 16 Desya, Comin' On Strong
- 17 Hi-Five, I Can't Wait Another Minute
- 18 Heavy D. & The Boyz, Is It Good To Yo
- 19 Karyn White, The Way I Feel About You
- 20 Joyce, Within My Heart
- 21 Robert Owens, I'll Be Your Friend
- 22 Right Said Fred, I'm Too Sexy
- 23 PM Dawn, Paper Doll
- 24 Vanessa Williams, Running Back To You
- 25 Shanie, I Love Your Smile
- 26 Keith Sweat, Keep It Comin'
- 27 Prince & The N.P.G., Diamonds And Pea
- 28 Shamen, Move Any Mountain
- 29 Paula Abdul, Vibeology
- 30 Simone, My Family Depends On Me

1390

Chicago P.D. Dave Shakes

- 1 Shanie, I Love Your Smile
- 2 PM Dawn, Set Adrift On Memory Bliss
- 3 Tevin Campbell, Tell Me What You Want
- 4 Kym Sims, Too Blind To See It
- 5 C & C Music Factory, Just A Touch Of
- 6 T.U.E., Then Came You
- 7 Clubland, Hold On (Tighter To Love)
- 8 Stacy Earl, Love Me All Up
- 9 George Michael & Elton John, Don't Let Me Be This Way
- 10 Michael Jackson, Remember The Time
- 11 Prince & The N.P.G., Diamonds And Pea
- 12 Ce Ce Peniston, Finally
- 13 Right Said Fred, I'm Too Sexy
- 14 Keith Sweat, Keep It Comin'
- 15 D.J. Jazzy Jeff & The Fresh Pr, Ring
- 16 Karyn White, The Way I Feel About You
- 17 Color Me Badd, All 4 Love
- 18 Ce Ce Peniston, We Got A Love Thing
- 19 Michael Jackson, Black Or White
- 20 Civillies & Cole, Pride (In The Name
- 21 Roberta Flack, Set The Night To Music
- 22 Party, In My Dreams
- 23 KLF, Justified & Ancient
- 24 Corina, Whispers
- 25 Boyz II Men, Uhh Ahh
- 26 Shamen, Move Any Mountain
- 27 Paula Abdul, Vibeology
- 28 Natural Selection Feat. Niki H, Do An
- 29 Amy Grant, That's What Love Is For
- 30 Boyz II Men, It's So Hard To Say Good

WSIX

Nashville

- 1 Randy Travis, Better Class Of Losers
- 2 Travis Tritt, The Whiskey Ain't Worki
- 3 Tracy Lawrence, Sticks And Stones
- 4 Ronnie Milsap, Turn That Radio On
- 5 Doug Stone, A Jukebox With A Country
- 6 Sawyer Brown, The Dirt Road
- 7 Pam Tillis, Maybe It Was Memphis
- 8 Diamond Rio, Mama Don't Forget To Pra
- 9 Mark Chesnut, Broken Promise Land
- 10 Ricky Van Shelton, After The Lights G
- 11 Trisha Yearwood, That's What I Like A
- 12 Mike Reid, I'll Stop Loving You
- 13 John Anderson, Straight Tequila Night
- 14 Ronnie Milsap, Turn That Radio On
- 15 Garth Brooks, What She's Doing Now
- 16 George Jones, The Love's A Lot In Her
- 17 Travis Tritt, The Whiskey Ain't Worki
- 18 Lionel Cartwright, What Kind Of Fool
- 19 Vince Gill, Take Your Memory With You
- 20 John Anderson, Straight Tequila Night
- 21 Sawyer Brown, The Dirt Road
- 22 Suzy Bogguss, Outbound Plane
- 23 Joe Diffie, Is It Cold In Here
- 24 Bob Seger, The Real Love
- 25 Paul Overstreet, If I Could Bottle Th
- 26 Suzy Bogguss, Jealous Bone
- 27 Colin Raye, Love, Me
- 28 Dwight Yoakam, I Only Hurts When I C
- 29 Billy Dean, Only The Wind
- 30 Michael White, Professional Fool
- 31 Martin Delray, Who, What, Where, When

WUBE

Cincinnati

- 1 Pam Tillis, Maybe It Was Memphis
- 2 Diamond Rio, Mama Don't Forget To Pra
- 3 Tracy Lawrence, Sticks And Stones
- 4 Kenny Rogers, If You Want To Find Lov
- 5 Sammy Kershaw, Cadillac Style
- 6 Ricky Van Shelton, After The Lights G
- 7 Doug Stone, A Jukebox With A Country
- 8 Mark Chesnut, Broken Promise Land
- 9 Kenny Rogers, If You Want To Find Lov
- 10 George Jones, The Love's A Lot In Her
- 11 Mike Reid, I'll Stop Loving You
- 12 Randy Travis, Better Class Of Losers
- 13 Reba McEntire, Is There Life Out Ther
- 14 Ronnie Milsap, Turn That Radio On
- 15 Garth Brooks, What She's Doing Now
- 16 George Jones, The Love's A Lot In Her
- 17 Travis Tritt, The Whiskey Ain't Worki
- 18 Lionel Cartwright, What Kind Of Fool
- 19 Vince Gill, Take Your Memory With You
- 20 John Anderson, Straight Tequila Night
- 21 Sawyer Brown, The Dirt Road
- 22 Suzy Bogguss, Outbound Plane
- 23 Joe Diffie, Is It Cold In Here
- 24 Bob Seger, The Real Love
- 25 Paul Overstreet, If I Could Bottle Th
- 26 Davis Daniel, Fighting Fire With Fire
- 27 Alan Jackson, Dallas
- 28 Trisha Yearwood, That's What I Like A
- 29 Tanya Tucker, (Without You) What Do I
- 30 Great Plains, Faster Gun

The Dong Of A New Marketing Age?; They Left Their Jobs In San Francisco

T IRED OF ALL those AC TV spots with **Dick Clark**, **Robert Ulrich**, and a bunch of album covers? AC WTMX (Mix 102) Chicago has turned to the Clarence Thomas/Anita Hill hearings for inspiration. In an ad shot to look like the Senate hearings, an elderly southern senator grills the station "GM" about why Mix 102 is really 101.9 FM. But the line that Chicago radio people are buzzing about is one where the senator asks the GM if Mix 102 really plays such artists as "Gloria Estefan, Phil Collins, and Elton Dong." The hearing room gasps and the GM responds, "That's Elton John, senator." In case you wonder how this got past the censors, newly named PD **Ford Coley** says that if you listen closely, the real line is "Elton Dawn." But that does raise the possibility of some other interesting image artists for TV spots: Dong Henley? P.M. Dong? Tony Orlando & Dong? Celine Dong & Peabo Bryson? And will WTMX now team up with Diet Hairy, er, Cherry Coke for its bumper-sticker campaign?

PROGRAMMING: BAY AREA BUZZ

Oldies **KMXI** Portland, Ore., PD **Bill Stairs** returns to San Francisco as PD of AC **KIOI**, replacing **Bobby Coles**, who will launch a consultancy with **KIOI** as his first client. APD **Craig Johnson** is **KMXI**'s new PD. **KCBS-FM** L.A. PD **Dave Anthony** is the new PD of crosstown oldies **KSFO/KYA**, replacing **Bob Hamilton**, who will also concentrate on consulting. Elsewhere in the Bay area, **John Bradley** is consulting album **KFOG** and **Fred Jacobs** is working with rock/AC **KDBK/KDBQ**.

In last-minute news, MD **Chuck Santoni** adds PD duties at **WLLZ** Detroit, replacing **Jay Clark**.

Bill Cahill (404-518-8013) is out as PD of **WSTR** Atlanta. **Lee Chesnut** from rival **WAPW** is the new MD and should become PD when Cahill announces his plans. Midday jock **Sean Demery** is **WAPW**'s new MD.

Top 40 **WZKS** Louisville, Ky., enters into a local marketing agreement with rival **WDJX-FM**. This means OM/minority stockholder **Buddy Scott** (502-339-0555) is out. Meanwhile, **WDJX-AM**'s LMA with religious **WXLN** has ended; **WDJX-AM**

is simulcasting again.

Look for adult standards **KMPC** Los Angeles to go all-sports. Morning host **Robert W. Morgan** will stay on, as will current sports hosts **Joe McDonald**, **Jim Healy**, and **Scott St. James**. No new PD has been named to replace **Chuck Southcott**.

WJZE (Jazzy 100) Washington, D.C., PD **Beej Johnson** exits for the morning slot at urban/AC **WDAS-FM** Philadelphia; no replacement has been named. At **WDAS**, **Gary Shepard** moves to afternoons. Mean-



by Sean Ross with
Phyllis Stark & Rochelle Levy

while, as the rumors mount about a format change to religious at crosstown top 40 **WAVA**, the Washington Times has run a classified ad soliciting an OM, PD, announcers, and CE for a company called "Inspirational Radio." The wording is similar to a posting at **WAVA** by new owners Salem Broadcasting. Meanwhile, board operator **Jeff Spicoli** becomes the first **WAVA** staffer with a new job: weekends at **WZYQ** Frederick, Md.

Former Texas Gov. **Mark White**, who was recently ordered to sell his interest in **KKFH/KWIC** Beaumont, Texas, to **H. Ross Perot**, is instead proposing to sell the combo for \$5.2 million to **KDGE** Dallas owner **Steve Allison**, who would probably target **KWIC** to Houston as a modern rock station. No word yet on whether **Perot** will accept the arrangement. Meanwhile, both **KKFH** and **KWIC** are dark.

In further promotions at the Satellite Music Network, **Pat Clarke**—OM of **SMN**'s Pure Gold oldies format, adds OM duties for its top 40 format, **The Heat**, replacing **Harry Nelson**. Midday host **Robin Jones** becomes PD for the **Heat**. Also, **Dave Raf-**

ferty becomes PD of the adult standards **Stardust** format.

After 23 years as an album rocker, **KZAP** Sacramento, Calif., has become **KNCI** (Fresh Country 93.5) under Nationwide group PD **Bob Moody** and consultant **Rusty Walker**. Recently arrived rock PD **Chris Miller** will stay on for awhile; the rest of the staff is out.

Longtime country outlet **WHIM** Providence, R.I., has moved its format and staff to the facilities of sports-talk **WICE**. **WHIM** becomes **Unistar/CNN** all-news outlet **WWRX**. **Dave Richards**, PD of classic rock **WWRX-FM**, will oversee both stations. Station manager **Dick Muserlian** will go to **WICE**. **WWRX-FM** morning co-host **Mike Montecalzo** is named ND. Also, adult standards **KLFF** Phoenix picks up **CNN N/T** on March 2 as **KNNS**.

After 40 years as country, **KEEN** San Jose, Calif., will simulcast sister **KBAY**—at least until a final format decision can be made—beginning Saturday (1). **KEEN**'s entire air staff is out, including PD **Julie Stevens**, who can be reached at 408-252-2228. **KBAY**, meanwhile, has segued from easy listening to soft AC.

Simulcast top 40 AM **WRBQ** Tampa, Fla., picks up Satellite Music Network's urban/AC format. **WRBQ-FM** (Q105) PD **Jay Taylor** will oversee the station. Taylor is taking himself off the air, which means Q105 has a p.m. drive opening. In other urban/AC news, **WJPC** (J106) Chicago goes to an even softer, more jazz-based format. Morning co-host **Harold Lee Rush** and ND **Deborah Scott** are out. **Desiree McCray** will handle mornings solo.

Oldies **KONO** San Antonio, Texas, PD **George Hart** is upped to OM for **KONO** and co-managed AC **KSRR**. **Trey Ware** remains PD for **KSRR**, but APD **Dave Labrozzi** is named PD for **KONO**... **SMN Z-Rock** affiliate **WRNO** New Orleans has returned to a local album rock format under OD **Chris Bryan**.

Promotions director **Mike Wall** is upped to OM at top 40 **KJYO** (KJ103) Oklahoma City; **Mike McCoy** is still PD... Country **KIXQ** Joplin, Mo., PD **Ralph Cherry** adds group PD stripes for the West Group... For-

newsline...

JOHN PATTON returns to Bonneville Broadcasting System as president; he was last GM of **WKSG** Detroit.

SCOTT SAVAGE is the new VP/GM of **KRSR** Dallas. Savage was last executive VP/COO of Pinnacle Broadcasting. His duties are now divided between **KLLL** Lubbock, Texas, GM **Scott Harris**, who becomes VP/programming, **WRNS** New Bern, N.C., GM **Roy Sova**, now VP/sales, and existing VP/CFO **Ed Ferreri**.

ALAN GOODMAN is named GM at **WWRC/WGAY** Washington, D.C., replacing **Ted Dorf**. Goodman was last president of **Ackerly Radio**.

BOB VISOTCKY is the new GM of **KHIH** Denver, replacing **Ross Allie**, who becomes VP/special projects for parent **Adams Communications**. He was GM of **KRMX** San Diego.

SPORTS ENTERTAINMENT NETWORK ups **Jerry Kutner** from GSM to president/GM, replacing **Richard Grisar**. Host **Rodd Stowell** is now operations director; creative director **Joe Speck** is the new director of programming.

RON TARSI is named GM of **WSYR/WYYY** Syracuse, N.Y., replacing **John Terboss**. He was president of the Home News Radio Stations.

JACK ANDERSEN is upped from GSM to GM at **KBBO/KRSE** Yakima, Wash., replacing **Jack Warren**.

mer **KPBC** Dallas GM **Doug Burns** joins religious **WMUZ** Detroit as PD, replacing **David Harris**... Business N/T **WCVG** Cincinnati, still infamous for its all-Elvis format of the late '80s, switches to **Unistar** country.

At press time, oldies/urban combo **WVVO/WDXZ** Charleston, S.C., had just signed off the air. No other details were available, but that makes **WDXZ** the third FM to go dark in a month's time, following jazz **WMGL**, where PD **Drew May** and his 15-person staff are out, and AC **WJYQ**. Top 40 **WBBO** (Power 93) Greenville, S.C., PD **Dallas Kincaid** returns to top 40 **WZOU** Boston, replacing **Andrea Phillips**. **WBBO** PD **Bill Catcher** will assume **Kincaid**'s duties; **John David Summers** from crosstown AC **WMYI** joins for overnights. **Lisa Lipps** has returned to **WZOU**'s morning team, two weeks after her disappearance from the station. And night jock **Human Numan**, one of several staffers displaced last week, can be reached at 617-899-7776.

Album rock **WWZZ** Knoxville, Tenn., which got tons of attention last week for its on-air attacks on businesses that wouldn't buy time, has gone country. Co-owner **Robert Bennis** will be PD... Documentary film maker **Ron Casteel** returns to

radio as PD of N/T **KARN** Little Rock, Ark.... **WSM** Nashville PD **Ted Cramer** goes to middays at **WDAF** Kansas City... AC **KLTQ** Springfield, Mo., goes country as part of an LMA with rival **KWTO**. Newsman **Rod Kittleman** is PD.

Longtime top 40 **WLXR** (Hit 105) LaCrosse, Wis., morning man **Bruce Bumchuckles** goes to AC rival **WSPL** (Mix 96) as PD/mornings. **Bumchuckles**, who will now use his real name, **Marty Severson**, replaces **Mark Anthony** who stays on as APD/promotion director... At oldies **WIRL** Peoria, Ill., morning man **Mark Truelove** is named PD, replacing **Darryl Parks**.

Urban **WWKO** (Rhythm 86) Cocoa, Fla., goes urban/AC under new GM **Tony Rene**, acting PD **Rick Roberts**, and MD **Steve Curry**, all of whom were together at the former **WORLD** Orlando, Fla. PD **Johnny Jackson**, APD **Chris Hill** (407-269-9741), night jock **Marty Cross**, and P/T **Dan Gibson** are out. Meanwhile, **Curry** needs record service.

Oldies **WFHG** Bristol, Va., becomes simulcast country **WBQ-AM**... **WARX** Hagerstown, Md., PD **John Taylor** goes to crosstown top 40 **WKMZ** for middays... Classic rock **KVFX** Modesto, Calif., PD **Mark Savage** (209-544-1597) exits; Bay area veteran/former **KGBY** Sacramento, Calif., PD **Bob Malik** replaces him... Album **KRZQ** Reno, Nev., OM **Steve Funk** exits.

The top-40 City FM satellite service picks up its first two affiliates: **WILF-FM** New London, Conn.—formerly a locally programmed top 40—and new startup outlet **WYAM** Huntsville, Ala.... At AC **KCMJ-FM** Palm Springs, Calif., promotion director/midday host **Charlie Dean** adds PD stripes, replacing **Jim Morales** (619-325-4647).

A U.S. District Court judge has issued a summary judgment in Arbitron's favor in the ratings service's battle with **WLTJ** Pittsburgh owner **Saul Frischling**, who alleged Arbitron had miscredited diaries due to **WLTJ**. **Frischling** says he has filed an appeal.

PEOPLE: COSELL RETIRES; BIG DON & OUT

ABC Radio has announced that legendary sportscaster **Howard Cosell** will retire from radio at the end of this month. **Cosell**, who already retired from ABC-TV, still hosted a daily sportscast and weekly public-affairs program.

Churban **WERQ** (92Q) Baltimore morning man **Big Don O'Brien** is out. So is **Scott Woodside**, half of the morning team at classic rock **WZGC** Atlanta... **Steve Hahn** returns to album **KISS** San Antonio, Texas, to rejoin **John Lisle** in mornings... **KFRG** Riverside, Calif.'s **Eric Shaw** is now morning host at album **WQFM** Milwaukee.

Midday jock **Mike Kelley** is the new MD at classic rock **WCXR** Washington, D.C., as **Paul Altbell** exits due to budget cuts... **Michael Savage** from the former **KHYI** (Y95) Dallas is the new night jock at top 40 **WBZZ** (B94) Pittsburgh.

Across town at album **WDVE**, programming department staffer **Cris Winter** is named MD... MD **Sam Ferrara** is out at modern **KTCL** Denver.

Michael Forbes joins country **CKWX** Vancouver for middays, replacing **Teryl Rothery**... New York talk veteran **Bill Mazer**, last with all-sports **WFAN**, is the new morning host on adult standards **WEVD**, replacing **Maynard Allen**.

KSON San Diego's **Stonewall Jackson** joins the soon-to-change-format **KRSR** Dallas for mornings. **A.W. Pantoja** from **KMXV** Kansas City will do afternoons... **Mike Stockard** from **KUTQ** Salt Lake City jumps to rival **KZHT** for nights, replacing **Dr. Doug**.

At country **WQIK** Jacksonville, Fla., morning traffic host **Scotter Thomas** goes to nights, replacing **Lee Shannon**... **Irma Blanco** from Air

Traffic Control is the new morning sidekick at **KGGI** Riverside, Calif.... **Sheri Lynch** from **WBT-TV** Charlotte, N.C., joins mornings at **AC WBT-FM**.

At N/T **KFAB** Omaha, Neb., morning man **Walt Kavanagh** retires after 40 years; no replacement is named... Former midday host **Kelly Nash** is the new morning man at top 40 **WQGN** New London, Conn., replacing **Franco**... P/T **Mike Monaco** is upped to nights at **AC WBLQ** Narragansett, R.I., replacing **Liz Copeland**.

WMMZ Gainesville, Fla., APD **Kris Van Dyke** is the new MD at top 40 **WHHY** Montgomery, Ala. Night jock **John Byrd** replaces **Van Dyke**... **Joey Cheek** returns to radio as morning host at **AC WHMS** Champaign, Ill. She replaces **Andy Lowe**, now in evenings on co-owned **WDWS**.

Single Reviews

EDITED BY LARRY FLICK

POP

MARKY MARK & THE FUNKY BUNCH

I Need Money (3:14)
PRODUCER: Donnie Wahlberg
WRITERS: M. Wahlberg, D. Wahlberg, K. Gamble, L. Huff, A. Jackson
PUBLISHERS: WB/Donnie D/Marky Mark, ASCAP
REMIXERS: James Earley, Michael Kelly
Interscope 4410 (c/o Atlantic) (cassette single)

Don't be surprised if it's three top 10 hits in a row for Mark & posse, as he drops cost-conscious rhymes over a percolating pop/hip-hop beat-base. Added help comes from the samples lifted off the O'Jays' "For The Love Of Money." From the "Music For The People" album.

NIA PEEPLES Kissing The Wind

(3:39)
PRODUCERS: Howard Hewett, Nia Peeples
WRITERS: B. Mitchell, P. Redford
PUBLISHERS: Empire/Full Keel/Red Bus International/WB, ASCAP
REMIXER: Steve "Silk" Hurley, E-Smoove, Maurice Joshua
Charisma 080 (cassette single)

Follow-up to "Street Of Dreams" is a contagious pop/funk anthem that is co-produced by Peeples' hubby, Howard Hewett. Track is enhanced by fuzzy guitar riffs, a kinetic beat, and an ethereal performance by Peeples. Sing-along chorus and fist-waving chants at the break make this a natural for top 40 radio.

KATHY TROCCOLI Everything Changes

(3:58)
PRODUCER: Ric Wake
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: Larry Robinson
Reunion/Geffen 19118 (c/o Uni) (cassette single)

Troccoli comes on like a cross between Taylor Dayne and Cathy Dennis on this charming pop/houser. The tune's infectious chorus is given weight by her powerful delivery. Cool for crossover radio, while Larry Robinson's astute club remix could fill dancefloors.

R & B

ATLANTIC STARR Masterpiece

(4:10)
PRODUCERS: David E. Lewis, Wayne I. Lewis
WRITER: K. Nolan
PUBLISHER: not listed
Reprise 5167 (c/o Warner Bros.) (cassette single)

After going "love crazy," venerable R&B group slips into an even more romantic mode with this sultry slow jam. Textured arrangement cushions rich harmonies with deep bass line. Excellent for both urban and AC formats.

GLENN JONES Here I Go Again

(4:20)
PRODUCERS: Glenn Jones, Raymond Watkins
WRITER: G. Jones
PUBLISHER: LuElla, ASCAP
Atlantic 4366 (cassette single)

Jones swishes labels and delivers a sweet, crisply produced ballad that is perfectly tailored for his rich baritone voice. Look for this title track to his new album to heat up urban stations in no time flat.

SURFACE ... A Nice Time For Lovin'

(4:07)
PRODUCERS: Surface
WRITERS: D. Conley, D. Townsend
PUBLISHER: Pic & Choose/Sony Tunes/ Towntoons, ASCAP
Columbia 74031 (c/o Sony) (cassette single)

Effortlessly suave love song is tender and seductive. Graceful keyboard and flute interludes meld perfectly with delicate drum track and silky-smooth vocals. Adult-oriented urban outlets should carve a deep niche for this midtemp R&B track.

HEN-GEE & EVIL-E If U Were Mine

(4:10)
PRODUCERS: Carlos Alomar, Hen-Gee
WRITERS: Hen-Gee, J. Rivers
PUBLISHERS: Brothers Street/Rhapsodies & Melodies/Kickin' Down Doors/MCA, ASCAP

REMIXERS: Hen-Gee, Evil-E, V. Viana
Pendulum 8506 (cassette single)

Now that dope duo has taken rap circles by storm, urban radio is clearly the next frontier to be conquered. Shuffling hip-hopper from duo's jammin' debut album, "Brothers," tempers smart rhymes with a brain-embedding chorus that should sound great over the airwaves.

RIFF Everytime My Heart Beats

(3:55)
PRODUCER: Dennis Lambert
WRITERS: P. Reswick, S. Werfel
PUBLISHERS: Pam & Steve/Lease-A-Tune/Primat, ASCAP
REMIXER: Marley Marl
SBK 05418 (c/o CEMA) (cassette single)

Standard R&B ballad is harmless and easy on the ear. Michael Best's lead vocals are warm, while the backing harmonies are virtually flawless and engaging. A lovely a cappella introduction and a brief hip-hop interlude help to cover all the bases.

DEE HARVEY Just As I Am

(3:53)
PRODUCER: Tena Clark
WRITERS: T. Clark, D. Harvey, G. Prim
PUBLISHER: not listed
Motown 1004 (cassette single)

Unassuming, soulful ballad is powerful in its simplicity. Production highlights Harvey's passionate vocals as he sounds the romantic call for "no surprise, no disguise, just love."

COUNTRY

HAL KETCHUM Past The Point Of Rescue

(3:43)
PRODUCERS: Allen Reynolds, Jim Rooney
WRITER: M. Hanly
PUBLISHER: Beann Eadair/Stainless/Foreshadow, BMI
Curb 098 (7-inch single)

This is Ketchum's best effort yet. The writing is fresh, the vocals are elegantly understated, and the electric guitar explains fluently how serious it all is.

MARTY STUART Burn Me Down

(2:56)
PRODUCERS: Richard Bennett, Tony Brown
WRITER: E. Miller
PUBLISHERS: Warner/Elektra/Asylum, Vidor, ASCAP
MCA 54253 (c/o Uni) (7-inch single)

Stuart rocks and revels in this blatant call for heavy-duty loving.

HANK WILLIAMS JR. Hotel Whiskey

(3:44)
PRODUCERS: Barry Beckett, Hank Williams Jr., James Stroud
WRITER: H. Williams Jr.
PUBLISHER: Bocephus, BMI
Capricorn/Curb 19023 (7-inch single)

Except for the novelty of the title, everything else is a revisit to Williams' old haunts.

SAMMY KERSHAW Don't Go Near The Water

(3:04)
PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: C. Hartford, J. Foster
PUBLISHERS: Sony Tree/Bleamus/Willesden, BMI
Mercury 866324 (c/o PolyGram) (7-inch single)

Kershaw tells a coming-of-age tale in a production that's as vivid and sweaty as a bayou documentary.

DON WILLIAMS Too Much Love

(2:52)
PRODUCER: Allen Reynolds
WRITERS: R. Cook, R. Greenaway
PUBLISHERS: Screen Gems-EMI, BMI; Dejamus, ASCAP
RCA 62201 (c/o BMG) (7-inch single)

Lyrical simple-minded and somewhat like a nursery rhyme, this track is a weak attempt at competing with country's big-leaguers.

LITTLE TEXAS First Time For Everything

(3:58)
PRODUCERS: James Stroud, Christy DiNapoli, Doug Grau
WRITERS: P. Howell, D. O'Brien
PUBLISHERS: Howlin' Hits/Square West, ASCAP
Warner Bros. 19024 (7-inch single)

She's gone and he's considering a change in his strait-laced ways. Vocals, musicianship, and production

are of fair quality, but not exceptional.

MOLLY & THE HEYMAKERS Mountain Of Love

(2:50)
PRODUCER: Gregg Brown
WRITER: H. Dorman
PUBLISHER: Morris, BMI
Reprise 19025 (c/o Warner Bros.) (7-inch single)

A remake of a number that has proven quite popular with a number of other artists. Johnny Rivers, Harold Dorman, and Ronnie Dove recorded this record pop. David Houston, Bobby G. Rice, and Charley Pride took it to the country charts.

BUZZIN' COUSINS Sweet Suzanne

(3:06)
PRODUCERS: John Mellencamp and Mike Wanchic
WRITER: J. Mellencamp
PUBLISHER: Full Keel, ASCAP
Mercury 626 (c/o PolyGram) (CD promo)

While country music audience broadens, so do the musical styles acceptable to listeners. This track, from the motion picture "Falling From Grace," features John Mellencamp, Dwight Yoakam, John Prine, Joe Ely, and James McMurtry. To call it country is a stretch, but not impossible.

CLEVE FRANCIS Love Light

(2:46)
PRODUCERS: Jimmy Bowen, Cleve Francis
WRITERS: B.C. Graham, G. Castleberry
PUBLISHER: Glen Campbell, BMI
Capitol 79810 (c/o CEMA) (CD promo)

Francis, a former cardiologist, previously released this record on an independent label. After signing with Capitol, he rerecorded the song and reshaped the accompanying video. The record features a positive message and is 100% likable.

DANCE

SABRINA JOHNSTON Friendship

(7:34)
PRODUCERS: Ken Johnston, Sabrina Johnston
WRITERS: K. Johnston, S. Johnston
PUBLISHER: not listed
REMIXERS: Band Of Gypsies, Frankie Knuckles
TurnStyle 1787 (c/o Atlantic) (12-inch single)

Johnston continues to spread a positive spirit with this heartwarming (and body-invading) follow-up to last year's club smash, "Peace." Her angelic voice soars above a busy house arrangement that is empowered with a hook that could do the trick in breaking down doors at pop radio. A slammer!

BAS NOIR Superficial Love

(7:20)
PRODUCERS: Michael "Nice" Chapman, Tomi Trent
WRITERS: M. Chapman, T. Thomas, G. Sigler, T. Woodberry
PUBLISHERS: Today's Crucial/Warner Tamerlane/Me & My Boy, BMI
REMIXER: Kerri Chandler
Atlantic 4420 (12-inch single)

Underground fave finally makes its major-label debut with an urban-angled houser. Remixer Chandler keeps the breaks tough without sacrificing the act's festive, Supremes-style harmonies. A peak-hour pleasure that would sound equally fine on the radio.

LOVE & SAS Call My Name

(6:22)
PRODUCER: Richie Mayer
WRITERS: R. Mayer, D. Bendeth
PUBLISHERS: Outta Tunes, ASCAP; Clay Hall, BMI
REMIXERS: Maurice Joshua, Andrew Kormix
RCA 62210 (c/o BMG) (12-inch single)

Canadian femme duo appears primed to set U.S. dancefloors in motion with this perky little pop/houser that benefits from the ever-nimble mixing fingers of Maurice Joshua. He brings a raw, underground vibe to the track that will charm even the toughest jock.

R.T.Z. BELGIUM Dance Your Ass Off

(6:38)
PRODUCER: Fonny DeWulf
WRITER: F.Co
PUBLISHER: Orfa

Radikal 12280

(12-inch single)
Exhaustingly fast hardcore jam will send techno sets into orbit. Keyboard effects take on the tone of crunchy heavy metal guitars, while elastic bass line ropes in frenetic percussion. Only hindrance is disposable rap interludes. Go for the dubs and break a serious sweat. Contact: 201-836-5116.

RADIOACTIVE GOLDFISH LSD Is The Bomb

(4:37)
PRODUCERS: Jan Hrkach, Morgan Lekort
WRITERS: L. Stacy, Ellis D.
PUBLISHERS: CHR, ASCAP
Majji 9109 (c/o Cheeatah) (12-inch single)

Rambunctious techno workout is deservedly clicking with hardcore and mainstream jocks alike. Kraftwerk-style keyboard fills and synthesized vocal bits work well with a rapid-fire beat-foundation. For added fun, investigate "Electrode" on the flip side. Contact: 407-649-9773.

ARTHUR BAKER FEATURING NIKEETA

I.O.U. (5:04)
PRODUCER: Arthur Baker
WRITERS: A. Baker, J. Robie
PUBLISHERS: Shakin' Baker/BMG, BMI
REMIXERS: Arthur Baker, Roger S.
RCA 62207 (c/o BMG) (12-inch single)

Legendary producer/songwriter revives his classic collaboration with Freeze for the '90s. The track is injected with a contagious pop/house groove, which is a fine forum for newcomer Nikeeta's charming vocal. Cool for mainstream sets, while deep, reconstructed mixes by Roger S. have the juice to lure underground spinners.

AC

HARRY CONNICK JR. You Didn't Know Me When

(3:09)
PRODUCER: Tracey Freeman
WRITERS: H. Connick Jr., R. McLean
PUBLISHER: Papa's June
Columbia 4342 (c/o Sony) (CD promo)

Retro, big-band crooner hits the mark again, swinging into 1992 with another classic, jazzy gem. Savvy production highlights the orchestra's fluid grace, with an emphasis on the sassy horn section. Derivative, yet sweetly evocative, tune showcases Connick's unique niche in today's pop marketplace.

KENNY LOGGINS The Real Thing

(4:44)
PRODUCERS: Kenny Loggins, Terry Nelson
WRITERS: K. Loggins, D. Foster
PUBLISHERS: Milk Honey, ASCAP; Air Bear/Warner-Tamerlane, BMI
Columbia 74186 (c/o Sony) (cassette single)

Second offering from Loggins' excellent "Leap Of Faith" set is soft and soothing acoustic ballad. Spiritual lyrics dedicated to his infant daughter are delivered with a feeling of love that reaches out of the music and touches the heart. A must for AC and pop outlets.

MICHAEL DAMIAN (There'll Never Be) Another You

(3:47)
PRODUCERS: Michael Damian, Tom Weir, Larry Weir
WRITER: L. Weir
PUBLISHER: St. Cecilia, BMI
A&M 7323 (c/o PGD) (cassette single)

Some terrain is better left untraded, and Damian appears to be somewhat out of his league on this modern torch song. However, pop/soap opera star's potential to cross into the AC marketplace is stronger than ever with this sophisticated, if somewhat disappointing, outing.

ROCK TRACKS

QUEEN The Show Must Go On

(4:31)
PRODUCERS: Queen, David Richards
WRITERS: Queen

PUBLISHERS: Queen/Beechwood, BMI
Hollywood 64794 (cassette single)

The tragic death of Freddie Mercury may spark interest in the bittersweet rock ballad from the band's overlooked "Innuendo" album. Flip side features the classic "Bohemian Rhapsody," which recently topped the U.K. pop charts as a benefit record. Proceeds from this single will go to the Magic Johnson Foundation for AIDS research and health education.

D.A.D. Grow Or Pay

(4:40)
PRODUCERS: Nick Foss, D.A.D.
WRITERS: D.A.D.
PUBLISHER: Warner-Tamerlane, BMI; Casadida Publishing B.V., BUMA; Overmuch, NCB
Warner Bros. 5254 (CD promo)

Straight-ahead, rockin' track seems tailor-made for album rock programmers. Driving rhythm section is topped by twangy Mark Knopfler-esque guitar. Chorus is rooted in anthemic and powerful sing-along hook.

MOTORPSYCHO Thunderhead

(4:02)
PRODUCER: Jim Faraci
WRITERS: Motorpsycho
PUBLISHERS: Psycho Tribe American Music, BMI
Hollywood 10107 (CD promo)

Raunchy, noisy thrasher is propelled by viciously relentless rhythm section and squealing, speed guitar. Bone-crushing instrumental closes the cut with a menacing flourish that should delight headbangers.

PLEASURE THIEVES My Favorite Drug

(4:42)
PRODUCERS: Julian Raymond Fox, Steve Madaio
WRITERS: Sinjin, Pleasure Thieves
PUBLISHERS: Earl McGrath/Jim Carroll, ASCAP
Hollywood 8431 (CD promo)

Mildly psychedelic rocker is laced—literally—with strung-out drug imagery. Stringed orchestration and ringing lead guitar weave a simple line through a hypnotic, mind-bending rhythm track. Modern rock and college programmers should embrace the cut's alternative hipness.

RAP

HI-C FEATURING TONY A. Leave My Curl Alone

(3:19)
PRODUCER: Tony A
WRITERS: R. Ransom, R. Hargis, J. Brown, C. Wilkerson, T. Alvarez
PUBLISHERS: Onay, ASCAP; Caliber/Good High Skantless 8460 (cassette single)

Goofball single about greasy curls would be right at home on the next episode of "In Living Color." Profile rappers 2nd II None throw some backing vocals into the comedic mix, which features a catchy and melodic chorus.

B.O.X. Rock 'Dat A** (Rock 'Dat Scratch)

(5:06)
PRODUCER: DJ Battlecat
WRITERS: K. Gilliam, B. Davenport
PUBLISHER: ASCAP
PWL-America 865163 (c/o PLG) (cassette single)

Fun-loving party rap encourages audience participation on the posterior tip. Fast-talking lyrics are augmented by deft scratching and simple, straightforward beats.

PRINCE AKEEM Time To Come Correct

(4:16)
PRODUCER: Craig Williams
WRITERS: Prince Akeem, Chuck D., P.L. Williams, Valentino
PUBLISHERS: Dr. D&T/Mag Mile, ASCAP
BRC 34979 (c/o BMG) (cassette single)

Dissonant, funky sampling lays an unkempt bed for hard-hitting lyrics. Public Enemy's Chuck D lends a rhyme or two on this socially motivated cut to "come correct."

vanessa williams

"Vanessa's voice shines through; she's sassy, assertive, curious, surefooted...something you don't get everyday...it's a knockout."
-Musician Magazine

"The Comfort Zone is a remarkable range of 14 songs...Ms. Williams pulls off each one magnificently."
-Scripps-Howard

"...Williams can sing circles around the competition..."
-Chicago Tribune

"...a better singer than Janet, a better dancer than Whitney, Vanessa has smoothly carved her own niche in a crowded female pop/R&B field."
-DJ Times

"The Comfort Zone is brash, colorful & eclectic...it goes to pop, jazz, funk and back again with disarming ease and vitality."
-Washington Post

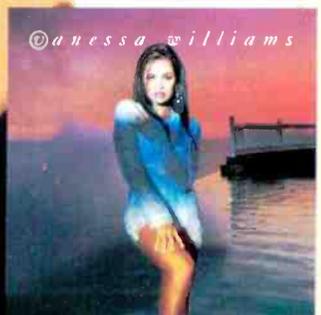
**1992 GRAMMY
AWARD NOMINEE
FOR BEST R&B VOCAL
PERFORMANCE,
FEMALE**

» *save the best for last* «

865 137-2/865 136-4

by popular demand, the third #1 single
from the gold album "the comfort zone"

Produced & Arranged by Keith Thomas for Yellow Elephant Music, Inc.
Written by Wendy Waldman, Jon Lind and Phil Saldston
Executive Producer: Ed Eckstine
Management: Hervey & Company



843 522-214

THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
FEBRUARY 1, 1992

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Top 20 Sales Mover ***						
1	4	4	17	NIRVANA ▲ ² DGC 24425/GEFFEN (9.98/14.98) 2 weeks at No. 1	NEVERMIND	1
2	1	1	19	GARTH BROOKS ▲ ⁶ CAPITOL 96330* (10.98/16.98)	ROPIN' THE WIND	1
3	2	2	8	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/16.98)	DANGEROUS	1
4	3	3	12	HAMMER ▲ ³ CAPITOL 98151 (10.98/16.98)	TOO LEGIT TO QUIT	2
5	10	12	72	GARTH BROOKS ▲ ⁶ CAPITOL 93866* (9.98/14.98)	NO FENCES	4
6	6	7	9	U2 ▲ ² ISLAND 10347/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
7	8	8	36	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/14.98)	COOLEYHIGHHARMONY	3
8	7	5	23	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/16.98)	METALLICA	1
9	5	6	39	MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/16.98)	TIME, LOVE AND TENDERNESS	1
10	9	9	18	MARIAH CAREY ▲ ² COLUMBIA 47980 (10.98 EQ/16.98)	EMOTIONS	4
11	11	14	16	PRINCE AND THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/16.98)	DIAMONDS & PEARLS	3
12	15	11	18	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/16.98)	USE YOUR ILLUSION I	2
13	14	13	26	COLOR ME BADD ▲ GIANT 24429 /REPRISE (9.98/16.98)	C.M.B.	3
14	16	18	30	BONNIE RAITT ▲ ² CAPITOL 96111 (10.98/16.98)	LUCK OF THE DRAW	2
15	17	16	32	NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98/17.98)	UNFORGETTABLE	1
16	12	10	18	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/16.98)	USE YOUR ILLUSION II	1
17	13	15	17	BRYAN ADAMS ▲ ² A&M 5367* (10.98/16.98)	WAKING UP THE NEIGHBOURS	6
18	18	17	10	GENESIS ▲ ATLANTIC 82344* (10.98/16.98)	WE CAN'T DANCE	4
19	19	20	13	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/16.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
20	20	19	36	PAULA ABDUL ▲ ² CAPTIVE 91611*/MIRGIN (10.98/16.98)	SPELLBOUND	1
21	26	30	21	JODECI ▲ UPTOWN 10198*/MCA (9.98/14.98)	FOREVER MY LADY	21
POWER PICK						
22	52	174	3	SOUNDTRACK SOUL 10462*/MCA (10.98/16.98)	JUICE	22
23	32	31	91	GARTH BROOKS ▲ ³ CAPITOL 90897 (9.98/14.98)	GARTH BROOKS	22
24	22	21	26	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/16.98)	MUSIC FOR THE PEOPLE	21
25	21	22	46	AMY GRANT ▲ ² A&M 5321 (9.98/16.98)	HEART IN MOTION	10
26	25	27	8	KEITH SWEAT ● ELEKTRA 61216* (10.98/16.98)	KEEP IT COMIN'	19
27	29	35	9	ENYA REPRISE 81842* (10.98/16.98)	SHEPHERD MOONS	27
28	27	33	9	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/15.98)	BEAUTY & THE BEAST	26
29	28	28	18	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/16.98)	NO MORE TEARS	7
30	23	24	16	REBA MCENTIRE ● MCA 10400* (10.98/16.98)	FOR MY BROKEN HEART	13
31	24	23	16	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/17.98)	DECADE OF DECADENCE	2
32	33	32	16	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/16.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
33	36	36	12	ICE CUBE ▲ PRIORITY 57155 (10.98/16.98)	DEATH CERTIFICATE	2
34	31	34	45	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/16.98)	OUT OF TIME	1
35	39	38	20	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/15.98)	NAUGHTY BY NATURE	16
36	34	26	17	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/16.98)	BLUE LIGHT, RED LIGHT	19
TOP DEBUT						
37	NEW		1	SOUNDTRACK REPRISE 26794* (10.98/16.98)	RUSH	37
38	30	25	34	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/16.98)	IT'S ALL ABOUT TO CHANGE	22
39	38	39	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 47390 (9.98 EQ/14.98)	SKY IS CRYING	10
40	35	29	56	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/16.98)	GONNA MAKE YOU SWEAT	2
41	40	42	15	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/16.98)	WHENEVER WE WANTED	17
42	37	40	46	VINCE GILL ▲ MCA 10140* (9.98/14.98)	POCKET FULL OF GOLD	37
43	47	51	43	ROD STEWART ▲ WARNER BROS. 26300* (9.98/16.98)	VAGABOND HEART	10
44	59	70	10	LISA STANSFIELD ● ARISTA 18679* (10.98/16.98)	REAL LOVE	44
45	44	46	17	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/16.98)	BLOOD SUGAR SEX MAGIK	14
46	41	37	31	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/16.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
47	61	60	9	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/16.98)	T.E.V.I.N.	47
48	50	52	16	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/14.98)	OF THE HEART, THE SOUL & THE CROSS	48
49	42	43	10	BETTE MIDLER ● ATLANTIC 82329* (10.98/16.98)	MUSIC FROM "FOR THE BOYS"	22
50	43	44	28	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/14.98)	HOMEBASE	12
51	51	47	72	QUEENSRYCHE ▲ ² EMI 92806 (9.98/16.98)	EMPIRE	7
52	46	102	3	GEORGE STRAIT MCA 10450* (10.98/16.98)	TEN STRAIT HITS	46
53	78	87	17	A TRIBE CALLED QUEST JIVE 1418* (9.98/14.98)	LOW END THEORY	45
54	86	107	5	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/14.98)	CYPRESS HILL	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	60	78	10	COLLIN RAYE EPIC 47468* (9.98 EQ/14.98)	ALL I CAN BE	55
56	RE-ENTRY		6	MR. BIG ATLANTIC 82209* (9.98/14.98)	LEAN INTO IT	56
57	55	54	28	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/15.98)	WE CAN'T BE STOPPED	24
58	106	158	5	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/14.98)	TEN	58
59	49	45	48	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/14.98)	FIREHOUSE	21
60	72	92	15	SOUNDGARDEN A&M 5374 (9.98/14.98)	BADMOTORFINGER	60
61	45	41	36	ALAN JACKSON ▲ ARISTA 8681* (9.98/14.98)	DON'T ROCK THE JUKEBOX	17
62	48	48	29	TRISHA YEARWOOD ● MCA 10297* (9.98/14.98)	TRISHA YEARWOOD	31
63	53	49	84	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/16.98)	MARIAH CAREY	1
64	63	61	20	RUSH ● ATLANTIC 82293* (10.98/16.98)	ROLL THE BONES	3
65	54	55	29	TANYA TUCKER ● CAPITOL 95562* (9.98/14.98)	WHAT DO I DO WITH ME	54
66	58	50	60	EXTREME ▲ A&M 5313 (9.98/16.98)	EXTREME II PORNOGRAFFITTI	10
67	57	53	11	RICHARD MARX CAPITOL 95874* (10.98/16.98)	RUSH STREET	39
68	62	59	98	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/14.98)	SHAKE YOUR MONEY MAKER	4
69	64	64	16	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/16.98)	NEW MOON SHINE	37
70	66	65	19	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/16.98)	ON EVERY STREET	12
71	68	68	10	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/16.98)	PERFORMS ANDREW LLOYD WEBBER	54
72	107	145	14	GERALD LEVERT ATCO EASTWEST 91777* (10.98/16.98)	PRIVATE LINE	72
73	56	58	21	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/16.98)	THE FIRE INSIDE	7
74	76	75	100	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
75	69	71	62	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/20.98)	THE IMMACULATE COLLECTION	2
76	104	141	8	BLACKSHEEP MERCURY 848368 (9.98 EQ/14.98)	A WOLF IN SHEEP'S CLOTHING	76
77	75	83	11	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/16.98)	AIN'T NO DOUBT ABOUT IT	72
78	79	73	38	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/16.98)	POWER OF LOVE	7
79	65	57	19	THE JUDDS ● CURB 61018*/RCA (9.98/14.98)	GREATEST HITS VOL. TWO	54
80	NEW		1	LOU REED SIRE 26662*/WARNER BROS. (10.98/16.98)	MAGIC & LOSS	80
81	74	72	29	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/14.98)	PEACEFUL JOURNEY	21
82	67	56	35	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/14.98)	BACKROADS	23
83	88	89	15	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/16.98)	SPORTS WEEKEND	22
84	81	69	133	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/16.98)	SOUL PROVIDER	3
85	70	67	32	SKID ROW ▲ ATLANTIC 82242* (10.98/16.98)	SLAVE TO THE GRIND	1
86	98	134	3	TRACY LAWRENCE ATLANTIC 82326* (9.98/14.98)	STICKS & STONES	86
87	71	62	29	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/16.98)	INTO THE GREAT WIDE OPEN	13
88	90	84	56	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/15.98)	BLACK'S MAGIC	38
89	83	81	21	SOUNDTRACK ● MCA 10286* (10.98/16.98)	THE COMMITMENTS	8
90	93	90	51	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/16.98)	INTO THE LIGHT	5
91	80	77	15	ALABAMA RCA 61040* (9.98/14.98)	GREATEST HITS, VOL. 2	72
92	103	123	12	2ND II NONE PROFILE 1416 (9.98/15.98)	2ND II NONE	92
93	73	63	63	CLINT BLACK ▲ ² RCA 2372* (9.98/14.98)	PUT YOURSELF IN MY SHOES	18
94	99	200	3	LIVE RADIOACTIVE 10346*/MCA (9.98/14.98)	MENTAL JEWELRY	94
95	89	94	140	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/16.98)	NICK OF TIME	1
96	87	76	29	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/16.98)	ROBIN HOOD: PRINCE OF THIEVES	5
97	85	74	63	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ/16.98)	CRAZY WORLD	21
98	77	66	21	BELL BIV DEVOE ● MCA 10345 (10.98/16.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
99	96	86	14	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/17.98)	SONS OF THE P	44
100	84	82	19	TESLA ● GEFFEN 24424 (9.98/16.98)	PSYCHOTIC SUPPER	13
101	117	133	7	AMG SELECT 21642* (9.98/16.98)	BITCH BETTA HAVE MY MONEY	101
102	101	99	88	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
103	108	117	22	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ/16.98)	THE COMFORT ZONE	84
104	113	142	16	PATTI LABELLE MCA 10439 (9.98/14.98)	BURNIN'	78
105	100	115	29	SEAL ● SIRE 26627*/WARNER BROS. (9.98/14.98)	SEAL	24
106	128	165	5	NIRVANA SUB POP 34 (8.98 EQ/14.98)	BLEACH	106
107	156	183	3	SHANICE MOTOWN 6319* (9.98/14.98)	INNER CHILD	107
108	95	105	4	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/16.98)	THE PRINCE OF TIDES	95
109	82	79	42	ROXETTE ▲ EMI 94435* (10.98/16.98)	JOYRIDE	12

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, Inc. and SoundScan, Inc.

To **All M/D/E/M Attendees**
WHILE YOU WERE OUT
 From **Warner/Chappell Music Inc.**

Area Code	Number	Extension
TELEPHONED		PLEASE CALL
CALLED TO SEE YOU		WILL CALL AGAIN
WANTS TO SEE YOU		URGENT

Message

*The Charts Speak
 For Themselves*

Billboard® FOR WEEK ENDING JANUARY 18, 1992

Top Pop Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS ON CHART
1	8	AEROSMITH	GREATEST HITS	31
2	6	LED ZEPPELIN	LED ZEPPELIN IV	35
3	10	ELTON JOHN	GREATEST HITS	34
		STEVE MILLER BAND	GREATEST HITS	35
			BAT OUT OF HELL	35
			THE BROTHERS	35

Billboard® HOT 100 SINGLES

FOR WEEK ENDING JAN. 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	1	9	BLACK OR WHITE	MICHAEL JACKSON
2	2	3	11	ALL 4 LOVE	COLOR ME BADD
3	3	4	10	CAN'T LET GO	MAFIAH CAREY
4	8	12	7	DON'T LET THE SUN GO DOWN ON ME	GEORGE MICHAEL/ELTON JOHN
5	9	6	17	FINALLY	CE CE PENITON
6	13	19	7	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.

Billboard® HOT COUNTRY

FOR WEEK ENDING JAN. 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	1	14	LOVE, ME	COLLIN RAYE
2	5	10	11	STICKS AND STONES	TRACY LAWRENCE
3	3	7	15	CADILLAC STYLE	TRACY LAWRENCE
4	2	8	15	(WITHOUT YOU) WHAT I NEED	TRACY LAWRENCE
5	4	3	14	YOU CAN DEPEND ON ME	TRACY LAWRENCE
6	8	11	10	A JUKEBOX WITH A COUL	TRACY LAWRENCE
7	6	2	15	MY NEXT BROKEN HEART	TRACY LAWRENCE
8	7	6	17	LEAVE HIM OUT OF THIS	TRACY LAWRENCE
9	11	18	7	TURN THAT RADIO ON	TRACY LAWRENCE
10	13	16	7	TURN THAT RADIO ON	TRACY LAWRENCE

Billboard® HOT R&B SINGLES

FOR WEEK ENDING JAN. 25, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	1	10	KEEP IT COMIN'	KEITH SWEAT

Billboard® Hot Adult Contemporary

FOR WEEK ENDING JANUARY 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	2	2	10	CAN'T LET GO	MARIAH CAREY
2	1	1	12	KEEP COMING BACK	MARIAH CAREY

Billboard® Album Rock Tracks

FOR WEEK ENDING JANUARY 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	1	8	MYSTERIOUS WAYS	ISLAND 866 189-4PLG
2	2	2	10	RIGHT NOW	WARNER BROS. ALBUM CUT
3	3	3	11	THE SKY IS CRYING	VAN HALEN
4	4	4	7	I CAN'T DANCE	STEVIE RAY VAUGHAN
5	5	5	6	SHE TAKES MY BREATH AWAY	GENESIS
6	6	6	12	LOVE & HAPPINESS	EDDIE MONEY
7	7	7	7	THERE WILL NEVER BE ANOTHER TONIGHT	JOHN MELLENCAMP
8	8	8	5	KING'S HIGHWAY	BRYAN ADAMS
9	9	9	18	HEAVY FUEL	TOM PETTY & THE HEARTBREAKERS
10	10	10	8	TAKE A BITE OUT OF ME	THE BROTHERS

Billboard® Modern Rock Tracks

FOR WEEK ENDING JANUARY 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	1	9	MYSTERIOUS WAYS	ISLAND 866 189-4PLG
2	2	2	5	SAX AND VIOLINS	TALKING HEADS
3	3	3	7	CARIBBEAN BLUE	ENYA
4	4	4	8	STAR SIGN	TEENAGE FANCLUB
5	5	5	10	BALLERINA OUT OF CONTROL	THE OCEAN BLUE
6	6	6	6	TELL YOUR SISTER	LLOYD COLE

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JAN. 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	6	MICHAEL JACKSON	DANGEROUS	1
2	2	2	7	ISLAND 866 189-4PLG	MYSTERIOUS WAYS	2
3	3	3	5	WARNER BROS. ALBUM CUT	RIGHT NOW	3
4	4	4	9	ATLANTIC STARR	REPRISE 26545	4
5	5	5	38	KEITH WASHINGTON	OWEST 26528	5
6	6	6	14	KID 'N PLAY	SELECT 61206	6
7	7	7	8	JERMAINE JACKSON	LAFACE 26001	7



WARNER/CHAPPELL MUSIC INC.
 A Time Warner Company

Billboard 200 Top Albums *continued*

FOR WEEK ENDING FEBRUARY 1, 1992

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	149	170	4	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/14.98)	GOD FODDER	110
111	116	108	59	NINE INCH NAILS TVT 2610 (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
112	102	148	12	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS	102
113	111	101	15	GEORGE WINSTON WINDHAM HILL 11107 (10.98/16.98)	SUMMER	55
114	124	153	16	SIMPLY RED ATCO EASTWEST 91773* (10.98/16.98)	STARS	79
115	131	126	17	FOURPLAY WARNER BROS. 26656* (9.98/16.98)	FOURPLAY	97
116	91	80	21	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/16.98)	HIGH LONESOME	43
117	97	96	22	DOUG STONE EPIC 47357* (9.98 EQ/14.98)	I THOUGHT IT WAS YOU	82
118	122	118	49	ENIGMA ▲ CHARISMA 91642* (9.98/14.98)	MCMXC A.D.	6
119	118	110	5	SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/16.98)	MY GIRL	110
120	132	109	34	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/15.98)	EFIL4ZAGGIN	1
121	126	178	19	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/14.98)	LEAP OF FAITH	71
122	120	112	10	YANNI PRIVATE MUSIC 82093* (9.98/14.98)	IN CELEBRATION OF LIFE	60
123	127	147	41	MARC COHN ATLANTIC 82178* (9.98/14.98)	MARC COHN	49
124	92	85	72	REBA MCENTIRE ▲ MCA 10016 (9.98/14.98)	RUMOR HAS IT	39
125	94	91	13	SOUNDTRACK SBK 97722* (10.98/16.98)	COOL AS ICE	89
126	125	114	70	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/15.98)	IN CONCERT	35
127	105	104	37	LORRIE MORGAN ● RCA 3021* (9.98/14.98)	SOMETHING IN RED	71
128	119	119	31	CHER ● GEFEN 24369* (10.98/16.98)	LOVE HURTS	48
129	114	103	95	WILSON PHILLIPS ▲ SBK 93745 (9.98/14.98)	WILSON PHILLIPS	2
130	136	143	19	KARYN WHITE WARNER BROS. 26320* (10.98/16.98)	RITUAL OF LOVE	53
131	133	151	21	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/16.98)	LOVESCAPE	44
132	129	121	133	DON HENLEY ▲ GEFEN 24217 (9.98/16.98)	THE END OF THE INNOCENCE	8
133	135	128	63	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/21.98)	SERIOUS HITS...LIVE!	11
134	141	129	159	SOUNDTRACK ▲ ATLANTIC 81933 (9.98/16.98)	BEACHES	2
135	115	116	34	DIAMOND RIO ARISTA 8673* (9.98/14.98)	DIAMOND RIO	84
136	123	98	100	HAMMER ▲ CAPITOL 92857 (9.98/14.98)	PLEASE HAMMER DON'T HURT 'EM	1
137	140	132	197	ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98 EQ/34.98)	PHANTOM OF THE OPERA	33
138	130	120	20	STEVIE NICKS MODERN 91711*/ATLANTIC (10.98/16.98)	TIMESPACE: BEST OF STEVIE NICKS	30
139	110	93	48	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98/14.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
140	169	—	5	JODY WATLEY MCA 10355 (10.98/16.98)	AFFAIRS OF THE HEART	140
141	150	124	81	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/16.98)	WE ARE IN LOVE	22
142	139	144	32	THE KLF ● ARISTA 8657* (9.98/14.98)	WHITE ROOM	39
143	112	88	10	POISON CAPITOL 98046* (15.98/30.98)	SWALLOW THIS LIVE	51
144	NEW ►	1	SAWYER BROWN CAPITOL 95624* (9.98/14.98)	DIRT ROAD	144	
145	155	—	2	PAM TILLIS ARISTA 8642* (9.98/14.98)	PUT YOURSELF IN MY PLACE	145
146	109	95	44	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ/14.98)	EAGLE WHEN SHE FLIES	24
147	121	100	50	JESUS JONES ▲ SBK 95715* (9.98/16.98)	DOUBT	25
148	142	131	14	ERASURE SIRE 26668*/REPRISE (10.98/16.98)	CHORUS	29
149	148	146	13	TINA TURNER CAPITOL 97152* (13.98/21.98)	SIMPLY THE BEST	113
150	145	140	79	THE JUDDS ▲ CURB 8318/RCA (9.98/16.98)	GREATEST HITS	76
151	153	150	15	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/15.98)	MR. SCARFACE IS BACK	51
152	154	176	32	AARON NEVILLE A&M 5354* (9.98/14.98)	WARM YOUR HEART	44
153	138	111	70	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ/14.98)	MAMA SAID KNOCK YOU OUT	16
154	134	113	77	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/14.98)	COUNTRY CLUB	70
155	167	164	16	QUEEN LATIFAH TOMMY BOY 1035 (9.98/15.98)	NATURE OF A SISTA'	117

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	178	—	9	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/14.98)	THE STORM	145
157	171	—	2	SAMMY KERSHAW MERCURY 510161* (9.98/14.98)	DON'T GO NEAR THE WATER	157
158	165	173	11	PET SHOP BOYS EMI 97097* (13.98/21.98)	DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
159	158	149	15	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/32.98)	24 NIGHTS	38
160	144	163	11	RESTLESS HEART RCA 61041* (9.98/14.98)	BEST OF RESTLESS HEART	144
161	172	162	111	KENNY G ▲ ARISTA 8613 (13.98/18.98)	LIVE	16
162	188	—	8	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98/16.98)	ACT LIKE YOU KNOW	102
163	162	180	75	YANNI ▲ PRIVATE MUSIC 2067* (9.98/14.98)	REFLECTIONS OF PASSION	29
164	159	137	24	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/14.98)	GLOBE	76
165	181	196	39	DWIGHT YOAKAM ● REPRISE 26344* (9.98/14.98)	IF THERE WAS A WAY	96
166	143	130	97	ALAN JACKSON ▲ ARISTA 8623 (9.98/14.98)	HERE IN THE REAL WORLD	57
167	137	106	36	EMF ▲ EMI 96238 (9.98/16.98)	SCHUBERT DIP	12
168	180	181	29	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/16.98)	DIFFERENT LIFESTYLES	74
169	176	186	33	CANDY DULFER ● ARISTA 8674* (9.98/14.98)	SAXUALITY	22
170	179	159	40	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/14.98)	FACELIFT	42
171	163	168	35	MARK CHESNUTT ● MCA 10032* (9.98/14.98)	TOO COLD AT HOME	132
172	NEW ►	1	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/14.98)	RIGHT HERE	172	
173	166	171	67	CHRIS ISAAK ▲ REPRISE 25837 (9.98/14.98)	HEART SHAPED WORLD	7
174	NEW ►	1	EMMYLOU HARRIS & THE NASH RAMBLERS REPRISE 26664* (10.98/16.98)	AT THE RYMAN	174	
175	NEW ►	1	SUZY BOGGUSS CAPITOL 95847* (9.98/14.98)	ACES	175	
176	168	136	11	PAUL SIMON WARNER BROS. 26737* (24.98/32.98)	PAUL SIMON'S CONCERT IN THE PARK	74
177	177	155	9	LINDA RONSTADT ELEKTRA 61239* (10.98/16.98)	MAS CANCIONES	88
178	RE-ENTRY	7	VARIOUS ARTISTS GIANT 24423*/WARNER BROS. (10.98/16.98)	NEW YORK ROCK & SOUL REVUE	178	
179	190	—	2	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS	179
180	173	177	108	UB40 ▲ VIRGIN 91324 (9.98/14.98)	LABOUR OF LOVE II	30
181	174	160	69	BETTE MIDLER ▲ ATLANTIC 82129 (9.98/16.98)	SOME PEOPLE'S LIVES	6
182	147	125	71	VINCE GILL ▲ MCA 42321 (9.98/14.98)	WHEN I CALL YOUR NAME	67
183	146	122	44	GEORGE STRAIT ▲ MCA 10204* (9.98/14.98)	CHILL OF AN EARLY FALL	45
184	160	127	11	QUEENSRYCHE EMI 97048* (40.98/46.98)	OPERATION: LIVECRIME	38
185	NEW ►	1	THE SHAMEN EPIC 48722 (9.98 EQ/14.98)	EN-TACT	185	
186	164	135	172	PAULA ABDUL ▲ VIRGIN 90943 (9.98 EQ/14.98)	FOREVER YOUR GIRL	1
187	184	169	112	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/14.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
188	157	139	70	AC/DC ▲ ATCO EASTWEST 91413 (9.98/16.98)	THE RAZORS EDGE	2
189	152	97	9	AEROSMITH ● COLUMBIA 46209* (36.98 EQ/52.98)	PANDORA'S BOX	45
190	192	175	26	SHABBA RANKS EPIC 47310 (9.98 EQ/14.98)	AS RAW AS EVER	89
191	186	—	11	PATTY LOVELESS MCA 10336* (9.98/14.98)	UP AGAINST MY HEART	151
192	198	190	59	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/16.98)	DANCES WITH WOLVES	48
193	170	172	18	RATT ATLANTIC 82260* (10.98/16.98)	RATT & ROLL '81 - '91	57
194	NEW ►	1	SOUNDTRACK WARNER BROS. 26707* (10.98/16.98)	UNTIL THE END OF THE WORLD	194	
195	151	138	139	CLINT BLACK ▲ RCA 9668 (9.98/14.98)	KILLIN' TIME	31
196	RE-ENTRY	12	THE CULT SIRE 26673*/REPRISE (10.98/16.98)	CEREMONY	25	
197	RE-ENTRY	16	CHUBB ROCK SELECT 21640/ELEKTRA (9.98/14.98)	THE ONE	71	
198	NEW ►	1	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE	198	
199	183	157	11	INXS ATLANTIC 82294* (14.98/21.98)	LIVE BABY LIVE	72
200	175	152	28	NAT KING COLE CAPITOL 93590* (7.98/12.98)	COLLECTOR'S SERIES	86

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 83	Chubb Rock 197	Fourplay 115	L.L. Cool J 153	Nine Inch Nails 111	Linda Ronstadt 177	The Prince Of Tides 108	VARIOUS ARTISTS
2nd II None 92	Eric Clapton 159	Kenny G 161	Patti LaBelle 104	Nirvana 1,106	Roxette 109	Robin Hood: Prince Of Thieves 96	New York Rock & Soul Revue 178
Paula Abdul 20, 186	Marc Cohn 123	Genesis 18	Tracy Lawrence 86	ORIGINAL LONDON CAST	Rush 64	Rush 37	Two Rooms: Songs Of E. John & B.
AC/DC 188	Natalie Cole 15	Geto Boys 57	Gerald Levert 72	Phantom Of The Opera 137	Salt-N-Pepa 88	Until The End Of The World 194	Taupin 19
Bryan Adams 17	Nat King Cole 200	Vince Gill 42, 182	Live 94	Phantom Of The Opera Highlights	Sawyer Brown 144	Lisa Stansfield 44	Stevie Ray Vaughan & Double Trouble
Aerosmith 189	Phil Collins 133	Kenny Loggins 121	Madonna 75	74	Scarface 151	Rod Stewart 43	39
Alabama 91	Color Me Badd 13	Kenny Loggins 121	Marky Mark & The Funky Bunch 24	Ozzy Osbourne 29	Scorpions 97	Curtis Stigers 112	Jody Watley 140
Alice In Chains 170	Harry Connick, Jr. 36, 141, 187	Kenny Loggins 121	Richard Marx 37	Dolly Parton 146	Seal 105	Doug Stone 117	Karyn White 130
AMG 101	Michael Crawford 71	Kenny Loggins 121	Reba McEntire 30, 124	Pearl Jam 58	Bob Seger & The Silver Bullet Band 73	The Storm 156	Vanessa Williams 103
Another Bad Creation 139	The Cult 196	Madonna 75	MC Lyte 162	Pet Shop Boys 158	Shabba Ranks 190	George Strait 52, 183	Wilson Phillips 129
Bell Biv DeVoe 98	Cypress Hill 54	Marky Mark & The Funky Bunch 24	John Mellencamp 41	P.M. Dawn 48	Shanice 107	Keith Sweat 26	BeBe & CeCe Winans 168
Big Audio Dynamite II 164	D.J. Jazzy Jeff & The Fresh Prince 50	Heavy D. & The Boyz 81	Metallica 8	Prince And The N.P.G. 11	Simply Red 114	James Taylor 69	George Winston 165
The Black Crowes 68	Diamond Rio 135	Don Henley 132	Bette Midler 49, 181	Public Enemy 32	Skid Row 85	Tesla 100	Yanni 122, 163
Blacksheep 76	Neil Diamond 131	Hi-C Featuring Tony A 179	Eddie Money 172	Queen Latifah 155	Soundgarden 60	Randy Travis 116	Trisha Yearwood 62
Clint Black 93, 195	Digital Underground 99	Ice Cube 33	Lorrie Morgan 127	Queensryche 51, 184	SOUNDTRACK	A Tribe Called Quest 53	Dwight Yoakam 165
Suzy Bogguss 175	Dire Straits 70	INXS 199	Motley Crue 31	Beaches 134	Beauty & The Beast 28	Travis Tritt 38, 154	
Michael Bolton 9, 84	D.J. Magic Mike & M.C. Madness 77	Chris Isaak 173	Mr. Big 56	Chubb Rock	The Commitments 89	Tanya Tucker 65	
Boyz II Men 7	Candy Dulfer 169	Michael Jackson 3	N.W.A 120	Chubb Rock	Cool As Ice 125	Tina Turner 149	
Garth Brooks 2, 5, 23	EMF 167	Alan Jackson 61, 166	Naughty By Nature 35	Ceremony	Dances With Wolves 192	U2 6	
Tevin Campbell 47	Enigma 118	Jesus Jones 147	Ned's Atomic Dustbin 110	Ceremony	Juice 22	UB40 180	
Mariah Carey 10, 63	Enya 27	Jodeci 21	Aaron Neville 152	Ceremony	My Girl 119	Van Halen 46	
Carreras - Domingo - Pavarotti 126	Erasure 148	The Judds 79, 150	Stevie Nicks 138	Ceremony	R.E.M. 34	Ricky Van Shelton 82	
C&C Music Factory 40	Gloria Estefan 90	Sammy Kershaw 157		Ceremony	Bonnie Raitt 14, 95	Luther Vandross 78	
Cher 128	Extreme 66	Hal Ketchum 198		Ceremony	Ratt 193		
Mark Chesnutt 171	Firehouse 59	The KLF 142		Ceremony	Collin Raye 55		
				Ceremony	Red Hot Chili Peppers 45		
				Ceremony	Red Hot Chili Peppers 45		
				Ceremony	Lou Reed 80		
				Ceremony	Restless Heart 160		

BLOCKBUSTER SELL-THRU STRATEGY QUESTIONED

(Continued from page 1)

sons. But in general, if you look at what we did, we are where we wanted to be."

Blockbuster's move into sell-through, which involved stocking 3,000 or more pieces of product for sale in its corporate stores, has been closely watched in the industry because of the giant retailer's potential impact on the overall sale business.

With more than 2,000 stores in its system, Blockbuster already dominates the video rental business, with a market share of 13%-14%. And most supplier executives, while wary of the chain's growing clout, believe it could greatly expand the sell-through market if it finds a successful inventory and merchandising formula.

One constituency that widely applauds Blockbuster's accomplishments in the fourth quarter is Wall Street, where analysts responded enthusiastically to the company's most recent quarterly earnings report, issued Jan. 20. However, Blockbuster's stock fell 25 cents a share on the day the results were released and closed at \$13.75, in part, analysts say, because investors were expecting even bigger gains in the fourth quarter.

The company's net profit in 1991 rose 36.4% to \$93.7 million from \$68.6 million the year before on a 37.2% jump in revenues to \$868 million from \$632.6 million.

Carolco Gets Cash Infusion From Foreign Partners

LOS ANGELES—Financially plagued Carolco Pictures—producer of last year's megahit "Terminator 2: Judgment Day"—has gotten an infusion of more than \$50 million from its foreign partners.

The bailout will allow the independent film company to complete production of "Basic Instinct," starring Michael Douglas, and "Universal Soldier," starring Jean-Claude Van Damme and Dolph Lundgren. Both are high-profile action/adventure films planned for release in the coming months.

In addition, the infusion will allow Carolco to proceed with preproduction and production on other movies.

Among Carolco's foreign partners and equity investors are French TV giant Canal Plus, Italian video distributor RCS, and Japanese consumer electronics giant Pioneer LDCA.

According to Carolco, the foreign partners are providing the studio with \$45 million in cash and have agreed to defer \$10 million in payments owed to them.

Specifically, according to Carolco, its foreign investors will loan the company \$32 million. That loan will be secured by Carolco's 53% interest in home video supplier LIVE Entertainment.

In addition, the foreign partners will purchase a new Carolco issue of convertible preferred stock in return for \$13 million. That new preferred stock will be offered to Carolco shareholders as common stock at a later date for \$2.15 a share.

A proposed merger between Carolco and LIVE, which also has record retail interests, fell through last December due to sagging stock prices of both firms (Billboard, Dec. 14).

JIM McCULLAUGH

The chain reports a 16.3% rise in same-store revenues for the quarter compared with the same period last year (for company-owned stores open more than a year) and a 7.7% increase for the year.

Craig Bibb, retail analyst with PaineWebber, reports product sales represented 23% of company-store revenues in the quarter, compared with 16% in the same period in 1990.

He estimates that Blockbuster's share of the sell-through market in 1991 grew to 8% from 5% the year before. Supplier executives offer more modest estimates, putting Blockbuster's 1991 share at 5%-6%, compared with 3% or less in 1990.

STUDIO EXECs NERVOUS

While conceding Blockbuster's strong gains in gross sales for the quarter, studio executives are nervous over potential inventory problems and are critical of the chain's approach to the sell-through business so far.

"They were nowhere in sell-through for years, so it's certainly possible that their overall sell-through numbers were up," says one high-ranking studio executive. "The problem is they went overboard. They tried to become a major player overnight and it didn't work."

Adds a high-ranking executive at another major supplier, "The problem is they bought \$50 million worth of product for two months' worth of business. It was a major, major fail-

ure. If they had cut the whole thing in half and bought \$25 million it would have been a huge success. They would have had 80% or 90% sell-through. And \$25 million is a lot of product."

Ironically, nearly all suppliers contacted by Billboard say they adjusted Blockbuster's initial Christmas orders downward out of fear of heavy returns later on.

"We adjusted their initial order downward. We also adjusted the skew," says one major-supplier source. "They were ordering the weaker titles as deeply as the big sellers... I don't think they were thinking that much about returns when they were ordering."

"Their intent was to make a statement to the marketplace and they felt that the way to make it was to load in the product, have a ton of it in the stores, make it look impressive," the source adds.

VALID PRESENTATION

Baczko, however, insists Blockbuster's product presentation was valid in light of what the chain wanted to accomplish.

"We know we had a lot of people come into our stores [in the fourth quarter] who were there primarily because of the product availability and in response to the advertising we did and to the fliers we dropped," he says. "Not only were we able to sell them cassettes, we were able to con-

vert many of them into new members. So the sell-through initiative drove the membership base for future rentals."

In addition to its TV advertising, Blockbuster distributed more than 50 million copies of an eight-page, four-color newspaper insert promoting titles available for purchase in its stores. In addition to such high-profile titles as Disney's "Fantasia," Warner's "Robin Hood: Prince Of Thieves," and FoxVideo's "Home Alone," the insert promoted a wide variety of children's, special-interest, and catalog product.

GIRDING FOR BATTLE

So far, according to suppliers, Blockbuster has made no explicit request for higher returns allowances to accommodate excess inventory, but most are already preparing a tough line just in case.

"If they were to do that, my attitude would be: 'You didn't buy the product from me, you bought it from your distributors,'" one supplier executive says.

Blockbuster buys primarily through Des Moines, Iowa-based Commtron, La Vergne, Tenn.-based Ingram Entertainment, and Houston-based ETD.

Executives from those companies declined to be interviewed for this story.

"Now the war begins," another supplier executive says of the postur-

ing that is likely to ensue. "They'll try to squeeze distribution, who will try to squeeze us."

Another possibility, according to sources close to Blockbuster, is that the chain could seek additional advertising dollars from the studios to help move excess product in the first and second quarters of this year.

"We committed huge [advertising] dollars to them on the sell-in," one supplier source says. "It would be very interesting if they come back to us for more money for the same product."

Blockbuster executives were calling on studios last week, in part to determine their advertising plans for 1992. "Sell-through requires a partnership with all the studios," Baczko says. "They know better than we do at this point what their advertising will be against specific titles."

Other sources note that Blockbuster should be buoyed in its efforts to keep selling inventory on hand by the release of MCA/Universal's "An American Tail: Fievel Goes West" and Columbia TriStar's "Oscar's Greatest Moments" in March and by Disney's "101 Dalmatians" in April.

"Those titles are going to keep consumers focused on buying video during the second quarter and will keep the studios spending advertising dollars," one source notes.

Assistance with this story was provided by Don Jeffrey.

TOWER PARENT MTS INC. BUYS INDIE DISTRIBUTOR

(Continued from page 1)

still selling, they're still in San Rafael, and Robin is still the boss."

Goman would not discuss the prospect of Bayside becoming Tower's exclusive, national distributor for independent product.

Tower officials made similarly non-committal statements in June 1991, when MTS entered negotiations to purchase the financially insolvent House Distributors of Olathe, Kan. (Billboard, June 1). Those negotiations eventually broke down, and Cambridge-Mass.-based Rounder Records, which is both a label and a distributor of other labels, purchased the assets of House, setting up shop in the distributor's vacant warehouse (Billboard, Dec. 7). Sources report Rounder also was negotiating a possible purchase of Bayside prior to Wise's current pact with Tower.

CAUGHT IN DILEMMA

Commenting on the Bayside deal, Rounder director Bill Nowlin says, "None of the [independent labels doing business with Rounder] like it at all. It's not that we have anything against Tower, but it's wrong for a retailer to own a distributorship. From a business standpoint, it's not the worst thing in the world as a label, but Rounder distribution is upset because we feel trapped. If we pull out [of Bayside], Tower perceives it as us leaving them, so that's not great. We want to support Tower, not antagonize them."

Tower is a lucrative account upon which many independent labels and distributors rely, as it is the one major chain most receptive to independent product. The prospect of losing that business is a fear expressed by many leading distributors.

Harvey Rosen, VP at Landmark Distributors, is among those apprehensive that his company may lose

sales as a result of the Bayside deal with Tower.

"Vertical integration is a trade-off," Rosen says. "As a former label man, I see the benefits, and as an independent distributor, I see the problems. I don't know what the consequences will be of internal distribution at retail. It certainly has the potential for reducing our sales."

INCREASING PROFIT MARGIN?

A number of sources suspect Tower is seeking to increase its profit margin in independent product and

may reap pricing advantages as the result of owning its own independent distributor. As a result, some sources say, other big retail chains may try to do the same.

"This move is not an anomaly," says Toby Knobel, president of Denver-based Encore Distributors Inc. "This could start a rash of large chains going for in-house distribution arms. Other large concerns, like HMV, who compete with Tower may lose market share as a result of this deal. I'll venture a guess that independent distributors will become a

relatively desirable commodity in the future."

Wise characterizes the deal, however, as "just another case of a chain deciding to buy centrally."

"Our aim is to service the stores the best we can," he says. "The bottom line for any label is how much does your distributor sell for you, and I think we'll be in a much better position within the [Tower] organization to represent those labels. It's going to help the Tower organization and the labels themselves."

Bayside currently distributes labels specializing in jazz, folk, blues, country, and rock. In addition to the Rounder label, Bayside counts Chicago-based Flying Fish and Alligator, Durham, N.C.'s Sugar Hill, Austin, Texas-based Antone's, and New York-based R.O.I.R. among its distributed labels.

"Bayside is a very good distributor for us, and this move is positive for the label," says R.O.I.R. president Neil Cooper. "But a lot of distributors are very upset about Tower getting into distribution because so many have Tower as their major account. Without Tower in the equation, a lot of them could do very badly."

VIRGIN'S BLUES CLASSICS

(Continued from page 12)

ords vault."

The Modern Records group was founded by brothers Jules and Sal Bihari in Los Angeles in 1945. The label family encompassed the namesake imprint plus the RPM, Flair, Crown, and Kent logos. Modern Records has no relation to singer/songwriter Stevie Nicks' label, which bears the same name.



No Pain. Lead singer and guitarist Suze DeMarchi started cutting her performing teeth in Australian pubs at the age of 17. Now, her group, Baby Animals, is invading the U.S. MTV play of "Painless" is helping the quartet make inroads on the East Coast. The band opens more than 40 concerts for U.S. heavyweight Van Halen.



Stylish Start. Country rookie Sammy Kershaw is making a splash with his "Don't Go Near The Water" album. Fuel for the album's fast start, which moves 171-157 on The Billboard 200, was "Cadillac Style," which reached No. 3 on the Hot Country Singles & Tracks list and landed him a gig as spokesman for Southwestern Cadillac dealers.



Meant To Be. Jimmy Jam and Terry Lewis' Perspective label is on the map again with Mint Condition and its "Meant To Be Mint" album. The act's second single, "Breakin' My Heart (Pretty Brown Eyes)," got off to a sluggish start, but recently caught fire, even before a video could be shot. The song leaps 24-18 on the Hot R&B Singles chart.

HEATSEEKERS ARE COOKIN': It's another hot week on the Heatseekers ranch, as four acts graduate from the chart. Leading the charge is **Pearl Jam**, which hails from the much-talked-about Seattle market. The Epic Associated rock act zips ahead 48 places, to No. 58, on The Billboard 200.

Also graduating this week are rap acts **Blacksheep** and **2nd II None** and second-generation country star **Pam Tillis**. Blacksheep, on a 16% increase in sales, move up 28 spots on The Billboard 200, to No. 76, while 2nd II None, which was featured in New On The Charts in last week's Billboard, climbs 103-92. On the Top Country Albums chart, Tillis makes an impressive 30-23 jump.

Artists, as regular Popular Uprisings readers know, are removed from Heatseekers when an album reaches No. 100 or higher on The Billboard 200, the top 25 of the Top Country Albums or Top R&B Albums lists, or the top five of one of our other popular-format album charts.

Despite the four graduations, the top of the Heatseekers chart remains hot! With debuts this week by **Suzy Bogguss**, the **Shamen**, and **Hal Ketchum**, the top nine Heatseekers all appear on The Billboard 200. Furthermore, **AMG** and **Ned's Atomic Dustbin**, which stand at No. 101 and No. 110, respectively, appear to be on the verge of graduating.

FROM DOWN UNDER: Imago's **Baby Animals**, with a helping hand from MTV, debut on Heatseekers this week, after coming ever so close to doing so last week. The Australian quartet's strongest U.S. support, so far, is in the East. Its self-titled album moves 10-4 in the Middle Atlantic region, and ranks No. 11 in the Northeast and No. 23 in South Atlantic stores.

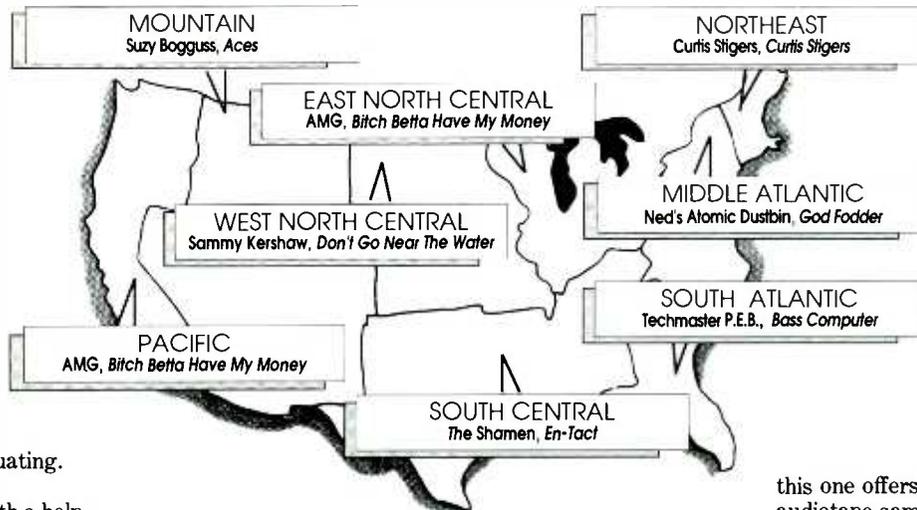
SEE: Baby Animals aren't the only Heatseekers act on the music video channel. Among the other developing acts currently getting their MTV are **Right Said Fred**, **Tia Carrere**, **Blur**, **This Picture**, **Ugly Kid Joe**, **Matthew Sweet**, **Infectious**

Grooves, and **Primus**.

STYLIN': Kudos to Mercury's Nashville division for doing at least two things right in developing **Sammy Kershaw's** career. First, the label launched a nifty promotion with Cadillac

auto dealers in support of the lead single, "Cadillac Style" (Billboard, Nov. 30). Then, rather than drop Kershaw's "Don't Go Near The Water" into the congested fourth quarter, it held the album's release until January, a much less competitive month. The results? In its second week, the title goes 33-27 on Top Country Albums and 171-157 on The Billboard 200.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Suzy Bogguss, Aces	1. Curtis Stigers, Curtis Stigers
2. A Lighter Shade Of Brown, Brown & Proud	2. Ned's Atomic Dustbin, God Fodder
3. AMG, Bitch Beta Have My Money	3. The Storm, The Storm
4. Curtis Stigers, Curtis Stigers	4. Marcia Griffiths, Carousel
5. Ned's Atomic Dustbin, God Fodder	5. Buddy Guy, Damn Right I've Got The Blues
6. Chris LeDoux, Western Underground	6. Lisette Melendez, Together Forever
7. Sammy Kershaw, Don't Go Near The Water	7. Teenage Fanclub, Bandwagonesque
8. The Storm, The Storm	8. Primus, Sailing The Sea Of Cheese
9. Hal Ketchum, Past The Point Of Rescue	9. RTZ, Return To Zero
10. Techmaster P.E.B., Bass Computer	10. Blues Traveler, Blues Traveler

EAST AND WEST: Two venues do not necessarily a trend make, but Dutch Cramblitt, national sales director for EMI Records Group, likes a couple of indicators from the first week of U.S. sales for U.K.-based SBK act **Slowdive**. Cramblitt reports that at Albany, N.Y.-based **Northeast One Stop**, Slowdive emerged as the week's best-selling new title. On the other coast, at Go Boy Records in Redondo Beach, Calif., about a dozen customers were lined up before the store opened to pick up a copy on street date.

STAYING WEST: Plus Picks is the name of the developing-artist program at the 92-store Music Plus chain, based in Los Angeles. Like most such programs,

this one offers sale pricing, position, signage, and an in-store audiotape sampler to the featured titles. Plus Picks also produces a video sampler, which is played twice a day in stores. Most titles are supported with a radio buy, but sometimes print advertising is employed instead.

The 10 artists being featured in January: **Angelica**, **Suzy Bogguss**, **Eric Marienthal**, **Natural Selection**, the **Nymphs**, **Pearl Jam**, **Primal Scream**, **Soundgarden**, and a couple of vets, **Tanya Tucker** and classical conductor **John Williams**.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	8	AMG SELECT STREET 21642/SELECT (9.98/16.98)	BITCH BETTA HAVE MY MONEY
2	6	15	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (6.98 EQ/14.98)	GOD FODDER
3	1	15	CURTIS STIGERS ARISTA 18660* (9.98/14.98)	CURTIS STIGERS
4	9	15	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/14.98)	THE STORM
5	8	2	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/14.98)	DON'T GO NEAR THE WATER
6	15	12	SUZY BOGGUSS CAPITOL 95847* (9.98/14.98)	ACES
7	10	5	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/16.98)	SKANLESS
8	12	4	THE SHAMEN EPIC 48722 (9.98 EQ/14.98)	EN-TACT
9	11	14	HAL KETCHUM CURB 77450* (9.98/14.98)	PAST THE POINT OF RESCUE
10	14	11	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/16.98)	BROWN & PROUD
11	30	2	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/14.98)	MEANT TO BE MINT
12	22	15	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/14.98)	SAILING THE SEA OF CHEESE
13	17	2	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/14.98)	BANDWAGONESQUE
14	16	15	TRACIE SPENCER CAPITOL 92153 (9.98/14.98)	MAKE THE DIFFERENCE
15	21	14	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/14.98)	PLAGUE THAT MAKES YOUR BOOTY
16	25	5	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
17	13	10	NATURAL SELECTION ATCO EASTWEST 91787* (10.98/16.98)	NATURAL SELECTION
18	23	15	NEMESIS PROFILE 1411 (9.98/15.98)	MUNCHIES FOR YOUR BASS
19	19	15	BUDDY GUY SILVERTONE 1462* (9.98 EQ/14.98)	DAMN RIGHT I'VE GOT THE BLUES
20	20	15	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH

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	10	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/14.98)	PENICILLIN ON WAX
22	24	8	BLUR SBK 97880* (9.98/16.98)	LEISURE
23	29	9	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/14.98)	CERULEAN
24	—	1	BABY ANIMALS IMAGO 21002* (9.98/14.98)	BABY ANIMALS
25	—	1	MATTHEW SWEET 200 11015* (9.98/14.98)	GIRL FRIEND
26	34	3	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/14.98)	BETH NIELSEN CHAPMAN
27	31	15	TONY TERRY EPIC 45015 (9.98 EQ/14.98)	TONY TERRY
28	—	1	LILLIAN AXE I.R.S. 13129* (9.98/14.98)	POETIC JUSTICE
29	38	2	UGLY KID JOE STAR DOG 68823* (6.98/11.98)	AS UGLY AS THEY WANT TO BE
30	35	15	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98/16.98)	M.C. BREED & D.F.C.
31	—	1	TWO-PAC INTERSCOPE 91767*/ATLANTIC (9.98/14.98)	2 PACALYPSE NOW
32	33	4	RAW FUSION HOLLYWOOD BASIC 61236/ELEKTRA (10.98/16.98)	LIVE FROM THE STYLETRON
33	—	1	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98/14.98)	BORN INTO THE '90'S
34	27	13	MARTY BROWN MCA 10330* (9.98/14.98)	HIGH AND DRY
35	32	4	PRIMAL SCREAM SIRE 26714*/WARNER BROS. (9.98/14.98)	SCREAMADELICA
36	28	15	SCHOOL OF FISH CAPITOL 94557 (9.98/14.98)	SCHOOL OF FISH
37	40	2	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/14.98)	NOBODY SAID IT WAS EASY
38	—	8	BRAND NUBIAN ELEKTRA 60946 (9.98/14.98)	ONE FOR ALL
39	—	13	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ/14.98)	TOGETHER FOREVER
40	—	2	PANTERA ATLANTIC 91372* (9.98/14.98)	COWBOYS FROM HELL

U.S. PROMOTERS STEP UP LATIN AMERICAN ACTIVITIES

(Continued from page 1)

gressive U.S. companies are providing show biz contacts that Latin American impresarios do not have; in Mexico, they are also investing in concert venues.

During the past two years, Cellar Door Concerts and Ogden Entertainment Services have entered different countries in the area. Cellar Door has taken REO Speedwagon and Foreigner to Caracas, Venezuela, and has also brought C&C Music Factory and the Boys to Trinidad. The Fort Lauderdale, Fla.-based promotion company currently is handling Gloria Estefan's South American and Caribbean tour, with six concert dates confirmed in Venezuela, Colombia, and Aruba.

AMBITIOUS STEPS

Ogden, meanwhile, has taken even more ambitious steps in Mexico City. The firm formed a subsidiary, OCESA, that currently manages the Palacios de los Deportes—a 20,000-seat arena originally built for the 1968 Summer Olympics—and the 10,000-seat Auditorio Nacional.

Luciano Pavarotti, Frank Sinatra, Billy Joel, Bob Dylan, Santana, ZZ Top, Rod Stewart, Sting, and New Kids On The Block are among the acts that have pulled record grosses at Palacios since it opened last November. The company is bringing Gloria Estefan to the venue Feb. 6-7.

Further, OCESA, which co-promotes its shows with Mexico City entertainment firm Showtime, has presented a broad spectrum of Hispanic stars, including Juan Gabriel and Vicente Fernandez.

Ogden president Fred Ordower cites Mexico's solid political environment as a prime reason for the company's venture into Mexico City, adding that Palacios has fulfilled the firm's revenue expectations.

"We have been getting the top boxscores on virtually every entertainer we've had down there," says Ordower, "and in many cases, it's been the highest gross and highest paid attendance for any engagements that some of these artists have done in North America."

Ordower says Billy Joel grossed \$2.7 million for four shows at Palacios; Sting, \$2.6 million for four performances; and Rod Stewart, \$1.5 million for three concerts. All of these shows were sellouts.

Ordower, based in Rosemont, Ill., attributes the high grosses to a ticket range that features "a little higher top price and a little lower bottom price than the tradition in the United States." Tickets for Estefan's Feb. 6-7 concerts vary from \$25-\$55.

If these prices seem high for a country generally regarded as poor, one must consider the fact that Mexico City, with a population in excess of 20 million, has a substantial middle class. Yet, as one promoter notes, the Mexican concert market is already in danger of becoming oversaturated.

COMPETITIVE CLIMATE

"It's become very competitive down there," says Howard Pollack, co-owner, with Jim Adams and Cesar Morales, of the Globo Talent Group. "Whereas we were the only promoters at one time, now there's Ogden, Canto Nuevo, Carlos Geniso, and Oscar Lopez. They're all good promoters. But before there were hardly any shows; now there's an overflow. The market is starting to get oversaturated. Shows that should be selling out are not."

Globo, which has offices in Norman, Okla., Tampa, Fla., and Mexico City, recently took Sting to several markets in Mexico. The company, whose concerts are sponsored by the Mexican brewery Cerveceria Cuahpemoc, hopes to open a 4,000-seat venue in Mexico City in February or March.

Pollack says the company plans to bring Jimmy Cliff and Siouxsie & the Banshees to Mexico in February, with Lou Reed scheduled to tour the country in March. Globo is also co-promoting Gloria Estefan's Bogota, Colombia, date, serving as an agent for Cellar Door and Colombian promoters Felipe Santos and John Sepulveda.

Another veteran promoter in the region, Water Brother Productions, also has picked up its promotional pace of late. Water Brother, a Miami-based outfit that is an active promoter in Brazil, is slated to take Guns N' Roses to Caracas April 2 as the final stop of the group's Argentina/Brazil minitour.

RENOVATED BUILDING

While South American forays by international stars are becoming

more common, Globo's Pollack emphasizes that Mexico is still the big enchilada. Doffing his hat to a competitor, he says, "Ogden has really helped the market a lot. They've opened up the market. There are a few other buildings in Mexico City that can be developed, but Ogden has a pretty good hold on the marketplace."

Ordower notes that Ogden's Palacios is a multipurpose facility that has hosted everything from the Ice Capades to corporate conferences. "We invested several million dollars renovating it and bringing it up to what is now considered state-of-the-art '90s technology," he says.

To maintain the facility's high technical quality, Ogden has signed Claire Brothers to oversee sound maintenance and LSD to manage the lighting. Ogden also owns the franchise rights of Ticketmaster in greater Mexico City.

While Auditorio Nacional has been geared toward the legitimate arts, Chicago recently sold out four consecutive nights at the venue.

Unlike Ogden, Cellar Door has no current plans to manage any venues

in South America or the Caribbean. Rather, says Dan Barnett—president of Cellar Door's year-old international division, Cellar Door Concerts International—the company is positioning itself to be a big-name tour producer for South America and the Caribbean by working with the area's local promoters.

"The primary structure would be to sell the show to [local promoters] and we would produce the show, negotiate the talent, and be in charge of the quality," he explains.

Estefan's South American run, whose additional dates are still being negotiated, begins Feb. 23 at the El Campin Stadium in Bogota, Colombia. Ticket prices for Estefan's Bogota show range from \$12-\$25, a marked difference from the prices of her Venezuelan concerts, which vary from \$15-\$80.

"Ticket scaling in all of these markets is very important, as is the social and economic structure," says Barnett.

ECONOMY IMPROVING

In Venezuela, Water Brother president Phil Rodriguez has promoted

concerts since 1976 with acts ranging from the Jackson 5 to the Police. He notes that the country's slowly improving economy portends a cautiously optimistic outlook.

"I'm beginning to venture back into Venezuela," says Rodriguez. "I want to take advantage of this upswing in the economic situation to try to create a normal touring scenario."

Rodriguez also notes that Venezuela could be an excellent step for up-and-coming acts.

"I would like to take some baby and midlevel acts down there," he says. "That takes some work, some promotion, but with the proper setup with sponsorship and radio stations, we can partner an ongoing situation."

Despite the region's brightening prospects, however, major-name American and English bands are hardly beating a path to South America and the Caribbean. Barnett contends Estefan's tour will be a key arbiter for superstar U.S. and U.K. acts mulling a South American run. He predicts that, if Estefan's trek is a financial and artistic success, other top-drawer acts will be heading south of the border.

NO-NONSENSE APPROACH MARKS '92 MIDEM

(Continued from page 5)

should be the place where every publisher comes."

Monte R. Thomas, VP of Justice Music in North Hollywood, Calif., said he had had preliminary negotiations about a deal with Warner/Chappell and "just expected they would be here. There are a few representatives here [in Cannes], but they are not going to show" at the Palais des Festivals.

Warner/Chappell executive VP/GM Jay Morgenstern reportedly came to Cannes but could not be reached here for further comment on the company's decision. Earlier, he told Billboard that Warner/Chappell had opted not to exhibit at MIDEM because its absence last year—when the Gulf crisis curtailed most U.S. participation—had not hampered its business. The company also objected to MIDEM's decision not to refund preregistration fees paid last year before the war commenced in the Persian Gulf.

AUSTRALIAN PRESENCE

Australian independents were well-represented here under the umbrella of industry-funded Export Music Australia, with first-timers and MIDEM veterans alike. For instance, Penny Whitely of PDM Systems came with her company's music publishing software, Icarus (Integrated Copyright And Royalty User System), and her Penjame Music song catalog. It was her second time in Cannes, and she said the value of the market lay in being able to meet potential customers and demonstrate her wares firsthand.

David Loiterton of Australian publishing/management/label combine MMA came with the Export Music Australia group for contacts and business in his new role as MMA's representative in Asia, based in Hong Kong. He used MIDEM to talk to publishers about that region and to provide them with specific information about its growth and opportunities. Loiterton hoped such publishers would consider breaking Asia out from their rest-of-the-world deals, and that they would consider MMA

Hong Kong qualified to represent their interests.

Export Music Australia GM Brian Peacock said firms attending MIDEM under the group's auspices were more than pleased with this year's event and had reported good business connections.

Export Music Australia also used the Cannes market to announce its plan to showcase a half-dozen up-and-coming Australian bands in Los Angeles during May. This promotion and marketing initiative carries as its theme "Wizards of Oz." EMA's goal is to help overcome a major deterrent facing new Australian acts when they try to tackle the U.S. market—distance and expense—by providing a logistical "kick-start." They can parlay the showcases into label deals, college dates, recording, or any other activities. Peacock said the bands would be selected over the next couple of months.

EMA is seeking sponsorship for the campaign, which will cost about \$262,500. Peacock was heading to Los Angeles after MIDEM for talks with a potential backer; "Wizards of Oz" also will have the support of BMI and ASCAP, he noted.

WORLD MUSIC APPEAL

The Japanese contingent to Cannes included 60-year-old King Records, onetime licensee for such leading labels as Chrysalis and A&M. Today, the company emphasizes its own art-

ists (such as pop singer Miho Nakayama) and catalogs, including its "World Music Library" of digitally recorded albums of ethnic music from Asia and the Middle East.

Kazuo Takeda, King's manager of international business affairs, said the line was placed with French independent Media-7 after talks initiated at last year's MIDEM. Releases were shipped toward the end of last year, with exposure in such important French retail outlets as FNAC and Virgin. As a result, Media-7 has now licensed from King its catalog of Japanese traditional music; German independent Bellaphon has also licensed the "World Music Library" line, Takeda said.

The Japanese executive stressed the value of MIDEM in making contacts, not in sealing deals. He also suggested the event was "less exciting" than in the '70s, when the top record companies and music publishers were more in evidence. But he said their absence did not significantly impact his ability to do business.

For the past decade, MIDEM has been an important gathering place for independent labels, producers, and publishers from all over the world. Daniel Glass, executive VP/GM of EMI Records Group North America and a onetime indie label principal, saw this trend accelerating at the just-concluded MIDEM.

"When the majors dominate the music industry, it's more vital than

ever to have a thriving indie sector," he said. "I think there are more of those indies here than I've seen in years. Ten years ago, the product you'd hear at MIDEM was clone music; today, it's fresh and different. That's good."

For the Germans, the recession in the U.S., U.K., and France made their strong economy doubly attractive. "Everybody wants to get into business with Germany," said Hans Henning Wittaen, coordinator at the German music publishers corporate stand. With an anticipated 15% rise in the German music market in 1992, one German exhibitor chortled, "They practically stormed into our stand."

Assistance in preparing this story was provided by Wolfgang Spahr.

DISC MAKERS

CD Replication

Fast Delivery

• Small Quantities

• Full Color



500 CDs &
500 HX Pro
Cassettes
\$2990

Complete Package Price!
Includes design & typesetting.

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

BILLBOARD PRODUCTIONS, INC.

RETAILERS

Sell Billboard, MUSICIAN and American
Film magazines in your stores.

FOR MORE INFORMATION CALL TOM OR PETE
1 800 999 9988

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	3	12	I LOVE YOUR SMILE	SHANICE (MOTOWN) 1 week at No. 1
2	4	8	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
3	1	17	ALL 4 LOVE	COLOR ME BADD (GIANT)
4	2	15	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
5	6	9	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
6	5	20	FINALLY	CE CE PENISTON (A&M)
7	8	10	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
8	12	7	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
9	9	18	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	7	11	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
11	14	13	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)
12	10	22	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)
13	30	3	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
14	13	10	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
15	11	13	NO SON OF MINE	GENESIS (ATLANTIC)
16	15	11	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
17	21	3	GOOD FOR ME	AMY GRANT (A&M)
18	29	4	TO BE WITH YOU	MR. BIG (ATLANTIC)
19	26	4	MASTERPIECE	ATLANTIC STARR (REPRISE)
20	17	18	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)
21	23	4	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)
22	19	13	BROKEN ARROW	ROD STEWART (WARNER BROS.)
23	22	13	TOO BLIND TO SEE IT	KYD SIMS (I.D./ATCO EASTWEST)
24	16	18	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)
25	18	16	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)
26	20	12	LOVE ME ALL UP	STACY EARL (RCA)
27	27	9	I'VE GOT A LOT TO LEARN ...	THE STORM (INTERSCOPE/ATLANTIC)
28	36	8	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
29	31	5	I'LL GET BY	EDDIE MONEY (COLUMBIA)
30	39	3	PAPER DOLL	P.M. DAWN (GEE STREET/ISLAND/PLG)
31	32	12	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
32	—	1	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
33	35	5	UHH AHH	BOYZ II MEN (MOTOWN)
34	24	14	KEEP COMING BACK	RICHARD MARX (CAPITOL)
35	33	8	HEARTS DON'T THINK (THEY FEEL)	NATURAL SELECTION (ATCO EASTWEST)
36	25	18	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
37	45	14	2 LEGIT 2 QUIT	HAMMER (CAPITOL)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	7	8	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
2	3	11	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)
3	4	4	HOLE HEARTED	EXTREME (A&M)
4	2	7	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
5	1	5	RUNNING BACK TO YOU	VANESSA WILLIAMS (MERCURY)
6	5	5	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
7	10	8	WITH YOU	TONY TERRY (EPIC)
8	11	11	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	8	3	EMOTIONS	MARIAH CAREY (COLUMBIA)
10	6	3	ROMANTIC	KARYN WHITE (WARNER BROS.)
11	13	17	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
12	9	3	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
13	12	23	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
14	14	12	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
15	15	23	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
16	16	16	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
17	—	1	CAN'T STOP THIS THING WE ...	BRYAN ADAMS (A&M)
18	20	27	BABY BABY	AMY GRANT (A&M)
19	17	10	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	22	37	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
21	23	13	EVERY HEARTBEAT	AMY GRANT (A&M)
22	18	4	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
23	—	23	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
24	19	5	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)
25	—	27	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

RADIO STATIONS LINK TELEMARKETER TO BOGUS REQUESTS

(Continued from page 1)

Denver TV station exposed those bogus requests as the work of a firm known as the "Denver Communications Center."

WXLK (K92) Roanoke, Va., PD Eddie Haskell is one of several PDs who claim to have received suspicious calls in behalf of the Storm record from adult females who began requesting the single before it received any airplay in the market. Those callers always either hung up when asked where they were calling from or how they were familiar with the record, or gave some vague geographical location.

At one point, WXLK was getting three to four calls a day in behalf of the Storm record; given the small number of top 40 requests generated by adults, that would have made it K92's No. 2 or 3 adult request record. Eventually, Haskell says, K92 MD David Lee Michaels struck up a friendship with one of the callers, who admitted to working for a company called Denver Communications. The caller allegedly told Michaels this company was making calls to 200 stations nationwide.

DISCONNECTED PHONES

On Jan. 11, the day Haskell confronted two Interscope representatives with these charges, he says Michaels talked with the caller again and was told that the operation had suddenly laid off its employees, disconnected its phones, and been shuttered. The caller also said the now-defunct firm had made similar calls in support of records by Winger and Gerardo, and had moved to its current location in a private home after its offices were raided by a TV camera crew last year.

That story, if true, jibes with one reported by Denver's KUSA-TV last May. Acting on a tip from an ex-employee who had allegedly been instructed to call radio and cable TV music outlets across the country for Winger and Gerardo, KUSA managed to film one of the rooms where calls took place. It also alleged the offices involved were owned by Winger Real Estate; that company is in turn owned by Paul Winger, father of rock artist Kip Winger, leader of the

group Winger.

K92's caller would not tell Michaels who had commissioned the bogus request calls, and KUSA makes no claims in that regard either. Both Interscope and the Storm's manager, Scott Boorey, deny any involvement in the calls. So does Gerardo manager Peter Lopez. (Winger recently changed management; neither its current nor its previous manager could be reached. Atlantic Records' promotion VP Andrea Ganis did not return Billboard's calls.)

Interscope's promotion head, Mark Benesch, says he tried unsuccessfully to track down Denver Communications last year when a station asked him about the Gerardo reports, and that he had heard nothing else about it until after the K92 allegations surfaced. "It does no one any good to have turntable hits that are juiced by requests," he says. "By this time either the Storm was or wasn't a hit and radio has come back to us that it was a hit." Adds group manager Boorey, "It's not coming from management and it's sure not coming from the band itself."

At the time of its report, KUSA contacted the FCC and was told the bogus request calls were not illegal, although the commission might subsequently look into its rules on that issue. Now, a spokesman for the FCC's complaints and compliance division says that, without "an attempt to get money through false pretenses," the calls do not qualify as phone fraud. Instead, he suggests they may run afoul of payola statutes and, as such, would be the jurisdiction of the Justice Department, which had no comment.

GREATER SOPHISTICATION

Bogus request calls are not uncommon. As KSND Eugene, Ore., PD Chris Ruh notes, "I've been in promoters' offices when they had interns calling up radio stations, so I know it's going on." Some larger stations have even added the new "caller ID" feature to their request lines to tip them to bogus calls.

The difference here is the apparent involvement of an outside firm and a greater level of sophistication. While

bogus request calls are often assumed to be the work of, say, overzealous fan clubs, the fact that several of the stations involved got calls primarily when the music director was on the air suggests a certain amount of knowledge about the business. So does the fact that Michaels' caller referred to K92 as "a CHR."

Haskell now suspects the calls K92 received for Gerardo's "We Want The Funk" last year were also bogus.

Mike Bell, PD of K92's album rival, WROV-FM, says he received some similar calls in behalf of both Winger and the Storm. As with K92, WROV's requests for the Storm began before the record was receiving local airplay. Before Haskell's allegations, Bell had assumed the suspicious calls were the work of "an overzealous fan club."

KFRX Lincoln, Neb., MD Sonny Valentine also reports getting "one or two calls a day" during her midday shift for the Storm that she "felt might be shills ... The same gal would call every day. There was a guy, too." But, she adds, the Storm calls "weren't as intense as the calls for Winger."

KQKS (KS104) Denver PD Dave Van Stone says that, shortly before the KUSA-TV story broke last year, he had a similar conversation with a woman who confessed she was working the Gerardo and Winger records.

It is important to note that, for the handful of PDs with stories similar to Haskell's story, Billboard spoke to an equal number of top 40 stations in similarly sized markets where the Storm single is doing well and whose PDs see no sign of having been hyped on the song.

K92's Haskell says he is still playing the Storm record, which he now believes to be generating legitimate adult requests. As for his relationship with the label, Haskell says, "With the exception of this, everything has gone smoothly." In fact, K92 and Interscope recently teamed up for a promotion involving another label act.

Assistance in preparing this story was provided by Bill Holland.

NEW MERCURY EXEC STESEL SEES CHANGES IN MARKETING MIX

(Continued from page 10)

point-of-sale. We spent a lot of time working with the field and finding a place to put our money and reach the consumer.

"As we got into the early '80s, however, we began to spend a lot of money making videos and a lot less time in dealing with packaging and point-of-sale because MTV was so powerful. Around the middle of the '80s, things settled down at music TV and top 40 radio. We can break records today without any form of TV and, as Metallica indicates, without radio either."

Stessel also says today's diversity of music radio formats "helps out," citing top 40, album rock, metal, alternative, and new age stations. He also notes a renewed strength of the music press.

Stessel says that in dealing with alternative methods of marketing there is no need to "make a video at the gate."

He claims he can move 40,000-50,000 units of a new or developing act with half the budget needed to do

a video by concentrating his marketing efforts on "mom-and-pop retailers, where street acts are likely to be broken."

Stessel points to the Stardog/Mercury line that is wholly owned by Mercury. As an experiment, explains Stessel, an EP by the label's Ugly Kid Joe, "As Ugly As They Wanna Be," was put through independent distributor Relativity Entertainment Distribution (formerly Important Record Distributors) in order to reach as many mom-and-pop locations as possible (see story, page 10). He reports sales of 50,000 copies of the Ugly Kid Joe EP "at one-third the cost of what we'd spend trying to break the act on AOR radio."

The deal with IRD-Relativity, Stessel points out, was made without future product commitment. "We'll be making distribution arrangements on a product-by-product basis," he says.

The irony of it all, Stessel says, is "that MTV [and other music TV programming] is on my team. We can come to MTV, for instance, with a

stronger foundation so we can live together more comfortably. We made a very inexpensive video [after we moved some product] and we're now in active rotation" with Ugly Kid Joe.

At Mercury, Stessel, who reports to president Ed Eckstine, says he has acts that can appeal to AC, top 40, and alternative rock audiences. "It's diverse without being too big," says Stessel, who projects about 50 album releases this year, about half from new and developing acts.

Stessel, who played a key role at Epic in marketing product by Michael Jackson (including the "Thriller" and "Dangerous" albums), Gloria Estefan, and Ozzy Osbourne, among others, supervises a marketing staff of 12, plus six staffers in sales and 35 in promotion. Key executives include Jeff Brody, senior VP of sales; Joe Parker, VP of sales; David Leach, senior VP of promotion; Dane Venable, VP of product development; Dawn Bridges, VP of media relations; and Annette Cirillo, VP of video productions.

POLYGRAM LABELS LAUNCHING INDIE IMPRINTS FOR BABY ACTS

(Continued from page 10)

perspective to sell dance and rap product, while Jim Genova, Mercury's national director of pop sales, will move over to the distribution arm as director of sales and marketing to create a network that can handle metal and alternative acts.

STARDOG EP VIA RELATIVITY

None of the new label names were available at press time, although Mercury already has a name in Stardog for its metal/alternative rock label. That label already has an EP by Ugly Kid Joe going through independent distribution via Relativity Entertainment Distribution. The Ugly Kid Joe album, however, will come out through ILS.

In addition to Stardog, 4th & B'way, and Mango, London will funnel its FFRR dance label through ILS. A&M will create two new labels; Polydor will create one imprint; and Mercury appears to be considering a dance/rap logo.

"The possibilities of ILS give us an

opportunity to have some fun with new labels that have a different image, with a very street identity," says Al Cafaro, A&M president and CEO. "It gives us an opportunity to do things differently, less expensively, with less risk. It enables us to sign artists that maybe aren't ready for a major deal but allows us to still have a relationship with them. Better we should get into bed with them today, instead of waiting 18 months and then have to compete with everybody else for them."

The arrangement will also allow the A&M staff to have some fun and roll back the block, he adds, when signing and working with new baby acts.

WORLD MUSIC AND DANCE

At Polydor Records, VP/GM Herman Majd says his label is looking at creating one new imprint that will focus on "accessible world music, which may include reggae and dance music. We intend to develop acts that

would be inappropriate for distribution through PGD." Majd says no decision has been made on the name of the new Polydor imprint.

Jim Caparro, executive VP at PGD, says that when major labels are signing acts, they traditionally take into consideration what type of financial commitment will be needed to justify distribution through their own systems.

"Now, all of our labels have the op-

portunity to make signing decisions not just predicated on the full marketing and promotion wind-up," he adds. "Also, it gives the labels a way to ensure that priorities are truly focused on. In fact, they now have two outlets for funneling those priorities."

Everybody can benefit from the ILS initiative, says Cafaro. "The independent distributors get an additional product flow. The artists can benefit

by having major-label backing sooner than they would have, and we can benefit because we can do things with less risk, and get there sooner."

On the other hand, Caparro acknowledges that competing independent labels may be less than thrilled with PolyGram's impending raid on their turf. "There is no question that we will compete with independent labels for talent and shelf space in stores," he says.

SIMMONS BOOSTS EXECs, PLANS GROWTH AT RUSH COMMUNICATIONS

(Continued from page 12)

main goals for the record division: "To preserve our kind of hardcore street legitimacy while continuing to enjoy our present success as rap moves into more of the mainstream of American music... and to show the world we are as successful with R&B and street R&B as we have been with rap."

MULTIMEDIA EXPANSION

The prime focus at Rush Communications is on expanding the television, film, and broadcasting companies, says Simmons. His RSTV (Russell Simmons Television) division has successfully produced the "Russell Simmons Def Comedy Jam" for HBO in conjunction with Brillstein-Gray Productions. This series of eight half-hour comedy specials spotlighting the talents of up-and-coming African-American standup comics begins airing on HBO in March.

"Comedy is becoming the next big thing for young black performers," says Simmons. "It's another expression of hip-hop culture."

Simmons is also developing a sitcom set in a local record store with Fox-TV that is tentatively titled "Boys."

Two feature films set to begin production at TriStar this year are "Product Of The Environment," about a ghetto-bred white youth at a preppy white college, and "Sleepwalker," which concerns a student with hypnotic powers. Both are comedies.

Ashurst-Watson will also develop the fledgling Rush Broadcasting company, where plans are to establish an AM radio network for the syndication of a young-adult urban music show featuring a format Simmons claims is different from current R&B radio fare.

"The show is targeted to the 18-34 demos and will be delivered via satellite," says Simmons. "We're looking to buy some of the AMs; right now we're looking at different satellites around the country to see where we want to broadcast from."

FEWER RELEASES, TIGHTER ROSTER

According to Simmons, 1991 was the most profitable year to date for the record division, which includes Def Jam, OBR, and Rush Associated Labels, a co-venture with Sony Music Entertainment that encompasses the RAL, Fever, JMJ, P.R.O. Division, and Dew Doo Man labels.

Last year Def Jam/RAL enjoyed multiplatinum sales for "Mama Said Knock You Out" by L.L. Cool J and platinum sales for "Apocalypse 91... The Enemy Strikes Black" by Public Enemy. Strong current sellers also include albums by Nice & Smooth, EPMD, 3rd Bass, and Slick Rick.

Releases planned for this year include the debut by hip-hop/R&B kids the Famlee and new albums by R&B singer Alyson Williams, L.L. Cool J, and solo projects by rappers M.C. Serch and Pete Nice of 3rd Bass. In addition, a greatest-hits remix package by L.L. Cool J will be delivered at the end of the year.

RAL has recently been dogged by rumors that as many as 10 acts are being dropped. Harleston says that while the roster will definitely be "modified," 10 "is definitely a false number."

According to Simmons, who says he will focus even more personal attention on music production this year, "We're definitely not releasing as many records in '92." Some of the acts will be temporarily "suspended," he adds.

Recent label staff changes include the addition of Marjorie Clarke as director of artist development; Jeff Trotter as director of A&R; and Johnnie Harrison as co-national director of promotion. Also, Ardenia Brown was promoted to co-national director of promotion from a Midwest regional slot. Brown and Harrison report to Wes Johnson, who has been senior VP of promotion since 1990.

STRONG BUSINESS BACKGROUNDS

Ashurst-Watson's experience is well matched to her new responsibilities. She came to the company in 1988 as president of Def Jam/RAL. Holder of a master's degree in broadcast journalism from Boston Univ., she previously spent 20 years on various media projects. These included producing, coordinating, and promoting such television events as "An Evening With Harry Belafonte," "Run's House Tour," and "Third World Newsreel's 20th Anniversary Celebration."

New Def Jam/RAL president Harleston joined the company in June 1990 as head of the business affairs department. Harleston graduated from Harvard Univ. and holds a law degree from Yale Univ. He came to Def Jam from the business affairs department at Sony Music Entertainment. Previously, he worked for a Wall Street law firm.

BETWEEN THE BULLETS



by Geoff Mayfield

SMELLS LIKE A HIT: Aided in no small measure by its Jan. 11 appearance on "Saturday Night Live," Nirvana leapfrogs over Garth Brooks, Michael Jackson, and Hammer to earn its second week at No. 1 on The Billboard 200. With a 4% gain in units sold, its "Nevermind" is one of only two titles in the top 20 to score a gain, and it wins the award as this week's Top 20 Sales Mover. Nirvana won that same award when it first went to No. 1 in the Jan. 11 issue.

SAME AREA CODE: As noted in last week's story by Craig Rosen, Nirvana isn't the only hot band to emerge from Seattle. With a 47% increase, Pearl Jam parlay MTV Buzz Bin exposure into a whopping 106-58 jump (see Popular Uprisings, page 86). And, Soundgarden makes an upward move for a second straight week, jumping a dozen places to No. 60. The Seattle scene is so hot, we hear bands are moving there from Southern California just to say they, too, hail from Seattle.

BATTLE OF THE NETWORK STARS: Garth Brooks outgunned Michael Jackson in both TV ratings and record sales. Both were featured on Jan. 17 specials in different time slots. Brooks' NBC special, which seemed to be promoted much more heavily than was Jackson's CBS show, pulled a 17.3 rating and a 28 share to rank ninth for the week (see story, page 10), while Jackson's ranked No. 66, on a 10.3/17 showing. Although Brooks' "Ropin' The Wind" loses some ground, his "No Fences" gains 5%, to move up to No. 5, while his first album sprints ahead nine places to No. 23.

WHAT A DIFFERENCE A DAY MAKES: The big difference between the immediate benefit that Brooks' older albums see from his TV special, and the delayed boost Nirvana got from "SNL" is that with Brooks' program airing on a Friday night, he got at least a full day of sales from reporting stores, which close out their sales weeks on either Saturday or Sunday. The scary notion here is that Brooks' program might deliver him another explosive showing on next week's charts.

HIGH PROFILE: Reba McEntire's albums slide on both The Billboard 200 and Top Country Albums, which means her acting stint in the TV airing of the flick "Tremors" didn't help her music sales. But, if McEntire was a public company, I'd buy her stock. Within a short span, the country star is slated to appear on the American Music Awards, "The Tonight Show," "Entertainment Tonight," and "Hot Country Nights." She might get a shot on the Grammys telecast in February, too.

IMPRESSIVE SHOWINGS: Including re-entries, 13 titles enter The Billboard 200; eight of them are distributed by WEA, and five are sold by or through Warner Bros. labels. Among those is Eric Clapton's soundtrack from "Rush," the Top Debut at No. 37, which stands as the chart's highest debut in this young year... A tour, top 40 radio, and MTV help Mr. Big re-enter at No. 56. During a five-week chart run that began last April, the same album peaked at No. 92... The "Juice" soundtrack is the Power Pick for a second straight week... Two John Mellencamp titles enter the Top Pop Catalog chart for the first time. He's on tour... He's got the Pepsi spot, the single with George Michael, and "Two Rooms" in his corner, which helps Elton John replace Aerosmith as the top catalog title.

BLOCKBUSTER BUY

(Continued from page 6)

Blockbuster stock closed at 13³/₄ Jan. 22, substantially above the \$10 it was trading for when the deal was first announced (Billboard, Dec. 7). As Blockbuster's stock price rises, the deal becomes more attractive to Cityvision shareholders, according to Keith Benjamin, an analyst with Ladenburg, Thalmann.

A spokesperson for Merrill Lynch, which is advising Blockbuster on the deal, said it was pleased with Cityvision shareholder response to the Blockbuster offer, and particularly with the fact that owners of 85% of the shares tendered had opted to take stock from the U.S. company as payment.

He said the deal was novel in two respects—first, that it was unusual for U.K. shareholders to be offered U.S. shares, and second, that after heavy trading on the New York Stock Exchange last week, 35% of Cityvision shares were in the hands of U.S. arbitrageurs, who apparently were snapping up American Depository Receipts.

Ray Hipkin, who had made a last-ditch attempt to organize a "management vote-in" by proposing a no-confidence vote in the present Cityvision management, said of the news, "I am disappointed. We were very late and came from behind, but I think Blockbuster got a peach of a deal."

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:

Syric 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

Capitol Nashville Changes Name To Liberty Records

BY EDWARD MORRIS

NASHVILLE—Capitol Nashville Records, the home of megastar Garth Brooks, has changed its name to Liberty Records and will immediately release all its new titles under that logo. The change was announced



Jan. 23 by label chief Jimmy Bowen.

In a prepared statement, Bowen asserted, "We are not the country division of Capitol Records." Instead, he said Liberty is an autonomous Nashville-based label with its own business departments and the

power to make "contractual and financial decisions" on its own.

At a press conference here, Bowen also introduced former talent manager Charlie Lico as the head of Liberty's new alternative music department. Last summer, Bowen told Billboard he was planning to launch a division for "all forms of minority music" (Billboard, July 13).

The Liberty name is owned by EMI, which also owns Capitol, and was an active country music logo until it was phased out in 1984. At the time, it had such acts as Dan Seals and Michael Martin Murphey.

According to Bowen's statement, he initiated the name switch because the Nashville-based label was being perceived, at the time of its greatest prominence, as a branch of Capitol instead of an operation in its own right: "This kind of misperception has resulted in an identity loss, and we can

do something about the problem simply by changing the name." He noted the Billboard charts will now have to list Liberty as the label responsible for Garth Brooks' smash albums.

Liberty's alternative music department, Lico tells Billboard, will not have a separate label designation: "There's no reason to categorize everything. We want to stay away from categorizing and formatting."

Prior to coming to Liberty, Lico managed such musically varied acts as Carlos Rios, Clair Marlo, Arnold McCulluer, Paulette Carlson, and Larry Carlton.

Lico says his first project will be an album by the group Zulu Spear, due March 10. His department will also work to build audiences beyond the country core for rock-oriented Jason Ringenberg, formerly with Jason & the Scorchers, and David Lynn Jones.

Morgado Delivering NARM Confab Keynote

NEW YORK—Bob Morgado, the powerful yet low-profile chairman of the Warner Music Group, will deliver the keynote address March 14 at the National Assn. of Recording Merchandisers' 34th annual convention in New Orleans.

Morgado seems to be raising his public profile of late. Aside from accepting the nod from NARM, Morgado gave a rare interview to The New York Times last year and was honored as Humanitarian of the Year by the AMC Cancer Research Center in a gala dinner attended by Warner's top execs and a host of celebrities.

'Truth' Consequences: Dancers Sue Madonna

BY CHRIS MORRIS

LOS ANGELES—Madonna and the distributor and production companies involved in the making of her 1991 documentary "Truth Or Dare" have been sued by three of the singer's male dancers, who allege the movie contains intimate footage of them that was included without their permission.

The suit, filed Jan. 21 in Los Angeles County Superior Court, charges Madonna, her company Boy Toy Inc., distributor Miramax Films, and production company Propaganda Films with invasion of privacy, fraud and deceit, misrepresentation, and intentional infliction of emotional distress. The dancers—Oliver Crumes, Kevin Stea, and Gabriel Trupin—seek general, special, and punitive damages to be determined at trial.

The suit claims Crumes, Stea, and Trupin, members of Madonna's dance troupe during her 1990 world tour, appear in nonperformance scenes in "Truth Or Dare," "discussing intimate facts about their personal life not previously known to the general public."

According to the action, these include a scene in which Madonna teases Crumes about his intelligence and another in which he discusses a

planned reunion with his estranged father; sequences in which Stea appears in Madonna's bed; and a "truth or dare" sequence in which Trupin kisses another male dancer on a dare.

The suit alleges the dancers were told the nonperformance material "was for Madonna's private home movies and personal use."

Trupin claims director Alek Keshishian told him he could delete any footage he believed was an invasion of privacy, and says that when he asked that the scene in which he kisses the other dancer be removed from the completed film, Madonna "shouted in a rude, violent, and insolent manner, 'Get over it, I don't care!'"

The suit maintains Trupin and Stea refused to sign releases to use the footage in the film, while Crumes "did not provide informed and knowing consent . . . to use his likeness."

The dancers allege in their action that the unauthorized use of the footage "exposed [them] to contempt and ridicule"; Trupin claims he had to undergo therapy as a result.

A representative of Warner Bros., Madonna's label, says that while the singer has not yet been served with the suit, "the parties in the suit have been handsomely compensated. They did sign releases, and they were all paid."

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SPRINGSTEEN TO SPRING 2 ALBUMS

Columbia Records is readying Bruce Springsteen's 10th and 11th albums for simultaneous release this spring. His 10th, "Human Touch," consists of 14 songs recorded over a year's time at various studios in Los Angeles, while his 11th, "Lucky Town," offers 10 songs recorded by the superstar at his home studio in Los Angeles. Both albums' material is by Springsteen himself, with the exceptions of the "Human Touch" album's "Roll Of The Dice" and "Real World," penned in collaboration with Roy Bittan, keyboardist on both albums. "I'm excited about being finished and am looking forward to getting out on the road," says Springsteen.

RETURN OF THE 3 TENORS?

Tenors Luciano Pavarotti, Jose Carreras, and Placido Domingo may team again on what amounts to Three Tenors 2, a sequel to the live-in-Rome feast of song that has sold more than 3 million audio and video copies for London Records since its release in 1990, achieving unheard-of pop chart status for a classical album. The site may be Japan, the year 1994, hinted Carreras at a New York press fete Jan. 21. Carreras conceived the original tenors teaming. London execs, at a Florida sales meeting during the week, couldn't be reached to comment, nor would Carreras' manager, Candice Flores. But, as the song says, "Wouldn't it be nice?"

FANTASY SALE?

Although it has been generally known for several years the right price would convince five partners to sell 43-year-old jazz label legend Fantasy Records, Bulletin hears a sale is possible this year. A major is a likely buyer, as was the case a few years ago when an offer of about \$75 million was turned down.

LICATA & URBAN A TEAM AGAIN?

Bulletin hears an East Coast label may hire the services of both Sal Licata and Ron Urban, who were teamed at EMI Records as president and executive VP, respectively.

THE 'SECRET' OF SUCCESS

Columbia Records released its original cast album of "The Secret Garden" Dec. 2, about a year after the show's debut on Broadway. Late to bloom as an album, the cast is, however, an early bloomer in sales. It has sold more than 80,000 copies since its release, making it the fastest-selling cast album at the label in 15 years, says Rich Kudolla, senior VP of sales. Kudolla adds that sales are showing up in mid-America as well as in major metropolitan areas normally hospitable to cast albums. "Secret Garden" is based on the children's classic story.

PAYOLA REDUX?

An Atlanta grand jury has charged independent promoter Gregory Johnson with six counts of tax evasion and three counts of payola involving the former MD of urban

WVEE, who is no longer employed at the station. Named are the records "Breathe Life Into Me" by Mica Paris (Island) "No More Lies" by Michel'e (Ruthless/Atco), and "Knocks Me Off My Feet" by Miki Bleu (EMI). The charges cover the period from August 1989 to February 1990.

FRANCE'S WAR OF THE WORDS

The war of the words between Virgin Retail and giant French retailer FNAC has reached a new level of intensity. Virgin chairman Richard Branson accused FNAC in a magazine article of using donations to political parties as a lever in securing legislation against seven-days-a-week trading; FNAC president Jean-Louis Petriat immediately responded that he would be instigating libel proceedings. The situation was cooled by Virgin France president Patrick Zelnik, who said Branson did not understand the "subtleties" of the French situation. He said what Branson had meant to say was that FNAC was of commercial size to exert political pressure.

BULLETHOLES

The Bulletin amends last week's item on the appointment of Gregg Geller as Warner Bros. catalog development chief to note that while Geller has compiled such stellar boxed sets as the recent Rod Stewart and Jeff Beck releases, it was Columbia's Don DeVito who assembled Aerosmith's successful "Pandora's Box."

Acts Channel TV Spots Into Success

THE CHART WARS are turning into "Battle Of The Network Stars." The top five spots on The Billboard 200 are monopolized by acts that have enjoyed major network TV exposure in recent weeks.

Nirvana, which guested on "Saturday Night Live" Jan. 11, returns to No. 1 with its critically hailed album, "Nevermind."

Garth Brooks, whose Jan. 17 special, "This Is Garth Brooks," ranked No. 9 among 94 prime-time programs in the weekly A.C. Nielsen ratings, has two albums in the top five. "Ropin' The Wind" is posted at No. 2; "No Fences" rebounds from No. 10 to No. 5, its highest ranking in seven months.

Michael Jackson, whose Jan. 17 special, "Michael Jackson . . . The Legend Continues," ranked No. 66 for the week, has the No. 3 album, "Dangerous."

And Hammer, who hosted and performed on "Saturday Night Live" Dec. 7, is listed at No. 4 with "Too Legit To Quit." Hammer is slated to host and perform on the "American Music Awards" Monday (27).

Garth Brooks is also slated to perform on the three-hour ABC-TV special, which can only further boost his three hit albums. Brooks this week becomes the first country artist to have two albums in the top five on The Billboard 200 simultaneously. Brooks also locks up the top three spots on the Top Country Albums chart for the first time.

FAST FACTS: The soundtracks to "Juice" and "Rush" are among the hottest albums on The Billboard 200. The rap-dominated "Juice" soundtrack surges from No. 52 to No. 22 in its second week;

Eric Clapton's original score for "Rush"—his first soundtrack project—is the top new entry at No. 37. Clapton's last studio album, "Journeyman," went top 20 and platinum.

The George Michael/Elton John remake of "Don't Let The Sun Go Down On Me" jumps to No. 1 on the Hot 100, besting the No. 2 peak of John's 1974 original version. This is John's first No. 1 hit since "Don't Go Breaking My Heart," a 1976 duet with Kiki Dee.

Mariah Carey's "Can't Let Go" slips to No. 5 after peaking last week at No. 2. This breaks Carey's string of five straight No. 1 hits. Whitney Houston remains the only female artist with seven No. 1 hits in a row.

Narada Michael Walden has two singles in the top 10 on this week's Hot 100. Shanice's "I Love Your Smile" leaps to No. 2; Tevin Campbell's "Tell Me What You Want Me To Do" jumps to No. 10. Courtney Barnes of L.A. notes that Campbell's hit marks the first time Walden has produced a top 10 single by a male solo artist.

Prince & the N.P.G.'s "Diamonds And Pearls" jumps to No. 4 on the Hot 100, three months after "Cream" topped the chart. This marks the first time in nearly five years that a Prince album has spawned two top-five hits . . . Michael Jackson's "Remember The Time" vaults from No. 53 to No. 20 in its second week.

Atlantic Starr's "Masterpiece"—written by pop veteran Kenny Nolan—is the top new entry on the Hot 100 at No. 39. The quintet topped the pop and R&B charts five years ago with "Always."



by Paul Grein

Zero to 2,500,000 in 2.3 albums.*



Sir Mix-a-Lot Mack Daddy (4/2/1-26765)

Seattle's favorite son scored bigtime with his first two albums and the smash maxi-singles "Posse On Broadway," "My Hooptie" and "Beeper." Now he's back with a new album, featuring "One Time's Got No Case." (0/2/4-40233)
Take it for a test drive. But keep an eye on that rear-view mirror.

*Manufacturer's claim based on performance of the albums Swass and Seminar and maxi-singles "Posse On Broadway," "My Hooptie" and "Beeper." Dealer prep not included. Cartel Representation: Ricardo Frazer. Programmed, Arranged, Mixed, Produced and Engineered by Sir Mix-A-Lot. Mack Daddy. Available on Vinyl, Cassettes and Compact Discs.

***** 3-DIGIT 908
BI GEE4EM740M099 90 04 0277
MAR21921 03
MONTY GREENLY
APT A
3740 ELM
LONG BEACH, CA 90807



FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 8, 1992

EMI Group To Drop Third Of Artist Roster

BY MELINDA NEWMAN

NEW YORK—EMI Records Group North America is in the midst of trimming its artist roster by at least a third. Additionally, the group will release almost 50% fewer albums in 1992 than it did in 1991.

EMI Records Group was formed last December when EMI Records USA, Chrysalis Records, and SBK Records merged. Up to 140 staffers were subsequently let go (Billboard, Dec. 14).

EMI Records Group chairman and CEO Charles Koppelman says approximately 20 acts are being let go in this first round of cuts, which began in early January.

Other sources have indicated that the roster would be cut from 105 acts to about 50. However, Koppelman says that the combined roster of the three la-

(Continued on page 82)

3 Digital Audio Services Bud On Cable Systems

BY PHYLLIS STARK

NEW YORK—Three digital cable audio services have recently added a number of U.S. markets and are already eyeing international expansion. Although their subscription bases are still small, more and more cable systems are picking them up, and the feisty, hi-tech newcomers are marketing themselves as alternatives to both commercial radio and CDs.

While all three services—Digital Music Express (DMX), Digital Cable Radio, and Digital Planet—

(Continued on page 66)

Is WEA Backing Off From Eco-Pak? Shift In Emphasis Signals Waning Support

BY PAUL VERNA

NEW YORK—Almost one year after the WEA Corp. introduced the Eco-Pak, hailing it as the cure-all to the industry's CD packaging ills, the distributor appears to be tempering its support for the revolutionary paper-board package.

Although WEA president Henry Droz insists the company still favors the Eco-Pak, one industry source says WEA is "probably going to bail" on the package. Another source concurs, adding that "the support just isn't there for it." A third source says, "There's no doubt in my mind that WEA's having second thoughts about the Eco-Pak."

Rumors have been circulating for some time that WEA might be mod-

erating its once unflinching endorsement of the Eco-Pak, which was developed by the Warner Music Group's packaging subsidiary, Ivy Hill. Those rumors were fueled in recent weeks

by the news of WEA's participation in a study of Sony Music's new, all-plastic variant of the jewel box, which is being tested in select retail outlets, (Continued on page 83)

Capitol Lengthens A&R Arm With Five Production Deals

BY CHRIS MORRIS

LOS ANGELES—Seeking to lengthen its A&R reach, Capitol Records has signed production deals with five autonomous imprints that will independently sign acts to be marketed and promoted by Capitol.

The five labels pacting with Capitol—four of which are new—include the following:

- Rough Trade Records, the revamped, London-based independent label founded by Geoff Travis.
- World Domination Records, a

(Continued on page 83)

Uni, P'Gram Gain In '91 Chart Analysis

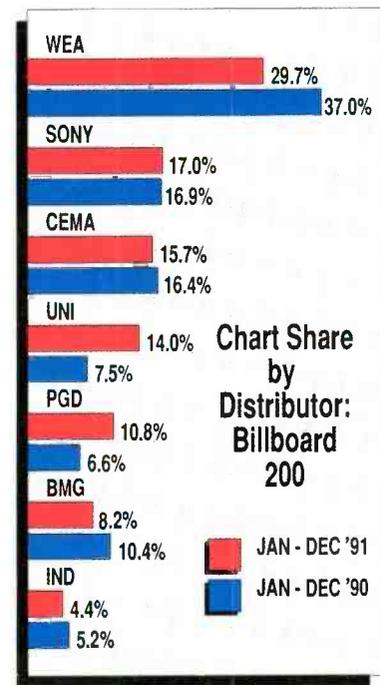
BY ED CHRISTMAN

NEW YORK—While WEA, Sony Music Distribution, and CEMA continued to ride high among distributors on The Billboard 200, both Uni Distribution and PolyGram Group Distribution made significant chart-share gains during 1991.

Uni, which added Geffen to the fold in 1991, almost doubled its share of The Billboard 200 to 14%, while PGD, enjoying a full year of distributing A&M and Island, picked up more than four percentage points to close at a 10.8% chart share.

Among labels, Columbia once again beat back the competition to hold onto first place among distributing labels on The Billboard 200. It also extended its reign to the R&B albums chart, which it topped by garnering a 10.1% share in 1991.

The chart-share figures are based on Billboard's exclusive point system used in its year-end charts. An explanation of the methodology appears



on page 16.

Although it continued to suffer chart-share erosion, WEA's 29.7% share of The Billboard 200 in 1991 reconfirmed its pre-eminence on that chart. In 1989, WEA held the top spot with a whopping 40.4% share; the following year it had a 37% piece of the pie. But along the way Island and Geffen changed ownership—and distributors.

Uni exploded to a 14% share of The Billboard 200, gaining 13.8% of the chart in the first half of 1991 and a 14.3% share in the last six months. Some of Uni's gain came thanks to MCA's acquisition of Geffen, which contributed 4.8% to Uni's 1991 total.

On the other hand, Uni's share included Motown for the nine months or so it distributed the label in 1991. Motown will not contribute to Uni in 1992—thanks to its defection to PolyGram.

Sony maintained the 17% or so chart share that it has been generat-

(Continued on page 16)

Blues Master Willie Dixon Dead At 76

BY THOM DUFFY

NEW YORK—Willie Dixon, a major force in American blues as a songwriter, producer/arranger, and player, died of heart failure Jan. 29 in Los Angeles. He was 76.

For Chess Records in the '50s, Dixon wrote a remarkable string of songs that formed the massively influential core of the Chicago

(Continued on page 79)

GLOBAL MUSIC PULSE

David Byrne A Fan Of Finland's Varttina

PAGE 34

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
THE BILLBOARD 200	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT R&B SINGLES	
★ STAY	JODECI (UPTOWN)
TOP R&B ALBUMS	
★ KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
HOT COUNTRY SINGLES	
★ A JUKEBOX WITH A COUNTRY SONG	DOUG STONE (EPIC)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ A DEEPER LOVE	CLIVILLES & COLE (COLUMBIA)
HOT DANCE SALES	
★ BLACK OR WHITE	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ FANTASIA	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ TERMINATOR 2: JUDGMENT DAY	(LIVE HOME VIDEO)

SOCIAL DISTORTION

SOMEWHERE BETWEEN HEAVEN AND HELL

SOCIAL DISTORTION JOURNEYS TO REALITY'S EDGE.
"SOMEWHERE BETWEEN HEAVEN AND HELL," #7978
THE UNCOMPROMISING FOLLOW-UP TO THEIR SELF-TITLED DEBUT EPIC ALBUM.
FEATURING "BAD LUCK," "COLD FEELINGS," "BORN TO LOSE,"
"WHEN SHE BEGINS," AND "SOMETIMES I DO."

ALBUM IN-STORE FEBRUARY 11.

Produced and Mixed by Dave Jerden. Management: Jim Guerino/Larry Weintraub for Rebel Waltz Management.
"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. is a trademark of Sony Music Entertainment Inc. © 1992 Sony Music Entertainment Inc.

THE SKY'S THE LIMIT.

"A stirring, brilliantly balanced album."

--Houston Chronicle

"Pure style and grace."--New York Post

"It may be Vaughan's best album, period."

--Boston Globe

"Not just original, but eternal."--Details

"Vaughan left a legacy worthy of his heroes."

--People

"So good, it's spooky."

--San Antonio Express-News

"Vaughan at his inventive best. A must."

--Los Angeles Times

"Remarkably fresh and inventive."

--Newsday

"****--It could well be his best."

--Rolling Stone

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

"The Sky Is Crying"
47380
Platinum.

Compiled and produced by Jimmie Vaughan



Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
Senior News Editor: Ken Terry
Director of Spotlights: Jock Baird
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.), Karen O'Connor (N.Y.), Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick

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
Associate Director/Country: Lynn Shults (Nashville)
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), 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
Director of Advertisements: Gene Sculatti (L.A.)
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Manager: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan
Classified (N.Y.): Jeff Serrette
L.A.: Jodie LeVitus, Jon Guynn, 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 Technician: Marc Giaquinto
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Directories Production Manager: Len Durham

ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis
VP & Executive Editorial Director: Lee Zito
Divisional Controller: Peter Philipps
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 212-929-2486	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. 402 Utsunomiya Bldg. 6-19-16 Jimingumae Shibuya-ku, Tokyo 150 011-81-3-498-4641 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

Japan May Nix Resale Price Maintenance Music, Video Trade Groups Oppose Proposal

BY STEVE MCCLURE

TOKYO—A formal decision by Japan's Fair Trade Commission to abolish resale price maintenance (RPM) on prerecorded music, home video, and other goods could come this spring. The system has been in place for almost 40 years.

An advisory body to the FTC last year backed the abolition of RPM (Billboard, Aug. 3). Having conducted a study and held public hearings, the FTC reportedly now favors scrapping the system, except for books. Nihon Keizai Shimbun, Japan's influential financial daily newspaper, says full price liberalization will be introduced in spring 1993.

Trade associations representing Japanese recording companies and home video suppliers oppose such abolition. For example, the Recording Industry Assn. of Japan

is now lobbying a committee set up by parliamentary representatives of the governing Liberal Democratic Party to look into the situation.

A clause in Japan's anti-monopoly law allows manufacturers to set the resale prices of intangible property such as copyright-related and patented goods. Retailers adhere to these prices, and there is little or no discounting. The system applies only to Japanese-manufactured products; imports can be and are discounted at retail.

Despite the press reports, the FTC says it has not reached a decision. "I cannot tell you when we will make an official announcement," says a commission spokesman, "since there are many problems that still have to be dealt with."

One such problem is the anti-monopoly-law clause relating to copyright goods. According to a Sankai Shimbun newspaper report, however, the FTC is banking on another clause in the law that says that, when

(Continued on page 82)

Buyout To Fuel Expansion By U.K.'s Pickwick Group

LONDON—Pickwick Group PLC, a market leader in the U.K. low-price music and video market, is aiming to extend its successful techniques across continental Europe via a buyout by Technicolor parent Carlton Communications.

Pickwick executive chairman Ivor Schlosberg says Pickwick Europe intends to inject substantial resources into its affiliates in France, Germany, and Scandinavia and is likely to set up its own operations in Italy and Spain.

Carlton Communications, which has video-duplication plants in the U.S., U.K., and the Netherlands and has recently acquired the weekday London independent TV franchise, has offered to pay \$121 million for the Pickwick group. Pickwick management is recommending the offer to shareholders.

Schlosberg says the buyout is attractive because Pickwick works in a niche not occupied in continental Europe. Carlton's

cash injection would allow Pickwick to fully exploit the continental equivalent of its U.K. powerbase: selling low-price product through nontraditional outlets.

Schlosberg adds that Carlton is enthusiastic about the liaison because of Pickwick's pan-European video distribution network. He says this is the perfect channel for the video versions of Carlton's TV and film productions.

He comments, "On the video side, we believe the market is polarizing into two camps: Hollywood studios and TV studios. I don't believe that we will ever again get a family blockbuster like 'Robin Hood' going to rental; it will go straight to sell-through."

If the deal is approved by Pickwick's shareholders, Schlosberg says the existing Pickwick management will remain in place. He anticipates he will report to Carlton's group managing director.

JEFF CLARK-MEADS

Infinity Stock Sale Raises \$100 Million

BY DON JEFFREY

NEW YORK—In the first public offering of stock by a music-related company in 1992, Infinity Broadcasting Corp., the operator of 17 radio stations, has sold 6.128 million shares for \$17.50 each.

The net proceeds—estimated at \$100 million—will be used in part to acquire WFAN, the sports talk AM station in New York, for approximately \$70 million from Emmis Broadcasting. And, about \$10 million from the stock sale will go toward working capital for the acquired station.

Infinity will also use about \$15 million of the proceeds to reduce debt incurred when

(Continued on page 82)

THIS WEEK IN BILLBOARD

NEW KIDS FOUNDER SUED

A former producer for New Kids On The Block has filed a breach-of-contract suit against the group's founder. He also alleges group members contributed no more than 20% of their albums' vocals. Larry Katz has the story. **Page 6**

CARRERAS' CAREER IN HIGH GEAR

One third of the enormously popular "three tenors," Jose Carreras has a full slate of new projects planned, including pop undertakings and (drum roll) a reteaming with those other two tenors, Pavarotti and Domingo. Susan Elliott reports. **Page 10**

A MUSICALS WISH LIST

Video stores may be packed with product—but there are a few notable absences, says Irv Lichtman, who offers a roundup of some classic musicals that deserve attention. **Page 14**

THIS IS MELLENCAMP COUNTRY

R.O.C.K. in the U.S.A.? Not this time. John Mellencamp is taking a country turn with the soundtrack to his upcoming film, "Falling From Grace." Jim Bessman talks with him about the movie and its music. **Page 24**

GARTH ROPES 6 NARM NOMINATIONS

The National Assn. of Recording Merchandisers has announced the nominees for its 1991 Best Seller Awards, and country sensation Garth Brooks leads the list. **Page 37**

MUSIC

Album Reviews	44
Artists & Music	6
Between The Bullets	83
The Billboard Bulletin	84
Boxscore	12
Canada	36
Chart Beat	84
Classical/Keeping Score	30
Clip List	32
Commentary	5
Country	24
Dance Trax	23
Executive Turntable	8
Global Music Pulse	34
Gospel Lectern	29
Grass Route	39
Hits Of The World	35
Hot 100 Singles Spotlight	73
In The Spirit	28
International	33
Jazz/Blue Notes	30
Latin Notas	31
Lifelines	60
Medialine	63
Music Video	32
Popular Uprisings	80
Power Playlists	70
Pro Audio	57
R&B	17
Radio	64
Retail	37
Rossi's Rhythm Section	19
Single Reviews	72
Studio Action	58
Update	60
Vox Jox	71

HOME VIDEO

Box Office	55
Health And Fitness	56
Top Kid Video	55
Recreational Sports	56
Store Monitor	46
Video Rentals	46
Video Sales	47

MUSIC CHARTS

Top Albums	
The Billboard 200	76
Contemporary Christian	29
Country	25
Gospel	28
Heatseekers	80
Latin	31
Modern Rock Tracks	68
New Age	40
R&B	20
Rock Tracks	68
World Music	40
Hot Singles	
Adult Contemporary	65
Country	27
Dance	22
Hot 100	74
R&B	18
R&B Singles Action	19
Rap	21
Top 40 Radio Monitor	82
Top POS Singles Sales	73
CLASSIFIED/ REAL ESTATE	61

©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 ¥108,000. 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, Marlton, 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. Subscriber Services and Information: Billboard, P.O. Box 2011, Marlton, OH 43305-2011, 1-800-669-1002.

NRM Selling 20 Stores To W.H. Smith

■ BY ED CHRISTMAN
and JEFF CLARK-MEADS

NEW YORK—In a deal that could pull National Record Mart back from the brink of a financial Waterloo, the Pittsburgh-based chain will sell 20 stores to W.H. Smith for about \$10 million.

The deal, expected to close by the end of February, will leave NRM with 100 stores while boosting Philadelphia-based Wee Three, the U.S. arm of British retailing giant W.H. Smith, to 106 stores.

At a press conference in London, Smith managing director Sir Malcolm Field said his company was able to "cherry-pick" some of NRM's most attractive stores.

Field said his company was paying \$9.5 million for the stores and an additional amount for their inventory. Retail observers suggest that payment for inventory should put the final price above \$10 million.

The NRM stores that Wee Three will buy are in New York, Pennsylvania, Virginia, Maryland, New Jersey, and Connecticut. Within 90 days after the close of the deal, the NRM stores will begin using Wee Three's logos.

The NRM stores "are in areas that currently border our operations,"

says Wee Three president Peter Bamford. "It continues our growth in the geographic areas that we are currently operating in."

Smith's goal is to have 200 stores in the Northeast. Once that number has been reached, Field said, the company will consider expanding into an-

other region of the country.

"The U.S. is a huge market and we should be there," he says. "We are establishing ourselves and making a huge investment. Before long, our [U.S.] operation will be able to finance its own growth."

As for NRM, some suggest its financial difficulties stem from Bill Teitelbaum's leveraged buyout of the chain. Since acquiring the chain in 1986 for what is believed to be about \$10 million, Teitelbaum has concentrated on paying off the institutional bondholders who financed the buyout. As a result, the company has experienced intermittent cash-flow squeezes over the past 18 months, often resulting in large payables due to suppliers and an overtaxed revolving loan facility.

Teitelbaum, NRM's chairman, CEO, and president, says the impending deal with Smith will put his company on sound financial footing. "We
(Continued on page 81)

Smith Gets OK For Virgin Retail U.K. Buy

LONDON—The British government's Office of Fair Trading has approved W.H. Smith's acquisition of 50% of Virgin Retail U.K. Smith, which operates major record retail chains in the U.K. and the U.S., also announced the purchase of 20 stores from the Pittsburgh-based NRM web (see story, above).

In the U.K., the Office of Fair Trading has decided not to refer Smith's proposed acquisition of 50%

of Virgin Retail to the Monopolies and Mergers Commission. The merger, due to be finalized at the end of last week, will give the combined operation about 30% of the British recorded-music market.

Smith managing director Sir Malcolm Field acknowledges that, so far, the group's three music retailing brands—W.H. Smith, Our Price Music, and Virgin—have negotiat-
(Continued on page 83)

Sony Music Names Matsuo To Head Label In Japan

TOKYO—Sony Music Entertainment (Japan) has named Shugo Matsuo as the company's new president, replacing Toshio Ozawa, who was appointed to the new post of chairman.

Matsuo, 53, joined Sony Corp. in 1961, and in 1983 was named president of CBS/Sony Group, the joint venture that Sony later bought out. In 1987 Matsuo became president of Sony Creative Products Co., and in 1990 he was appointed VP of SME.

There has been some speculation that Ozawa's appointment to the chairmanship was due to the disastrous showing by Sony Music stock on the Tokyo Stock Exchange following the issue's launch in late November, but analysts point out that Ozawa had already served as president for 10 years.

The 18 million-share issue, representing 29% of SME's equity, raised

122 billion yen (\$945 million). However, the stock's value fell, partly due to poor first-half results by parent company Sony Corp.

SME (Japan) is this country's biggest record company, with an estimated 18.3% of the market on a shipment basis. In the fiscal year ended March 31, 1991, it had a pretax profit of 9.2 billion yen (\$67.5 million) on overall sales of 83.8 billion yen (\$615 million). For the fiscal year ending March 31, 1992, the company's sales are estimated at 86.3 billion yen (\$668 million) and pretax profit at 7.3 billion yen (\$56 million).

In other SME appointments, executive director Hiroshi Inagaki became a VP; executive director Shigeo Maruyama was also named as a VP; managing director Yoshiyuki Isomura was appointed executive director; and director Ryokichi Kunugi became managing director. STEVE McCURE



MATSUO



Share The Dream. BMI president/CEO Frances Preston, center, the first female recipient of the T.J. Martell Humanitarian of the Year Award, announces that the theme of this year's leukemia, cancer, and AIDS research fund-raiser will be "Share the Dream." Shown with Preston at the T.J. Martell kickoff luncheon at 21 in New York, from left, are Dr. James F. Holland, head of the research team at the T.J. Martell Laboratories at Mt. Sinai Medical Center; Charles Koppelman, CEO of EMI Records Group North America and last year's T.J. Martell Humanitarian; Floyd Glinert, executive VP, Shorewood Packaging; and Tony Martell, founder of the T.J. Martell Foundation.

Congress Prepares To Tackle Music, Vid Issues Audio Home Recording Act Expected To Top Agenda

■ BY BILL HOLLAND

WASHINGTON, D.C.—Now that the Congress has reconvened, the music and video industries expect legislative action or at least arm-wrestling on several important pending proposals and issues this session.

At the top of the list is the Audio Home Recording Act, already scheduled for hearing in the House Intellectual Property Subcommittee Feb. 19. The Senate version of the bill, S. 1623, has been passed out of committee and awaits a floor vote, probably after the House hearing.

The Senate bill was passed by the full Judiciary Committee Nov. 21 and by the Copyright Subcommittee Oct. 29. The original House hearing was rescheduled for this session.

If passed, the bill will open the way for the introduction of a consumer digital audio recorder equipped with anti-multiple-copying systems. The hardware makers have agreed to pay a small royalty to copyright owners

to compensate for home taping.

The House version, introduced by Jack Brooks, D-Texas, chairman of the House Judiciary Committee, and William Hughes, D-N.J., chairman of the Intellectual Property Subcommittee, had 58 co-sponsors as of December; 21 of them are on the 35-member Judiciary Committee, which will receive the bill if it is passed out of subcommittee. Sixteen more are on the Energy and Commerce Committee, whose members are familiar with issues dealing with intellectual property and trade.

The Senate version was introduced by Sen. Dennis DeConcini, D-Ariz., the chairman of the Copyright Subcommittee. That bill already has 33 co-sponsors, including six on the 14-seat Judiciary Committee and 10 on the Commerce Committee.

The legislation is the result of a compromise worked out last year by the industries involved and shows a greater chance of passage

than any home-taping legislation ever introduced in Congress.

In another copyright-related issue, the Recording Industry Assn. of America's plans to introduce a performance rights bill—which would enable labels and artists to receive royalties from airplay of records—foundered or at least slowed to a crawl last session. However, RIAA officials—who said early last year that such a bill would be introduced by April 1991—note they are continuing to outline the language and strategy for the bill's introduction.

Hilary Rosen, VP of government affairs for the RIAA, says the progress on performance rights has slowed down because the RIAA has been "putting in the time to getting the home-taping bill passed" and dealing with important international trade issues.

The National Assn. of Broadcasters, which strongly opposes perfor-
(Continued on page 60)

Move Over Jane, Here Comes The Barbie Workout

■ BY PAUL SWEETING

NEW YORK—Buena Vista Home Video has inked a deal with toy giant Mattel to bring America's favorite doll, Barbie, to video.

"Dance! Workout With Barbie" will debut April 10 at \$19.99. Pre-book is March 10. The tape and the tie-in will be unveiled at a press conference during Toy Fair in New York April 10.

The new program, which features a combination of live-action and stop-action animation by Claymation creator Will Vinton, actually marks Barbie's second stint on cassette. In 1988, Hi-Tops Home Video, a division of Media Home Entertainment, marketed an animated Barbie series, also under license from Mattel.

As part of the cross-marketing planned by Buena Vista and Mattel, inserts promoting the new program will be placed in 6 million Barbie doll boxes in March.

Though decades old, the total Barbie franchise (including doll sales and licensed merchandise) represents an \$800 million a year business. Roughly 95% of girls in the U.S. between ages 3 and 10 own at least one Barbie doll, and 700 million dolls have been sold worldwide to date.

"Workout With Barbie" inserts
(Continued on page 81)

Disney's First Quarter Shows Animated Leap

NEW YORK—With the record-breaking home video version of "Fantasia" leading the way, the Walt Disney Co. reports big leaps in its entertainment division's profits and revenues in the first quarter.

Besides the success of "Fantasia" as a sell-through title, Disney's box-office hit "Beauty And The Beast" helped boost entertainment profits 81.4% to \$166.8 million from \$91.9 million last year. Entertainment revenues climbed 49.3% to \$965.8 million from \$646.4 million.

Those big gains for Disney were reflected in its stock price, which soared \$9 a share to a record-high \$141.50 on the New York Stock Exchange the day after the results were announced. The company's earnings were higher than analysts had projected.

Dennis Forst, senior VP and analyst at Sutro & Co., terms the quarter "terrific" for Disney. He says, "The entertainment business was expected to be good, but the magnitude of the gain came as somewhat of a surprise."

Forst estimates operating income from "Fantasia" alone amounted to "well over \$100 million and may be approaching \$150 million." "Fantasia" is said to be
(Continued on page 81)

New Billboard Column Explores Children's Market

NEW YORK—This week Billboard introduces Child's Play, a new column covering the children's music and home video business (see page 41).

The new biweekly feature is written by Moira McCormick, Billboard's Chicago-based Midwest correspondent. The column will alternate between the Retail and Home Video sections—with the focus of each column tailored accordingly.

The new feature demonstrates Billboard's continuing commitment to providing the best coverage of all segments of the music and home video industries.

'NEW AGE' TERM IS DETRIMENT Need Different Handle To Promote Sales

BY GARY L. CHAPPELL

Today, in the mainstream music industry, we are faced with a serious problem: The term "new age" has developed a negative connotation in society and is now generally associated with crystals, reincarnation, and the harmonic convergence. It has become the "in" gradient in the social recipe for humor and the "out" cast in social trends. It is now the trite way to describe the eccentric boundaries of a period of social change. And, unfortunately, it is not the section of the record store in which mainstream consumers think they are going to find great music.

In order to solve this problem, we must recognize one crucial truth: The music is not a fad, but the name used to describe it is.

Do we still care about what we eat, what companies we choose to support, what happens to our planet, and what music we choose to listen to? I say yes; now more than ever. Will artists like George Winston, Ray Lynch, Yanni, and Ottmar Liebert continue to sell in a section of a store with a different header card? Of course they will. In fact, I believe their sales would be stronger than ever.

The new age label originally emerged because some music of this type was sold in the alternative market, including bookstores, gift shops, and art galleries. Because this alternative market was connected to the new age movement, the term was also applied to the music, but it has no meaning musically. Even then, artists conveniently lumped into this category ranged from solo piano to traditional Celtic harp to powerful, synthesized orchestrations. Today, the acts grouped under the new age rubric are more diverse than ever.

What is the alternative to the name "new age"? I believe it is "adult alternative," and here are a few reasons why:

- Most record labels, because of the negative connotation of the term "new age" and its lack of musical meaning, choose not to associate themselves with it. This causes a downward-spiraling loss of support within the industry, including fewer advertising dollars and less editorial space.

- Boasting artists as diverse as those mentioned above, adult alternative music is certainly more attractive to a growing adult audience; by definition, it is an alternative to pop/rock.

- Radio has never embraced the term "new age," and the music industry trade publications that support this music have chosen other terms, including progressive adult contemporary, new adult contemporary, and adult alternative.

- Billboard has named its chart for this music adult alternative, with subsections for new age and world music.

- Retailers could include new categories of music in an adult alternative section, including world music and environmental music (both of which are growing segments in the industry).

- Retailers, distributors, labels, and artists are losing sales because consumers have a deroga-



'The music is not a fad, but the name used to describe it is'

Gary L. Chappell is VP of sales and marketing for Real Records, an adult alternative label based in Sausalito, Calif.

tory association with the term "new age." However, this association is related more to a fading lifestyle trend than with a dislike for the diverse range of contemporary music found under the heading.

The key to starting this movement is the changing of the header

cards at the retail level. I realize this is not a task to be taken lightly, but from my conversations with retail buyers, most have experienced a drop in the numbers of consumers seen browsing in the new age section of their stores. Meanwhile, many retailers are trying to decide what to do with world music and environmental music, and all could benefit from increased sales.

If even one major retail chain would step out, the results would quickly offset the initial cost of the switchover, and others would

soon follow. Labels would certainly be willing to spend more cooperative advertising dollars on a sales promotion that would attract more people. And consumers nationwide would feel comfortable browsing in a section of their local record store that contains some spectacular music.

VOICES CARRY

This is another in an occasional series of articles by Billboard readers outside the entertainment industry.

I am the music buyer of the industry's dreams. I'm a professional in my late 30s, and I have the disposable income to buy lots of CDs. I keep current on breaking music, but over the years my tastes have broadened, and now I buy jazz and classical discs, too. I am the guy at whom you're throwing all those pricey boxed sets, and yes, I'll buy another Jimi Hendrix box!

But there's a lot about your business that bugs me. For instance, why do CDs cost so much? It can't be manufacturing costs. Billboard has reported that CDs cost about a dollar each to manufacture. I don't understand how they can retail for five or six dollars more than a cassette copy of the same music. The price differential should be no greater than the difference between the manufacturing costs of the two carriers.

The high price of CDs keeps many of my friends out of the CD market, and it encourages home taping. Why not lower your artificially high prices and bring these

folks into the tent?

High CD prices also discourage me from taking a risk on an unknown act. In the days of the LP, I might have picked up something, or a few somethings, on spec. But no more—not at \$12 or \$13 a throw. I've been stiffed often enough on established acts, thank you. If that debut CD by The Next Big Thing were \$5.99 or \$6.99, I might pick it up. But at your price, I won't. Yet you'll sit around waiting that home taping is killing the business, when in fact it's your own avarice.

I won't buy a CD in a DigiTrak pack, or any other cardboard replacement for the good old jewel box. It's true that some consumers (the ones not brain-dead from MTV) object to the longbox on ecological grounds, but no one I know objects to the jewel box. Why not just sell it by itself? It's the retailers who want something that is 6 inches by 12 inches to fit in their old LP bins, not the consumer. I understand Tower Records refused to stock U2's new release in the jewel box alone, preferring to foist the DigiTrak upon us. Wake up, [Tower president] Russ [Solomon]! I'll buy that one at another store.

It is great to see catalog product reappear on CD, but let's do a good job! I've got a couple of discs that sound as if they were "digitally remastered" from a cassette hot off the dashboard of a label intern's Beemer. For some Bad Audio Dynamite, listen to the Band's "Anthology, Volume 1" or "The Mamas And The Papas' Greatest Hits."

The debuts of the digital compact cassette and the mini disc are at hand, and I have mixed feelings. I'd be glad to make the step to digital recording at home. But you can dine on my drawers before I'll support a royalty on blank media. The music industry has been after this Money For Nothing for years. Finally, the hardware and software makers have agreed: Let's tax! It's not surprising, since today, the hardware manufacturers are the software companies. Sony Music supports MD? PolyGram supports DCC? Golly, what cooperation!

Once these new configurations (or at least the one that survives, because they both won't) are established, I expect to see the demise of the analog cassette, and with it the end of the low-priced carrier. These new items will end up being priced at—you guessed it—CD prices! That's the real reason to kill the analog cassette, isn't it? So you can reissue all that catalog on the new formats at higher prices.

So, ladies and gentlemen, is all this best for the long-term growth of the music industry? Or are you in the last of the high times before the Really Big Crash?

Bob Comiskey
Natick, Mass.

LETTERS

CONSIDER OTHER OPTIONS

Just when I thought the major labels were going to give us small, independent music retailers a break by helping to edge out record clubs, now comes the news they are trying direct sales to the consumer (Billboard, Jan. 18). If they are truly "reacting to the graying of America and the decline of music sales," they should consider other options.

First, they should quit raising prices. Led Zeppelin's "Symbols" (or "Four," as most customers call it) used to be a WEA "Super Saver," but now it is at full retail price. Cassette singles and maxi-cassettes are going sky-high in wholesale costs, thus making customers pay more—if they buy it at all.

If music sales have declined, one could also blame home duplicating. Many times when ringing up a sale, I hear remarks such as, "You need to get a blank if I'm going to make you a copy," or, "I'll make you a copy if you pay for half of this."

While I'm on my soapbox, let me also blame those "counterfeit" or "bootleg" tapes sold at flea markets and trade-days for slumping retail sales. Although they are supposed to be illegal, I know of three places within 60-100 miles from my stores that continue to sell these tapes, usually at \$3.99 each or three for \$10. I wish I could buy legitimate tapes from my dealers that cheap! I've complained to authorities, but nothing has been done.

So, record companies, while you may consider us only a "mom-and-pop" operation, we're still "family," so treat us with respect.

DEAD WRITERS' DEFENSE

Being a songwriter, I've often encountered various interpretations of my songs both on a musical and a lyrical basis. It is rare, however, that I experience what I heard on the current Rickie Lee Jones album, "Pop Pop." Although a singer has a right to interpret as he or she feels, a rewrite of a lyric to its detriment is, I believe, totally inexcusable.

"I Won't Grow Up" from "Peter Pan" is one of the most exquisitely written songs from the Broadway stage. Moose Charlap came up with a soaring melody, while Carolyn Leigh was meticulous with her lyric. The last verse reads: "'Cause growing up is awfuller/than all the awful things that ever were. I'll never grow, never grow up, never grow up, no sir!" Jones decided she would not sing that; her rewrite goes like this: "'Cause growing up's awfuller than/all the awful things that ever been. I won't grow up, won't grow up, won't grow up again." Suddenly, all of Leigh's careful crafting is thrown away for a series of words that no longer rhyme and have wrong accents. Not only that, but Charlap's beautiful melody is also tragically altered.

It would be nice if these writers could speak up, but they are deceased, and the publishers are too afraid of the backlash from the record companies if they spoke up. Besides, everyone gets paid anyway, and isn't that what the music

business is all about?

Joe Campbell
Taking Home The Hits
Alexander City, Ala.

Brian Gari
New York

BUY 12-INCHERS CORRECTLY

I am amused by the reaction of stores that are threatening not to stock 12-inch singles if that format becomes nonreturnable.

As the Northwest's primary retail source of 12-inch singles since the first one was pressed, this store has had to stock virtually every title to reach Billboard's weekly dance charts, and to bring in many other titles in the format that would be of interest to individuals with more esoteric tastes. Nevertheless, we've sold 99% of what we've ordered, and it has been years since we've returned one. I've hardly ever considered sending anything back for any reason other than a defect or a misshipment.

The point of our business is to be moving product through to the consumer, not to be worrying about how we're going to get it back to the distributor.

Gary Del Mastro
Owner, Platters
Seattle

REPEAT WHEN NECESSARY

... And the Grammy for '91's "Most Screwed Artist" goes to—Martha Wash!

Either the Grammy people haven't learned, or they simply don't give a damn. Otherwise, one of the new nominees for best new artist wouldn't be Milli Vanilli Music Factory.

Tony Moor
Jersey City, N.J.

Artists & Music

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

Vince Gill Grabs 8 TNN Nominations Shelton, Jackson, Brooks Also Fare Well

BY EDWARD MORRIS

NASHVILLE—Vince Gill pulled down an astounding eight nominations to lead all other contenders for honors in the TNN Music City News Awards poll. Ricky Van Shelton and Alan Jackson each copped six nominations, while superstar Garth Brooks ended up with five. The annual awards will be presented June 8 in a live broadcast from the Grand Ole Opry House here.

Final winners in 13 categories will be determined by votes from viewers of The Nashville Network and subscribers to "Music City News," a monthly country music fan magazine.

Absent from the list of nominees, which were announced Jan. 30 in a press conference televised on TNN,

were Randy Travis, Clint Black, the Kentucky Headhunters, and Shenandoah, acts that have routinely been finalists at other country award presentations. Surprising also—or, at least, ironic—is the fact that Brooks' video for "The Thunder Rolls" is in the running for video of the year, even though TNN refused to program it (because of its violent scenes) when it was released last spring.

Most of the nominees for the major awards are male performers. In fact, there are no women finalists in the top entertainer, vocal group, single, or album-of-the-year categories.

Here is the complete list of nominees:

Entertainer of the year: Garth Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton, George Strait.

Male artist of the year: Garth

Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton, George Strait.

Female artist of the year: Patty Loveless, Reba McEntire, Lorrie Morgan, Tanya Tucker, Trisha Yearwood.

Star of tomorrow: Mark Chesnutt, Joe Diffie, Doug Stone, Travis Tritt, Trisha Yearwood.

Comedian of the year: Andy Andrews, the Geezinslaw Brothers, Steve Hall & Shotgun Red, Ray Stevens, Williams & Ree.

Instrumentalist of the year: Chet Atkins, Vince Gill, Mark O'Connor, Ricky Skaggs, Mike Snider.

Gospel group of the year: the Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers, J.D. Sumner & the Stamps.

Vocal group of the year: Alabama, (Continued on page 79)

Former New Kids Collaborator Charges Lip-Syncing In Suit

BY LARRY KATZ

BOSTON—A Univ. of Massachusetts music instructor has leveled charges of extensive lip-syncing against teen superstars New Kids On The Block in a suit he filed here against the group's producer, Maurice Starr.

In the suit, filed Jan. 24 in Suffolk Superior Court, Greg McPherson, composer, arranger, and part-time teacher at the university, asks for \$12 million in damages from Starr and New Kids manager Dick Scott. McPherson says he was not paid for his work on the soundtracks to the New Kids' "Hangin' Tough Live" video for CBS and "Magic Summer" commercial for Coca-Cola.

McPherson told members of the press that the New Kids sang only 20% of the vocals on their albums and that the real singers are Starr (whose real name is Larry Johnson) and his brother Michael Johnson, leader of the Jonzun Crew.

Calling the New Kids "puppets," McPherson further claimed that the New Kids lip-sync to prerecorded tapes at concerts.

Representatives of the group, now on tour in Australia, said the New Kids had no comment.

But Starr denied McPherson's assertions in a press conference at his recently remodeled Roxbury studio, the House of Hits.

"All of the vocals . . . in the beginning" (Continued on page 81)

Priority Rolls Out New Label For Hard-Rock/Metal Titles

BY CRAIG ROSEN

LOS ANGELES—Leading independent rap label Priority Records is expanding into hard rock and heavy metal territory with the formation of Priority Rocks.

The new imprint is based in Los Angeles and is headed by managing director Charles Pavlosky. Priority Rocks' first signings are guitarist Maestro Alex Gregory and Los Angeles-based rock act Slammin' Gladys. Gregory's "Paganini's Last Stand" will be released in late February, with Slammin' Gladys' self-titled debut following in early March.

Pavlosky was named to direct the new label by Priority president Bryan Turner, following the signing of both acts. According to Pavlosky, Turner was impressed with the work he did on another independent hard rock project, Skrapp Mettle's "Sensitive," released on the Par label. Pavlosky wrote and produced the album, which was able to garner airplay on hard rock radio stations around the country, despite only modest sales.

According to Pavlosky, the new label will have a small roster in order to give greater attention to its developing acts. The label's releases will be distributed through Priority's hybrid system, which combines independent and CEMA distribution.

Priority has made a name for itself with controversial, platinum-selling rap acts such as N.W.A and Ice Cube. Priority Rocks acts will have a different approach. "These are not outlaw gangster street bands," Pavlosky says.

"One thing that will remain intact with the street-level approach is our attitude about marketing and promotion," he adds. "It will be totally outlaw and renegade."

Aside from Pavlosky and an assistant, Priority has not hired any additional

staff for the rock imprint. For the most part, Priority's existing staff will work on Priority Rocks releases. Additional publicity and promotion will be hired out on an "as-needed basis," Pavlosky says.

Although no collaborations between Priority rap acts and Priority Rocks signings are in the works, Pavlosky says "the door is always open for that."

Both of Priority Rocks' initial releases have connections to established rock acts. Warrant's Jani Lane serves as executive producer on the Slammin' Gladys debut. The band also shares management with Warrant, and has tentative plans to tour with that act. Gregory's album features current Jethro Tull drummer Doane Perry, and there is talk of the guitarist landing the opening slot on the next Tull concert trek.



Tap Attack. On a recent visit to Billboard's Los Angeles office, the members of Spinal Tap are shocked to find that they are not at No. 1 on The Billboard 200. The legendary band's MCA debut album is due out in March. Shown, from left, are David St. Hubbins, Derek Smalls, and Nigel Tufnel.

Vet Promoter Russo Sells Gemini To Rival Don Law Is Now Only Major Player In New England

BY GREG REIBMAN

BOSTON—In a move he insists was not driven by the recession, veteran concert promoter Frank J. Russo has sold Rhode Island-based Gemini Concerts Inc. to his longtime rival, Boston-based promoter Don Law.

Russo's decision to bow out of the concert business after 18 years further shrinks the universe of regional music promoters and (with the exception of Metropolitan Entertainment's involvement in Connecticut) leaves Law as the only major concert promoter in New England.

The terms of the Gemini sale, effective Feb. 1, were not released. However, no real estate or ongoing

agreements with venues are believed to be included in the arrangement.

Russo is not, however, abandoning the music business. He plans to continue operating Starline Creations, a 2-year-old costume-jewelry business that holds licensing agreements with 214 performers, including Hammer, AC/DC, New Kids On The Block, and Rod Stewart. In addition, Russo will serve as a consultant with the Don Law Co. and is not ruling out future involvement in national tour promotion.

Russo admits Gemini's business was off dramatically last year, but insists his decision to sell Gemini was based on his desire to devote more time to Starline and his family.

"There is no question that 1991 was not a good year," Russo says. "But I was in my third decade and I've been through bad years before. The economy did not have anything to do with this . . . This is purely a decision based on the goals of my life."

Russo, 45, says he was partially motivated by the recent deaths of "two very close friends," promoter Bill Graham and Providence, R.I., lawyer Harris Gershon, who died last year from Lou Gehrig's disease at the age of 46. "That's when I started thinking seriously about this," Russo says.

Doug Borg, VP of the Don Law Co., calls the sale "a positive one because it means that the market will" (Continued on page 81)

New Payola Case Returns Spotlight To Indie Promo

BY JANINE McADAMS

NEW YORK—The recent indictment of independent record promoter Gregory Johnson on charges of tax evasion and payola (Billboard, Feb. 1) is causing some label record promotion executives to reconsider the role of indie promoters in their promotion strategy.

Johnson, 39, is charged with making cash payments to the former music director of WVEE (V103) Atlanta in exchange for ads for Mikki Bleu's "Knocks Me Off My Feet" (EMI), Mica Paris' "Breathe Life Into Me" (Island), and Michel'le's "No More Lies" (Ruthless/Atco) between August 1989 and February 1990. Even more serious are charges that he filed false federal income tax returns between 1983 and 1988 and falsified a currency transaction report with a phony Social Security number.

If convicted, Johnson could be jailed for a maximum of 31 years and fined \$1.8 million. Johnson's attorney, David Jones, says his client will plead not guilty to the charges.

Urban contemporary WVEE, the top-rated station in Atlanta, refuses to name the former employee involved. But sources within the industry confirm it was Ken Diamond, who resigned his post at the station in September 1990, though reportedly not in connection with these charges. Diamond is not being charged in the indictments.

According to WVEE GM Rick Mack, "There is no indication that the promoter influenced V103's music selection." Mack adds that the station periodically has employees sign affidavits attesting they are operating within the rules of the company, and that the current music director was" (Continued on page 79)

PHENOMINATIONAL PERFORMANCES

NATALIE COLE

RECORD OF THE YEAR "UNFORGETTABLE" DAVID FOSTER, PRODUCER
ALBUM OF THE YEAR "UNFORGETTABLE" ANDRE FISCHER, DAVID FOSTER + TOMMY LIPLMA, ALBUM PRODUCERS
SONG OF THE YEAR "UNFORGETTABLE" IRVING GOEDON, SONGWRITER
BEST TRADITIONAL POP PERFORMANCE "UNFORGETTABLE" NATALIE COLE WITH NAT KING COLE
BEST JAZZ VOCAL PERFORMANCE "LONG ABOUT MIDNIGHT" TRACK FROM GARFIELD VARIOUS ARTISTS
BEST INSTRUMENTAL ARRANGEMENT "ACCOMPANYING VOCALS" A MEDLEY OF "FOR SENTIMENTAL REASONS/TIGERLILY"
AUTUMN LEAVES "MARTY PITCH, ARRANGER "MATURE BOY" MICHELE GRAND, ARRANGER "UNFORGETTABLE" JOHNNY MANDEL, ARRANGER
BEST ENGINEERED RECORDING "UNFORGETTABLE" AL SCHMITT, WOODY WOODRUFF + ARMIN STAINER, ENGINEERS

CORIGLIANO: SYMPHONY NO. 1

DANIEL BARENBOIM CONDUCTING CHICAGO SYMPHONY ORCHESTRA

BEST CLASSICAL ALBUM JAMES MALLINSON + JOHN CORIGLIANO, ALBUM PRODUCERS
BEST ORCHESTRAL PERFORMANCE
BEST CONTEMPORARY COMPOSITION JOHN CORIGLIANO, COMPOSER
BEST ENGINEERED RECORDING CLASSICAL LAWRENCE ROCK, ENGINEER ERATO/ELEKTRA INTERNATIONAL CLASSICS

METALLICA

BEST METAL PERFORMANCE METALLICA
BEST ROCK SONG "ENTER SANDYMAN" JAMES HETFIELD, LARS ULRICH AND KIRK HAMMETT, SONGWRITERS

LISA FISCHER

BEST F + VOCAL PERFORMANCE "HOW CAN I EASE THE PAIN"
BEST RHYTHM + BLUES SONG "HOW CAN I EASE THE PAIN" NARADA MICHAEL WALDEN, LISA FISCHER, SONGWRITERS

DAVID SANBORN

BEST JAZZ INSTRUMENTAL SOLO "ANOTHER HAND"
BEST JAZZ INSTRUMENTAL PERFORMANCE "ANOTHER HAND" ELEKTRA MUSICIAN

CARTER: PIERRE BOULEZ CONDUCTING OBOE CONCERTO

ENSEMBLE IN CONTEMPORAIN: HENZ LIGER
BEST CONTEMPORARY COMPOSITION ELLIOT CARTER, COMPOSER ERATO/ELEKTRA-INTERNATIONAL CLASSICS

THE CIVIL WAR

ORIGINAL SOUNDTRACK RECORDING BEST TRADITIONAL FOLK ALBUM ELEKTRA NONESUCH

DANNY GATTON

BEST ROCK INSTRUMENTAL PERFORMANCE "88 EMIRA STREET"

GIPSY KINGS

BEST WORLD MUSIC ALBUM "ESTE MUNDO" ELEKTRA MUSICIAN

JOHNNIE JOHNSON

BEST TRADITIONAL BLUES ALBUM "JOHNNIE B. BAD" ELEKTRA NONESUCH AMERICAN EXPLORER SERIES

TEDDY PENDERGRASS

BEST R + B VOCAL PERFORMANCE "HOW CAN YOU MEND A BROKEN HEART"

SANFORD SYLVAN DAVID BREITMAN

PIANO BEST CLASSICAL VOCAL PERFORMANCE "BELOVED THAT PILGRIMAGE" ELEKTRA NONESUCH

DAWN UPSHAW

BEST CLASSICAL VOCAL PERFORMANCE "THE GIRL WITH ORANGE LIPS" ELEKTRA NONESUCH

Everything But The Sync At AMAs Big Winner C&C, Others Stress Real Thing

BY PAUL GREIN

LOS ANGELES—We are not Milli Vanilli. That was the unspoken but unmistakable subtext at the 19th annual American Music Awards, as performers sought to distance themselves from the discredited lip-syncing duo. The show was taped at the Shrine Auditorium here Jan. 27 and was broadcast that night on ABC-TV.

C&C Music Factory, which won five awards—more than any other act—addressed the issue head-on. “I’m deeply grateful to you all for believing in us and not falling prey to this whole lip-syncing thing, ‘cause we are not a lip-sync group,” said David Cole, who masterminds the group with Robert Clivilles. “We are for real, 100%, and Miss Zelma [Davis] here can sing.” Davis improvised a little doo-wop to prove the point.

The group, which swept the dance awards and won for favorite pop/rock group and new artist, appeared

Wash Wants Grammy Recognition For Her Alleged C&C Vocal

NEW YORK—C&C Music Factory’s Grammy nomination for best new artist has been tangled in controversy, thanks to singer Martha Wash, who has petitioned NARAS, the recording academy, to be included as a full member of the group.

The RCA recording artist claims she sang lead on C&C’s first hit single on Columbia, “Gonna Make You Sweat (Everybody Dance Now),” but was not credited. Group member Zelma Davis lip-syncs her portion of the recording used in the music video.

Wash is asking NARAS to recognize her as a full member of the act and wants to be awarded a Grammy if it is honored. She has been in litigation with C&C producers Robert Clivilles and Robert Clivilles.

(Continued on page 81)

to be reacting to a report that session singer Martha Wash, who had earlier sued the act over the uncredited use of her vocals in the hit “Gonna Make You Sweat,” is seeking to share in the group’s Grammy nomination for best new artist (see story, this page).

Though Paula Abdul did not address the “real-or-fake” issue directly, she expressed thanks to her fans for their loyalty as she accepted her second award in three years as favorite female pop/rock vocalist. Abdul’s career was threatened nine months ago when a former backup singer, Yvette Marine, filed suit alleging Marine had shared lead vocal chores on Abdul’s best-selling debut album.

Other acts performed on the show with minimal backup to emphasize that they are not simply studio creations. Boyz II Men performed an a cappella version of its smash, “It’s So Hard To Say Goodbye To Yesterday,” Color Me Badd offered a hit medley that featured doo-wop-shaded vocalizing, and Travis Tritt performed his No. 1 country ballad, “Anymore,” backed only by an acoustic guitarist.

Hammer, who hosted the three-hour telecast, won for favorite rap artist for the third year in a row. Hammer also opened and closed the show with production numbers and participated in the Award of Merit presentation to the legendary James Brown. Brown is also slated to receive a Lifetime Achievement Award on this month’s Grammy telecast.

Garth Brooks, who was unable to attend the show because of a medical emergency involving his wife, Sandy, swept the country awards. He won favorite country single for the second year in a row. But that’s nothing compared with Reba McEntire, who won favorite country female singer for the fifth straight year, or Alabama, which won favorite country duo/group for the 10th consecutive year.

Guns N’ Roses’ Slash, whose utterance of the “F” word on the live telecast two years ago led to the show being put on a one-hour tape delay,

participated in the Brown salute and accepted the band’s award as favorite heavy metal/hard rock artist. The band was also seen in a film clip performing “Yesterdays” in concert.

Natalie Cole won two awards in the adult contemporary field for her triple-platinum album “Unforgettable.”

Michael Bolton and Luther Vandross won for favorite album and male artist in pop/rock and soul/R&B, respectively. It is the third time in five years Vandross has claimed the male R&B award.

Unlike the Grammy Awards, which has just one new-artist award, the

(Continued on page 83)



Anniversary Toast. New York Mayor David Dinkins proposes a toast to members of Atlantic recording group the Modern Jazz Quartet, who played a special concert at New York’s Cafe Carlyle to celebrate their 40th anniversary. Before the group’s performance, Mayor Dinkins issued a proclamation declaring Jan. 14 “Modern Jazz Quartet Day.” The celebration coincides with the recent release of “MJQ40,” a four-CD boxed set of the group’s work. Shown, from left, are band members John Lewis and Connie Kay; Atlantic co-chairman/co-CEO Ahmet Ertegun; Mayor Dinkins; and band members Percy Heath and Milt Jackson.

Rhino Segues To WEA Via Atlantic Deal

BY CRAIG ROSEN

LOS ANGELES—Rhino Records has confirmed its long-rumored move from CEMA Distribution to WEA Distribution via Atlantic Records (Billboard, Nov. 30). Rhino will also be distributed by Warner Music International abroad, where it now has licensing deals with independents.

The most intriguing and ill-defined part of Rhino’s Atlantic deal, which goes into effect April 1, is that it gives Rhino enhanced access to titles in Atlantic’s vast catalog. Although Rhino has licensed Atlantic tracks previously for its lucrative compilations—material for which comes from many labels—it now has the run of Atlantic’s catalog in order to assemble albums that may come out on a joint Atlantic/Rhino logo.

“It’s important for us to have access to what we do best,” says Rhino president Richard Foos. “Atlantic has one of the best and richest catalogs.”

According to Foos, Rhino will have access to material recorded by early R&B acts such as the Drifters and the Coasters, but the label likely will not be able to license tracks by Led Zeppelin, the jewel of the Atlantic

catalog. “I don’t want to emphasize which artists are in and which artists are out,” Foos says. “Much of it is on a case-by-case basis.”

Since Atlantic executives declined to be interviewed for this story, it could not be determined whether the label’s deal with Rhino involves a straight licensing fee, a joint venture on albums culled from its vaults, or some other arrangement. All Foos will say on the subject is that Atlantic will benefit from “participation in the proceeds of the catalog that we will be utilizing.”

Foos adds that, contrary to industry speculation, his Santa Monica, Calif.-based label has not sacrificed any equity in the pact. “Basically Rhino Inc. is still 100% owned by the same people that owned Rhino Inc. prior to the deal,” he says.

When asked whether Rhino could do a better job reissuing Atlantic catalog titles than Atlantic itself has done, Foos responds, “Apparently they feel that is the case.”

One source says Atlantic has a mandate from corporate parent Time Warner to concentrate on the hits, and that that is why it has decided to farm out much of its catalog pro-

gram to Rhino.

In a statement, Atlantic vice chairman/CFO Melvyn R. Lewinter said Rhino has “set the standard for high-quality compilations. Their expertise is second to none in our business, and they boast a rare combination of musical knowledge, artistic sensibility, and marketing savvy.”

The alliance with Atlantic has fueled speculation that Rhino will have a harder time licensing tracks from other major labels, especially those in the CEMA family. But Wayne Watkins, director of catalog development for CEMA-distributed Capitol Records, says he expects his label’s relationship with Rhino to continue.

“From a business standpoint, it wouldn’t make much sense for us to cut them off,” he says. “Just because they are distributed by a competitor doesn’t necessarily change our relationship from an A&R point of view.” He says Capitol will continue to license material to Rhino that does not fit into the label’s own reissue plans.

Foos says, “Although we would love to maintain the excellent relations we have with all the majors, the fact is, in terms of single-artist pro-

(Continued on page 79)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bruce Tenenbaum is appointed senior VP of promotion for MCA Records in Los Angeles. He was senior VP of promotion for Impact Records.

RCA Records names Ron Urban senior VP of operations in New York and promotes Bennett Kaufman to VP of A&R, West Coast, in Los Angeles. They were, respectively, executive VP/GM for EMI Records, and senior director of A&R, West Coast, for RCA.

Ron Osher is promoted to VP of BMG Enterprises in New York. He was VP of finance for RCA Records.

David Shaw is named senior director of A&R for Columbia Records in New York. He was associate director of black A&R for Warner Bros.

Karen Colamussi is promoted to senior director of marketing for Atlantic Records in New York. She was director of merchandising.

Big Beat Records, a division of the



TENENBAUM



URBAN



KAUFMAN



OSHER



SHAW



COLAMUSSI



CANTER



GREENBERG

Atlantic Recording Corp. in New York, appoints Michael Canter VP of sales, Steve Greenberg VP of A&R, and Suzanne Lewinter product/marketing director. They were, respectively, sales manager for Pearl Distribution, staff writer at WEA International, and an intern in Atlantic’s publicity department.

Dan Charnas is appointed head of the rap music division of Def American Recordings in Los Angeles. He was rap A&R promotions coordinator at Profile Records.

Perspective Records in Minneapo-

lis names Kevin Fleming VP and GM. He was VP of black music for Island Records.

Larry Davis is named national director of marketing in the R&B promotion department of A&M Records in Los Angeles. He was director of urban marketing for CEMA Distribution.

Mike Kelly is promoted to national director of rhythm and black promotion at Mercury Records in New York. He was national field director.

Dante Ross is promoted to director of A&R for Elektra Entertainment in

New York. He was an A&R representative for the company.

Susan Lietz is named manager of public relations and corporate communications for Capitol-EMI Music in Los Angeles. She was account supervisor at Rogers & Associates.

Ife Kiara is promoted to artist relations manager for Warner Bros. Records in Los Angeles. She was assistant artist relations manager.

Scott Burns is promoted to national album promotion director for JRS Records in Los Angeles. He was national shooter/promotion marketing

manager for the label.

I.R.S. Records in New York names Ira Derfler national accounts director. He was New York branch manager for Schwartz Brothers.

John Stewart is appointed marketing manager for the gospel music division of Word Record Group in Nashville. He was director of special services at Spectra.

PUBLISHING. Kevin Odegard is named VP of Len Freedman Music in Los Angeles. He was creative director for Filmtrax.

T H A N K S

For Giving

WARNER / REPRISE / ALLIANCE

More Nominations Than Any Other Company in Music City

And For Giving Warner Bros. More Nominations (8) Than Any Other Label In Music City

TRAVIS TRITT

"Here's A Quarter
(Call Someone Who Cares)" (Single)



BEST COUNTRY SONG

BEST COUNTRY VOCAL
PERFORMANCE, MALE

THE FORESTER SISTERS

"Men" (Single)



BEST COUNTRY PERFORMANCE BY A
DUO OR GROUP WITH VOCAL

TEXAS TORNADOS

"Zone of Our Own" (Album)



BEST COUNTRY PERFORMANCE BY A
DUO OR GROUP WITH VOCAL

MARK O'CONNOR

"The New Nashville Cats" (Album)



BEST COUNTRY INSTRUMENTAL
PERFORMANCE

TAKE 6

"He Is Christmas" (Album)



BEST JAZZ VOCAL PERFORMANCE

BELA FLECK & THE FLECKTONES

"Flight of the Cosmic Hippo" (Album)

BELA FLECK, HOWARD LEVY, VICTOR WOOTEN, ROY WOOTEN

"Blu-Bop" (Track From "Flight of the Cosmic Hippo")



BEST CONTEMPORARY
JAZZ PERFORMANCE

BEST INSTRUMENTAL COMPOSITION

MARILYN MCCOO

"The Me Nobody Knows" (Album)



BEST POP GOSPEL ALBUM

MICHAEL ENGLISH

"Michael English" (Album)



BEST POP GOSPEL ALBUM

THANKS ALSO FOR RECOGNIZING MARK O'CONNOR AND HIS ALBUM THE NEW NASHVILLE CATS IN ASSOCIATION WITH THE NOMINATION OF VINCE GILL, RICKY SKAGGS AND STEVE WARINER FOR BEST COUNTRY VOCAL COLLABORATION.

C O N G R A T U L A T I O N S

to All Our Grammy Nominees!

Jose Carreras: One Tenor With Myriad Projects

BY SUSAN ELLIOTT

NEW YORK—"It was the most incredible, the most touching moment in my life," says Spanish tenor Jose Carreras in recalling his "second debut," the comeback concert he made in 1988 before an audience of 150,000 in Barcelona.

"I had to play it very tough with myself," he continues, "otherwise I would have been too emotional." His appearance signaled the successful end of his yearlong battle against leukemia and his return to the international concert and opera scene. "I said to myself, 'OK, let's finish this in a couple of hours and then send these people home.' Otherwise I would not have been able to open my mouth."

Recently in New York to announce his first major U.S. tour since his recovery, Carreras looks as fit as ever and says he is feeling 100%. He also made known his preliminary plans as music director of the 1992 Summer Olympics in his hometown of Barcelona. But perhaps his biggest news of all was that he, Placido Domingo, and Luciano Pavarotti will do another three tenors concert, similar to the one whose recording has been sitting comfortably in the No. 1 slot of Billboard's Top Classical Albums chart for 18 months and on The Billboard 200 for as long.

"It looks like it's going to happen in Tokyo in early '94," says Carreras. "It will be a new formula, a different concert, but it will be the three of us again onstage, which I believe is what people

want. It will be televised and recorded."

In fact, it was Carreras' idea to bring the three men together for their first joint concert, recorded in July 1990 at the World Cup Soccer Matches in Rome before a live audience of 6,000 and a television viewership of 1.5 billion. Carreras

A '3 Tenors' sequel is planned, he says

did not disclose the label for the '94 event, but chances are it is London again, since Pavarotti is exclusive to that company.

Carreras' primary affiliation is with Philips Classics, though he is also actively recording for Sony Classical, Atlantic, and Deutsche Grammophon. His discography boasts more than 40 complete operas and a vast array of concert and recital discs. He has also been involved in the crossover market since 1983, when he recorded "Love Is . . ." a collection of pop ballads ("As Times Goes By," "The Way We Were"), for Philips. The following year came the platinum-selling "West Side Story" on DG, with Kiri Te Kanawa and Tiana Troianos, Leonard Bernstein conducting, and in '86 CBS released "South Pacific," which also featured Te Kanawa, with Jonathan Tunick leading the London Symphony.

More recent crossover efforts include an Andrew Lloyd Webber collection on WEA, with George

Martin conducting his own arrangements, and "Hollywood Golden Classics," also with Martin, about which one British critic remarked, "The material is scarcely a challenge for a voice that has just been singing Samson at the Royal Opera House."

AT ODDS WITH THE 'PURISTS'

"Some people don't like to see opera singers do anything other than opera," says Carreras to his critics. "I understand and respect this kind of purism thinking, but I don't agree with it. I think through this music you can interest audiences in more serious classical music, which is our main activity."

Whether or not one likes his pop

interpretations, Carreras is clearly committed to the genre. "I believe in this music, as much as I believe in Mozart or Verdi or Puccini. And we have examples of the past, like Enrico Caruso or John McCormack or Beniamino Gigli or, more recently, Giuseppe Di Stefano. They all sang the light music of their time. I haven't discovered anything new. I'm just following the steps of the greats."

Not surprisingly, Martin thinks Carreras is well-suited to pop material: "His voice is lighter than most [operatic tenors], which is a tremendous advantage for me, because he is able to control the very soft, gentle notes without any

(Continued on page 30)



Jose Carreras returns to the U.S. in May for a five-city concert tour. (Photo: Chuck Pulin)

Pop Goes The Global Music Scene As MIDEM Provides A Stage For The Universal Language

A WIDER WORLD than ever was represented at Cannes' Palais des Festivals during MIDEM '92. So, inevitably, there was more talk than ever at this multinational marketplace of music as a universal language.

It's an old phrase. But it begs a new question: How long will English-speaking artists dominate the pop conversation?

The influence around the world of American pop, in particular, has been undeniable for decades. During the Beat's journey to MIDEM and a subsequent sojourn in Paris, it was still striking, however, to see "Down With O.P.P." stickers plastered along Cannes' beachfront Boulevard de la Croisette, or to watch Parisian kids break-dancing in the twilight, on the hilltop plaza of the Palais de Chaillot overlooking the Eiffel Tower, as a boombox blasted out Prince tunes.

You can hear more American and English pop on top 40 radio over morning croissants in a Paris cafe than you do European pop during a month of casual listening in New York. Of course, the prevalence of English as a second language in Europe and elsewhere has much to do with the domination of pop from the English-speaking markets. The economic pre-eminence of the United States for half a century hasn't hurt either.

That, of course, is changing.

As the European Community begins to outrank the U.S. as a potential market, the increasing influence of its member nations—their record industry executives, their A&R strategies, their artists—on the global pop scene seems only a matter of time. It is true that some Euro-pop offerings in the past have caused U.S. listeners to flinch and unfairly label all rock and pop from the Continent as a pale imitation.

"He sings in English and sounds like Phil Collins," goes the old A&R pitch recalled by one executive at MIDEM. "They're very disappointed when we say, 'Leave us alone.'"

That is no longer the case. And it seems foolish for the U.S. and U.K. labels not to draw even more from the rosters of their international counterparts.

Thus, global talent was very much in evidence at MIDEM this year—in the entry-way display heralding BMG France's Patrick Bruel, currently top 20 on the Music & Media European Top 100; in the opening-night triple bill of Spain's Manzanita, Victor Abundancia Y Los Coyotes, and Luz Casal; in the infectious West African grooves of Senegal's Salif Keita, and much, much more.

As always, dance music demolished cultural boundaries as Sweden's Army Of Lovers, France's MC So-laar, Germany's Nina Hagen, the States' Gang Starr, and others shared a rap-dance bill taped at MIDEM for "Yo! MTV Raps."

Does the U.S. market, with its resistance to non-English-speaking artists, risk being isolated from this rich new musical world order? There are small but promising signs it will not, such as the last year's U.S. chart debut of Italy's Zucchero (albeit in a duet with Britain's Paul Young), the U.S. launches, previously noted here, of Italy's Eros Ramazzotti by Arista and France's Patricia Kaas by Columbia. Several of the acts at MIDEM already have U.S. deals; others should.

Stateside, consider how Gloria Estefan stayed in touch with her Latin-American audience amid massive mainstream success. It bodes well for Gloria and Emilio

Estefan's young discovery, Cuban-American Jon Secada, who gave a powerhouse pop vocal performance during the EMI Publishing showcase at MIDEM, previewing his upcoming SBK debut. Or look at the multinational, multiplatinum acclaim for Paul Simon's Afro-Brazilian-rooted album "The Rhythm Of The Saints" or Polydor's laudable new deal with Carlos Santana—who gave us great world beat before the business knew what to call it.

All of it suggests a remarkable decade ahead for global pop, one in which U.S. record companies and fans may well be open to what music's universal language has to say—in a tongue and a style other than their own.

NOTES AND QUOTES: Roxette's touring equipment was en route to the U.S. when EMI U.S. chief Charles Koppelman asked the group to play at MIDEM. The duo came anyway, turning in a brief but beautiful acoustic set. It should be a permanent part of their show . . . Ronnie Hawkins, headlining the Canada Rocks Cannes showcase with ageless rockabilly, says he's talking about doing a track with the Band on its upcoming album, and possibly joining it on tour . . . With its headlining set for the BMG showcase, Level 42 previewed its upcoming debut on RCA in the U.S., "Guaranteed," due Feb. 25 . . . Several U.S. indie labels at MIDEM remarked on the presence of new companies and radio programmers from the newly independent republics of Croatia and Slovenia. Some asked politely to get on U.S. promotional mailing lists—certainly a little-expected consequence of the breakup of the Soviet bloc.

Ellis Marsalis' Set Completes Columbia's Jazz-Family Tree

BY JIM MACNIE

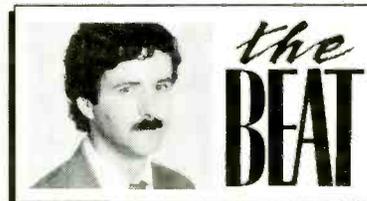
NEW YORK—With the recent release of "Heart Of Gold," Columbia Records has cornered the market on the Marsalises. Of course, trumpeter Wynton and sax player Branford have called the label home for a decade now. But "Heart Of Gold" is a piano trio led by Ellis Marsalis, patriarch of jazz's premier clan, and it also features percussion work by the "baby" of the family, 14-year-old drummer Jason.

"I don't know why it took so

long to get us all on the same label," says the respected New Orleans pianist. "Maybe it's because I don't get to New York with any consistency; [Sony Music] might not have known who I was."

That sounds like a joke; all things Marsalis should be easily recognized within the business by this time. But the self-effacing, scholarly Ellis isn't kidding. "Unless you're young and therefore an investment, most labels look for a track record, like the one Miles had with Prestige before he went with

(Continued on page 14)

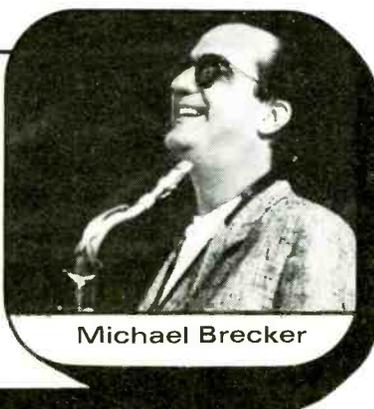


by Thom Duffy

SHURE

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE



Michael Brecker

**THURS
DAY
NIGHT
CONCERTS**

P R E S E N T S

**EXCLUSIVELY
ON
PAY-PER-VIEW
CABLE T.V.!**

MONSTERS OF RAP

F E A T U R I N G

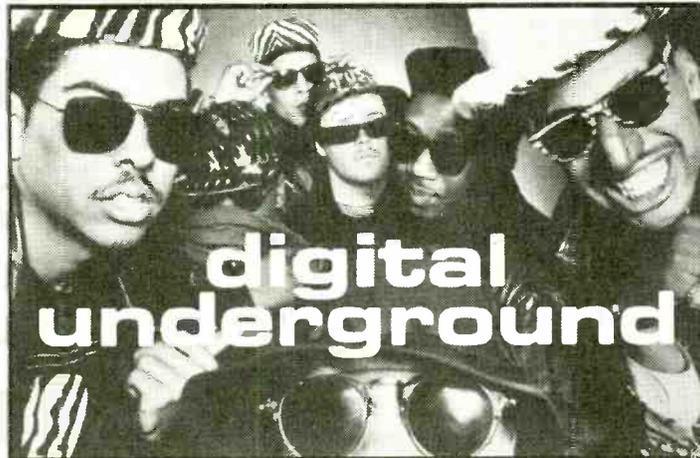


Photo-Victor Hall



Photo-Kristine Larson

**DEBUTING
FEBRUARY 13TH,
20TH AND 27TH**

**AMERICA'S ONLY FULL LENGTH
TELEVISION CONCERT SERIES,
IT'S ON EVERY THURSDAY NIGHT
AND IT'S AVAILABLE ONLY ON
PAY-PER-VIEW CABLE T.V.!**

**FOR FURTHER INFORMATION CONTACT
ROBERT MEYROWITZ, MICHAEL ABRAMSON OR MICHAEL PILLOT AT:
TEL: 212•371•6850 FAX: 212•888•8650**



© 1991 THC.



ARTISTS IN CONCERT

DIZZY GILLESPIE

The Blue Note, New York

YOU COULD PLACE on one bandstand the number of musicians who transcend the music they make. Precious few possess the intangibles needed to rise beyond art, to exceed their own creations. Dizzy Gillespie happens to be one of them.

Dizzy is observing his 75th year with a series of celebration performances that will take him around the world and back. He has launched what his handlers are calling the "Diamond Jubilee Tour" with an unprecedented, monthlong

residence at the Blue Note. During each week of his stay, Dizzy fronted a different group configuration designed to highlight the various stages of his career. One recent turn, the "Live At The Royal Festival Hall" album from Dizzy Gillespie and the United Nation Orchestra on Enya Records, earned his ensemble a Grammy nomination in January.

This Jan. 9 set during week one found him alongside some bebop contemporaries—saxophonists James Moody and Jimmy Heath, trombonist Slide Hampton, pianist Kenny Barron, bassist Bob Cranshaw, and drummer Elvin Jones. Together, they played standard bop tunes—"Birk's Works," "Bebop," "Groovin' High"—once regarded as jazz's cutting edge (45 years ago, when Dizzy and Charlie Parker spearheaded the bop movement), but now considered decidedly mainstream.

The group was raggedy yet jubilant, its members carrying on with the zest and boyish enthusiasm of reunited football old-timers. Dizzy would tear off a solo, toss it to Moody, who passed deep to Heath, who flea-flickered to Hampton. Easy. These guys were digging the action, happy to be tripping over one another on the same stage. So what if Dizzy's intonation got lost

along the way? If a few clams posing as radiant pronouncements from on high crept into his solos? Fumbles are a part of the game.

In the end, this night wasn't really about music. It was about love. Dizzy equals love. Pure and simple.

JEFF LEVENSON

JOHN MELLENCAMP

The Omni, Atlanta

JOHN MELLENCAMP MIGHT have been off the road for four years before the start of his "Whenever We Wanted" tour earlier this month. Yet even at this second showed on a planned 150-date world tour, Mellencamp and his band showed no signs of rustiness.

With the exception of some undermixing of guitarist Mike Wanchic's opening strains on "Rain On The Scarecrow," production standards were also remarkably tight for the tour's second night. Stagewise, this was a typical Mellencamp presentation, with an avant-garde painting backdrop the only prop that even remotely approached frillery.

The sold-out Jan. 8 show at Atlanta's Omni revealed no surprises and few changes from Mellencamp's earlier tours, aside from the addition to the band of former Joe Ely band guitarist Dave Grissom and backup singer Jenny Douglas McRae.

Counting a 20-minute intermission, the show lasted nearly three hours. Selections from Mellencamp's current Mercury Records album, "Whenever We Wanted," were liberally interspersed with time-honored chestnuts such as "Paper In Fire," "Lonely Old Night," and "Small Town." Mellencamp's newer songs, such as "Get A Leg Up," "They're So Tough," and the newly released single "Love And Happiness," were greeted with more enthusiasm than new material from other richly catalogued artists.

As with previous Mellencamp concerts, this show was fast-paced and moved quickly despite its length. From the thundering skins of nonpareil drummer Kenny Aronoff to the saxlike lines of fiddler Lisa Germano, Mellencamp's superb backup band provided much of this propulsion. From a musical standpoint, this is a group that has defined a fairly limited technical vista and has mastered it while staying within these limits.

As for Mellencamp himself, much of his stage delivery could be classified as schtick. He is an energetic, self-effacing performer and excellent songwriter with a knack for crisp, cutting lyrics—but has always been lacking in mystical charisma or stage-dominating athleticism. The Hoosier more than makes up for it, though, with his uncanny knowledge of how to work a crowd.

**Venues & Promoters:
Send your backstage
performer photos to
Billboard, Talent Dept.,
1515 Broadway,
N.Y., N.Y. 10036**

Such time-honored strategies as turning the microphone toward the crowd for sing-alongs on the choruses of "Hurts So Good" and "Jack And Diane" have worked hundreds of times before. With his loyal, partying minions going along, Mellencamp is shrewd enough not to tamper with the formula.

RUSSELL SHAW

PALE DIVINE

Kennedy's, St. Louis

THE PACKED, all-ages show here Dec. 20 may have brought Pale Divine "home for the holidays," but the riveting performance from this St. Louis alternative rock quartet left little room for nostalgia.

Sure, by the end of the 90-minute-plus minute set, Pale Divine had done a half-assed rip though "Jingle Bells" and the band's traditional less-than-serious set of pseudo-covers—including a jazz take on "My Generation" and a soul/swing "Can't Explain."

But new material drove the set.

Opening with "Universe," the freshest music from the band's Atlantic debut, "Straight To Goodbye," Pale Divine moved immediately into new songs "What You Don't Know" and "All I Am" before get-

ting to the local favorite about being signed and becoming rock stars, "Couldn't Happen to You." Front man Michael Shaerer's dramatic vocal delivery and the churning, passionate guitar frenetics of Richard Fortus gave a fresh feel to material familiar to this hometown crowd, as the band into the new video release "My Addiction" and other debut tracks: "Cigarette," "The Fog," and "Sorrow."

Relying on the consistent throb and propulsion of drummer Greg Miller and bassist Dan Angenend, the band recalled its roots on "Body Fall," from its earliest indie cassette, and showcased the multiple vocals of its instrumentalists on "Up The Downstairs." Two of the new songs, "Had A Girl" and "Nothing Turns Me On," reveal Pale Divine's move into a more aggressive, hardcore direction but the hometown audience members were used to the band's heavier live sound. And they responded strongly to the satisfying noise of "Flow My Tears." Pale Divine closed the night with its own single "Something About Me," sandwiched between its near-notorious, darkly psychedelic covers of "Paint It Black" and "Hush."

BRIAN Q. NEWCOMB

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



SXSW '92
south by southwest music and media conference

March 11-15, 1992 Hyatt Regency Austin, Texas

\$155 Registration deadline, February 21, 1992.
\$195 Walk Up Registration through March 15, 1992.
For information, write SXSW,
Box 4999, Austin TX 78765 (512/467-7979)

THE AUSTIN CHRONICLE **BMI**

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK	Palacio De Los Deportes (Sports Palace) Mexico City, Mexico	Jan. 15-17	\$1,408,081 (4,313,656,144 Mexican pesos) \$38/\$28/\$19	52,826 60,000, three shows	Ogden Presents Ocesa
METALLICA	San Diego Sports Arena San Diego	Jan. 13-14	\$530,889 \$20.50	25,897 two sellouts	Bill Silva Presents
ROD STEWART	Rosemont Horizon Rosemont, Ill.	Jan. 17	\$455,665 \$75/\$40/\$30/ \$27.50	14,025 15,000	Jam Prods.
ROD STEWART	Capital Centre Landover, Md.	Jan. 19	\$400,860 \$35/\$25	15,374 16,000	Cellar Door Prods.
RED HOT CHILI PEPPERS NIRVANA PEARL JAM	Cow Palace San Francisco	Dec. 31	\$399,355 \$27.50	14,522 sellout	Bill Graham Presents
GUNS N' ROSES SOUNDGARDEN	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	Jan. 25	\$351,800 \$20	17,590 sellout	Evening Star Prods.
ROD STEWART	Hartford Civic Center Hartford, Conn.	Jan. 24	\$334,097 \$35/\$23.50	13,223 13,350	Ron Delsener Enterprises Frank J. Russo
ROD STEWART	Freedom Hall Coliseum Kentucky Fair & Exposition Center Louisville, Ky.	Jan. 11	\$332,479 \$40/\$23.50	13,749 14,647	Sunshine Promotions
FERRY COMO HOLIDAY SHOW PERRY COMO JACK SWERSIE	Fox Theatre Detroit	Jan. 3-5	\$324,398 \$30/\$25/\$16	11,810 13,950, three shows	Brass Ring Prods.
METALLICA	The Summit Houston	Jan. 17	\$307,825 \$19.50	15,791 sellout	PACE Concerts

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



P R E S E N T S...

THE PRO SET



MUSIC AWARDS

WEDNESDAY • FEBRUARY 19th • 8PM
SANTA MONICA CIVIC AUDITORIUM

WHY IS THE LOS ANGELES MUSIC SCENE SO SPECIAL?
THE NOMINEES FOR THE PRO SET L.A. MUSIC AWARDS...

Paula Abdul • Gerald Albright • Dave Alvin • Angelica • Armoured Saint • Ray Bailey • Bang Tango • Beach Boys • Milo Binder • The Black Watch • Jackson Browne • T Bone Burnett • Vicky Calhoun • Tevin Campbell • Candyman • Belinda Carlisle • Larry Carlton • Celebrity Skin • Cher • Toni Childs • Natalie Cole • Compton's Most Wanted • Contraband • Chick Corea Elektric Band • The Cowsills • The Crusaders • Mark Curry • Cypress Hill • D.J. Quik • N'dea Davanport • Desert Rose Band • Dramarama • Dread Flimstone & The Modern Tone Age Family • Dread Zeppelin • John Easdale • Electric Lovehogs • Eleven • Owen Elliot • Excel • Fishbone • Five Easy Pieces • Flies On Fire • Lita Ford • 4 Horsemen • Glen Frey • Gerardc • Jerry Giddens • Go-Go's • Irving Gordon • Great White • Guns N' Roses • Jasmine Guy • Sammy Hagar • Herbie Hancock • The James Harman Band • Don Henley • Susanna Hoffs • Hole • Ice Cube • Ice-T • Infectious Grooves • James Ingram • Janet Jackson • Jermaine Jackson • Michael Jackson • Jimmy Jam • Vinnie James • Jane's Addiction • Alain Johannes • Quincy Jones • Rickie Lee Jones • Tom Kelly • Killer Mockingbird • Larry Klein • Dave Koz • Lenny Kravitz • Ku De Tah • Kyuss • L-7 • L.A. Guns • Jani Lane • Latin Alliance • Jim Lauderdale • Tommy Lee • Terry Lewis • Life, Sex And Death • liquid jesus • Little Caesar • Little Feat • Kenny Loggins • Los Lobos • Loud Sugar • Courtney Love • Steve Lukather • Jeff Lynne • Martika • Mary's Danish • Roger McGuinn • Maria McKee • Megadeth • Bret Michaels • Michel'le • Bette Midler • Joni Mitchell • Momma Stud • Monkey Paw • Motley Crue • Mozart • N.W.A. • Vince Neil • Nelson • Stevie Nicks • Nymphs • Oingo Boingo • Jeffrey Osborne • The Paladins • Nia Peeples • Phil Perry • Tom Petty & The Heartbreakers • Sam Phillips • Phranc • Poison • Jeff Porcaro • Prince • Ratt • Rebel Pebbles • The Red Devils • Red Hot Chili Peppers • Red Kross • The Rembrandts • Lee Ritenour • Robbie Robertson • Bob Rock • Linda Ronstadt • David Lee Roth • School Of Fish • Tom Scott • 2nd II None • 7th Son • Slaughter • Phil Solem • Billy Steinberg • Stikkitty • Sweethearts Of The Rodeo • Swingin' Thing • Toad The Wet Sprocket • Karen Tobin • Tone-Loc • Van Halen • Vanity Kills • Voice Of The Beehive • Walking Wounded • Jennifer Warnes • Warrant • Diane Warren • Don Was • Keith Washington • Jody Watley • W C & The Madd Circle • Karyn White • Danny Wilde • Lucinda Williams • Wilson Phillips • Shanice Wilson • Yellowjackets • Yo Yo • Dwight Yoakam • Yomo & Maulkie • Young MC • Zeros • Warren Zevon

**For preferred industry seating,
artist updates and further information,
call (310) 276-8980 or (212) 265-2238.**

Tickets for The Pro Set L.A. Music Awards
can be purchased at The Santa Monica Civic
Auditorium Box Office and all



locations, including MUSIC PLUS, MAY
COMPANY and TOWER RECORDS
or by calling (213) 480-3232
or (714) 740-2000.

Co-Sponsored by: _____ In Cooperation with: _____

Daily News
LOS ANGELES



BMI BAM



PRODUCED BY ROBBIE WOLNER/OMNIBUS PRODUCTIONS • CANDACE AVERY/AVERY-GOLD PRODUCTIONS • CHIP QUIGLEY/OVERLAND ENTERTAINMENT



Michael Bolton gets a hometown hero's welcome after a Connecticut concert.

Bolton Gets Hometown Greeting Well-Wishers Flank Conn. Artist

HARTFORD, Conn.—Returning to his home state of Connecticut for a recent show at the Hartford Civic Center, Michael Bolton was surrounded by well-wishers, from radio programmers supporting his current Columbia Records album, "Time, Love And Tenderness," to old fans who go back to Bolton's club-storming days in his hometown of New Haven, Conn., with bands such as Blackjack.

In this gathering, first row from left, are Jerry Lembo, VP of AC promotion, Columbia Records; Jerry Blair, VP of pop promotion; Chris Walsh, WKSS Hartford; Bolton; Stormin' Norman, WEBE Bridgeport, Conn.; Jim Koplik, president of Metropolitan Entertain-

ment; Charlie Walk, Columbia promotion; and Lisa Millard, Metropolitan. In second row, from left, are manager Louis Levin; Franco and Liz Jordan, WQGN New London, Conn.; Marianne O'Harl, WKSS; Bill Hess, WHYN Springfield, Mass.; Connecticut state representative Tom Stoneham; and Burt Baumgartner, senior VP of national promotion, Columbia. And in back row, from left, are Tom Mitchell and Steve Salharey, WTIC Hartford; Jon Scott, WKCI New Haven; Mike West, WTIC; Chuck Davis, WQGN; Mike Spoerndle, owner of the New Haven nightclub Toad's Place; and Alan Camp, WRCH Hartford.

Shear Delights In Exploring New Musical Avenues

BY DREW WHEELER

NEW YORK—Tireless singer/songwriter and self-confessed optimist Jules Shear named his new Polydor album "The Great Puzzle." And the pieces of Shear's multilabel career are a puzzle themselves—his songs range from pure pop to Philly soul to folkie warbling. But to regard the affable, veteran musician as a mere cult hero is to forget such Shear delights as the Bangles' top 40 hit "If She Knew What She Wants" and Cyndi Lauper's top 10 smash "All Through The Night."

Shear's reputation preceded him at new label Polydor, which released "The Great Puzzle" Jan. 28 with a promotional campaign aimed at college, modern rock, album rock, and top 40 radio. "To the best of my knowledge," says Shear, "the president of the label, Davitt Sigerson, knew my work and just liked what I did." He adds with a laugh, "I know that's really way down on the list of reasons people usually get signed..."

Sigerson, himself a singer/songwriter, served as A&R rep for Shear. "I had 40 songs for the record," recalls Shear, "so somebody had to whittle through 'em." He also cites creative input from long-time managers Mike Lembo and Jill Christiansen of Mike's Management.

With a history of deals at Arista, Columbia, EMI, I.R.S., and now Polydor, Shear seems unconcerned that one or another may have
(Continued on next page)

See What You're Missing: Musicals-On-Video Wish List

COMPLETING THE (MUSICAL) Picture: There's still work to be done on the home video/laser front to bring the remaining important Hollywood music productions to market for both consumer interest and the preservation in the best possible manner of this American art form.

Although collectors may have personal libraries of TV broadcasts of these works, inferior quality is the norm. Diligent research also can yield such extras as restoration of cutting-room-floor sequences and original trailers.

Here are some titles that deserve the home video industry's attention (categorized by the writers of the songs):

JEROME KERN:

"High, Wide And Handsome" (Paramount, 1937): Oil rigging in mid-1800s Pennsylvania, starring Irene Dunne and Randolph Scott, with Kern and lyricist/screenwriter Oscar Hammerstein II at their best with the title song, "The Folks Who Live On The Hill," "Can I Forget You," and "Will You Marry Me Tomorrow Maria?"

"Can't Help Singing" (Universal, 1944): Kern and E.Y. Harburg songs in this Deanna Durbin starrer include the robust title song, the sweet "More And More," "Any Moment Now," and "Californ-i-ay."

"Centennial Summer" (20th Century Fox, 1946): Kern, with individual lyrics from Leo Robin, Oscar Hammerstein, and E.Y. Harburg, contributed many strong tunes, including "All Through The Day," "Up With The Lark," and "Cinderella Sue."

IRVING BERLIN:

"On The Avenue" (20th Century Fox, 1937): Dick Powell is the star, as is the Berlin score with "I've Got My Love To Keep Me Warm," "This Year's Kisses," "He Ain't Got Rhythm," "You're Laughing At Me," "Slumming On Park Avenue," and "The Girl On The Police Gazette."

"Alexander's Ragtime Band" (20th Century Fox, 1938): A reprise of dozens of Berlin standards up to that time and a few newcomers, like the lovely "Now It Can Be Told," sung by the likes of Alice Faye, Ethel Merman, and Don Ameche.

"Second Fiddle" (20th Century Fox, 1939): The ice skating of Sonje Heine and Berlin's neglected ballad "I Poured My Heart Into A Song," "When Winter Comes," and "Song Of The Metronome."

"This Is The Army" (Warner Bros., 1943): Flag-waving, to be sure, but also peak Berlin—"I Left My Heart At The Stage Door Canteen," "This Is The Army Mr. Jones," and "Oh, How I Hate To

Get Up In The Morning" (sung by Berlin).

"Blue Skies" (Paramount, 1946): Bing Crosby and Fred Astaire sing vintage and new Berlin. The latter includes the gem "You Keep Coming Back Like A Song."

The Berlin home video catalog has two major holes in an absence of the film versions of his stage hits "Annie Get Your Gun" (MGM, 1950) and "Call Me Madam" (20th Century Fox, 1953).

RICHARD RODGERS & LORENZ HART:

"The Phantom President" (Paramount, 1932): The great writing team experiments with "rhyming dialog" in

this George M. Cohan-starring satire—his only sound feature.

"Love Me Tonight" (Paramount, 1932): A sophisticated fairy tale starring Jeanette McDonald and Maurice Chevalier, whose glorious songs include "Isn't It Romantic," "Lover," and "Mimi."

"Hallelujah I'm A Bum" (Paramount, 1933): Al Jolson's the bum in New York during the Depression, with more "rhyming dialog," a comic political edge, and an R&H standard, "You Are Too Beautiful."

"Mississippi" (Paramount, 1935): Bing Crosby, W.C. Fields, a riverboat, and three R&H goodies, "Easy To Remember," "Down By The River," and "Soon."

GEORGE & IRA GERSHWIN:

"The Shocking Miss Pilgrim" (20th Century Fox, 1947): Some high-quality Gershwin "trunk" tunes—the film was made a decade after Gershwin's death—with lyrics by his brother Ira. The songs include "For You, For Me, For Ever More," "Changing My Tune," and "Aren't You Kind Of Glad We Did?," about as double-entendre naughty as a movie song could get in the '40s. Audiences didn't care for Pin-Up Girl Betty Grable in Victorian dress, but the film takes an amiable swipe at Victorian upper-class Bostonian snobbery, especially in a number called "Back Bay Polka." Also to be wished is the 1959 film version of the Gershwin classic "Porgy & Bess," a Samuel Goldwyn production released by Columbia Pictures—starring Sidney Poitier (singing by Robert McFerrin), Dorothy Dandridge (singing by Adele Addison), and Sammy Davis Jr.

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

1. Led Zeppelin, Remasters
2. Robin Hood Soundtrack
3. Harry Connick Jr. Songbook
4. Eagles Complete
5. Queensryche, Empire

ELLIS MARSALIS' SET COMPLETES COLUMBIA'S JAZZ-FAMILY TREE

(Continued from page 10)

Columbia. I haven't done that much recording."

"Heart Of Gold" suggests that quite a bit can be accomplished outside of the studio. Marsalis has been a key player in the Crescent City for years, and the dazzling way that his trio interacts on this album shows he has thought hard about how he wants the music to sound.

SPONTANEOUS SPARK

"You have to always make room for spontaneity," he says, "and I think we caught the spark. I like to do as much off the cuff as possible, not set up a program and say, 'OK, we're going to follow this all night long.'"

Stylistic grace gives "Heart Of Gold" much of its demeanor, and it is easy to understand why Marsalis says that "Oscar Peterson was more of an influence than Bud Powell." The delicate way the leader finesses his notes is something he passed along to his offspring. "Finesse, yes," he agrees, "but I don't know about the delicate part. Maybe it's just that our playing complements each other."

That kind of bonding works best



ELLIS MARSALIS

if your associates are well-versed. Two rhythm sections on the album allow for gentle changes in dynamics—one with drummer Billy Higgins and bassist Ray Brown, the other with drummer Herlin Riley and bassist Reginald Veal.

"Two and a half!" genially counters Marsalis, reminding that young Jason sits in as well. "You know Reginald and Herlin used to

be my guys before Wynton hired them for his band. He made them an offer I couldn't match."

ALSO AN EDUCATOR

Perhaps that is because Marsalis is not a full-time leader. For years now, the man who says he was "sort of backed into being a pianist" has dedicated much of his time to formal education, advancing the cultural ramifications of jazz as well as teaching others of its intricacies.

"Right now we've got a lot of people moving away from the European tradition; they're going to school and learning how to improvise. It's amazing to me, man. I listen to Muzak—the stuff that you hear in the grocery store—and there's even a soloist in there who has checked out Charlie Parker. If you really want to see where America is, was, or can go, just check out the music."

Obviously, his family has. And now that Jason has been anointed in the studio, are there any other Marsalises standing in the wings? "Man," chuckles Ellis, "I got relatives..."

ARTIST DEVELOPMENTS

A NATURAL SELECTION

A self-described studio rat obsessed with making a hit record, Elliot Erickson found the ideal job—a remixer for a dance-oriented top 40 station. Not only did working at WLOL Minneapolis-St. Paul give him equipment and practice, it also gave him access to WLOL's programmers, who advised him on his own recording project.

Over the course of a year, Erickson fashioned a single called "Do Anything." WLOL was hot on the record—especially because it gave the station an exclusive tune that its top 40 competitor, KDWB, couldn't get its hands on.

In February 1991, "Do Anything" by the duo known as Natural Selection landed at No. 1 on WLOL. (The next month the station was sold to Minnesota Public Radio.) In October '91, "Do Anything," which was picked up by EastWest Records, landed at No. 2 on Billboard's Hot 100—and finally became a hit on KDWB.

Except this version was slightly different. The original featured a

rap by Ingrid Chavez, a Minneapolis actress/poet/songwriter. Her people did not want this single to conflict with her forthcoming album on Paisley Park so she declined to participate (though she took co-writing credit). EastWest tapped Niki Harris, one of Madonna's backup vocalists, to do the rap.

Neither Erickson nor his partner in Natural Selection, Frederick Thomas, has met Harris. That seems par for the course for Natural Selection. Keyboardist Erickson and singer/guitarist Thomas were seldom in the studio together, separately recording their parts for "Do Anything," a piece they had originally cut on a four-track in Thomas' apartment in 1987.

"I work best alone," says Erickson, who had spent six years naively sending demo tapes to labels and writing to artists he admired (which is how he found a lawyer who helped land the EastWest deal).

Erickson and Thomas had joined forces in '86 after discover-

ing a love for vintage Motown when they tried out for a progressive R&B band that never got off the ground. Except for Motown, their tastes are disparate; over lunch, Erickson wants to talk about Brian Wilson, Thomas about the Geto Boys.

Having signed a singles deal with EastWest, Natural Selection rushed into New York studios to finish an album as soon "Do Anything" took off, and then the duo played a series of track shows around the country. Now Erickson and Thomas are putting together a band for a late-winter tour, possibly opening for Color Me Badd.

JON BREAM



Dwight's Way. On tour to support his current Reprise Records album, "If There Was A Way," Dwight Yoakam was joined onstage at the Universal Amphitheatre in Los Angeles by label mate Emmylou Harris, who dueted with him on the Flying Burrito Brothers' song "Sin City" and Hank Williams' classic "Jambalaya." Gathered backstage after the show, from left, are Billy Gibbons of ZZ Top, Harris, and Yoakam.



NATURAL SELECTION: From right, Frederick Thomas and Elliot Erickson.

SHEAR DELIGHTS IN EXPLORING NEW AVENUES

(Continued from preceding page)

treated him unfairly. "Oh, they might have, and I wouldn't even know," he says amusedly. "Everybody who has a record that doesn't sell thinks they got a raw deal from the label. Sometimes it's true, sometimes it isn't, but it's always a good thing to say. It's very rare for you to hear an artist say, 'My record didn't sell because I made a stinky record' . . . It seems to me that having a hit record is like pulling off a bank job. Everything's gotta be right, everything's gotta happen just at the right time."

Creative forces converged with Shear's idea for an informal, acoustic cable-TV jam, which ulti-

mately became—with the help of videoclip director Robert Small—the weekly "MTV Unplugged." In its first season, Shear played host to Crowded House, Joe Satriani, Stevie Ray Vaughan, Sinead O'Connor, Michael Penn, and others. But as his communal sing-along segments became de-emphasized, "pretty soon I was just a guy saying, 'Here's what's-their-name,' and I just thought, 'Well, I'm not a VJ . . . I've gotta get back into making records.'"

Sharp-eyed and restlessly creative, Shear continues to try new musical avenues as he tries new melodies. He views "The Great Puzzle" as a long-sought blend of the solo-guitar simplicity with a rock-band approach. "That makes this one the most artistically satisfying," he says, "because I put those things together."

Keith Sweat is comin' on strong. See story, page 17

NOTICE

IN THE MATTER OF

UNITED STATES DISTRICT COURT
DISTRICT OF NEW JERSEY

ESSEX ENTERTAINMENT, INC.,

Plaintiff,

v.

SUGAR HILL RECORDS, LTD.,
SUGARHILL RECORDS, INC. and
JOSEPH ROBINSON,

Defendants.

CIVIL CASE NO. 91-5169 (AJL)

ORDER OF
PRELIMINARY INJUNCTION

ORIGINAL FILED

JAN 2 1992

WILLIAM T. WALSH, CLERK

ORDERED, that the defendants, Sugar Hill Records, Ltd., Sugarhill Records, Inc., and Joseph Robinson, their respective agents, servants, employees, officers, successors, and assigns, and all persons in active concert or participation with each and any of them who receive actual notice of this Order, by personal service or otherwise, be and they hereby are restrained and enjoined, pendente lite, from: directly or indirectly infringing upon plaintiff's rights, including its copyrights and trademark rights, in the Buddah/Essex Master Recordings (which are described in paragraph 18 and listed on the exhibits to Exhibit B of the Verified Complaint and which include, specifically, the one hundred and sixteen Buddah/Essex Master Recordings which are described in paragraph 44 and are included on Schedule A of Exhibit I to the Verified Complaint), or in the Buddah trademarks, tradenames, or logos in any manner; and from reproducing and causing and contributing to or participating in, or authorizing, the reproduction or distribution to the public by sale or other transfer of ownership, or by rental, lease or lending, of unauthorized reproductions of plaintiff's sound recordings; and from using, or causing or authorizing anyone else to use, in any fashion whatsoever, the Buddah trademarks, tradenames, and logos, in connection with the advertisement, manufacture, reproduction, sale, rental, lease, distribution or other transfer of ownership of unauthorized copies of plaintiff's sound recordings.

[Signature]
United States District Judge

For further information contact: Sam Goff, Essex Entertainment, Inc. 201-894-8700, Fax: 201-894-8630

LABEL CHART SHARE

THE BILLBOARD 200

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Columbia (61) 11.4%	1. Columbia (56) 12.6%
2. Atlantic (42) 7.5%	2. Warner Bros. (54) 9.8%
3. Warner Bros. (56) 7.1%	3. Capitol (41) 8.1%
4. Capitol (42) 6.9%	4. MCA (44) 7.2%
5. MCA (56) 6.4%	5. Atlantic (34) 4.9%
6. Epic (38) 5.5%	6. Geffen (21) 4.8%
6. Geffen (33) 5.5%	7. Elektra (35) 4.7%
6. Arista (28) 5.5%	8. Reprise (30) 4.6%
9. Reprise (27) 4.8%	9. Epic (33) 4.4%
9. Elektra (26) 4.8%	10. A&M (18) 4.0%
11. RCA (38) 3.9%	11. Arista (28) 3.9%
12. Virgin (17) 3.8%	12. EMI (13) 3.4%
13. Mercury (28) 3.1%	12. SBK (9) 3.4%
13. EMI (16) 3.1%	14. Mercury (24) 3.3%
15. Chrysalis (13) 3.0%	15. RCA (28) 2.9%
16. A&M (25) 2.8%	16. Virgin (15) 2.5%
16. SBK (6) 2.8%	17. Motown (5) 2.2%
18. Atco (8) 1.5%	18. PLG (21) 2.0%
19. Island (15) 1.4%	19. Priority (7) 1.7%
19. Polydor (15) 1.4%	20. Atco (7) 1.2%
	20. Tommy Boy (7) 1.2%
	22. EastWest (10) 1.1%

TOP R&B ALBUMS

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Atlantic (17) 8.2%	1. Columbia (23) 10.1%
2. Columbia (22) 8.1%	2. MCA (20) 9.9%
3. Warner Bros. (18) 7.5%	3. Capitol (15) 7.9%
4. MCA (17) 7.4%	4. Elektra (16) 6.6%
5. Motown (12) 6.5%	5. Warner Bros. (20) 6.1%
6. Capitol (15) 5.7%	6. Motown (14) 5.9%
7. Epic (9) 5.0%	7. Epic (13) 5.4%
8. RCA (14) 4.7%	8. Arista (11) 4.5%
9. Arista (12) 4.6%	9. RCA (11) 4.2%
10. Virgin (10) 4.5%	10. Priority (15) 4.0%
11. Elektra (5) 4.1%	10. Atlantic (14) 4.0%
12. A&M (5) 3.6%	12. Mercury (10) 3.8%
13. EMI (9) 2.8%	13. Reprise (10) 3.0%
14. Reprise (9) 2.5%	14. Profile (11) 2.7%
15. Profile (6) 2.3%	14. A&M (8) 2.7%
16. Island (9) 2.2%	16. EMI (6) 2.1%
16. Polydor (6) 2.2%	17. PLG (8) 1.9%
18. Tommy Boy (3) 2.0%	17. Tommy Boy (8) 1.9%
19. Priority (5) 1.7%	19. Ichiban (11) 1.5%
19. Mercury (3) 1.7%	20. Virgin (9) 1.4%
21. Malaco (5) 1.5%	21. EastWest (3) 1.2%
22. SBK (4) 1.3%	22. Jive (3) 1.1%
23. Next Plateau (3) 1.2%	
24. Luke (2) 1.1%	
25. Geffen (4) 1.0%	

TOP COUNTRY ALBUMS

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Sony (CBS) (42) 22.0%	1. RCA (29) 21.4%
2. RCA (31) 20.3%	2. MCA (28) 18.7%
3. Warner Bros. (33) 19.9%	3. Sony (32) 15.2%
4. MCA (34) 17.4%	4. Warner Bros. (32) 15.1%
5. Capitol (18) 9.2%	5. Capitol (16) 13.4%
6. Mercury (8) 6.7%	6. Arista (8) 6.7%
7. Arista (3) 2.3%	7. Mercury (10) 6.1%
8. Atlantic (6) 1.5%	8. Curb (8) 2.3%
	9. Atlantic (7) 1.0%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate 1.0% chart share or more for the year.

Artists & Music

UNI, POLYGRAM GAIN; COLUMBIA CROWNS 2 CHARTS

(Continued from page 1)

ing over the last couple of years, while CEMA's charge to overtake it as the second largest distributor lost some steam in 1991. CEMA turned in a 15.7% showing, down from the 16.4% it generated in 1990.

BMG continued its downward slide, getting an 8.2% share of The Billboard 200 in 1991. That total comes on the heels of 1990's 10.4% and 1989's 11.3%. Independent distributors also suffered dwindling Billboard 200 chart share as they turned in a 4.4% showing in 1991. In 1990, the indies scored a 5.2%; the year before they were at 6.2%.

WEA REMAINS TOPS IN R&B

Among R&B distributors, WEA maintained its lead but suffered the largest chart-share loss, dropping more than six percentage points since 1990 to close with a 22.4% piece of the 1991 pie. WEA's slippage can be partially attributed to downturns in the fortunes of Atlantic and Virgin. The former was the R&B label chart-share leader in 1990 but slipped to 10th place in 1991 with a 4% showing. And Virgin's R&B chart share dropped to 1.4% in 1991.

The independent group of distributors also lost R&B chart share, dropping to 14.7% from 1990's 17.9%, with a corresponding move from second place to fourth last year.

The other major distributors all gained ground in 1991. Uni, which lost the most ground in 1990 when it dropped to 13.9% from 1989's 17%, rebounded to 15.1% and third place among R&B distributors. Sony gained more than two points in 1991 to finish with a 15.5% slice of the R&B albums chart, good enough for second place. And while PGD enjoyed the biggest increase, a 3.6-point upturn to 9.3%, it still was last among R&B distributors.

BMG IS COUNTRY CHART KING

BMG nailed down the top spot among country distributors for the second year in a row, with a 28.1% share of the Top Country Albums chart. That performance not only represented a gain of 5.5 percentage points over 1990, but it also provided a nine-percentage-point lead over the No. 2 distributor, Uni, which closed the year with an 18.7% showing.

WEA, which held first place in 1989

with a 23.6% share, finished No. 3 last year with a 16% share.

CEMA, fueled by Garth Brooks' chart dominance, gained a whopping 6.5 percentage points to close 1991 with a 15.7% share of the country albums chart. Sony, on the other hand, lost almost seven percentage points to close 1991 with 15.2% of the chart.

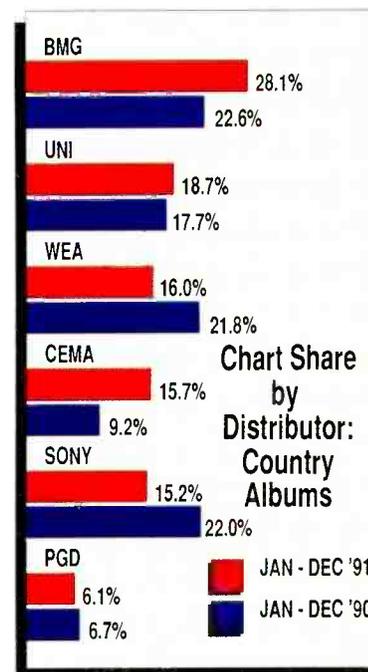
THE LABEL STANDINGS

Among labels, Columbia tightened its grip on first place for The Billboard 200 in 1991, with its chart share growing to 12.6% from the 11.4% it chalked up in 1990. Helping Columbia during the year were releases by C&C Music Factory, Michael Bolton, and Michael Jackson.

Warner—riding on the strength of albums by R.E.M., Paul Simon, and Rod Stewart, among others—came in second place with a 9.8% share. Capitol, meanwhile, claimed the third spot with an 8.1% performance thanks to a second-half surge. Capitol's big guns last year included Brooks, Hammer, and Poison.

MCA snared fourth place with its 7.2% showing, while Atlantic dropped from second to fifth, finishing with a 4.9% slice of the pie in 1991.

Label rankings involve all distributed labels, which are defined as



Note: Indie distributors accumulated less than 1% of country chart share in 1990 and 1991.

those that actively work their own releases on both the promotion and marketing fronts. They may also work releases for other labels.

The PolyGram Label Group generated a 2% performance in its first full year. In the Capitol-EMI camp, two of the labels being folded into the EMI Records Group, EMI and SBK, tied for 12th place in 1991 with 3.4% each. Chrysalis, however, dropped from 3% in 1990 to 0.8% in 1991, and failed to make the rankings.

The leading independent label was Priority, which snared 1.7% of The Billboard 200. The only other independently distributed label to gain more than 1% was Tommy Boy, which had a 1.2% share.

In R&B, Columbia added two points for a 10.1% share and moved into first place. MCA also enjoyed a good year in 1991, surging to second place with a 9.9% share, after 1990's fourth-place finish. Among the artists boosting MCA were Guy, Ralph Tresvant, Bell Biv DeVoe, and Pebbles.

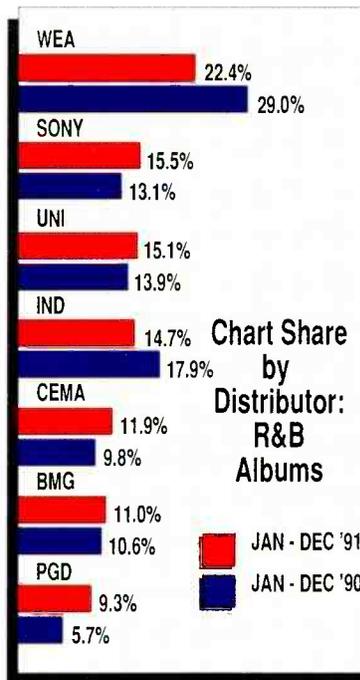
Capitol leapfrogged from sixth to third place last year. Elektra also enjoyed a healthy jump in going to fourth place, after coming in 11th in 1990. But Warner Bros. suffered a decline on the R&B Albums chart, falling to fifth with a 6.1% share.

Priority led the independent labels, coming in strong with a 4% share. That was good enough to tie Atlantic for 10th place on the R&B chart.

The other independent labels that placed in the R&B album rankings were Profile (2.7%), Tommy Boy (1.9%), and Ichiban (1.5%).

In country, RCA enjoyed strong showings from Clint Black, the Judds, and Alabama and displaced Sony as the label champ. Sony slipped to third in 1991, losing almost seven percentage points. MCA halted the slide it was suffering by finishing second last year.

Arista more than doubled its share to 6.7% to come in sixth. And for the first time, Curb placed in the rankings by scoring a 2.3% share. Some of its albums are also credited to other distributors, depending on the arrangements Curb has with them.



Explanation Of Chart-Share Calculations

The midyear chart-share information on these pages was compiled by computer from Billboard's weekly R&B and country albums charts and The Billboard 200. The information covers charts published in issues from Jan. 6, 1990 to Dec. 22, 1990, and Jan. 5, 1991 to Dec. 21, 1991.

The chart positioning is based on the same point system used for Billboard's year-end charts. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position.

The charts and tables represent the accumulation of all points—based on the number of

weeks on the chart plus positions attained—that respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. Because they are rounded off, the figures may not add up to 100%. The label chart-share tables illustrate share of the chart for distributing labels.



TERRI ROSSI'S RHYTHM SECTION

THE OBVIOUS: "Stay" by **Jodeci** (Uptown) scores their second No. 1 single. It has reports from 99 stations, including No. 1 reports from 13. It ranks No. 3 in radio and No. 1 in sales points. "Can't Let Go" by **Mariah Carey** (Columbia) has reports from the entire panel of 101 stations. It is No. 1 at 19 outlets and ranks No. 2 in both radio and retail points.

SIDEWAYS WITH A BULLET: "Uuh Ahh" by **Boyz II Men** (Motown) holds at No. 4, in spite of strong radio increases. It gains No. 1 reports from seven stations, including WBLS New York; WAMO Pittsburgh; and WZFX Fayetteville, N.C. It has top five reports from 44 stations. "Everlasting Love" by **Tony Terry** (Epic) holds at No. 14 with reports from 96 stations, gaining five this week: WUSS Atlantic City, N.J.; WRKS New York; WXVI Montgomery, Ala.; WJMI Jackson, Miss.; WQFX Gulfport, Miss.; and WGCI Chicago at No. 25. "Everlasting" was held in place by "Breakin' My Heart (Pretty Brown Eyes)" by **Mint Condition** (Perspective), which gains 17 stations, including WEAS Savannah, Ga.; WPEG Charlotte, N.C.; and WKKV and WMVP Milwaukee. It has reports from 83 stations. "Breakin' My Heart" is high on many playlists, like WAMO (No. 3), WWIN-FM Baltimore (No. 3), WPLZ (No. 2) and WCDX (No. 4), both in Richmond, Va.

"BABY HOLD ON TO ME" by **Gerald Levert** advances on the chart 15-9. It has reports from 99 stations, as WUSS Atlantic City, N.J., adds it. It makes large jumps nationally, including 15-4 at WGZB Louisville, Ky.; 15-8 at WDAS Philadelphia; 28-12 at WPEG Charlotte; 28-15 at WPAL Charleston, S.C.; 9-2 at KKDA-FM Dallas; and 17-11 at KMJQ Houston.

THE ULTIMATE DUEL: Records from two of pop music's giants are climbing the chart together and their labels could easily find themselves vying for No. 1. "Diamonds And Pearls" by **Prince & the N.P.G.** (Paisley Park) gains 21 radio reports for a total of 95. "Remember The Time" by **Michael Jackson** (Epic) has reports from the entire panel. It logs its first big retail week with new reports from 90 retailers. Their rankings on the Airplay and Sales charts demonstrate that they are developing differently, but are nevertheless headed for the top of the chart.

DEBUTS CAN BE DECEIVING: "My World" by **Another Bad Creation** enters the chart with 23 stations. Among the eight new reporters this week: WYLD-FM New Orleans; WJTT Chattanooga, Tenn.; WTLC Indianapolis; and WTLZ Saginaw, Mich.

THINGS THAT MAKE YOU GO HUH? On most awards shows, when R&B/rap artists make their acceptance speeches, they thank the label president, the VP of pop promotion, their manager, their spouse, their parents, and of course, God. But if it were not for the black music promotion executives, they would never get a chance to appear anywhere, least of all on a national awards show. A recent example was **Naughty By Nature**. The group thanked everybody, except one key player. So since they didn't, I will: "And I would especially like to thank **Charm Warren**, national director of promotion for Tommy Boy Records."

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON CHART
MASTERPIECE					
ATLANTIC STARR REPRISE	10	9	26	45	59
IT'S O.K.					
BEBE & CECE WINANS CAPITOL	6	14	12	32	58
SAVE THE BEST FOR LAST					
VANESSA WILLIAMS MERCURY	4	6	14	24	74
NO NOSE JOB					
DIGITAL... TOMMY BOY	2	8	14	24	26
DIAMONDS AND PEARLS					
PRINCE PAISLEY PARK	2	6	13	21	95
...A NICE TIME FOR LOVIN'					
SURFACE COLUMBIA	2	5	12	19	42
BREAKIN' MY HEART					
MINT CONDITION PERSPECTIVE	1	2	14	17	83
LIVE AND LEARN					
JOE PUBLIC COLUMBIA	3	5	9	17	52
TESTIFY					
SOUNDS OF... PERSPECTIVE	2	4	9	15	68
THINKIN' BACK					
COLOR ME BADD GIANT	5	4	6	15	48

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

GOING PUBLIC.

Joe Public JOE PUBLIC Joe Public JOE Public Joe

PUBLIC Joe Public JOE PUBLIC Joe PUBLIC JOE PUBLIC

PUBLIC Joe Public JOE PUBLIC Joe PUBLIC JOE PUBLIC



Joe Public

is a singing, songwriting, instrument-playing operation in full effect.

They are the writers and background vocalists on **Keith Sweat's** No. 1 smash, "Keep It Comin'," so you have already experienced the soothing groove of **Joe Public** and didn't even know it.

Their self-titled debut album is a first funky burst from behind the scenes. Slamming with the bass of **Live And Learn** and coolin' with slow jams like **I Miss You**, after one listen, the secret will be out...

Joe Public is Live.

"JOE PUBLIC"

48628



The debut album.

COLUMBIA

Produced by: Lionel Job and Joe Public for Lionel Job Inc.
Management: Lionel Job Management

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1992 Sony Music Entertainment Inc.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING FEB. 8, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	2	9	KEITH SWEAT ● ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1	
2	2	1	9	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ)	DANGEROUS	1	
3	3	3	33	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1	
4	4	4	17	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1	
5	5	6	14	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5	
6	6	5	13	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5	
7	8	8	36	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1	
8	7	9	10	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	7	
(9)	12	30	4	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	9	
10	10	10	18	MARIAH CAREY ▲ ² COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6	
(11)	11	12	18	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	11	
12	9	7	12	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1	
13	13	11	16	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11	
14	14	13	22	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ)	THE COMFORT ZONE	12	
(15)	17	17	10	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	15	
16	16	18	17	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13	
17	15	14	17	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1	
18	18	16	30	PHYLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10	
19	19	15	29	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1	
20	22	23	10	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	20	
(21)	24	21	19	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7	
(22)	25	28	6	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	22	
23	23	22	38	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1	
24	20	19	15	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8	
(25)	30	34	9	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	25	
(26)	31	35	13	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	26	
27	26	27	14	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26	
28	21	20	16	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16	
29	32	31	21	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10	
30	28	25	29	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5	
31	27	29	9	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27	
32	34	33	36	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13	
33	29	26	16	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13	
34	35	37	11	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34	
(35)	54	83	3	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	35	
36	33	24	30	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5	
37	38	45	18	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14	
38	36	32	12	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25	
39	39	42	18	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29	
40	37	36	11	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35	
(41)	44	43	20	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36	
42	45	40	14	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23	
43	41	41	14	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29	
44	48	44	14	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32	
45	46	47	26	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98)	C.M.B.	10	
46	47	46	8	TONE-LOC DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46	
47	40	38	34	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1	
48	42	39	12	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23	
(49)	51	54	12	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46	

50	43	49	30	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
(51)	56	66	6	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	51
52	49	50	41	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
53	50	48	15	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
54	52	51	28	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
55	53	55	42	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874 /PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
56	55	57	36	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
57	65	62	34	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
(58)	77	—	2	2 PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2 PACALYPSE NOW	58
59	61	65	26	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
60	57	53	11	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
61	60	59	24	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
62	58	64	17	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	58
63	68	58	17	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
64	67	72	32	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
65	66	67	14	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
(66)	78	82	5	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	66
67	69	70	29	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
68	63	69	71	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
(69)	76	74	11	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
70	74	63	33	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
71	75	76	54	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
72	70	75	44	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
73	73	68	21	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBB - BOOTCITY! THE REMIX ALBUM	18
74	72	73	6	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	72
75	71	61	14	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
76	64	52	32	NATALIE COLE ▲ ³ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
77	59	56	41	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
78	62	60	12	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
79	81	81	11	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
(80)	94	—	2	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	80
81	79	77	10	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
(82)	100	79	22	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
(83)	89	85	17	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
84	86	98	4	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	84
85	85	89	15	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
86	90	91	32	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
87	83	78	10	PATTI AUSTIN GRP 9660* (9.98)	CARRY ON	75
(88)	RE-ENTRY	7	7	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79
(89)	93	—	2	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	89
90	84	86	26	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
91	87	94	46	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
(92)	98	—	2	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	92
93	96	93	15	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
94	91	90	8	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
95	82	84	21	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
96	92	88	36	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
97	97	100	11	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
98	99	96	35	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
99	80	71	11	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
100	95	87	25	PAULA ABDUL ▲ ² CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31

○ 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.

SIR MIX-A-LOT IN MOTION WITH NEW LABEL, ALBUM

(Continued from page 17)

ming a drum machine and watching a Camelot epic on PBS, is equally enthusiastic about climbing aboard with Warner Bros.-distributed Def American. He adds that "Mack Daddy," which he wrote and produced with help on tracks by Nate Fox and Stranger, is his best—and perhaps most shocking—album to date.

"Initially I was reluctant to sign with [Rick], because I heard he was a control freak," says Mix with usual candor. "But none of that was true. He made it real easy

for me to sign and make the record I wanted to make... I can say what I want on this album because I've already sold 2 million-plus albums. I don't feel like I have to rap to get money."

Saying what he wants to say means Mix gets to air his opinions on some frequently controversial topics, including gang violence, gun control ("if no law-abiding citizens can own guns, then the only people left with guns are cops and criminals and I don't trust either of them"), the legal system, and

white supremacy. He describes "One Time's Got No Case" as a diatribe against police brutality and the legal system. And "Baby's Got Back" is a paean to the female posterior. "I'm telling black women that black men love them as they are," he says. "I love the curves!"

Marketing and promotion plans for the project are designed to garner Mix maximum exposure. "The idea is that 'One Time's Got No Case' is the urban street single that warms people up for the album," explains Dan Charnas, head

of Def American's rap music division. The label went for R&B radio adds Jan. 28, anticipating national play by Tuesday (4), the same date the album is due in stores. "By the time we release 'Baby Got Back' [Feb. 18], we're all positioned for this to go churban and pop... 'Baby Got Back' seems to be the stronger single for that format. Urban radio will probably follow."

Mix-A-Lot admits he likes to take an unconventional approach to his music and his promotion. "I like to do something weird that

they'll never forget," he says. A video press kit, which captures the rapper's flamboyant personality, was delivered to press and retail. A video for "Baby Got Back" has been lensed by Adam Bernstein. Charnas adds that Sir Mix-A-Lot will do radio call-in shows with several urban and college outlets and is scheduled to attend radio's Gavin conference in Los Angeles this month.

JANINE McADAMS

Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	STAY	JODECI	1	1	1	KEEP IT COMIN'	KEITH SWEAT	3
2	5	CAN'T LET GO	MARIAH CAREY	2	2	2	CAN'T LET GO	MARIAH CAREY	2
3	1	KEEP IT COMIN'	KEITH SWEAT	3	3	6	STAY	JODECI	1
4	4	UUH AHH	BOYZ II MEN	4	4	4	UUH AHH	BOYZ II MEN	4
5	7	I WANT YOU	JODY WATLEY	5	5	5	I WANT YOU	JODY WATLEY	5
6	8	THE RUSH	LUTHER VANDROSS	6	6	9	THE WAY I FEEL ABOUT YOU	KARYN WHITE	7
7	10	SHE'S GOT THAT VIBE	R. KELLY	11	7	10	THESE THREE WORDS	STEVIE WONDER	8
8	6	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	12	8	3	THE RUSH	LUTHER VANDROSS	6
9	16	BREAKIN' MY HEART	MINT CONDITION	13	9	11	I BELONG TO YOU	WHITNEY HOUSTON	10
10	22	BABY HOLD ON TO ME	GERALD LEVERT	9	10	12	EVERLASTING LOVE	TONY TERRY	14
11	11	ADDAMS GROOVE	HAMMER	15	11	13	BABY HOLD ON TO ME	GERALD LEVERT	9
12	13	THE WAY I FEEL ABOUT YOU	KARYN WHITE	7	12	8	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	12
13	14	THESE THREE WORDS	STEVIE WONDER	8	13	16	SOMEBODY LOVES YOU BABY	PATTI LABELLE	16
14	12	JUST THE TWO OF US	CHUBB ROCK	24	14	14	SHE'S GOT THAT VIBE	R. KELLY	11
15	3	INSATIABLE	PRINCE AND THE N.P.G.	17	15	18	REMEMBER THE TIME	MICHAEL JACKSON	20
16	17	I BELONG TO YOU	WHITNEY HOUSTON	10	16	19	BREAKIN' MY HEART	MINT CONDITION	13
17	19	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	23	17	15	LET'S STAY TOGETHER	GUY	18
18	21	GROOVE WITH IT	BIG DADDY KANE	26	18	29	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	19
19	34	SOMEBODY LOVES YOU BABY	PATTI LABELLE	16	19	21	SO INTENSE	LISA FISCHER	21
20	15	I LOVE YOUR SMILE	SHANICE	25	20	7	INSATIABLE	PRINCE AND THE N.P.G.	17
21	36	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	19	21	17	STAY THIS WAY	THE BRAND NEW HEAVIES	22
22	9	BLACK OR WHITE	MICHAEL JACKSON	31	22	22	LOVE IS CALLING YOU	GENE RICE	27
23	30	EVERLASTING LOVE	TONY TERRY	14	23	24	ADDAMS GROOVE	HAMMER	15
24	29	LET'S STAY TOGETHER	GUY	18	24	25	LOVE STORIES	JENNIFER HOLLIDAY	29
25	32	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE	28	25	33	HERE I GO AGAIN	GLENN JONES	35
26	31	SO INTENSE	LISA FISCHER	21	26	31	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	23
27	26	STEADY MOBBIN'	ICE CUBE	32	27	20	I LOVE YOUR SMILE	SHANICE	25
28	23	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	34	28	28	GROOVE WITH IT	BIG DADDY KANE	26
29	20	STAY THIS WAY	THE BRAND NEW HEAVIES	22	29	32	ALL NIGHT ALL DAY	GAME	33
30	38	POOR GEORGIE	MC LYTE	30	30	37	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	NAUGHTY BY NATURE	28
31	24	2 LEGIT 2 QUIT	HAMMER	42	31	—	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	43
32	—	OOCHEE COOCHEE	M.C. BRAINS	36	32	—	TESTIFY	SOUNDS OF BLACKNESS	48
33	—	REMEMBER THE TIME	MICHAEL JACKSON	20	33	—	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	46
34	18	KISS YOU BACK	DIGITAL UNDERGROUND	40	34	—	LUXURY OF LOVE	DAVID PEASTON	44
35	40	LOVE IS CALLING YOU	GENE RICE	27	35	39	STRAIGHT FROM MY HEART	ERIC GABLE	45
36	—	LOVE STORIES	JENNIFER HOLLIDAY	29	36	—	TAKE TIME	CHRIS WALKER	47
37	39	HOW TO FLOW	NICE & SMOOTH	37	37	40	UNDERSTANDING	STATE OF ART	38
38	27	THE COMFORT ZONE	VANESSA WILLIAMS	39	38	30	THE THINGS THAT U DO	D.J. JAZZY JEFF	49
39	28	CAN HE DO IT	READY FOR THE WORLD	41	39	—	POOR GEORGIE	MC LYTE	30
40	25	ALL THROUGH THE NIGHT	STONE-LOC	57	40	38	IN & OUT OF LOVE	GARY TAYLOR	50

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
42 2 LEGIT 2 QUIT (Bust-It, BMI)	ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP
15 ADDAMS GROOVE (Bust-It, BMI/Orion, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
94 AFTER THE DANCE (Jobete, ASCAP)	ASCAP/Strick-Lick, ASCAP
67 AIM'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	ASCAP/Strick-Lick, ASCAP
33 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)	ASCAP/Strick-Lick, ASCAP
57 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	ASCAP/Strick-Lick, ASCAP
77 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP)	ASCAP/Strick-Lick, ASCAP
9 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	ASCAP/Strick-Lick, ASCAP
96 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)	ASCAP/Strick-Lick, ASCAP
80 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy Greg, ASCAP)	ASCAP/Strick-Lick, ASCAP
31 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
13 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyne, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
41 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	ASCAP/Strick-Lick, ASCAP
2 CANT LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM	ASCAP/Strick-Lick, ASCAP
63 CHANGE (Careers-BMG, BMI)	ASCAP/Strick-Lick, ASCAP
39 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stoopid, ASCAP/Almo, ASCAP) HL/CPP	ASCAP/Strick-Lick, ASCAP
72 COUNT ON ME (Bocar, BMI/Sounds Heard Everywhere, BMI/Calloco, BMI/S.Beck, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI)	ASCAP/Strick-Lick, ASCAP
75 DARK AND LOVELY (YOU OVER THERE) (Seven Songs, BMI)	ASCAP/Strick-Lick, ASCAP
19 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP)	ASCAP/Strick-Lick, ASCAP
82 DOO DOO BROWN (Future Sights And Sounds, BMI)	ASCAP/Strick-Lick, ASCAP
59 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI)	ASCAP/Strick-Lick, ASCAP
14 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)	ASCAP/Strick-Lick, ASCAP
74 EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)	ASCAP/Strick-Lick, ASCAP
28 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	ASCAP/Strick-Lick, ASCAP
89 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	ASCAP/Strick-Lick, ASCAP
53 FINALLY (Wax Museum, BMI/Mainlot, BMI)	ASCAP/Strick-Lick, ASCAP
87 FIT TO BE TIED (B-Boy, ASCAP/EMI April, ASCAP)	ASCAP/Strick-Lick, ASCAP
73 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
84 GET A LIFE (Black Hat, ASCAP)	ASCAP/Strick-Lick, ASCAP
85 GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI)	ASCAP/Strick-Lick, ASCAP
26 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	ASCAP/Strick-Lick, ASCAP
35 HERE I GO AGAIN (Luella, ASCAP)	ASCAP/Strick-Lick, ASCAP
37 HOW TO FLOW (Nice & Smooth, ASCAP)	ASCAP/Strick-Lick, ASCAP
10 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)	ASCAP/Strick-Lick, ASCAP
70 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA,	ASCAP/Strick-Lick, ASCAP
42 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)	ASCAP/Strick-Lick, ASCAP
25 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)	ASCAP/Strick-Lick, ASCAP
50 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Strick-Lick, ASCAP
17 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
71 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
81 IT'S HARD SOMETIME (Def Mix, ASCAP/Baby Knuckles, BMI/Dan Vic, BMI)	ASCAP/Strick-Lick, ASCAP
69 IT'S NOT YOUR MONEY (Bust-It, BMI)	ASCAP/Strick-Lick, ASCAP
60 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	ASCAP/Strick-Lick, ASCAP
5 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
97 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)	ASCAP/Strick-Lick, ASCAP
24 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI)	ASCAP/Strick-Lick, ASCAP
3 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP	ASCAP/Strick-Lick, ASCAP
40 KISS YOU BACK (GLG Tow, BMI/Pubhwyalyike, BMI/Willesden, BMI/Bridgeport, BMI)	ASCAP/Strick-Lick, ASCAP
23 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)	ASCAP/Strick-Lick, ASCAP
18 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)	ASCAP/Strick-Lick, ASCAP
90 LET THERE BE LOVE! (Degroat & Degroat, BMI)	ASCAP/Strick-Lick, ASCAP
58 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noiseta, BMI/Ensign, BMI)	ASCAP/Strick-Lick, ASCAP
99 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)	ASCAP/Strick-Lick, ASCAP
62 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)	ASCAP/Strick-Lick, ASCAP
92 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
27 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Generic, BMI/Island, BMI)	ASCAP/Strick-Lick, ASCAP
29 LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Strick-Lick, ASCAP
44 LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)	ASCAP/Strick-Lick, ASCAP
91 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM	ASCAP/Strick-Lick, ASCAP
55 MAKE YA BODY MOVE (All Nations, ASCAP)	ASCAP/Strick-Lick, ASCAP
56 MASTERPIECE (Kenny Nolan, ASCAP)	ASCAP/Strick-Lick, ASCAP
64 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	ASCAP/Strick-Lick, ASCAP
95 MISTADOBALINA (Street Knowledge, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI)	ASCAP/Strick-Lick, ASCAP
98 MY WORLD (Diva One, ASCAP/Mike Ten, BMI)	ASCAP/Strick-Lick, ASCAP
36 OOCHEE COOCHEE (Mike Ten, BMI/Biv Ten, ASCAP)	ASCAP/Strick-Lick, ASCAP
68 PAPER DOLL (MCA, ASCAP)	ASCAP/Strick-Lick, ASCAP
66 PEACEFUL JOURNEY (Not Listed)	ASCAP/Strick-Lick, ASCAP
30 POOR GEORGIE (Top Bilin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)	ASCAP/Strick-Lick, ASCAP
20 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP)	ASCAP/Strick-Lick, ASCAP
6 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)	ASCAP/Strick-Lick, ASCAP
46 SAVE THE BEST FOR LAST (Longitude, BMI/Moon &	ASCAP/Strick-Lick, ASCAP
Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP)	ASCAP/Strick-Lick, ASCAP
11 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosa, BMI)	ASCAP/Strick-Lick, ASCAP
52 SHUT EM DOWN (Def American, BMI)	ASCAP/Strick-Lick, ASCAP
61 SMILE (Virgin, ASCAP)	ASCAP/Strick-Lick, ASCAP
79 SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Khari International, ASCAP/Bugnon, ASCAP)	ASCAP/Strick-Lick, ASCAP
21 SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Geffen Again, BMI/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)	ASCAP/Strick-Lick, ASCAP
16 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM	ASCAP/Strick-Lick, ASCAP
22 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)	ASCAP/Strick-Lick, ASCAP
1 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
32 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)	ASCAP/Strick-Lick, ASCAP
45 STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP)	ASCAP/Strick-Lick, ASCAP
47 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)	ASCAP/Strick-Lick, ASCAP
12 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP	ASCAP/Strick-Lick, ASCAP
100 TENDER KISSES (Zodroc, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
48 TESTIFY (Flyte Tyne, ASCAP)	ASCAP/Strick-Lick, ASCAP
8 THESE THREE WORDS (Stevland Morris, ASCAP)	ASCAP/Strick-Lick, ASCAP
49 THE THINGS THAT U DO (Zomba, ASCAP)	ASCAP/Strick-Lick, ASCAP
65 THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)	ASCAP/Strick-Lick, ASCAP
78 TURN YOU ON (Livies Boys, BMI)	ASCAP/Strick-Lick, ASCAP
38 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Biishir, ASCAP/Roydor, BMI)	ASCAP/Strick-Lick, ASCAP
4 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)	ASCAP/Strick-Lick, ASCAP
7 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Letlover Soupped, ASCAP/ATV, BMI) WBM	ASCAP/Strick-Lick, ASCAP
54 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)	ASCAP/Strick-Lick, ASCAP
34 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	ASCAP/Strick-Lick, ASCAP
43 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)	ASCAP/Strick-Lick, ASCAP
83 WHERE WOULD I BE (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Colgems-EMI, ASCAP)	ASCAP/Strick-Lick, ASCAP
76 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)	ASCAP/Strick-Lick, ASCAP
86 YOU DON'T KNOW (SOMEBODY TELL ME) (C.E., ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)	ASCAP/Strick-Lick, ASCAP
51 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI) WBM	ASCAP/Strick-Lick, ASCAP
88 YOU SHOWED ME (Trickson, BMI)	ASCAP/Strick-Lick, ASCAP



RAL/DEF JAM, the company that gave you 16 weeks of No. 1 records in '91, count em'...16 weeks, now brings you **PUBLIC ENEMY's** remix of **SHUT EM DOWN** ...destined for No. 1!!!



COLUMBIA

"Columbia" Reg. U.S. Pat. & Trm. Off. Marca Registrada. © 1992 Rush Associated Labels



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	1	1	18	★ ★ ★ No. 1 ★ ★ ★ THE PHUNCKY FEEL ONE (C) (T) RUFFHOUSE 38-7393/COLUMBIA	◆ CYPRESS HILL 4 weeks at No. 1
2	2	3	11	GROOVE WITH IT (C) (M) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
3	6	9	8	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP
4	3	6	8	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
5	10	15	4	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
6	4	2	15	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
7	13	16	5	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
8	12	13	4	LATIFAH'S HAD IT UP 2 HERE (C) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
9	17	22	3	OOCHEE COOCHEE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
10	8	11	9	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	◆ SCARFACE
11	5	5	13	I'LL BE THERE FOR YOU (C) (M) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
12	9	10	10	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
13	11	4	11	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
14	20	19	8	JUST KICKIN' IT (C) (T) S.D.E.G. 91-0771CHIBAN	◆ M.C. BREED & D.F.C.
15	16	17	3	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
16	7	7	12	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
17	24	—	2	FIRE & EARTH (C) (T) POLYDOR 865 082*PLG	◆ X-CLAN
18	23	28	6	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
19	NEW	1	1	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 73165*/COLUMBIA	◆ PUBLIC ENEMY
20	22	21	3	WHAT'S ON YOUR MIND (C) (T) MCA 54312	ERIC B. & RAKIM
21	18	12	17	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
22	21	26	4	ALL FOR ONE (C) (T) ELEKTRA 64246-4	◆ BRAND NUBIAN
23	19	24	3	TIME TO FLOW (C) (T) JIVE 42032	◆ D-NICE
24	15	8	14	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
25	25	25	3	JAZZ (WE'VE GOT) (M) (T) JIVE 42035*	◆ A TRIBE CALLED QUEST
26	29	29	4	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
27	26	—	2	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
28	30	—	2	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL
29	27	18	26	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
30	14	14	11	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	7	5	A DEEPER LOVE COLUMBIA 44-74135 1 week at No. 1	◆ CLIVILLES & COLE
2	3	5	9	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
3	6	8	6	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
4	7	9	5	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
5	1	3	8	MINDFLUX RCA 62162-1	◆ N-JOI
6	11	12	5	NOCTURNE COLUMBIA 44-74139	◆ T99
7	4	6	9	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
8	12	13	6	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
9	9	2	11	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
10	13	17	6	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
11	8	1	11	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
12	14	20	5	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
13	5	4	10	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
14	10	11	8	WE GONNA GET ZYX 6548	R.A.F.
15	19	27	5	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
16	20	43	3	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
17	21	28	4	FEAR (OF THE UNKNOWN) GEFEN 21702 ◆ SIOUXSIE AND THE BANSHEES	
18	30	—	2	WE GOT A LOVE THANG A&M 75021 7328-1 ◆ CE CE PENISTON	
19	18	26	8	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG ◆ JAMIE PRINCIPLE	
20	24	32	5	I WANT YOU MCA 54138 ◆ JODY WATLEY	
21	29	37	5	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
22	31	41	3	RUBB IT IN INVASION 36004	FIERCE RULING DIVA
★ ★ ★ POWER PICK ★ ★ ★					
23	38	48	3	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135 ◆ CLIVILLES & COLE	
24	16	14	10	GET READY FOR THIS RADIKAL 12256 ◆ 2 UNLIMITED	
25	27	35	4	KEEP IT COMIN' ELEKTRA 0-66475 ◆ KEITH SWEAT	
26	35	45	3	DO YOU WANT IT RIGHT NOW ESQUIRE 181 DEGREES OF MOTION	
27	36	44	4	YOU'RE GONNA LOVE IT MOTOWN 4812-1 DIANA ROSS	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
28	NEW ▶	1	1	CHIC MYSTIQUE WARNER BROS. 0-40225 ◆ CHIC	
29	22	18	11	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
30	28	31	5	THE GLOBE COLUMBIA 44 74180 ◆ BIG AUDIO DYNAMITE II	
31	17	16	8	I LIKE IT A&M 75021 2393-1 OVERWEIGHT POOCH FEATURING CE CE PENISTON	
32	26	15	11	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY ◆ THE ORB	
33	43	—	2	L.S.D. IS THE BOMB MAJII 9109/CHEETAH ◆ RADIOACTIVE GOLDFISH	
34	23	19	11	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC J.T.	
35	44	—	2	WHEN LOVE CALLS I.D. 1010 SHAY JONES	
36	46	—	2	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA ◆ THE PARTY	
37	15	10	12	I'LL BE YOUR FRIEND RCA 62156-1 ROBERT OWENS	
38	NEW ▶	1	1	THE MUSIC IS RIGHT RCA 62154-1 MUSTO & BONES	
39	NEW ▶	1	1	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC CHARM	
40	34	22	11	SMELLS LIKE TEEN SPIRIT DGC 21673 ◆ NIRVANA	
41	NEW ▶	1	1	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG ◆ THE BRAND NEW HEAVIES	
42	42	47	3	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG ◆ U2	
43	32	21	13	TAKE CONTROL CAROLINE 2512-0 LORDS OF ACID	
44	NEW ▶	1	1	WE CAN DO IT (WAKE UP) EMOTIVE 715 JAMES HOWARD	
45	NEW ▶	1	1	COLD SMASH 865 525-1/PLG LATOUR	
46	25	25	5	THE COMFORT ZONE MERCURY 865 073-1 ◆ VANESSA WILLIAMS	
47	48	49	4	LET THERE BE LOVE ELEKTRA 0-66488 SHIRLEY MURDOCK	
48	40	34	12	LOVE TO HATE YOU SIRE 0-40218/REPRISE ◆ ERASURE	
49	37	36	10	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC ◆ SIMPLY RED	
50	33	29	11	THE BEGINNING SIRE 0-40200/WARNER BROS. ◆ SEAL	

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	4	BLACK OR WHITE EPIC 74099 2 weeks at No. 1	◆ MICHAEL JACKSON
2	3	5	5	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135 ◆ CLIVILLES & COLE	
3	5	6	8	I'M TOO SEXY CHARISMA 0-96256 ◆ RIGHT SAID FRED	
4	7	7	9	TAKE CONTROL OF THE PARTY EPIC 74056 B.G. THE PRINCE OF RAP	
5	8	10	8	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND ◆ CLUBLAND	
6	4	4	11	2 LEGIT 2 QUIT CAPITOL V-15791 ◆ HAMMER	
7	6	3	15	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043 ◆ THE SHAMEN	
8	10	13	6	KEEP IT COMIN' ELEKTRA 0-66475 ◆ KEITH SWEAT	
9	2	1	10	THE COMFORT ZONE MERCURY 865 073-1 ◆ VANESSA WILLIAMS	
10	12	20	5	I WANT YOU MCA 54138 ◆ JODY WATLEY	
11	14	25	4	SURPRISE MERCURY 866 175-1 CRYSTAL WATERS	
12	17	24	5	ADDAMS GROOVE CAPITOL V-15801 ◆ HAMMER	
13	22	27	4	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196 ◆ ST. ETIENNE	
14	15	26	5	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999 ◆ NAUGHTY BY NATURE	
15	13	15	11	I'LL BE YOUR FRIEND RCA 62156-1 ROBERT OWENS	
16	16	21	6	LOVE ME ALL UP RCA 62115-1 STACY EARL	
17	25	35	4	STAY UPTOWN 54290/MCA ◆ JODECI	
18	19	19	12	IN PARADISE METROPOLITAN 4475 ◆ LAISSEZ FAIRE	
19	20	17	14	JAMES BROWN IS DEAD WATTS 714/ARISTA L.A. STYLE	
20	30	43	3	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC CHARM	
21	26	28	4	COMIN' ON STRONG MUTE 0-66471/ELEKTRA DESIYA	
22	9	11	9	SPREAD LOVE EPIC 74058 CUT 'N' MOVE	
23	28	32	4	MINDFLUX RCA 62162-1 ◆ N-JOI	
24	29	34	5	WHAT GOES AROUND COMES AROUND CUTTING 256 GIGGLES	
★ ★ ★ POWER PICK ★ ★ ★					
25	36	44	3	DIRECT ME GIANT 0-40307/WARNER BROS. REESE PROJECT	
26	27	30	6	I WANNA? CARDIAC 3-4020 BROTHER MAKES 3	
27	35	36	5	SMELLS LIKE TEEN SPIRIT DGC 21673 ◆ NIRVANA	
28	11	8	11	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS	
29	31	33	5	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG ◆ U2	
30	38	41	3	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506 ◆ QUEEN LATIFAH	
31	23	14	14	KISS YOU BACK TOMMY BOY 993 ◆ DIGITAL UNDERGROUND	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
32	NEW ▶	1	1	WE GOT A LOVE THANG A&M 75021 7328-1 ◆ CE CE PENISTON	
33	21	18	8	THE JAM EPIC 74041 SHABBA RANKS FEATURING KRS-1	
34	39	47	3	WHAT'S ON YOUR MIND MCA 54279 ◆ ERIC B. & RAKIM	
35	41	50	3	DEEPER FFRR 869 637-1/LONDON SUSAN CLARK	
36	18	9	14	CHANGE ARISTA 12363-1 ◆ LISA STANSFIELD	
37	24	12	13	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC ◆ KYM SIMS	
38	40	—	2	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA ◆ THE PARTY	
39	42	46	3	WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON ◆ UTAH SAINTS	
40	45	—	2	DO YOU WANT IT RIGHT NOW ESQUIRE 181 DEGREES OF MOTION	
41	NEW ▶	1	1	NOCTURNE COLUMBIA 44-74139 ◆ T99	
42	NEW ▶	1	1	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA ◆ PUBLIC ENEMY	
43	NEW ▶	1	1	WHEN LOVE CALLS I.D. 1010 SHAY JONES	
44	33	22	16	IS IT GOOD TO YOU UPTOWN 54201/MCA ◆ HEAVY D. & THE BOYZ	
45	48	40	11	JUST THE TWO OF US SELECT 0-66502/ELEKTRA ◆ CHUBB ROCK	
46	32	31	6	WE GONNA GET ZYX 6548 R.A.F.	
47	43	48	4	BE A FATHER TO YOUR CHILD PWL AMERICA 867 889-1/MERCURY ◆ ED O.G. & DA BULLDOGS	
48	34	23	11	TAKE CONTROL CAROLINE 2512-0 LORDS OF ACID	
49	37	16	9	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY ◆ THE ORB	
50	44	—	2	THE RUSH EPIC 74048 LUTHER VANDROSS	

○ 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.

"HEY, YOU, WHERE ARE YOU GOING?"

I'M GOING TO MOIRA JANE'S CAFE."

NEW FROM
DEFINITION
OF SOUND

"MOIRA JANE'S CAFE"
(LIVE VERSION)



© 1992 CARDIAC RECORDS, INC.

Sledge Is Back; Sims Simmers; Abdul Exudes Club Vibe

THE SINGLE LIFE: As always, the jams are flying fast'n'furious. Let's catch up...

Remember **Sister Sledge**? Although the disco-era sibling quartet is a mere memory, its former lead singer, **Kathy Sledge**, is primed for a club comeback with "Take Me Back (To Love)" (**Epic**). This festive, garage-vibed houser benefits from the maturing remix hand of **Roger S.**, who takes it through six strong variations. Of course, the *real* reason to check this jam out is Sledge's instantly recognizable voice, which sounds as powerful as it did on classics like "We Are Family." We're on the edge of our seat waiting for her comeback album, "Heart."

Kym Sims follows her breakthrough hit, "Too Blind To See It," with the equally endearing "Take My Advice" (**Atco/EastWest**), which comes in two markedly different incarnations. The first version is the requisite houser, drenched with stately horns and strings—not to mention samples galore. More radio-oriented is the down-tempo, funk-/jack rendering, which emphasizes the tune's retro chorus. Both mixes work extremely well and should further establish the lovely Sims' profile in various sectors.

With a little help from the omnipresent **Steve "Silk" Hurley**, pop chanteuse **Paula Abdul** offers what appears to be her first bona-fide club hit. "Vibeology" (**Virgin**), the strongest moment on her multiplatinum opus "Spellbound," now sports a tough house beat that will heat up peak-hour sets. Don't miss the "Underground Sax" dub.

Virgin serves up another appetizing treat in the form of "Philly," by U.K. quartet **Fluke**. A favorite for several months on import, this track takes a wicked bass line, reminiscent of the **Frankie Goes To Hollywood** hit "Welcome To The Pleasuredome," and embellishes it with techno-ized keys and a catchy modern-pop melody.

"Philly" is lifted from the act's fine five-cut EP, "Out." It's a prelude to a full-length album, slated to hit the streets later this year.

On the techno tip, Belgian **Hithouse Records** pumps hard with a pair of noteworthy releases. "Let The Groove Move" by Dutch act **Second Wave** is a cathartic cut that is crammed with percolating, acidic keyboard effects. Infectious vocal samples and a frenetic beat add to the track's potential as a mainstream smash. Majors, be alert.

On its self-titled four-song EP, compatriot **Spirit Of Adventure** succeeds in maintaining a rough, hardcore edge, while infusing soft, ambient elements. Programming priorities should be "L'Hysterie" and "Growing Knowledge."

Soundsource is deservedly heating up European dancefloors with "Take Me Up" (**FFRR/London, U.K.**), a groovy intermingling of house, techno, and hip-hop influences. The invigorating, frenetic track has been remixed to the hilt, though we're most fond of the original version, produced by **Morgan King** and **Nick Hook**. **Zemya Hamilton** turns in some fine vocal scatting, while **M-Rock** is quick and clever.

"Take Me Up" will be one of 15 tracks featured on London's upcoming techno-rave compilation, "Only For The Headstrong," scheduled to



by Larry Flick

drop in the U.S. this April. A shorter version is already out overseas and is selling briskly. The stateside pressing will include remixes of **Susan Clark's** "Deeper," **East Side Beat's** kicking cover of "Ride Like The Wind," and the fun "Roobarb & Custard" by **Shaft**.

Producer/songwriter **James Bratton's** posse of talent at **111 East Records** (New York) continues to eek out one slammin' houser after another. On "Trouble," New Jersey-born **Sabrina Carroll** proves that shrieking is not the only path to divadom. With in a bass-rich R&B setting, she delivers a subtle-yet-assertive performance that relies more attitude than acrobatics. Nice hook, too.

It continues to confound us that **Arthur Baker's** brilliant "Give In To The Rhythm" (**RCA**) set has not received the widespread attention it deserves. We hope the third try will do

the trick as the legendary producer/songwriter recreates his classic collaboration with **Freeze**, "I.O.U." Fronted by femme newcomer **Nikeeta**, the track is infused with a charming pop/house vibe that recalls hits by **Madonna** and **Cathy Dennis**. Baker's varied remixes are way cool for mainstream sets, while **Roger S.** delivers the properly deep "After Hours" mix to entice underground puntdits.

Speaking of covers, newcomer **Cheryl Howard** takes on **Yvonne Elliman's** disco evergreen "If I Can't Have You" (**Atlantic**) with winning results. Thanks to her booming, soulful delivery, Howard transforms the smooth original into a highly charged garage kicker. **Junior Vasquez** keeps the bass tough, though we could have lived without the miscellaneous rap interludes.

Fans of New Jersey-style deep house are advised to dip into **Michael Lavel's** "Do Me This Way" (**Emotive, New York**), on which he sprawls out confidently over a spare arrangement that emphasizes a muscular bass line. Folks with a penchant for strings and horns should go to the flipside and get worked over by **Charles Dockins's** lush remixes.

REACHING FOR 'MAGIC': At long last, **Arista** has issued "Don't Lose The Magic," **Shawn Christopher's** follow-up to her No. 1 smash, "Another Sleepless Night." The track, which has been remixed by **Mike "Hitman" Wilson**, **David Morales**, and **Todd Terry**, is a slammin', R&B-flavored houser that frames Christopher's fine voice with spiraling strings and a warm bass line. Guaranteed to pack dancefloors, "Don't Lose The Magic" also has the juice to click with radio programmers.

The song is an enticing precursor to the upcoming "Reaching For A

Star" album, which **Arista** plans to ship in March. Produced by **Hitman**, the set is stylistically varied, tempering the predicted club fare with urban/funk jams such as "The Right Thing" and "Thinking About The Way," and ballads like "Angel Eyes."

With the proper promotion, this album is thick with hit singles, including the percolating "For Your Love" and "Welcome Home." Look for an extensive club tour to start soon.

TID-BEATS: **Marco Navarro** has been upped to associate director of dance music at **Atlantic Records** in New York. He'll be responsible for club, record pool, and retail promotion. He previously was a manager of the department... **Charles Dixon** has joined **Pendulum Records** in New York as an A&R representative. He was national director of club promotions at **Tommy Boy**... **Dancin' Danny D** is knee-deep in recording his much-anticipated second **D-Mob** album for **London Records**. Details surrounding the project are under tight wraps, though we did learn that **Cathy Dennis** will appear on at least one track. Look for new music to drop by the end of the year... As if he weren't busy enough writing and producing songs for his **Mercury** recording debut, remixer **Freddy Bastone** is now also building up his acting résumé. He will play a leading role in an off-Broadway revival of "Hurlyburly" when it opens later this month... The **Black Box** posse has just remixed **Love Revolution's** lawless "Give It To Me Baby" (**Network, U.K.**). By the by, the track is still up for grabs in the U.S. Would someone please wake up?!... Finally, how about the video for **Jamie Principle's** "You're All I've Waited 4"? Transvestites in leather bustiers and bondage?! *Scandal!* We dare **MTV** (or anyone) to air this one.



A Super Deal. After causing a stir with his "Nuff Man A Dead" track on Columbia's acclaimed "Dancehall Reggaespañol" compilation album recently, reggae performer **Super Cat** was signed to an album deal with the label. His debut set, "Don Dadda," is due for release later this month. Shown, front row from left, are **David Kahne**, senior VP of A&R, Columbia; **Super Cat**; and **Maxine Stowe**, manager of A&R, Columbia. In back row, from left, are **Robert Livingston**, personal manager; **Don Jenner**, president, Columbia; and **John Ingrassia**, director of business affairs, Sony Music.

Hot Dance Breakouts

CLUB PLAY

1. JUSTIFIED AND ANCIENT THE KLF ARISTA
2. LOSING YOU SGH-MOCCASOUL SAVAGE
3. MOIRA JANE'S CAFE DEFINITION OF SOUND CARDIAC
4. SHUT EM DOWN PUBLIC ENEMY DEF JAM
5. JAMES BROWN IS STILL ALIVE HOLY NOISE HITHOUSE

12" SINGLES SALES

1. PAPER DOLL P.M. DAWN GEE STREET
2. YOU (YOU'RE THE ONE FOR ME) EX-GIRLFRIEND REPRISE
3. THE TRUE MEANING OF LOVE JOMANDA BIG BEAT
4. YOU SHOWED ME SALT-N-PEPA NEXT PLATEAU
5. YOU'RE ALL I'VE WAITED 4 JAMIE PRINCIPLE SMASH

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

DISCO MAGIC HOME OF THE HITS!

LOMBARDONI, REAL & BUTCHER, PAN 180, Italian, DJM records, GROOVE GROOVE Melody, HOT, DJM records

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

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1- TOXIC TWO...Rave Generator(Remix)	DANCEFLOOR
2- RED LIGHT...Who Needs Enemies	HI-BIAS
3- 27TH CENTURY...Turn It Up-Turn It Out	STRICTLY R
4- URSULA...By Your Side	111 EAST
5- MKG...Make the Beat Pound	DANCEFLOOR
6- BLACK TRAX VOL.2...Various	NIGHT CLUB
7- MARTELL...Do You Want Me	CLUBHOUSE
8- LOUD SCIENCE...Let's All ...	DANCEFLOOR
9- RICHMIX...I Believe	MUGROOVE
10- The HAYDEN...Tribal Life	STROBE
11- OBLIQUE...Everything's Alright	111 EAST
12- DTR...Ralphie's Groove	REY-D
13- JAMES HOWARD...We Can Do It	EMOTIVE
14- KAMAR...In Every Way	MOVIN
15- THE 92 CREW...Listen To the Rythm	DANCEFLOOR
16- DUB POETS...Black & White	MUGROOVE
17- DJ SMASH...Jazzy Grooves Vol.2	EIGHTBALL
18- SLAM MODE...Move Your Feet	RIGHT AREA
19- MK...Burning	AREA-10
20- RE...A Man and His Flute	CLUBHOUSE
21- NICE PSYCHO...Promises	STICTLY R
22- VOICES of 6th AVE...Call Him Up	ACE BEAT
23- RALPHI RASARIO...Una Cosa De Amour	TEMPEST
24- ZERO ZERO...Zeroxed	INSTINCT
25- BLAKE BAXTER...Strong to Survive	MCOGNITO

All the above titles available through:
VISTA SOUNDS INTERNATIONAL, INC
215 ENGLEWOOD AVENUE, ENGLEWOOD, NJ 07631
TEL: 201-568-0040 / FAX: 201-568-2599

HITS!!! 12-INCH PLAY LIST

1 SIMONE My Family Depends On Me	HOUSE
2 SABRINA Cover Model	HOUSE
3 JAMES HOWARD We Can Do It (Wake Up)	GARAGE
4 MAX COVERI Come Back	HI-NRG
5 JILLY Fly	HI-NRG
6 TECHNOFORTE TFO	TECHNO
7 FLETCH TWO Pump The Rhythm	TECHNO
8 TECH-MAKER Trackin' Stuff	TECHNO
9 303 TRANCE FACTOR S.L.E.E.P. Tonight	TECHNO
10 MYSTERY Energy Express	TECHNO
11 SBAM On The Road Again	TECHNO
12 D.J. MAGNETICO Computer	TECHNO
13 THE LOST TRIBE... Que Viva Mexico	TECHNO-RAVE
14 D.J. POWER Everybody Pump	TECHNO-RAVE
15 ERETIKA Sacro Cosmo	TECHNO-RAVE
16 2 NOTES U Don't Know	TECHNO-HOUSE
17 ODESSA Thank You Baby	TECHNO-HOUSE
18 P.F.A. Elvis Is Just A King	TECHNO-HOUSE
19 PLATFORM 9 Bad Love	TECHNO-HOUSE
20 INFAMIA Powertrax	TECHNO-E.P.

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

Mellencamp Soundtrack Leans Country Tunes From Rocker's Film Accent Songwriting

BY JIM BESSMAN

NEW YORK—Heartlands rocker John Mellencamp is targeting the country market with his "Falling From Grace" movie soundtrack. The flick, which Mellencamp directed and stars in, opens Feb. 21 in six markets.

The Mercury Records soundtrack, a veritable singer/songwriter celebration, is due out Feb. 18 and was preceded by the first single, "Sweet Suzanne," by the Buzzin' Cousins, which went to country radio stations Jan. 20.

Buzzin' Cousins is composed of Mellencamp (who penned the tune), Dwight Yoakam, John Prine, Joe Ely, and James McMurtry, whose "Too Long In The Wasteland" album Mellencamp produced. Prine also appears in the movie, which was scripted by McMurtry's novelist father, Larry McMurtry.

A second single, Janis Ian's "Days Like These," goes to adult contemporary stations Feb. 10. It is the first release from the fabled singer/songwriter, who is now based in Nashville, since her "Restless Eyes" album in 1981.

Included in the remaining tracks are Yoakam's "Common Day Man," Nanci Griffith's "Cradle Of The Interstate," Prine's "All The Best," two instrumentals by Mellencamp's fiddler and recent Capitol Records signee, Lisa Germano, and a pair of Mellencamp solo cuts, "Don't Scare Me None" and "Nothin's For Free."

The country music slant of the soundtrack arises from the movie's plot, in which Mellencamp plays Buddy Parks, a country star who returns to his rural hometown.

"The idea was to get songs that worked in the film, rather than have a soundtrack which was in any way exploitative," says Mellencamp, who also produced his soundtrack. "So you don't want John Mellencamp being anything other than Buddy Parks and singing to any-

thing more than a piano or acoustic guitar backup."

Maintaining the strived-for authenticity, the movie's title track is sung by Larry Rollins, a friend of Mellencamp's former guitarist, Larry Crane, who wrote the song and appears in the movie. Besides running a fishing supplies shop in Mellencamp's home state of Indiana, Rollins is a "for-real barroom country singer," Mellencamp says. And the vocalist for Pure Jam, which sings "Searchin' For The Perfect Girl," is Mellencamp's older brother, Joe, who plays a country club bandleader in the movie and who in real life "does exactly the same thing in a weekend band."

A snippet of Buck Owens' 1966 hit "Waitin' In Your Welfare Line," sung by Mellencamp's character and his buddies throughout the film, opens the soundtrack album, which also uses movie dialog to set up each cut.

"That's the difference between soundtracks of today and yesterday," says Mellencamp. "Like in [the soundtrack of] 'South Pacific,' you'd hear guys talking, leading into the songs so they made sense."

The Mercury artist is still riding high on and touring behind his current platinum rock album, "Whenever We Wanted." To avoid trade and consumer confusion, label product development manager Marty Maidenberg reports that the soundtrack album is being marketed separately from Mellencamp's.

"It's a different kind of project," adds Mellencamp's manager, Harry Sandler, "and we don't want to oversaturate John." The introductory country music outreach, Sandler's partner, Dave Lonca, says, results from the label's country division latching onto the track.

"Though they've never actively worked John at the format, some country programmers have toyed around with songs like 'Cherry Bomb' and 'Check It Out,'" says

Lonca. "So they have a soft spot in their hearts for him—and, of course, Dwight Yoakam and the other Buzzin' Cousins."

Sandler adds that a "Sweet Suzanne" video is being planned, and that a "Days Like These" clip is already in the can. "It's astonishing, but it was Janis' first video," says Mellencamp, who flew Ian to his Bloomington, Ind., headquarters after Sandler was wowed by an Ian performance at Nashville's Bluebird Cafe. "She said, 'Thanks for not taking my publishing.' But I didn't write the song!"



Door Prize. Atlantic Records' Donna Ulisse took the spotlight at a recent listening party at BMI in Nashville to debut her first album for the label, "Trouble At The Door." Shown here with Ulisse, from left, are Elroy Kahanek, Atlantic's director of artist development; Dale Morris, her manager; and Harry Warner, BMI's assistant VP.

Putting N'ville Rock Scene On Solid Ground Extravaganza Reveals Lack Of Imaginative Vision

This week's column was written by Debbie Holley, who covered the recent Nashville Music Extravaganza, the rock'n'roll showcase hosted annually by the Nashville Entertainment Assn.

ECHOES AND AFTERTHOUGHTS: Is Nashville's rock scene ever going to happen? Not without more imaginative and thought-provoking band concepts, say industry professionals who attended the NEA Extravaganza Jan. 16-18.

Though on-the-spot surveys of industry executives suggested that a dozen or so of the 25 showcasing bands were solid contenders for label and publishing deals (Billboard, Feb. 1), a subsequent telephone survey found the number of potential signings had eroded to no more than half a dozen. Scene

spoke to representatives from Atlantic Records, Elektra Records, Rondor Music, MCA Music Publishing, MCA Records, and Columbia Records, most of whom asked not to be quoted by name.

Some asserted that Nashville's rock scene simply doesn't measure up to New York and Los Angeles in quality and originality. "The Nashville showcases were like watching a bunch of MTV clones," commented one rep from Atlantic Records. "There was really nothing fresh about anything I saw." The same rep complained of too many bands and too little time to rest and absorb their music between sets. Michael Gallelli, director of A&R for Columbia Records, says he failed to find anything signable, but added that "it was productive in the sense that I got to see some bands I had heard about." He applauded the NEA for bringing in bands from outside of Nashville and Tennessee: "You can't expect one city to generate 25 bands a year. Perhaps the NEA should shorten the event and focus on quality and not quantity."

Andy Olyphant, from Rondor, had nothing but kudos for the NEA. He says he was especially impressed with the overall organization of the event. Cathleen Murphy, MCA Music, reports she was especially taken by the group Wild About Harry: "If that band happened in New York, they would be set into a category and [booked] into a cabaret theater at 14 bucks a pop. The kids in this band really feel that this is mainstream music, and that's refreshing."

Addressing the lack of urban music acts in the Ex-

travaganza, Kurt Denny, director of A&R for MCA Records/Nashville, concludes, "We definitely have an urban scene here but—just like the rock'n'roll scene—it's going to have to let us know where to find it. R&B and rap bands don't have a place to showcase here—so they'll have to flag us down."

AUDIENCE REACTION: If industry observers had a mixed reaction to the Extravaganza offerings, the crowds on hand seemed to find a good deal to get excited about.

The four-member, mellow-fellow band Wild About Harry kicked off the series of shows at the 12th & Porter club with a jazzy touch of class. The band, cloaked in '40s-style threads, enchanted the audience via the rich vocals of Molly Felder and thoroughly fresh material (much of it penned by member Bill Demail). Particularly appealing numbers were "Nightowls" and "Room Enough For Two."

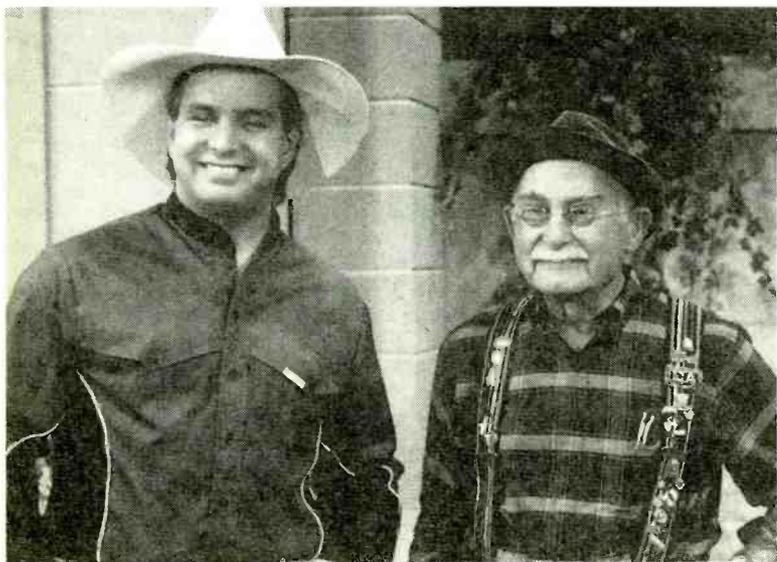
Downtown, at Diamond N' The Ruff, singer/songwriters Layton Howerton and Jeff Black gave separate, but equally pleasing, sets. Howerton's music, which has a tinge of coffee house folk, was gentle, honest, and genuinely likable. An acoustic guitarist and Warner/Chappell songwriter, Black wooed the audience with powerful adult rock music and showmanship. Black has opened for such acts as Johnny Winter, John Prine, and Dave Mason.

Local hipsters were on the scene at the cavernous 328 Performance Hall for a long evening of music by Jody's Power Bill, Hopscotch Army, Ball Of Confusion, and Jeff Finlin & Big Chief. Jody's was perhaps the freshest-sounding of these bands. Built around the grand piano sound of leader Ben Folds, the three-man unit splashed the audience with jazz, pop, and rock-influenced originals and clearly gained the attention of many industry reps.

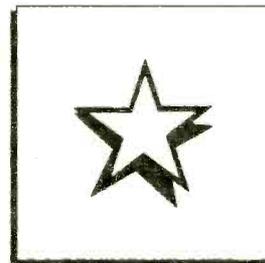
Decibels and flash seemed to be what rough-rock act Hopscotch Army was about, although it presented these elements with finesse. The song "Anesthesia" was a top crowd-pleaser. Ball Of Confusion excited onlookers with plenty of posture, energy, harmonies, and good, loud rock'n'roll.

Highly stylized Finlin scored with a tasty, Mellencamp-ish rock set. One of his best pieces was "Corner Of My World."

Among the other picks-of-the-litter were Month
(Continued on page 26)



Garth & Gramps. Country colossus Garth Brooks, left, and Country Music Hall Of Famer Grandpa Jones laugh at the antics going on during the taping of the "Hee Haw" TV series.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	1	20	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 20 weeks at No. 1	ROPIN' THE WIND	1	
2	2	2	72	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98)	NO FENCES	1	
3	3	5	143	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2	
4	4	3	17	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3	
5	5	4	35	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
6	6	6	46	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
7	8	11	18	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7	
8	7	8	4	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7	
9	11	10	30	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
10	9	7	37	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
11	10	9	30	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2	
12	14	19	9	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12	
13	13	13	36	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
14	18	18	24	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12	
15	16	14	64	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
16	15	15	16	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10	
17	12	12	20	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7	
18	23	30	40	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	18	
19	20	20	41	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10	
20	21	22	35	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
21	19	17	72	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
22	17	16	22	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3	
23	22	—	2	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	22	
24	25	26	181	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1	
25	27	33	11	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25	
26	29	34	64	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
27	33	53	13	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	27	
28	24	21	45	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1	
29	45	—	2	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	29	
30	38	38	24	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	30	
31	30	24	99	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
32	31	32	68	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12	
33	26	23	98	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
34	37	29	143	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
35	32	—	2	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32	
36	42	36	67	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19	
37	35	27	44	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
38	28	25	11	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25	
39	34	28	109	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	31	24	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
41	36	35	21	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
42	43	40	44	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
43	39	37	14	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
44	51	44	76	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
45	41	46	18	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
46	46	41	15	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
47	53	48	95	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
48	44	39	16	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
49	56	54	117	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
50	48	42	71	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
51	54	43	9	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	43
52	59	59	36	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
53	60	57	122	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
54	47	47	106	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
55	57	51	87	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
56	52	50	42	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
57	50	45	17	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
58	61	62	52	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
59	49	52	43	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
60	58	56	74	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
61	55	49	20	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
62	70	—	11	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	62
63	64	60	114	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
64	73	66	138	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
65	62	65	19	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
66	75	67	27	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
67	63	58	78	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
68	66	61	106	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
69	69	64	26	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
70	67	69	88	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
71	71	—	16	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
72	65	55	51	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
73	72	70	61	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
74	68	63	40	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
75	RE-ENTRY	—	62	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 FEBRUARY 8, 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) 38 weeks at No. 1	GREATEST HITS	38
2	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	38
3	2	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	38
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	38
5	5	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	38
6	8	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	38
7	7	PATSY CLINE DELUXE 7887/JMG (7.98)	20 GOLD HITS	10
8	6	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	38
9	13	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	37
10	9	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	38
11	19	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	28
12	11	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	33
13	15	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	38

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	24
15	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	7
16	10	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	38
17	16	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	18
18	18	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	31
19	—	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	1
20	20	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	36
21	22	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY*	29
22	—	HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	10
23	23	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	23
24	17	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	33
25	25	ALABAMA ▲ ⁴ RCA 4229 (8.98)	MOUNTAIN MUSIC	27

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is **Doug Stone's** "A Jukebox With A Country Song." This is the first time Stone has held the No. 1 position for two weeks. His album, "I Thought It Was You," moves from No. 18 to No. 14 on the Top Country Albums chart.

INSIDE THE TOP 10: **Pam Tillis's** "Maybe It Was Memphis" is the week's hottest track. It explodes from No. 11 to No. 7. The race for No. 1 has all the makings of a photo finish between **Travis Tritt** and **Marty Stuart's** "The Whiskey Ain't Workin'" (5-2); **Randy Travis's** "Better Class Of Losers" (8-3); and **Garth Brooks's** "What She's Doing Now" (9-4).

THE HOTTEST TRACKS are led by **Reba McEntire's** "Is There Life Out There" (37-25); "Born Country" (28-22) by **Alabama**; "Dallas" (25-17) by **Alan Jackson**; "Take Your Memory With You" (53-44) by **Vince Gill**; and **Billy Dean's** "Only The Wind" (35-29).

THE ALBUMS CHART continues to reflect the sales generated in the wake of the Garth Brooks' NBC-TV special. Brooks' albums, collectively, sold more than 340,000 units for the week. This was an increase of more than 90,000 units from the previous week. Brooks continues to dominate the top three positions on the Top Country Albums chart, and "Ropin' The Wind" moves back to the No. 1 spot on The Billboard 200. Albums also showing impressive sales increases on the country chart are Doug Stone's "I Thought It Was You"; Pam Tillis' "Put Yourself In My Place" (23-18); **Lorrie Morgan's** "Something In Red" (20-19); and **Joe Diffie's** "Regular Joe" (45-29).

'PLEASE COME TO BOSTON,' wailed **Dave Loggins** in 1974. It is now 18 years later, and Boston remains the only major market without a "Big Stick" radio outlet for country music. Attempts have been made, the last by WBOS, but no one has yet been able to establish a permanent residency in Boston. Will 1992 be the year? Country radio has a long history in New England and many feel the demographics of Boston are not that different from New England cities in which the country format flourishes. **WOKO** Burlington, Vt., **GM Dan Dubonett** says, "I think it's three-fourths presentation and one-fourth music. [WOKO] went from rock'n'roll to country in 1990 and has moved from No. 6 in the market to No. 2 [12-plus] and No. 1 35-64. We are very contemporary. We have the same jocks we had when we were rock, and they deliver the format in a top 40 manner. We don't make it sound like we are sitting on a bale of hay, and I think [WBOS] did that." **WOKQ** Dover, N.H., has been successful with the country format for 22 years. **PD Cliff Blake** says, "Obviously the market is there. Apparently the country format has not been done right, yet, in Boston."

CAN COUNTRY SUCCEED in Boston? "I am always bullish toward country music in the Northeast," says **Unistar's Ed Salamon**. "When properly programmed, on a good facility, it works well." Adds **Susan Bicklehaupt**, radio reporter for The Boston Globe, "To me it seems wide open. I think the demographic is there. The [country] format works in other areas of New England." Now, let's sing in unison, "Please come to Boston..."

Epic Shows Off A Slightly Different Diffie Trimmer Figure, Hipper Style Part Of Image 'Upgrade'

BY EDWARD MORRIS

NASHVILLE—Epic Records' **Joe Diffie** has been a serious chart contender since "Home," the first single from his "A Thousand Winding Roads" debut album, went to No. 1 in 1990. He has since had such top singles as "If You Want Me To," "If The Devil Danced In Empty Pockets," and "New Way To Light Up An Old Flame."

Despite these successes, Diffie's management company looked at the fervently youth-oriented country market and decreed that the 33-year-old singer should trim down a bit and assume a visually hipper image. The result of that decree can now be seen on the cover of his just-released second al-

bum, "Regular Joe," and in a series of TV and print ads and point-of-purchase items.

Diffie is set to do an 11-city "Two For Texas Tour" with MCA Records' **Mark Chesnutt**, beginning Feb. 28. Later this year, he is scheduled to open 21 dates for RCA Records' **Alabama**.

Says **Johnny Slate**, whose Image Management handles Diffie, "We're working hard to upgrade Joe's image. What we're shooting for is to make him a headline act by 1993." Slate says Diffie now travels with a road crew of 13, including his seven-member band.

Last year, Diffie also started to travel with a trainer, hoping to trim down, tone up, and eat smarter. The regimen seems to have worked, according to **Starstruck**

Publicity, which reports that Diffie has whittled his waistline from 38 to 32. Slate says the trainer will continue to travel with the singer for the next three months.

Diffie's label and publicists have blitzed the country market with the new image. Diffie's dimensions are spotlighted on the covers of, and in major stories in, several current trade and consumer magazines.

In addition, Epic is set to advertise the new album on the "Nashville Record Review" syndicated radio show, **Country Music Television**, and in print media.

P-O-P material includes full-color, 2-by-3 posters, a two-sided flat, and two minislandups.

In late January, Epic showcased the singer at the **Roxy** in Los Angeles.

Diffie is booked by the **Beacham Agency**.

Miller, Riders Sign-On For Radio Seminar; Garth Saving 'Super Face'

NASHVILLE—**Roger Miller** and **Riders In The Sky** have joined the acts that will be appearing at the **Country Radio Seminar** here March 4-7. Miller will deliver the closing remarks, while **Riders** have agreed to open the event's Saturday morning session.

In December, **CRS** planners announced that **Garth Brooks** will star in the **Super Faces Show** March 5 under the sponsorship of the **Academy of Country Music**. This year's **New Faces Show** acts are **Brooks & Dunn**, **Pam Tillis**, **Clinton Gregory**, **Sammy Kershaw**, **Hal Ketchum**, **Tracy Lawrence**, **Little Texas**, **Eddie London**, **McBride & the Ride**, and **Collin Raye**.

Jeff Walker, whose company publicizes the event, reports that as of late January registration was up 8% over that of the same period last year and that more than 80 acts have already committed to participating in the **Artist Radio Tape Session** segment of the proceedings.

To give the event an international element, planners have invited more than 200 broadcasters from Europe,

Asia, and South America to register, **Walker** says.

Panels and panelists for the four-day gathering are still being confirmed. One that promises to excite particular attention is the "Video Roundtable," which will discuss whether the music video is an "enemy or ally" of radio. Among those who will speculate on this subject are **Cleve Francis**, a new artist on **Liberty Records** (formerly **Capitol Nashville Records**) and one who first came to prominence via video; **Jimmy Dale Gilmore**, an artist for **Elektra Records**, who is gaining significant exposure through his "My Mind's Got A Mind Of Its Own" video; and **Tracy Storey**, recently named manager of programming at **Country Music Television**.

Other panels will cover station marketing strategies, event marketing, understanding the trade charts, programming formatics, sales and programming, using ratings to compete, budgets, AM programming, buying radio stations, how to hire and fire legally, new technology, and women in radio.

NASHVILLE SCENE

(Continued from page 24)

Of Sundays, the Blue Million, the Conspiracy, Dorcha, and Brad Jones. Heavy-on-the-'60s, Atlanta-based **Month Of Sundays** showed talent—but is still clearly in its developmental stage. **Blue Million** featured four men delivering Beatles-influenced, alternative music. While the band needs polishing, it does have pizzazz and potential.

The Conspiracy, a funk act, was entertaining with its get-up-and-groove set, but its material and choreography seemed to clone what the **Time** presented nearly a decade ago. **Dorcha** boiled down to straightforward, pretty-boy, hard rock. Vocalist **Clay Plunk** performed with captivating sincerity, backed by the regionally lionized **Simmons brothers—Mike** on guitar, **Paul** on drums, and **Jamie** on bass. **Brad Jones's** show drew a large crowd to hear great alternative music and great delivery. The singer/guitarist was formerly with local favorite **Dig Mandrakes**.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
13 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	52 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP) HL	36 LOVESICK BLUES (Mills Music, ASCAP)	6 STICKS AND STONES (JMV, ASCAP)
67 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	48 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	10 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)	63 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
46 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	54 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)	7 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)	15 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)
3 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	75 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP)	60 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL	44 TAKE YOUR MEMORY WITH YOU (Benefit, BMI)
22 BORN COUNTRY (Collins Court, ASCAP)	41 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	26 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	16 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
12 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	62 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL	51 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) HL	43 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar Songs, ASCAP) WBM
73 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI)	37 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)	29 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)	59 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI)
18 CADILLAC STYLE (Ray Stevens, BMI)	49 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	31 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)	74 TODAY'S LONELY FOOL (Golden Reed, ASCAP)
39 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM	47 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM	71 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP)	8 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
53 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scroggus, BMI)	65 HOTEL WHISKEY (Bocephus, BMI)	45 PROFESSIONAL FOOL (Catch The Boat, ASCAP)	69 TWILIGHT IS GONE (Bar None, BMI)
17 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI)	30 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM	38 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM	24 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
5 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	61 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)	72 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL	4 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM
68 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI)	20 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Hearscratch, BMI)	34 SHAMELESS (Joel, BMI) HL	2 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
64 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)	19 I KNOW WHERE LOVE LIVES (Foresadow, BMI)	55 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL	66 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI)
11 EXCEPT FOR MONDAY (Englishtowne, BMI)		50 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)	21 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
		40 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM	56 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP)
		57 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP)	32 YOU CAN DEPEND ON ME (Maypop, BMI/Widcountry, BMI/Careers-BMG, BMI) HL/WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	13	★★★ NO. 1 ★★★ A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSSET)	◆ DOUG STONE (CD) EPIC 34-74089
2	5	8	12	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS. 7-19158
3	8	14	8	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
4	9	12	6	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS LIBERTY PRO 79009
5	3	7	12	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
6	2	1	14	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO-4221-2
7	11	15	9	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
8	4	6	10	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
9	6	2	17	LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
10	14	18	13	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL,T.DUBOIS (L.SHELL,L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
11	16	26	9	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
12	12	10	16	BROKEN PROMISE LAND M.WRIGHT (B.RICE,M.S.RICE)	MARK CHESNUTT (V) MCA 54256
13	15	17	11	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
14	17	20	10	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
15	19	27	8	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
16	18	21	8	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
17	25	32	5	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON ARISTA PRO 2385
18	7	4	18	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
19	13	13	16	I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
20	21	23	11	IF YOU WANT TO FIND LOVE J.E.NORMAN,E.PRESTIDGE (S.EWING,M.D.BARNES,K.ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
21	10	5	18	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER (V) LIBERTY 44774
22	28	40	5	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
23	24	24	14	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
24	26	29	13	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
★★★ POWER PICK/AIRPLAY ★★★					
25	37	54	3	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
26	22	16	18	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
27	27	30	10	I'LL START WITH YOU J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
28	34	38	8	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
29	35	41	6	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
30	31	34	12	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
31	36	44	6	OUTBOUND PLANE J.BOWEN,S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
32	23	9	17	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
33	20	11	20	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDRIE,S.LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
34	32	31	17	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS (V) LIBERTY 44800
35	38	46	6	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
36	40	49	4	LOVESICK BLUES J.BOWEN,G.STRAIT (J.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
37	33	28	18	FOR MY BROKEN HEART T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER)	◆ REBA MCENTIRE (V) MCA 54223
38	45	50	8	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
39	39	33	19	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT (V) MCA 54180

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	53	8	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
41	41	39	20	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
42	30	19	18	A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
43	42	42	20	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA (V) RCA 62059-7
44	53	—	2	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
45	47	52	8	PROFESSIONAL FOOL R.BYRNE,A.SCHULMAN (M.WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
46	50	59	5	BABY, I'M MISSING YOU P.WORLEY,E.SEAY (S.SESKIN,N.MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
47	49	58	5	HARD DAYS AND HONKY TONK NIGHTS L.M.LEE,J.LEO (E.T.CONLEY,R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
48	48	55	6	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
49	43	25	16	GOING OUT TONIGHT J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
50	44	35	16	SHE'S NEVER COMIN' BACK D.JOHNSON,T.BROWN (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (V) MCA 54231
51	52	61	8	ONE PRECIOUS LOVE R.BENNETT,J.LEO (J.BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
52	55	63	5	FASTER GUN B.MAHER,D.POTTER (J.SUNDRUD,G.BURR)	◆ GREAT PLAINS COLUMBIA PRO 38-74103
53	60	73	3	COUNTRY ROAD S.BUCKINGHAM,G.SMITH (D.PARTON,G.SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
54	51	48	15	FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775
55	57	67	5	SHE LOVED A LOT IN HER TIME K.LEHNING (R.BOUDELAUX,S.HOGIN,K.WILLIAMS)	◆ GEORGE JONES MCA PRO 54272
56	73	—	2	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY,W.ROBINSON,T.DUBOIS)	ROB CROSBY ARISTA PRO 2397
57	72	—	2	LOVER NOT A FIGHTER C.BROOKS (K.BLAZY,R.FAGAN,K.WILLIAMS)	◆ B.B. WATSON (V) BNA 62195-7
58	64	70	4	LOVE LIGHT J.BOWEN,C.FRANCIS (B.GRAHAM,G.CASTLEBERRY)	◆ CLEVE FRANCIS LIBERTY PRO 79810
★★★ HOT SHOT DEBUT ★★★					
59	NEW ▶	1	1	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER ARISTA PRO 2393
60	54	57	11	A MONTH OF SUNDAYS B.MONTGOMERY (V.GOSDIN,J.NORTHRUP,B.CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
61	NEW ▶	1	1	IF YOU'LL LET THIS FOOL BACK IN J.CRUTCHFIELD (J.JARRARD,S.A.TAYLOR)	LEE GREENWOOD LIBERTY PRO 79103
62	62	74	3	FORGOTTEN BUT NOT GONE B.MONTGOMERY (J.MACRAE,B.CASON)	KEITH PALMER EPIC PRO 74174
63	58	62	20	STILL BURNIN' FOR YOU S.HENDRICKS,T.DUBOIS (R.CROSBY)	ROB CROSBY (V) ARISTA 1-2336
64	61	66	17	EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
65	NEW ▶	1	1	HOTEL WHISKEY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
66	68	—	2	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
67	63	56	17	ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
68	NEW ▶	1	1	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
69	67	71	3	TWILIGHT IS GONE T.BROWN (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND CURB PRO 54316/MCA
70	65	69	4	I WILL LOVE YOU ANYHOW P.WORLEY,E.SEAY,A.MARTIN (R.FOSTER,B.LLOYD)	◆ TIM RYAN (V) EPIC 34-74124
71	70	—	2	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
72	66	68	15	SATISFY ME AND I'LL SATISFY YOU R.PENNINGTON (B.DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
73	NEW ▶	1	1	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART (V) MCA 7-54253
74	NEW ▶	1	1	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	TRACY LAWRENCE ATLANTIC PRO 4348
75	NEW ▶	1	1	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024

○ 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	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL MCA
2	1	—	2	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
3	2	—	2	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN SBK
4	4	2	9	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
5	3	1	4	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
6	6	3	12	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
7	5	11	16	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
8	12	9	11	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT MCA
9	14	10	19	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
10	11	6	8	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY,J.SLATE (L.WILSON,J.DIFFIE)	JOE DIFFIE EPIC
11	7	4	3	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART,T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY RCA
12	10	8	19	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD MCA
13	8	5	14	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA

14	9	12	19	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
15	16	7	5	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
16	17	14	10	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO ARISTA
17	18	13	3	HURT ME BAD (IN A REAL GOOD WAY) E.GORDY,JR.,T.BROWN (D.ALLEN,R.VANHOY)	◆ PATTY LOVELESS MCA
18	15	—	2	SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON)	SUZY BOGGUSS LIBERTY
19	21	—	56	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
20	22	16	10	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
21	23	17	17	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
22	—	25	13	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER LIBERTY
23	25	—	2	LIKE WE NEVER HAD A BROKEN HEART G.FUNDIS (G.BROOKS,P.ALGER)	◆ TRISHA YEARWOOD MCA
24	20	15	15	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT MCA
25	19	20	27	MEET IN THE MIDDLE M.J.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO ARISTA

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

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	17	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY 5 weeks at No. 1
2	2	29	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
3	6	43	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
4	5	29	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
5	3	35	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
6	4	21	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
7	10	5	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
8	7	11	COMMISSIONED BENSON 2808*	NUMBER 7
9	8	29	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
10	11	5	REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
11	9	19	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
12	12	25	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
13	21	3	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSOT 40195/SPECTRA	VICTORY IN PRAISE
14	16	15	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
15	13	41	RANCE ALLEN BELLMARK 71806	PHENOMENON
16	15	9	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
17	17	55	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
18	14	71	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
19	18	23	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
20	19	19	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
21	20	21	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
22	28	57	THE WEST ANGELES C.O.G.I.C. SPARROW 1240	SAINTS IN PRAISE VOL II
23	25	9	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
24	22	17	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
25	24	19	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
26	NEW▶		RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
27	26	27	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
28	29	19	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
29	40	5	VARIOUS ARTISTS A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL. 1
30	27	45	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
31	23	69	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
32	30	63	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
33	31	74	HELEN BAYLOR WORD 47763*/EPIC	HIGHLY RECOMMENDED
34	33	5	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
35	35	17	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
36	32	24	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
37	NEW▶		INEZ ANDREWS WORD 48594*/EPIC	RAISE A NATION
38	NEW▶		EDWIN HAWKINS STARSONG 224*	MUSIC & ARTS SEMINAR MASS CHOIR - LOS ANGELES
39	NEW▶		REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
40	39	31	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM

● 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 Lisa Collins

THIS WEEK IN NASHVILLE (Wednesday through Saturday, 5-8), Bobby Jones will play host to his biannual Gospel Explosion. "Television, Gospel Music's New Realm Of Reach" is the theme of Explosion V, which features daytime symposiums and nightly performances, attracting upward of 4,000 people, including top industry executives, gospel announcers, and recording artists. Among those expected this week are Walter Hawkins, Ron Winans, Vanessa Bell Armstrong, Mom & Pop Winans, Daryl Coley, the Williams Brothers, and Richard Smallwood. Performances will be taped for use on "Bobby Jones Gospel," seen three times weekly on Black Entertainment Television, and boasting a viewership of 30 million.

For the last 11 years, Jones has held down the No. 1-rated gospel television show in the nation. He first became involved with the Gospel Explosion when Joann Berry (who manages Barbara Mandrell) came up with the idea and approached him for help, back in 1989. The next year, he took over. The format has changed a great deal since then. "Seeing that television is our chief medium of communication, our major emphasis is seminars that focus on quality production with regard to gospel music and all of its supporting entities," Jones says.

Highlighting the four-day meeting will be the first presentation of "The Vision Awards," to honor those

making outstanding contributions to the gospel industry. The awards will be telecast as a special presentation on BET.

ADDS: Among the singles getting a great deal of airplay is Hammer's "Do Not Pass Me By," a traditional gospel tune teaming him with Tramaine Hawkins. Hammer recently showcased the tune at the American Music Awards. A video is planned for later this year... Another release scoring a lot of play is A&M's "A Tribute To James Cleveland (Volume I)," featuring the Williams Brothers, Douglas Miller, and Jessy Dixon on some of his more famed tunes... Also featured is Donald Taylor and the L.A. Mass Choir, which recently re-signed to a new multiyear recording agreement with Light Records. The choir is already back in the studio at work on "Come As You Are," its long-awaited follow-up to "Can't Hold Back"... Meanwhile, Take 6 is set to get started on its latest. This time around, the group has a couple of surprises planned. Namely, Queen Latifah and Stevie Wonder, who will team with the group on two tunes. The album is being slated for release sometime around August.

IN THE NEWS: Additional charges of a sexual nature have been filed against famed gospel musician and singer Billy Preston. It was last summer that Preston was charged on drug and molestation counts involving a 16-year-old boy. Preston pleaded not guilty, and that trial is set to begin this month. Adding to his troubles, a 38-year-old day laborer now alleges Preston assaulted him in a car last August after he refused Preston's sexual advances. The new charges include sexual battery, assault with a deadly weapon, and false imprisonment.

Our 90th Year!

What A Beginning!

7 Grammy Nominations

Best Rock/Contemporary Gospel Album

Best Rock/Contemporary Gospel Album

Best Pop Gospel Album

Best Southern Gospel Album

Best Pop Gospel Album

Best Traditional Soul Gospel Album

Best Children's Album

BENSON

MUSIC GROUP

1-800-688-2505

MARANATHAI MUSIC'S
Kids Praise! Company

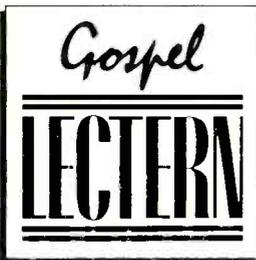
FOREFRONT
The Forefront Communications Group, Inc.

THE WRIGHT STUFF from...

Rev. Timothy Wright and the Chicago Interdenominational Mass Choir

SAVOY 14804

Manufactured and Distributed by Malaco Records



by Bob Darden

Goad says the group has never had to compromise its religious message when performing for a corporation.

"We're real big on God, America, family, and that kind of thing anyway, so most big corporations like what we stand for," Tim Goad adds. "These kinds of performances open doors for us elsewhere."

He admits the amazing success of "Veterans" was not something the group could have planned for.

"We wrote that song five years ago. One of our board members is a Vietnam vet and after we spent an evening talking to him, we decided to write this song for all vets," Tim Goad says. "But it wasn't until 1991 that we decided to put out a video and single on it. The response, from the beginning, has been unbelievable."

Rick Goad says despite the size of their ministry, they waited for several years before signing with a contemporary Christian label.

"We'd been trying for a couple of years to find somebody who seemed comfortable with us and Diadem did right away," he says.

ANOTHER 'FEEL-GOOD' STORY comes from Romania. Longtime readers of this column may remember how we wrote about Sorin Lupascu, who started that country's first music magazine, which also featured gospel music. Warner/Alliance sent him a care package of cassettes in response to that story. Today—using the Warner/Alliance product exclusively (because that's all he has)—Lupascu has a daily radio show on Radio Costinesti in that resort town on the Black Sea coast of Romania. His following includes college students and vacationers from all over Eastern Europe and the former Soviet Union.

If you would like to send Lupascu additional gospel cassettes, his address is Sorin Lupascu, Str. V. Alecsandri 8, Iasi 6600, Romania.

ONE OF the best-kept secrets in contemporary Christian music is Goad Ministries International. Although they have just had their first release in the contemporary Christian music marketplace ("Holy Territory" on Diadem Records), the Goads have a global outreach, providing food and clothing to the needy worldwide.

Still, because they have primarily concentrated their work—before "Holy Territory," anyway—outside of conventional inspirational outlets, you probably have not heard of them.

But, if you watched TNN at all last year, you saw their breakthrough video, "Veterans Of The U.S.A.," which was the network's most-requested clip in 1991. If you saw the "Welcome Home The Troops" extravaganza in June, you probably saw the Goads then, too. In recent months, Curt, Tim, Rick, and Carol Goad have appeared with everybody from President Bush to Bob Hope. But it all started with the video.

"'Veterans Of The U.S.A.' was our chance to say 'thank you' to our country's veterans," Carol Goad says. "But musically, I don't think it is really representative of what we usually do onstage since we're usually in a rock mode. We love to have a good time onstage, but we're really serious about what we do. This new release is a lot closer to what we do onstage."

Until recently, the Goads concentrated on conventions, seminars, and motivational meetings. But Carol

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	1	11	CARMAN BENSON 2809*	9 weeks at No. 1 ADDICTED TO JESUS
2	2	5	PETRA WORD 4218*	UNSEEN POWER
3	3	45	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
4	4	67	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	6	15	TWILA PARIS STARSONG 8207*	SANCTUARY
6	9	29	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
7	14	15	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
8	5	67	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
9	15	67	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
10	11	55	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
11	8	11	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
12	23	3	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
13	29	9	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
14	18	29	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
15	16	45	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
16	12	117	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
17	21	33	STEVE GREEN SPARROW 1270*	WE BELIEVE
18	24	32	GLAD BENSON 2602	ACAPPELLA PROJECT II
19	20	81	PETRA WORD 48546*/EPIC	BEYOND BELIEF
20	25	17	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
21	19	23	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
22	22	11	COMMISSIONED BENSON 2808*	NUMBER 7
23	NEW ▶		CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
24	26	285	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	32	102	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
26	7	13	TAKE 6 REPRISE 26665*	HE IS CHRISTMAS
27	NEW ▶		STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
28	34	3	HOSANNA! MUSIC INTEGRITY 040*/SPARROW	THE HIGHEST PLACE
29	NEW ▶		BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE
30	31	29	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
31	10	11	MICHAEL CARD SPARROW 1296*	PROMISE
32	36	195	CARMAN ● BENSON 2463*	RADICALLY SAVED
33	37	31	FRED HAMMOND BENSON 2727*	I AM PERSUADED
34	RE-ENTRY		MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
35	40	37	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
36	38	33	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
37	30	9	HANDEL SPARROW 2011*	THE MESSIAH
38	28	22	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
39	27	57	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
40	33	15	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE

● 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.

DISCOVER A NEW FRONTIER.

PETRA
"UNSEEN POWER"
48959

THE TOUR:

April 4 San Antonio, TX
10 Atlanta, GA
17 Houston, TX
18 Arlington, TX
23-24 Wheaton, IL

May 8 Rochester, MN
9 Omaha, NE

June 18 Grayson, KY
19 Atlanta, GA
20 Waco, TX
23 Grayson, KY
27 Mt. Union, PA

July 11 Willmar, MN
23 Vancouver, WA
25 Milford, NE
28 Lakeland, FL

August 1 Maumee, OH
4 Lakeland, FL
14 Rockford, IL
27 Darien Lake, NY
29 Hot Springs, AR

October 8 Columbus, OH
10 Auburn Hills, MI
14 Tulsa, OK
17 Houston, TX
30 Atlanta, GA
31 Greenville, SC

November 2 Birmingham, AL
4 Akron, OH
6 Hershey, PA
7 Philadelphia, PA

They've sold over
3,000,000 albums.

They've toured
over 8,000,000 miles.

Their 1991 Grammy Award-
winning album was
No. 1 for 13 weeks.

And one of their
guitars is hanging
in the Hard Rock Cafe.

Where have you been?

FEATURED TRACKS

"DESTINY," "WHO'S ON THE LORD'S SIDE,"
"DANCE," and "HAND ON MY HEART."

PRODUCED BY JOHN AND DINO ELEFANTE.
MIXED BY NEIL KERNON.
MANAGEMENT: MARIA BRUNNER AND STAN MORESS.

Petra. Rock's Best Kept Secret.
On Word/Epic.



*Epic Reg. U.S. Pat. & Tm. Off. MCA Records Inc. is a trademark of Sony Music Entertainment Inc./©1992 Word, Incorporated

TO
RESERVE THIS SPACE
CALL
JIM BELOFF
(213) 859-5319

Jazz BLUE NOTES



by Jeff Levenson

BARITONE SAXOPHONIST GERRY MULLIGAN is about to be born again. No, this conversion has nothing to do with a religious awakening. It has to do with bathing in another kind of light—that of a historic music.

Mulligan and friends are in the process of recording material from the remarkable "Birth Of The Cool" session—the *rebirth* of the cool, if you will—that watershed album fathered by **Miles Davis** 40 years ago (captured on Capitol) yet midwived by composer-arrangers like Mulligan, **Gil Evans**, and **John Lewis**, all of whom lent shape and character to the project.

Time, of course, has underscored the importance of that nonet date; the concepts of cool jazz—light textures, rhythmic subtlety, ensemble interplay—gained momentum on the West Coast shortly after the word got out that Miles was experimenting with a new attitude. If one record could be said to spawn a movement in jazz, then "Birth Of The Cool" did (and was) just that.

Mulligan, whose originals, "Jeru," "Venus De Milo," and "Rocker," graced the original album, as did his arrangements for "Godchild" and "Darn That Dream," feels the time is right to return to the delivery room, to dust off the charts, freshen up a few, then lead a touring band of born-again around the summer festival circuit.

"Actually, we're a year late with this project," he explained recently from his home in Connecticut. "I saw Miles after his Montreux appearance last July

[when the trumpeter renewed his vows to the classic music of his past] and he was very enthusiastic about jumping into this recording. He said he was thinking about doing *real* music again—his word—and that I should call him when I put it all together." Miles died in September.

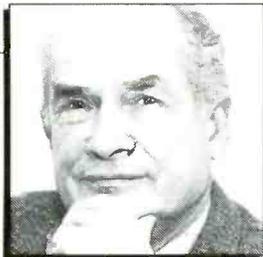
In an effort to acknowledge the nonet's original instrumentation and personnel, Mulligan has brought into the recording pianist **John Lewis** and tubaist **John "Bill" Barber**. The rest of the cast consists of trumpeter **Wallace Roney**, altoist **Phil Woods**, french hornist **John Clarke**, trombonist **Dave Bergeron**, bassist **Dean Johnson**, and drummer **Ron Vincent**. **Mel Torme** will be the guest vocalist on an updated chart of "... Dream."

"I tried very hard to get **Lee Konitz**," Mulligan offered, referring to the seminal alto voice from the first sessions. "A scheduling conflict got in the way. But, when I told him we were going to use Phil Woods, we had a good laugh together. He said, 'Well, forget about birth of the cool. Once Phil gets in on it, it's the birth of the hot.'"

The album is slated for release on GRP in May.

LOVE FOR SALE: The Seattle Mariners have nothing on the **Village Vanguard** in New York. Just as word got out Japanese investors were interested in buying the major-league ball club, the Vanguard was approached by a jazz-loving businessman from Japan who wanted to purchase the club's piano, to fondle its historic 88's in the privacy of his own home. The instrument *was* good to its previous fondlers: among them, **Bill Evans**, **Tommy Flanagan**, **Red Garland**, **Horace Silver**, **Dorothy Donegan**, **Herbie Hancock**, **McCoy Tyner**, **Chick Corea**, **Cecil Taylor**, and—can't forget this one—**Harry Connick Jr.** So, another piece of American culture heads east (toward home, ironically—the instrument's a Yamaha). The price, I'm told, is far greater than the cost of a resin bag.

Classical KEEPING SCORE



by Is Horowitz

NEW DIRECTIONS: If anything, already keen competition to move classics and related product through the retail pipeline will sharpen as the new year progresses.

One augury of the warming campaign is expansion of the PolyGram Classics & Jazz executive staff by prexy **David Weyner** (see Executive Turntable, page 8). Another is the imminent launch of a new disc line by PolyGram's Philips wing to probe developing areas of repertoire.

The addition of jazz to Weyner's mandate several years ago is no longer a rarity among classical marketing operations. But it has become only one of the diverse ways classical entities work to bolster their sales potential.

Who remembers anymore that Nonesuch was once practically alone among labels battering away at conventional pigeonhole barriers?

Now along comes Point Music, which Philips will introduce in March. Its only classical identification is by association. It vigorously eschews any direct relationship with traditional genres.

Point Music recordings are created by Euphorbia, a production company headed by composer **Philip Glass**. First three entries are "Mapa," featuring Brazilian percussion ensemble **Uakti**; "The Screens," by Glass and **Froday Musa Suso**, a work said to explore the relationship between Western and African traditions; and "The Manson Family," a "counterculture" opera by **John Moran**.

The last may be the first package marketed by a classical label to carry a warning sticker for explicit content. Glass has described the new label as "progressive, eclectic, and experimental," and that may have to do for now.

Alternate press, radio, and dealer exposure will be solicited, says Philips' **Marlissa Monroe**. Another Point Music release is expected next fall.

Meanwhile, the London Record Argo imprint, another PolyGram series that has explored contemporary trends, has entered into an agreement with the American Composers Orchestra and its conductor, **Dennis Russell Davies**, for three new recordings to be produced later in the year. These are in addition to a Bolcom CD being released this February.

Among the new titles is a disc featuring the music of **Robert Beaser**, the ACO's composer in residence, and another set grouping works by composers influenced by the music of the Far East: **Colin McPhee**, **Henry Cowell**, and **Chinary Ung**.

PASSING NOTES: Violinist **Erick Friedman**, former Red Seal recording artist and onetime protégé of **Jascha Heifetz**, gives his first full recital, Wednesday (5), since a serious car accident five years ago. Venue is the Yale School of Music, where Friedman is on the faculty.

John Adams, composer of operas and orchestral works that have been reported as the most performed by any living American, has been signed to a new, exclusive publishing agreement by Hendon Music, a Boosey & Hawkes subsidiary.

James Sedares will be on the podium when flutist **Doriot Anthony Dwyer** is soloist in a Koch recording of works by **Zwiliich**, **Piston**, and **Bernstein** with the London Symphony Orchestra this February. An erroneous report appeared here last week.

JOSE CARRERAS: 1 TENOR WITH MYRIAD PROJECTS

(Continued from page 10)

wide vibrato . . . He doesn't have to belt everything to get it across."

In March, Carreras begins sessions for a forthcoming Atlantic disc titled "The Most Romantic Songs Of The World," a compilation of international pop favorites arranged by **Lalo Schifrin**. He will also try his hand at a pop single with an "American superstar—a lady," to be released late in the spring to promote the Summer Olympics. Titled "Friends For Life," the song carries what Carreras calls "the credo of the Olympics." It was initially announced that **Whitney Houston** would be the "superstar," but that apparently has fallen through and Carreras is looking for another partner.

BUSY SCHEDULE

His classical recording schedule continues apace as well, with a **Verdi Requiem** recorded live in December in Vienna for DG, with **Ruggero Raimondi** and **Cheryl Studer**, **Claudio Abbado** conducting. For Sony, he recorded a duet album with **Agnes Baltsa**, with **Placido Domingo** conducting the London Symphony; in the works is a French opera composers disc. On Philips is "Samson et Dalila," issued last year, with **Baltsa** and **Colin Davis** conducting; due presently are some **Verdi** and **De Falla** songs, orchestrated by **Luciano Berio**; later this year Carreras will record "La Traviata" with **Te Kanawa** and **Zubin Mehta**, and

17th- and 18th-century arias with the English Chamber Orchestra. A duet album with **Montserrat Caballe** is also slated for completion soon.

Carreras says he does not maintain the breakneck schedule he once did, although that is hard to believe given his schedule of recordings and performances. Considered a superstar in Europe—especially among English women—he is known to give outdoor arena concerts before crowds of 10,000 or more. His current season calls for appearances at the major opera houses of Rome, Vienna, London, and Barcelona ("for sentimental reasons"), and he may return to the Met in the '93-'94 season. In April, he will open the Euro Disney complex outside of Paris, with **Te Kanawa**. And he is active on the charitable front, too: Thus far Carreras has raised more than \$10 million for his leukemia foundation.

Although Carreras has made two Carnegie Hall appearances since 1988, the upcoming U.S. dates mark his first actual tour here since his recovery. He starts May 12 in Carnegie Hall and continues on to Los Angeles' Greek Theatre (May 16), Chiles Center in Portland, Ore. (May 20), Woodlands Pavilion in Houston (May 23), and San Francisco's War Memorial House (May 29)—his first appearance in that city since 1978. For a man once given a one-in-10 chance to live, Carreras is, simply, remarkable.

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Personal Bilingüe para Atender Sus Ordenes
- Knowledgeable Sales Reps
- Completamente Computarizado
- 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

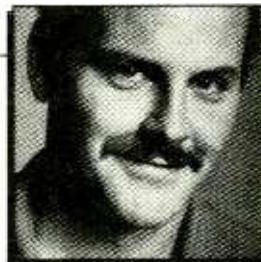
TOLL FREE : 1-800-74-LATIN

Top Latin Albums

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	11	MAGNETO	MAGNETO	SONY 80670
	3	3	41	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	4	4	33	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	5	9	29	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	6	12	32	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIISA 9010
	7	—	1	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
	8	10	23	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
	9	—	1	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	10	11	27	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	11	6	25	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	12	7	35	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	13	5	13	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	14	21	3	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	15	22	3	LOLITA	CON SABOR A MENTA	DISCOS INTERNATIONAL 80692/SONY
	16	13	5	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	17	—	1	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	18	16	9	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	19	8	63	ANA GABRIEL	EN VIVO	SONY 89303
	20	17	15	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
	21	18	25	AZUCAR MORENO	MAMBO	SONY 80633
	22	—	14	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	23	19	44	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	24	14	39	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	25	15	50	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
TROPICAL/SALSA	1	1	13	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	3	25	TONY VEGA	UNO MISMO	RMM 80641/SONY
	3	6	18	EL GENERAL	MUEVELO	RCA 3190/BMG
	4	4	19	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	5	5	15	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	6	15	3	JOYCE ESTEBAN	EL TIGUERON	RITMO 021
	7	2	5	VARIOS ARTISTAS	MEREN-RAP	PRIME 3229/BMG
	8	10	31	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	9	9	19	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
	10	25	3	VICO C.	HISPANIC SOUL	PRIME 430/BMG
	11	—	1	LISA M	FLAVOR OF THE LATIN	DISCOS INTERNATIONAL 80687/SONY
	12	7	57	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	13	8	9	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	14	13	25	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	15	12	21	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	16	14	39	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	17	18	13	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N
	18	—	1	LOS HERMANOS ROSARIO	INSUPERABLES	KAREN 1402/BMG
	19	17	31	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	20	11	53	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
21	21	9	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991	
22	16	9	VARIOS ARTISTAS	TROPICHANGA	TH-RODVEN 8146	
23	24	28	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855	
24	—	1	ANIBAL BRAVO	SUVIENDO	EVE 1011/EVE	
25	—	4	EDDIE SANTIAGO	EL REY DE LA SALSA	TH-RODVEN 2819	
REGIONAL MEXICANA	1	2	25	ANA GABRIEL	MI MEXICO	SONY 80605
	2	1	13	BRONCO	SALVAJE Y TIERNO	FONOVIISA 3106
	3	3	15	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	4	4	5	GRUPO LIBERACION	ENTRE NUVES	FONOVIISA 3011
	5	5	17	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	6	9	15	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	7	6	5	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	8	7	25	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	9	16	3	INDUSTRIA DEL AMOR	GRACIAS AMOR	RAMEX 1285
	10	13	3	JUAN ANGEL SALINAS	TECNO BANDA	WEA LATINA 75415
	11	10	17	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	12	15	11	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	13	—	1	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	14	—	5	LOS MIER	VIVA EL AMOR	FONOVIISA 3009
	15	14	15	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL.2	SONY 80649
	16	17	13	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	17	18	64	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	24	21	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	19	19	24	BANDA MOVIL	SOMOS BANDA MOVIL	FONOVIISA 8893
	20	20	5	LOS TEMERARIOS	TE QUIERO	ANGEL 3001
	21	21	30	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024/FONOVIISA
	22	—	6	VARIOS ARTISTAS	EL SONIDO ROMANTICO...VOL.2	FONOVIISA 3009
	23	8	19	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	24	—	60	MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	25	—	30	LA SOMBRA	PORQUE TE QUIERO	FONOVIISA 3006

Artists & Music



by John Lannert

RALPH MERCADO SPREADS TO OTHER music markets, first by recently forming **Sonero Records** with label signee **Oscar D'León**. Sonero's leadoff album from **Johnny Rivera**, titled "Encuentro Casual," is due out in February. Later this year, **RMM Records** president Mercado is slated to start up a Latin jazz imprint called **TropiJazz**.

Incidentally, additional talent scheduled to appear at **Tito Puente's** 100th-LP concert Feb. 15 at New York's Madison Square Garden are **RMM's Tito Nieves** and **Nora & Orquesta De La Luz** and **Atlantic's Little Louie** and **Marc Anthony**, who are managed by Mercado and **RMM VP David Maldonado**.

LOURDES ROBLES DEFINITELY WORKS HARD for the money, performing some 250 concerts annually in her native Puerto Rico alone. **Sony Discos'** petite powerhouse chanteuse, in Miami Jan. 24 on a promotional stop, says her high-energy stage shows are far removed from her lush, ballad-laden albums such as her latest effort, "Definitivamente."

"I do rap, upbeat songs, and covers of American pop hits," notes Robles. "I love being on stage because I have no artistic limitations." Robles' current ballad single, "Todo Me Habla De Ti," is the only tune, thus far, that label mate **Franco de Vita** has written for an outside artist.

MORE HISPANIC PLEASE, WE'RE BRITISH: Now in business five years, **British** and **International Artists** perhaps may own one of the largest Hispanic rosters of any non-Latino agency/management outfit in North America. With offices in Watertown, Mass., and Montreal, **B&I** currently represents Spanish crooner **Emilio José** and **Capitol EMI Argentina's Diana María**, plus **WEA Latina's Al Bano & Romina Power**, **Grupo Cañaveral**, and—in North America—**Wilkins**. Company president **Peter Taub** says **B&I** is negotiating a U.S. record deal for José; he also is "predicting big things" from **Grupo Cañaveral**, whose label bow is due in March.

RELEASE UPDATE: **Johnny Ventura's** **Sony Discos** album "Llegando Al Cien Por Cien" is due to ship Feb. 13. His latest effort—a duets-only release—includes tracks with **Victor Victor**, **Celia Cruz**, **Daniela Romo**, and **Armando Manzanero**... Just released in time for Valentine's Day is **Sonotone Records'** "Regalo Romántico De Dos Grandes" by **Ricardo Montaner** and **Rudy La Scala**... **Raúl Alfonso**, formerly half of the Miami vocal duo **Hansel Y Raúl**, has resurfaced with a new album on **Farum Records International**, "El Gallo De La Salsa"... **Capitol/Blue Note's** world music label, **World Pacific**, has just released a sterling collection of early material from Brazilian vocal stars **Djavan** and **Simone**—both of whom now record for **Sony**—plus samba legend **Clara Nunes**, who died in 1983. **Djavan's** entry is a double set containing his eponymous album and "Alumbramento." Albums by **Simone** ("The Best Of Simone") and **Nunes** ("The Best Of Clara Nunes") contain a wide variety of hits they recorded in the '70s and early '80s... Cameroon-born saxophonist **Manu Dibango**, who scored a top 40 hit in 1973 with the instrumental classic "Soul Makossa," is set to put out his **Sound Wave** debut ("Polysonik") in early March.

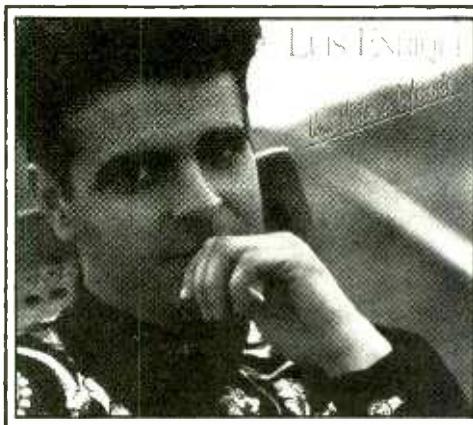
LUIS ENRIQUE

In the three year history of the prestigious **Billboard** Lo Nuestro Awards (A.K.A. "The Latin Grammys"), **Luis Enrique** has swept the tropical salsa category by winning eight awards.

Sony Discos, Inc. Proudly releases **Luis Enrique's** latest album "Una Historia Diferente" (A Different Story).

As in previous albums (All of which have been released by **Sony Discos**) such as "Amor De Medianoche", "Amor y Alegria", "Mi Mundo" and "Luces Del Alma" (The last two have surpassed platinum status) This latest release displays an artistry of immense vision and power.

This album will be one of the hottest albums of the year. Stock-up.



LUIS ENRIQUE

"UNA HISTORIA DIFERENTE"

DCL-DCC-CDZ-80710

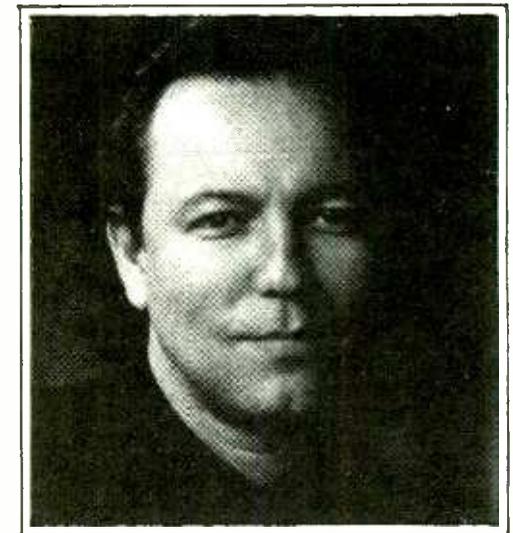
FANTASIA / UNA HISTORIA DIFERENTE / PROMESA DE MIS VIEJOS / EL AMOR ES ALGO MAS / POR TI / LUCIA / LO QUE ES VIVIR / COMO AYER / AUN ASI / QUIERO



RUBEN BLADES

This album is a compilation of **Ruben Blades'** Best Recordings. Included are his all-time greats "Pedro Navaja", "Pablo Pueblo" and "Tiburón", among others.

This Album is a Classic.



RUBEN BLADES

"THE BEST"

GCC-CDZ-80718

PEDRO NAVAJA / DIME / PAULA C / TIBURON / EL TELEFONITO / LIGIA ELENA / PABLO PUEBLO / JUAN PACHANGA / SIN TU CARINO / EL CANTANTE / NO HAY CHANCE / PLASTICO



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 LATINA • EVERYTHING IN LATIN MUSIC

Music Video

ARTISTS & MUSIC

N'ville Studio Emphasizes Country Consciousness

BY DEBORAH RUSSELL

LOS ANGELES—"Country," says Nashville-based music video producer Mary Matthews, "is all about consciousness..."

Such awareness of the big picture is one key to this country music video producer's success. Eleven years have passed since Matthews put her condominium up as collateral to form Nashville's Studio Productions with directors and creative partners Jim May and Coke Sams.

The Studio crew made its music video debut with B.J. Thomas' "Two-Car Garage," and Matthews, May, and Sams count some 60 music videos among their credits, most since the company boomed in the mid-'80s. Matthews brings her business acumen and production experience to the partnership. May is the primary director and cinematographer; Sams is a screenwriter and director. Directors Steve Boyle (Sammy Kershaw), Clarke Gullivan (Holly Dunn), Eric Haymes (Chagall Guevara), and Roger Pistole (Lyle Lovett) recently joined the ranks full-time.

About 70% of the firm's current projects are music-video related, and the remaining 30% of active projects are commercials and industrial films.

Matthews credits Studio's longevity to that buzzword, "consciousness."

"It's important to apply the consciousness of 'country' to film production itself," she says. "You need to be respectful of other people's money and communicate with the label and the artist. You need to know your artist, and you need to be respectful of the artist's medium."

That business credo could be one reason the Studio Productions client list reads like a who's who of country music: Artists ranging from Johnny Cash, Mickey Gilley, and Tammy Wynette, to Clint Black and Kathy Mattea are listed on the roster.

The average Studio Productions music video budget is about \$42,000, Matthews says, and as the economy tightens and "everybody wants more for less," it becomes increasingly difficult to make high-quality clips and reap a company profit.

Studio Productions does its best to get around that problem. A few years ago, the firm principals purchased an empty Presbyterian church. They renovated the building and converted it into their own stage for local shoots. Meanwhile, Studio rents the space to the Nashville-based Darkhorse Theatre troupe, whose members often appear in Studio Productions' music videos.

"Film making is collaborative; it's better to work as a tribe as opposed to a bunch of loose cannons on deck," says Matthews. "It's so important to support live theater. And without good actors and good writers, you

can't make good videos."

Another element in the collaborative film-making process is Studio Productions' "video school," a pre-production, experimental phase designed to beat the obstacles posed by deflated budgets and inflated expectations.

This relatively inexpensive process generally saves countless dollars, hours, and footage in the long run. In short, the production team and the artist set aside several hours to experiment with blocking, lighting, makeup, and other techniques. The resulting tape reveals an artist's individual strengths and weaknesses.

"The camera doesn't lie, and these people can be great performers, but to ask them to act is just irresponsible," Matthews says. "We've found the 'video school' is the best way for the managers, promotion people, and the marketing departments to get hooks for the act and basically to learn about their artist."

Studio Productions' typical attitude and concern for its clients was exemplified in Kershaw's clip "Cadillac Style," directed by Boyle. The crew trekked to the artist's hometown in Louisiana and shot footage at 33 different locations in two 10-hour days.

"Steve put Sammy at ease and allowed him to be the character that he really is," says Matthews. "Now Sammy's really taking off and getting booked like crazy because people got the chance to know him through that video. Now, Steve's doing Sammy's second clip. To me, that's success."

The Studio teams try to avoid the "18-hour-workday" theory espoused by a number of production companies. As the Kershaw clip demonstrates, Matthews prefers to shoot on a two-day schedule.

"You need to communicate on the front end," she says. "If you're going to need the artist for X amount of time, just say so. Otherwise, if you go into an 18- or 22-hour shoot, you're paying the crew time-and-a-half, and everybody's tired. You don't get the best performance, and you're not spending the client's money responsibly." What it all boils down to, Matthews says, is "quality of life."

And that factor is what keeps Matthews in Nashville, rather than video centers Los Angeles and New York. The country audience is hip to that consciousness factor, as well, says Matthews. The country fan is less fickle than its pop counterpart, and the country video seems to have a longer life than the average pop clip, she says.

"With pop music, you're in a situation like throwing spaghetti against a wall to see if it sticks," she says. "But country fans are really true and staid."

And even though the country fan base is exploding into the baby boomer market, Matthews is convinced such country music themes as family, and hard work will ensure the new fans are loyal as well.

"That's the charm of country," she says. "You don't have to live on the farm to appreciate it."

AS OF FEBRUARY 8, 1992

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
<p>BREAKTHROUGH</p> <p>*Seal, Killer</p>	<p>ADDS</p> <p>Amy Grant, Good For Me Beth Nielson Chapman, I Keep... Beverly Craven, Holding On Dan Hill, I Fall All Over Again Richard Marx, Hazard Curtis Stigers, You're All... Vanessa Williams, Save The Best... Warren Zevon, Searching For A Heart</p>	<p>ADDS</p> <p>Whistle, If You Don't Say BeBe & CeCe Winans, It's Okay Salt-N-Pepa, You Showed Me Another Bad Creation, My World X-Clan, Fire & Earth D.J. Jazzy Jeff, The Things... Queen Latifah, Latifah's Had It... Ce Ce Penniston, Finally Naughty By Nature, Everything's...</p>	<p>ADDS</p> <p>Steve Wariner, The Tips Of My Fingers Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play</p>
<p>EXCLUSIVE</p> <p>Marky Mark, I Need Money Guns N' Roses, Don't Cry (Version II)</p>	<p>FIVE STAR VIDEO</p> <p>Manhattan Transfer, A World Apart</p>	<p>HEAVY</p> <p>Keith Sweat, Keep It Comin' Prince, Insatiable Tevin Campbell, Tell Me What You... Michael Jackson, Black Or White Jodeci, Stay Marc Nelson, I Want You Boyz II Men, Uhh Ahh Karyn White, The Way I Feel About You Stevie Wonder, These Three Words Tone Loc/EI DeBarge, All Through... Vanessa Williams, The Comfort Zone Shanice, I Love Your Smile R Kelly, She's Got The Vibe Ready For The World, Can He Do... Chubb Rock, Just The 2 Of Us Brand New Heavies, Stay This Way Hammer, Addams Groove Guy, Let's Stay Together Digital Underground, Kiss U Back Patti LaBelle, Somebody Loves You</p>	<p>HEAVY</p> <p>Sammy Kershaw, Cadillac Style Hal Ketchum, I Know Where Love Lives Diamond Rio, Mama Don't Forget... Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road T. Tritt/M. Stuart, The Whiskey... Doug Stone, A Jukebox With A... Pam Tillis, Maybe It Was Memphis Vern Gosdin, A Month Of Sundays Dwight Yoakam, It Only Hurts... Randy Travis, Better Class Of Losers Tracy Lawrence, Sticks And Stones John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out There Mark Collie, She's Never Coming Back Paulette Carlson, I'll Start With You Mike Reid, I'll Stop Loving You Trisha Yearwood, That's What I... Suzy Bogguss, Outbound Plane Patty Loveless, Jealous Bone</p>
<p>BUZZ BIN</p> <p>Live, Operation Spirit PM Dawn, Paper Doll Pearl Jam, Alive Soundgarden, Outshined</p>	<p>ARTIST OF THE MONTH</p> <p>John Mellencamp, Again Tonight</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>HEAVY</p> <p>Paula Abdul, Vibeology *Aerosmith, Dream On Genesis, I Can't Dance Guns N' Roses, Live And Let Die *Hammer, Do Not Pass Me By Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>STRESS</p> <p>Tia Carrere, Ballroom Blitz Color Me Badd, Thinkin' Back Richard Marx, Hazard George Michael/E. John, Don't Let... Ned's Atomic Dustbin, Grey Cell Green Nirvana, Territorial Pissings Ozzy Osbourne/Mama, I'm... Tom Petty, King's Highway Prince, Diamonds And Pearls Right Said Fred, I'm Too Sexy</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>ACTIVE</p> <p>B.A.D. II, The Globe Baby Animals, Painless Tevin Campbell, Tell Me What You... Eric Clapton, Tears In Heaven *Amy Grant, Good For Me The KLF, Justified And Ancient L.A. Guns, It's Over Now Naughty By Nature, Everything's... *Salt-N-Pepa, You Showed Me Shamen, Move Any Mountain Shanice, I Love Your Smile The Smithereens, Too Much Passion Matthew Sweet, Girlfriend Ugly Kid Joe, Everything About You</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>ON</p> <p>Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banishes, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>RECORD GUIDES</p> <p>Street Beat</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>CURRENT</p> <p>Tom Petty, King's Highway Joan Jett, Don't Surrender John Mellencamp, Again Tonight Paula Abdul, Vibeology Lisa Stansfield, All Woman Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's... O.M.D., Sailing On The Seven Seas Ozzy Osbourne, Mama, I'm... The Commitments, Mustang Sally Robbie Robertson, Go Back To... Eric B & Rakim, Juice Color Me Badd, All 4 Love Shanice, I Love Your Smile Monkey Business, Danger-Danger Curtis Stigers, You're All... MC Brains, Oochie Coochie Big Daddy Kane, Nutt Respect PM Dawn, Paper Doll Boyz II Men, It's So Hard To Say... Lou Reed, What's Good</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>CURRENT</p> <p>Tom Petty, King's Highway Joan Jett, Don't Surrender John Mellencamp, Again Tonight Paula Abdul, Vibeology Lisa Stansfield, All Woman Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's... O.M.D., Sailing On The Seven Seas Ozzy Osbourne, Mama, I'm... The Commitments, Mustang Sally Robbie Robertson, Go Back To... Eric B & Rakim, Juice Color Me Badd, All 4 Love Shanice, I Love Your Smile Monkey Business, Danger-Danger Curtis Stigers, You're All... MC Brains, Oochie Coochie Big Daddy Kane, Nutt Respect PM Dawn, Paper Doll Boyz II Men, It's So Hard To Say... Lou Reed, What's Good</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>CURRENT</p> <p>Tom Petty, King's Highway Joan Jett, Don't Surrender John Mellencamp, Again Tonight Paula Abdul, Vibeology Lisa Stansfield, All Woman Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's... O.M.D., Sailing On The Seven Seas Ozzy Osbourne, Mama, I'm... The Commitments, Mustang Sally Robbie Robertson, Go Back To... Eric B & Rakim, Juice Color Me Badd, All 4 Love Shanice, I Love Your Smile Monkey Business, Danger-Danger Curtis Stigers, You're All... MC Brains, Oochie Coochie Big Daddy Kane, Nutt Respect PM Dawn, Paper Doll Boyz II Men, It's So Hard To Say... Lou Reed, What's Good</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>CURRENT</p> <p>Tom Petty, King's Highway Joan Jett, Don't Surrender John Mellencamp, Again Tonight Paula Abdul, Vibeology Lisa Stansfield, All Woman Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's... O.M.D., Sailing On The Seven Seas Ozzy Osbourne, Mama, I'm... The Commitments, Mustang Sally Robbie Robertson, Go Back To... Eric B & Rakim, Juice Color Me Badd, All 4 Love Shanice, I Love Your Smile Monkey Business, Danger-Danger Curtis Stigers, You're All... MC Brains, Oochie Coochie Big Daddy Kane, Nutt Respect PM Dawn, Paper Doll Boyz II Men, It's So Hard To Say... Lou Reed, What's Good</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Michael Jackson, Remember The Time John Mellencamp, Again Tonight Metallica, The Unforgiven Motley Crue, Home Sweet Home ('91) Mr. Big, To Be With You Nirvana, Smells Like Teen Spirit U2, Mysterious Ways</p>	<p>MEDIUM</p> <p>Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn</p>
<p>CURRENT</p> <p>Tom Petty, King's Highway Joan Jett, Don't Surrender John Mellencamp, Again Tonight Paula Abdul, Vibeology Lisa Stansfield, All Woman Firehouse, All She Wrote Primal Scream, Damaged Naughty By Nature, Everything's... O.M.D., Sailing On The Seven Seas Ozzy Osbourne, Mama, I'm... The Commitments, Mustang Sally Robbie Robertson, Go Back To... Eric B & Rakim, Juice Color Me Badd, All 4 Love Shanice, I Love Your Smile Monkey Business, Danger-Danger Curtis Stigers, You're All... MC Brains, Oochie Coochie Big Daddy Kane, Nutt Respect PM Dawn, Paper Doll Boyz II Men, It's So Hard To Say... Lou Reed, What's Good</p>	<p>HEAVY</p> <p>Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty...<</p>		