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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • MARCH 21, 1992

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BILLBOARD PRESENTS
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A La Musica Latina

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ISSUE DATE: MAY 16
AD CLOSE: APRIL 21

tippin

Aaron Tippin is charging up the charts with "There Ain't Nothin' Wrong With The Radio," the first single from his newest RCA Nashville release, **Read Between The Lines**. This young man is creating excitement at all levels—retail, radio, media—and stands ready to join the ranks of country's best!! On tour in 1992!

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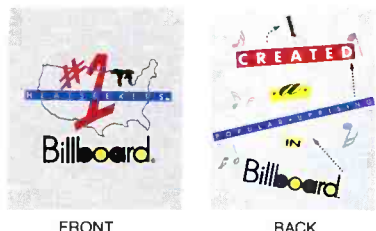
Sorting Out The Virgin/EMI Deal Changes Are Likely In U.S. Operation

This story was prepared by Adam White and Jeff Clark-Meads in London, Chris Morris in Los Angeles, Steve McClure in Tokyo, and Ken Terry in New York.

LONDON—The sale of the Virgin Music Group to Thorn-EMI for \$957

Billboard Giving Pop Uprisings Stars Shirt Off Our Back

NEW YORK—From now on, whenever the nation's new and developing artists hit No. 1 on Billboard's Heatseekers Albums chart, the manner of their dress will be the banner of their achievement—thanks to the introduction of Billboard's Popular Uprisings



T-shirts. To date, T-shirts have already been presented to Qwest/Warner Bros. recording artist Tevin Campbell and the members of Epic's Social Distortion, acts that have held the top Heatseekers spot. (Continued on page 144)

European Discotheque '92

SEE PAGE 36

million may lead to a realignment of its U.S. operation and a partial consolidation of Virgin's music publishing division with that of EMI. Whatever changes are contemplated, however, cannot take place until the transaction is cleared by the European Commission, which could take up to five months to act.

The victory of EMI over its closest competitor in the bidding, BMG, came after the breakdown of eleventh-hour talks between BMG and Fujisankei, which currently owns 25% of Virgin. According to Harry Kaneko, GM for corporate development at Fujisankei music subsidiary Pony Canyon, the Japanese company's contract with Virgin allowed it to match EMI's bid, with or without a partner, but Fujisankei finally decided to sell its stake instead.

Asked about press reports of bids from Matsushita, which owns MCA,

and the Walt Disney Co., Virgin founder and majority owner Richard Branson replies, "Some parties attempted to persuade their head offices. David Geffen wanted to persuade Matsushita, and BMG wanted to persuade Bertelsmann. We had one or two other discussions; Disney was one."

In the end, Branson says, "Thorn came through with what we wanted all round. Some others were close—BMG got closest." He adds, though, "I very much wanted to be involved with EMI." Sources contend Branson was concerned over how a German acquisition of Virgin would play in the British popular press.

He had the option of accepting Thorn-EMI's offer either in its shares or cash. "It was exactly the same deal either way," he says. "My gut feeling was to take shares, but in the" (Continued on page 133)

'Pay-To-Play' Club Gambit Causing Int'l Controversy

BY PAUL VERNA

NEW YORK—The controversial policy known as "pay-to-play"—whereby promoters and booking agents charge rock bands an advance fee for the privilege of showcasing in certain clubs—is gaining ground in Los Angeles, New York, and the U.K., according to sources familiar with the music scenes in those markets.

The practice has been assailed at the grass-roots level for years, particularly in Los Angeles, where

30%-40% of the rock clubs use pay-to-play, according to Tom Farrell, rock nightlife editor at Music Connection. Now, however, opposition to it has taken on international momentum thanks to a remark made by U2 lead singer Bono in a recent interview with the BBC's Radio One. Bono said pay-to-play is "bollocks" and compared it with national or international acts paying promoters exorbitant sums for a slot on a tour.

The artist's comment is reverberating. (Continued on page 33)



Vid-Mkt. Clout Not Film Focus

BY PAUL SWEETING

NEW YORK—Beginning last December, consumers across America began popping their eagerly rented copies of "Terminator 2: Judgment Day" into their VCRs and settling back into their couches for an evening of state-of-the-art bang-bang, courtesy of Arnold Schwarzenegger.

With more than 700,000 rental copies in circulation, Carolco Pictures' "T2" will almost certainly end up generating more total vid- (Continued on page 54)

IN THE NEWS

Philips Offers To Buy Rest Of Super Club

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No. 1 IN BILLBOARD

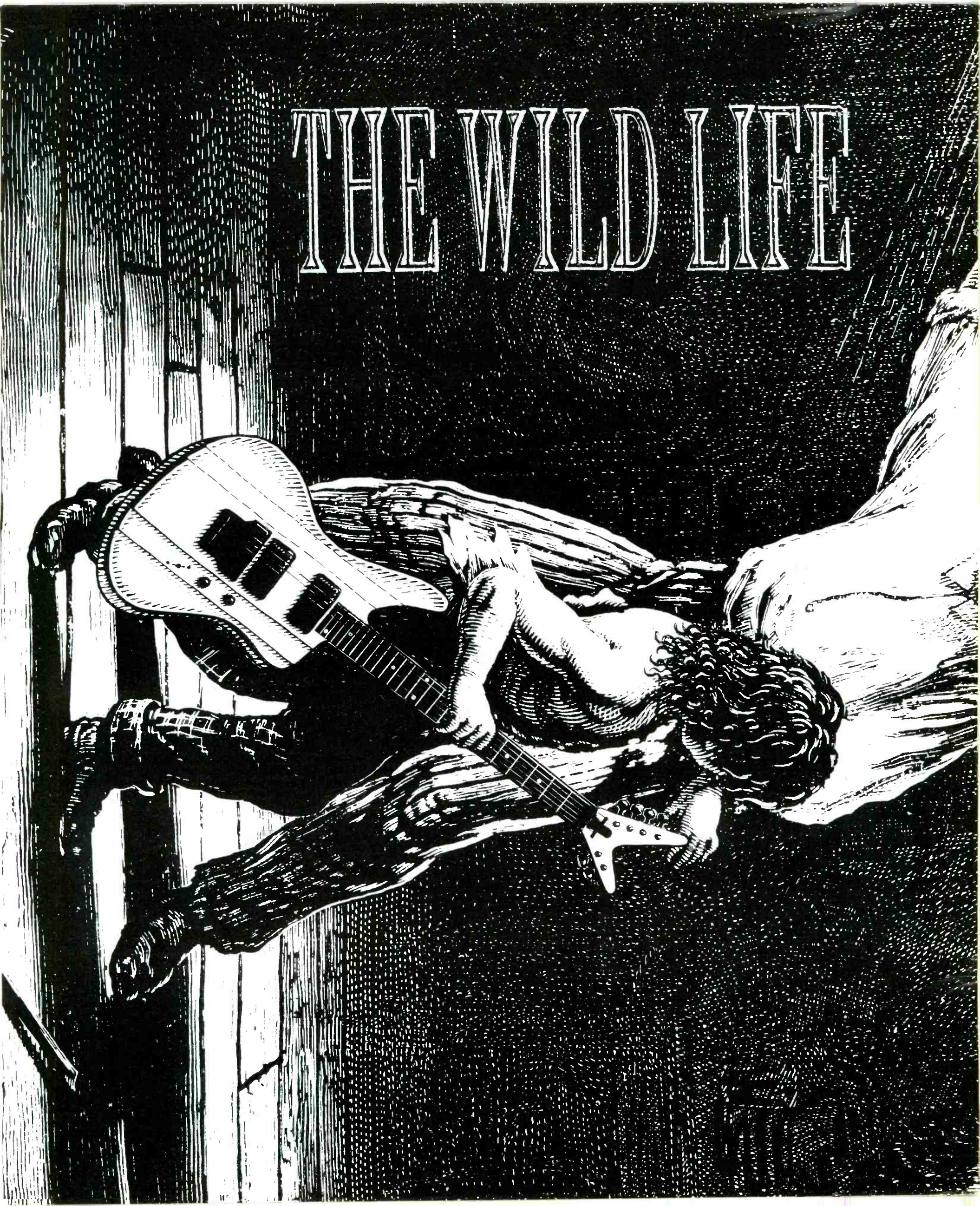
HOT 100 SINGLES	
★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING)
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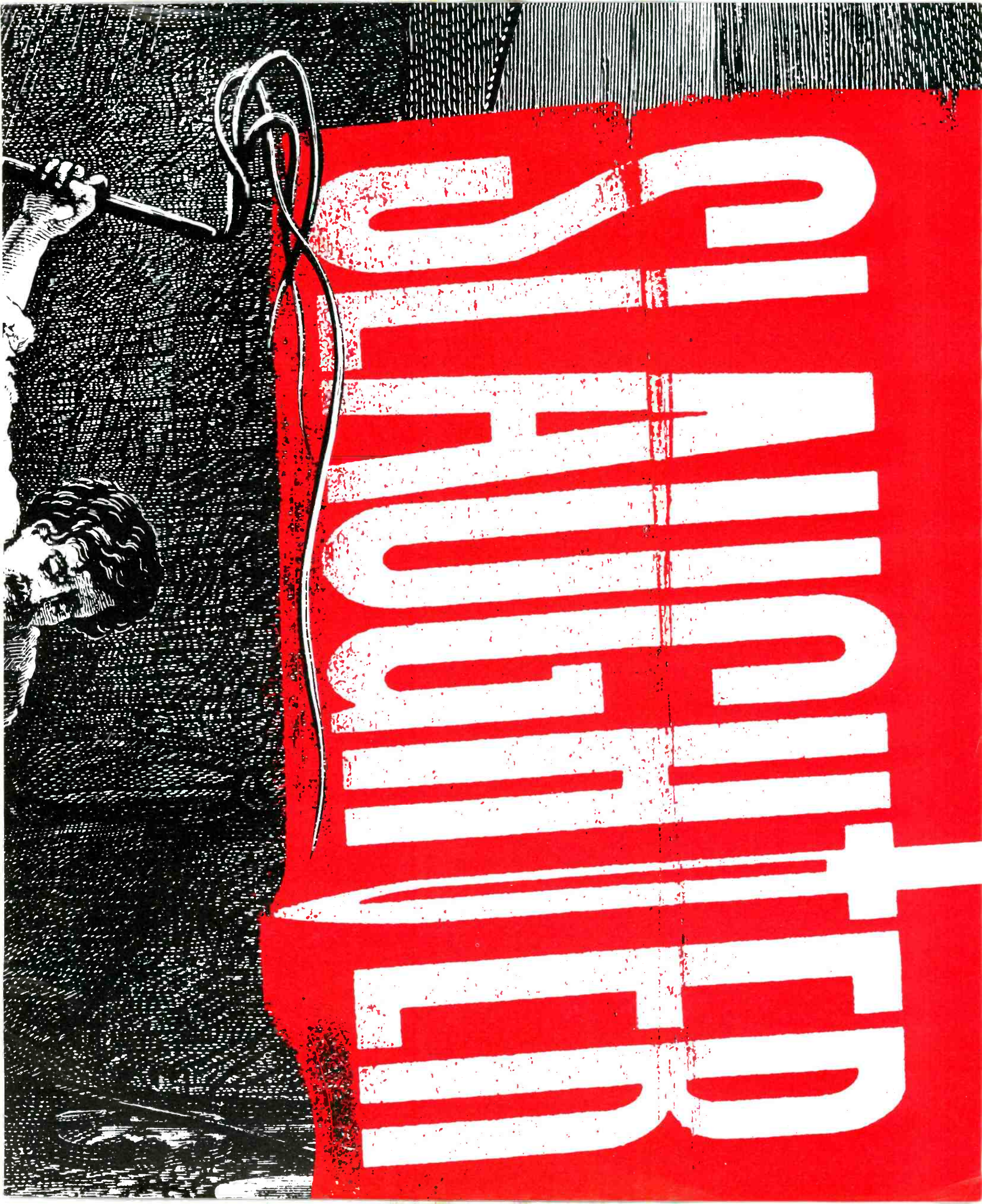
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THE WILD LIFE





SLAUGHTER

In just the past two years, **SLAUGHTER** has accumulated a list of achievements that would make any veteran band proud... over 2,000,000 units of the debut album **STICK IT TO YA** and over 1,000,000 singles have been sold.

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 - Major press coverage
 - National tour this year



F2/21911



F5/25052



F4/21911

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Chrysalis

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Philips Proposes Super Club Buyout Deal Conditioned On Restructuring Of Debt

■ BY ED CHRISTMAN and MARC MAES

NEW YORK—Philips, the Dutch electronics giant that owns 51% of the financially troubled Super Club N.V., is proposing to buy the remaining 49% of the retailer, on the condition that bondholders and banks first restructure the \$630 million or so in debt it owes them.

Simultaneously, Belgium-based Super Club N.V., which owns 500 video and music stores in the U.S., announced it lost about \$125 million in the nine-month period ended Dec. 31, 1991, due to high interest payments and costs associated with a corporate restructuring.

Meanwhile, in the U.S., Atlanta-based Super Club Music Corp., which runs 295 stores under the logos of Record Bar and Turtle's, experienced a cash-flow problem

in late January that forced the chain to ask the six majors for extra time on payments due for product bought for the holiday selling season, acknowledges Darrell Baldwin, president of Dallas-based Super Club N.A. But he adds that the extra dating allows Super Club Music to remain financially sound.

In Europe, Philips spokesman Ben Geerts says, "The first aim is to conclude an arrangement with both the banks and the bondholders, because they must be

aware of certain financial sacrifices."

According to The Wall Street Journal, Super Club owes banks about \$418 million and bondholders about \$216 million.

Financial sources speculate that Super Club's banks and bondholders will be asked to forgive some of the company's debt, or Philips will threaten to place the company in receivership, the European equivalent of bankruptcy. If they agree to restructure the debt to Philips' satisfaction, the Dutch

(Continued on page 145)

Anti-Piracy Pundits Cite Need For More Local, Grass-Roots Attention

■ BY BILL HOLLAND

Following is the second in a two-part series about the nationwide fight against piracy of sound recordings.

WASHINGTON, D.C.—Without the anti-piracy campaigns mounted by the Recording Industry Assn. of America over the years, the marketplace for bogus product would be virtually wide open and unimpeded. But, despite the best efforts of the RIAA anti-piracy unit—criss-crossing the country to lecture, lobby, cajole, and assist police and district attorneys and form retailer outreach programs—the industry is still losing an estimated \$400 million a year to pirates.

So what do record label executives, retailers, and law enforcement officials think about the domestic problem of sound recording piracy and the small

RIAA anti-piracy team's efforts to control it?

Those retailers who are aware of the RIAA's programs say they believe the unit is doing as well as it can. But most believe the fight against piracy—at least in the analog cassette format—is a war that cannot be completely won.

Why not? Anti-piracy advocates cite the lack of grass-roots, label-by-label involvement, which they say could translate into greater local law enforcement awareness and action.

Most affected by piracy, they note, are black and Hispanic product.

Henry Droz, president of WEA, calls the piracy issue "a war." He says he has suggested at RIAA board meetings that individual record companies initiate their own anti-piracy efforts. WEA has done so at branch offices in New York and Atlanta, efforts that have paid off with ma-

(Continued on page 137)

THIS WEEK IN BILLBOARD

MEET OUR ARTIST: JOHN MARTINEZ

The cover illustration for this issue was created exclusively for Billboard by John Martinez. Martinez's work includes posters and commemorative prints for the Newport Jazz Festival and the New Orleans Jazz & Heritage Festival, among various musical special events. He created numerous pieces for the New York City Opera and for the past two years has been working with the Metropolitan Opera Guild. Martinez currently operates his own graphic design firm, J. and M. Martinez Ltd., in New York.



OPERA AIMS TO REIGN IN SPAIN

Opera is fast becoming music for the masses in Spain, where upcoming mega-events featuring superstar artists are sure to spur the process. Howell Llewellyn sets the scene. **Page 20**

CASE STUDY OF JEWEL BOX IN CANADA

Now that the U.S. is headed for jewel-box-size CD packaging, those contemplating a longboxless world might want to examine the situation in Canada, where jewel boxes have been the standard since 1988. Larry LeBlanc talks to manufacturers and retailers there about their experiences. **Page 58**

PARTY TIME AT THE GRAMMYS

Feeling festive? Then stop by some Grammy parties. **Page 60**

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**Three years
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Retailers' Record-Club Plight Falls On Deaf Ears

■ BY ED CHRISTMAN

NEW YORK—While retailers say they plan to once again press home complaints about the marketing tactics of record clubs to labels at this year's NARM convention, they appear to be on the verge of losing every concession they won at last year's meeting.

The Capitol-EMI family says it is involved in negotiations to rejoin the BMG and Columbia House record clubs, while Geffen says it, too, may head in that direction.

At last year's National Assn. of Recording Merchandisers' convention in San Francisco, merchants were loud and united in their complaints against the record clubs' marketing tactics, which they said hurt the perceived value of CDs. Record clubs use attractive offers like "eight CDs for a penny" to entice consumers to join.

As a result of retailers' complaints, many label executives said they were sympathetic and would reconsider their stance on record clubs. But only Geffen and the labels in the Capitol-EMI family pulled out of the clubs.

In making those moves, executives in both camps said they expected merchants to reciprocate by supporting their product in stores. But executives with those labels say they have been disappointed by the retailers' response.

Eddie Gilreath, Geffen head of sales, says, "In trying to be sympathetic to and understand the needs of our accounts, we decided to not renew our contracts and pull out of the

record clubs. But in doing so, we said to the retailers, 'If we are going to take this hit, which amounts to millions of dollars, we want [retailers] to respond in kind by insuring that our product will be better represented and have a stronger presentation in [your] stores.'"

Over the last five months, Geffen has checked stores very carefully and has not found signs that retailers are making any additional effort on the label's behalf, he says.

"We weren't looking for miracles," Gilreath says. "We didn't want anyone to triple their orders. But if they had 25 line items, maybe stretch that to 35. Or if they carry one unit on catalog titles, then maybe they could carry two copies on some of them."

But Geffen did not find any signs that retailers were minimally supporting the label, "let alone doing what I just outlined," he adds. "It's very disappointing to walk into a store and find one or no titles of Don Henley, Peter Gabriel, or Aerosmith, and they have very strong catalogs."

Despite its disappointment, Geffen is not yet at the point where the Capitol-EMI labels are. "We still think there is an opportunity here to work with retailers," Gilreath says.

Geffen plans to have "additional conversations with retailers and if we find that we can't get the catalog support that we wanted, then we will go back in [the clubs]," he adds.

At Capitol-EMI, CEMA president Russ Bach confirms the company is negotiating with the record clubs. "Initially, there was a lot of activity (Continued on page 126)



He's Got Culture. RIAA president Jason Berman, left, presents the 19th Cultural Award to Ralph Oman, register of copyrights, at a gala dinner in Washington, D.C. The event was attended by more than 1,500 music industry executives and government officials, including 120 congressional members. The highlight of the evening was a performance by multi-Grammy-winner Natalie Cole.

BMG Credits Local Acts As Int'l Share Rises To 15%

■ BY KEN TERRY

NEW YORK—BMG International's world market share (excluding the U.S.) rose to 15% of units sold last year from 13.4% in 1990, the company says. Altogether, the division moved about 170 million units in 1991.

While acknowledging that the addition of MCA/Geffen to its distribution pipeline was a factor in the upswing, BMG International president/CEO Rudi Gassner stresses the growth in his company's sales of local material.

Gassner freely admits that "our weakness is in English-speaking repertoire. But I think sometimes what is overlooked is how important local repertoire is for a multinational company. Obviously, in the long term, we want to have both at the success level we desire."

Of BMG International's \$1.6 billion in sales in 1991, approximately \$1 billion, says Gassner, came from Europe, with the other \$600 million evenly divided between the Asia-Pacific and Latin American regions. (Including the U.S., BMG is said to be a \$2.5 billion-a-year company.)

Gassner attaches great importance to BMG's growth in Japan, where 1991 sales rose 56.5% to 9.71 million

units, compared with an industry-wide increase of only 4%. Although he says BMG is still No. 4 or No. 5 in that market, he claims BMG's market share has doubled in Japan since it started its own company there three years ago.

In France, he says, the success of local acts such as Patrick Bruel and Rock Voisine helped boost BMG's sales by 26.9% to 11.12 million units last year. Now established as the nation's third-largest record company (after PolyGram and Sony), BMG France has also become profitable, says Gassner, whereas it was losing money a few years ago when BMG took over from RCA.

He also cites Scandinavia as a major contributor to BMG's success. "When [BMG] took over, Scandinavia was on a license basis," he recalls. "[RCA] didn't have their own companies... Four years ago we set up Scandinavian companies, and they've established themselves as No. 2 in the market. It's a combination of local repertoire and the exploitation of international repertoire."

Last year, BMG says, its sales in Denmark soared 93.2% to 1.03 million units. The story was the same in Norway, up 81.7% to 1.35 million units, (Continued on page 133)

FCC Raises Ownership Cap Also Votes To Relax Duopoly Rules

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC voted March 12 to allow a single radio licensee to own up to 30 AM and 30 FM stations. The current limit is 12 AMs and 12 FMs.

The FCC also voted to relax its duopoly rule, which allots only one AM and one FM per owner in each market. A single operator in a small market (one to 15 stations) would be allowed to own as many as one AM and two FMs in that market. Ownership limits in a small-end medium market (15-30 stations) would be two AMs and two FMs, in a large-end medium market (30-40 outlets), three AMs and two FMs, and in a large market (40 or more stations), three AMs and three FMs.

All the increases are subject, however, to a listenership cap of 25% of a market, except in markets with fewer than 15 outlets. In addition, the FCC plans to review the ownership rules next year.

Facing congressional pressure on ownership limits, the FCC also tightened its rules on time-brokerage deals (also known as local marketing agreements, or LMAs). It now requires all stations entering LMA agreements to file documents with the commission explaining the details. The FCC also limited simulcasting of stations entering LMAs

to 25% of their total programming. Further, a station will not be permitted to time-broker another local station that it could not own under the revised ownership rules.

The only commissioner not to vote in favor of the changes was William Barrett, who abstained with reservations.

The FCC actions follow a March 11 hearing at which Senate Communications Subcommittee members had included the ownership-changes issue in a hearing initially scheduled to discuss an AM stereo standard.

FCC chairman Alfred Sikes told the senators changes were needed in radio rules because of a faltering economy and new competitive media. He said these factors had produced a situation in which "more than half of all radio stations are currently in the red."

He also said expanded ownership limits would help minorities, but several legislators, including Sen. Ernest Hollings, D-S.C., did not buy the argument.

Rep. John Dingell, D-Mich., chairman of the Commerce Committee, and Rep. Ed Markey, D-Mass., chairman of the Communications Subcommittee, have also told Sikes they will not support total abolition of the rules because smaller broadcasters might be harmed.

Canadian Porn Ruling Yields Confusion

■ BY LARRY LeBLANC

TORONTO—The Supreme Court of Canada has upheld the constitutionality of a federal law that protects certain types of sexually explicit material. However, in attempting to clarify what material is protected by the law, the court appears to have left much open to local interpretation, according to retailers and law enforcement officials.

In a 9-0 decision, the court upheld the obscenity provision in Section 163 of the Canadian Criminal Code as constitutional. The court moved to clarify the law by stressing that non-violent sexually explicit material that is neither degrading nor dehumaniz-

ing is not prohibited. The court said the law also protects sexually explicit material that has scientific, artistic, or literary merit.

The Feb. 27 ruling, written by Justice John Sopinka, states that depictions of explicit sex between adults are not in themselves obscene. However, the court also ruled that Parliament was acting within its power in outlawing material that could contribute to violence against women.

The decision by Canada's top court dealt with the appeal by Donald V. Butler, owner of Avenue Video Boutique in Winnipeg, Manitoba, of a conviction on eight obscenity counts. Butler was charged in August 1987 with 173 counts of selling obscene

Sony Maximizing Upcoming Rollout Of Its Mini Disc

■ BY SUSAN NUNZIATA

NEW YORK—Sony Corp. is on schedule with its new recordable mini disc format and expects to resolve key issues, such as packaging, within the next 30-60 days, according to company executives.

Sources close to Sony say the product will be launched in the first week of November. Multiple units are expected to be available, including some or all of the following: a portable record/playback unit, an in-dash car stereo, a boom-box style portable, and a mini-component home stereo model.

The portable, Walkman-style record/playback model is the company's primary focus, and sources say it will list in the \$400-\$500 retail price range. In addition, a second generation of product, slated for introduction in 1993, could include a diminutive playback-only portable.

Sony is working with several packaging proposals for prerecorded software and plans to discuss these when it presents a prototype MD unit at this week's convention of the National Assn. of Recording Merchandisers in New Orleans, according to Bob Sherwood, VP of sound technology marketing with Sony Software Corp.

"The whole packaging issue is under serious discussion, and that will all be decided within the next 30-60 days at the most," says Tommy Mottola, president of Sony Music.

One packaging prototype is a 3.5-inch plastic jewel box in which the 2.5-inch disc floats on a slightly raised platform. The box would include a booklet for graphics and information, like the CD jewel box.

"It's a great package, it looks unlike anything else that's out there, and we're trying to find out if it will fit the marketplace based on fixturing, based on the ability to see the product itself, and all the other criteria," says Sherwood. "And we've asked a lot of packagers of recorded product to participate in coming up with a package as well."

Sony Music plans to release 300-500 titles at the time of MD's hardware launch, according to Mottola.

Other major labels have expressed varying degrees of support for the MD format, including EMI, Warner Music Group, BMG, Virgin Records, and Geffen Records. By press time, Philips-owned PolyGram and Matsu- (Continued on page 126)

tapes, or possessing them for the purpose of distribution.

His conviction was upheld on all counts by the Manitoba Court of Appeals in a 3-2 decision.

Butler appealed to the high court on the grounds that the material was protected by the guarantee of freedom of expression in the Canadian Charter of Rights and Freedoms, which came into effect in 1982.

In its ruling, the high court set out several tests for lower courts to use in determining what generally constitutes the undue exploitation of sex:

- The portrayal of sex coupled with violence.
- Exploitive sex that degrades or (Continued on page 63)

LETTERS

Innovative Marketing Is Key To Success KEEP SELL-THROUGH GROWING

■ BY JACK PETRIK

Of all the businesses I have had the opportunity to manage in my career, I cannot think of another that has challenged me quite like home video. Not only because of its fast-paced evolution, but also due to its unpredictable nature.

In what other business can you ask 10 industry mavens their advice on how to market a title and receive 10 completely different answers? The truth is, we are still defining and re-defining the marketing methods that propel consumers to buy our product. It is our challenge, as entrepreneurs of this nascent industry, to ride the crest of this unpredictability, to take risks and to seize opportunities.

The sell-through sector has emerged as a driving force in shaping the industry's pioneering nature. It will meet or exceed rental in 1992 or 1993 and, according to certain reports, constitutes a \$4 billion domestic business—huge by any standards. What was once the exclusive domain of feature films is now open to every imaginable category, including exercise, how-to, music, children's, fine arts, and current-events videos. The size of the sell-through market is shown by the fact that Turner Home Entertainment last year moved 500,000 units of its Gulf War video series—a number comparable with that shipped on the largest rental titles.

That series, along with MPI's "Desert Storm" series and documentaries like Pacific Arts' "Civil War," have shown the potential for information-based video product. These and other special-interest projects are intriguing because they were not obvious "home-run" ideas. They were solidly conceived, but, in true pioneer fashion, it was the marketing that ignited consumer interest. Experimentation with such elements as packaging, distribution, direct response, and pricing transformed them into not only feasible but lucrative franchises.

With these innovative marketing efforts came the major commitment from retailers such as Blockbuster, large grocery store chains, and mass

merchants that enhanced sell-through inventory with in-store focus and promotion—a clear-cut break from the past.

So where do we go from here? Many opportunities lie ahead. Suppliers, for instance, have before them a growing number of unconventional distribution outlets to take advan-



'The strong emergence of the sell-through genre is truly an industry victory'

Jack Petrik is president of Turner Home Entertainment.

tage of: Grocery stores, bookstores, mail-order houses, catalogs, and supermarkets are just a few of them. Strategic alliances overseas can be cultivated when possible. Distribution to these offshore markets will be increasingly lucrative as the world market grows.

Suppliers can package product with broad-based appeal in mind. The presentation of home video is beginning to parallel the packaging of other products such as books, magazines, and drug and beauty items. Merchandising and promotion of the product are also becoming more sophisticated. Shelf-talkers, floor displays, and eye-catching racks are becoming more commonplace, as are multifaceted cross-promotions combining home video with TV and film.

Programming for the burgeoning sell-through category must stand the test of time. It should be enlightening, entertaining, and worth owning. The makers of sell-through software will continue to emulate the publishing industry as they further distinguish the product in order to satisfy consumer needs.

Collectible video titles, for instance, resemble the hardcover book with its long shelf life. They are the coffee-table editions of the industry. Perishable products, such as home video's foray into current-events pub-

lishing and heavy-metal magazines, imitate the paperback book, immediately satisfying the viewer's urgent appetite for information.

Turner's success with the Gulf War series has encouraged us to produce new titles examining such topics as the Russian coup, the 50th anniversary of Pearl Harbor, and significant news stories and milestones of the past year. Each title has its distinct purpose and price point, but all serve as thought-provoking educational devices, offering analyses and insight instead of merely recycling television programming.

But the best-engineered programming ideas can be all for naught if one does not know the audience. The Clarence Thomas confirmation hearings, for instance, garnered sky-high TV ratings, but would not necessarily make for a salable home video.

The strong emergence of sell-through is truly an industry victory. But this is only the beginning, as the coming decade will be one of great change and challenge for the business and the sell-through supplier.

Now that the possibilities are being realized, home video companies must act to keep up sell-through's momentum and give consumers reason to continue to buy videos—to make purchasing a good experience. First, suppliers must follow the consummate business adage—to provide quality product at a fair price. Information is valuable, and people will pay for it if they receive decent value in return.

Secondly, we must continue to learn from other industries, such as publishing and recording. Home video is an outgrowth of its well-established brethren and can derive many ideas and opportunities from them.

The VCR now holds more potential than we could ever imagine. We must venture into uncharted territory, embrace creative challenges, and keep in mind that in the grand scheme of things, we still have a long way to go.

CONSUMER-FRIENDLY PACKAGE

Now that the Recording Industry Assn. of America has announced its members' plans to use environmentally friendly CD packaging early next year, I would hope that they will now focus on another area that needs examination—a consumer-friendly package.

As a consumer of recordings for more than 30 years and an avid contemporary music fan, I wish the RIAA would examine the omission of important information from CD packaging. I now fear that what will be better for the environment may lead record companies to skimp on the contents of CDs.

While I find it incredible that performers still produce new releases with less than 50 (sometimes even 40) minutes of music, I find it even less credible that the individual song and album recording time is absent from the exterior and interior of the package. I understand that there are limitations due to the compact configuration of the disc, but truth in packaging would certainly be a benefit to consumers.

Furthermore, with individual CDs allowing for 70 minutes of music, perhaps there should be a sliding price scale for discs, according to length. A CD with 30-35 minutes of music, like the early Beatles recordings, should not be priced at the same level as discs with 50-60 minutes of music. With the cost of everything constantly inflating, it would be a welcome surprise to see recordings sold at levels equal to their contents.

Neil S. Friedman
Brooklyn, N.Y.

NIX TO ROBIN HOOD STRATEGY

In reference to Richard Warren's letter in the Feb. 29 issue of Billboard, it amazes me that anyone can try to justify stealing by saying either that they're poor, so it's OK, or that the person they're stealing from is rich, so it's OK.

Warren refers to Nina Ossoff as a "struggling songwriter," yet at the end of the end of the letter says he does not want to be "subsiding wealthy members of the industry."

The point Warren misses is that

songwriters (both struggling and "wealthy") are being deprived of earnings to which they are entitled. It is not up to any of us to decide that anyone is wealthy enough, and that usurping their royalties is therefore justified.

I might also suggest that not all home-tapers are people of modest means, as Warren indicates. Some just do not realize they are stealing someone else's livelihood.

Joan Schulman
VP, Administration & Licensing
PolyGram/Island Music Publishing
Burbank, Calif.

ARTISTS, WAKE UP!

I am sure there will be a lot of responses to "Prime Time Live"'s recent exposé on sexual harassment in the music industry. The reaction I would like to see is that of artists on the labels who employ the accused. So many musicians are currently involved in social causes and ardently declare their "political correctness," but will they say they don't want men who victimize women working their records?

Will artists who work so hard to save the world's environment, such as Don Henley and Sting, refuse to let their labels hire Marko Babineau to work their records? How about successful women performers such as Madonna and Janet Jackson? Will all the artists performing at Farm Aid this year care as much about the secretaries who work at their labels as they do about farmers they have never met?

The music industry has done so much to help so many causes that it is an embarrassment that sexual harassment is considered so rampant in the industry that it warrants network news coverage. World-renowned musicians encourage us to vote, recycle, and join the fight against AIDS, among other things. I encourage them to pay a little more attention to how the business of working their records is done. Their influence could make a difference.

Annie Fort
New York

SOCIAL ANGST

It has been said that the waves of social angst and ire crest on the shores of popular music, and a glance at the charts in recent months reveals a startling commentary on the frenetic '90s.

Consider the numerous appearances of the word "rush" over the past eight months: Paula Abdul's "Rush Rush," Big Audio Dynamite II's "Rush," Luther Vandross' "The Rush," Richard Marx's "Rush Street," Eric Clapton's "Rush" soundtrack, and, of course, "Roll The Bones" by Rush.

The societal significance and impact of this pop phenomenon remains a mystery . . . but it sure beats the heck out of "Feelin' Groovy"!

William Simpson
Los Angeles

THINK ABOUT INTERACTIVE MUSIC RIGHTS NOW

■ BY ANDREW S. ZUCKER

We are all used to thinking of our own specialty within the entertainment industry—be it film, television, or recording—as separate from the other areas. The time for this attitude may soon pass, however, as interactive entertainment breaks down these practical, yet artificial boundaries.

The advent of interactive technologies, such as virtual reality, will bring upon us many new ways to exploit our music, film, and television-related productions. Untold fortunes may be reaped by direct use of interactive technology or in the creation of additional ancillary markets.

Equal to the potential boon of this new technology will be the possibly nightmarish problem of fairly dividing the income produced by virtue of said exploitation in proportion to the contributors' contributions. Many individuals and companies will

be big winners while others will lose out because they were unable to recognize and protect the value of interactive entertainment rights early on.

Artists of every nature could again be the big losers as companies that offer them employment acquire interactive rights for little or no compensation as part of a blanket grant of rights or in some other way. (How often have we lawyers seen that language: ". . . in all media now known or hereafter discovered . . ." or ". . . to the extent permitted by the applicable guild"?)

Likewise, U.S. companies may lose big as foreign investors purchase catalogs, take over production and distribution, and otherwise assume control of untapped ancillary markets while failing to observe an obligation to pay royalties to their U.S. counterparts. (If you thought colorization of motion pictures was exploitative, you may not have seen anything yet!)

We do not have sufficiently definite terminology in our written contracts to identify, protect, or apportion these rights, nor have our government representatives—with the exception of Sen. Al Gore, D-Tenn.—recognized the need to protect these interests through legislation.

Let's wake up to the value of the "interactive" potential of our existing catalogs and libraries. *Reserve those rights. Define those terms.*

Twenty years from now, when we don't simply "watch a movie" but instead are active participants in digitalized versions of "old" motion pictures of the '90s, the value of what is being suggested here will be readily apparent.

Andrew S. Zucker is an entertainment attorney in Century City, Calif., and founder of the Academy of Interactive Entertainment Arts and Sciences.

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Artists & Music

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Cole Takes 2 Soul Train Trophies; Color Me Badd Has Good Night, Too

BY JANINE McADAMS

LOS ANGELES—Natalie Cole, who scored five Grammy awards for her "Unforgettable" album, received two Soul Train Music Awards March 10 at the sixth annual ceremonies held at the Shrine Auditorium here.

Cole, who did not attend but taped an acceptance speech for the program, won in the categories of best R&B/soul album of the year, female, and, surprisingly, best jazz album. She had been nominated in four categories.

Cole was not the only dual winner. Color Me Badd, which was nominated for two Grammy awards, took home two Soul Train awards for "I Wanna Sex You Up": best R&B/soul song of the year and best R&B/soul single by a group, band, or duo. The Giant Records act, nominated in three Soul Train categories, beat out heavy competition, including Boyz II Men, Jodeci, Sounds Of Blackness, and BeBe & CeCe Winans.

The most exciting moments of the awards—which were founded by "Soul Train" producer and host Don Cornelius to honor the best in R&B, jazz, gospel, and rap—belonged to special honorees Janet Jackson, who received the prestigious Sammy Davis Jr. Award as entertainer of the year, and Prince, who was given the Heritage Award for career achievement. The presentations were enhanced by video montages of their music and videoclips.

Jackson, who is the second member of her famous family to receive this award, after her brother Michael (who was the inaugural recipient), congratulated presenter John Singleton on his two Academy Award nominations as she took the podium. Thanking producers Jimmy Jam & Terry Lewis, her fans, and Cornelius, Jackson commented, "It's truly an

honor to receive such a prestigious award. Sammy Davis Jr. inspired me from the very beginning." Jackson was named entertainer of the year for the inspiring messages contained in "Rhythm Nation 1814," its sales success, its many successful videos, and her sellout tour.

The presentation of the Heritage Award (Continued on page 144)



Gold Debut. Atlantic recording artist Marc Cohn, who recently won the Grammy award for best new artist, is presented with a gold album, signifying sales of 500,000 units of his self-titled debut. Shown, from left, are Atlantic co-chairman/co-CEO Ahmet Ertegun; Atlantic senior VP Tunc Erim; Cohn; Perry Watts Russell of M.F.C. Management; Atlantic co-chairman/co-CEO Doug Morris; and Atlantic vice chairman/CFO Mel Lewinter.

Sony Makes Export Policy Crystal Clear

BY ED CHRISTMAN

NEW YORK—In a new crackdown on one-stops exporting product outside of the U.S., Sony Music Distribution has reaffirmed its policy by serving notice to wholesalers about the consequences of violating its policy.

While Sony officials decline to com-

Windham Hill Founder Launches Spoken-Word Label

NEW YORK—Will Ackerman, founder and chairman of Windham Hill Records, has launched a new label, Gang of Seven.

The label, based in Mill Valley, Calif., will release recorded monologs, essays, and reminiscences from such personalities as Academy Award-winning screenwriter Barry Morrow, naturalist/writer Peter Matthiessen, cartoonist Lynda Barry, radio personality Tom Bodett, comedienne Nora Dunn, and journalist Richard B. Stolley.

"I'm trying to avoid the term 'spoken word' (Continued on page 145)

ment, sources say the distributor has warned Pacific Coast One Stop in Chatsworth, Calif., and Win Records & Video in Elmhurst, N.Y., about shipping product outside the U.S. Some suggest the companies were merely warned, while others believe both were put on hold, meaning they would no longer have purchasing privileges. Whichever it was, Sony is telling other one-stops it caught Pacific and Win and will not tolerate violations of its policy on exports.

Win president Sam Weiss says, "The rumors are not warranted because we haven't been put on hold." He declines to comment further. Pacific Coast issued an unsigned statement saying, "We understand Sony's policy, and we plan to continue to abide by it."

Last year, Sony and other distributors issued policies on exporting outside the U.S. Most sources say the policies were really aimed at product going to Europe and that the majors continue to close their eyes to shipments heading for Japan.

Initially, most one-stops abided by rules on exporting. But they gradually began testing them, first sending nonparallel product to Europe and then shipping catalog product. Things apparently began to heat

up when executives of several major one-stops, including CD One Stop in Bethel, Conn., Bassin Distributors in Miami, and Win, went to the MIDEM convention. At the time, executives at those companies said they were going to MIDEM for their independent distribution businesses.

One-stop operators say the majors do not have a legal leg to stand on in their fight to stop exports. But on a practical basis, they say, the majors can make their lives miserable with late shipments and other tactics.

McCartney Pitching Liverpool School

BY ADAM WHITE

LONDON—Paul McCartney is personally pitching for the foundation of a music school in his hometown.

The proposed Liverpool Institute for the Performing Arts (LIPA) requires at least \$20 million to get started. To help raise that money, McCartney spoke at a Feb. 21 luncheon in London attended by more than two dozen leading U.K. music publishers. Also present was EMI

BMG Suit Says Clint Black Is Still Bound To Label

BY EDWARD MORRIS

NASHVILLE—In a case that gets more curious by the day, BMG Music—the parent of RCA Records—has filed a suit against Clint Black in U.S. District Court here, asking the court to confirm that Black is legally bound to the label for at least six more albums.

According to the complaint, filed March 9, Black's representatives have notified BMG/RCA that he does not consider the two separate contracts he signed at the beginning of his association with the la-

bel in 1988 as binding.

Currently, Black is RCA's best-selling country act. His first two albums—"Killin' Time" and "Put Yourself In My Shoes"—have each been certified double-platinum.

The original contract calls for the initial album, plus the right to seven consecutive options for additional albums. Black's third RCA album is scheduled for a September release.

Still a mystery is Black's sudden departure in January from manager Bill Ham, whose BH Associates signed Black to the label on May 2, (Continued on page 137)

Sire Revives Blue Horizon Logo For New, Catalog Sets

BY CRAIG ROSEN

LOS ANGELES—Sire Records has reactivated Blue Horizon Records to serve as a home for new and catalog soul, country, jazz, and blues titles.

The first title on the revived imprint will be "Pictures And Paintings" by Charlie Rich, set for April 14 release. The effort marks the first album from the country singer in more than a decade. During the '70s, the singer, known as "the Silver Fox," scored a number of country-pop crossover hits, including "Behind Closed Doors" and "The Most Beautiful Girl."

"Sweet Soul Music," a collection of Southern soul singles inspired by the forthcoming Peter Guralnick-penned book of the same title, will follow May 12.

Sire president Seymour Stein and VP/A&R Joe McEwen will oversee the revived label. No additional staffing is planned, and titles issued on the imprint will sport both the Sire and original Blue Horizon logos.

"The music released on Sire/Blue Horizon will be bound in a spirit and sensibility directly connected to the heart of early soul, rock'n'roll, country, jazz, and blues," Stein said in a statement. "The A&R direction of the

label will, for the most part, be determined by Joe McEwen, who as a fan, collector, writer, disc jockey, and archivist is tied, heart and soul, to this music."

According to McEwen, Blue Horizon was resurrected to "differentiate a select group [of releases] from (Continued on page 126)

PLG Enters Exclusive Production & Distribution Deal With Alpha Label

NEW YORK—The PolyGram Label Group has inked an exclusive production and distribution agreement with Alpha International Records.

Under the deal, all future releases from the Philadelphia-based label will go through PolyGram Group Distribution. Not every project, however, will be handled by the PLG marketing and promotion staff.

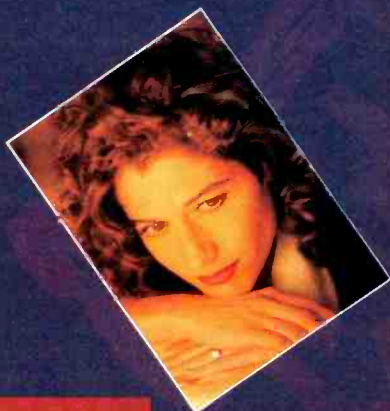
According to Rick Dobbis, president of PLG, the labels will be "working [together] on those projects that we mutually agree upon as we would any other project from the label (Continued on page 144)

\$8,700 or more, which gains the giver identification in the would-be school's entrance hall.

Plans for the school were announced almost two years ago, when McCartney made an initial approach to various music industry interests. Donors since then have included Apple Corps, BMI, ASCAP, ICM, BMG, Virgin Records, and Sony Music.

If it proceeds, the facility will (Continued on page 137)

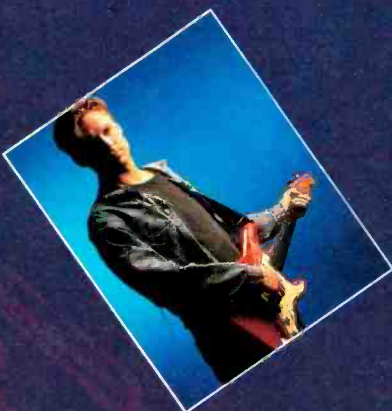
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Spain Is Spurring Opera To Mass-Appeal Status

■ BY HOWELL LLEWELLYN

MADRID—Spanish soprano Montserrat Caballe could well set a new world record this year for sales of recorded opera with her double compact disc "The Eternal Caballe" (BMG/RCA), which by late February had sold nearly 60,000 copies in Spain since its late-November release and moved 15,000 copies in its first two weeks in France.

The two hours of singing were recorded last year in the U.K. with the English Chamber Orchestra and the Philharmonia Orchestra. "The Eternal Caballe" was launched across Europe March 2, including in the U.K., and is scheduled for April release in the U.S. and Japan.

Caballe, 58, is set for an extraordi-

nary year, with concerts in Hong Kong, France, Greece, London, Switzerland, Italy, Colombia, the U.S., Canada, Germany, Portugal, and Japan. But her assault is merely the spearhead of a Spanish-led popularization of opera that will gain momentum at the Barcelona Summer Olympics and the Seville Expo '92 World Exposition—and which has already led to verbal clashes among Spain's opera stars.

The Barcelona-born soprano is to star alongside the men responsible for bringing opera to the masses since the late '80s—fellow Catalanian Jose Carreras, Madrid-born Placido Domingo, and Italy's Luciano Pavarotti—at an Aug. 14 special in Liverpool, England, being presented by ex-Beatle Paul McCartney and broad-

cast live across the world.

But her prize events will be the opening and closing ceremonies of the Barcelona Olympics on July 25 and Aug. 9, respectively. Just to give an idea of the kind of year Caballe has ahead, and what this will likely mean for opera CD sales, the latter ceremony comes just five days before the Liverpool extravaganza and three days after a Barcelona concert in front of the Spanish and Swedish royal families. All televised, of course.

More telling in terms of opera's imminent full conversion as music for the masses is the fact that Carreras has been appointed musical director for the Barcelona Olympics, while Domingo has a similar two-year post worth \$1 million at Seville.

Carreras is the man who made a miraculous recovery from leukemia

and set the scene for massive open-air opera shows with a comeback concert in Barcelona in July 1986, attended by 150,000 people. Both he and Domingo have complete control over who they ask to take part in their ceremonies, and this is leading to unseemly bickering in opera circles.

The Barcelona Olympics' opening ceremony will be something of an opera orgy, with no fewer than six Spanish stars singing. Tenors Carreras and Domingo and sopranos Caballe and Teresa Berganza will be joined by Juan Pons and Jaime Aragall.

AN OPERATIC FEUD

But the exclusion by Carreras of popular Spanish tenor Alfredo Kraus has led to a bitter row that grabbed Spanish newspaper headlines for weeks and kept readers intrigued

across Europe.

An angry Canary Island-born Kraus, 64, described the omission as "a declaration of war" and hinted at future vengeance. In addition, he mocked the ceremony by revealing it would be prerecorded and that the six opera performers would be miming to a medley consisting of two-minute segments.

Kraus' feud with Carreras goes back to the famous 1990 World Cup soccer match concert by Carreras, Domingo, and Pavarotti at Rome's Terme di Caracalla, which Kraus dismissed as "not opera." Carreras explained that Kraus had not been invited to the Barcelona ceremony by stating, "It is well known that he has systematically declared his reluctance to take part in mass events before such a large audience. Respect-

(Continued on page 57)

Concrete Blonde Lightens Up, And Shows A Harder Edge

■ BY JIM BESSMAN

NEW YORK—Concrete Blonde singer/songwriter Johnette Napolitano is the first to admit her songs have been anything but lighthearted.

"I tried not to be as dismal," she says, speaking of the group's latest album, "Walking In London," on I.R.S. Records.

"I got a letter from a guy whose friend thinks all my music is suicide music, and that's not the case," she says. "Before, yes. But I've made a conscious effort to surround myself with uplifting things. I've had enough disturbing things in my life."

Like a near-fatal bout of salmonella a year ago, after which Napolitano began taking better care of herself. But not troubling in the slightest was the apparition she claims inspired the album's lead track and first single, "Ghost Of A Texas Ladies' Man," which has reached the top 10 on the Modern Rock Tracks chart.

According to Napolitano, I.R.S. would have preferred a "son of Joey," she says, referring to the group's ballad hit from its previous album, "Bloodletting."

"Everybody wanted another mid-tempo pop gem—which we buried

(Continued on page 22)

Metallica Lands 4 Bammies At Bay Area Music Awards

■ BY ROBIN TOLLESON

SAN FRANCISCO—Metallica scored big with four Bammies, and Huey Lewis & the News pocketed two, while upcoming acts such as Disposable Heroes Of Hiphoprisy, Sister Double Happiness, and Joe Louis Walker provided live spark to this year's Bay Area Music Awards show, which was dedicated to the late Bill Graham.

Paul Kantner's new Starship represented the "old guard" of San Fran-

cisco rock with Jack Casady prowling the stage and a Grace Slick sound-alike, Darby Gould. Neal Schon, Sammy Hagar, and Denny Carmassi dug in on an impromptu version of Led Zeppelin's "Rock And Roll." Other performers included Chris Isaak (recipient of the most screams from females in the house), Damn Yankees, Steve Miller, Huey Lewis & the News, the Gospel Hummingbirds, and Santana.

After winning a second straight

(Continued on page 22)

Gotta Lovett: Lyle On The Little Things; Belladonna Bolts; Thompson's Request

LONGTIME FANS of Lyle Lovett, who returns with his fourth MCA album, "Joshua Judges Ruth," March 31, will notice certain recurring images in the songwriter's uniquely skewed tunes: broken hearts, dead bodies, and great cooking.

"Besides just trying to be funny," says Lovett of his Texas tongue-in-cheek style, "I enjoy *not* writing about the Big Picture. I enjoy writing about the small things, everyday things, and very basic human emotions and needs—like being hungry."

Lovett has done so with increasing popularity in a career that began with a debut album on Curb/MCA Nashville in 1986 and has since moved to MCA's pop division as wider audiences became hip to his mix of folk, blues, country, western swing, and sharp lyrics.

"The record company was always supportive," says Lovett. "In Nashville, never once did they say, 'Do eight of your weird songs and do two that will get you on the radio.'" MCA plans a multiformat promotion for "Joshua Judges Ruth."

"I wanted to do something that would seem like a natural progression," he says of this album. "One of the things I didn't want to do was something that would be perceived as 'a big L.A. record.'"

However, Lovett did tap some top Los Angeles talent, including co-producer George Massenberg, bassist Leland Sklar (who played on Lovett's preceding "Large Band" album), and drummer Russ Kunkel. And a host of notable guests are featured: Rickie Lee Jones, Emmylou Harris, Leo Kottke, Sir Harry Bowen and "Sweet Pea" Atkinson of Was (Not Was), and fellow writer Willis Alan Ramsey.

Joining Lovett and Massenberg as co-producer is arranger Billy Williams. But it was the meticulous Massenberg, whom Lovett met while working on the "Dedicated" tribute album, whose co-production creates a sense of intimacy and sonic detail that mirrors the album's songwriting perfectly.

"I never have a succinct answer when somebody asks, 'Well, what do you call your music?'" admits Lovett. "My blues songs are no more blues songs than my country songs are country songs." (One tune here, "She's Leaving Me Because She Really Wants To," typifies Lovett's take on country.) "I'm not writing real jazz songs any more than I'm writing real country songs."

But there is real talent behind all of his work. "I feel lucky," he says, "in that I've been able to draw from these really traditional sources and apply my point of view."

Lovett plans an acoustic club tour that will open

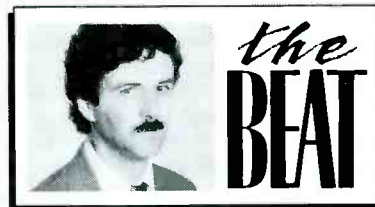
March 25 at the Paramount Theater in Austin, Texas, and will tentatively include five nights between April 28-May 3, at the Bottom Line in New York and four shows, May 6-9, at the Roxy in L.A.

ON THE BEAT: Singer Joey Belladonna and Anthrax have parted ways, right on the heels of the band's recent big signing with Elektra Entertainment. A reason for the move has not been given but Crazy Management in Manalapan, N.J., has issued an open call for interested

vocalists to send a tape, bio, photo, and/or video... No one received a louder or longer ovation at this year's Rock and Roll Hall of Fame induction dinner than **Johnny Cash**. The reasons why are clear on Columbia Records' new three-CD Legacy boxed set "The Essential Johnny Cash: 1955-1983," a 75-track portrait of the Man in Black, who bridged the worlds of country, blues, gospel, folk, and rock'n'roll.

In store: March 24... **Guns N' Roses** are set to announce a string of spring U.S. arena shows and plans for summer stadium dates. **Metallica** has been talking about a co-bill with GN'R... "The Irish are nothing if not verbal; they're great poets," notes **Monica Lynch**, president of **Tommy Boy Records**, explaining the label's St. Patrick's Day launch Tuesday (17) of Irish rap act **House Of Pain**. The trio of **Everlast**, **D.J. Lethal**, and **Danny Boy** bow with "Jump Around" and the "House Of Pain Anthem" going out on a kelly green cassette single... "Richard, please play —" read the fill-in-the-blank paper slips left out for fans at the Bottom Line in New York as Capitol Records artist **Richard Thompson** played an all-request show, picking audience choices out of a bucket... **Jah Wobble** duets with **Sinead O'Connor** on "Visions Of You," the first single from the Atlantic Records disc "Rising Above Bedlam" from Wobble's **Invaders Of The Heart**.

SIGNINGS: **Hüsker Dü** co-founder **Bob Mould** to Rykodisc as a solo artist... L.A. grunge rock act **Failure**, which has scored college airplay with two indie singles, to Slash Records. A summer disc is planned... Former **Georgia Satellites** front man **Dan Baird** to Def American, with a solo debut due this summer, preceded by the single "I Love You Period," a rock and blues and grammatical treat... Singer **Jane Oliver** to Triad Artists... **Young Turk** to Virgin Records with A&R exec **Aaron Jacoves** arranging the deal... **Big Guitars From Memphis** to SBK Records... The **Apostles** to the William Morris Agency. The Southern California band has a record deal with PLG label Victory Music.



by Thom Duffy



Alice Cooper

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

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

James E. Diaz, Santa Clara, CA

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

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

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

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

Jarret L. Burch, Augusta, GA

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

H. W. Neff, Castro Valley, CA

MAYBE THESE NOTES WILL CHANGE YOUR TUNE

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

Doug Albrecht, Wayne, NJ

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

James E. Doucitt, Columbus, OH

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

Eugene C. Barra, Forest Hills, NY

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

Paul Semel, West Orange, NJ

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

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Capricorn's New Zoo. The signing of Zoo—featuring drummer Mick Fleetwood, singer Bekka Bramlett, and guitarist Billy Thorpe—was announced in Nashville by Capricorn Records president Phil Walden. The group, which has signed with Triad Artists for booking, plans a May release for its debut album. The band also includes guitarist Gregg Wright, keyboardist Brett Tuggle, and bassist Tom Lilly. Pictured, from left, are Jeff Cook, VP of promotion, Capricorn; Walden; Thorpe; Bramlett; Warner Bros. Records president Mo Ostin; Fleetwood; Don Schmitzerle, VP/GM, Capricorn; and Dennis Dunstan, Wel-Dun Management.

METALLICA LANDS 4 BAMMIES AT BAY AREA MUSIC AWARDS

(Continued from page 20)

bassist award, Primus' Lee Claypool reiterated his remark from last year. "I still think Rob Wasserman should've gotten it, but what the hell!" Saxman Johnny Colla of the News used his acceptance speech to remember the late tenor giant Stan Getz. Father Guido Sarducci and MTV's Downtown Julie Brown were MCs, and presenters included Ted Nugent, June Lockhart, former Monkee Peter Tork, Digital Underground, and John Fogerty, who hijacked the microphone for several minutes to nail his former employers at Fantasy Records, going so far as to call for a

boycott of the label.

Here is a list of the winners:

Outstanding album: "Metallica," Metallica.
Outstanding debut album: "The Storm," The Storm.
Outstanding independent album or EP: "Jerry Garcia/David Grisman," Jerry Garcia/David Grisman.
Outstanding jazz album: "Dream," Tuck & Patti.
Outstanding blues album: "Mr. Lucky," John Lee Hooker.
Outstanding urban/contemporary album or EP: "Too Legit To Quit," Hammer.
Outstanding metal album: "Metallica."
Outstanding song: "Enter Sandman," Metallica.
Outstanding group: Huey Lewis & the News.
Outstanding male vocalist: Sammy Hagar (Van Halen).

Outstanding female vocalist: Sheila E.
Outstanding guitarist: Carlos Santana.
Outstanding bassist: Les Claypool (Primus).
Outstanding drummer/percussionist: Lars Ulrich (Metallica).
Outstanding keyboardist/synthesist: Gregg Allman.
Outstanding reeds/brass player: Johnny Colla (Huey Lewis & the News).
Bay Area musician of the year: Chris Isaak.
Bay Area club band of the year: Sister Double Happiness.
BAM Lifetime Achievement Award: (renamed the Bill Graham Lifetime Achievement Award): Charles Brown.
Arthur M. Sochet Award: Haight Ashbury Free Clinic.

CONCRETE BLONDE

(Continued from page 20)

way on the second side," she says, referring to "Someday?," the second cut on side two of the cassette. "But we consciously started the record with something harder-edged, to show our audience something different right away."

Napolitano—with guitarist Jim Mankey and drummer Harry Rushakoff—will tour Europe in the summer before doing shows in the U.S. this fall.

FOR THE RECORD

Despite negotiations with manager Frank DiLeo, Cher has announced she is not using DiLeo as a consultant, as reported in the March 14 Billboard. Cher was erroneously included in a list of DiLeo clients provided to Billboard.

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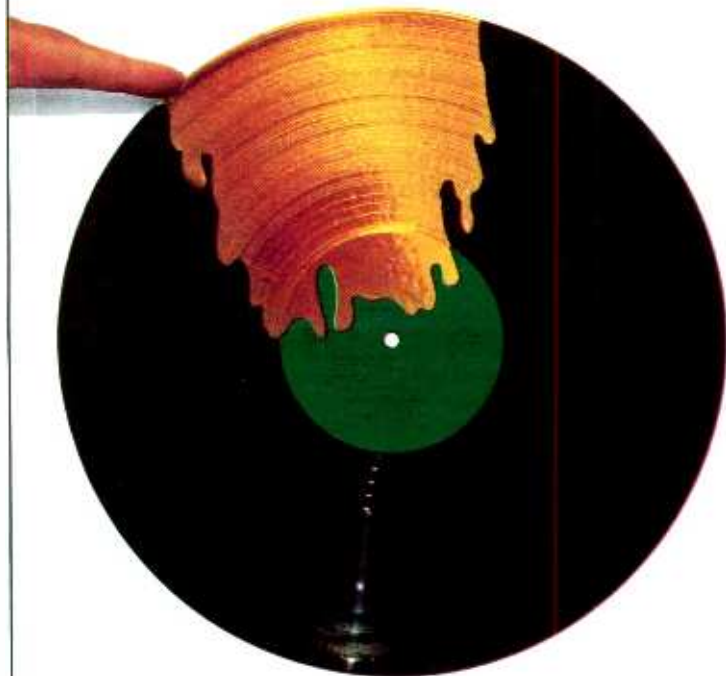
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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Rosemont Horizon Rosemont, Ill.	Feb. 24-27	\$1,622,263 \$25/\$19.50	71,349 sellout	Ogden Presents
NEIL DIAMOND	Target Center Minneapolis	Feb. 18-20	\$1,242,582 \$25/\$22.50/ \$19.50	55,311 sellout	Ogden Presents
GRATEFUL DEAD	The Omni Arena Atlanta	March 1-3	\$1,029,105 \$23.50	51,462 sellout	Metropolitan Entertainment Concert Promotions/Southern Promotions
NEIL DIAMOND	Market Square Arena Indianapolis	March 4-5	\$785,242 \$25/\$19.50	34,428 sellout	Ogden Presents
GRATEFUL DEAD	Hampton Coliseum Hampton, Va.	March 5-6	\$641,574 \$23.50	27,301 sellout	Cellar Door Prods. Metropolitan Entertainment
U2 THE PIXIES	Charlotte Coliseum Charlotte, N.C.	March 3	\$569,650 \$25	22,786 sellout	Cellar Door Prods.
ENGELBERT HUMPERDINCK	Fox Theatre Detroit	Feb. 5-9	\$324,331 \$37.50/\$32.50/ \$20/\$10	16,154 22,500	Brass Ring Prods.
RUSH PRIMUS	The Omni Arena Atlanta	March 4	\$309,569 \$29/\$21.50	13,966 sellout	Beaver Prods.
RUSH PRIMUS	Miami Arena Miami	Feb. 28	\$295,428 \$35/\$22.50	12,364 sellout	Fantasma Prods.
DIRE STRAITS	Centrum in Worcester Worcester, Mass.	March 7	\$276,560 \$27.50/\$22.50	11,978 sellout	Don Law Co.

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Region's Rich Talent Touted At SE Confab

BY BOB ANDELMAN

TAMPA, Fla.—St. Warren, Clang, and the Johnny Ringo Band were this year's standouts at the Southeastern Music Conference here. The second edition of the SMC, held Feb. 21-23 at three venues—Tampa Theater, the Ritz, and the Friday Morning Musicales—offered daytime business seminars for musicians and after-dark showcases for 48 bands.

Steve Grudin was probably the best rock talent to take any stage during SMC. The lead singer of St. Warren—and his equally sharp band—has a sound that is ripe for radio and a look tailor-made for MTV. Clang, an alternative act that made its Tampa debut at last year's conference, is already a crowd favorite, packing in SRO fans at the Friday

Morning Musicales. The quirky, crew-cut band was the hottest attraction at the conference. And then there's Johnny Ringo, who looks like a guy who bought a ticket to see the show and snuck onstage when nobody was looking. But can he play! Ringo, who's got a deep, affecting voice, rocks like a hungry young Bryan Adams.

A surprise appearance by Miami Sound Machine saxophonist Mike Scaglione—a Tampa native—with the Barry Greene Band brought out the best in the jazz fusion act. Scaglione and Greene jammed together during MSM's recent hiatus with an eye toward future projects.

Mod-L Citizen, an exuberant rocking group in need of minor fine-tuning, combines Prince riffs with Hendrix jams then twists into an alternative mode. It was named best

soul/rap band at the recent Florida Jammy Awards. String Fever demonstrated a pleasant, ticklish country charm and crisp picking on such original songs as "Don't Say No" and "Making Love To A Memory." Other standouts: UROK, Men From Earth, and the Headlights.

SMC, which is organized by Tom Morris of Morrisound Studios in Tampa, was not without controversy. There were a dozen fewer bands invited to play at this year's conference, causing grumbling in the local music press and among bands that deserving musicians were excluded. Exploration X, a frustrated but inventive metal act excluded from SMC, got revenge by renting out Apocalypse, a club adjoining the Ritz, for two nights. Fliers for the X show promoted the "Kiss Our Ass Showcase."

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NEWSLINE

Wilson Phillips' Sophomore Set Slated For May Release On SBK

Wilson Phillips is due to release its as-yet-untitled sophomore album for SBK Records in May. Recording once again with producer/writer Glen Ballard, the trio of **Carnie Wilson**, **Chynna Phillips**, and **Wendy Wilson** is following up a debut album that yielded four top-five hits and sold 6 million copies in the U.S., 8 million worldwide. Songs include "She Doesn't Want To Be Alone," "All The Way From New York," "Where Are You," a song about child molestation, "Goodbye Carmen," about immigrant workers, and "Flesh And Blood," about papa **Brian Wilson**.

Quick Riffs: Hammer, Adams, Jones, More

Hammer opens his Too Legit World Tour April 1 at the Hampton Coliseum in Hampton, Va., with **Boyz II Men**, **Jodeci**, and **Oaktown's 3.5.7** sharing the bill... **Sting** was joined by **Elton John**, **Natalie Cole**, **Don Henley**, and **James Taylor** March 12 at New York's Carnegie Hall in his third annual benefit for the Rainforest Foundation... Everywhere he tours, he tours for you. **Bryan Adams** opens his U.S. concert trek Sunday (15) at the Univ. of Cincinnati... The **Allman Brothers** set a house record with 10 sold-out shows at the Beacon Theatre in New York this month... **Howard Jones** showcases his new Elektra Entertainment album, "In The Running," out March 31, with an acoustic tour featuring just Jones on piano and percussionist **Carole Steele**... **David Byrne** and **Richard Thompson** do a benefit March 24 for the Arts at St. Ann's in Brooklyn, N.Y.... **Ozzy Osbourne** has rescheduled his tribute concert to the late guitarist **Randy Rhoads** to March 26 at the Long Beach, Calif., arena... Other tour openings: **Jim Lauderdale**, Sam Miller's Warehouse, Richmond, Va., March 13; the **Connells** and **This Picture**, the Marquee, New York, Wednesday (18)... **Cowboy Junkies** with Grammy-winning opening act **John Prine**, Smith College, Northampton, Mass., March 31.

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Warwick's Once Again The Voice For Bacharach-David

The lead item this week was written by Billboard correspondent David Nathan in Los Angeles and Irv Lichtman in New York.

DIONNE, BURT & DAVID '92: Twenty years ago, Dionne Warwick, Burt Bacharach, and Hal David completed their last recording session as a team when Warwick was taping her first album for Warner Bros. Within months, Bacharach and David had stopped writing and working together, ending a string of 23 charted recordings with the artist on the Scepter label between 1962 and 1970, although both later had hit songs with other collaborators.



by Irv Lichtman

Now, for her 12th Arista album, Warwick recorded a new Bacharach-David song, "Sunny Weather Lover," at Oceanway Studios in Los Angeles last month.

At the studio, David, who was ASCAP president for a number of years, recalled that he and Bacharach stayed in touch during their years apart and that "it was just a matter of time before we started writing together again. About two months ago, I was at Burt's house and he played me a melody. I came up with some lyrics... and it was like picking up where we left off."

David also said he and Bacharach have some more new songs in progress, with the likelihood Warwick would be recording some of them.

While Warwick's singles-chart streak included only four songs not penned by Bacharach & David, they did handle the producers' chores for all of them. Among Warwick's biggest B&D songs—many of them qualifying as evergreens—are "Anyone Who Had A Heart," "Walk On By," "Message To Michael," "Alfie," "I Say A Little Prayer," "This Girl's In Love With You," and "I'll Never Fall In Love Again." Discounting writer/artists, of course, this partnership between songwriter and artist has a parallel only in the far past when such writers as the Gershwin brothers, Irving Berlin, and Cole Porter wrote material for the likes of Fred Astaire and Ethel Merman.

THEIR WORDS ON THE ROAD: The New York Bottom Line series of songwriter/artists talking about their writing careers—called "In Their Own Words"—has set its first touring schedule, as packaged by Marty Diamond of International Talent Group in New York. Tours have been set for Midge Ure, Darden Smith, Chip Taylor, Rosie Flores, and Don Henry, who will play March 22-30 dates in New Jersey, Massachusetts, Rhode Island, Pennsylvania, Virginia, and Georgia. During the first week in April, they'll be in Ohio, Ontario, Michi-

gan, Illinois, Wisconsin, and Minnesota. The package is based on a concept launched in 1990 by Bottom Line owners Allan Pepper and Stanley Snadowsky and Vin Scelsa, DJ at WXRK New York.

THEY CAN'T HELP LOVING IT: Among 24 Elvis Presley recordings to have charted No. 1 or No. 2, his 1961 recording of "Can't Help Falling In Love" is the favorite of those who responded to a Newsday 900-number readers' poll. The Long Island, N.Y., daily, tying the poll in with a survey of which of two proposed Presley stamps readers prefer, said 70 callers out of 282 liked "Can't Help Falling

In Love" the best. George David Weiss, co-author of the song with the writer/producer team of Hugo Peretti & Luigi Creatore, found the results "incredible, in that he had so many great recordings and that ours would rank at the top." With the song's flowing melody, Weiss, president of The Songwriters Guild of America and an elected member of the Songwriters Hall of Fame, says many think it is derived from a classical work. But, corrects Weiss, "it's original." The song was introduced in the Presley feature film "Blue Hawaii."

WHO GETS THE BILL? The U.K.'s record companies and music publishers still do not know who will pick up the estimated \$9 million legal bill from last year's Copyright Tribunal hearing. The tribunal sat March 4 to hear arguments from the British Phonographic Industry and the Mechanical Copyright Protection Society over which side should be awarded costs, and decided to reserve its judgment for an unspecified time.

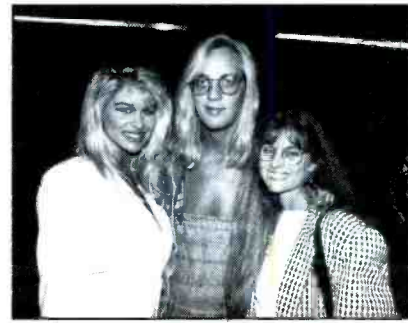
TAKING HIS OWN ADVICE: Songwriter Terry C. Clark says he was prompted to put into music some words of encouragement yelled to him as he struggled to catch up in an L.A. marathon. He didn't find anyone willing to sing it, he admits, so he went into the studio and recorded it himself. "Don't Give Up Stay In The Race" has been used in various races, and Clark says he hopes to interest 1992 Summer Olympics authorities in it. Clark operates Thrifty Music Enterprises in L.A.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Beauty And The Beast Selections
2. Mariah Carey, Emotions
3. Enya, Shepherd Moons
4. Scorpions, Crazy World
5. Robert Johnson, At The Crossroads

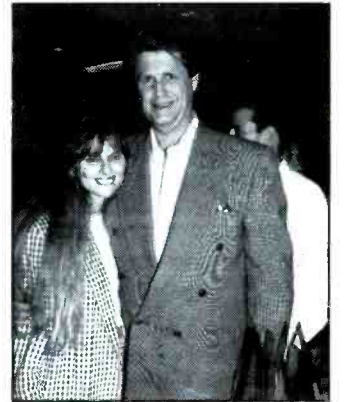


PRO SET LOS ANGELES MUSIC AWARDS
The first annual Pro Set L.A. Music Awards recently were held in Santa Monica honoring Los Angeles' own diverse music scene. The awards covered a broad spectrum of music with 173 nominees in 48 different categories - including major, independent and unsigned talent. BMI, co-sponsor of the awards, congratulates Dave Koz (Capitol) on his award for Best Jazz Album for his self-titled release. (l. - r.) BMI's Dexter Moore and Julie Gordon. Koz, BMI's Barbara Cane and Lonnie Sill.



HAPPY AS PIE
Warren's Jani Lane turned out to applaud the first annual Pro Set L.A. Music Awards that recognized the Los Angeles-based musician. Celebrating backstage with him are his wife Bobbie Brown (l.) and BMI's Barbara Cane.

TRIBUTE TO A LEGEND
In recognition of his career-long excellence in the craft of songwriting and the art of record production, Brian Wilson was presented with the 1992 Music Connection Lifetime Achievement Award. BMI's Barbara Cane joins Wilson following his showstopping performance.



DRAMARAMA'S MODERNISTIC APPROACH
Chameleon recording artists Dramarama swept the Modern Rock categories, winning awards for Best Modern Rock Band and Best Modern Rock Album for "Vindl." They mesmerized the crowd with a rendition of their hit single "What Are We Gonna Do." Pictured with Dramarama is BMI's Julie Gordon.



HEAVYWEIGHTS
Megadeth's Dave Mustaine (l.) and Dave Ellefson (second from r.) accepted their Award for the Best Metal Band. Pictured here with them are BMI's Julie Gordon and Lonnie Sill.



THE NEOPHYTES OF ROCK
Nominees for Best Debut Hard Rock/Metal Album. Kyuss presented the award for Best Debut Rock Album. The band is currently recording their follow-up release titled "Blues for the Red Sun" to be released in May on Chameleon Records. (l. - r.) Brant Bjork, Nick Oliveri, John Garcia. BMI's Kelly Horde and Josh Homme.



ANOTHER UNFORGETTABLE EVENING
Natalie Cole added the Artist of The Year Award to the numerous honors she has received this year. "Unforgettable" also received the Single of the Year Award. On hand to accept her award were her husband and the album's producer, Andre Fisher and her son Robbie. Pictured with them are BMI's Barbara Cane and Dexter Moore (r.)



MARY'S BEST
Mary's Danish accepted the Best Rock Album Award on an indie label for their album "Circa." The band members are greeted by BMI's Barbara Cane, Rick Schwanke, Dexter Moore and Kelly Horde.



THAT'S JUST THE WAY IT IS
The Rembrandts (Aico) scored by winning the Best Debut Rock Album Award for their self-titled release. Sharing the triumphant moment with The Rembrandts' Danny Wilde are BMI's Barbara Cane and Lonnie Sill.

Share the Dream of a world free from cancer, leukemia and AIDS! Give generously to the T. J. Martell Foundation's 1992 campaign.

Advertisement



State Of The Arts. 40 Acres & A Mule Musicworks act State Of Art performed at the Black Filmmakers Hall of Fame brunch, Feb. 23 in Oakland, Calif. The event was sponsored by Sony Music Entertainment Inc. BFHF celebrates the history and contributions made by African Americans to the art of film. Shown, from left, are actress Joie Lee; Norma Wright and Raymond Jones of State Of Art; and Demmette Guidry, West Coast national director, album promotion, Columbia Records.

Skyy High: Band Back With New Set Album Puts Focus On 'Sultry' Ballads

■ BY GERRIE SUMMERS

NEW YORK—It has been two and a half years since Skyy released its first Atlantic album, "Start Of A Romance," which spawned two No. 1 R&B singles, the title track and "Real Love." Now the Brooklyn, N.Y.-based group is back, prefacing its new album, "Nearer To You," with the radio-friendly single "Up And Over (Stronger And Better)," currently climbing the Hot R&B Singles chart.

According to lead vocalist, producer, and group founder Solomon Roberts Jr., that two years was no vaca-

tion. The group toured for a year and a half in support of the last album and worked on outside projects in addition to preparing the next release. "It seems with every album, no matter how much you've written ahead of time, when it comes down to it, the whole concept starts to change," he says. "It usually started with one good song and you take it from there. It was an ongoing evolution of direction, styles, and material."

This go-round, Roberts and long-time Skyy producer Randy Muller placed the focus on "good songs" and "sultry" ballads. The tracks are "not just grooves," says Roberts. "We got more into ballads this time and that can be attributed to the success we had with 'Real Love.'"

For "Nearer To You," Skyy's ninth album, producers Troy Taylor and Charles Ferrar were enlisted to produce the up-tempo anthem "Skyy's The Limit," while Martin Van Blockson was engaged to produce "That's The Way." "We seem to keep developing [lead vocalist Denise Dunning-Crawford's] style even over varied types of material and varied producers," says Roberts. "She's really sounding like a seasoned veteran. No matter what she sings, it has a personality she brings to it."

Initial reaction to "Up And Over" is strong, confirms Richard Nash, se-

nior VP of promotion and marketing. "Coming out of the box, the response at radio has been overwhelmingly strong," he says, adding that there was some concern over the group's two-year absence. But with "Start Of A Romance" apparently still clear in the audience's mind, the new single is "like a voice that they've missed on the radio," he continues. "Retail is very encouraged that, off the response of this first single and the consistency of the album, this is going to be a major sales item for them going into the spring and summer. We feel we have a hit record in the making."

Atlantic decided not to go with a video for the first release, opting instead to get the group "prepared and rehearsed," says Nash. "We thought the timing was not quite right there in terms of getting them set up, instead of rushing and doing a video that was not representative of what we wanted to develop for their image."

"I doubt that not having a video on this first single is really hurting us, because the chart moves and the response of radio to date has been fantastic," he continues.

The group's longevity and reputation also helps, he says: "They're one of the few self-contained groups that's been able to stay together and

(Continued on page 33)

Billboard Spotlights Barry White...

A 20 Year Retrospective.

Trend-setter, love doctor and ballad singer,

Barry White is the most successful smooth

talker in the music industry. As he embarks

upon a European tour on his 20th anniversary,

Billboard waxes nostalgic about his past

hits and speaks proudly about his future.

Join us in this special tribute

to the man with the voice...

Issue Date: May 9
Ad Close: April 14

NEW ON THE CHARTS

Debuting on the Hot Rap Singles chart last month with "It's So Good It's Bad" was rap outfit True Culture, signed to Cardiac Records. Featuring MCs Papa EZ Mike and Young Dread and DJs Merlin Monroe and Spook Blunts, the group has a definite Jamaican-roots influence that True Culture is intent on promoting.

"True Culture is a very powerful name. We didn't just throw it together for a rap group," says Papa EZ Mike, aka Michael Porter. "We're from Jamaica transplanted to America, but we will never lose our culture. And we're true to ourselves." The point is driven home on the group's debut album, "Rude Boys Come To Play," on which it creates tracks ranging in mood and style from ragamuffin reggae to new-age

soul to street-style hip-hop.

The group came together through chance meetings at early-'80s DJ battles between neighboring White Plains and the Bronx, N.Y., where Young Dread and EZ Mike were raised, respectively. The group was signed by Cardiac A&R chief Bobby Ghossen.

Cathy Jacobson, president of Cardiac, feels the diverse cultural appeal of True Culture is what makes it unique. "They have one foot so firmly in each world [of reggae and hip-hop]: They'll talk or rap and just slip into patois," she says. "They have a real sense of whimsy, and they're two of the most charismatic people you'd want to meet."

A video for "It's So Good It's Bad" was shot by Classic Concepts, which will also produce its next video, for the album's title track. Jacobson says she plans to release that single after "It's So Good" has peaked (it is in its fifth week on the Hot Rap Singles chart). Meanwhile, True Culture is getting video play on BET and "Video Music Box."

The group has also been active at junior and senior high schools, and recently served as the chaperone for 40 Connecticut schoolchildren on a tour of the Apollo Theater and the surrounding Harlem, N.Y., neighborhood.

The album "Rude Boys Come To Play" was released the week of March 2.

JANINE McADAMS



TRUE CULTURE: Papa EZ Mike, left, and Young Dread.

Lisa Stansfield Gets Real; School Program Makes Grade

"I THINK THIS ALBUM is more of a progression from the last," says Lisa Stansfield, she of the footlong eyelashes and beauty mark, smoking a cigarette and sounding, in her quirky British tones, as if she's been around the world and aye, aye, aye. "It's grown up a little bit, sort of. If 'Affection' [her Arista album debut] was a little baby, this ['Real Love'] is like a 5- or 7-year-old."

Indeed, "Real Love" represents a new maturity in Stansfield as well as in writer/producers Ian

Devaney and

Andy Morris.

While "Affec-

tion" was filled

with happy

paean to Phil-

ly Soul primed

for clubland,

"Real Love"

sheds some of

the disco glitz in favor of lyrical,

musical, and vocal depth. The first

single, "Change," while definitely

falling into the disco orchestral

style, features a much more mea-

sured, committed vocal from

Stansfield. And the latest single,

the ballad "All Woman," is a very

simple yet honest story of work-

ing-class, middle-aged love. And

while it contrasts sharply with the

up-tempo dance fare she's known

for, Stansfield says, "I just think

this is what we want people to

hear. We're proud of it . . . I do

love to sing 'All Woman,' because

it allows me to have freedom in

what I sing; I can explore the song

in so many different ways."

Though her visual persona, es-

tablished in video, is that of a fun-

loving party girl, Stansfield calls

herself a "homebod" who prefers

her Rochdale, England, home to

hanging out in nightclubs. "I'm

like a really boring person," she

says. "I'd rather sit down in a bar

and have a drink and a conversa-

tion. And I'm not much of a danc-

er." Not a fan of radio, only three

cassette tapes accompany her in

her car: "What's Going On" by

Marvin Gaye, an Aretha Frank-

lin compilation, and an old Patsy

Cline album.

Stansfield is continuing to build

on her popularity. A world tour,

with stops in Europe, Australia,

and North America, is set to begin

in June. Before that she will host

an installment of "Showtime At

The Apollo," the first time any

white performer has hosted the

program. The next single, expect-

ed at the end of the month, will be

the down-tempo, funky "Time To

Make You Mine," in which Stans-

field whispers and sighs with the

abandon of a Sheena Easton on

"Sugar Walls." And she is trying

to work out a situation where she

and Devaney and Morris can col-

laborate with one of her idols,

Barry White. "He's lovely," she

says, pronouncing it "looov-leh."

BRINGIN' IT DOWN FRONT:

Bringing influential young recording

artists into schools for entertain-

ment and reinforcement of

positive ideals is ever more impor-

tant these days, as young people

are threatened by drugs, crime,

teenage pregnancy, and over-

whelming dropout rates. Individ-

ual record companies currently

bring their acts to local school sys-

tems to perform and lecture. In

Southern California, the School

Entertainment & Activities Pro-

gram has been doing it for 17

years, and has

helped to break

a number of

youth-oriented

artists, includ-

ing the Boys,

the Good Girls,

Bobby Ross

Avila, and Red-

head Kingpin.

According to Devoux L. Grant,

aka Dion, SEAP's president, the

JAM (Joining Academics With Mu-

sic) Mini-Concerts program "has a

relationship with schools going

back to 1974." Calling itself a

youth marketing company, SEAP

arranges for artists to visit ele-

mentary and junior and/or senior

high schools—chosen for out-

standing attendance or academic

improvement—and perform in

conjunction with a SEAP presen-

tation about staying in school or

featuring industry professionals

who discuss nonperforming ca-

reers in the music industry. A re-

cent miniconcert featured Loud

Records rapper Tung Twista Feb.

26 at Inglewood, Calif.'s Monroe

Junior High School. SEAP also

sponsors KDION, a simulated ra-

dio program at which a mobile DJ

will "broadcast" new music within

a 90-minute listening period. La-

bel can secure a place on the play-

list for a fee. Merchandising and

retail tie-ins can be arranged.

Grant would like eventually to

take the program national with 12

major cities, but has no target

date. Contact SEAP's offices on

Crenshaw Boulevard in Los An-

geles for more info.

ON STAGE: Grammy nominee

Gladys Knight put on a spectacu-

lar performance at the Universal

Amphitheatre March 1 as part of

her first official concert tour with-

out the Pips. Exuberant and ener-

getic, Knight dipped into her hit-

filled catalog, pulling out gems in-

cluding "Every Beat Of My

Heart" and "On And On" and

"Make Yours A Happy Home"

from the film "Claudine," and

showcased material from her cur-

rent MCA album, "Good Woman."

Knight quipped that the show

didn't feature any production

frills: "It's Gladys Knight, a mike,

and a light!" But the singer

proved she could win an audience

with good old-fashioned rapport

(Continued on page 32)

**The
Rhythm
and the
Blues**



by Janine McAdams

STILL IN LOVE WITH YOU

still in love with you

STILL IN LOVE WITH YOU

The lady who gave us

the #1 hit "DO ME BABY" and "LOVE CHANGES (WITH KASHIF)

makes her Pendulum debut with the release of her new single, video and album:

STILL IN LOVE WITH YOU.

Produced and arranged by Bernard Belle for Mom and Dad Publishing, Inc.

Additional Production and Mix by "Little" Louie Vega and Kenny "Dope" Gonzalez for Masters at Work Productions, Inc.

Executive Producer: Ruben Rodriguez

0-66438 Single 61273-2/4 Album



ALBUM IN STORE APRIL 14

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Billboard HOT R&B SINGLES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	10	★★★ NO. 1 ★★★ DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PRINCE & THE N.P.G.)	◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 4-19083/WARNER BROS.
2	1	1	9	REMEMBER THE TIME T.RILEY,M.JACKSON (T.RILEY,M.JACKSON,B.BELLE)	◆ MICHAEL JACKSON (C) (CD) (M) (T) (V) EPIC 34-74200
3	4	5	14	SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) W.SIGLER (W.SIGLER,E.CURRY)	◆ PATTI LABELLE (C) MCA 54315
4	5	8	8	SAVE THE BEST FOR LAST K.THOMAS (W.WALDMAN,J.LIND,P.GALDSTON)	◆ VANESSA WILLIAMS (C) (CD) (V) WING 856 136-4/MERCURY
5	3	3	21	BREAKIN' MY HEART (PRETTY BROWN EYES) J.JOHNSON,MINT CONDITION (L.WADDELL,STOKLEY,J.ALLEN)	◆ MINT CONDITION (C) PERSPECTIVE 0004/A&M
6	10	15	7	AIN'T 2 PROUD 2 BEG D.AUSTIN (D.AUSTIN,L.LOPES)	◆ TLC (C) (M) (T) LAFACE 2-4008/ARISTA
7	8	10	9	HERE I GO AGAIN G.JONES,R.WATKINS (G.JONES)	◆ GLENN JONES (C) ATLANTIC 4-87540
8	9	13	7	MASTERPIECE D.E.LEWIS,W.I.LEWIS (K.NOLAN)	◆ ATLANTIC STARR (C) (V) REPRISE 4-19076
9	13	17	9	TAKE TIME N.MARTINELLI (C.WALKER)	◆ CHRIS WALKER (C) PENDULUM 4-64813/ELEKTRA
10	6	6	17	EVERLASTING LOVE T.CURRIER (B.REESE,T.TERRY)	◆ TONY TERRY (C) (T) (V) EPIC 34-74119
11	18	26	5	DON'T BE AFRAID H.SHOCKLEE,G.G.WIZ (H.SHOCKLEE,G.G.WIZ,F.FISHER,A.HALL)	◆ AARON HALL (C) SOUL 54330/MCA
12	7	4	10	BABY HOLD ON TO ME G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ GERALD LEVERT (DUET WITH EDDIE LEVERT) (C) ATCO EASTWEST 4-98639
13	15	18	9	WHEN YOU GET RIGHT DOWN TO IT N.MARTINELLI (N.MARTINELLI,R.HINES)	PHYLLIS HYMAN (C) PIR 14030/200
14	11	14	12	POOR GEORGIE D.J.DOC (MC LYTE,D.J.DOC,DAVID PAICH)	◆ MC LYTE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC
15	17	19	9	TESTIFY G.HINES,J.JAM,T.LEWIS (G.HINES,J.HARRIS III,T.LEWIS)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 0006/A&M
16	19	20	7	IT'S O.K. K.THOMAS (K.THOMAS,B.WINANS)	◆ BEBE & CECE WINANS (C) (T) CAPITOL 44814
17	21	21	8	LIVE AND LEARN L.LOB,JOE PUBLIC (CARTER,SAYLES,SCOTT,WYATT,SAYLES,BROWN,BYRD,LENHOFF)	◆ JOE PUBLIC (C) (T) COLUMBIA 38-74012
18	16	16	9	OOCHIE COOCHIE R.ANDERSON (S.DAVIS,M.BIVENS,R.ANDERSON,K.WALES,T.YOUNG)	◆ M.C. BRAINS (C) (T) MOTOWN 2146
19	22	23	9	EVERCHANGING TIMES B.BACHARACH,C.SAGER (B.BACHARACH,C.SAGER,B.CONTI)	◆ ARETHA FRANKLIN FEATURING MICHAEL McDONALD (C) ARISTA 1-2394
20	12	12	12	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE (V.BROWN,K.GIST,A.CRISS,B.MARLEY)	◆ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 999*
★★★ POWER PICK/SALES ★★★					
21	28	40	4	WHY ME BABY? K.SWEAT (J.TODD,T.RILEY,K.SWEAT)	◆ KEITH SWEAT (C) ELEKTRA 4-64777
22	29	34	5	GOODBYE AL.B.SURE!,K.WEST (AL.B.SURE!,K.WEST)	◆ TEVIN CAMPBELL (C) QWEST 4-19008/WARNER BROS.
23	27	37	5	DO NOT PASS ME BY HAMMER,F.C.PILATE II (HAMMER,F.C.PILATE II)	◆ HAMMER (C) (CD) (T) CAPITOL 44797
24	25	30	6	THE CHOICE IS YOURS W.MCLEAN,A.TITUS (W.MCLEAN,A.TITUS)	◆ BLACK SHEEP (C) (M) (T) MERCURY 866 086-4
25	14	7	19	SHE'S GOT THAT VIBE R.KELLY (R.KELLY,B.HANKERSON)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) (T) JIVE 42046
26	34	44	5	ALL WOMAN I.DEVANEY,A.MORRIS (L.STANSFIELD,I.DEVANEY,A.MORRIS)	◆ LISA STANSFIELD (C) (V) ARISTA 1-2398
★★★ POWER PICK/AIRPLAY ★★★					
27	35	45	4	MAKE IT HAPPEN D.COLE,R.CLVILLES,M.CAREY (M.CAREY,D.COLE,R.CLVILLES)	◆ MARIAH CAREY (C) (V) COLUMBIA 38-74239
28	32	41	6	HELLUVA A.ARCE,D.MICHERY (E.BRIGATI,F.CAVALIERS,M.SCDUFFIE)	◆ BROTHERHOOD CREED (C) (M) (T) GASOLINE ALLEY 54350/MCA
29	30	36	8	DARK AND LOVELY B.WHITE (B.WHITE)	◆ BARRY WHITE & ISAAC HAYES (C) A&M 1593
30	20	9	16	STAY D.SWING,AL.B.SURE! (D.SWING)	◆ JODECI (C) (M) (T) UPTOWN 54285/MCA
31	37	50	5	UP AND OVER (STRONGER AND BETTER) R.MULLER,S.ROBERTS (R.MULLER)	◆ SKYY (C) ATLANTIC 4-87521
32	36	42	6	WHEN YOU LOVE SOMEBODY L.STEWART (K.WASHINGTON,P.L.STEWART,T.HAYNES)	◆ KEITH WASHINGTON (C) (CD) (T) QWEST 4-19064/WARNER BROS.
33	43	52	5	LOVE ME F.BROWN,T.ROBINSON (F.BROWN,T.ROBINSON)	◆ TRACIE SPENCER (C) CAPITOL 44820
34	31	33	9	SMILE D.BRAMBLE (D.BRAMBLE)	◆ TIM OWENS (C) (T) ATLANTIC 4-85910
35	42	54	6	NO NOSE JOB THE UNDERGROUND PRODUCTION SQUAD (E.HUMPHREY III,G.JACOBS)	◆ DIGITAL UNDERGROUND (CD) (M) (T) TOMMY BOY 513*
36	46	60	4	I'M CRYIN' N.M.WALDEN (N.M.WALDEN,S.WILSON,S.DAKOTA)	◆ SHANICE (C) (V) MOTOWN 21534
37	26	27	9	SHUT EM DOWN IMPERIAL MINISTERS OF FUNK (RIDENHOUR,ROBERTZ,G.G.WIZ,DEPPER)	◆ PUBLIC ENEMY (CD) (M) (T) DEF JAM 38-74165/COLUMBIA
38	23	11	18	UUH AHH D.AUSTIN (N.MORRIS,W.MORRIS,M.BIVINS)	◆ BOYZ II MEN (C) (V) MOTOWN 2141
39	47	59	5	TEARS OF JOY K.COHEN (P.STURKEN,E.ROGERS,P.GRAY)	◆ CHERRELLE (C) TABU 0102/A&M
40	38	38	6	JUICE (KNOW THE LEDGE) RAKIM (W.GRIFFIN)	◆ ERIC B. & RAKIM (C) SOUL 54333/MCA
41	49	68	5	TAKE ME BACK R.TROUTMAN,D.GAMSON (R.TROUTMAN,D.GAMSON)	◆ ROGER (C) REPRISE 4-19062
42	51	66	4	LET'S GET SMOOTH R.CALLOWAY,C.CALLOWAY (R.CALLOWAY,K.ROBERTSON,S.BECKHAM)	◆ CALLOWAY (C) SOLAR 35-74541/EPIC
43	56	76	3	I'M THE ONE YOU NEED D.MORALES (J.WATLEY,D.MORALES,A.SHANTZIS)	◆ JODY WATLEY (C) (M) (T) MCA 54276
44	60	81	3	SOMETIMES IT'S ONLY LOVE L.VANDROSS,M.MILLER (L.VANDROSS,J.ANDERSON)	◆ LUTHER VANDROSS (C) EPIC 34-74226
45	53	75	4	WE GOT A LOVE THANG S.HURLEY (E.MILLER,J.MCALLISTER,C.SAVAGE)	◆ CECE PENISTON (C) (CD) (T) A&M 1594
46	24	24	10	STRAIGHT FROM MY HEART B.EASTMOND (B.EASTMOND,P.CARROLL,D.QUANDER)	ERIC GABLE (C) ORPHEUS 34-74160/EPIC
47	54	69	5	EMOTIONAL VIOLENCE L.BLACKMON (L.BLACKMON,T.JENKINS)	◆ CAMEO (C) REPRISE 4-19054
48	62	72	4	HONEY J.EARLEY,M.KELLY (J.EARLEY,T.SHIELDS-REOMOND)	◆ OAKTOWN'S 3.5.7 (C) (CD) BUXT 44759/CAPITOL
49	66	84	3	I WANNA ROCK K.TERRY (L.CAMPBELL)	◆ LUKE (C) (M) (T) LUST 4-96214/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	64	73	4	CHIC MYSTIQUE B.EDWARDS,N.RODGERS (N.RODGERS,B.EDWARDS,PRINCESA)	◆ CHIC (C) (T) WARNER BROS. 4-19132
51	71	—	2	CAN'T HAVE MY MAN AL.B.SURE!,K.DEAN (AL.B.SURE!,K.DEAN)	◆ ALYSON WILLIAMS (C) (T) OBR 38-74224/COLUMBIA
52	69	79	5	(MEANWHILE) BACK AT THE RANCH THE MIX (SMOOVE,BOILER ROOM,THE MIX)	◆ SMOOVE (C) (T) ATCO EASTWEST 4-98620
53	63	70	6	IF YOU DON'T SAY M.HORTON (M.HORTON,B.FAUST,K.HODGE)	◆ WHISTLE (M) (T) SELECT 4-66494*/ELEKTRA
★★★ HOT SHOT DEBUT ★★★					
54	NEW ▶	—	1	PLEASE DON'T GO D.AUSTIN (N.MORRIS)	◆ BOYZ II MEN (C) (V) MOTOWN 21554
55	44	32	10	MAKE YA BODY MOVE C.C.ORANGE,J.MCGOWAN,CHILL DEAL BOYZ (J.MCGOWAN,M.PHILLIPS,N.ORANGE)	◆ THE CHILL DEAL BOYZ (C) PUMP 15109/QUALITY
56	45	43	9	LOST IN THE NIGHT W.AFANASIEFF,B.MANN (C.WEIL,B.MANN,H.ZIMMER)	◆ PEABO BRYSON (C) (V) COLUMBIA 38-73990
57	48	39	22	TELL ME WHAT YOU WANT ME TO DO ● N.M.WALDEN (N.M.WALDEN,T.CAMPBELL,S.J.DAKOTA)	◆ TEVIN CAMPBELL (C) (V) QWEST 4-19131/WARNER BROS.
58	55	64	7	MISTADOBALINA DEL,BOOGIE MEN,ICE CUBE (DEL,ICE CUBE,J.BROWN,F.WESLEY,C.BOBBITT)	◆ DEL THA FUNKE HOMOSAPIEN (C) (T) ELEKTRA 4-64826
59	74	95	3	THE LOVER IN YOU BIG DADDY KANE,M.WARNER (BIG DADDY KANE)	◆ BIG DADDY KANE (C) (CD) (T) COLD CHILLIN' 4-19229/REPRISE
60	33	31	8	THINKIN' BACK R.BAYYAN,H.LEE (COLOR ME BADD,H.LEE,T.TAYLOR)	◆ COLOR ME BADD (C) (V) GIANT 4-19074/REPRISE
61	81	93	3	ONE TO GROW ON HASS GEE,RNS (C.EVANS,K.SHARPTON)	◆ U.M.C.'S (C) (T) WILD PITCH 50387/ERG
62	58	63	8	YOU DON'T KNOW (SOMEBODY TELL ME) C.EVANS,COLONEL ABRAMS (C.EVANS,E.KENNEDY,MILES,COLONEL ABRAMS)	◆ COLONEL ABRAMS (C) (T) ACID JAZZ 75294/SCOTTI BROS.
63	76	83	4	THE BLUES COME OVER ME S.LEVINE (J.SAMPLE,W.JENNINGS)	◆ B.B.KING (C) MCA 54339
64	70	85	4	SHE JUST CAN'T HELP IT J.PAYNE (J.PAYNE)	◆ JOHN PAYNE (C) (CD) MAN NETWORK 1003-4
65	87	96	3	SECRETS OF THE HEART S.MCKINNEY,R.BROOKINS (S.MCKINNEY,M.DUNLAP)	◆ LISA TAYLOR (C) GIANT 4-19113/REPRISE
66	88	—	2	WALKIN' THE DOG J.JAM,T.LEWIS (K.WHITE,P.L.STEWART,T.LEWIS,T.HAYNES)	◆ KARYN WHITE (C) WARNER BROS. 4-19092
67	41	22	14	LATIFAH'S HAD IT UP 2 HERE NAUGHTY BY NATURE (D.OWENS,V.BROWN,K.GIST,A.CRISS)	◆ QUEEN LATIFAH (M) (T) TOMMY BOY 5D6*
68	78	86	3	BETTER TOGETHER N.MARTINELLI (R.BOWLAND)	◆ JOHNNY MATHIS DUET WITH REGINA BELLE (C) COLUMBIA 38-74190
69	68	71	6	JUST AS I AM T.CLARK (T.CLARK,D.HARVEY,G.PRIM)	◆ DEE HARVEY (C) MOTOWN 21404
70	77	82	4	LOVE WAS NEVER (LIKE THIS) E.LEWIS (E.LEWIS)	◆ MARION MEADOWS/GENE RICE & ANGELA BOFILL (C) NOVUS 64007/RCA
71	50	56	8	TURN YOU ON K.C.VELLO,T.C.VELLO (K.C.VELLO)	◆ C'VELLO (C) (T) RENDEZVOUS 62149/RCA
72	52	55	7	...A NICE TIME FOR LOVIN' SURFACE (D.CONLEY,D.TOWNSEND)	◆ SURFACE (C) COLUMBIA 38-74031
73	96	—	2	DON'T MAKE ME BEG TONIGHT B.J.EASTMOND (G.BROWN,K.DAVIS)	◆ GARY BROWN (C) (T) CAPITOL 44804
74	67	58	22	I LOVE YOUR SMILE N.M.WALDEN (N.M.WALDEN,S.WILSON,S.JACKSON,J.BAKER)	◆ SHANICE (C) (V) MOTOWN 2093
75	NEW ▶	—	1	COME & TALK TO ME D.SWING,AL.B.SURE! (D.SWING)	◆ JODECI (C) (T) (V) UPTOWN 54175/MCA
76	65	46	18	KEEP IT COMIN' K.SWEAT,L.JOB (L.JOB,J.CARTER,J.SAYLES,D.WYATT,K.SCOTT,K.SWEAT)	◆ KEITH SWEAT (C) (T) ELEKTRA 4-64812
77	57	62	6	I LOVE YOUR FACE S.ROBINSON (S.ROBINSON)	◆ SMOKEY ROBINSON (C) (CD) SBK 07378/ERG
78	61	29	16	ALL NIGHT ALL DAY PRETTY TONY (T.BUTLER,E.KENDRICK,B.MUHAMMAD)	◆ GAME (M) (T) NAUTICA 1301*/ALUKE
79	39	35	8	PAPER DOLL P.M.DAWN (A.CORDES)	◆ P.M. DAWN (C) (CD) (T) GEE STREET/ISLAND 866 375-4/PLG
80	59	28	19	CAN'T LET GO W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (V) COLUMBIA 38-74088
81	NEW ▶	—	1	THE JAM KRS-1 (C.DILLON,C.PARKER,J.LONGO,S.MIELS)	◆ SHABBA RANKS FEAT. KRS-1 (C) (T) EPIC 34-74069
82	NEW ▶	—	1	I DREAM, I DREAM L.A.REID,BABYFACE (L.A.REID,BABYFACE,D.SIMMONS)	◆ JERMAINE JACKSON (M) (T) LAFACE 4016-4/ARISTA
83	97	—	2	HOOPS OF FIRE B.EASTMAN (N.OSSOFF,J.FRANZEL,P.CARROLL)	◆ THE TEMPTATIONS (C) MOTOWN 21524
84	95	—	2	SUPERFICIAL LOVE M.CHAPMAN,T.TRENT (M.CHAPMAN,T.THOMAS,G.SIGLER,T.WOODBERRY)	◆ BAS NOIR (C) (T) ATLANTIC 4-87529
85	91	92	3	IF U WERE MINE C.ALOMAR,HEN-GEE (HEN-GEE,J.RIVERS)	◆ HEN-GEE & EVIL-E (M) (T) PENDULUM 4-66456*/ELEKTRA
86	92	94	3	DO YOU WANT IT RIGHT NOW R.JONES (C.BURTON,N.STRAKER)	◆ DEGREES OF MOTION (C) (M) (T) ESQUIRE 76385
87	NEW ▶	—	1	LOVE OR THE SINGLE LIFE M.BLOCKSON (K.KILLINGS,M.BLOCKSON,J.KILLINGS,M.KILLINGS,K.WRIGHT,W.ALLEN)	◆ MODEST FOK (C) (T) ATCO EASTWEST 4-98605
88	98	—	2	BRENDA'S GOT A BABY BIG D (T.SHAKUR,D.EVANS)	◆ 2PAC (M) (T) INTERSCOPE 4-96212*/ATLANTIC
89	NEW ▶	—	1	HONEY LOVE R.KELLY (R.KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42031
90	80	61	8	PEACEFUL JOURNEY DJ EDDIE F. (HEAVY D.,DJ EDDIE F.)	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54328/MCA
91	NEW ▶	—	1	A DEEPER LOVE/PRIDE (IN THE NAME OF LOVE) R.CLVILLES,D.COLE (R.CLVILLES,D.COLE,U2)	◆ CLIVILLES & COLE (C) (CD) (M) (T) COLUMBIA 38-74136
92	40	25	12	HOW TO FLOW G.NICE,SMOOTH BEE (G.MAYS,D.BARNES)	◆ NICE & SMOOTH (C) (T) RAL 38-74087/COLUMBIA
93	NEW ▶	—	1	TAKE ME BACK TO LOVE AGAIN T.TAYLOR,C.FERRAR (K.HARRIS,M.HOLDEN)	◆ KATHY SLEDGE (C) (T) EPIC 34-74212
94	NEW ▶	—	1	MY HEART BELONGS TO YOU E.DEBARGE,K.CROUCH (K.CROUCH)	◆ EL DEBARGE (C) WARNER BROS. 4-19032
95	73	51	17	LET'S STAY TOGETHER T.RILEY (T.RILEY,A.HALL)	◆ GUY (C) (T) (V) MCA 54286
96	84	74	8	DOO DOO BROWN F.SKI,S.EVANS (F.SKI)	◆ 2 HYPED BROTHERS & A DOG (M) (T) DECO 108*/WARLOCK
97	75	48	19	THE WAY I FEEL ABOUT YOU C.TROY,Z.HARMON (K.WHITE,B.STERLING,Z.HARMON,C.TROY)	◆ KARYN WHITE (C) (V) WARNER BROS. 4-19088
98	82	57	19	I WANT YOU A.CYMONÉ (J.WATLEY,A.CYMONÉ)	◆ JODY WATLEY (C) (T) MCA 54137
99	83	78	8	YOU SHOWED ME EXCALIBUR & THE INVINCIBLES (R.MCGINN,G.CLARK)	◆ SALT-N-PEPA (CD) (M) (T) NEXT PLATEAU 50165*
100	72	53	15	SO INTENSE N.M.WALDEN (E.MOHAWK,R.CANTOR,N.M.WALDEN,C.RICHARDSON)	◆ LISA FISCHER (C) ELEKTRA 4-64817

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single 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 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	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	1	1	REMEMBER THE TIME	MICHAEL JACKSON
2	2	REMEMBER THE TIME	MICHAEL JACKSON	2	2	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.
3	4	SOMEBODY LOVES YOU BABY	PATTI LABELLE	3	3	SOMEBODY LOVES YOU BABY	PATTI LABELLE
4	5	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	4	6	SAVE THE BEST FOR LAST	VANESSA WILLIAMS
5	1	BREAKIN' MY HEART	MINT CONDITION	5	4	BREAKIN' MY HEART	MINT CONDITION
6	6	AIN'T 2 PROUD 2 BEG	TLC	6	7	HERE I GO AGAIN	GLENN JONES
7	8	POOR GEORGIE	MC LYTE	7	9	MASTERPIECE	ATLANTIC STARR
8	14	MASTERPIECE	ATLANTIC STARR	8	10	TAKE TIME	CHRIS WALKER
9	12	OOCHIE COOCHIE	M.C. BRAINS	9	12	TESTIFY	SOUNDS OF BLACKNESS
10	13	HERE I GO AGAIN	GLENN JONES	10	15	DON'T BE AFRAID	AARON HALL
11	9	EVERLASTING LOVE	TONY TERRY	11	11	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN
12	7	BABY HOLD ON TO ME	GERALD LEVERT	12	13	IT'S O.K.	BEBE & CECE WINANS
13	10	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	20	13	14	AIN'T 2 PROUD 2 BEG	TLC
14	21	DON'T BE AFRAID	AARON HALL	14	5	EVERLASTING LOVE	TONY TERRY
15	17	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	15	16	LIVE AND LEARN	JOE PUBLIC
16	16	TAKE TIME	CHRIS WALKER	16	8	BABY HOLD ON TO ME	GERALD LEVERT
17	11	SHE'S GOT THAT VIBE	R. KELLY	17	21	WHY ME BABY?	KEITH SWEAT
18	22	TESTIFY	SOUNDS OF BLACKNESS	18	22	GOOBYE	TEVIN CAMPBELL
19	24	THE CHOICE IS YOURS	BLACK SHEEP	19	17	EVERCHANGING TIMES	ARETHA FRANKLIN
20	28	LIVE AND LEARN	JOE PUBLIC	20	23	MAKE IT HAPPEN	MARIAH CAREY
21	26	IT'S O.K.	BEBE & CECE WINANS	21	24	DO NOT PASS ME BY	HAMMER
22	25	EVERCHANGING TIMES	ARETHA FRANKLIN	22	28	UP AND OVER (STRONGER AND BETTER)	SKYY
23	15	STAY	JODECI	23	31	LOVE ME	TRACIE SPENCER
24	20	JUICE (KNOW THE LEDGE)	ERIC B. & RAKIM	24	27	WHEN YOU LOVE SOMEBODY	KEITH WASHINGTON
25	29	HELLUVA	BROTHERHOOD CREED	25	32	ALL WOMAN	LISA STANSFIELD
26	19	SHUT EM DOWN	PUBLIC ENEMY	26	25	SMILE	TIM OWENS
27	33	ALL WOMAN	LISA STANSFIELD	27	34	I'M CRYIN'	SHANICE
28	18	UUH AHH	BOYZ II MEN	28	18	POOR GEORGIE	MC LYTE
29	30	DARK AND LOVELY	BARRY WHITE & ISAAC HAYES	29	36	DARK AND LOVELY	BARRY WHITE & ISAAC HAYES
30	40	DO NOT PASS ME BY	HAMMER	30	—	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS
31	—	WHY ME BABY?	KEITH SWEAT	31	40	LET'S GET SMOOTH	CALLOWAY
32	—	GOODBYE	TEVIN CAMPBELL	32	39	THE CHOICE IS YOURS	BLACK SHEEP
33	37	NO NOSE JOB	DIGITAL UNDERGROUND	33	37	HELLUVA	BROTHERHOOD CREED
34	32	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	34	—	TAKE ME BACK	ROGER
35	31	MAKE YA BODY MOVE	THE CHILL DEAL BOYZ	35	—	TEARS OF JOY	CHEERELLE
36	35	MISTADOBALINA	DEL THA FUNKEE HOMOSAPIEN	36	—	I'M THE ONE YOU NEED	JODY WATLEY
37	—	I WANNA ROCK	LUKE	37	—	NO NOSE JOB	DIGITAL UNDERGROUND
38	—	MAKE IT HAPPEN	MARIAH CAREY	38	—	CAN'T HAVE MY MAN	ALYSON WILLIAMS
39	27	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	39	30	STAY	JODECI
40	—	WHEN YOU LOVE SOMEBODY	KEITH WASHINGTON	40	—	EMOTIONAL VIOLENCE	CAMEO

ALL IS WELL THAT ENDS AT NO. 1: The "King of Pop," Michael Jackson, reigned for two weeks at No. 1, with "Remember The Time" (Epic). Now it's the "Purple One's" turn, as "Diamonds And Pearls" (Paisley Park) hits the mark. But it wasn't easy. It's possible that after black radio didn't respond well to "Black Or White" the Epic staff fought with a vengeance to hold "Remember" at the top of the chart as long as promotionally possible. As a result, the Warner Bros. staff had to pace "Diamonds" with care, only to fight like gladiators to get it to No. 1 this week. It has reports from 99 stations, including 29 No. 1 reports, of which 13 have held for two weeks or more. "Remember" falls to No. 2 on the chart, but holds on to the No. 1 radio rank, with reports from 100 stations and No. 1 reports from 33.

WHO'S UP NEXT: "Somebody Loves You" by Patti LaBelle (MCA) has reports from 99 stations and is battling to hold its position ahead of two strong records. "Somebody" ranks No. 3 in both radio and retail. It has developed strong playlist positions and has No. 1 reports from 18 stations, including WBSL New York, WVEE Atlanta, WJLB and WMXD, both in Detroit, and KJLH Los Angeles. It also has top five reports from 60 other stations. "Save The Best For Last" by Vanessa Williams (Wing) gets its first No. 1 report, from KMJJ Shreveport, La. It has reports from the entire panel, including 52 top five reports. "Ain't 2 Proud 2 Beg" by TLC (La-Face) continues its drive up the chart, making tremendous retail gains. It has reports from 79 stations, gaining WJMI Jackson, Miss. Three stations list it at No. 4: WILD Boston; WLWZ Greenville, S.C.; and WIKS New Bern, N.C. It is No. 5 at WJHM Orlando, Fla., and is top 10 at 27 stations.

RADIO REDESIGN: This week, WYLD-FM New Orleans changes its reporting methodology to reflect actual airplay of records, giving no consideration to sales, listener requests, or call-out research, as is the industry standard for list compilation. This will align the WYLD-FM list with the monitored airplay data obtained from Broadcast Data Systems. Watch this page in upcoming weeks for an R&B radio-monitored chart—the transition is beginning. Thanks to music director Steven Ross for taking the lead!

DOUBLE THE PLEASURE: In the midst of the demise of the 7-inch vinyl single, two Motown recording acts have singles newly released in this configuration. Boyz II Men offer "Please Don't Go" backed with "Uuh AHH." Shanice's "I'm Cryin'" is backed with "I Love Your Smile." "Don't Go," this week's Hot Shot Debut, enters the chart with 43 stations. "I'm Cryin'" moves 46-36. It has reports from 82 stations, gaining eight, including WAMO Pittsburgh; WQOK Raleigh, N.C.; and WWDW Columbia, S.C.

IT AIN'T OVER 'TIL ... "Dark And Lovely" by Barry White featuring Isaac Hayes (A&M) moves up without a bullet, inspite of six station adds: It is on a total of 61 stations. "Better Together" by Johnny Mathis with Regina Belle (Columbia) makes a 10-point advance on the chart. It has reports from 41 stations, gaining KQXL and WXOK, both in Baton Rouge, La., and WKKV Milwaukee.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
6 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebltone, ASCAP/Tizbiz, ASCAP)	6 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) CPP	7 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	8 ALL NIGHT ALL DAY (Inter Coastal, Pac Jam, BMI)	9 I'M THE ONE YOU NEED (Rightson, BMI/Def Mix, ASCAP/Alex Shantiz, ASCAP/EMI April, ASCAP)	10 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	11 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	12 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP)	13 I WANNA ROCK (Pac Jam, BMI)	14 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	15 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	16 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	17 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	18 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	19 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	20 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	21 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	22 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	23 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	24 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	25 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	26 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	27 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	28 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	29 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	30 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	31 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	32 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	33 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	34 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	35 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	36 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	37 JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booby One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) WBM/CPP	38 I WANT YOU (Rightson, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	39 THE JAM (Aunt Hilda, BMI/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP)	40 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM	

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON REPORTERS
I DREAM I DREAM JERMAIN JACKSON LA FACE	6	12	20	38	39
COME AND TALK TO ME JODECI UPTOWN	4	11	21	36	40
HONEY LOVE R. KELLY JIVE	4	11	21	36	37
TAKE ME BACK TO... KATHY SLEDGE EPIC	4	9	17	30	31
PLEASE DON'T GO BOYZ II MEN MOTOWN	5	6	18	29	43
THE FEELING I GET BY ALL MEANS MOTOWN	1	8	14	23	23
SOMETIMES IT'S ONLY LOVE LUTHER VANDROSS EPIC	2	6	9	17	72
LOVE OR THE SINGLE LIFE MODEST FOK ATCO EASTWEST	2	4	11	17	41
CAN'T HAVE MY MAN ALYSON WILLIAMS OBR	4	6	5	15	72
WALKIN' THE DOG KARYN WHITE WARNER BROS.	1	6	8	15	52

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.

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	15	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ)	9 weeks at No. 1 DANGEROUS	1
2	2	2	20	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	2
(3)	7	10	19	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
4	3	3	10	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
5	4	4	39	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
6	6	6	23	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
7	9	8	24	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	7
8	8	5	15	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	5	7	16	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
10	10	9	42	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
(11)	11	11	22	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
12	12	13	28	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12
13	13	15	9	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
14	14	14	16	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
15	16	16	19	BLACK SHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
16	15	12	24	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
(17)	17	20	6	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	17
18	18	17	16	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	17
19	19	18	23	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
(20)	21	30	8	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	20
(21)	26	31	5	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
(22)	30	40	4	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	22
23	20	22	15	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
24	23	21	36	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
25	24	26	24	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
26	22	24	23	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
27	27	25	35	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
28	25	19	18	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
29	29	27	27	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
30	32	36	18	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	30
31	31	29	20	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
(32)	38	48	4	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	32
33	33	33	44	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
34	28	23	12	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
(35)	39	43	42	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
36	35	32	21	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
(37)	62	—	2	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	37
38	34	34	17	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
39	37	38	22	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
40	43	47	17	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	40
(41)	46	46	20	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
42	40	35	24	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
43	44	44	32	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98)	C.M.B.	10
44	36	28	25	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
45	45	42	17	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
(46)	NEW ▶	—	1	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	46
47	48	51	20	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
48	41	37	26	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
49	49	49	8	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	49

50	42	39	15	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
51	47	41	35	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
52	50	45	42	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
53	52	57	60	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
(54)	57	59	12	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	54
(55)	61	72	38	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
56	51	52	40	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
(57)	76	—	2	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	57
(58)	72	88	3	CECE PENISTON A&M 5381* (9.98)	FINALLY	58
59	60	66	20	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
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(68)	81	—	2	SOUTH CENTRAL CARTEL PUMP 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	68
69	71	65	18	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
70	74	67	20	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
71	54	56	47	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
(72)	NEW ▶	—	1	CHERELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	72
73	75	78	6	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	73
74	78	84	21	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THING CHANGED	52
75	70	64	32	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
(76)	NEW ▶	—	1	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	76
77	66	70	39	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
78	73	76	50	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
79	77	71	28	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
(80)	99	—	2	THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NOTHIN' BUT A PARTY	80
81	79	74	40	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
82	67	62	48	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
83	84	89	4	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	83
84	82	83	6	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	82
85	89	81	21	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
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92	95	92	3	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	92
93	92	91	3	D.J. LAZ PANDISC 8817 (9.98)	D.J. LAZ	91
94	88	79	8	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	78
95	96	96	27	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
96	69	61	14	ONE-LOC DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46
97	58	54	12	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	45
98	98	—	2	CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	98
99	94	82	23	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
100	97	97	18	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45

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

THE RHYTHM AND THE BLUES

(Continued from page 29)

and talent ... Two GRP recording acts were also in top form at L.A. gigs last month. Patti Austin, who easily combines vocal prowess with humor, covered a good deal of musical territory at the Strand during a two-day stint there, including cuts from her "Carry On" album. Label mate Carl Anderson, whose vocal dexterity puts him in a league with many of his more popular peers, previewed material from his upcoming "Fantasy Hotel" album at the

Santa Monica venue At My Place. Judging from the material, the new album should help him expand his R&B/quiet storm audience.

STUFF: Hammer launches his Too Legit World Tour April 1 in Hampton, Va. Also on the tour will be Grammy winners Boyz II Men, Jodeci, and Oaktown's 3.5.7 ... Fox TV censors held up an appearance by LaFace trio TLC on the outrageous comedy show "In Living Col-

or" in order to re-evaluate the lyrics of the group's current hit, "Ain't 2 Proud 2 Beg." Representatives of the show had already asked the group members to nix one of their trademark fashion accessories, packaged condoms, when they were due to tape the show Jan. 31. Ironically enough, Fox was the first network to air condom commercials. TLC was asked to alter its lyrics to tape a segment Feb. 21 ... All 12 members of the Winans family are

gearing up for an all-family tour that includes Mom & Pop Winans, BeBe & CeCe Winans, Vickie Winans, Daniel Winans, the Winans (brothers Marvin, Carvin, Michael, and Ronald), as well as Angie & Debbie Winans (who are currently recording their duo album). This incredible show begins March 28 in Washington, D.C., and will visit 35 more U.S. cities before heading to Europe ... Jackie Rhinehart is no longer VP, artist development,

rhythm & black music, at Mercury ... R&B trombone legend Fred Wesley increases his reputation as a jazz player with his Antilles release "Comme Ci Comme Ca." This is real, swinging, trad jazz featuring longtime J.B.'s band mate Maceo Parker on alto sax. It has the loose, live feel of watching a club date.

Assistance in preparing this column was provided by David Nathan in Los Angeles.

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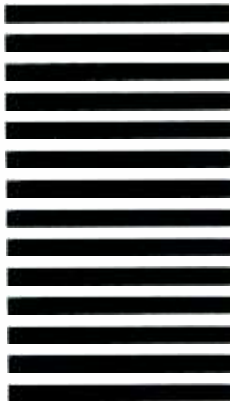
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Heroes Of Decency. 4th & B'way recording act Disposable Heroes Of Hiphoprisy held a press conference last month in San Francisco to heighten awareness against gay-bashing, the topic of its single, "Language Of Violence." Shown, from left, are Michael Franti, Hiphoprisy; film maker Marlon Riggs, director of "Tongues Untied"; Rono Tse, Hiphoprisy; Barbara Cameron, executive director, Community United Against Violence; and Namane Mohlabane and Neico Slater of the Oakland Men's Project. Hiphoprisy's debut album, "Hiphoprisy Is The Greatest Luxury," shipped March 9.

Billboard® FOR WEEK ENDING MARCH 21, 1992

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★ ★ ★ NO. 1 ★ ★ ★ OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS 2 weeks at No. 1
2	3	4	7	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
3	2	1	10	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
4	6	9	5	THE JAM (C) (T) EPIC 34-74069	◆ SHABBA RANKS FEATURING KRS-1
5	5	6	8	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
6	8	8	12	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
7	9	14	8	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL
8	11	12	8	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
9	12	10	9	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
10	4	3	14	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACK SHEEP
11	14	17	6	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	◆ TIM DOG
12	15	20	4	JUICE (KNOW THE LEDGE) (C) SOUL 54333/MCA	◆ ERIC B. & RAKIM
13	10	11	10	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
14	19	21	4	I WANNA ROCK (C) (M) (T) LUKE 4-96214/ATLANTIC	◆ LUKE
15	22	26	3	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
16	16	19	5	DUCK DOWN (CD) (M) (T) JIVE 42021*	◆ BDP
17	18	23	4	JIGGABLE PIE (C) (M) (T) SELECT 4-62382	◆ AMG
18	13	15	6	RETURN OF THE FUNKY MAN (M) (T) GIANT 4-40277*/REPRISE	◆ LORD FINESSE
19	7	5	11	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
20	25	—	2	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
21	17	7	24	THE PHUNCKY FEEL ONE/HOW I COULD... (C) (T) RUFFHOUSE 38-74105/COLUMBIA	◆ CYPRESS HILL
22	27	—	2	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 38-74105/COLUMBIA	◆ CYPRESS HILL
23	24	22	5	IT'S SO GOOD, IT'S BAD (M) (T) CARDIAC 4017*	◆ TRUE CULTURE
24	21	16	10	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
25	20	13	14	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
26	NEW ▶	1	1	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) INTERSCOPE 4-96212*/ATLANTIC	◆ 2PAC
27	29	—	2	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088-4	◆ CHI-ALI
28	30	—	2	NO NOSE JOB (CD) (M) (T) TOMMY BOY 513*	◆ DIGITAL UNDERGROUND
29	NEW ▶	1	1	JUMP (C) (T) RUFFHOUSE 38-74197/COLUMBIA	◆ KRIS KROSS
30	NEW ▶	1	1	U GOTTA DEAL WIT DIS (C) (T) C.W.K. 15190/PUMP	SOUTH CENTRAL CARTEL

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.

PAY-TO-PLAY PRACTICE IS GAINING GROUND IN CLUBS

(Continued from page 5)

ating across Britain, where Musicians' Union career officer Horace Trubridge says, "The industry's attitude was that only crap bands deal with pay-to-play. After the comment from Bono last week, the perspective has changed. Every band, big or small, at some point or another is faced with pay-to-play."

Trubridge recently mounted a campaign against the policy by distributing stickers that say "Pay-to-play? No way" to area venues that do not employ the practice. He estimates that pay-to-play, which has mushroomed in the past year, affects roughly half of all London clubs with capacities of up to 400, plus several of the larger venues. He adds that Britain's "pay-to-play scandal isn't just based in London. Manchester, Leeds, Sheffield, they've all got their pay-to-play venues."

Trubridge acknowledges that his crusade is "almost a personal campaign," since few of the rock musicians victimized by pay-to-play are members of the union.

Similarly, John Gasel, president of the American Federation of Musicians' New York chapter, says, "A lot of the younger rock musicians don't bother joining our union until they've gotten a couple of steps up and made some recordings, or at least played in the clubs where we have contracts. There's nothing much that we can do for them."

Still, efforts are under way to tackle the problem in this country. The National Academy of Recording Arts and Sciences has formed a rock panel that will address pay-to-play, among other issues (Billboard, March 14).

PAY-TO-PLAY DEALS

In a typical pay-to-play deal, a band is required to purchase a fixed number of tickets from a promoter, which the band then resells at whatever price it sees fit. While some acts manage to resell the tickets at a profit, most either break even or lose money. As one musician explains it, selling the tickets for a profit is sometimes unrealistic, since inevitably one of the other bands on the bill can afford to undercut the rest by selling at cost, either because it does not care

about the money or because it is so desperate to play that it will eat the cost.

Some promoters employ variations of the policy. For instance, they might demand a deposit from a band to cover equipment costs, or they might charge supporting bands when a nationally known act is headlining the bill.

UNFAIRNESS ALLEGED

'Every band, big or small, at some point or another is faced with pay-to-play'

Those opposed to the policy say it is unfair to bands that do not have the financial resources or the following to support it. The sum required for a booking under the system ranges from 50 pounds (\$86) at the Mean Fiddler pubs in London to up to \$1,200 at some of the Sunset Strip clubs in L.A., according to sources.

Says Robert Kelley, drummer and singer for L.A. band Frontier Theory, "Pay-to-play is not only financial discrimination, but it also forces the artist to become a concert promoter. Most bands do that, anyway, by making fliers, but it really relinquishes the responsibility of the club to do that sort of thing."

Detractors also charge that pay-to-play results in uneven bookings, since promoters who operate under the policy are often more concerned about getting their money than about auditioning the bands for their musical appeal.

Furthermore, musicians say pay-to-play hampers their ability to reach fans whom they do not know personally. Says John Tardino, bassist for New York-based band Hit And Run, "Say there's 500 people that like you and you don't know them. They only come down when they see your name in an ad. You can't get in touch with them."

In extreme cases, pay-to-play has resulted in bands' equipment being

confiscated when they were unable to meet payments required of them. Several Los Angeles-based observers say this has happened at the Whisky A Go Go and the Roxy, two Sunset Strip clubs that make the most extensive use of pay-to-play. Calls placed to the owner of those two venues were not returned.

PAY-TO-PLAY PROPONENTS

Proponents of pay-to-play counter that the policy is a necessary evil forced upon them by such factors as a surplus of bands competing for relatively few bookings, the rising costs of putting on a show, and a lingering recession.

Furthermore, pay-to-play promoters argue that the policy provides an effective way of separating bands that have their act together from those that are disorganized or simply not very good.

"The bands that are out selling tickets, those are the ones to me that are the better bands," says Joe Gallagher, manager and booking agent at Gazzarri's, a Los Angeles club that does pay-to-play on Friday and Saturday nights. He notes that some bands "have a minimum of 200 tickets come through the door, and they're generating plenty of interest from the labels. They pay for their rehearsals. They do it as a business. They do it smart."

Similarly, New York-based Ava Electris of Hot Rock Promotions says, "The market is oversaturated with wannabes. The ones that can't cut the mustard are the ones that are griping. The winners who are coming out with \$400, \$500, and have the industry love them, they never complain."

Electris, who books nights at Spo Dee O Dee, says, "Fifty percent of the bands that sell tickets make money. Twenty-five percent make a lot of money—like \$300, \$400. Twenty percent break even, and the last 5% lose money."

Another New York-based promoter, Suoave, who is currently booking the Rock Bar in New Haven, Conn., says he uses bands' fees to cover his costs. "A full-page ad in [local music paper] the East Coast Rocker costs \$800. Radio spots cost me \$2,000. To print passes and do it properly costs \$500. To rent a room and equipment costs about \$700. So what happens when the door does \$100? I'm not out to rip anybody off. I'm just out to survive in a business that's not doing well," he says.

Suoave adds that he charges only bands that open for national headliners, who are not drawing like they once did. "The days are over when you had Twisted Sister in the room and 1,000 people would show up," he says. "It's a sad state of affairs. Rock'n'roll isn't what it used to be."

L.A. PAVED THE WAY

Suoave and other New York-based promoters say they adopted pay-to-play policies after they saw how effective they were in Los Angeles. The practice has not reached massive proportions here, though. It is practiced by a few promoters in New York and its surrounding areas, but the majority of clubs here do not use it.

(Continued on page 54)

SKYY HIGH: BAND BACK WITH NEW SET

(Continued from page 28)

continue to develop and evolve as a unit over the last decade."

Roberts jokes that he tried to convince the group to give up recording. "I tried to bribe them to leave; I threatened them to leave," he says. "They all ganged up on me." Though Skyy has undergone a few personnel changes over the years, the group still consists of the six original members: Roberts, bassist Gerald Lebon, guitarist Annibal "Boochie" Sierra, and sibling vocalists Dunning-Craw-

ford, Dolores Dunning-Milligan, and Bonnie Dunning-Barrio.

Skyy has managed to record an impressive string of hits, beginning during its tenure at Salsoul from 1979 to 1985: "Here's To You," "Call Me," "Let's Celebrate," and "Giving It (To You)" on Capitol. Now, 12 years after the group's first charted record, Roberts is somewhat stunned that Skyy is still going strong. "I think down the list of all the other bands that we had toured with five to 10 years ago, and they're not here," he says. "The few that are here have new members or have streamlined down to maybe three people as opposed to eight or nine."

"You've got to have a passion for what you do in order to hang in this long," says Dunning-Crawford. "If you don't like some part of it, it's not worth doing."

FOR THE RECORD

An item in the March 14 issue provided the wrong label affiliation for Pops Staples. He is on the Point Blank/Charisma label.

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	3	7	CHIC MYSTIQUE WARNER BROS. 0-40225 <small>1 week at No. 1</small>	◆ CHIC
2	4	5	6	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
3	9	15	4	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
4	16	30	3	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
5	12	19	5	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
6	3	1	8	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
7	10	14	6	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
8	14	25	4	MAKE IT MINE EPIC 74241	THE SHAMEN
9	8	11	8	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
10	6	10	9	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
11	1	2	9	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
12	7	9	9	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
13	15	20	5	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
14	19	22	6	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
15	22	29	5	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
16	32	45	3	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
17	5	4	11	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
18	31	37	3	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
19	18	18	6	GO INSTINCT 237	MOBY
20	21	12	11	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
★★★ Power Pick★★★					
21	33	—	2	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
22	29	35	4	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
23	27	32	5	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLAN
24	20	17	7	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
25	11	7	9	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
26	39	44	3	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
27	24	13	10	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXIE AND THE BANSHEES
28	26	26	7	COLD SMASH 865 525-1/PLG	LATOURE
29	23	23	7	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES FEATURING DINA AND I.C.O.
30	43	—	2	VIBEOLOGY CAPTIVE 0-96107/MIRGIN	◆ PAULA ABDUL
31	41	—	2	RAVING MADD CRAP 001	MIDDLE FINGER
32	17	6	11	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
33	47	—	2	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
34	38	42	4	EUPHORIA QUARK 033	EUPHORIA
35	36	24	7	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
36	30	31	5	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
37	37	39	4	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
★★★ Hot Shot Debut★★★					
38	NEW ▶	1	1	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
39	25	28	6	BODY MEDUSA GUERRILLA V-13846/L.R.S.	SUPEREAL
40	40	38	4	JAMES BROWN IS STILL ALIVE WATTS 715/ARS	HOLY NOISE
41	NEW ▶	1	1	I.O.U. RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
42	45	—	2	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
43	46	—	2	GET OFF JIVE 42046-1	MR. LEE
44	NEW ▶	1	1	STATE OF SHOCK CAPITOL V-15813	REVENGE
45	NEW ▶	1	1	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
46	NEW ▶	1	1	LOVE STORM STRICTLY RHYTHM 001	CYNTHIA M.
47	28	21	11	NOCTURNE COLUMBIA 44-74139	◆ T99
48	13	8	12	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
49	35	33	11	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
50	34	27	12	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE

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	5	3	REMEMBER THE TIME EPIC 74201 <small>2 weeks at No. 1</small>	◆ MICHAEL JACKSON
2	2	1	7	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
3	6	12	5	VIBEOLOGY CAPTIVE 0-96107/MIRGIN	◆ PAULA ABDUL
4	10	14	6	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
5	4	6	10	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
6	9	13	6	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
7	8	9	6	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
8	13	17	4	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
9	3	2	11	PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
10	17	33	3	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
11	5	3	14	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
12	11	8	10	STAY UPTOWN 54285/MCA	◆ JODECI
13	15	20	8	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
14	18	27	4	MAKE IT MINE EPIC 74241	THE SHAMEN
15	16	19	9	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
16	19	23	6	GOOD FRIEND EPIC 74157	PARIS RED
17	7	4	14	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
18	12	7	10	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
19	24	29	4	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
20	14	10	11	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
21	20	25	6	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
★★★ Power Pick★★★					
22	29	47	3	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
23	27	38	3	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
24	22	22	11	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
25	21	16	20	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
26	28	36	4	GO INSTINCT 237	MOBY
27	26	31	6	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
28	34	48	3	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
29	32	40	4	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
30	40	—	2	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
31	44	—	2	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
★★★ Hot Shot Debut★★★					
32	NEW ▶	1	1	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
33	33	35	7	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
34	23	11	9	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
35	NEW ▶	1	1	I.O.U. RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
36	38	37	5	YOU SHOWED ME NEXT PLATEAU 50165	◆ SALT-N-PEPA
37	25	24	9	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
38	48	—	2	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
39	35	26	10	MINDFLUX RCA 62162-1	◆ N-JOI
40	43	—	2	PRECIOUS UPSTAIRS 102	SPANISH FLY
41	NEW ▶	1	1	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND
42	42	34	7	NOCTURNE COLUMBIA 44-74139	◆ T99
43	NEW ▶	1	1	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
44	NEW ▶	1	1	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
45	39	42	4	LET'S STAY TOGETHER MCA 54288	◆ GUY
46	46	—	2	DUCK DOWN JIVE 42021-1	◆ BOOGIE DOWN PRODUCTIONS
47	37	32	6	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
48	30	18	9	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
49	31	15	12	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
50	45	44	5	SHE'S GOT THAT VIBE JIVE 42026-1	◆ R. KELLY & PUBLIC ANNOUNCEMENT

○ 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.

epic dance

shabba ranks the shamen
michael jackson kathy sledge
paris red off-shore
b.g. the prince of rap

There Was A British Singer Named Limerick . . .

IT'S BEEN A LONG and tough road to the U.S. for **Alison Limerick**.

Despite having delivered one of the most popular club anthems of 1991 with "Where Love Lives," the British vocalist has had a hard time getting subsequent singles released here.

Although Limerick is signed to **Arista** in the U.K., the label's U.S. counterpart has been extremely slow in making a commitment to her. In fact, there was a period of several months late last year during which rumors of a move to **RCA** ran rampant.

No one at Arista would comment for the record regarding this matter, other than a source who says, "The label has been carefully considering the potential of this project in the States."

While her U.S. label situation continued to be vague, Limerick dented the European dance charts last fall with "Come Back For Real Love," a visionary collaboration with **Arthur Baker**. Since then, the singer has completed her first album. Produced by **Steve Anderson**, better known as one half of **Brothers In Rhythm**, the still-untitled set is a delicious blend of R&B-driven house, funk, and jazz-infused pop. Its first single, "Make It On My Own," charged into the U.K. pop charts two weeks ago at No. 19, rendering it Limerick's most successful release to date. Both "Come Back For Real Love" and "Make It On My Own" have gotten tons of club play here on import.

With all of the groundwork laid, and increasing demand from U.S. jocks, Arista has finally agreed to issue the project here. **Tony Humphries'** fine remixes of "Make It On My Own" are scheduled for release in the coming weeks.

Limerick is undaunted by the twists and tangles she has had to endure in order to get her music issued here.

"You have to be resilient and have faith in what you have to offer when you're in this business," she says. "You can't take everything personally. It will drive you mad."

Putting her philosophies aside, Limerick notes that she is still awestruck by the warm response her singles have met—particularly the universal kudos bestowed upon "Where

Love Lives."

"At first, I was so stunned by the way people reacted that it felt unreal," she says. "Even after all of this time, I don't think I've been struck with the full weight of how big this song was in the clubs."

Limerick started her career as a dancer, eventually shifting her focus onto singing. After several years of toiling away on the musical-theater



by Larry Flick

circuit, she wound up as a busy session vocalist, adding her pipes to hits by the **Style Council**, among others. She remembers cutting "Where Love Lives" with producer and songwriter **Lati Kronlund**, and thinking little of it.

"I just went in and sang the song with absolutely no expectations of where it might lead," Limerick recalls. "In fact, I had almost forgotten about the track when I got a call saying [Arista] wanted to sign me up."

As Limerick ponders a future that will be filled with a long stream of live performances and promotion, she is by turns soothed and exhilarated by the results of her first album.

"I am a fan of singers, in the truest sense of the word," she says. "And I hope that this album will prove to people that I am a singer capable of handling many different genres. Sure, I have a long way to go before I can view myself among those I adore—but I am on the way. Every day I work a little bit harder, and I move closer toward reaching my full potential. The challenge is a thrill."

THE SINGLE LIFE: Deep-house denizens should be aware of "Anything Goes" by diva-in-waiting **Spice** (**Nightclub**, Chicago). Produced by **Edward Crosby**, the track is fueled with a muscular bass line and seductive vocals. Each of the four varied remixes have the juice to pack dancefloors. We're particularly drawn to the first mix on the B side, with its nasty rap and piercing keyboard fills. Heavy sigh.

As top 40 radio continues to mull over "Walk Away" by "Little" **Louie Vega & Marc Anthony**, clubs are being serviced with a kinetic houser, "Masters At Work" (**Atlantic**), from the duo's debut album, "When The Night Is Over." **Tito Puente** adds some spicy salsa percussion breaks to the "One Take" mix, making it an essential peak-hour addition. For something a bit smoother, go for the jazzy "Masters Dub."

One of the hotter jams spreading throughout the underground hard-house scene in the England at the moment is **TC's** "1991 Berry" (**Union City**, U.K.). Not nearly as scattered and frenetic as music of this ilk is becoming, this highly imaginative track takes us on a moody trip that is pro-

pelled by swirling, spacey synth lines. Mainstream-minded spinners should opt for the vocalized, poppish "Classic Mix," while the "Fratty Mix" provides a hypnotic twirl into daylight hours.

Add "Makes Me Holler" (**Project X**, New York) by **Variation** to the ever-increasing list of acts combining spiritual lyrics with a house beat. Brooklyn, N.Y.-bred **Marc Coleman** and **Robin Wilson** deliver rich and soulful vocals within an arrangement rife with disco-fied strings and subtle funk guitars. Incredibly moving.

Remember **Sparks**? Well, they're hitting the comeback trail in a big way with "National Crime Awareness Week," a properly quirky, techno-colored workout. Empowered with clever lyrics sung from the perspective of a criminal, this track would fit nicely in pop and alternative sets. Though the act is still shopping for a label deal, you can get a copy of the single from **P.K. Productions** in Moorpark, Calif.

Although he's not yet old enough to get into a nightclub, 17-year-old keyboard wiz **Mark Ryan**, aka **Temperance**, has put together (with the

aid of producer **Michael Ova**, that is) a six-song EP with the juice to fill most dancefloors upon impact. Each cut on "Phantasy" (**Hi-Bias**, Toronto) could easily click with both house and hi-NRG programmers. Highlights include "Losing Touch," an optimistic, pop-splashed kicker, and "Purity," a softer, more ambient mind trip.

TID-BEATS: It looks like it is going to be a **Deee-Lite**-ful summer. The trend-setting trio is currently finishing up its second album for **Elektra**, "Infinity Within," which should drop in June. A still-to-be announced single is slated for early May. Word has it that the overall vibe of the project is more hardcore dance, and will be framed by a pair of psychedelic/soul ballads. Guest musicians include **Satoshi Tomeii** on keyboards and **Bootsy Collins**, who toured with the act last year. The most intriguing titles on the album are likely to be a safe-sex ditty, "Rubber Lover," and "I Dreamt I Fell Through A Hole In The Ozone Layer" . . . **Claudia Cuseta** has left **Stardust Promotions** to concentrate on operating her increasingly hot **Maxi Records** in New

York. Actually, she is expanding the company to include an independent club promotion wing. By the by, be on the lookout for the next groovy Maxi release, "Chain Me To The Beat" by **Soul Verite** . . . **Frankie Knuckles** has been tapped by **Hot 97** New York to spin for the "All-Night House Party" on Saturdays . . . **Carol Cooper**, who signed **Mass Order** and **Midi Maxi & Efti** to **Columbia**, has left her post as national director of A&R, black music, at the label to become senior VP of A&R for **Soho Sounds**, a new label owned by **RMM/Sony** in New York. Her first signing is "Love Is The Message" by **Orchestra 7**, the latest creation of remixer/producer **Roger S.** . . . Remember **Kon Kan** and its hit "I Beg Your Pardon"? The act's founder, **Barry Harris**, says the group will resurface shortly with a new lineup and a new alternative/dance sound. In the meantime, the Toronto-based musician/producer is shopping his first solo single, "Coursing Through My Veins," a pop-flavored techno track, via **Between The Ears Productions** in New York.

HEARTY CONGRATS to **Cardiac Records** president **Cathy Jacobson**, who gave birth to a boy March 6. She and her husband, **Pat Monaco**, VP/GM of independent label sales, **PolyGram Group Distribution**, have named their son **Jake**, who weighs in at 9 pounds.

SHHHHH . . . If you think **Michael Jackson's** current hit, "Remember The Time" (**Epic**), is fierce, just wait until the club remixes of his next single, "In The Closet," drop in April. Everything is still pending MJ's approval, so we can't spill too much—except to say two of our fave postproducers are involved and the results will blow you away!



Offering An Altern-8-tive. Network U.K. recording act **Altern-8** celebrated the release of its new single, "Evapor-8," at a bash in London recently. The techno twosome is rumored to be very close to signing on with a major label in the U.S. Although details are being kept under wraps for the moment, **Joey Beltram** has already been commissioned to remix several of the act's import hits for stateside release.

Hot Dance Breakouts

CLUB PLAY

1. **LIFT EVERY VOICE (TAKE ME AWAY)** MASS ORDER COLUMBIA
2. **VOGUE KMFDM** WAX TRAX
3. **I GOT A HOLD ON YOU MAURICE** JOSHUA I.D.
4. **BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN**
5. **(CAN YOU) FEEL THE PASSION BLUE** PEARL BIG LIFE

12" SINGLES SALES

1. **DON'T TALK JUST KISS RIGHT SAID** FRED CHARISMA
2. **BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN**
3. **ONE U2 ISLAND**
4. **INDEPENDENT WOMAN ADEVA** CAPITOL
5. **GOT TO GET AWAY OFF SHORE** FEATURING JOCELYN BROWN EPIC

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



1. **FIDELFATTI "Backgroove" vol. 1**
2. **JAMES HOWARD We Can Do It**
3. **GOGAMAGOGA Bekisia**
4. **EMIKRANYA Excited**
5. **BENVENUTO Techno Town**
6. **SIGMA TIBET Motor**
7. **WEST BAM Let Your Self Go**
8. **F. & T. 505 Nocte Aeterna**
9. **ARKANOID Do You Say Yeah**

HITS!!! 12-INCH PLAY LIST

- | | |
|--|--------------|
| 1. RAVE BOYS Volume 1 | TECHNO RAVE |
| 2. THE MODELS Good Time | TECHNO HOUSE |
| 3. ASTEROID FEAT. EVA JOY Joke to Win | TECHNO HOUSE |
| 4. DEE-VISION Waitin' for you | TECHNO HOUSE |
| 5. SOPHIE The Only Reason | HI-NRG |
| 6. TENSION You Got Me Going Crazy | HI-NRG |
| 7. DOUBLE YOU? Please Don't Go | HOUSE |
| 8. SALLY DAY Take Me To The Top | HOUSE |
| 9. KIM MARTIN Welcome To My Heaven | HOUSE |
| 10. MAGIC MARMALADE Do It Now | HOUSE |
| 11. J. & B. ORCHESTRA Black Magic Woman | HOUSE |

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EUROPEAN DISCOTHEQUE '92

The Leading Edge On The Dance Floor

BY DOM FOULSHAM

LONDON—The organizers of this year's SIB International Exhibition of Equipment and Technology for Discotheques and Dance-halls are counting on the 10th annual event to be enlivened by a healthy increase in first-time visitors and such hot topics as European market harmonization.

SIB '92 will be held March 22-25 at the Rimini Trade Fair Centre in Rimini, Italy. As in previous years, SIB is organized by the Rimini Trade Fair Corp., in collaboration with SILB, the Italian Dance-hall Owners Syndicate, which itself is a member of FEDO, the European Discotheque and Dance-hall Federation.

As with much of the world music trade, the European dance music industry has been hurt by the continuing global recession. So, while SIB appears to be weathering the economic frost, a major topic of discussion for many at this year's show is likely to be the dreaded R-word.

Despite the gloom, there is cause for optimism. The combination of SIB's 10th anniversary and the long-awaited European-wide trade harmonization that comes in 1993 has focused considerable attention on Italy's largest annual music fair. It is perhaps unsurprising, therefore, that trade fair organizer and GM Iginio Bonatti is bullish about the prospects for the '92 show.

"Despite the economic climate," he says, "last year's attendance figures set an all-time record [6% up over the previous edition], and one which at the time seemed hard to beat. I think that bears out just how vast a 'public' SIB has," he argues.

End-of-show figures for last year revealed that more than 17,000 visitors came to the exhibition, though as Bonatti points out, the figures include attendees to MAGIS, the Exhi-

bition for Equipment and Technology for Theatres, Cinemas and Entertainment Venues. MAGIS was held concurrently with SIB through last year; it now is a biennial event.

REASONS TO BE CHEERFUL

"The influx of foreign trade visitors [last year] was very significant," says Bonatti. He is keen to point out

A SPECIAL
BILLBOARD
PREVIEW
OF ITALY'S
DANCE MUSIC
SPECTACULAR

that last year, club owners and managers, technicians, DJs and VJs, architects and designers, installers, agents, and even impresarios arrived from more than 50 countries in Europe, North and South America, Asia, and Africa.

As with the previous year, Bonatti expects to see this year's attendance boosted by new trade members from markets undergoing expansion in the entertainment and amusement fields.

In particular, Bonatti expects considerable growth in the next five years in sectors like Eastern Europe and East Asia.

Indeed, Bonatti reports an increase in exhibitors booked for this year's SIB. He notes that Rimini's large Hall F—previously used by MAGIS exhibitors—is completely booked in addition to the usual exhibition space.

SPECIAL EVENTS PLANNED

As befits all 10th-birthday parties,

the organizers will be adding events to the Italian club technologies expo. "Pioneer" awards will be made to companies that have supported the show every year from its outset. The regulars can expect an inaugural cocktail party with live entertainment.

APIAD, the Assn. of Italian Discotheque and Theatre Equipment Manufacturers, is expected to have a high profile at Rimini this year.

Says chairman Nicola Ticozzi: "We have two stands at SIB '92—one with a hospitality suite—with a substantial amount of documentation on the association and the members served up," he says, adding, "with local Italian food, of course."

Ticozzi continues: "For this 10th anniversary, in collaboration with ICE, the Italian Foreign Trade Institute, we've organized a number of foreign trade delegations and trade members and journalists have been invited from the U.S., Canada, Venezuela, Hungary, and Czechoslovakia. We've got quite a few from the Far East this year, including Indonesia and even Thailand."

At present, ARTICK (lighting control equipment), CTM (pro audio equipment), FAL (lighting and effects lighting), GUFAM (club seating), and TECNITRON are among the members of APIAD that will be on hand this year.

Among the most obvious trends for this year's show, intelligent "scanner type" lighting should continue to be the hot topic. Laser simulators are also finding favor with an increasing number of Western European venues.

In addition, a great deal of attention will be paid to the mobility aspects of disco lighting effects with a number of manufacturers offering "product firsts" with lighter, more compact and rugged equipment for
(Continued on page 39)



Tommy Mic, left, and Sabrina Gandolfi are fronting a new Sony/Italy act named Sake Stabs, whose music combines elements of house, rap, and pop.

Artists Grab A Piece Of Rimini's Spotlight

BY LARRY FLICK

NEW YORK—The SIB International Exhibition of Equipment & Technology for Discotheques and Dance-halls is well-established as the global music industry's leading annual trade show for club hardware and lighting manufacturers. Now it is broadening its scope to include record companies and artists.

When the confab kicks off on March 22 at the Rimini Trade Fair Centre, about a half-dozen Italian-based dance music labels plan on operating booths in the exhibition area. Additionally, SIB will host a series of artist showcases.

Label executives say that SIB provides an opportunity to meet and network with club owners. It also helps them stay up to date with the latest innovations in DJ technology.

"There is great value in being able to shake hands with the people who operate the discotheques in which our artists perform," says Mario Nicoletti, manager of A&R at Naples-based Flying Records. "It puts a face to a name for both parties involved."

Others note that SIB has the potential to expand its reach to include more music-oriented issues.

"I think there is a great desire among most labels for a full-fledged music convention in Europe similar to the New Music Seminar in the U.S.," says Roberto Zanetti, president of Massa-based Robyx Productions and DWA Records. "Having

an opportunity to get together and talk about music with the people who run discotheques is beneficial not only to our business, but to the artists we represent."

Leading the way in label participation
(Continued on page 40)



Kipper is having international club success with his current Irma single, "Living The Nightlife."



Nikita's current single, "I Need You," on Irma Records has just been remixed by Joey Negro.

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MEDIA



Tracking The Trends Across Europe: A Guide To 6 Music Markets

BY DOM FOULSHAM

LONDON—As the 10th annual SIB International Exhibition of Equipment and Technology for Discoteques and Dance-halls approaches, Billboard takes a look at the latest trends in six European dance-music markets.

BENELUX

The predominant Dutch club is the Roxy in Amsterdam, playing all sorts of house and deep house, excluding hardcore techno (which the Dutch call "gabber"). Other popular haunts include Night Town in Rotterdam, playing a harder-edged house to a large (2,500) crowd. The best lighting can be found at The Palace in Zaandam, with a mix of house and commercial garage.

The market is best known as home of the "new beat" and lately a harder-edged techno sound. That said, the hardbeat crowd is now being challenged by Germany. Chart entry is more often than not through the national BRT Top 30.

Key Belgian labels include ARS, with its more prominent HitHouse subsidiary, which has a total of approximately 30 techno and acid artists on its rosters.

Ghent-based R&S is headed by the ubiquitous Renaat Van de Rapeliere; acts include CJ Bolland, Outlander, and Beltram.

Other active labels include Mikke House and Atom (of Antwerp) for what the Europeans call "Hard Trance" and experimental dance.

Holland is an increasingly active territory with key labels IMC, Think,

and CNR. The new beat influence is now less obvious. Last year saw London-based PWL Continental successfully chart "Get Ready For This," a Belgian act picked up by Dutch dance label group and distributor Toco International, which first released the pop-techno workout through its Bite subsidiary. New Jersey-based Radical has licensed this and other tracks, including "Dutch Hardbeats," a compilation of IMC-licensed product.

FRANCE

A good percentage of active French clubs are, not surprisingly, based in the cosmopolitan capital. Upfront Paris clubs include Sherazade, with its mix of funky jazz and generally underground vibeology. In the red-light district, Follie-Pigalles offers up a mix of house, hip-house, and

hip-hop, in a haunt favored by the Paris music industry.

France continues to be introspective in its tastes, with techno still in its underground infancy. Nevertheless, large techno gigs are planned for the spring.

Paris-based Happy Music Records has had considerable success with its dance-rap outfit Benny B, which outsold Technotronic in France. Scorpio is another general dance label with artists including Le Dormeur, while another, Carrere, has domestic releases from hi-NRG artists including Roslyn Clarke.

GERMANY

The principal clubs in Europe's biggest music market include the Tarm Center in Bochum, playing a broad mix with a commercial edge; Dorian

Gray in Frankfurt, with DJs DJ Dag and Thorsten Fenslau playing techno house and garage rotations; and Schloss Neuschwanstein in Cologne, where DJs Walid Sarwar and Oliver Merlyn Heydt host a blend of acid jazz, hip-hop, and jazz house.

According to DMC Germany, the Tarm Center can claim the crown for the best club lighting.

Strangely, there is no national dance chart except industry magazine Der MusikMarkt's chart, which, according to German industry sources, is causing crossover problems for dance acts with its complex airplay/sales chart split.

The Low Spirit label of Berlin is home for acts that include WestBam, DJ Dick, and BUG.

Key techno labels include Hype in Frankfurt, with acts that include Twin EQ and Carlos Perron, and BMW in Berlin.

Sony has successfully broken the "major dance" market with its Dance Pool arm. Bertelsmann's BMG Ariola is licensing U.S. product in Europe.

ITALY

Traditionally, Italy has a seasonal club nightlife, with tourists accounting for a large proportion of clubgoers.

Haunts to flaunt include Matmos, with DJs Andrea Germolotto, Luca Colombo, and Ralf spinning together U.S. underground flavors of garage, deep house, tribal, and rare disco. Another venue, which opened in 1990, is Cocorico, based in Riccione, playing techno and hardcore spun by Cirillo and Stefano Brat. The latter also will be the site of DMC Italy's first Italian Dance Convention in late March.

This is still a market heavily involved with the "Italo piano stormers." But there is an increasing trend toward exporting Italo-house, especially to Spain and the U.K., as the rest of Northern Europe goes more techno.

Dance crossover is helped by RAI TV as well as the numerous local radio stations.

By far the most successful label is Media Records, which has licensed East Side Beat's "Ride Like The Wind" to numerous territories, including the U.S. via London.

(Continued on next page)

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SIB PREVIEW*(Continued from page 36)*

the increasingly popular go-anywhere "mobile rave" addicts.

Lighting control equipment also appears high on the agenda, with computers putting the control of an entire show's lighting, special effects, and video at a single visitor's fingertips.

A large contingent is also booked for the pro-audio market stands, with the catalog showing a particularly high proportion of rugged and durable P.A. options, as venue managers look toward long-term durability as a means to recession-busting.

SEMINARS EYE THE FUTURE

As always, SIB will be hosting a number of seminars. "Architecture Of The Night," chaired by Guiseppe Bonazzoli of the magazine Disco And Dancing, and Jerry Gilbert, editorial director of the disco industry magazine Disco Club and Leisure International, will look at future trends and areas of development for discotheque design.

Disco Club and Leisure International will also be running a seminar titled "Striving For Partnerships And Common Standards After 1992." As the title suggests, this session will deal with the attempts by manufacturers to harmonize existing standards on equipment, safety, and operational guidelines within the European dance venues market. The seminar is also set to discuss what steps need to be taken to establish a worldwide standard.

TRACKING TRENDS*(Continued from preceding page)*

Other labels include Flying Records, Italy's largest independent dance distributor, with acts including Korda, Joy Salinas, and Digital Boy.

SPAIN

Influential upfront clubs include Pacha in Madrid, with a blend of garage, house, and chart music; Joy in Tenerife, playing house, R&B, and commercial; Up and Down in Barcelona, techno and funk; Amnesia in Ibiza, Euro-disco house and techno; and Honky Tong in Madrid, playing a spectrum of sounds from pop-rock, live music, '60s, '70s, and soul.

Europe's fastest-growing economy is increasingly looking toward the U.K. and Italy, with a preference for Italo house and Latin groove.

Despite this, the home market's preference for its own product hinders international acts from breaking through.

Key labels are Blanco Y Negro and Area International.

SWEDEN

Despite Sweden's having a small club population—centered in Stockholm—labels such as Swemix have achieved considerable success elsewhere in Europe. BTECH has licensed its star act, Clubland, to the U.S. via 4th & B'way. Swemix has worldwide licensing deals with BMG (including the U.S.) for its hot acts Da Yeene, Dr. Alban, and garage soulstress Gladys.

Other labels include Radium with the Stonefunkers, a heavy funk outfit that has spawned Papa Dee, a big Swedish raga artist.

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LOLEATTA HOLLOWAY — A WALTER GIBBONS REMIX
MY LOVE IS FREE 9:39
DOUBLE EXPOSURE, LEAD VOCAL: JIMMY WILLIAMS — A TOM MOULTON REMIX
LOVE THANG 7:56
FIRST CHOICE: REMIXED BY TEE SCOTT
I GOT MY MIND MADE UP 9:46
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RUNAWAY 4:45
THE SALSOL ORCHESTRA, FEATURING LOLEATTA HOLLOWAY
CHECKING YOU OUT 6:43
AURRA — A SHEP PETTIBONE REMIX
MOMENT OF MY LIFE 6:31
INNER LIFE, LEAD VOCAL JOCELYN BROWN — A SHEP PETTIBONE MIX
JUST AS LONG AS I GOT YOU 7:37
LOVE COMMITTEE — WALTER GIBBONS REMIX

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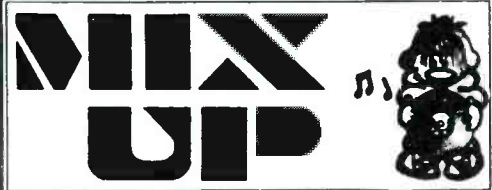
TEN PERCENT 9:41
DOUBLE EXPOSURE — DISCO BLENDING BY WALTER GIBBONS
LOVE SENSATION 6:32
LOLEATTA HOLLOWAY — A TOM MOULTON MIX
LET NO MAN PUT ASUNDER 7:58
FIRST CHOICE — A SHEP PETTIBONE MIX
CALL ME 6:22
SKYY — MIXED BY RANDY MULLER AND SOLOMON ROBERTS JR.
DREAMIN' 6:18
LOLEATTA HOLLOWAY — MIXED BY NORMAN HARRIS AND CARL PARULO
OOH I LOVE IT (LOVE BREAK) 7:15
SALSOL ORCHESTRA • A SHEP PETTIBONE MIX
THE BEAT GOES ON 6:56
RIPPLE — A JIM BURGESS REMIX
AIN'T NO MOUNTAIN HIGH ENOUGH 10:27
INNER LIFE — MIXED BY LARRY LEVAN
THIS WILL BE A NIGHT TO REMEMBER 5:49
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ARTISTS GRAB A PIECE OF RIMINI'S SPOTLIGHT

(Continued from page 36)

pation will be Media Records in Roncadelle. The company is on a roll lately, having had several international dance music hits, including global dance-chart smash "We Gotta Do It" by DJ Professor and Francesco Zappala, and most recently "Kiss Me (Don't Be Afraid)" by Love Quartet.

Among the Media artists to be showcased are Zappala, Capella, and Shafty.

At SIB, Media will be touting its new subsidiary, Heartbeat Records, with a showcase that will feature greatly its seven-act, deep-house roster.

Another of the large dance labels actively involved in SIB this year is the newly formed Time Group.

Based in Brescia, the Time Group houses six small subsidiary labels: Time Records, Italian Style, Line Music, MGM, In/Out, and Downtown. Two of its artists, Jinny and James Howard, will be showcased.

Ironically, both artists were born in the U.S. Jinny had international success in 1991 with "Keep Warm," and is creating a buzz in Europe, the U.K., and on import in the U.S. with the just-released "Never Give Up." Howard was licensed to Time by New York independent label Emotive, and will be performing his underground house hit, "We Can Do It (Wake Up)."

Irma Records is the only label participating in SIB with headquarters in both Italy and the U.S. (in Bologna and New York, respectively). Irma will showcase two acts: Be Noir and Double Dee. Be Noir is a club DJ/producer/musician who sparked heavy import play in state-side clubs last year with "Give Me



Double Dee's lead singer, Donato, left, will be performing the Irma recording act's new single, "Hey You," at an SIB showcase. Media's Capella, right, continues to work as a club DJ in Brescia, despite his growing success as a recording artist. His most recent hit was "Everybody."

Your Love." Double Dee went even further with "Found Love" on Epic, which reached No. 1 on the Billboard Club Play chart in late 1990. Double Dee's self-titled debut album is a hit in Italy and the U.K.

Other Irma acts that are currently getting considerable club play are Nikita with "I Need You," and Kipper with "Living The Nightlife."

For Robyx Productions/DWA Records, SIB coincides with the release of two high-priority 12-inch singles from the company: "Going Back" by Willy Morales, and a cover of the K.C. & the Sunshine Band classic "Please Don't Go" by Double You. Both acts are slated to perform.

Although Flying Records is not exclusively a dance music label, it is currently having success in the U.S.

and European techno markets with two acts that will be showcased. Digital Boy will preview its debut album, "Futuristic," with its European hit single, "1-2-3 Acid" by Digital Boy. Popular Dutch act Human Resource will offer tunes from its forthcoming double album, "Dominating The World."

Sony/Italy act Sake Stabs, which has just released its self-titled debut album in Europe, will be showcased. Among the tracks the act is expected to perform are the techno-rave "Havoc" and garage-oriented "Everybody Dance."

Finally, ACV recording artist and club DJ Leo Anibaldi will be at SIB promoting his just-released, four-song EP, which is starting to click with U.S. DJs on import.

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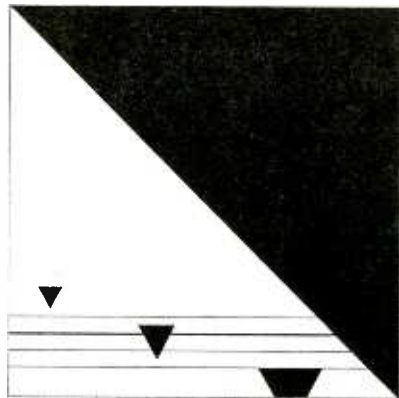
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Record Attendance At Radio Seminar More Music, Pared-Down Panels Mark Meet

BY EDWARD MORRIS

NASHVILLE—It was more music and less talk for the record-breaking total of 1,705 registrants at this year's Country Radio Seminar, held March 4-7 at the Opryland Hotel here. The balance was tipped by a drop in the number of panel discussions and a rise in the number of artists and labels clamoring for attention.

This year, the Country Music Assn. abandoned its long-running MIPS (Music Industry Professional Seminars) part of the seminar, allowing for a considerably more casual schedule.

Attendance this year topped last year's by nearly 500 registrants and broke the record of 1,414, set in 1990, by nearly 300. There was also a jump in the number of exhibitors and entertainment parlors (showcase rooms larger than the normal suites).

Some speculated that the high attendance came partly from the announcement months ago that Garth Brooks would be the Super Faces Show act. The Thursday night show at the Roy Acuff Theater at Opryland turned into a sore

point for seminar organizers when several hundred ticket-holders were denied entry to the over-crowded venue.

A number of factors were at work, according to seminar spokesman Jeff Walker. Brooks had chosen the theater over the nearby and much-larger Grand Ole Opry House, the site of last year's show, in order to give a more intimate performance. Consequently, only 1,515 seats were available for registrants, plus the management, artist, band, and sponsor guests.

Furthermore, Walker notes, "For years, based on our registration count, we've had from a 40% to 50% no-show rate for that event. Even though people have tickets for it, they don't show up. What happened this year is that if people didn't go, they gave their tickets away to other people who wanted to go. It was almost 100%."

There were also unconfirmed rumors that several radio stations had used their registration tickets or had bought additional tickets to the show to give away for promotions.

"We got a list of the people left outside," says Walker, "and if they'll send in their tickets, we'll give them a refund [of \$15, the cost of the ticket]."

The number of entertainment parlors, which the CRS allocates by drawings, rose from seven to 10 this year. And the total of exhibitors grew from 35 to 48. A record 360 radio stations were on hand for the artist-taping sessions, during which acts tape IDs and promos.

In bidding for radio's attention, labels are establishing and locking in showcase situations around the seminar. For the first time this year, Warner Bros. held a pre-seminar showcase and party in conjunction with radio station WSM's listener appreciation concert. The label spent approximately \$65,000 on this event alone, a tab that included bringing in more than 100 key radio reps a day early. RCA has long sponsored a lavish, by-invitation-only cruise and showcase for 500-or-so radio figures on Opryland's showboat. And MCA Records has locked in the right to broadcast its music videos throughout the seminar on the Opryland Hotel's closed-circuit system (Billboard, March 7).

"The seminar is a set agenda,"

Walker responds, "and if people want to build things around it, that's up to them. We have rules that things need to be done on Opryland property, and all the labels have signed off on that."

Cabin Fever Music, Greenwich, Conn., made a quiet entry as a record label by distributing its advance CDs of Toy Caldwell's new album in the registration kits.

Willie Nelson accepted the seminar's annual Humanitarian Award via satellite from Las Vegas.

Walker says that traditionally about 58% of the seminar registrants are from radio stations, 20% are from radio-related businesses, and the remainder from the music industry.

(More CRS coverage, see page 123.)

Garth Brooks, Alan Jackson Top List For ACM Awards

NASHVILLE—With five nominations each, Garth Brooks and Alan Jackson are up for the most trophies at next month's Academy Of Country Music Awards Show. Winners will be announced during the NBC-TV broadcast of the ceremonies, April 29, from Universal Amphitheater in Los Angeles. Clint Black, Lorrie Morgan, and Travis Tritt will host the event.

Brooks, who earned six ACM honors last year, is now in the running for the entertainer, male vocalist, and single record of the year awards, as well as having two nominations in the album of the year category. Jack-

son is contending for the entertainer, male vocalist, single, album, and song of the year.

Here is a complete list of nominees in the 11 divisions whose winners will be announced during the special:

Entertainer of the year: Garth Brooks, Alan Jackson, Clint Black, Reba McEntire, Randy Travis.

Female vocalist: Mary-Chapin Carpenter, Reba McEntire, Lorrie Morgan, Pam Tillis, Tanya Tucker.

Male vocalist: Clint Black, Garth Brooks, Alan Jackson, Doug Stone, Vince Gill.

(Continued on page 47)

Pat Alger To Answer At SGA Ask-A-Pro Date

NASHVILLE—Singer and songwriter Pat Alger will be guest speaker at the Songwriters Guild Foundation's Ask-A-Pro session, March 25.

In the past year, Alger has co-written hit songs for Garth Brooks, Trisha Yearwood, Mark Collie, Kathy Mattea, and Hal Ketchum. Among his writing credits are "The Thunder Rolls" and "Unanswered Prayers."

Alger's own album, "True Love And Other Short Stories," was released last year on Sugar Hill Records.

The session will be held at 7 p.m. at the Guild's office on 16th Avenue, South. It is free for members and \$2 for nonmembers.

CMA, CMT Host NARM Country-Format Session

NASHVILLE—The Country Music Assn. and Country Music Television will present a program on the country format Sunday (15) at the National Assn. of Recording Merchandisers' convention in New Orleans.

Activities will begin with a panel discussion on the state of country music by Bob Baker, CMT's director of operations; Tony Brown, executive VP and head of A&R, MCA

Records; Joe Mansfield, VP of marketing and sales, Liberty Records; Tony Conway, president of Buddy Lee Attractions; and Lon Helton, Nashville bureau chief of Radio & Records. Dick Gary, head of the Gary Group, will be moderator.

A sampling of CMT's video programming and a performance by the Kentucky Headhunters will follow the panel.

Talkin' Radio: CRS '92 A Soaring Success Showcases, Meet 'N' Greet Sessions Set Festive Tone

(This week's column was written by Edward Morris and Debbie Holley.)

RADIO DAYS: Like Fan Fair and Country Music Week, the Country Radio Seminar becomes a force of nature as it sweeps through town. This year, the winds blew stronger—and longer—than usual, beginning with the Warner Bros./WSM showcase at the Grand Ole Opry House on Tuesday evening, the day before the seminar officially opened March 4. The radio station used the event as a listener-appreciation promotion, and the label brought in more than 100 radio reps early for the event. **Kenny Rogers** hosted the show, which featured performances by **Travis Tritt**, **Dan Seals**, **Mark O'Connor & the New Nashville Cats**, **Molly & the Heymakers**, **Little Texas** (which would appear later in the week on the New Faces Show), **Michael White**, **Billy Burnette**, **DeAnna Cox**, and **Live 'N Kickin'**. Little Texas and Seals were particularly crowd-pleasing, and newcomer Cox dazzled her share.

For the opening cocktail party Wednesday, CRS organizers set up meet-and-greet sectors to make it easier for registrants and press to seek out specific acts. Among the dozens of artists on hand, BNA Entertainment's **John Anderson** and MCA's **Mavericks** looked especially joyous. It was the first glimpse of CRS madness for the Miami-based Mavericks; and Anderson, a "New Faces" alumnus from 1979, was revelling in his first No. 1 hit ("Straight Tequila Night") since 1983. Following the cocktail party, Arista Records invited all the folks over to a bash and showcase at the Opryland golf course club. Singer **Lee Roy Parnell** hosted.

On Thursday morning, the seminar staged a spectacular opening ceremony with **Alabama** and the **U.S. Army Band**. The **Osborne Brothers**, the bluegrass duo which made the song "Rocky Top" famous, joined in with a blues unit of the Army Band for a driving cross-format version of the song. Alabama's lead singer, **Randy Owen**, demonstrated his spell-binding charm by going into the audience to shake hands with registrants as he sang some of the group's hits. MCA's entertainment parlor was so packed Thursday evening that guards had to regulate the crowd flow. Those who got in got to hear

Lionel Cartwright, **Marty Stuart**, **McBride & the Ride**, and surprise guest **Jimmy Buffett**. Atlantic Records designed its parlor with an "Atlantic City" gambling theme. **Karen Tobin** and **Martin Delray** performed.

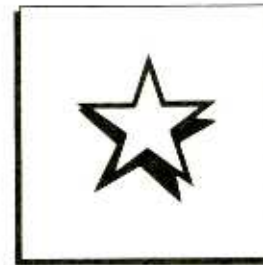
One of the hot spots throughout the event was the Unistar suite, where registrants flocked for glimpses of and songs by the **Remingtons**, the **Mavericks**, **Billy Burnette**, **Deborah Allen**, **Rafe Van Hoy**, **Little Texas**, and **Garth Brooks**. Brooks drew such a throng for the Super Faces Show that a reported 500 ticket holders were turned away from the Roy Acuff Theater at Opryland. The lucky ones inside heard him introduce some new songs and announce he and wife **Sandy** have discovered the new addition to the family will be a daughter.

Powerful as she was to start with, **Trisha Yearwood** keeps getting better, a point clearly evident in her performance at Friday's ASCAP luncheon, where she earned a standing ovation. Chart-topping **Diamond Rio** opened the festivities. Epic, Liberty, and Mercury hosted entertainment parlors on Friday evening. **Steve Wariner** "sold out" the ABC parlor the same evening and then some. RCA launched its annual cruise down the Cumberland on the General Jackson showboat. This year's showcase acts were **Aaron Tippin** and **Martina McBride**. Poised and in charge, McBride brought the well-fed and slightly jaded boat people to their feet with her impassioned reading of "A Woman Knows."

The Saturday luncheon, sponsored by the Canadian Country Music Assn., spotlighted **Prairie Oyster** and **Michelle Wright**.

If there was a clear show-stealer at Saturday night's New Faces, it was **Pam Tillis**, who described herself to the crowd as the "token babe" on the otherwise all-male lineup. The other faces, all of whom acquitted themselves well—and in some cases memorably—were **Clinton Gregory** (the only artist on an indie label and the winner of a standing ovation), **Eddie London**, **Hal Ketchum**, **McBride & the Ride**, **Little Texas**, **Brooks & Dunn**, **Sammy Kershaw**, **Collin Raye** (another standing "O"), and **Tracy Lawrence**.

CRS '92 will be remembered not just as one of the best-attended but also as one of the most music-saturated conventions in the organization's history.



COOL MUSIC • HOT COUNTRY

"Stands out in the mix, sounds like no one else..."

Richard Ryan
KSAN, San Francisco, CA

"Great harmonies, great sound and you can dance to it! I like this record."

Randy Carroll
KAJA, San Antonio, TX

"Perfect for today's country audience... gives an added dimension to our sound... a bang-up record for us. Our #1 record this week."

John Saville
WWYZ, Hartford, CT

"Redefining the breadth, depth and width of today's new country."

Gary McCartie
WMZQ, Washington, DC

"They're an exciting new act. 'Faster Gun' is getting great response from our listeners."

Jim DuBois
KEEY, Minneapolis, MN

"'Faster Gun' hits the mark for today's contemporary country sound. We've been getting good response on this one."

Debbie Turpin
KSOP, Salt Lake City, UT

GREAT PLAINS

HEAR WHAT ALL THE TALK IS ABOUT!
The debut release featuring their hit single "Faster Gun."
Produced by award winners Brent Maher & Don Potter.

Doyle/Lewis Management (615) 329-9447

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAR. 21, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	26	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 26 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	78	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	149	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	23	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	41	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	52	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	10	11	3	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
8	9	9	36	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	8
9	7	7	43	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
10	13	15	4	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
11	8	8	36	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
12	11	34	73	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
13	15	13	24	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
14	12	10	46	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
15	16	14	15	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12
16	14	12	10	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
17	17	16	47	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
18	31	32	17	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
19	21	31	30	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	19
20	20	27	8	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	20
21	NEW	1	1	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	21
22	19	18	26	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
23	18	17	70	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
24	22	21	78	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
25	25	19	19	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19
26	30	25	104	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
27	24	20	22	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
28	29	30	70	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
29	28	26	28	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
30	26	23	42	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
31	27	24	41	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
32	23	22	8	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
33	32	28	187	THE JUDDS ▲ ² CURB 8318 /RCA (9.98)	GREATEST HITS	1
34	33	29	30	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
35	40	47	30	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
36	34	35	115	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
37	35	33	105	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
38	37	37	149	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
39	36	36	50	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	42	41	20	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
41	39	40	74	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
42	43	39	27	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
43	45	42	17	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
44	41	38	51	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
45	51	52	24	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
46	38	43	8	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
47	44	46	82	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
48	48	53	26	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
49	53	44	15	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
50	50	54	77	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
51	52	48	128	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
52	47	56	101	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
53	49	49	123	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
54	62	65	48	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
55	57	58	112	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
56	55	62	49	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
57	56	68	56	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
58	58	64	17	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	58
59	46	45	50	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
60	60	60	22	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
61	54	50	23	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
62	63	55	5	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
63	59	51	48	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
64	64	61	80	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
65	61	59	93	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
66	65	57	21	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
67	66	—	66	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
68	RE-ENTRY	129	1	RICKY VAN SHELTON ▲ COLUMBIA 44221*/SONY (8.98 EQ)	LOVING PROOF	1
69	70	74	112	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
70	69	63	144	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
71	67	70	120	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
72	72	66	78	DOLLY PARTON ● COLUMBIA 44384/SONY (8.98 EQ)	WHITE LIMOZEEN	3
73	71	71	94	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
74	68	67	84	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
75	73	72	58	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17

○ 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 MARCH 21, 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) 44 weeks at No. 1	GREATEST HITS	44
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	44
3	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	44
4	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	44
5	6	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	44
6	8	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	44
7	7	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	39
8	9	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	44
9	10	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	13
10	5	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	44
11	11	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	37
12	18	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	34
13	12	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	24

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	16
15	16	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	43
16	15	GEORGE JONES ● EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	30
17	17	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	39
18	14	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	44
19	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	42
20	23	HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	15
21	20	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	7
22	22	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	34
23	21	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	44
24	—	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	27
25	24	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	33

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

JESSICA BOUCHER

KAREN BROOKS AND RANDY SHARP

JOHNNY CASH

JEFF CHANCE

CORBIN/HANNER

BILLY RAY CYRUS

DAVIS DANIEL

THE KENTUCKY HEADHUNTERS

SAMMY KERSHAW

JEFF KNIGHT

KATHY MATTEA

THE NORMALTOWN FLYERS

RONNA REEVES

THE STATLER BROTHERS



**MERCURY
NASHVILLE
MUSIC
FROM A
NEW
FRONTIER**



Nashville
a PolyGram company

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	11	*** NO. 1 *** DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL) 1 week at No. 1	ALAN JACKSON (V) ARISTA 1-2385
2	3	6	11	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
3	6	10	9	IS THERE LIFE OUT THERE T.BROWN,R.MCINTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
4	4	4	15	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
5	1	2	14	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
6	9	11	6	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNNONNA (V) CURB 7-54320/MCA
7	10	14	12	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY LEVY SBK PRO-79503/LIBERTY
8	5	1	12	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS LIBERTY PRO 79009
9	14	15	14	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
10	15	16	12	OUTBOUND PLANE J.BOWEN,S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
11	11	12	8	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
12	7	7	16	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
13	8	5	14	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
14	16	17	12	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
15	21	27	6	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
16	20	21	14	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
17	19	25	7	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
18	18	20	14	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	◆ RICKY SKAGGS (CD) (V) EPIC 34-74147
19	26	35	6	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (V) RCA 62181-7
20	23	32	7	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART (V) MCA 7-54253
21	25	33	7	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
22	22	23	11	BABY, I'M MISSING YOU P.WORLEY,E.SEAY (S.SESKIN,N.MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
23	13	9	15	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (CD) (V) ARISTA 1-2371
24	12	8	14	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
25	35	40	6	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB PRO 098
26	34	39	4	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
27	37	42	5	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
28	24	19	19	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSET)	◆ DOUG STONE (CD) (V) EPIC 34-74089
29	36	38	8	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY,W.ROBINSON,T.DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
30	27	31	12	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
31	17	13	17	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.
32	33	34	14	PROFESSIONAL FOOL R.BYRNE,A.SCHULMAN (M.WHITE)	◆ MICHAEL WHITE (CD) (V) REPRISE 4-19128/WARNER BROS.
33	29	26	18	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
34	31	28	20	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE (V) ATLANTIC 7-87588
35	30	22	18	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART (V) WARNER BROS. 7-19087
36	28	18	19	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL,T.DUBOIS (L.SHELL,L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
37	40	45	7	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
38	47	62	3	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB PRO 79200/LIBERTY
39	50	61	4	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE (V) EPIC 34-74242

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	44	48	7	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
41	41	41	11	FASTER GUN B.MAHER,D.POTTER (J.SUNDRUD,G.BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
42	32	30	16	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
*** POWER PICK/AIRPLAY ***					
43	61	66	6	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
44	45	50	6	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGORY (CD) (V) STEP ONE 437
45	39	29	17	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
46	49	53	4	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
47	57	68	3	LOVIN' ALL NIGHT J.LEVENTHAL,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 34-74250
48	51	56	6	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
49	58	60	4	FAMILIAR PAIN J.LEO,L.M.LEE (S.LONGACRE,W.ALDRIE)	RESTLESS HEART (V) RCA 62054-7
50	38	24	10	LOVESICK BLUES J.BOWEN,G.STRAIT (I.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
51	43	43	8	LOVER NOT A FIGHTER C.BROOKS (K.BLAZY,R.FAGAN,K.WILLIAMS)	◆ B.B. WATSON (V) BNA 62195-7
52	54	58	5	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY,J.SLATE (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
53	42	36	11	HARD DAYS AND HONKY TONK NIGHTS L.M.LEE,J.LEO (E.T.CONLEY,R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
54	55	59	5	THE ROCK S.HENDRICKS,B.BECKETT (J.VARSOS,R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
55	56	54	7	HOTEL WHISKEY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
56	52	49	20	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
57	46	37	16	I'LL START WITH YOU J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
58	62	74	3	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
59	71	—	2	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
*** HOT SHOT DEBUT ***					
60	NEW	—	1	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 38-74258
61	48	46	9	COUNTRY ROAD S.BUCKINGHAM,G.SMITH (D.PARTON,G.SCRUGGS)	DOLLY PARTON (V) COLUMBIA 38-74183
62	53	51	8	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	◆ MARTIN DELRAY (V) ATLANTIC 7-87537
63	59	52	10	LOVE LIGHT J.BOWEN,C.FRANCIS (B.GRAHAM,G.CASTLEBERRY)	◆ CLEVE FRANCIS LIBERTY PRO 79810
64	NEW	—	1	COME IN OUT OF THE PAIN D.JOHNSON (D.FRIMMER,F.J.MYERS)	DOUG STONE (V) EPIC 34-74259
65	65	75	3	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H.SHEDD,C.BROOKS (S.DEAN,K.STALEY)	◆ RONNA REEVES (CD) (V) MERCURY 866 380-4
66	60	55	19	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
67	73	—	2	BILLY CAN'T READ B.BANNISTER,P.OVERSTREET (P.OVERSTREET,J.MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
68	NEW	—	1	I'M OKAY (AND GETTIN' BETTER) R.HALL (S.EWING,M.T.BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
69	64	72	3	NOTHIN' TO DO (AND ALL NIGHT TO DO IT) D.MALLOY (B.BURNETTE,R.VAN HOY,D.ALLEN)	◆ BILLY BURNETTE (V) WARNER BROS. 7-19042
70	70	73	3	IT DON'T TAKE A LOT D.JOHNSON,T.BROWN (M.COLLIE,L.SHELL)	MARK COLLIE (V) MCA 7-54224
71	NEW	—	1	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON,L.CORDELL,C.JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
72	66	64	18	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET (V) RCA 62106
73	69	71	11	SHE LOVED A LOT IN HER TIME K.LEHNING (R.BOUJOREAUX,S.HOGIN,K.WILLIAMS)	◆ GEORGE JONES (CD) (V) MCA 54272
74	72	—	2	POWER TOOLS R.STEVENS (C.W.KALB,JR.)	RAY STEVENS CURB PRO 79190
75	74	—	2	WHAT'LL YOU DO ABOUT ME R.BYRNE,A.SCHULMAN (D.LINDE)	THE FORESTER SISTERS (V) WARNER BROS. 7-19047

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.



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COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE FOURTH time on the Hot Country Singles & Tracks chart is **Alan Jackson** with "Dallas" (2-1). The song was co-written by Jackson and **Keith Stegall**, produced by Stegall and **Scott Hendricks**. It is also Jackson's fourth straight No. 1.

INSIDE THE TOP 10: **Dwight Yoakam's** "It Only Hurts When I Cry" leaps from No. 14 to No. 9, in its 16th week on the chart. Top 10 tracks continuing to make gains are **Wynonna's** "She Is His Only Need," moving from No. 9 to No. 6, and **Reba McEntire's** "Is There Life Out There," climbing from No. 6 to No. 3.

THE MOST ACTIVE TRACK this week is **Aaron Tippin's** "There Ain't Nothin' Wrong With The Radio" (26-19). Tracks also showing strong activity are **Garth Brooks's** "Papa Loved Mama" (61-43); **Hal Ketchum's** "Past The Point Of Rescue" (35-25); **Brooks & Dunn's** "Neon Moon" (37-27); and "Old Flames Have New Names" (34-26) by **Mark Chesnutt**.

THE TOP COUNTRY ALBUMS CHART reflects strong sales for "Maverick" (10-7) by **Hank Williams Jr.**; "What Do I Do With Me" (9-8) by **Tanya Tucker**; and **John Anderson's** "Seminole Wind" (13-10). Albums also showing significant retail activity are **Sammy Kershaw's** "Don't Go Near The Water" (31-18); **Hal Ketchum's** "Past The Point Of Rescue" (21-19); and **Little Texas's** "Little Texas," debuting at No. 21.

MORE FROM THE COUNTRY CLUB SCENE: The more one listens to club owners and managers talk about their music mix, demographics, promotions, and radio tie-ins, the more it crosses one's mind that this club subculture might be on the leading edge of a new radio format. Most clubs say the music mix is 70% country and 30% classic rock. Some clubs are also mixing in current dance tracks by contemporary artists. Some mix in big-band music for customers who like ballroom dancing. And some feature nothing but country music. The one thing they all have in common is that the clubs are geared to a combination of country music and dancing. For the most part, the dances are not the southern/mountain dances, like square dancing, clogging, the buck-and-wing, etc. The spotlight for these clubs are the dances of the Southwest. The four mainstays are the line dances, the two-step, the waltz, and the *schottische*. What sets this music apart from traditional country music is the beat. This "western beat" sits slightly on top of a shuffle beat and is a derivative of western swing, a fusion of country and big-band swing. The recipe also includes seasoning from blues and southern rock.

RADIO PERSONALITIES play an important role at most clubs. However, the club controls what music will be played. Even in situations where live remote broadcasts are involved, the music is selected by both the station's MD and the club. **Marie Ranson** of the Dallas Bull in Tampa, Fla., says, "We select our music." But she also credits customers who request certain songs for lines dances, such as **ZZ Top's** "La Grange." In Tulsa, Okla., Dallas Country's **Steve Kitchell** says that among his patrons, "there is more crossover [in musical taste] than I have ever seen. We are getting a lot more of the contemporary crowd." Why is this happening? "It's the new artists and the new music," says Kitchell. And the "western beat" just keeps dancing along.

GARTH BROOKS, ALAN JACKSON TOP RUNNERS IN ACM AWARDS

(Continued from page 42)

Vocal group: Alabama, Diamond Rio, Highway 101, Kentucky Headhunters, Shenandoah.

Vocal duet: Brooks & Dunn, the Judds, Dolly Parton & Ricky Van Shelton, Roy Rogers & Clint Black, Travis Tritt & Marty Stuart.

New female vocalist: Paulette Carlson, Ronna Reeves, Trisha Yearwood.

New male vocalist: Mark Chesnutt, Billy Dean, Joe Diffie.

New vocal group or duet: Brooks & Dunn, Diamond Rio, McBride & The Ride.

Single record: "Don't Rock The Jukebox," Alan Jackson, produced by Scott Hendricks and Keith Stegall for Arista Records; "Here's A Quarter (Call Someone Who Cares)," Travis Tritt, Gregg Brown,

Warner Bros.; "Shameless," Garth Brooks, Allen Reynolds, Capitol Nashville; "She's In Love With The Boy," Trisha Yearwood, Garth Fundis, MCA; "Where Are You Now," Clint Black, James Stroud, RCA.

Album: "Backroads," Ricky Van Shelton, produced by Steve Buckingham for Columbia Records; "Don't Rock The Jukebox," Alan Jackson, Scott Hendricks, and Keith Stegall, Arista; "It's All About To Change," Travis Tritt, Gregg Brown, Warner Bros.; "No Fences" and "Ropin' The Wind," Garth Brooks, Allen Reynolds, Capitol Nashville.

Song: "Don't Rock The Jukebox," Alan Jackson, written by Alan Jackson, Roger Murrah, and Keith Stegall and published by Mattie Ruth, Seventh Sun, Tom Collins, and Mur-

rah; "Down At The Twist And Shout," recorded and written by Mary-Chapin Carpenter, EMI April, Getarealjob; "Here's A Quarter (Call Someone Who Cares)," recorded and written by Travis Tritt, Sony Tree, Post Oak; "Pocket Full Of Gold," Vince Gill, Gill and Brian Allmiller, Benefit; "Somewhere In My Broken Heart," Billy Dean, Dean and Richard Leigh, EMI Blackwood, EMI April, Lion-Hearted.

In addition to the above, awards will be given for best country video, instrumentalists, band, radio station, DJ, and country night club.

The Academy will also present its annual Pioneer award to a figure who has had a long-range and significant impact in country music.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
45 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	61 BORN COUNTRY (Collins Court, ASCAP) CPP	77 LOVE LIGHT (Glen Campbell, BMI)	83 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	99 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP)
71 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP)	20 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM	51 LOWER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL	33 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	18 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
22 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	64 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP)	50 LOVESICK BLUES (Mills Music, ASCAP) CPP	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	6 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL
60 BACKROADS (Corner, SOCAN)	61 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scroggins, BMI) CPP	47 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) CPP	13 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	73 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL
13 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamela, BMI) WBM	37 DONT GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL	36 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	16 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
33 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	39 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	23 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	38 SOME GIRLS DO (Zoo II, ASCAP)
37 DONT GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL	4 EXCEPT FOR MONDAY (Englishtown, BMI)	65 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI)	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	15 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP
39 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	49 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM	27 NEON MOON (Sony Tree, BMI) HL	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	34 STICKS AND STONES (JMV, ASCAP)
4 EXCEPT FOR MONDAY (Englishtown, BMI)	41 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL	58 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI)	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	5 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) HL/CPP
49 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM	30 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	69 NOTHIN' TO DO (AND ALL NIGHT TO DO IT) (Billy Beau, ASCAP/Chrysalis, ASCAP/Posey, BMI/Sail Away, BMI) CLM	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	11 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM
41 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP/Sony Tree, BMI) HL	40 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP	26 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	24 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
30 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	53 HARD DAYS AND HONKY TONK NIGHTS (Etc., /Jagged Edge, Warner-Tamela, ASCAP) WBM	7 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	19 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP
40 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP	48 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM	10 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) CPP	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	46 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland/Flawfactor, BMI) CPP
53 HARD DAYS AND HONKY TONK NIGHTS (Etc., /Jagged Edge, Warner-Tamela, ASCAP) WBM	72 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM	43 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	17 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL
48 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM	31 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) CPP	25 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	21 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM
72 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM	57 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	74 POWER TOOLS (Ray Stevens, BMI)	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	42 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
31 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) CPP	56 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) CPP	32 PROFESSIONAL FOOL (Catch The Boat, ASCAP)	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	52 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL
57 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	68 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose,	54 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM	67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	66 WHAT KIND OF FOOL (Warner-Tamela, BMI/Long Run, BMI) WBM
56 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI) CPP			67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	75 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
68 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose,			67 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI)	8 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/CPP

HOT COUNTRY RECURRENTS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																																																					
1	1	1	3	LOVE, ME J.FULLER, J.HOBBS (S. EWING, M.T. BARNES)	◆ COLLIN RAYE EPIC	2	2	2	4	CADILLAC STYLE B.CANNON, N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY	3	3	3	4	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA	4	5	4	3	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART RCA	5	4	5	3	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY	6	7	6	4	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER, L.D.LEWIS, D.CHAMBERLAIN)	TANYA TUCKER LIBERTY	7	9	8	8	ANYMORE G.BROWN (T. TRITT, J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.	8	10	7	4	FOR MY BROKEN HEART T.BROWN, R.MCENTIRE (L.HENGBER, K.PALMER)	◆ REBA MCENTIRE MCA	9	6	9	7	LOOK AT US T.BROWN (V.GILL, M.D.BARNES)	◆ VINCE GILL MCA	10	13	12	25	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA	11	8	14	22	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA	12	11	10	6	LEAVE HIM OUT OF THIS S.HENDRICKS, T.DUBOIS (W.ALDRIE, S.LONGACRE)	◆ STEVE WARINER ARISTA	13	17	15	5	THE CHILLS OF AN EARLY FALL J.BOWEN, G.STRAIT (G.DANIEL, G.PETERS)	GEORGE STRAIT MCA

14	15	13	15	WHERE ARE YOU NOW J.STROUD (C.BLACK, H.NICHOLAS) <th>CLINT BLACK RCA</th>	CLINT BLACK RCA
15	22	20	25	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
16	14	11	18	LEAF OF FAITH B.BECKETT, T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
17	25	24	16	MIRROR MIRROR M.J.POWELL, T.DUBOIS (B.DIPIERO, J.JARRARD, M.SANDERS)	◆ DIAMOND RIO ARISTA
18	20	21	25	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P.ALGER, H.DEVITO)	◆ HAL KETCHUM CURB
19	12	23	22	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
20	19	16	10	SOMEDAY S.HENDRICKS, K.STEGALL (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON ARISTA
21	16	22	20	BRAND NEW MAN S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
22	23	—	60	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS LIBERTY
23	—	—	12	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J.SLATE, J.WILSON (J.DIFFIE)	JOE DIFFIE EPIC
24	—	—	11	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY, G.HARRISON)	◆ DOUG STONE EPIC
25	24	19	17	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER, M.WRIGHT)	◆ MARK CHESNUTT 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.

U.K.'s Silva Screen Bows U.S. Label

LOS ANGELES—U.K.-based Silva Screen Records Ltd. has launched a U.S. record label and personal management firm based in New York and headed by Yusuf "Joe" Gandhi.

Gandhi, formerly a senior agent at the Famous Artists Agency, will run Silva Screen Records America Inc. and Silva-Gandhi Associates.

The record label will specialize in film and TV soundtracks; it already has released titles under the Prime Time, Silva America, and Silva Treasury imprints. Westbury, N.Y.-based Koch International is distributing.

"This is a highly specialized business, and we always remain true to the original instrumentation," Gandhi says. "We basically cater to mu-

sicians, students, and audiophiles."

The Prime Time label recently released "Quantum Leap TV Hits 1" and "Doogie Howser M.D. TV Hits 2" as well as "TV Music Of Mike Post."

Silva America has issued the original soundtrack album to "Double Impact" and the original cast album of the Cole Porter musical "A Swell Party." Silva Treasury debuts this month with "Godfather Suite" by Nina Rota.

New-age-oriented soundtrack titles due from Silva America include Yanni's "Heart Of Midnight," Mark Isham's "The Hitcher," and Tangerine Dream's "The Park Is Mine."

In addition, Silva America will mine the Silva Screen Records U.K.

catalog for domestic reissues. March sees the Silva America release of Lesley Garrett's Silva Screen U.K. title "Diva! A Soprano At The Movies."

In addition to directing the Silva Screen Records release schedule, Gandhi will oversee the Silva-Gandhi Associates management firm. The client roster currently includes Next Plateau artist Sybil, Poetic Groove/Interscope's Powerule, and producers Chris Bertolotti and Suresh Shottam, among others.

U.K.-based Silva Screen Ltd. was formed in 1984 by Reynold D'Silva and James Fitzpatrick. The Silva Screen catalog includes more than 100 soundtrack albums.

DEBORAH RUSSELL

Famous Artists Hits Miami Branch Will Tap Hispanic Market

BY JOHN LANNERT

MIAMI—In a bid to gain a foothold in the Hispanic concert market, Famous Artists Agency has established a branch office in Miami.

Company president Jerry Ade says the Miami office, which begins operation this week, will be run by entertainment attorney David Bercuson and veteran record executive Juan Estevez—both of whom have long track records in the Hispanic music industry.

Bercuson and Estevez currently operate Biscayne Europa, a Miami-based record label whose roster contains both Hispanic and non-Hispanic acts. Overseeing the Miami office from Famous' headquarters in New York will be David Zedeck, VP of the international division.

Ade says he has been eyeing the Latin concert arena for a long time, adding that he now believes the timing is right to enter the market. "There's an opportunity to represent Latin artists with the same kind of fight and zeal that Anglo artists are represented," says Ade, "and I think that Famous would like to be the company to do it."

Though non-Latino acts will be signed out of the Miami office, the primary target is Hispanic artists unable to obtain national and international representation.

"We're not just representing the artist in America," asserts Ade,

"but on a global basis. Fifty percent of our dollar volume is overseas. Now South America has shown growing strength... for Anglo bands. The Latin bands have always been massive down there, and there's never been any representation of any significance at all."

Among the acts currently signed to Famous are NKOTB, C&C Music Factory, Patti LaBelle, Peabo Bryson, Shabba Ranks, CeCe Winans, and De La Soul.



Mambo And The Mayor. Recording artist Tito Puente, left, presents New York Mayor David N. Dinkins with an autographed copy of his 100th album, "The Mambo King." In recognition of Puente's achievements, the Mayor proclaimed Feb. 15, 1992, Tito Puente Day in New York. (Photo: Edward Reed)

Antilles Cuts Island Tie, Links With Verve

LOS ANGELES—Antilles Records has severed its ties with Island and has formed an alliance with Verve Records, the jazz label group of PolyGram Classics and Jazz. Antilles titles will continue to be distributed through PolyGram Group Distribution.

Under the new deal, Antilles titles will use the Verve marketing and promotion staffs for future releases.

Antilles VP Brian Bacchus says the split with Island was "amiable."

"Island had no real structure for jazz marketing," Bacchus says. "I sat down with [Island founder] Chris

Blackwell to find a better way to plug into the PGD machinery. We realized we would be best served by going to PolyGram's own jazz division."

The PolyGram Classics and Jazz department includes 15 staffers, with specialists covering A&R, product development/management, catalog development, publicity, and promotion. The label group is the umbrella for several Verve labels, as well as ECM, Deutsche Grammophon, Philips, and London. The labels all go through PGD.

The move to Verve brings Bacchus back to PolyGram Classics and Jazz,

where he worked as a promotion manager and director of jazz A&R prior to moving to Island and Antilles about 18 months ago. Bacchus now reports to Richard Seidel, VP of the Verve group. The Antilles label joins the Forecast, World, and EmArcy imprints in the Verve family.

The Antilles roster has some 12 active artists, including Frank Morgan, Courtney Pine, Johnny Griffin, and the Tough Young Tenors.

March releases include Randy Weston's "The Spirits Of Our Ancestors" and Fred Wesley's "Comme Ci Comme Ca."

DEBORAH RUSSELL

Wen says 30 additional albums a year are projected. Stateside distribution is by Koch.

CATALOG REVIVAL: Moss Music Group launches a new VoxBox subseries, Vox Legends, this month with a two-CD package of 1950-era recordings by pianist Mieczyslaw Horszowski. The artist, who is celebrating his 100th birthday this year, is still active at the keyboard.

Like so much of the label's output, the recordings of three Beethoven sonatas, including the "Hammerklavier," come from the vast stockpile produced during the reign of the late Vox founder, George Mendelssohn.

Other Legends artist packages in preparation include sets by cellist Gaspar Cassado, a program of opera transcriptions by pianist Louis Kentner; Jascha Horenstein conducting Bruckner and Liszt, and pianist Guiomar Novaes, with Otto Klemperer conducting, in readings of Schumann and Chopin piano concertos.

Among others considered for inclusion in the new line are pianists Vlado Perlemuter, Gyorgy Sandor, and Lili Kraus, says Siso Gandara, MMG A&R executive.

There are now 70 active CD titles in the VoxBox series. Another 40 or 50 are slated to be released during the year, says the label's national sales director, Martin Basart. He sees a VoxBox repackaging potential of "at least 250 more" sets. Basic dealer price of the two-disc packages is \$6.50.

BACK TO THE MINES: (Repeated because of a production error last week.) Peter Munves, ace repackager with the touch of gold when it comes to squeezing out revenue from deep, and recent, catalog, left his post at Sony Classical Feb. 28. After a short holiday he takes his talents elsewhere. Having already mined the Sony and RCA Red Seal vaults, only Angel/EMI and the PolyGram group remain with the depth of catalog worthy of his attention. Munves remained mum, but word at press time has PolyGram Classics as his new home.

Classical KEEPING SCORE



by Is Horowitz

STRINGS ATTACHED: Biddulph Recordings, one of the many historical reissue labels feeding product into the retail pipeline, is giving increasing attention to new recordings. And it's no wonder that these projects focus on violin music, the central interest of the label, a subsidiary of the Peter Biddulph violin dealership in London.

The label has already won special attention from fiddle buffs with its recent release of a new Ruggiero Ricci CD of the Brahms Violin Concerto that contains no fewer than 15 different first-movement cadenzas, any one of which may be punched in to be heard in its proper place in the score.

Now being edited and groomed for spring release are two newly recorded CDs by Aaron Rosand, whose most recent prior albums were issued under the Audiofon imprint. One holds the complete Brahms Hungarian Dances, and the other a collection of Baroque works.

Eric Wen, Biddulph A&R chief and coordinator, says a new album by young Russian violinist Maxim Vengerov is also in preparation. Among other artists he cites as being considered for new projects is Arnold Steinhardt, first violinist of the Guarneri Quartet.

Still, reissues of recordings by noted past violinists, chamber groups, and more recently pianists remain the label's top agenda item. Suitable pressings come from a network of collectors, says Wen, with transfers engineered by a number of specialists, most notably Ward Marston, of Philadelphia.

The Biddulph catalog currently holds 60 CD titles.

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Top Latin Albums™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	3	47	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	3	2	17	MAGNETO	MAGNETO	SONY 80670
	4	6	7	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	5	4	39	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	6	8	7	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	7	—	1	LOS BUKIS	QUIEREME	FONOVIISA 9040
	8	9	9	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	9	5	35	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	10	14	3	RICKY MARTIN	RICKY MARTIN	SONY 80695
	11	7	7	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
	12	10	38	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIISA 9010
	13	11	19	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	14	17	41	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	15	16	20	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	16	19	33	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	17	13	31	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	18	12	45	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	19	21	11	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	20	22	3	NAOMI	TOCAMELA	SONY 80603
	21	20	50	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	22	—	26	AZUCAR MORENO	MAMBO	SONY 80633
	23	24	69	ANA GABRIEL	EN VIVO	SONY 89303
	24	18	15	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	25	—	18	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
TROPICAL/SALSA	1	1	19	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	6	5	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	3	5	5	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	2	31	TONY VEGA	UNO MISMO	RMM 80641/SONY
	5	4	21	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	6	3	25	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	7	8	24	EL GENERAL	MUEVELO	RCA 3190/BMG
	8	7	63	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	9	23	3	RUBEN BLADES	THE BEST	GLOBO 80718/SONY
	10	20	13	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	11	—	1	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	12	9	7	LOS HERMANOS ROSARIO	INSUPERABLES	KAREN 1402/BMG
	13	14	37	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	14	13	3	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	15	17	31	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	16	11	9	JOYCE ESTEBAN	EL TIGUERON	RITMO 021
	17	15	37	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	18	16	9	VICO C.	HISPANIC SOUL	PRIME 430/BMG
	19	10	15	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	20	19	5	GLENN MONROIG	UNA VEZ MAS	WEA LATINA 75775
21	—	1	ALEX BUENO	COMO NADIE	J&N 1991/J&N	
22	18	59	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY	
23	12	11	VARIOS ARTISTAS	MEREN-RAP	PRIME 3229/BMG	
24	—	12	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991	
25	—	1	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047	
REGIONAL MEXICAN	1	2	23	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	1	5	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	3	3	21	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	4	6	31	ANA GABRIEL	MI MEXICO	SONY 80605
	5	5	11	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	6	4	19	BRONCO	SALVAJE Y TIERNO	FONOVIISA 3106
	7	—	1	INDUSTRIA DEL AMOR	PARA TI	FONOVIISA 9037
	8	11	25	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	9	9	7	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	10	18	3	GRUPO VENUS	Y SI TE QUIERO	MAR INT'L 271
	11	8	21	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	12	17	3	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	13	14	23	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	14	20	3	BANDA MOVIL	LA UNICA	FONOVIISA 9033
	15	15	31	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	16	13	3	LOS TERRIBLES DEL NORTE	CARRERA DE MUERTE	FREDDIE 1582
	17	7	11	GRUPO LIBERACION	ENTRE NUVES	FONOVIISA 3011
	18	—	67	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	19	21	19	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	20	—	1	CARLOS Y JOSE	CARLOS Y JOSE	FONOVIISA 5094
	21	—	1	LA SOMBRA	INTOCABLE	FONOVIISA 3021
	22	16	17	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	23	—	2	MISTER CHIVO	LA CHICA DE LA ESQUINA	FONOVIISA 8879
	24	—	7	LITTLE JOE	16 DE SEPTIEMBRE	DISCOS INTERNATIONAL 80619/SONY
	25	—	3	LOS RIELEROS DEL NORTE	A TODA MAQUINA	JOEY 7101

Artists & Music



by John Lannert

CAPITOL/EMI LATIN'S LUCKY 13: And make that a perfect 13 for 13 as Capitol/EMI Latin acts completed a phenomenal sweep of each category during the **Tejano Music Awards**, held March 6 at the Convention Center Arena in San Antonio, Texas. **Mazz** led the Capitol pack with six kudos. Granted, Capitol artists occupied an impressive 23 of 39 nominee slots, but to emerge triumphant in every category is truly amazing. But not surprising: Capitol won 11 of 12 categories in last year's awards program.

The awards show itself was a pleasant, three-hour affair interrupted by a brief intermission and spiced by **Paul Rodriguez's** incessant barrage of hilarious, Chicano-based one-liners. But the three-hour postawards musical program—headlined by **Mazz, Emilio Navaira, and Manny Music's Shelly Lares**—was too long, prompting most of the sellout crowd of 14,000 to head to the exits.

In other Tejano news, Capitol's Navaira—who won three TMA trophies himself—has just been signed to the **William Morris Agency**. Navaira is being managed by Nashville-based **Refugee Management**, which also handles **Holly Dunn** and the **Texas Tornados**. Look for Navaira to open upcoming dates for Dunn and the Tornados... **Luis Silva, Sony Discos'** local promotion manager in San Antonio, is the only Tejano artist to be nominated all 12 years. He has won

11 TMAs, seven for songwriter of the year and four for song of the year.

SELENA'S GOOD FRIEND ALVARO TORRES: When Capitol's gifted balladeer/songwriter Alvaro Torres crooned "Buenos Amigos" with Tejano label mate Selena during the TMAs, it marked the first time a non-Tejano artist had performed on the TMAs. "Buenos Amigos," an evocative love ballad penned by Torres, is being used by the label to launch Selena into non-Tejano Hispanic markets.

Likewise Torres, whose lovely romantic ode "Nada Se Compara Contigo" recently sat atop Billboard's Hot Latin Tracks survey for two weeks, is trying to expand his own career horizons. Long recognized as a top songwriter (he has authored hit singles for **Myriam Hernandez** and **Marisela**), the Honduran native now is trying to build his image as a recording artist.

"It's a barrier I want to break," says Torres, "but it's going to take time and effort." Torres' plans for the near term include a promotional trip to Puerto Rico and Venezuela, two markets where the friendly performer says he has yet to make a dent.

OFF THE BEATEN PATH, but not off the beat are several recently released albums and 12-inch singles that may not hit Hispanic radio, but nonetheless merit attention: "Sonido Basico" (Discos MM) by the **Basics** is a strong lyrical package anchored by throbbing Tex-Mex grooves. **Miguel Mateos' Ariola/BMG** effort "Kryptonica" boasts another powerful batch of accessible pop/rock love songs. **Proyecto Uno's** throbbing club track "Brinca" (**Biscayne Europa**) currently is breaking in Anglo and Hispanic clubs. Likewise, **Latin Science's** chunky, funk entry "Da Me La Fama" (**Ruffhouse/Columbia**), mixed by **Skip Drinkwater**.

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Edgar Joel Orchestra with super star singer Anthony Colon will leave you spellbound with their hit salsa single "HECHIZO DE LUNA" (Bewitched by the moon) from their debut album "EN EL TOPE" (On Top). This album includes special guest appearance on guitar by Luis Enrique, salsa's hottest star on the track "ME ACORDARE DE TI"



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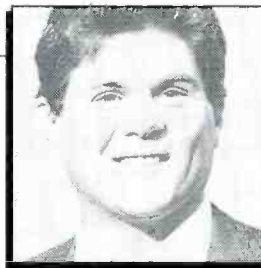
Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	2	17	CARMAN BENSON 2809*	12 weeks at No. 1 ADDICTED TO JESUS
2	1	11	PETRA WORD 48859*/EPIC	UNSEEN POWER
3	4	51	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
4	3	73	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	6	21	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
6	5	21	TWILA PARIS STARSONG 8207*	SANCTUARY
7	7	35	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
8	8	73	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
9	10	61	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
10	15	3	HOLY SOLDIER MYRRH 6936*/WORD	LAST TRAIN
11	14	51	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
12	9	73	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
13	20	15	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
14	12	17	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
15	13	123	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
16	25	3	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
17	11	9	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
18	16	35	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
19	18	291	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
20	27	7	BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE
21	19	35	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
22	NEW▶		RANDY STONEHILL MYRRH 6946*/WORD	WONDERAMA
23	22	3	HOSANNA! MUSIC INTEGRITY 041*/SPARROW	UP TO ZION
24	28	23	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
25	23	38	GLAD BENSON 2602	ACAPPELLA PROJECT II
26	17	7	STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
27	31	64	WAYNE WATSON WORD 4192*	HOME FREE
28	NEW▶		JANET PASCHAL WORD 9257*	SIMPLE TRUST
29	37	160	MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
30	36	24	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
31	29	87	PETRA WORD 48546*/EPIC	BEYOND BELIEF
32	NEW▶		RICKY SKAGGS WORD 9328*	MY FATHER'S SON
33	32	17	COMMISSIONED BENSON 2808*	NUMBER 7
34	39	39	STEVE GREEN SPARROW 1270*	WE BELIEVE
35	21	108	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
36	24	45	4 HIM BENSON 2624*	4 HIM
37	RE-ENTRY		RICH MULLINS REUNION 6527*/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
38	26	7	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
39	38	39	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
40	35	9	HOSANNA! MUSIC INTEGRITY 040*/SPARROW	THE HIGHEST PLACE

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

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Artists & Music



by Bob Darden

WHEN THE NOMINATIONS were released for the 1992 Dove Awards, two acts received seven nominations—BeBe & CeCe Winans and Twila Paris. Paris' surprising haul included artist of the year, song of the year ("I See You Standing"), female vocalist of the year, and songwriter of the year.

The nominations are in direct response to the two finest releases of her long career, "Cry For The Desert" and her most recent, "Sanctuary."

Produced by Richard Souther (Billboard, Feb. 22), "Sanctuary" is already her best-selling release ever, doubling the sales for "Cry For The Desert" in its first five months of release.

"We kind of threw this album out there," she says from her Arkansas home. "We didn't do a whole lot of telling people how to receive it. It's kind of a hard left turn for me. I think of it as a complement to 'Cry For The Desert.'"

Paris, who records for Star Song Records, says her original goal was to make "a worship album for people who liked 'Cry For The Desert.'"

"I thought, 'What have I done for people who want to be in a contemplative frame of mind?' 'Sanctuary' is for them, whether they're listening in their car on a country road or listening while they read their Bible. At the same time, we wanted it to be something artistically that could inspire and challenge people who like contemporary music or cutting-edge music."

With that in mind, Star Song's Darrell Harris immediately introduced Paris to Souther—who agreed to pro-

duce the project.

"I have a friend in his 20s who likes King's X and a friend in her 60s who likes the old hymns," Paris says. "I asked them both to listen to this album and for the first time, both said, 'There's something interesting going on here!' The Lord gave Richard the grace to achieve the assignment I gave him.

"It is difficult to say enough about Richard's arrangements and production. It is more accurately called a collaboration between us, than a solo project of my own."

It was Harris, incidentally, who paired Paris and Brown Bannister on "Cry For The Desert." Paris said both had to be "lured" into the initial meeting.

"Things changed with 'Cry For The Desert,'" she says. "My own musicality was involuntarily awakened. For the first time, I was on the road a lot when I'd usually write. I began to write more than ever, but it was away from the piano... I began writing things I never would have written at the piano because I've been afraid to use the full range of my imagination at the piano—mostly because I'm such a limited pianist!"

Despite the success of "Sanctuary," Paris is taking a sabbatical during the first six months of 1992.

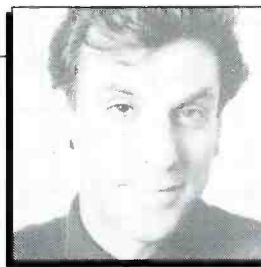
"This will be the longest we've been home in 12 years," she says. "[Husband] Jack and I are going to be spending more time seeking the Lord in our lives. It's also going to be a time of rest..."

"Now, if a song comes to me during that time, wonderful. I want very much for it to happen. I'm not a prolific writer and I have to feel good about the songs I bring to the table."

Not surprisingly, considering the acceptance of both "Cry For The Desert" and "Sanctuary," Paris says she would love to work with either Bannister or Souther again in the future.

"Or whoever is particularly suited to this next project," she hastens to add.

Star Song has just released "The Sanctuary Video Image Album," which features the songs of "Sanctuary" with images drawn from nature.



by Jeff Levenson

IN CASE ANY OF YOU ARE BEMOANING the paucity of acoustic jazz groups led by strong-willed leaders eager to perpetuate the music and develop its next generation of players, fret not. Drummer Arthur Taylor is leading a quintet, Taylor's Wailers, that may be the finest small group in jazz.

Taylor is a man with a rich past: He worked with jazz's greatest players in the '50s and '60s (Bud Powell, Coleman Hawkins, Sonny Rollins, Thelonious Monk, and John Coltrane, among them); expatriated to Europe, where he lived until the early '80s; authored a series of interviews with his fellow musicians ("Notes And Tones"); served as a radio personality in New York; and now leads a pack of young players who possess as much verve as talent.

His front line is especially outstanding, with the Philadelphia-born Willie Williams on tenor, and 20-year-old hothouse flower Abraham Burton on alto. The latter is a protégé of Jackie McLean, Taylor's boyhood friend, who teaches Burton at the Hartt School of Music in Connecticut. Like Jackie Mac, the young saxist possesses a tart, vinegary tone; his solos are nose-openers.

He also possesses a disposition for learning, for surrendering himself to Taylor's dandling kitwork. It's a good thing he does. The selfless leader—who occupies stylistic territory between Max Roach and Art Blakey—routinely cajoles his men, providing shape and context to their efforts.

The beneficiaries of Taylor's know-how, of course,

include many others beyond the bandstand—namely, us. Taylor and his Wailers have a new album on Enja, "Mr. A.T."

LYNCHING THE CROOK: Any discussion of acoustic jazz groups has to include the quintet led by altoist Phil Woods; it is a perennial award winner in the music magazine polls. In recent years, the group has seen a number of personnel changes in its front line. The latest finds trumpeter Brian Lynch replacing trombonist Hal Crook. Lynch should fit in nicely with the group. His solos have plenty of bite, as evidenced by his previous work with Blakey, Horace Silver, and Eddie Palmieri.

SCORE ONE (OR MORE) FOR JAZZ: L. Subramaniam, who scored the music to "Salaam Bombay," is at it again. This time he has lent his violin and pen to the follow-up effort by director Mira Nair, "Mississippi Masala." The soundtrack is slated for release any minute now, on JRS Records... "Naked Lunch," the film based on William Burroughs' seminal novel, has music by Howard Shore, The London Philharmonic Orchestra, and Ornette Coleman. Coleman's contributions (including his comments on the CD's liner) are typically gorgeous and, er, Ornettish.

COMING TO A RETAILER NEAR YOU: Delmark has acquired the rights and surviving source material from the Apollo label, a record company dormant since 1962. The initial batch of jazz and blues titles will be out later this month. They'll include alternate and unissued takes from Sir Charles Thompson (with Charlie Parker and Dexter Gordon), Dinah Washington, Sunnyland Slim, and various saxophone honkers and bar walkers (Willis Jackson, King Curtis, etc.). Future releases will include works by Coleman Hawkins, Illinois Jacquet, and Arnett Cobb.

In the SPIRIT



by Lisa Collins

THE SAVOY/MALACO machine is pumping at full steam these days, churning out hit after hit—including five of the current top 10 hits on the Top Gospel Albums chart. The two men behind this monolith are **Frank Williams**, director of gospel promotions for Malaco, and **Milton Biggum**, executive director of Savoy Records. Their joint roster includes such gospel stars as the **Mississippi Mass Choir**, **Timothy Wright**, **Dorothy Norwood**, **James Moore**, the **L.A. Gospel Messengers**, the **Jackson Southernaires**, and dynamic newcomer **Shun Pace Rhodes**.

"I don't think we're doing things so differently, it's just that most of the music that we do is done in church for the Church," Biggum says. "Church music is on the rise today and when you do church music, church choirs reproduce that music in Sunday-morning services. That's the greatest promotion of all when you think of the number of black churches in America. That's why we sell so much music."

Both Biggum and Williams are gospel artists themselves, and they believe that has played a key role in building a roster of solid chart performers. Williams sings with the Jackson Southernaires, and is the founder of the Mississippi Mass Choir. Biggum has been the driving force behind the **Georgia Mass Choir**.

"Being producers and performers makes it a lot easier," Williams says. "You have a great feel for what's go-

ing on and the music you're listening to. We're not so great that we pick every hit; but for us, the music has to be anointed. We're looking for artists who believe in what they're doing."

Williams credits part of Malaco/Savoy's success to gospel announcers—and the two labels' follow-up strategy.

"We really believe in servicing the announcers," he says. "We do a lot of giveaways."

Biggum says another component of their continued success is that "we've very much improved our production over the years and have gone to great lengths to improve the quality of our product."

Despite a separate stable of artists on Malaco and Savoy, the two companies work as a single unit.

A third division, **Muscle Shoals Records**, has been in limbo since the departure of **Butch McGhee** more than a year ago.

"Since he's left, there has been no activity," Biggum says. "We've not found anyone to head up the Muscle Shoals label. So Frank and I are in the process of recording the artists that were on the label. I've recorded **Charles Hayes & the Cosmopolitan Choir**, and Frank will do a live session with **Ricky Dillard & the New Generation** in June."

Incidentally, both Malaco and Savoy have steered clear of the urban contemporary gospel sound.

"Our eyes and ears aren't closed to great urban contemporary gospel music," Williams says. "It is just that God has led us this way. We're not trying to major in all types of music. We've found something—your basic quartet music and church music—and it's working for us. We're just sticking with it."

With projects due next month from **Willie Neal Johnson & the New Keynotes**, **James Moore**, and an as-yet-untitled release from the newly revamped **Georgia Mass Choir** (featuring **Shun Pace Rhodes**), the Malaco/Savoy machine looks likely to stay in production for years.

Top Gospel Albums

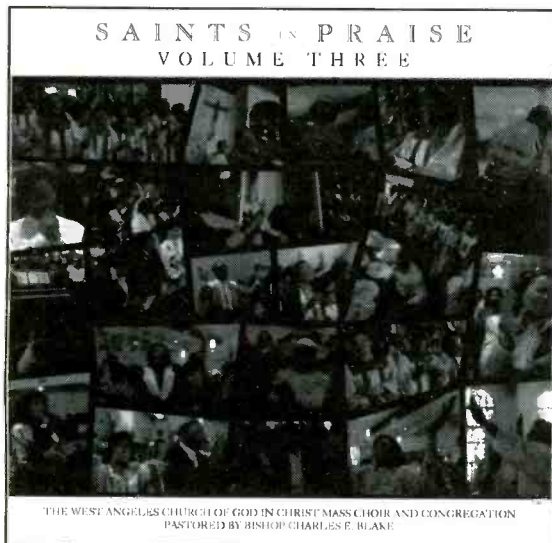
			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL			
★ ★ NO. 1 ★ ★						
1	2	11	SHIRLEY CAESAR WORD 48785*/EPIC	1 week at No. 1	HE'S WORKING IT OUT FOR YOU	
2	1	23	MISSISSIPPI MASS CHOIR	MALACO 6008	GOD GETS THE GLORY	
3	3	35	SHUN PACE RHODES	SAVOY 14807*/MALACO	HE LIVES	
4	5	49	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	TYSCOT 1401/SPECTRA	WASH ME	
5	4	35	BEBE & CECE WINANS	SPARROW 1257*	DIFFERENT LIFESTYLES	
6	7	11	REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR	SAVOY 14804*/MALACO	I'M GLAD ABOUT IT	
7	6	41	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR	MALACO 4450	LIVE	
8	12	25	HELEN BAYLOR	WORD 48781*/EPIC	LOOK A LITTLE CLOSER	
9	8	31	YOLANDA ADAMS	TRIBUTE 790113/SPECTRA	THROUGH THE STORM	
10	9	27	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS	SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS	
11	11	9	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	TYSCOT 40195/SPECTRA	VICTORY IN PRAISE	
12	15	7	RON WINANS, FAMILY & FRIENDS CHOIR	SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3	
13	10	61	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY	ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME	
14	13	35	THE WILLIAMS BROTHERS	BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT	
15	14	17	COMMISSIONED	BENSON 2808*	NUMBER 7	
16	20	11	VARIOUS ARTISTS	CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1	
17	21	15	THE EVEREADYS	GREAT JOY 4750*	A MESSAGE FOR YOU	
18	NEW		REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS	WORD 48784*/EPIC	MY MIND IS MADE UP	
19	19	77	TRAMAIN HAWKINS	SPARROW 1246	LIVE	
20	22	7	EDWIN HAWKINS	FIXIT 224*/STARSONG	MUSIC & ARTS SEMINAR MASS CHOIR - LOS ANGELES	
21	16	15	CANDI STATON	BERACAH 2040*	STANDING ON THE PROMISES	
22	17	47	RANCE ALLEN	BELLMARK 71806	PHENOMENON	
23	18	21	CHICAGO MASS CHOIR	LIGHT 75073*/SPECTRA	CALL HIM UP	
24	39	69	MIGHTY CLOUDS OF JOY	WORD 48587*/EPIC	PRAY FOR ME	
25	NEW		THOMAS WHITFIELD	BENSON 2841*	ALIVE & SATISFIED	
26	25	7	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR	MALACO 4452*	HAMMERTIME (J.C.)	
27	23	29	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 74014*	LIVE & BLESSED	
28	27	27	THE GOSPEL MUSIC WORKSHOP OF AMERICA	SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC	
29	NEW		ADORATION 'N' PRAYZE	TM 1007*/SPECTRA	TIME IS RUNNING OUT	
30	31	7	INEZ ANDREWS	WORD 48594*/EPIC	RAISE A NATION	
31	26	25	THE RICKEY GRUNDY CHORALE	SPARROW 1271*	SPIRIT COME DOWN	
32	24	33	THE KURT CARR SINGERS	LIGHT 73043*/SPECTRA	TOGETHER	
33	33	30	FIRST CHURCH OF DELIVERANCE	TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE	
34	35	3	WASHINGTON D.C. FELLOWSHIP MASS CHOIR	I AM 4018	WHY DON'T YOU PRAY ABOUT IT	
35	29	23	EAST COAST REGIONAL MASS CHOIR	PEPPERCO 1001	LIVE IN NY	
36	NEW		CLARA WARD SINGERS	TRUE BELIEVERS 71368*	CLARA WARD SINGERS	
37	30	11	REV. F.C. BARNES	ATLANTA INTERNATIONAL 10172	GOD DELIVERED	
38	28	25	CASSIETA GEORGE	GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS	
39	32	63	THE WEST ANGELES C.O.G.I.C	SPARROW 1240	SAINTS IN PRAISE VOL II	
40	34	3	NICHOLAS	WORD 48786*/EPIC	BACK TO BASICS	

● 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.

Volume Two has been on Billboard's chart since January 1991!

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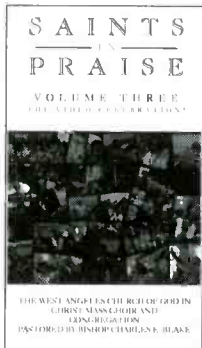
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Music Video

ARTISTS & MUSIC

Budgets Challenge Canada's Directors Allocations Are Low, Expectations High

BY NICK KREWEN
and LARRY LeBLANC

TORONTO—While Canadian record labels have become increasingly sensitive about the visual image of their acts, they also continue to be frugal in their budgeting of videoclips.

Domestic video budgets, which average between \$30,000 and \$40,000 (Canadian), are down substantially from a peak in 1985, when \$100,000 budgets were not uncommon. The change has left many directors feeling like they have to deliver eye-catching videos on meager budgets and under severe time constraints.

"Budgets today average about half of what they were three or four years ago," says Revolver Films head Don Allan, who directed 30-40 videos last year by such acts as Glass Tiger, the Northern Pikes, Tom Cochrane, and Grapes Of Wrath.

"I think the reason for the decrease is probably twofold," Allan continues. "Reason one is because of the recession and, like in America, budgets are dropping everywhere. The second reason is there's been a leaning toward a video for every song, so now we're taking the \$100,000 budget that was normally used for one song and making three clips out of it. You're doing three times the amount of work for the same amount of money and you get a lot more gray hairs because no one's expecting less even though the budget has gone down."

"You can make a living [in Canada] if you're good and smart, but you won't get rich," says Joel Goldberg, head of Steely Jay Productions, who has directed videos for the Shuffle Demons, Maestro Fresh-Wes, Dream Warriors, and Stevie B., among others. "I budget myself in for 10%. Sometimes I've made it, sometimes I haven't. Your pay is really whatever's left."

Canadian directors are hired by Canadian-based labels principally to make videos for airing on such national outlets as CBC-TV's "Dan Gallagher's Video Hits," "Good Rockin' Tonight," YTV's "Rock 'N' Talk," and, most importantly, MuchMusic, the country's only national 24-hour video service.

CHUM Ltd.-owned MuchMusic, which went on the air in August 1984 and moved to basic cable in September 1989, is MTV's Canadian counterpart. It has greater programming latitude than many video or radio outlets and often introduces experimental new clips on the network's block (rap and hip hop, heavy metal and country) and regional segments.

In line with its Canadian Radio-television and Telecommunications 30% Canadian-content requirement, approximately 35% of the videos shown on MuchMusic feature Canadian acts. Yet, in vying for airplay, Canadian videos face comparison with higher-budgeted international clips. Furthermore, the screening process is complicated by the sheer volume of videos submitted by labels

on a weekly basis—"as many as 40 videos a week," according to MuchMusic producer Morgen Flury, a member of the seven-person screening committee that reviews video submissions weekly.

Those submitting videoclips to MuchMusic are often faced with trying to second-guess what the video service will welcome. "It's a real crap shoot," says Goldberg, a former MuchMusic staff producer himself.

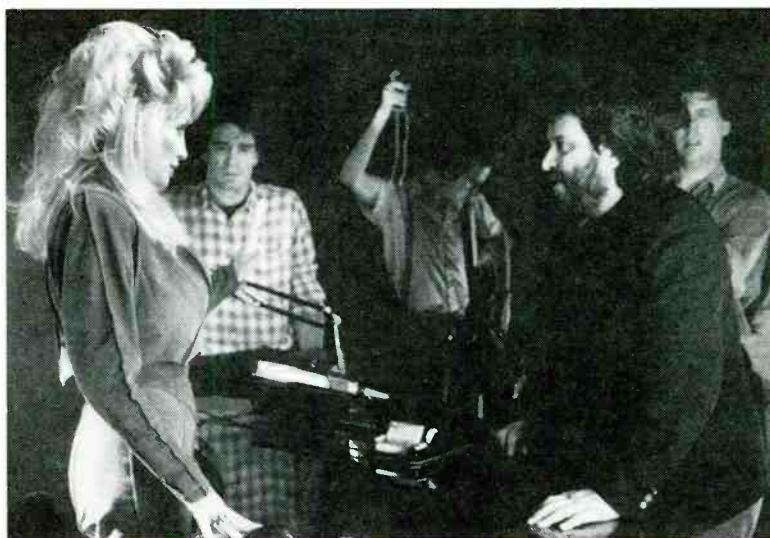
"There are no set rules," admits John Martin, MuchMusic's music programming director. "I hate to think that we'd be imposing creative limitations on anyone who submits a clip."

While Canadian artists affiliated with a Canadian-owned production or record company usually lack the

funding for videos available to artists signed to internationally owned multinationals, financial aid is available for video-making from The Foundation to Assist Canadian Talent on Records, as part of the federal government's Sound Recording Development Program, and VideoFACT, the bilingual national funding foundation created in 1984 by MuchMusic.

"Video has finally become accepted as a necessary part of the artist's career development in Canada but record companies don't like the chunk of money they have to spend on video, especially since it's a promotional item they're unlikely to recoup," says Michael Rosen of Partners, who pioneered the early stages of the video

(Continued on next page)



Straight Shooting. Dolly Parton completes work on "Straight Talk," a music video for the forthcoming Parton film of the same name. Conferring with Parton in the forefront is director Dominic Orlando, Mark Freedman Productions.

THE EYE



by Melinda Newman

NO ADMITTANCE: As has been rumored, MTV has stopped production on its dance show "Club MTV." Reruns are currently airing. According to a spokesperson, the show is being redeveloped. "As in the past, we take things off and bring things back in new ways," says Carole Robinson. She did not know a date when the show would return or if host Julie Brown would still be involved.

TALKS CONTINUE BETWEEN MTV and Sammons Cable, which took the music channel off four of its 55 systems before Christmas. We won't say that MTV has been lobbying hard to get back on the systems, but let's just say that if any of the Democratic candidates had MTV doing their press, there would be a definite front-runner by now.

MTV has been running commercials in the affected areas featuring such artists as Paula Abdul encouraging viewers to call their cable system and tell them they want their MTV. They also helped persuade John Mellencamp to perform a free concert in Johnson City, Tenn., one of the areas affected.

VJN has not had the resources to tout its channel on the airwaves, and there has been so much misinformation spread about it that it has finally started a press campaign to set the record straight. "We have read too many erroneous stories labeling us a pay-per-view channel. This is a basic programming channel and the only difference between us and MTV is that you can request a video when you want to," says VJN VP of programming Les Garland.

That's not the only difference, but Garland makes a good point. A release being sent to journalists all over the country uses a grid that explains what VJN is and is not. Additionally, all subsequent releases identify VJN as "the nation's only free-to-watch, all viewer-programmed interactive music television network." It sure doesn't roll off the tongue, but they make their point.

To clarify the situation on-air, VJN now

runs a 90-second promo six times a day explaining how to use the channel, and stresses that you don't have to pay to watch. The fact that people still seem confused about this concept makes me doubt the intelligence of my fellow journalists as well as that of the basic music video viewer, but that's another column altogether.

IT FEELS LIKE Sweeps Week all month long. It seems like every time we turn on the television MTV or VH-1 is debuting a new show. We haven't managed to catch all of them yet, but we give definite thumbs up to MTV's "Buzzcut." The hourly show features innovative videos already in "Buzz clip" rotation on the channel, as well as informative interviews and performances by Buzz artists, and trend pieces. The camera angles and split-screen technique were a little loopy, but overall, the program is a welcome addition. Since we can't say the same nice things about "Lip Service," MTV's new game show that features contestants lip-syncing for prizes, we'll just say we're sure MTV is still ironing out the kinks on that one.

New shows on VH-1 include "Rock 'N' Roll Cities," which we gave the thumbs up two weeks ago, and "VH-1 Hitmakers." "Hitmakers" is hosted by Mark Goodman (I can't quite place where I've seen him before) and features artists, such as the Turtles and the Grassroots, who were famous oh-so-many years ago and are still chugging along. We saw portions of the pilot that were great.

Additionally, VH-1 has just announced that starting Saturday (21) it will introduce a new video 90-minute block called "American Rock & Country." The block, which airs at 8:30 p.m., will feature roots rockers like Mellencamp, Bruce Springsteen, and Tom Petty, as well as their country brethren Dwight Yoakam, Clint Black, and Garth Brooks.

SPEAKING OF BUZZ: There's a real video buzz on Tori Amos. For the uninitiated, the singer sounds like a cross between Kate Bush and Joni Mitchell. Even those who find her debut album a little too melodramatic were totally captivated during her performance at a recent Atlantic party on her behalf. It's amazingly refreshing to see an artist who actually lives up to the hype.

To our ears, her music doesn't fit easily into

any radio genre, which is one reason we applaud Atlantic for starting the story at video outlets that are often much more receptive to new artists.

The video of "Silent All These Years" was released three weeks ago and instantly added to MTV, VH-1, VJN, and lots of locals and regionals. "We released the video a few weeks before the single went to radio to get the ball rolling because the clip's visuals are so strong," says Linda Ferrando, Atlantic's director of national music video promotion.

Just as the label doesn't want to pigeonhole Amos at radio, it's not limiting her at video either. "We're not putting it in any genre, we're just sending it to everybody," Ferrando says. She adds that a lot of outlets that would not normally consider Amos as part of their format are playing the clip.

Because Atlantic is eager for feedback on Amos, whom people are either going to love or hate, Ferrando has instituted an essay contest of sorts at outlets. Instead of offering CD giveaways to the first five callers or something similar, Ferrando asked shows to play the video and solicit written responses from the viewers, who would get a CD for their comments.

Additionally, Amos recorded three songs live for MTV March 4 and plans are to create a special featuring the live footage and the videos for "Silent" and "China," which was a single in England. No air date has been announced.

WHAT'S IN A NAME: "Videosyncrasy," which was known for an eyeblink as "The Scott Ross Music Video Show," has settled on the new name, "Audiovision With Scott Ross." In addition to serving as host, Ross is also the show's supervising producer. The new incarnation of the show began airing on The Family Channel at midnight March 6.

CONGRATULATIONS TO THE production team of Paul Flattery and Jim Yukich, collectively known as FYI. They just won first prize for best promo video at the Music Week awards in England. The music trade handed out trophies in several different categories, including video and audio. FYI came in first for "I Can't Dance" by Genesis. Second place went to M-Ocean director Michael Geoghegan for Enya's "Caribbean Blue." Director Baillie Walsh captured third place for his work on "Unfinished Symphony" by Massive Attack.

Billboard THE CLIP LIST™

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



MTV
VIDEO TELEVISION

Continuous programming
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VH1
VIDEO HITS ONE

Continuous programming
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Black Entertainment Television

14 hours daily
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TNN
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The Heart of Country
The Nashville Network

30 Hours Weekly
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BREAKTHROUGH
Tori Amos, Silent All These Years

EXCLUSIVE
Aerosmith, Dream On
*The Cure, High
Metallica, Nothing Else Matters
Nirvana, Come As You Are
Queen, Bohemian Rhapsody
Van Halen, Right Now

BUZZ BIN
Red Hot Chili Peppers, Under ...
Social Distortion, Bad Luck
Sugarbubes, Hit
Matthew Sweet, Girlfriend
Teenage Fanclub, The Concept

ADDS
Mariah Carey, Make It Happen
Bruce Springsteen, Human Touch
Bonnie Raitt, Not The Only One
Dolly Parton, Straight Talk
Carly Simon, Love Of My Life

FIVE STAR VIDEO
Tori Amos, Silent All These Years

ARTIST OF THE MONTH
Richard Marx, Hazard

GREATEST HITS
Michael Bolton, Missing You Now
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Amy Grant, Good For Me
Michael Jackson, Remember The Time
Vanessa Williams, Save The Best ...

HEAVY
Atlantic Starr, Masterpiece
Harry Connick, Jr., You Didn't Know
Enya, Caribbean Blue
John Mellencamp, Again Tonight
Mr. Big, To Be With You
Simply Red, Stars
Lisa Stansfield, All Woman
Curtis Stigers, You're All That ...

ADDS
Black Sheep, The Choice Is Yours
Barry White, Dark & Lovely
El DeBarge, My Heart Belongs To You
Tim Owens, Smile
Karyn White, Walkin' The Dog

HEAVY
Aretha Franklin, Everchanging ...
Michael Jackson, Remember The Time
Prince & The NPG, Diamonds & Pearls
Mint Condition, Breakin' My Heart
Patti LaBelle, Somebody Loves You
Tony Terry, Everlasting Love
R. Kelly, She's Got That Vibe
Gerald Levert, Baby Hold On To Me
Vanessa Williams, Save The Best ...
Glenn Jones, Here I Go Again
Boyz II Men, Uhh Ahh
Chris Walker, Take Time

ADDS
Dan Seals, Mason Dixon Line
Dolly Parton, Straight Talk
Ricky Skaggs, Same Ol' Love
Martin Delray, Who, What ...

HEAVY
Joe Diffie, Is It Cold In Here
Dwight Yoakam, It Only Hurts ...
John Anderson, Straight Tequila Night
Reba McEntire, Is There Life Out There
Trisha Yearwood, That's What I ...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Davis Daniel, Fighting Fire With Fire
Great Plains, Faster Gun
B.B. Watson, Lover Not A Fighter
Steve Wariner, The Tips Of My Fingers
Michael White, Professional Fool
Sammy Kershaw, Don't Go Near ...
Little Texas, First Time For Everything
Aaron Tippin, There Ain't ...
Tanya Tucker, Some Kind Of Trouble
Hank Williams, Jr., Hotel Whiskey
Lee Roy Parnell, The Rock
Clinton Gregory, Play, Ruby, Play

HEAVY
Bryan Adams, Thought I'd Died ...
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
John Mellencamp, Again Tonight
Ozzy Osbourne, Mama, I'm ...
Pearl Jam, Alive
Bruce Springsteen, Human Touch
U2, One
Ugly Kid Joe, Everything About You

STRESS
B.A.D. II, The Globe
*Mariah Carey, Make It Happen
Color Me Badd, Thinkin' Back
Hammer, Do Not Pass Me By
L.A. Guns, It's Over Now
Richard Marx, Hazard
Queensryche, Anybody Listening?
R.E.M., Near Wild Heaven
Seal, Killer
Tesla, What You Give

WHAT'S NEW
Joe Cocker, Feels Like Forever
Aretha Franklin Everchanging ...
Janis Ian, Days Like These
Little Village, She Runs Hot
Kenny Loggins, The Real Thing
Bette Midler, In My Life
John Prine, Picture Show
RTZ, Until Your Love Comes ...
James Taylor, I've Got ...
The Smithereens, Too Much Passion
The Williams Brothers, Can't Cry ...

THE JUNE BOX

MEDIUM
Jodeci, Stay
Naughty By Nature, Everything's ...
Atlantic Starr, Masterpiece
MC Lyte, Poor Georgie
TLC, Ain't Too Proud To Beg
MC Brains, Oochie Coochie
The Sounds Of Blackness, Testify
BeBe & CeCe Winans, It's Okay
Joe Public, Live And Learn
Jermaine Jackson, I Dream, I Dream
Damian Dame, Gotta Learn My Rhythm
Aaron Hall, Don't Be Afraid
Shabba Ranks, The Jam
Lisa Stansfield, All Woman
Color Me Badd, Thinkin' Back
Hammer, Do Not Pass Me By

MEDIUM
Gary Morris, One Fall Is All It Takes
George Jones, She Loved A Lot ...
John McEuen, Return To Dismal ...
Molly & The Heymakers, Mountain ...
The Remingtons, I Could Love You ...
Billy Burnette, Nothin' To Do ...
Ronna Reeves, The More I Learn
Cleve Francis, Love Light
Dixiana, Waitin' For ...
Hal Ketchum, Past The Point Of Rescue
Cee Cee Chapman, A Winter's Night
Nashville Bluegrass Band, Blue Train
The Austin Lounge Lizards, He's ...
Jeff Knight, They've Been Talkin' ...
Sawyer Brown, Some Girls Do
McBride & The Ride, Sacred Ground
Travis Tritt, Bible Belt
Deanna Cox, Texas Sidestep
Michelle Wright, Take It Like A Man
Matthews, Wright & King, Power ...

ACTIVE
*2 Pac, Brenda's Got A Baby
*Black Sheep, The Choice Is Yours
Boyz II Men, Uhh Ahh
Concrete Blonde, Ghost Of A ...
Melissa Etheridge, Ain't It Heavy
Amy Grant, Good For Me
Michael Jackson, Remember The Time
Joe Public, Live And Learn
The KLF, Justified And Ancient
*Kris Kross, Jump
*Public Image, LTD, Covered
Rozette, Church Of Your Heart
Richie Sambora, One Light Burning
School Of Fish, 3 Strange Days
*Tears For Fears, Laid So Low
TLC, Ain't Too Proud To Beg
War Babies, Hang Me Up

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181


ADDS
2 Hyped Brothers & A Dog, Doo ...
Alyson Williams, You Can't ...
Chaka Khan, Love You All My Lifetime
Concrete Blonde, Ghost Of A ...
Cracker, Teen Angst
DC Drive, You Need Love
Eye & I, Venus In Furs
Fu-Schnickens, La Schmoove
Gary Brown, Don't Make Me Beg ...
The Hard Boys, Groupies
Hi-C, Sittin' In The Park
Kiki, One Thing
Kris Kross, Jump
May May, Life's A Test
Mic Fresh, Freak Me
Miracle Legion, Snacks And Candy
Pantera, Mouth For War
Poohman, Funky As I Wanna Be
Riff, White Men Can't Jump
Social Distortion, Bad Luck
Spin Doctors, Two Princes
Tesla, What You Give
Top, Number One Dominator



CMT
COUNTRY MUSIC TELEVISION

Continuous programming
704 18th Ave South, Nashville, TN 37203

ADDS
Jessica Boucher, What A Friday ...
Rodney Crowell, Lovin' All Night
Shenandoah, Rock My Baby
Tracy Lawrence, Today's Lonely Fool



VideoSyncrasy

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CURRENT
Lisa Stansfield, All Woman
Lisa Stansfield, Change
Eric Clapton, Tears In Heaven
Michael Jackson, Remember The Time
Hammer, Do Not Pass Me By
Bonnie Raitt, I Can't Make You Love Me
The Williams Brothers, Can't Cry ...
Smokey Robinson, I Love Your Face
Mariah Carey, Can't Let Go
Michael Bolton, Missing You Now

ON
Infectious Grooves, Therapy
*Little Village, She Runs Hot
Live, Operation Spirit
*Sarah McLachlan, Into The Fire
Ned's Atomic Dustbin, Kill ...
*Pantera, Mouth For War
RTZ, Until Your Love Comes ...
The Smithereens, Too Much Passion
Toad The Wet Sprocket, Hold Her ...
* DENOTES ADDS

HEAVY
2 Pac, Brenda's Got A Baby
Aaron Hall, Don't Be Afraid
BBD, Word To The Mutha
Boyz II Men, Uhh Ahh
Cypress Hill, How I Could ...
Cypress Hill, Hand On The Pump
Jodeci, Stay
MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Right Said Fred, I'm Too Sexy
Scarface, A Minute To Pray ...
Shabba Ranks, The Jam
Sir Mix-A-Lot, Baby Got Back
TLC, Ain't Too Proud To Beg
Vanessa Williams, Save The Best ...

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Aaron Tippin, There Ain't ...
B.B. Watson, Lover Not A Fighter
Billy Burnette, Nothin' To Do ...
Billy Dean, Only The Wind
Billy Ray Cyrus, Achy Breaky Heart
Cleve Francis, Love Light
Clinton Gregory, Play, Ruby, Play
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Davis Daniel, Fighting Fire With Fire
Deanna Cox, Texas Sidestep
Dixiana, Waitin' For
Dwight Yoakam, It Only Hurts ...
Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
Hank Williams, Jr., Hotel Whiskey
Jeff Knight, They've Been Talkin' ...
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
John Prine, Picture Show
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Martin Delray, Who, What ...
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Michael White, Professional Fool
Michelle Wright, Take It Like A Man
Molly & The Heymakers, Mountain ...
Norman Lee Schaffer, The Way She ...
Pam Tillis, Maybe It Was Memphis
Randy Travis, Better Class Of Losers
Reba McEntire, Is There Life Out There
Ricky Skaggs, Same Ol' Love
Ronna Reeves, The More I Learn
Sammy Kershaw, Don't Go Near ...
Sawyer Brown, Some Girls Do
Steve Wariner, The Tips Of My Fingers
Suzy Bogguss, Outbound Plane
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Original Flavor, You'll Be Proud ...
Seal, Killer

HEAVY
Pearl Jam, Alive
The KLF, Justified And Ancient
D.A.D., Grow Or Pay
Red Hot Chili Peppers, Under ...
Lush, For Love
The Lightning Seed, The Life Of Riley

CURRENT
Shanice, I'm Crying
Sir Mix-A-Lot, Baby Got Back
Bryan Adams, Thought I'd Died ...
Boyz II Men, Uhh Ahh
Cinderella, Hot And Bothered
Little Shawn, Hickies On Your Chest
Eric Clapton, Tears In Heaven
Hammer, Do Not Pass Me By
Public Image, LTD, Covered
The Smithereens, Too Much Passion
Overkill, Thank For Nothing
David Byrne, She's Mad
Tracie Spencer, Love Me
Queensryche, Anybody Listening?
Red Hot Chili Peppers, Under ...
Karyn White, Walkin' The Dog
John Mellencamp, Love & Happiness
Ce Ce Peniston, We Got A Love Thang
Lita Ford, Playing With Fire
Genesis, I Can't Dance
Nirvana, Smells Like Teen Spirit
R.E.M., Near Wild Heaven

CURRENT
Hammer, Do Not Pass Me By
Genesis, I Can't Dance
Gerald Levert, Baby Hold On To Me
Marky Mark, I Need Money
Nia Peeples, Kissing The Wind
Boyz II Men, Uhh Ahh

MEDIUM
Matthew Sweet, Girlfriend
Teenage Fan Club, Star Sign
Lou Reed, What's Good
Sugarbubes, Hit
Tin Machine, One Shot
Live, Operation Spirit
Enya, Caribbean Blue

MEDIUM
Matthew Sweet, Girlfriend
Teenage Fan Club, Star Sign
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Enya, Caribbean Blue

Music Video

ARTISTS & MUSIC

BUDGETS CHALLENGE CANADA'S VIDEO DIRECTORS

(Continued from preceding page)

industry here when he and director Rob Quartly opened Champagne Productions in 1981. "Before video was more of a novelty but now the industry is more film wise. Yet budgets haven't grown enough with those expectations and higher film costs."

Working on shoestring budgets of sometimes \$15,000 or less obviously forces Canadian directors, to call in favors from friends. "What money buys you more than anything else is

time," says Goldberg.

Allan maintains that due to the budget limitations many directors here treat music videos as a sideline only. "I'd recommend rock music videos as a place for directors to break into," he says. "Ideally, a director gets 10% of the budget, which is substantially less than the rate you get if you work on television commercials or programs. We're going to have to expand in other areas to survive."

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THE BIG PICTURE: DO VIDEOS SELL MORE THAN THE ORIGINAL THEATRICAL RELEASES?

(Continued from page 5)

eo rentals than any movie in history, at least up to this point. And, when Carolco's home video affiliate, LIVE Home Video, rereleases the title in the fall at \$19.95, as expected, it will probably break the record for reissue sales that was recently set by Paramount's 2-million-seller, "Ghost."

What all this arithmetic adds up to is that, notwithstanding its enormous success in theaters (\$220 million in U.S. box-office gross), more people will ultimately see the big-production-effects movie at home, on the small screen, in a scrunched-up, 4:3 aspect ratio, than saw it in theaters—far more, according to some industry experts.

By most accounts, "T2" cost some \$90 million to produce—staggering, even by the standards of today's bloated Hollywood budgets. As a hedge against financial disaster, Carolco sold off various rights to "T2" prior to its completion, including video rights. Thus it was able to cover at least \$60 million of the film's cost before it was released.

Does that mean that "Terminator 2" was, in effect, produced for the ancillary markets, home video in particular?

Hardly.

THE VIDEO PARADOX

"There's no question that when you're sitting down and considering whether to make a hugely expensive movie, one has to analyze where the revenues could conceivably come from," says Jeffrey Katzenberg, chairman of Walt Disney Studios. "When you're looking at the various elements in such a movie, you have to consider, might it do better or worse internationally, might it do better or worse on video. But that's really a secondary consideration, not the primary one."

Echoing the old quip about the three cardinal virtues when evaluating real estate, Katzenberg says, "the first and most important criteria" when deciding whether to greenlight a proposed movie is "the idea, the idea, the idea. Is it a good idea? Is it a compelling story? Great product will be successful somehow, some way. And the reverse of that just doesn't occur."

Katzenberg acknowledges that the emergence of home video as a principal viewing option has irreversibly changed the economics of Hollywood, but cautions against reading too much into the numbers.

"The fact that video may produce greater revenue than a film's theatrical release doesn't change the fact that the value of our product in video, or any ancillary market, is still created by the theatrical release," he says. "Video is still an ancillary market. It's the second bite, not the first."

SECOND BITE IS DEEPEST

Video may represent the second bite from the apple, but it is unmistakably the biggest, at least in the aggregate. According to data compiled by Paul Kagan & Associates, the Hollywood studios reaped \$2.4 billion from the U.S. box office in 1991. But they took in \$3.1 billion from the U.S. home video market (excluding special-interest and other nontheatrical programming).

Overseas, they grabbed \$2.3 billion from the box office and \$2.6 billion from the home video market.

What's more, the gap is likely to grow. While the home video market grew in 1991, both domestically and



JEFFREY KATZENBERG

overseas, the theatrical business shrank, at least in the U.S.

According to the Motion Picture Assn. of America, total domestic box-office receipts in 1991 were \$4.8 billion, down 4% from \$5.02 billion in 1990. Total admissions fell 7% to 982 million, compared to 1.06 billion in 1990.

The catch, however—and the root of the paradox at the heart of video's position in the Hollywood universe—is that the revenue breakdown can vary dramatically from film to film, no matter what the aggregate numbers say.

"On a hit movie, video may represent less than half of the theatrical revenue, maybe 30 cents on the theatrical dollar," says Tom Adams, video analyst for Kagan & Associates. "On a miss, video is more like double the theatrical revenue. It can be as much as \$5 on the theatrical dollar."

Since Hollywood, like all entertainment capitals, churns out more misses than hits, the overall numbers favor home video. But since the intention behind every movie that begins filming is to produce a hit, there is still a strong creative bias in favor of the big screen.

"In almost all cases, far more people will see a movie at home than will see it in theaters—five or six times as many as see it in theaters," says Joe Medjuck, a producer who has worked with director Ivan Reitman on such hits as "Ghostbusters," "Twins," and

"Kindergarten Cop."

"Having said that," Medjuck continues, "most film makers, myself included, don't take that into account when we're putting together a movie."

About the only concession film makers routinely make to the small screen, according to Medjuck, is when shooting in Cinemascope.

"You try not to put important action at the edge of the frame when you're shooting in 'scope' because it's going to get cut off when you go to video," he says.

ARE YOU EXPERIENCED?

The difference between the experience of watching something in a theater, on a big screen with an audience present, and watching something on video, in the privacy of a living room on a small screen, is another component of video's paradoxical relationship to film-making.

"There's no doubt consumers respond differently [to a movie] based on the viewing environment," Katzenberg says. "But the response is not better or worse, it's just different. In the communal environment of a theater, the funny parts are funnier, the scary parts are scarier, and the action is more exciting. At the same time, in a theater, you can't recreate the comfort and security of gathering around the TV with your family. But they're not mutually exclusive experiences, they're really complementary, thank God."

What persuades Katzenberg and others of the essentially complementary relationship between the theater and in-home experiences is that the popularity of films on videocassette roughly parallels their box-office appeal.

"If you take a movie and look at how it performed at the theaters and how it performed in video, within very small percentages and with few exceptions, most movies perform in their right order on video," Katzenberg says. "If you have a film that's, say, 18th for the year in theaters, I'll bet you any amount that that same film will be somewhere between 16 and 21 on video."

NARROW RANGE OF TITLES

Four or five years ago, films that

performed marginally at the box office could often count on video to put them into profitability. It was not uncommon to see films that bombed at the box office become modest hits on video.

But those days are gone. Video retailers are focusing their budgets on a narrower range of titles than ever and are largely taking their lead from the theaters. So while video may once have exerted some influence in getting marginal pictures produced, that is less true today.

Without significant consumer demand for feature film production oriented specifically to home video, the creative community in Hollywood is left uncertain what to make of the differences between watching a movie at home and watching it in a theater.

"There's no doubt the experience is different, but I don't know what you would do about it," Medjuck says. "How would you change a movie to account for the difference in the experience?"

ALL IN THE FAMILY

One way in which the home environment differs from the theatrical



Some 700,000 rental copies of "T2," starring Arnold Schwarzenegger, are currently in circulation and the video is projected to break the 2-million sales mark when LIVE Home Video reissues it in the fall at \$19.95.

PAY-TO-PLAY PRACTICE IS GAINING GROUND IN CLUBS

(Continued from page 33)

However, pay-to-play has long existed in the classical field, where up-and-coming artists and their managers are often asked to front large sums of money to rent a New York hall for a showcase.

In London, some promoters also say the costs of putting on shows have forced them to adopt the practice. Neil O'Brien, promoter at the Mean Fiddler Organisation, which owns four London venues that hold 500 or more, says he uses pay-to-play on some bookings. He notes that each of his clubs requires "two engineers, a good P.A., lights, and a good publicity machine," all of which costs money.

SOME SEE 'EXPLOITATION'

Regardless of the cost of doing business in a slumping economy, many venue operators and promoters have managed to survive without pay-to-play, and some suggest they are more opposed to charging musicians for bookings.

"Pay-to-play is exploitation," says Harry Slash, who currently books shows at the Marquee in New York. His partner, Theri Kennedy, adds, "The day I have to do pay-to-play, I retire."

NOT AT CBGB'S

Hilly Kristal, owner of New York's famous CBGB, says his club has never done pay-to-play. However, he says he sympathizes with some of his counterparts who have had to resort to the practice. "It's easy for me to say, well this is an awful thing. But there are a lot of bands who are not known, and if they want to play and nobody knows who they are, what is a club supposed to do?" says Kristal.

Martin Creaney, promoter at London's Borderline, says, "I couldn't really afford to do this pay-to-play because the bad will far outweighs the monetary benefits." But, like Kristal, he sympathizes with competitors who have resorted to pay-to-play tactics.

Farrell at Music Connection feels

the L.A. club scene, which has spawned so many successful acts, has been of less benefit to local artists since it became dominated by pay-to-play. He says, "Pretty Boy Floyd, Kick Tracee, Tuff, and the Zeros were all signed off the pay-to-play hullabaloo, and they haven't really done anything. Since pay-to-play took over, we haven't produced any winners at all. The bands' ability to bring people in is often confused with its musical merits. A band can get booked strictly on its ability to sell tickets."

Those opposed to pay-to-play claim it has stifled the live music scene in every market where it occurs. "The world looks to London for new trends, and the clubs are the breeding ground for those trends," says Trubridge. "Anything that threatens that threatens the whole industry."

Similarly, Farrell says, the L.A. club scene has never been worse, partially because of pay-to-play. And in New York, Tom Goodkind, a musi-

cian, producer, and co-founder of the now-defunct Peppermint Lounge, says the scene has deteriorated as a result of several factors, including pay-to-play.

Some of the other factors cited for the decline of the live music scene are the economy, a higher legal drinking age in New York (the state raised it from 18 to 21 in 1986), an apparent scarcity of stellar talent, and people's reluctance to go nightclubbing, especially when they can stay home and watch videos on TV.

"The New York scene isn't as thriving as it was in the late '70s and early '80s," says Goodkind. "Back then, the city was pregnant. Everyone would be out. If [Mick] Jagger and [David] Bowie were in town, they'd be hopping the clubs. That scene just doesn't exist today."

New York promoter Slash says, "We're supposed to be the music capital of the world. We're the biggest, why can't we be the best? It's gotten so bad it's insane."

On the other hand, Medjuck points out that "almost anything that's made for children has a higher profit potential on video because it can be marketed as a sale product, rather than a rental."

The profit potential of family-oriented programming in the home video market stems directly from its breadth of distribution. Such titles can be marketed more comfortably as sale product than can R-rated films, because the rackjobbers and mass merchants that constitute the bulk of the video sell-through business clearly favor family fare.

International



Animals Magnetism. Baby Animals receive gold and platinum awards for Australian sales of their debut album on Imago. Shown, from left, are BMG label manager George Levendis; band members Frank Celenza and Dave Leslie; BMG Records Australia managing director Stuart Rubin; band member Eddie Parise; Imago label manager Ian Whittred; band member Suze DeMarchi; Adrienne Driscoll of John Woodruff Management; and band manager John Woodruff.

Euro Promoters Group Expanding

LONDON—The European Concert Promoters Assn. is at the point of increasing its membership by a factor of six following its inaugural general meeting March 6 here.

Seventy-five companies have completed membership applications with the intention of joining the 15 founders of the organization.

Chairman Tim Parsons, director of British promoter MCP, says the applicants include 11 firms from Eastern Europe; among them are companies from Estonia and Russia.

It was decided at the meeting to add another committee to the association's structure: the new group will meet to consider venue and ticketing matters.

Parsons comments, "It is important now for the association to show results for it to be successful." The organization's aim is to lobby for the live sector's interests in the context of a single European market.

JEFF CLARK-MEADS

Estefan Is Top Dutch Concert Draw In '91

AMSTERDAM—Gloria Estefan was the biggest draw for Dutch concertgoers in 1991, according to promoter Mojo Concerts.

Mojo, which handles more than 85% of the Netherlands' live business, says a total of 88,653 fans saw Estefan's eight shows.

Following her came UB40 (65,012

Few Surprises At Ireland's IRMA Awards

BY KEN STEWART

DUBLIN—With one exception—the surprise choice of folk singer Christie Hennessy as best new Irish artist—there was a predictable list of winners of this year's IRMA Milk Music Awards, organized by the local IFPI branch and sponsored by the National Dairy Council.

Hennessy, said to have spent "25 years waiting in the wings," finally clicked with "The Rehearsal," an album for U2's Mother Records' Son label.

Other winners included U2, Cher, Bryan Adams, Michael Jackson, Seal, Mary Black, Nanci Griffith, the Saw Doctors, the Chieftains, and Christy Moore.

One of the big Irish success stories of the year, "The Commitments," didn't get a look in for want of an appropriate category.

The IRMA awards were relayed

Chage & Aska Say Yes To Top Japan Nods

BY STEVE McCLURE

TOKYO—Pop duo Chage and Aska were the big winners at the sixth

Japan Gold Disk Awards presentation March 4, winning the artist-of-the-year award in recognition of sales amounting to 10.11 billion yen (\$75 million) last year.

The Pony Canyon act also collected a gold disc for the year's top-selling single, "Say Yes," with 2.73 million units sold, as well as the album-of-the-year grand prix for "Tree," which racked up sales of 2.16 million units.

Chage and Aska's success is attributed mainly to the use of "Say Yes" as the theme for popular TV drama series "The 100th Proposal."

In the overseas category, the accolade for artist of the year went to Guns N' Roses (MCA Victor), whose sales in Japan were worth 1.49 billion yen (\$11.06 million) in 1991. The No. 1 foreign single was Billy Hughes' "Todokanu Omoi" (One-Sided Love), which is the U.S.

WILLEM HOOS

Cassette Single Sinks In Germany Campaign Can't Lift Lag, IFPI Says

BY MIKE HENNESSEY

HAMBURG—German record buyers have given the thumbs-down to the cassette single—to the great disappointment, but not great surprise, of the industry.

German IFPI group chief Helmut Fest admitted this week that the public response to the configuration had been unenthusiastic despite the \$606,000 industrywide promotion campaign launched in October.

Another factor in the poor response to the cassette single, according to some industry leaders, is the traditional German trade view of the cassette as a Cinderella format.

German IFPI director Peter Zombik says, "What the test [marketing] has shown is that the group we

were aiming at—the buyers of singles—do not like the cassette format. Most of the sales made were to regular cassette buyers, not to consumers who are strongly top 40-oriented."

Fest says that maximum sales achieved by cassette single titles, which retailed at the equivalent of \$4.21, were about 2,000 units.

The single has been in constant decline in Germany for the past 12 years. From unit sales of 46.5 million in 1978, the market has slumped to 28.2 million in 1990, and figures shortly to be released by the German IFPI group are likely to show a further drop—of some 10%—in 1991.

Germany's neighbor, Switzerland, abandoned the cassette single in 1990 after efforts by EMI, Poly-

Gram, and Musikvertrieb to implant the format drew a negative response from consumers. But the singles market in Switzerland represents less than 6% of total unit sales, compared with Germany's 15%.

Italy's Home-Vid Take For '91 Put At \$306.6 Mil

BY DAVID STANSFIELD

MILAN—Italy's home video industry is claiming a 40% revenue increase for 1991. Figures released by trade association Univideo list last year's total takings at approximately \$306.6 million, \$88.3 million more than the 1990 total.

Univideo says revenues from rental in 1991 were \$86.2 million, up \$17.1 million. Sell-through figures rose from \$85.1 million to \$151.4 million. Door-to-door, video club, and kiosk sales gained about \$4.1 million to finish at \$68.9 million.

About 16.2 million units were sold last year, almost 5 million more than in 1990. Rentals accounted for 1.2 million and sell-through, 14.9 million.

Univideo president Francesco Fanti Salvoni believes the industry is approaching a mature phase but stresses the continuing need for professionalism from all parts of the sector. He also boasts a record for the industry.

"Walt Disney's 'Fantasia' sold more than 1 million units last year," he says. "It is the first time in the history of our market that a sell-through title has achieved such a result."

There are about 7 million VCR owners in Italy. InterMatrix, the institute that conducts twice-yearly research for Univideo, says some 41% of adults have access to a player.

The latest InterMatrix research, however, sounds a warning for the home video industry. It reveals that while 64% of VCR owners watch prerecorded movies on videocassette, 60% tape videos directly from TV and 41% record other genres of TV programming.

InterMatrix also notes that although the number of consumers in the sell-through market has risen by 290% since 1988, there has been no increase since March 1991. The total of rental consumers, which has increased by 159% since 1988, rose sharply in the last six months of last year.

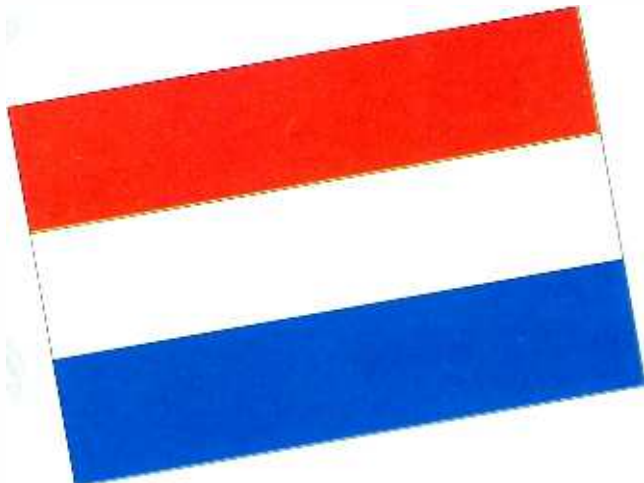
Video shops and clubs still rank as the top outlets for product, followed by hi-fi and electrical-goods stores.

Australia-based School of Audio Engineering in demand in Singapore ... see page 116

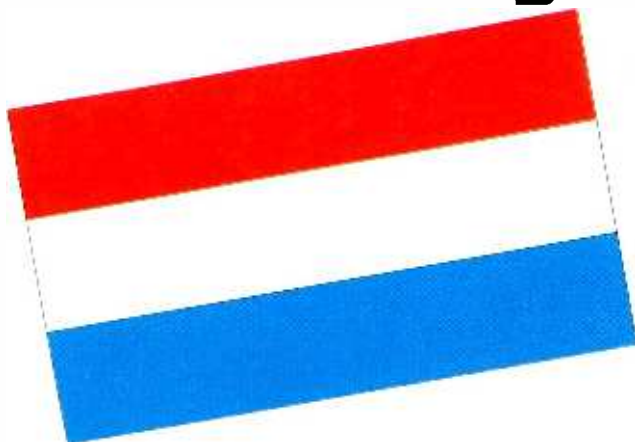
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Billboard

International

France's FNAC Music Marks Mixed 1st Year Only 1 Single Charted, But Top Acts' Sales Encouraging

■ BY EMMANUEL LEGRAND

PARIS—FNAC Music, the independent record company set up by the French retail giant, is celebrating its first anniversary with mixed results. Though De La Soul's "Ring Ring Ring" was the only single to chart, sales of top label artists were encouraging and the distribution operation made consistent progress.

Says Georges Hubert, president, "We're hitting our goals. Our 1991 gross reached the 150 million francs target [some \$26.7 million] as projected. This year's target is 200 million francs and that, too, looks good. Now we're shooting for the major target of a 5% market share in France inside five years."

Hubert, who works closely with FNAC president Jean-Louis Petriat, and is also communications director of FNAC parent company GMF, which is in banking and insurance, admits he's "surprised" by the aggressive atmosphere encountered

within the industry. He feels it comes from the links between FNAC and the record company because of the retail arm's power in exposing and selling records.

"Yet there's not the same reaction when it comes to Virgin's record company and retail. FNAC Music is a subsidiary of FNAC, but I'd defy anyone to find a link that favors the record company. Those working for FNAC Music run into the same problems as anyone else in getting their records in FNAC stores. There's no favoritism."

Hubert says FNAC Music's future development will follow the twin paths of working on established acts and breaking new acts. But the company is in an acquisitive mood, too, over existing catalogs and companies. The possible purchase of classical label Erato was turned down because of the asking price, he says, "but we're not going to let the majors acquire the remaining French companies."

He predicts that major stars might join the label to help build a pan-European status. Deals have already been set with Willy de Ville, Linton Kwesi Johnson, and Kevin Ewers.

And he dismisses implied criticism of distribution arm WMD, saying: "There have been some problems, but that's because it's a young company. It's an efficient system, but it's never easy to start from scratch."

Among FNAC Music's best-selling product in the past year is a compilation album from Quebec act Robert Charlebois, which went gold, and releases from Hubert-Felix Thieffaine (90,000 units), De La Soul, Carole Laure's "Western Shadow" (85,000 units), Willy de Ville (50,000), and Jean Leloup's single "1990." And Kat Onoma is widely seen as one of the most promising of French rock acts.

Austria's Record Biz Up 17% In '91

■ BY MANFRED SCHREIBER

VIENNA—At factory price level, the record industry in Austria last year grossed \$114 million, up 17.1% on 1990, which was itself up 9.6% on the previous year. Growth in CD and prerecorded-tape sales was a key ingredient in the success.

The figure cited relates to IFPI member record companies only but they account for some 90% of the national business. According to Manfred Lappe, IFPI group financial executive, the industry grossed some \$250 million at retail level, that figure including non-IFPI firms.

Yet despite the market's overall growth, more and more retailers complain about poor trading returns. Stephan von Friedberg, IFPI president, blames "aggressive pricing policies" of new international supply chains, "where you can buy the latest Michael

Jackson album for the equivalent of \$4.10."

The IFPI figures for 1991 list singles at 1.15 million units (down 29% on 1990) at a factory value of \$2.5 million (down 26.1%); 12-inch singles at 287,888 (down 37.8%) worth \$1.2 million (down 38.2%); CD singles at 487,507 (up 63.4%) worth \$2.2 million (up 65.5%); vinyl albums at 2.5 million (down 31.1%) worth \$16.1 million (down 27.1%); cassettes at 3.3 million (up 3.8%) worth \$19 million (up 8.2%); and CDs at 7 million (up 36.5%) worth \$72.7 million (up 43.3%).

It is the first time vinyl albums sold fewer units than cassettes. CD hardware penetration in Austria is still only 20%, as against say the 50% in neighboring Germany, so the format is likely to continue big sales increases for several years to come.

International pop had a 76.5% share of the Austrian market last

year as against 76.6% in 1990. Most successful acts were David Hasselhoff, Roxette, Whitney Houston, Eurythmics, U2, Cher, Joe Cocker, Dire Straits, Bryan Adams, Simon & Garfunkel, New Kids On The Block, Michael Jackson, Phil Collins, Madonna, Simply Red, and AC/DC.

Domestic pop's share went up to 7.9% from 7.4%, while folk music slipped (from 5.2% to 4.5%) and classical product rose (10.8% to 11.1%).

IFPI member market shares in 1991 were Amadeo, 1.2% (1.9% in 1990); Bellaphon, 1.4% (1.6%); BMG Ariola, 22.6% (21.8%); Echo Schallplatten, 5.2% (4%); EMI, 15.4% (16.3%); GIG, 1.4% (0.6%); Koch, 4.3% (4.2%); PolyGram 22.7% (21.7%); Sony, 12.4% (12.4%); Warner, 13.4% (13.4%). PolyGram, for years the group market leader, had a 23.9% share with its label Amadeo.

FEW SURPRISES AT IRELAND'S IRMAS

(Continued from preceding page)

general public. The record companies can nominate artists for every category and the nominations go to an independent RTE committee, nothing to do with the IFPI. They cut the nominations to, generally, 10. They're printed in the RTE Guide and the public then vote."

There was disappointment about the no-show of some major award winners, but Irish sales prospects offer little incentive.

Price adds, "If we decided to organize a show when everybody was available, we'd never have a show. If it were America for the Grammys or the U.K. for the Brits, possibly some of the artists might have made a little more effort to attend."

"Because of the monthlong RTE strike, our lead-in time for promotion was very short. Selling an

awards show is very different to selling a gig. You need a month or six weeks, but we had only a fortnight.

"But that was the only downside. Visually, the show was great. Producer Anita Notaro did a fantastic job."

IRMA winners in full: Bryan Adams, international male artist; Cher, international female artist; Mary Black, Irish solo artist; Christie Hennessy, new Irish artist; U2, international band; the Chieftains, folk and traditional band; Seal, new international act; Nanci Griffith, country act; Michael Jackson's "Black Or White," top video; the Saw Doctors, Irish band; Christy Moore, special award for services to the Irish music industry.

CHAGE & ASKA

(Continued from preceding page)

Japan.

Foreign album of the year was Michael Jackson's "Dangerous" (Epic/Sony), 347,499 copies of which were sold in Japan in 1991.

Top music videos were "Just Another Life" by BMG Victor pop act B'z in the domestic category and "Hammer Time" (Toshiba-EMI) in the foreign section.

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Ethno-pop group **Shang Shang Typhoon** releases its latest album, "Shang Shang Typhoon 3" (Epic/Sony), March 25. The group's first two albums featured an eclectic amalgam of East Asian styles combined with a clever pop sensibility.



Building on those foundations, this third album incorporates influences as diverse as salsa, country, swing, and Chinese folk. But far from being a musical grab-bag, each of the 12 songs boasts the unifying quality of the band's instantly recognizable style and sense of humor. "Samma Song" pokes gentle fun at Japan's current salsa fad,

while the plaintive sound of a Chinese stringed instrument called the *kokyū* creates a beautiful effect on "A Rainbow Colored Pinwheel." Shang Shang Typhoon is currently on a Japan Foundation-sponsored tour of five Southeast Asian countries with **Tokyo Ska Paradise Orchestra**. SST returns to Tokyo next month to provide the backing music for "Okuni," a musical based on the life of a woman who helped to develop kabuki drama.

STEVE McCLURE

FRANCE: Collection **D'Arnell-Andrea**; it sounds like the title of an art exhibition, and this band's songs are indeed like paintings in motion. Convened in 1988 by **Chloé St. Lipeard** (vocals) and **Jean-Christophe D'Arnell** (keyboards), who have since been joined by a cellist, a bassist, and a second keyboard player, the group has just released its third album, "Les Maronniers" (on the Lively Art/New Rose label). The ethereal voice of St. Lipeard calls to mind the work of the **Cocteau Twins** or **Dead Can Dance**, while the musical arrangements have a classical undercurrent. The lyrics, sung mostly in French, owe much to the poetry of the symbolist tradition. The overall effect is music with a foggy atmosphere, full of spleen, and as contemporary as it is ageless. It is the perfect soundtrack for a winter spent in a Sussex cottage reading the works of Keats and Byron and dreaming about the unbearable lightness of being.

EMMANUEL LEGRAND

KENYA: Wherever you travel on the coastline here, you see children practicing acrobatics. It is informal and spontaneous, but provides a clue to the beginnings of a unique form of cultural expression. In hotels, discos, and on tourist excursions, teams of skilled acrobats and astonishingly supple limbo dancers perform their tricks to the furious rhythm of the East African benga beat. Professional acrobatic teams are emerging and the first to tour the world is the **Mapapas** (Swahili for "Big Sharks"), an all-male, seven-piece troupe that recently performed in the U.K., Japan, and Germany. "No one taught us. It all comes from creative minds. We think of it as shape and then we try it out," one of the members told the BBC's Focus On Africa magazine. The Mapapas hail from Mombasa, one of the most culturally diverse cities in Africa. "The benga beat is what we dance to in the streets of Mombasa. They say it comes from Congo, but the music is ours now."

ARTHUR GOLDSTUCK



BELGIUM: **Khadja Nin**, born and raised in the Central African state of Burundi, has her eponymously titled debut album set for priority release by BMG Ariola in several European countries in the weeks to come. Although she first came to Brussels in 1980 when she joined the female trio **Fragile On The Rocks**, it is unusual for a recording artist of her origins to receive such wholehearted commitment. But in much the same way that the Dutch have a lot of Antillian influences in their music, the French have long nurtured musicians from North Africa, and the U.K. has proved a fertile breeding ground for reggae, the record company now feels the time has come actively to promote the music of the former Belgian colonies. According to a BMG representative, although Nin's lyrics are in Swahili, "the product combines great crossover potential with roots-based music."

MARC MAES

Britain's Nat'l Discography Going Hi-Tech Plan Is To Create Comprehensive CD-ROM Reference

■ BY JEFF CLARK-MEADS

LONDON—Every record in the catalogs of the U.K.'s record companies may soon be available on one CD.

A deal between this country's publishers and record companies is nearing whereby the comprehensive files of the National Discography would be issued on CD-ROM.

Trade body the British Phonographic Industry and publishers' collecting agency the Mechanical Copyright Protection Society are discussing the joint marketing of what is intended to be a reference of every title available in the U.K.

The National Discography was set up by MCPS in 1986, born out of the society's need to identify the copyright owners on each track available. The move was further stimulated by the British Library's need to catalog its huge National Sound Archive.

MCPS says the National Discography is unique in that it combines copyright information with record catalogs, unlike other databases that keep the two separate.

National Discography controller Godfrey Rust says, "We are very close to having the current U.K. catalog—everything that's available."

Top-level talks are due to take place in the coming weeks aimed at establishing a joint marketing agreement between the MCPS and BPI. "It is appropriate that organizations representing both groups of

rights owners should be partners in such a database," says Rust. "Upon successful completion of the deal, the National Discography will become the whole industry's database." The discography will be constantly updated to incorporate new releases.

Rust anticipates the collation of 1.5 million works will be attractive to retailers and libraries as well as record companies and publishers—"everybody with a professional in-

terest in music information."

Looking to the long term, Rust adds, "Both we and the record industry know there will eventually be a move away from sound recordings to delivering music digitally to the home. At that point the database becomes the means by which the consumer acquires music. In the long term—20 years or so—we see this being in every home in the country."

Hong Kong Singer/Actor Lau 1st In Region To Ink With ICM

■ BY HANS EBERT

HONG KONG—PolyGram artist and Southeast Asia's most popular Cantonese singer/actor, Andy Lau, has signed up with powerful U.S.-based management firm ICM.

The move comes on the heels of the almost forced "retirement" earlier this year of Lau's former manager, Cheung Kwok-cheung, who was threatened at gunpoint to have his artist appear in a movie financed by one of Hong Kong's notorious criminal triad societies.

Though the triad's involvement in the entertainment industry here has always been known to insiders, its growing influence over it—and intimidation tactics—has be-

come more violent and widespread over the past two years.

This was finally brought into the open two months ago, when Hong Kong's leading actors, singers, and film directors took to the streets to protest against triad's show-business infiltration.

Lau's ICM deal comes after the artist had approached several local management companies, but decided that none could give him the commitment he sought. He has often said he wants to pick his movie projects more carefully and wishes to concentrate far more on his singing career.

That career has recently taken off in Taiwan, South Korea, Malay-

(Continued on next page)

SPAIN IS SPURRING OPERA TO MASS-APPEAL STATUS

(Continued from page 20)

ing his views, I did not want to force him to participate in a type of event which his constant declarations to the media show he greatly dislikes."

But following mediation by Spain's Minister of Culture, Barcelona-born Jordi Solé Tura—who told the stars their behavior could harm the games—and the chief executive of the Barcelona '92 Olympic Organizing Committee, Josef Miquel Abad, Kraus on Feb. 26 did an about-face and accepted an invitation to be slotted into the opening ceremony. He also asked to be included on an Olympic-special opera CD that BMG/RCA will be releasing after the July 25 ceremony.

Explaining his apparent change of opinion, Kraus said, "It is very clear that this type of act is very special and that it has nothing to do with the opera or with recitals, and for that reason I shall try to adapt myself to the circumstances."

Kraus' capitulation and the likely declaration of peace between Kraus and Carreras is bound to mean two things that will affect record companies. First, the mass popularization of opera singers, if not opera itself, will continue with megaconcerts and events televised around the globe. Second, the sales of opera CDs, and probably of classical-music CDs in general, will greatly increase.

Caballe, who recorded the unofficial Olympic anthem, "Barcelona," with the late Freddie Mercury, is by

no means uninvolved in the bickering that has beset Spanish opera. Kraus accuses her brother and manager, Carlos, who also manages Carreras, of "controlling a cultural mafia that has existed in Spanish opera for many years."

And in addition, Caballe is the diva who is conducting her own private war with Spain's premier opera house, Barcelona's Teatre del Liceu. Not only will she not enter the grand building, but she refuses to receive any communications from it. Motor-cycle messengers from the Liceu are not allowed into the building that houses Caballe's offices. This stems from comments made to a French magazine by the Liceu's new artistic director, Albin Hanseroth, that implied Caballe the singer was not as well-loved as many thought.

Even Domingo is not unblemished by controversy. Not only is he musical director of the six-month Expo '92, but his name also appears on the credits of the 10 operas scheduled, either as singer or orchestra conductor. And last November, Domingo arranged for his wife, Marta Ornelas, to stage-direct the opera "Tosca" with the help of their son Alvaro.

SPAIN'S BOOMING REPERTOIRE

BMG/RCA Spain seems to be the only Spanish label to take real advantage of the revolution in the opera world. In addition to Caballe, it released in Spain at Christmas "Gala

Lirica," a recording of a concert last May to inaugurate Seville's new Gran Teatre de la Maestranza that starred Caballe, Carreras, Domingo, Kraus, Berganza, Pons, and Aragall, as well as Pilar Lorengar and Pedro Lavirgen. It has sold nearly 60,000 units, and is set for worldwide release March 30. BMG/RCA is also to release the 14 minutes of the Olympics medley plus arias by the singers as a post-Olympics CD.

Sandra Rotondo, BMG's head of international exploitation, says, "Spain is such a breeding ground for lyrical artists, and 1992 gives us the opportunity to launch two projects. The third, Caballe, is actually in honor of her 25 years as a recording artist with RCA. There is no doubt that Spanish opera singers are set for the recognition due them."

Sony Classical Spain's director, Roberto Portillo, says the boom is as much socio-economic as cultural—"Spanish people see they don't have to go to the opera to possess opera"—and points out that much of the "pop opera" is not opera anyway. "For example, in April we are releasing a Plácido Domingo CD of popular Spanish and Italian songs, such as Mexican mariachis," he says, and sighs.

PolyGram, the Spanish leader in the classical sector through Philips, Decca, and Deutsche Grammophon, is to release four CDs of Rossini music and the opera "Otello," starring Carreras.

Domestic Mkt. Tops Agenda Of Warner Music Japan Prez

■ BY STEVE McCLURE

TOKYO—As head of that rarest of creatures, a 100% foreign-owned record company operating in Japan, Ikuzo Orita has his work cut out for him.

As president of Warner Music Japan, Orita leads one of the U.S. multinational's three affiliates here. His priority is to increase sales of domestic repertoire, in a market where it outsells foreign product by at least seven to three. WMJ's domestic/foreign split is currently around the 50/50 mark.

Following on from that, Orita hopes to raise the company's overall market share from its current 7% and to improve profitability. He acknowledges the difficulties: "We have lots of competitors."

Orita, who replaced veteran Tokugen Yamamoto as WMJ president last August, compares the firm's situation with that of Toshiba-EMI in the early '80s. That company also had a relatively weak domestic division, but since developed homegrown artists, such as Yumi Matsutoya, to the point where it now has a 13% market share, ranked second only to dominant Sony Music.

"Our job is to further develop the position and profile of our top artists in the next half-year... so they can sell half a million or a million units like [Pony Canyon duo] Chage & Aska," Orita says. "We have to do this."

"In addition, we must develop new artists like the Pearl Brothers, Makihiko Araki, and singer/songwriters like Hidemi Yamamoto and Jun Abe," he continues. "We have to develop these so they sell more than 100,000 units." Orita also says the company is striving to promote middle-ranking acts like Akiko Wada and Chika Ueda by getting their music used in TV commercials and drama shows. "We have to stabilize their basic sales," he says.

Warner Music International divided its Japanese operations into three in November 1989, each with

its own domestic talent and foreign repertoire agendas. WMJ handles the Warner Bros. group of labels and classical lines Teldec, Erato, and Nonesuch, while WEA Music K.K. markets Elektra and product from such U.K. sources as EastWest and WEA Records. MMG markets the Atlantic group of labels here.

WMJ distributes all three companies' product and acts as the umbrella organization. The three firms have a total of 420 employees. In addition to his WMJ duties, Orita has been serving as president of WEA Music K.K., but now that post has been filled by newly appointed Ken Kambai, formerly at Alfa Records.

In the fiscal year ended Nov. 20, 1991, Warner Music Japan's foreign repertoire sales amounted to 16.3 billion yen (\$121 million). This was marginally ahead of the previous year's 15.9 billion yen (\$118 million), but viewed as respectable considering the loss of MCA and Geffen to MCA/Victor, and the end of a distribution deal with Tokyo-based Alfa Records. Orita contends that WMJ enjoys the biggest single slice of the foreign-repertoire market among Japanese record companies.

Overall sales in the same period for all three Warner affiliates—WMJ, WEA Music K.K., and MMG Inc.—were 34.5 billion yen (\$252 million), down from the previous year's 38 billion yen (\$282 million). Video accounts for about 15% of total sales.

Orita says the three Warner companies will continue separately: "The parent company wants us to compete with each other." He adds that by operating as separate units, each firm can concentrate on promoting specific artists.

In addition to those acts already cited, WMJ's domestic roster includes female vocalists Chisato Moritaka and Akina Nakamori—although there are rumors that Nakamori, who attempted suicide a couple of years ago and whose career has been on hold since, may be about to move to a competitor.

MMG's major domestic acts are singer/songwriters Tatsuro Yamashita and Maria Takeuchi, and rock bands Hound Dog and the Blue Hearts. WEA Music, which began signing local artists in 1990, has scored with newcomer Noriyuki Makihara, whose 1991 single, "Donna Toki Mo," has sold a million.

Deacon Being Honored

LONDON—John Deacon, director general of trade body the British Phonographic Industry, is to be the first recipient of the British Music Industry Award. The honor will be presented in the fall following judging by a panel of senior industry figures.

ANDY LAU

(Continued from preceding page)

sia, and Singapore, following the decision by PolyGram to have him record in Mandarin.

According to a prominent local film director, Lau's management move is well-considered. "The triads are not sophisticated enough to negotiate with a Western company," he says. "From a career point of view, being associated with the clout of ICM also gives Lau an edge to break into the international entertainment industry."

It is widely rumored here that Lau, who will continue to be based in Hong Kong, is the first of several top-name Asian entertainment personalities due to affiliate with ICM.

Jewel Box Shines Through In Canada Retailers Say Refixturing Not Insurmountable

■ BY LARRY LeBLANC

TORONTO—If Canada is an example, some of the same U.S. retailers, rackjobbers, and one-stops currently opposing the recent decision by major U.S. record companies to drop the CD longbox for a jewel-box-size package might rethink their views after the implementation in April 1993.

Major Canadian manufacturers of prerecorded music abandoned the 6-by-12-inch CD longbox and encased software in a 5-by-5½-inch plastic jewel-box package on all front-line product in April 1988, followed by back-catalog product six months later.

"It was a relatively smooth transition from what the anticipation was," says Brian Robertson, president of the Canadian Recording Industry Assn. "When we had the initial meetings with retailers, they were quite excited, say distraught, about the changes. Since we did it, I haven't heard a word."

"We've never looked back, although it was a reasonably difficult process changing all the shelves and pulling everything out of longboxes," says Paul Alof, president of HMV Canada.

"As a rackjobber, I think this is a better system and [it is] much more secure for our customers," says Leonard Kennedy of Saturn Distributing Inc., which services the Zeller's department store chain. "Our customers receive goods from us much faster than before. They get the product on the floor, put it in the [plastic] security boxes, and it's ready for selling. Before, every piece had to be put in a corrugated security box, then shrunk, priced, packaged, and shipped."

"It was a pain in the ass," counters Sam Sniderman, president of Roblan Distributors, which operates the Sam the Record Man retail chain. "When you have two different types of packaging, we spent a lot of time taking things out of the longboxes and we were still getting returns from the stores. The companies said they were getting rid of the longboxes but they didn't offer solutions for any of our problems."

"It didn't make sense to pack something that was 5½-by-5½ in a 6-by-12-inch," says Stan Kulin, president of Warner Music Canada Ltd., who instigated the Canadian move. "The [potential] saving in freight and warehousing costs alone made me question it. I also felt from an environmental viewpoint that it didn't make sense. A lot of us talk about environmental issues but we want somebody else to do it."

Not only did the manufacturers here constantly consult with retailers, rackjobbers, and one-stops about the move, they also reduced their CD prices by 50 cents in October 1987, theoretically the price of the longbox, to help with potential costs of refixturing of their stores to accommodate the new packaging. The labels also pushed back the initial move from Jan. 1, 1988, to April 1, largely to appease retailers who argued for more time.

"Prices have not gone up," maintains Malcolm Perlman, president of Sunrise Records & Tapes. "In fact, whether it's the pressures of competitive pricing or whether manufacturing prices have gone down, but the charges to us have actually gone down since then."

Few Canadian retailers, in fact, invested in new fixtures. To rack CDs, they use generic 6-by-12 cardboard and plastic longboxes or offer jewel boxes without any outer package.

HMV Canada is one of a number of retailers that have chosen to display the jewel boxes on their own. Alof says it was quite easy to convert the chain's existing bins to accommodate

plastic longbox," says Lyle Drake, VP of purchasing, distribution, and marketing at A&A Music & Entertainment, which had initially used its own solid red plastic longboxes featuring the A&A logo but is now switching to a clear plastic version. "It shows the product much better."

Kennedy figures it cost \$600,000 to convert 235 Zeller's stores to use clear plastic longboxes. "It took us three days to convert each store," he says. "We had to take them from the old corrugated [cardboard] security boxes and put them into the new ones and reticket them. The stores looked much better presentationwise."

To the question of increased theft, Kennedy emphasizes that plastic longboxes have been an effective deterrent combined with increased security, particularly electronic tagging systems. "Our shrink dropped by close to 63% in two years," says Kennedy. "What works for us is the customer has to pay for the item in the music department of the store."

"We haven't noticed any substantial increase in our shrink," says HMV's Alof. "We have, however, invested more in security systems."

Though WEA will go ahead with plans to market the Eco-Pak state-side, first in open format and, beginning in April 1993, as a closed package of jewel-box dimensions, to be used on a limited basis, Warner's Kulin seems lukewarm on the prospect. "I'm still not convinced that the Eco-Pak is it," he says. "Based on the research we did, I think the consumer strongly endorses the jewel box only."

Meanwhile, until April 1993, those Canadian labels and distributors importing product from the U.S. will continue to strip down longbox CDs and reshink them. "Some companies do special runs for us but we have people in the warehouse who half their jobs seems to be stripping the longbox away and resealing it up," says Lloyd Nishimura, manager of the music and tape division of Denon Canada Inc.

'It was a relatively smooth transition from what we anticipated'

the jewel box by installing metal lifts into shelves to raise the product. "We sent these suckers to all of our stores with a hammer and a tape measure and a couple of screwdrivers, a letter of good luck, and HMV balloons to celebrate afterward," he says.

"The Lift system is a good system but it is very expensive," says Sniderman. "Any method is expensive, and to pass that on to the public is hard."

"My advice is to go straight to the jewel box," says Sunrise's Perlman. "When you remove the CD longbox you can fit much more product in a smaller space, particularly in the small stores, it makes for more room. My competitors are still strong on the plastic container, but it looks ugly. We have little to market the product but when you put it in a longbox you take away from the graphics."

However, those retailers and rackers favoring plastic longboxes, which run 65 cents to \$1.50 [Canadian] depending on the quantity, mention product showcasing as well as security as reasons for their decision.

"Our direction is to go to the [clear]

MAPLE BRIEFS

THE CHEER DJ POOL, Canada's oldest dance pool, presented its annual awards March 7 at Club Sensations in Mississauga, Ontario. Sony Music of Canada was the major winner, being named top dance promotion label and with Kevin Unger being named top dance promotions rep. Additional Cheer plaques were presented to A&M Records of Canada act Kish for top Canadian dance/club artist; PolyGram Records of Canada for top dance distribution company; and DJs Bruno Falvo and "Krazy" Kalvin Hawley, who tied as top Cheer DJs of the year.

A THREE-DAY FESTIVAL, Southern Comfort Discover the Blues, to be presented by the spirit

company Southern Comfort and the Toronto Blues Society, has been announced to run April 23-25 in Toronto. Featured blues artists to perform in a series of showcases at different venues throughout the city include Buddy Guy, Robert Jr. Lockwood, Jimmy Rogers, Long John Baldry, Albert Collins, Solomon Burke, Rita Chiarelli, Jackson Delta with Gene Taylor, Jodie Drake, and Professor Eddie Lusk.

Music video budgets pose challenge for Canadian directors. See story, page 52.

HITS OF THE WORLD



EUROCHART HOT 100 2/29/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
2	3	I LOVE YOUR SMILE SHANICE MOTOWN
3	2	JUSTIFIED & ANCIENT THE KLF #TAMMY WYNETTE KLF COMMUNICATIONS
4	5	REMEMBER THE TIME MICHAEL JACKSON EPIC
5	4	YOU TEN SHARP COLUMBIA
6	7	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
7	6	BLACK OR WHITE MICHAEL JACKSON EPIC
8	8	STAY SHAKESPEAR'S SISTER LONDON
9	9	I CAN'T DANCE GENESIS VIRGIN
10	15	DAS BOOT U96 POLYDOR
1	1	ALBUMS
2	2	QUEEN GREATEST HITS II PARLOPHONE
3	3	GENESIS WE CAN'T DANCE VIRGIN
4	4	SIMPLY RED STARS EASTWEST
5	5	NIRVANA NEVERMIND DGC
6	6	MICHAEL JACKSON DANGEROUS EPIC
7	7	QUEEN QUEEN PARLOPHONE
8	8	U2 ACHTUNG BABY ISLAND
9	9	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
10	12	LISA STANSFIELD REAL LOVE ARISTA
11	13	TINA TURNER SIMPLY THE BEST CAPITOL

THIS WEEK	LAST WEEK	SINGLES
18	NEW	FEEL SO HIGH DES'REE SONY SOHO SQUARE
19	30	CLOSE ENCOUNTERS CLOUSEAU EMI
20	17	DON'T BE AGGRESSIVE SANDRA VIRGIN
1	1	ALBUMS
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	3	QUEEN GREATEST HITS II PARLOPHONE
4	4	NIRVANA NEVERMIND GEFEN
5	5	SIMPLY RED STARS EASTWEST
6	6	MICHAEL JACKSON DANGEROUS EPIC
7	7	QUEEN GREATEST HITS PARLOPHONE
8	8	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
9	9	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
10	11	ROXETTE JOYRIDE ELECTROLA
11	10	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK SONY
12	16	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
13	15	JOE COCKER NIGHT CALLS CAPITOL
14	14	ARMY OF LOVERS MASSIVE LUXURY OVERDOSE IDEAL
15	13	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
16	12	PETER MAFFAY 38317 EASTWEST
17	18	SALT-N-PEPA THE GREATEST HITS #1/METRONOME
18	17	TINA TURNER SIMPLY THE BEST CAPITOL
19	17	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
20	20	WET WET WET HIGH ON THE HAPPY SIDE POLYGRAM
20	NEW	ERSTE ALLGEMEINE VERUNSC WATUMBA EMI

THIS WEEK	LAST WEEK	SINGLES
4	3	BRIDGE HOUNDDOG MMG
5	5	AINO SEDAINO MAENI SHOGO HAMADA SONY
6	2	MEZURASHIIH JINSEI KAN POLYDOR
7	4	HUMANITY SING LIKE TALKING FUN HOUSE
8	6	SOMETIME SOMEWHERE KAZUMASA ODA FUN HOUSE
9	7	PRESENT PLEASURE ZOO FOR LIFE
10	9	B'z TV STYLE SONGLESS VERSION BMG/VICTOR

FRANCE (Nielsen/Europe 1) 3/7/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
2	4	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
3	2	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
4	9	YOU TEN SHARP COLUMBIA/SONY
5	5	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
6	8	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY
7	13	INDRA TEMPTATION CARRERE
8	3	LA PROMESSE ROCH VOISINE GM/BMG
9	7	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
10	10	L'HOMME A LA MOTO FANNY EMI
11	11	LET'S TALK ABOUT SEX SALT-N-PEPA BARCLAY/POLYGRAM
12	12	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
13	6	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
14	17	JE T'AIME MELANCOLIE MYLENE FARMER TOUT/POLYDOR
15	18	SUZETTE DANY BRILLANT WEA
16	14	UN-DEUX TROIS FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
17	20	LOVE... THY WILL BE DONE MARTIKA COLUMBIA/SONY
18	15	PAS D'AMI (COMME TOI) STEPHAN EICHER BARCLAY/POLYGRAM
19	NEW	CASH CITY LUC DE A ROCHELLIERE SONY/TREMA
20	19	RISE LIKE THE WIND EAST SIDE BEAT VIRGIN
1	1	ALBUMS
2	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	2	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
4	2	PATRICK BRUEL SI CE SOIR RCA/BMG
5	5	MYLENE FARMER L'AUTRE TOUT/POLYDOR
6	14	GENESIS WE CAN'T DANCE VIRGIN
6	14	WILLIAM SHELTER EN SOLITAIRE PHONOGRAM/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
7	7	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
8	6	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
9	8	U2 ACHTUNG BABY ISLAND/POLYGRAM
10	NEW	ROCH VOISINE DOUBLE GM/BMG
11	10	STEPHAN EICHER ENGELBERG BARCLAY/POLYGRAM
12	NEW	SOUNDTRACK DIRTY DANCING RCA/BMG
13	16	LES INCONNUS BOULVERSIFIANT PPL/SONY
14	13	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
15	9	RENAUD MARCHAND DE CAILLOUX VIRGIN
16	11	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
17	NEW	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
18	18	ETIENNE DAHO PARIS AILLEURS VIRGIN
19	12	JEAN MARC THIBAUT LE PRINTEMPS DES VALSES ET DES JAVAS PPL/SONY
20	20	TEXAS MOTHERS HEAVEN PHONOGRAM/POLYGRAM

ITALY (Musica e Dischi) 3/9/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
2	3	ADAMS GROOVE HAMMER CAPITOL
3	7	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
4	NEW	PORTAMI A BALLARE LUCA BARBAROSSA COLUMBIA
5	2	COLOUR OF LOVE SNAP ARISTA
6	9	REMEMBER THE TIME MICHAEL JACKSON EPIC
7	NEW	NON AMAMI ALEANDRO BALDI & FRANCESCA ALOTTA RICORDI
8	5	REVOLUTION DJ MOLELLA MEDIA/FRI
9	6	MYSTERIOUS WAYS U2 ISLAND
10	4	BLACK OR WHITE MICHAEL JACKSON EPIC
1	NEW	ALBUMS
2	1	VARIOUS ARTISTS SUPERSANREMO 1992 RICORDI/FONIT CETRA
3	2	QUEEN GREATEST HITS II PARLOPHONE
4	3	LUCA CARBONI CARBONI RCA
5	NEW	FIORILLA MANNOIA I TRENT A VAPORE EPIC
6	4	LUCA BARBAROSSA CUORE D'ACCIAIO COLUMBIA
7	NEW	ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ/RICORDI
8	NEW	NATALIE COLE UNFORGETTABLE ELEKTRA
9	NEW	VARIOUS ARTISTS SANREMO 1992 EMI
10	NEW	PAOLO VALLESI LA FORZA DELLA VITA SUGAR
10	NEW	MIA MARTINI LACRIME FONIT CETRA

AUSTRALIA (Australian Record Industry Assn.) 3/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SALTWATER JULIAN LENNON VIRGIN/EMI
2	2	LOVE YOUR RIGHT EUPHORIA EMI
3	3	JUSTIFIED & ANCIENT THE KLF #TAMMY WYNETTE LIBERATION/FESTIVAL
4	6	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI
5	12	ROCKET MAN (I THINK IT'S GONNA BE A LONG, LONG TIME) KATE BUSH PHONOGRAM/POLYGRAM
6	4	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR/POLYGRAM
7	9	DIZZY VIC REEVES AND THE WONDER STUFF PHONOGRAM/POLYGRAM
8	7	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
9	8	FINALLY CECE PENISTON A&M/POLYDOR
10	5	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN/BMG
11	11	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA/SONY
12	10	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC/SONY
13	20	I CAN'T DANCE GENESIS VIRGIN/EMI
14	13	PRIDE (IN THE NAME OF LOVE) CLIVILLES AND COLE COLUMBIA/SONY
15	14	BOHEMIAN RHAPSODY QUEEN EMI
16	15	IT'S ONLY NATURAL CROWDED HOUSE EMI
17	16	DIAMONDS AND PEARLS PRINCE & THE N.P.G. WARNER
18	NEW	MARVELOUS THE TWELFTH MAN EMI
19	NEW	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS POLYDOR/POLYGRAM
20	18	DON'T TALK JUST KISS RIGHT SAID FRED LIBERATION/FESTIVAL
1	NEW	ALBUMS
2	1	DIESEL HEPPIDELITY CHRYSALIS/EMI
3	2	BABY ANIMALS BABY ANIMALS IMAGO/BMG
4	3	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
5	4	SOUNDTRACK THE COMMITMENTS MCA/BMG
6	14	JULIAN LENNON HELP YOURSELF VIRGIN/EMI
7	3	NIRVANA NEVERMIND GEFEN/BMG
8	5	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
9	6	THE COMMITMENTS THE COMMITMENTS MCA/BMG
10	21	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
11	7	MICHAEL JACKSON DANGEROUS EPIC/SONY
12	8	PRINCE & THE N.P.G. DIAMONDS AND PEARLS WARNER
13	18	ROD STEWART VAGABOND HEART WARNER
14	10	BIG AUDIO DYNAMITE II THE GLOBE/THE LIVE "OFFICIAL" BOOTLEG COLUMBIA/SONY
15	9	BRYAN ADAMS WAKING UP THE ... A&M/POLYDOR
16	11	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
17	15	NEIL DIAMOND LOVESCAPE COLUMBIA/SONY
18	17	GENESIS WE CAN'T DANCE VIRGIN/EMI
19	20	SIMPLY RED STARS EASTWEST/WARNER
20	NEW	HARRY CONNICK JR. BLUE LIGHT, RED LIGHT COLUMBIA/SONY
20	12	ENYA SHEPHERD MOONS EASTWEST/WARNER

JAPAN (Music Labo) 3/16/92

THIS WEEK	LAST WEEK	SINGLES
1	2	KANASHIMIWA YUKINOYUNI SHOGO HAMADA SONY
2	1	URBAN DANCE KYOSUKE HIMURO TOSHIBA/EMI
3	3	PROMISED LOVE THE ALFEE PONY CANYON
4	4	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE
5	6	BRIDGE HOUNDDOG MMG
6	5	GARAGARAHIBIGA YATTEKURU TUNNELS PONY CANYON
7	7	CHOO CHOO TRAIN ZOO FOR LIFE
8	10	WOMAN KEIZO NAKANISHI PIONEER
9	NEW	TANJO/MAY BE MIYUKI NAKAJIMA PONY CANYON
10	NEW	KITTO MATA AERU SEIKO MATSUDA SONY
1	NEW	ALBUMS
2	NEW	BIRTHDAY MIDORI KARASHIMA FUN HOUSE
3	NEW	BEST FRIENDS HIKARU GENJI PONY CANYON
3	1	YASASHIKU NARITAI MARIKO NACAI FUN HOUSE

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	STAY SHAKESPEAR'S SISTER LONDON
2	3	I LOVE YOUR SMILE SHANICE MOTOWN
3	2	MY GIRL THE TEMPTATIONS EPIC
4	9	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
5	4	NOVEMBER RAIN GUNS N' ROSES GEFEN
6	5	IT'S A FINE DAY OPUS III PWL
7	23	ONE U2 ISLAND
8	11	WEATHER WITH YOU CROWDED HOUSE CAPITOL
9	NEW	COME AS YOU ARE NIRVANA DGC
10	6	IT MUST BE LOVE MADNESS VIRGIN
11	7	I'M DOING FINE NOW THE PASADENAS COLUMBIA
12	15	I KNOW NEW ATLANTIC 3 BEAT
13	32	TEARS IN HEAVEN ERIC CLAPTON REPRISE
14	NEW	THREE THE WEDDING PRESENT RCA
15	12	DRAGGING ME DOWN INSPIRAL CARPETS MUTE
16	8	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M
17	28	PLACES THAT BELONG TO YOU BARBRA STREISAND COLUMBIA
18	30	RAVE GENERATOR TOXIC TWO PWL INTERNATIONAL
19	NEW	A DEEPER LOVE CLIVILLES & COLE COLUMBIA
20	13	COVERS (EP) EVERYTHING BUT THE GIRL BLANCO Y NEGRO
21	NEW	TO BE WITH YOU MR. BIG ATLANTIC
22	16	MAKE IT ON MY OWN ALISON LIMERICK ARISTA
23	14	FOR YOUR BABIES SIMPLY RED EASTWEST
24	18	ARE YOU READY TO FLY ROZALLA PULSE 8
25	NEW	STEAL YOUR FIRE GUN A&M
26	NEW	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS.
27	19	WEIRDO THE CHARLATANS SITUATION TWO
28	10	REMEMBER THE TIME MICHAEL JACKSON EPIC
29	17	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL
30	NEW	WE ARE EACH OTHER THE BEAUTIFUL SOUTH GO! DISCS
31	NEW	TIME TO MAKE YOU MINE LISA STANSFIELD ARISTA
32	31	(ALL I KNOW) FEELS LIKE FOREVER JOE COCKER CAPITOL
33	20	I WONDER WHY CURTIS STIGERS ARISTA
34	NEW	MARIAH CAREY EMOTIONS COLUMBIA
35	37	WE'VE GOT TO LIVE TOGETHER R.A.F. PWL CONTINENTAL
36	NEW	COLOUR MY LIFE M PEOPLE deCONSTRUCTION/RCA
37	22	LIFT EVERY VOICE (TAKE ME AWAY) MASS ORDER COLUMBIA
38	NEW	FAIT ACCOMPLI CURVE ANXIOUS
39	NEW	FAR GONE AND OUT THE JESUS & MARY CHAIN BLANCO Y NEGRO
39	NEW	A JUICY RED APPLE SKIN UP LOVE
40	NEW	FREE RANGE THE FALL FONTANACOG SINISTER

THIS WEEK	LAST WEEK	ALBUMS
1	2	MADNESS DIVINE MADNESS VIRGIN
2	NEW	TEARS FOR FEARS TEARS ROLL DOWN (THE HITS 1981-1992) FONTANA
3	1	SIMPLY RED STARS EASTWEST
4	3	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
5	5	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
6	4	JAMES SEVEN FONTANA
7	8	ELVIS PRESLEY FROM THE HEART/HIS GREATEST LOVE SONGS RCA
8	9	TINA TURNER SIMPLY THE BEST CAPITOL
9	NEW	CROWDED HOUSE WOODFACE CAPITOL
10	14	LISA STANSFIELD REAL LOVE ARISTA
11	7	MICHAEL JACKSON DANGEROUS EPIC
12	10	GENESIS WE CAN'T DANCE VIRGIN
13	13	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FOUR SEASONS
14	6	THE PASADENAS YOURS SINCERELY COLUMBIA
15	12	CURTIS STIGERS CURTIS STIGERS ARISTA
16	11	SEAL SEAL ZTT
17	17	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
18	16	QUEEN GREATEST HITS II PARLOPHONE
19	22	U2 ACHTUNG BABY ISLAND
20	15	BEVERLY CRAVEN BEVERLY CRAVEN EPIC
21	19	R.E.M. OUT OF TIME WARNER BROS.
22	26	NIRVANA NEVERMIND DGC
23	25	KIRI TE KANAWA THE ESSENTIAL KIRI DECCA
24	24	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
25	NEW	BRAND NEW HEAVIES BRAND NEW HEAVIES LONDON
26	NEW	DAVID BYRNE UH-OH LUAKA BOP/SIRE
27	23	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
28	27	SOUNDTRACK THE COMMITMENTS MCA
29	18	PEARL JAM TEN EPIC
30	29	BARRINGTON PHELLOUNG INSPECTOR MORSE VOL 2 VIRGIN TELEVISION
31	28	DIANA ROSS MOTOWN'S GREATEST HITS MOTOWN
32	21	MARIAH CAREY EMOTIONS COLUMBIA
33	32	THE KLF THE WHITE ROOM KLF COMMUNICATIONS
34	31	SCOTT WALKER THE WALKER BROTHERS NO REGRETS/THE BEST OF ... 1965-1976 FONTANA
35	30	QUEEN GREATEST HITS II PARLOPHONE
36	39	ENYA SHEPHERD MOONS WEA
37	33	NIRVANA BLEACH TUPULO
38	36	MICHAEL CRAWFORD/RPO PERFORMS ANDREW LLOYD WEBBER TELSTAR
39	NEW	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
40	35	LITTLE VILLAGE LITTLE VILLAGE REPRISE

SPAIN (TVE/AFYVE) 2/29/92

THIS WEEK	LAST WEEK	SINGLES
1	2	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN/BMG
2	7	GET READY FOR THIS 2 UNLIMITED BLANCO Y NEGRO
3	5	REMEMBER THE TIME MICHAEL JACKSON EPIC
4	1	PUTA MADRE TERRA WAN BLANCO Y NEGRO
5	8	COLOUR OF LOVE SNAP BMG/ARIOLA
6	4	DALAI LAMA MECANO BMG/ARIOLA
7	6	JAMES BROWN L.A. STYLE BLANCO Y NEGRO
8	10	THEME FROM TERMINATOR 2 OBJECT MAX MUSIC
9	NEW	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO
10	3	BLACK OR WHITE MICHAEL JACKSON EPIC
1	1	ALBUMS
2	2	QUEEN GREATEST HITS II EMI
3	2	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER
4	3	NIRVANA NEVERMIND GEFEN/BMG
5	4	LUZ CASAL A CONTRA LUZ HISPAVOX
6	NEW	ENYA SHEPHERD MOONS WARNER
7	9	VARIOUS ARTISTS LOVE ALBUM ARCADE
8	7	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
9	6	VARIOUS ARTISTS NOCHES DE BLANCO SATEN EMI
10	8	MICHAEL JACKSON DANGEROUS EPIC
10	8	POR FIN JUNTOS PLACIDO DOMINGO Y PALOMA SAN B. HISPAVOX

CANADA (The Record) 3/9/92

THIS WEEK	LAST WEEK	SINGLES
1	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
2	4	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
3	1	I'M TOO SEXY RIGHT SAID FRED VIRGIN/A&M
4	6	JUSTIFIED AND ANCIENT THE KLF RCA/BMG
5	3	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
6	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
7	8	PRIDE (IN THE NAME OF LOVE) COLE & CLIVILLES COLUMBIA/SONY
8	NEW	VIBEOLOGY PAULA ABDUL VIRGIN/A&M
9	10	UHH AHH BOYZ II MEN MOTOWN/POLYGRAM
10	7	MYSTERIOUS WAYS U2 ISLAND/A&M
1	1	ALBUMS
2	2	NIRVANA NEVERMIND DGC/DGC
3	4	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
4	3	U2 ACHTUNG BABY ISLAND/A&M
5	5	TOM COCHRANE MAD MAD MAD WORLD CAPITOL/CAPITOL
6	7	GENESIS WE CAN'T DANCE ATLANTIC/WEA
7	6	ENYA SHEPHERD MOONS WEA/WEA
8	10	COWBOY JUNKIES BLACK EYED MAN RCA/BMG
9	NEW	METALLICA METALLICA ELEKTRA/WEA
10	8	VARIOUS ARTISTS WAYNE'S WORLD REPRISE/WEA
10	8	MICHAEL JACKSON DANGEROUS EPIC/SONY

'Sesame St.': No Rebate, But Price Moves Down

RANDOM HOUSE VIDEO has scrapped plans for a \$5 rebate program on its 14-title "My Sesame Street" series, a program announced in this column Feb. 22. Instead, the suggested list price on the series is being reduced from \$14.95 to \$9.95. In addition, Random House has decided to lower to \$9.95 the suggested list on 12 other \$14.95 Sesame Street titles. Price reductions go into effect April 1.

The change was made after Random House had "done a fair amount of preliminary work" on the rebate program, according to spokesperson Kelly Saletan. She notes that dealers will still receive the \$5 placement allowance that was part of the rebate plan. Placement, or stocking, allowances are "not that common in the video industry, but they are in the book industry," says Saletan. Dealers are eligible for the allowance by ordering a minimum of 36 pieces, for which a special floor display is available.

Saletan says shelving the rebate program was "a marketing decision." After the rebate was announced, she says, "People kept bringing up the point that a lot of consumers—those who bought the videos as gifts—wouldn't benefit from the rebate. We decided to drop prices across the board. We feel it's better for the consumers, especially in these times."

"My Sesame Street" was already one of Random House's best-selling

video lines, but "it's been out a long time," says Saletan. "We had decided to repackage the line anyway; we're relaunching it with the new price point." The 12 other Sesame Street titles being reduced to \$9.95 are, like "My Sesame Street," all in the 30-minute range; the four that remain at \$14.95 average 60 minutes.

The \$9.95 price point, Saletan says, "gives us more of a competitive edge." The cost of scrapping the rebate program "will be made up for with the lower price, which will increase sales," she says.

Saletan notes that Random House "may do rebates in the future." Going back on the "My Sesame Street" plan was due "more to the nature of this line, which is such a strong gift line."

GETTING AWARD-WINNING, but hard-to-find kid-vid titles into major retail stores is the aim of the **Coalition for Quality Children's Videos**, a nonprofit membership organization formed last October in Santa Monica, Calif. Currently, the coalition is composed of an 18-member national advisory board, including Peggy Charen, president of **Action for Children's Television**.

"Our goals are to make more video retailers aware of these programs and encourage them to stock them," says co-director **Ranny Levy-Wales**. "And to inform con-

(Continued on page 68)



by Moira McCormick

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Wayne's World (Paramount)	8,371,600	1,878 4,458	3	57,188,221
2	Lawnmower Man (New Line)	7,751,971	1,276 6,075	—	8,034,293
3	Fried Green Tomatoes (Universal)	3,933,105	1,331 2,955	10	52,433,849
4	Once Upon A Crime (MGM)	3,520,427	1,101 3,197	—	3,520,427
5	Stop! Mom Will Shoot (Universal)	3,318,810	1,958 1,695	2	17,411,615
6	Gladiator (Columbia)	3,305,189	1,295 2,552	—	3,305,189
7	Memoirs Of Invisible Man (Warner Bros.)	2,807,994	1,753 1,602	1	8,746,325
8	Medicine Man (Buena Vista)	2,702,923	1,282 2,108	4	34,513,624
9	Hand That Rocks the Cradle (Buena Vista)	2,609,995	1,590 1,642	8	73,301,447
10	Beauty and the Beast (Buena Vista)	1,902,842	1,253 1,519	16	118,460,773

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	9	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	2	4	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
3	3	4	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
4	4	7	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
5	5	5	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
6	7	5	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R
7	11	3	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
8	6	4	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R
9	9	7	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
10	8	14	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
11	10	8	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
12	12	3	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG
13	15	2	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
14	16	8	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
15	14	10	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
16	18	6	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR
17	22	2	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R
18	19	19	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
19	13	11	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
20	17	10	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
21	NEW ▶		DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
22	20	18	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
23	21	18	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
24	NEW ▶		SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG
25	NEW ▶		DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R
26	24	15	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
27	25	2	THE POPE MUST DIE(T)	Media Home Entertainment FoxVideo M012881	Robbie Coltrane Beverly D'Angelo	1991	R
28	23	5	LIFE STINKS	MGM/UA Home Video 902314	Mel Brooks Lesley Ann Warren	1991	PG-13
29	NEW ▶		MYSTERY DATE	Orion Pictures Orion Home Video 8791	Ethan Hawke Teri Polo	1991	PG-13
30	26	14	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
31	38	8	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
32	30	2	BINGO	TriStar Pictures Columbia TriStar Home Video 70723	Cindy Williams David Rasche	1991	PG
33	32	3	THE VANISHING	New Video Group Fox Lorber Video 1037	Gene Bervoets Johanna Ter Stegge	1988	NR
34	27	6	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	G
35	NEW ▶		BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
36	34	11	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
37	NEW ▶		ROVER DANGERFIELD	Warner Bros. Inc. Warner Home Video 12221	Animated	1991	G
38	40	16	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
39	29	18	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
40	31	19	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13

◆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.

PACIFIC ARTS*(Continued from page 63)*

Held, VP of sales.

Among the elements:

- A special 24-page "Parent's Guide" brochure to be promoted and offered on-air prior to the debut PBS broadcast via a 900 phone number. The guide is designed to get the prime message about the show and its potential use in the household to parents.

- Significant consumer print advertising by Pacific Arts, which will include such publications as People, Woman's Day, Entertainment Weekly, Parenting, Parent's Choice, Child, and numerous other parenting publications.

- Smaller, three-page Parent's Guide "preview" brochures in stores prior to broadcast for both parent and retail education and use.

- Counter cards for customer pre-orders.

- Counter card display packs, 36-unit floor display, and 12-unit counter displays.

According to Al Catabiani, COO/president of Pacific Arts Video, one major reason CTW chose Pacific Arts was the label's success distributing the PBS Home Video label, particularly with such series as "The Civil War," "The Astronomers," "American Indian," and "I, Claudius."

"We learned from the PBS label that there is an audience for the highest-quality branded product," Catabiani says. "Consumers do take comfort when they trust the brand. When we learned that CTW has this program in the works, we tried very hard to acquire it."

Catabiani is reluctant to speculate on the level of viewership the show will receive but suggests it could range anywhere from 2 million-3 million up to 6 million-7 million.

He says videocassette sales of "a couple of hundred thousand units" should accrue early on, and "the numbers should go on up from there." Such chains as Wal-Mart and Target have already agreed to carry the tape, he says.

Catabiani adds that while "this is a stand-alone deal" for Pacific Arts, the label will attempt to work toward future tie-ins with CTW.

He also says the program will allow Pacific Arts to "take a big swing" in opening up newer, alternative avenues of home video distribution in the mass market and "really go broad and deep. It's important to get this kind of programming out to a broad market."

According to Held, accounts that may have been apprehensive about the title are being won over after getting exposed to the program and the marketing outline.

"Originally, Target said they would not pick up the title," she says. "I visited Target and brought them a 10-15-minute trailer and a screener. A week later Target approved the title. Wal-Mart is also pretty middle-of-the-road but we got approval from them as well. We're also getting a great deal of enthusiasm from traditional home video accounts. It's definitely priced right for the mass marketplace."

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The coolest players...
The hippest music...
It's all in**

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NBA SUPERSTARS 2 is the follow-up to the groundbreaking, best-selling tape that combined incredible footage of the NBA's leading players with sensational hit music! Each of basketball's most spectacular stars will star in their very own highlight filled music video.

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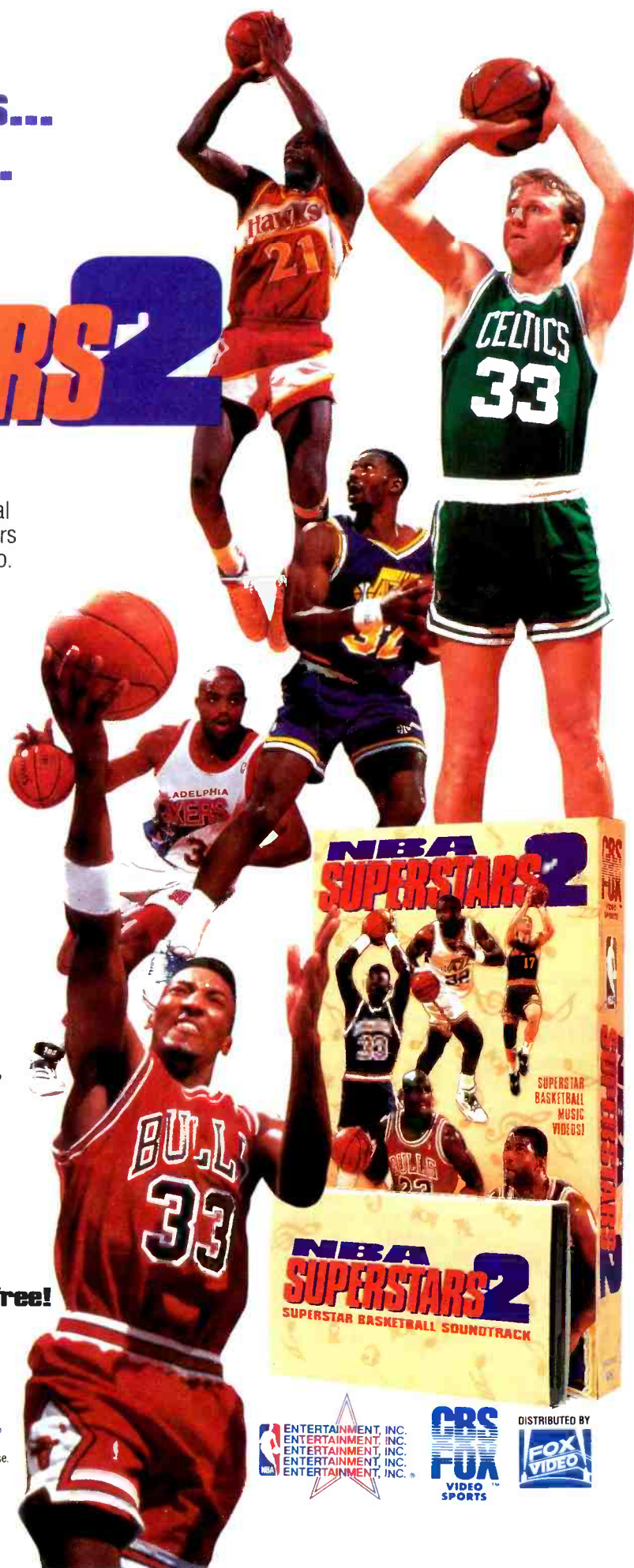
Dealer Order Date: March 31, 1992

Street Date: April 23, 1992

*Comparable manufacturers list price

MCA

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B'buster Rethinks Promo Mag In-Store Publication To Reflect Catalog

BY JIM McCULLAUGH

LOS ANGELES—Blockbuster Entertainment Corp., the country's largest home video chain with more than 2,000 outlets, plans to "re-vamp" its in-store promotional publication to more of a newsletter/catalog format, according to Ron Castell, senior VP of programming, communications, and development, who also functions as publisher of Blockbuster Video Magazine.

Also rethinking their in-store video publication philosophies are the Music Plus and Tower chains. "We're only discontinuing it in its present form," Castell says of Blockbuster's slick, four-color magazine. He adds that the chain is unhappy with the publication as currently constituted. With more than 2,000 stores, more than 1 million copies of the magazine are printed each month.

Castell says cost is one consideration in the change but that, philosophically, the chain wants to place more promotional emphasis on older titles.

A year ago Blockbuster gave serious consideration to elevating the publication to a newsstand-distributed, national consumer video software magazine (Billboard, Jan. 19, 1991). Ultimately, says Castell, that thinking was abandoned.

"At that time," he says, "not everyone [in Blockbuster management] was in agreement that we wanted to put a magazine empire together."

The current gameplan, he says, "is to try something else and if

that doesn't work, then to try something else."

Says Castell, "The only reason to have a magazine from our perspective is to utilize it as a marketing tool to help move back-list catalog product... The front-list moves on its own initially. You don't have to hype them in a publication."

Castell says he is unsure if the new format will be advertiser supported. "We have one advertiser who wants to be in it. Since it's going to be much more promotional, the emphasis will not be on the advertisers."

Castell says the publication will continue to be produced in-house at the chain's Fort Lauderdale, Fla., headquarters with a small staff.

The 87-unit Music Plus chain in Southern California also is discontinuing its monthly video in-store tabloid publication called Prime and going to a quarterly catalog approach.

Tower Video Collector, which had been a separate in-store video magazine for the Tower chain, has been folded into Pulse!, Tower's music-oriented magazine, which is available in-store and on newsstands and via subscription. That change, says Tower, reflects its new emphasis on audio/video synergy.

According to Angie Diehl-Jacobs, director of advertising for Music Plus, the chain's decision was based on several factors, including rising production costs and consumer preference.

(Continued on page 70)

NEWSLINE

VSDA Notes Objections To Proposal To Label Copies Of 'Altered' Films

Richard Abt, general counsel for Philadelphia-based franchisor West Coast Video, testified before a House subcommittee on behalf of the Video Software Dealers Assn. in opposition to proposed film-labeling legislation. The Film Disclosure Act would require that a label noting objections by a film's "artistic authors" be placed on all copies of films that are "materially altered" from their original theatrical versions. Under the bill, panning and scanning, the principal means by which a film is adapted for viewing on standard TVs, would be considered a material alteration. The proposed label would read as follows: "THIS FILM IS NOT THE VERSION ORIGINALLY RELEASED. It has been panned and scanned. The director and cinematographer object because this alteration loses much visual information and changes the composition of the images." Joining VSDA in opposition to the bill are the National Assn. of Broadcasters, the Assn. of National Advertisers, the Committee for America's Copyright Community (of which the VSDA and the Motion Picture Assn. of America are part), and the American Civil Liberties Union. The White House has also expressed opposition to the bill, H.R. 3051, which is sponsored by Rep. Robert Mrazek (D-N.Y.). A similar bill has been introduced in the Senate by Sen. Alan Simpson (R-Wy.). It is supported by several prominent directors, including Martin Scorsese, Robert Wise, and Haskell Wexler.

FoxVid Adds Titles To Ongoing \$14.98 Line

FoxVideo is adding nine titles to its \$14.98 line, now dubbed "FoxVideo \$14.98 Blitz." The studio has also announced that its \$14.98 line will be an ongoing promotion, with new titles to be added throughout the year. The nine new titles are "Romancing The Stone," "The Jewel Of The Nile," "Wall Street," "The French Connection," "M*A*S*H," "Jumpin' Jack Flash," "Slam Dance," "Target," and "Straw Dogs." Prebook for the new collection is March 31; street date is April 23.

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	19	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	5	45	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	4	3	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
4	2	14	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
5	3	18	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
6	11	75	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
7	7	5	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
8	6	2	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
9	12	29	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
10	10	29	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
11	15	25	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
12	14	17	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
13	8	4	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
14	23	3	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13	19.95
15	9	18	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
16	13	67	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
17	19	3	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
18	17	75	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
19	18	4	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
20	29	11	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
21	22	95	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
22	27	18	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
23	26	18	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
24	16	31	GARTH BROOKS ▲ ³	Capitol Video 40023	Garth Brooks	1991	NR	14.95
25	24	2	DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
26	28	8	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
27	25	73	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
28	30	88	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
29	32	3	QUEEN: WE WILL ROCK YOU	Strand Home Video 2115	Queen	1992	NR	14.98
30	21	21	SPARTACUS ◊	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
31	NEW ▶		MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
32	33	20	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
33	NEW ▶		ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
34	37	282	THE SOUND OF MUSIC ◊	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
35	20	5	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
36	34	2	CORY EVERSON'S STEP TRAINING VIDEO	KVC Entertainment 877956-27-9	Cory Everson	1991	NR	19.95
37	RE-ENTRY		NATALIE COLE: UNFORGETTABLE	Elektra Entertainment 40135	Natalie Cole	1991	NR	9.98
38	35	9	20,000 LEAGUES UNDER THE SEA ◊	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	19.99
39	40	13	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
40	39	5	OLD YELLER	Walt Disney Home Video 037	Dorothy McGuire Fess Parker	1957	NR	19.99

● 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. ◊ 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.

'Spitting Image' Is A Wickedly Funny Portrait

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Spitting Image—The Music Video," BFS Video, available now.

This compilation of 26 music videos from the British "Spitting Image" TV show is an absolute must for anyone who has been wondering who put the "empty" in MTV. Not since Monty Python has there been such a perceptive and savage mockery of absolutely everything. The satire is non-partisan, skewering everything from archconservatives to the Green Party, from rock stars to recycling sewage, with a quality of viciousness far beyond anything seen on American television. Raisin commercials are



by Michael Dare

brilliantly burlesqued in "California Reagans" and I wouldn't be surprised if Mick Jagger and Paul McCartney conspired to buy up every copy of this tape in order to prevent people from seeing "Keepin' On Rockin'." Ditto the Monkees, who must have had a fit of apoplexy upon hearing "Hey Hey, We're The Has Beens." These videos make "Weird Al" look like a Sunday-school teacher. Rent them with any other music tapes.

• "Liebestraum" (1991), MGM/UA Home Video, prebooks Thursday (19).

In this enormously satisfying erotic thriller, writer/director/composer Michael Figgis weaves a complex tale of ancient murder and modern obsession involving two different love triangles. Figgis is a great fan of subtext, and every scene seems to be about something else; the simplest dialog bursts with underlying sexual tension. Maybe people didn't go see it in the theaters because the title made them think it was a foreign film. Let's hope they'll wise up when the tape comes out. This is one of the best films of 1991, similar but infinitely superior to "Dead Again." See them together.

• "Blood & Concrete" (1991), Columbia TriStar Home Video, prebooks Thursday (19).

Billy Zane and Jennifer Beals play a couple of losers who are pursued by cops and thugs when they get mixed up in a wacked-out case of murder and missing drugs. With a fantastically hip soundtrack and delightfully twisted sensibilities, this is a film full of dark and demented pleasures. Rent it with "Repo Man."

• "Paradise" (1991), Touchstone
(Continued on page 69)

I LOVE LUCY'S ZANY ROAD TRIP CALIFORNIA HERE WE COME!

I Love Lucy's California episodes are the highlight of the show's nine seasons! They took Lucy and her millions of fans on a highway to hilarity stretching from New York to L.A. Now CBS puts you in the driver's seat to get your customers to Hollywood with Lucy.



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(CALIFORNIA TRIP
EPISODES 1-14)
COLLECTOR'S EDITION
BOXED GIFT SET
WITH POSTER

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(CALIFORNIA TRIP
EPISODES 15-27)
COLLECTOR'S EDITION
BOXED GIFT SET

Part 1 and Part 2 feature:

- ♥ Nearly 6 hours of programming, each with three cassettes
- ♥ Star cameos including John Wayne, Richard Widmark, Rock Hudson, Harpo Marx and many others
- ♥ Pristine film-to-tape transfers from original 35mm prints



Special bonus!
Collectible
poster map of
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Go "non-stop" to L.A. with Lucy with the two-part 27-episode Collector's Goldsette with all of the famous California trip episodes! Part 1 and Part 2 are \$49.98 SRP each.

You can also take the "local route" to L.A. with Lucy with these four new double-episode California trip volumes at \$14.98 SRP each!



VOLUME 13, #3420
CALIFORNIA HERE WE COME
THE TOUR

VOLUME 14, #3421
TENNESSEE BOUND
ETHEL'S HOME TOWN

VOLUME 15, #3422
LUCY GETS IN PICTURES
THE HEDDA HOPPER STORY

VOLUME 16, #3423
LUCY VISITS GRAUMAN'S
LUCY AND JOHN WAYNE



Dealer order date: 3/31/92
Street date: 4/23/92

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Home Video

CHILD'S PLAY

(Continued from page 64)

sumers about these alternatives to the same old children's tapes—and let them know how to find them.”

The coalition is developing a 24-title collection of videos aimed at children ages 5-12. Among them are titles by smaller producers, such as Children's Circle of Weston, Conn., Smart Pants of Lakewood, Ohio, Shadow Play Video of Austin, Texas, and Lightyear Entertainment. “Lightyear is distributed by BMG,” says Levy-Wales, “but they're not a household name like Disney.”

The coalition will act as a distributor for the retooled and repackaged titles in its collection, placing them in “visible retail locations” in their own point-of-purchase display. An insert in each box will list the other coalition titles, as will a special trailer at the end of every program.

Levy-Wales says the collection will appear in Barnes & Noble and Waldenkids stores “by late spring,” with a mass-market test

CAN. PORN LAW UPHELD

(Continued from page 63)

peruse to determine whether something was obscene under the Criminal Code.

As a result, OFRB virtually stopped demanding cuts in mainstream films and stopped censoring movies and videos containing explicit sex and depicting penetration. In 1991, the provincial-appointed body trimmed only about 10% of “adult sex films” submitted.

Meanwhile, police in Ontario began to bring charges against video store operators for distributing material approved by the board after an Ontario Court decision, which held that explicit sex acts with people or objects, and dehumanizing sex acts, were obscene.

“There's a lot of stuff that the OFRB has been classifying and approving that we as a unit here have found, in our estimation, are degrading,” Project P's Crouch says. “Everybody's under the impression that because a film is classified by OFRB that it's automatically OK but they don't deal with the issue of obscenity. Some of the tapes go beyond the most liberal of court decisions.”

According to civil rights lawyer Clayton Ruby, “Project P officers were taking explicit sex and saying, ‘You can't do it.’ But the OFRB's view has been upheld [by the Supreme Court ruling]. The problem is I'm sure that Project P is going to have a very different view than the review board on what is meant by ‘degrades’ and ‘dehumanizes.’”

“The main objective right now is for the video stores to learn how to handle this stuff properly,” says Dennis Wilson, co-owner of Blue Heat Video Distributors in Mississauga, Ont. “The ma-and-pa stores who put ‘Deep Throat’ beside Mickey Mouse videos are going to have a hard time. If you have a room off to the side for a small video store, you're laughing. Even better, keep the movies behind the counter, have a tag system and/or a binder so customers can leaf through it. Don't push it in anyone's face.”

slated for the fourth quarter. “We'll also be targeting the big video chains, but we want to concentrate on sell-through first,” she says. The Coalition for Quality Children's Videos can be reached at 800-232-5252.

KIDBITS: Children's Circle is reducing the price on its acclaimed line of children's literature titles from \$19.95 to \$14.95, starting April 1. The newest release is “Stories From The Black Tradition,” which hit March 16. “Ours were some of the highest-priced children's tapes around,” says marketing assistant Jill Perlstein. “We wanted to reach more people.”

... In anticipation of the Easter season—a profitable one for kid-vid sell-through—A&M Video is offering a 16-piece video-only counter display for Shari Lewis' “Lamb Chop In the Land Of No Manners.” The popularity of Lewis' new PBS series, “Lamb Chop's Play-Along,” has sparked a 25% sales jump for the video, says director of children's marketing Regina Kelland. Lewis' newest video/companion audio, “Don't Wake Your Mom,” is due April 21.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.

Billboard®

FOR WEEK ENDING MARCH 21, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	17	FANTASIA Walt Disney Home Video 1132	1940 24.99
2	2	45	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
3	3	25	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
4	9	95	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
5	5	186	ROBIN HOOD ◆ Walt Disney Home Video 228	1973 29.95
6	12	283	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951 24.99
7	4	197	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95
8	7	77	PETER PAN Walt Disney Home Video 960	1953 24.99
9	8	182	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
10	10	119	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
11	6	338	DUMBO ◆ Walt Disney Home Video 24	1941 24.99
12	13	9	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991 12.99
13	14	127	BAMBI Walt Disney Home Video 942	1942 26.99
14	16	42	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990 22.99
15	NEW ▶		SEBASTIAN'S PARTY GRAS Walt Disney Home Video 1312	1991 12.99
16	19	79	ALL DOGS GO TO HEAVEN ◇ MGM/JA Home Video M301868	1989 24.98
17	11	15	ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video 1245	1991 12.99
18	24	182	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963 24.99
19	15	33	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988 19.99
20	18	3	ROVER DANGERFIELD Warner Bros. Inc./Warner Home Video 12221	1991 92.99
21	NEW ▶		WINNIE THE POOH: EVERYTHING'S COMING UP ROSES Walt Disney Home Video 1322	1992 12.99
22	21	23	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991 19.99
23	17	15	ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video 1244	1991 12.99
24	NEW ▶		WINNIE THE POOH: POOH TO THE RESCUE Walt Disney Home Video 1323	1992 12.99
25	NEW ▶		WINNIE THE POOH: KING OF THE BEASTIES Walt Disney Home Video 1320	1992 12.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

2ND FEATURES

(Continued from page 67)

Home Video, prebooks Monday (16).

In this tender and remarkably heartfelt drama, Don Johnson and Melanie Griffith play a country couple who face emotional turmoil when they agree to let a city kid stay with them for the summer. The acting is superb, particularly Johnson, who gives a performance of uncanny subtlety and depth. It will surprise all those who have only seen him play the tough guy. This tear-jerker is every bit as good as "Rambling Rose," and they'll make a great double bill.

• **"Basket Case 3: The Progeny" (1992), MCA Universal, prebooks 3/25.**

So completely and outrageously over the top that it makes its predecessors look like "Ordinary People." A grotesque mutant gives birth to a bunch of other grotesque mutants who form a sort of mutant brigade fighting for the rights of all mutants everywhere. It starts in overdrive and never lets up for a second. The real stars here are the makeup artists who created dozens of distorted beings that look like the Elephant Man on acid. It's a no-holds-barred freakfest that gives new meaning to the word bizarre. Rent it with "Evil Dead 2" to people who like to have nightmares when they're awake.

• **"Inside Out" (1992), Playboy Home Video, prebooks Tuesday (17).**

"The Twilight Zone" goes softcore in this fun collection of nine sardonic tales featuring women who take their clothes off. Some are just silly, but others, like "Life Is For The Taking," represent a perfect combination of the sensibilities of Rod Serling and Hugh Hefner. See it with "Creepshow."

• **"Livin' Large" (1991), HBO Home Video, prebooks 2/27.**

A hip-hop homeboy grabs the mike from a dead newscaster on location and ends up with a network job. Though it's directed too broadly, with cartoon bad guys, it's still an insightful and often very funny satire of television journalism. See it with "Broadcast News."

• **"Escape From Survival Zone" (1991), AIP Home Video, prebooks Wednesday (18).**

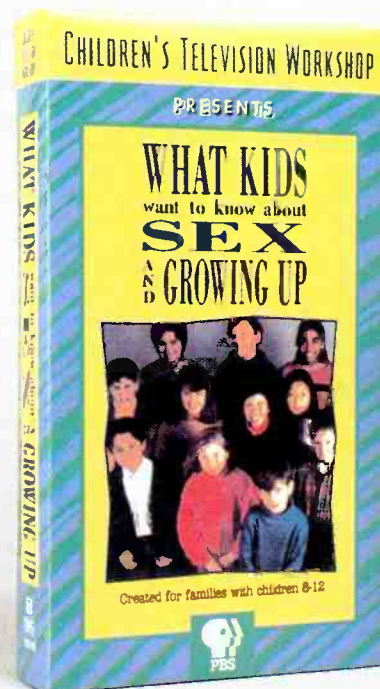
Harrison Ford watch out—your brother is coming to get you. In this exciting but ludicrous action film, celebrity sibling Terence Ford displays devil-may-care likability as a TV correspondent who becomes a soldier to prevent WWII. See it with "Commando."

• **"The Rapture" (1991), New Line Home Video, prebooks 3/26.**

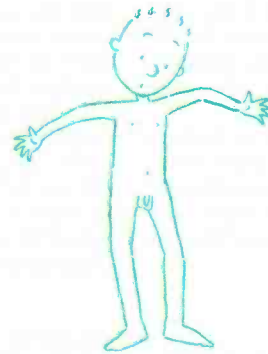
Fundamentalists have their day in this hallucinatory vision of Armageddon. Mimi Rogers gives a passionate performance as a nympho telephone operator who falls under the spell of a group of true believers who dream of a pearl and follow the words of a young master predicting the immediate advent of judgment day. Christians will admire her; everyone else will want to punch her lights out. Rent it with a free copy of "The Watchtower."

"MOM, WHAT'S... SEX?"

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(PAV 826). 60 minutes



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SELL-THRU BUSINESS REMAINS SHALLOW AT MUSIC OUTLETS

(Continued from page 63)

Starship Music Inc. in Norcross, Ga., for example, carries 3,800 total video titles, including 3,000 theatrical titles and 500 music titles. Spec's Music & Video in Miami, with 2,000 total titles, carries 1,100 theatrical titles and 400 music.

Moreover, music video appears to be a relatively finite program category for most chains. With the exception of six-unit, South Plainfield, N.J.-based Compact Disc World, which carries 1,000 music video titles, most chains stock fewer than half that many, suggesting only a comparatively narrow range of music video titles sell through in appreciable numbers.

By contrast, theatrical films are a nearly infinite category; the amount of inventory units stocked is essentially constrained only by the space restrictions in a given retail location.

The key for the studios, then, is to persuade music-based accounts to expand their overall video activity, since the greater their involvement in video, the more closely they resemble the mainstream of the video sell-through market.

Music video represents an average of 2.9% of total sales at outlets in the survey; theatrical and special-interest programming (excluding music video) represents an average of 2% of total sales.

More than half the chains in the survey are active in laserdisc to one degree or another, including Chatsworth, Calif.-based Tempo Music and Video, where laser represents 60% of total video sales, and at both 307-unit, North Canton, Ohio-based Camelot Music and Compact Disc World, where laser represents 50% of total video sales.

On average, laser represents 8.95% of video sales at those chains that stock the format. Outlets that carry laser represent 20% of the total universe of locations surveyed.

Oddly, given laserdisc's advantages as a music video medium, the laserdisc inventory stocked by those chains into the format tends to skew more heavily toward theatrical product than does their VHS inventory.

For chains that carry laser, the average number of total titles stocked is 634, including 489 theatrical titles, 102 music titles, and 44 special-interest titles. Thus, theatrical titles represent 77% of total laser inventory, while music accounts for only 16%.

BLOCKBUSTER

(Continued from page 66)

"We wanted to spend more co-op dollars on media outside the store," she says. And based upon research, she adds, "We discovered that consumers want to be cued into other videos. That's what they want from an in-store giveaway."

As a result, she says, Music Plus will move toward a quarterly Reader's Digest-size catalog approach in April where 500 titles will have synopses. Other consumer interests, such as actors and genres, will also be cross-referenced.

Sign Of The Times: Stores Angle For Failed Firms' Biz

FEEDING FRENZY: The inexorable closing of stores in such a competitive environment has surviving merchants in a frenzy, according to Steve Gabor, president of Odyssey Video in Los Angeles. "Our new-member count almost doubled in January based on what was happening after Off The Video closed on Victory Boulevard," he says. Gabor got to the empty store first and had a sign painter render a professional job (offering two free rentals if they would switch their membership to Odyssey). "Other stores in the area

off a related bill.

After an all-day vigil outside a committee meeting room, the coalition members went into action "with our telephone tree, a fast-action telephone network," says Lauer. The bill did not move out of committee. "The libraries, grocers, and booksellers were working on it, too," says Lauer, offering plaudits to the job done by three video distributors, VPD, Major Video Con-



by Earl Paige

wiped my sign out, and I had it repainted," he says. Gabor says the daily count of new members near the closed location rose to 21.48, compared with the more normal 15.61 new members daily at another store near no closings. "The developer finally showed up and took out all signage," Gabor says.

The same competition for members from store closings occurred on Wilshire after retail behemoth Musicland Group shuttered what was for years a Licorice Pizza it converted to Musicland's Sam Goody Music & Video logo. Gabor says, "We just kept destroying each other's signs." The developer, once again, has now erected a fence. Gabor once owned the neighborhood, going back 25 years when he first opened what was then a record store. Currently, the West L.A. Odyssey is averaging just 11.10 new members daily. Although Sam Goody is gone, an Extravaganza Video has opened directly across the street.

V-DISC DOGFIGHT: According to a real estate source, Dave's The Laser Place, one of L.A.'s original videodisc-only outlets, is moving right into the midst of three chains that do not rent the product at the hot Laurel Canyon and Ventura Boulevard corner—Wherehouse, 20/20 Video, and Music Plus.

FIRST AMENDMENT FIGHT: Video retailers are dug in fighting off laws they believe threaten First Amendment freedom in several states across the country. Perhaps the most dramatic battle is in Washington state (Billboard, March 14).

A bill in Olympia, which sought to broaden existing legislative language regarding pornography determinations, was the scene of a spirited fight down to the last minute of the legislative session, says Jim Lauer, president of Premier Video, Puyallup, and a leader in the Video Software Dealers Assn.

VSDA and the Motion Picture Assn. of America were both opposing the pornography-definition legislation and the Recording Industry Assn. of America was fending

cepts, and Commtron Corp. (soon to be absorbed by Ingram Entertainment when the acquisition is complete).

"The distributors allowed us to reach non-VSDA members."

But VSDA members in Washington are not boasting because they know there is a strong grassroots of support for the measure. Speaking from that side, Andrea Vangore, of Washington Together Against Pornography, says SB 6262 would align the state with others that have enacted so-called "harmful to minor" measures. Vangore thinks video store operators are overreacting by interpreting the measure as broader than it really is.

"The bottom line is any video store operator knows whether or not he's got a video that has the kind of material in it" that is not suitable for minors, says Vangore. Those video retailers fearing SB 6262 might be too broad are wrong, she says. One store owner says the bill would result in "900 little versions of the MPAA ratings board up here."

Vangore says the bill calls for "a statewide standard, because the State Supreme Court in the State of Washington has forbidden local governments to pass laws pertaining to the definition of pornography. Including harmful-to-minors pornography."

OSCAR OVERFLOW: The latest chapter announcing an Oscar night is the New Mexico Chapter. Its gala on Oscar Night, March 30, will be at La Posada De Albuquerque, with exhibits starting at 4 p.m. Biggest blowout will likely be the Loews Santa Monica Beach Hotel black-tie-required blast by two chapters, Southern California and Los Angeles.

But the most-unusual-Oscar-party award will go to Sacramento Chapter, vows president Val Raffi. Attendees at the Sheraton Sunrise will be loaned Interactive Network wireless handheld keyboards that interact with the TV show via FM radio signals. The devices, priced at \$199, are being test-marketed in Sacramento now. There will be 120 sets available, one per couple. With the keyboard, guests will be able to make their own advance guesses on Oscar winners.

Billboard.

FOR WEEK ENDING MARCH 21, 1992

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	19	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	1	1	11	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	4	19	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	2	4	17	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	8	3	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	3	3	81	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
4	2	55	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	4	2	271	CALLANETICS MCA/Universal Home Video 80429	24.95
5	NEW		AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98	5	10	47	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
6	11	21	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98	6	5	19	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
7	15	12	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	7	14	22	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
8	7	258	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	8	11	125	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
9	5	124	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	9	18	7	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
10	3	42	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	10	8	23	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
11	NEW		WWF: ROYAL RUMBLE '92 Coliseum Video 100	59.95	11	15	21	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
12	10	7	ESPN FANTASTIC FOOTBALL PLAYS ESPN Home Video 50436	9.95	12	RE-ENTRY		KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
13	12	9	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98	13	NEW		CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
14	13	12	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	14	19	133	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95
15	NEW		1991 MINNESOTA TWINS HIGHLIGHT VIDEO Major League Baseball Home Video 164	19.95	15	16	16	NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
16	14	11	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	16	6	22	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
17	19	5	LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	17	20	73	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
18	6	20	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98	18	NEW		BODY BY JAKE: BETTER BACK WORKOUT Hemdale Home Video 7036	14.95
19	18	5	NFL'S ULTIMATE FOOTBALL CHALLENGE FoxVideo (Media) M102829	14.98	19	NEW		DENISE AUSTIN'S LOW FAT DIET Parade Video 70	19.98
20	20	102	NFL CRUNCH COURSE FoxVideo	19.95	20	9	166	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98

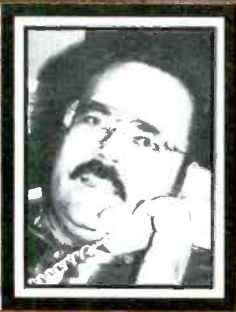
◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

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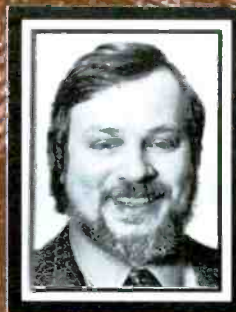
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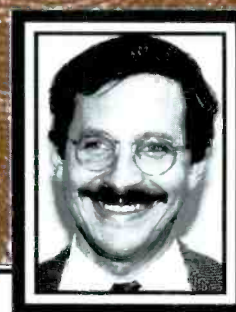
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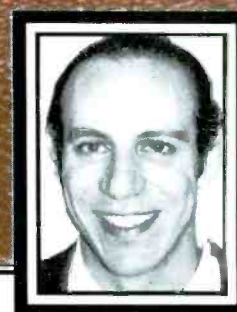
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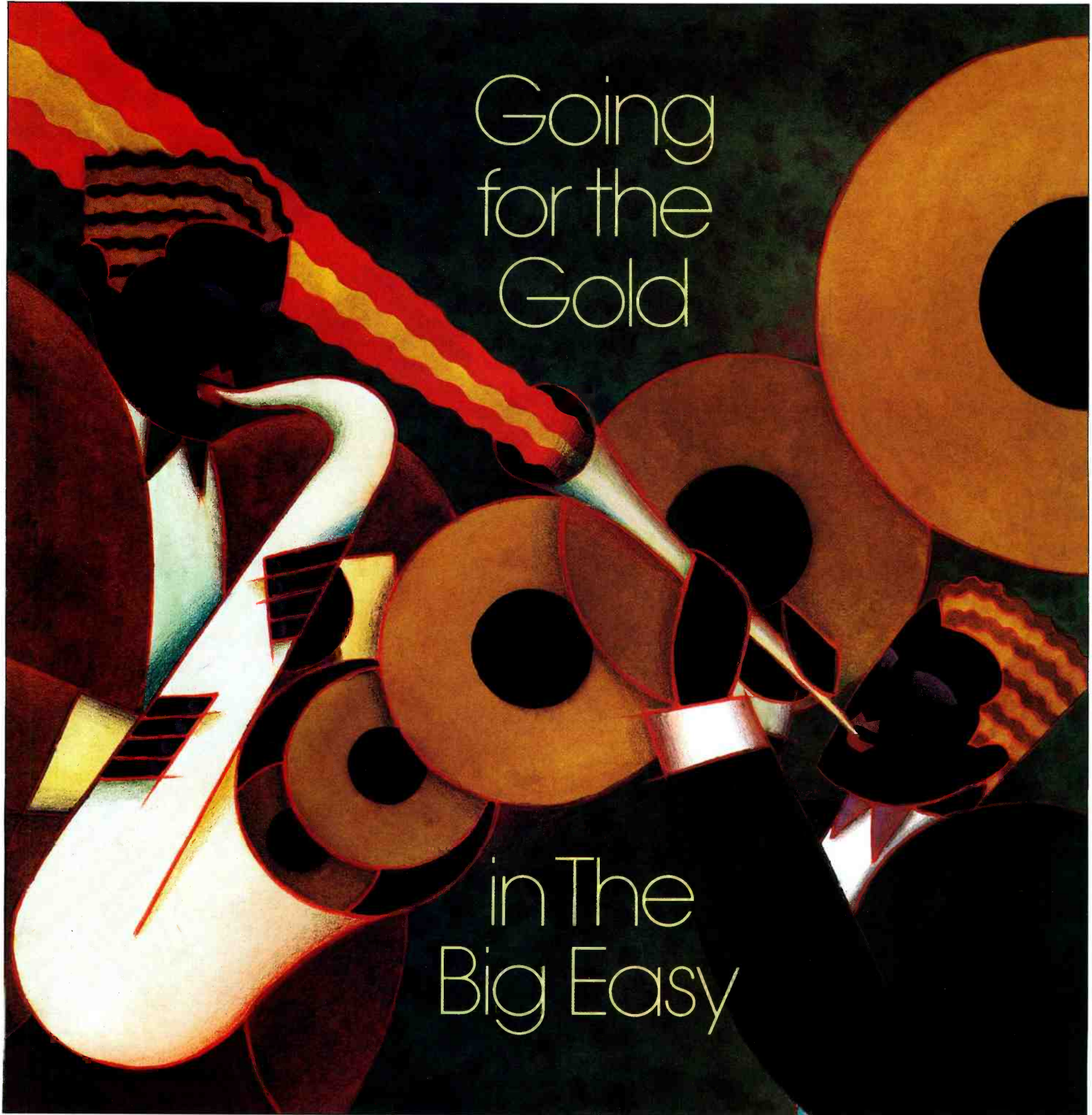
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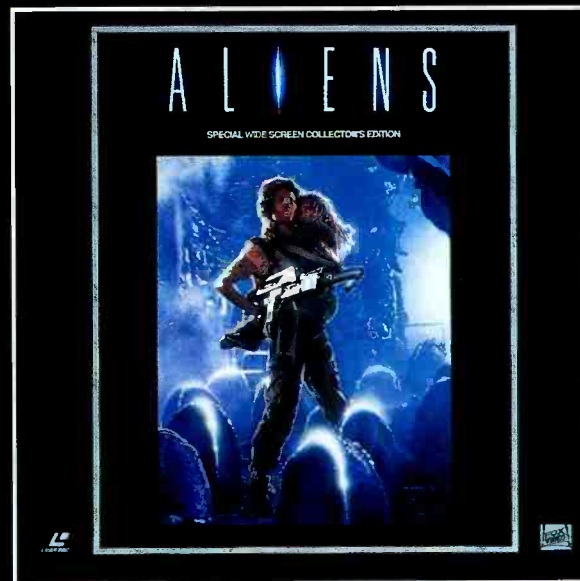
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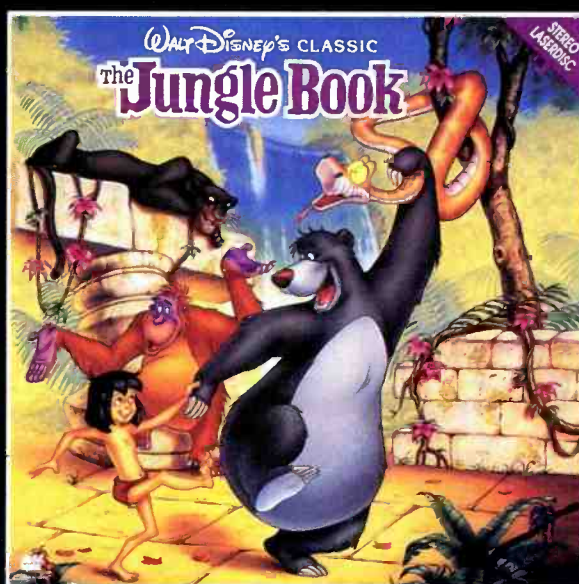
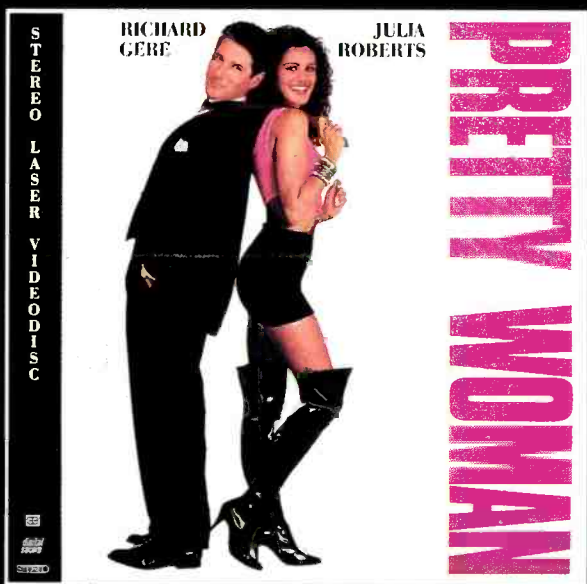
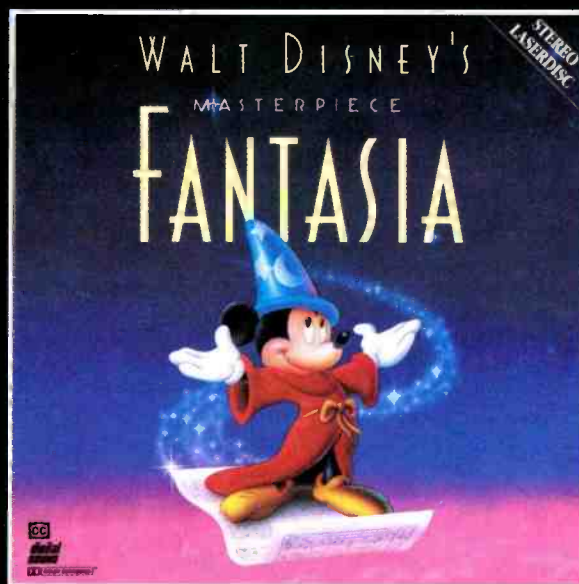
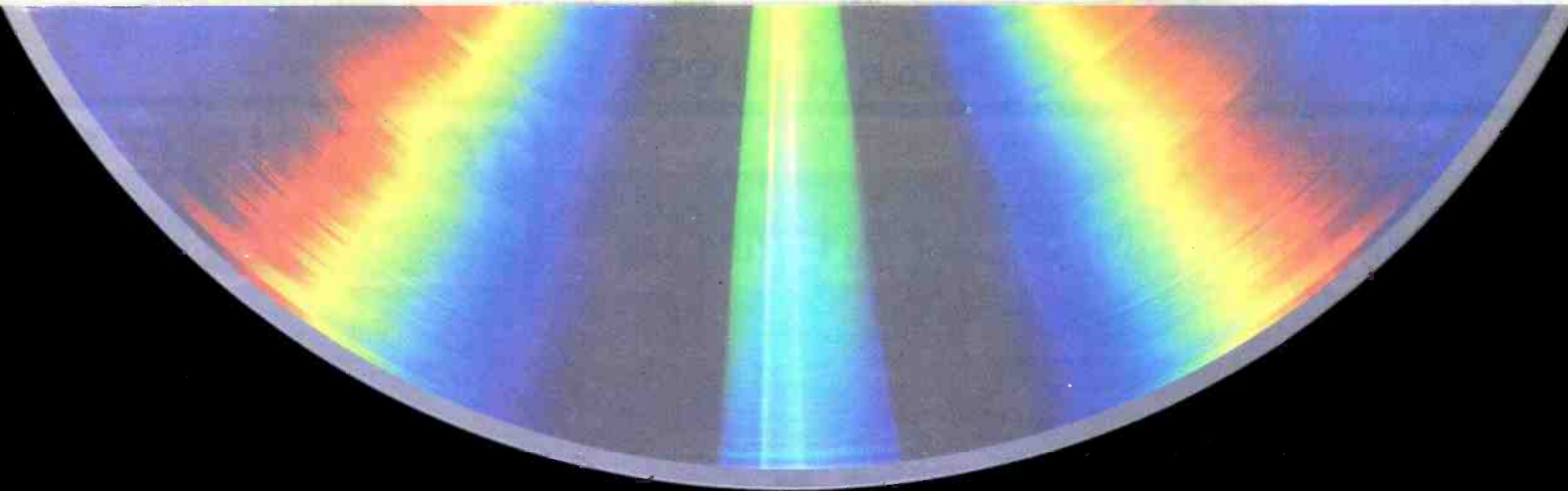


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Outgoing President

JIM BONK RECALLS HIGHLIGHTS, CHALLENGES OF "A DIFFICULT YEAR"

By Ed Christman

NEW YORK—While the last 12 months as president of the National Association of Recording Merchandisers have been one of his most challenging and rewarding years in the music business, Jim Bonk is not sad to see it end.

"This has been a difficult year for me," says Bonk, executive VP and chief operating officer of the 310-unit Camelot Music in North Canton, Ohio. "I don't know how anybody can both manage a business and be president of NARM without the work ethic of Pam Horovitz [executive VP of the trade association] and her staff."

Bonk says that the industry has reaped many dividends this past year, thanks to the hard work of NARM directors, NARM members, and manufacturers.

He points out, for example, that the industry has thus far been successful in opposing lyric legislation. "Mickey Granberg [director of government relations and public affairs] and the NARM staff all did a good job fighting those bills," Bonk states. "We should commend the industry for the job we did in Louisiana [where an explicit-lyric bill was defeated]. Also, many of our retail companies sent their people out to help defeat or postpone such bills.

While the industry has been vigilant in guarding against legislation that would impinge on First Amendment rights, it still faces challenges in small towns from ideologically driven sheriffs and prosecutors who have tried to impose their views on the music business.

"There is no way of knowing when some sheriff is going to go into a store and find something offensive," Bonk acknowledges. "There's no easy way out of that. Each of us has to do what is necessary for his or her company. In some cases, that may mean not buying the product. In some cases, it may mean not stocking it in all stores. In other cases, it may mean not displaying it. And

in still others, it may mean stocking it but using an additional sticker beyond the NARM parental advisory one. But we are unified in our feeling that there should not be legislation that impedes the artists' right to express themselves. We are all unified on that issue."

Another of the past year's



highlights was the Retailers' Conference in September—chaired by Flip Side president Carl Rosenbaum—which Bonk termed "one of the best" in the trade group's history. Also, NARM's retail operations committee continues to do good work, he notes.

Furthermore, Bonk adds that this year's New Orleans convention "will be great. [Spec's Music & Video president] Ann Lief [convention chairperson] did a fantastic job putting it together."

Bonk, does, though, admit to being disappointed that some of the other major issues facing NARM when he assumed the presidency have yet to be resolved.

Foremost among these issues is the separation of the Video Software Dealers Association

and NARM. "What we can say is that we have a transition committee and we have negotiated our way to nearly obtaining a final separation," he reports. "One or two serious issues have to be put behind us, and hopefully the resolution of those issues will be palatable for both [trade groups]. After all, somewhere downstream our paths will cross again. So, we want to separate amicably."

Yet another troubling issue -- and one that promises to emerge once again as a leading topic of conversation at this year's NARM convention -- is record clubs.

Last year, the account base was very vocal in relating its displeasure over the marketing tactics of record clubs to manufacturers. As a result of those complaints, some label executives said they were sensitive to the retailers' position and would try to exert pressure on the record clubs on their behalf.

"Some encouraging things have happened in the past year," says Bonk. "Some labels—like Geffen and those under the CEMA umbrella—have taken their albums out of the clubs, and we, in turn, have tried to support them in our stores where we can. Also, some of the labels have extended the window in which they release new albums to the clubs. And some managers have decided not to put their artists in these programs."

But the record clubs themselves have completely ignored retail concerns and continue to give away CDs for a penny. "That makes it very difficult for us to sell CDs at \$15," Bonk says. Moreover, clubs continue to target music retail consumers—as well as other shoppers—with their offers.

"As a result, those people buying from record clubs don't ever come into the shop, so they miss out on our other 10,000 to 25,000 SKUs," Bonk notes. "That

(Continued on page 103)

(Continued from page 78)

KEMP MILL MUSIC Beltsville, Md. (Kemp Mill Music)	35	5	0	35	0	0	0
NOBODY BEATS THE WIZ Carteret, N.J. (Nobody Beats The Wiz)	35	0	0	34	34	34	34
HARMONY HOUSE Troy, Mich. (Harmony House)	33	4	0	33	0	4	0
THE RECORD SHOP Sausalito, Calif. (Record Shop)	32	31	0	32	32	0	0
STIRLING VENTURES/ ROSE RECORDS Chicago, Ill. (Rose Records) (Rose also runs 5 leased departments for Montgomery Ward.)	30	0	0	30	0	10	0
SOUND DISK-TRIBUTORS INC. St. Louis, Mo. (Streetside Records, Penny Lane Records)	24	0	0	24	0	4	0
D.C. VENTURES Carmel, Ind. (Karma Records) (Total includes some independent stores that license name.)	23	2	2	23	2	0	2
PEACHES ENTERTAINMENT CORP. Hialeah Gardens, Fla. (Peaches)	22	0	1	22	21	10	0
THE FLIP SIDE INC. Palatine, Ill. (The Flip Side)	21	2	1	21	0	0	0
LECHMERE Woburn, Mass. (Lechmere)	20	14	0	20	20	20	20
CAVAGES INC. Buffalo, N.Y. (Cavages, Crazy Charlie)	19	17	0	16	16	4	0
CAT'S COMPACT DISC & CASSETTES Nashville, Tenn. (Cat's Compact Disc & Cassettes)	17	0	0	17	0	0	0
J.R.'S MUSIC SHOPS OF HAWAII Honolulu, Hawaii (J.R.'S Music Shops, The House Of Music)	16	7	0	16	16	0	0
RECORD THEATRE Buffalo, N.Y. (Record Theatre)	16	2	3	16	16	6	0
STARSHIP MUSIC INC. Norcross, Ga. (Record & Tape World—Starship Music & Movies, Starship Records & Tape)	14	5	5	14	14	0	0
MUSIC VISION Maryland Heights, Mo. (Music Vision)	13	0	0	13	6	6	0
ONE-STOP RECORD HOUSE Atlanta, Ga. (Peppermint Record & Tape)	13	11	0	6	0	0	0
MAINSTREAM/TOTAL MUSIC Milwaukee, Wis. (Mainstream, Discount Disc)	12	0	0	12	0	0	0
PEGASUS MUSIC & VIDEO Layton, Utah (Pegasus Music & Video)	12	4	6	12	12	5	6
RECORD EXPRESS South Windsor, Conn. (Record Express) (Record Express also operates two leased departments for Masters and Valley Fair)	12	0	0	12	12	0	0
TEMPO MUSIC & VIDEO Chatsworth, Calif. (Tempo Music & Video, Nickelodeon, Record Trader, Off The Record Video, Tempo's Music Market)	12	0	10	12	12	12	2
CO-OP RECORDS Moline, Ill. (Co-op Records)	11	0	0	11	11	2	0
RECORD GIANT Amsterdam, N.Y. (Record Giant)	11	1	0	11	2	0	0
THE RECORD EXCHANGE OF ROANOKE, INC. Charlotte, N.C. (The Record Exchange)	10	0	0	10	0	0	0

The following chart ranks the music industry's top 25 retail, rack, and one-stop accounts, based on approximate market share as determined by 1991 billing with the six major distributors (the ranking does not take into account products purchased from independent distributors or accessory and blank-tape suppliers—as well as most video purchases). Information was collated by Billboard's chart department.

- 1) The Musicland Group (Retail)
- 2) The Handleman Co. (Rack)
- 3) Tower Record/MTS (Retail)
- 4) Trans World Music Corp. (Retail)
- 5) Wherehouse Entertainment (Retail)
- 6) Camelot Music (Retail)
- 7) Western Merchandisers/Hastings Books, Music & Video (Retail/Rack/One-Stop)
- 8) Target Stores Inc. (Retail)
- 9) Superclub Music Corp. (Retail)
- 10) Sound Warehouse (Retail)
- 11) Army/Air Force Exchange Service (Rack)
- 12) Jerry Bassin Distributors (One-Stop)
- 13) Show Industries (Retail)
- 14) Strawberries Inc. (Retail)
- 15) CD One Stop (One-Stop)
- 16) Universal One Stop (One-Stop)
- 17) Wee Three Records (Retail)
- 18) Nobody Beats The Wiz (Retail)
- 19) WaxWorks (Retail, One-Stop)
- 20) Best Buy Co. (Retail)
- 21) Abbey Road Distributors (One-Stop)
- 22) National Record Mart (Retail)
- 23) Tempo/Pacific Coast (Retail, One-Stop)
- 24) Valley Record Distributors (One-Stop)
- 25) Record World (Retail)

TOP
25
MUSIC
INDUSTRY
ACCOUNTS

Perfect Impressions

C O M P A C T D I S C



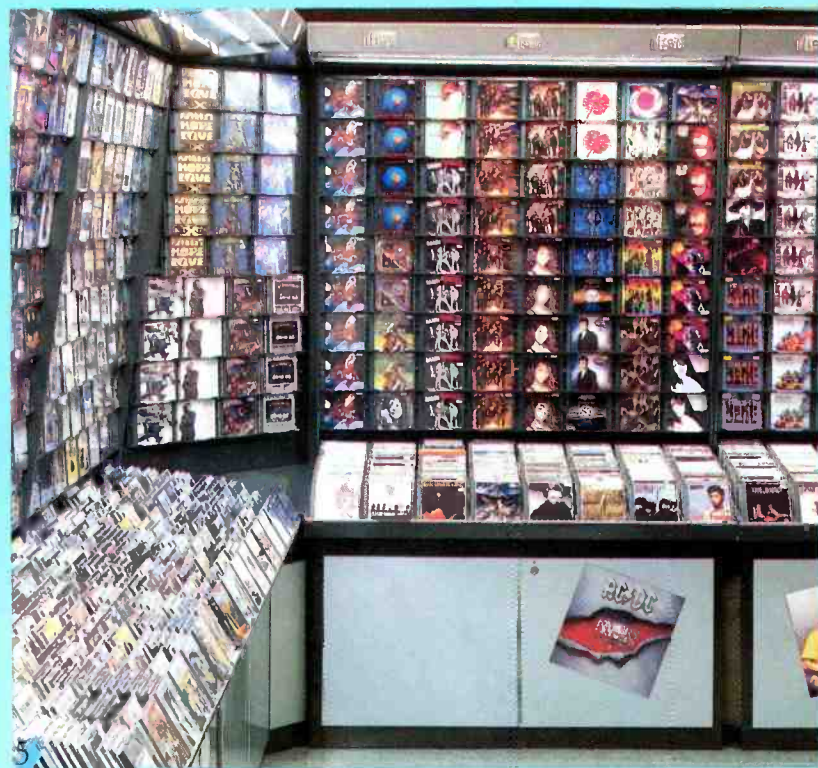
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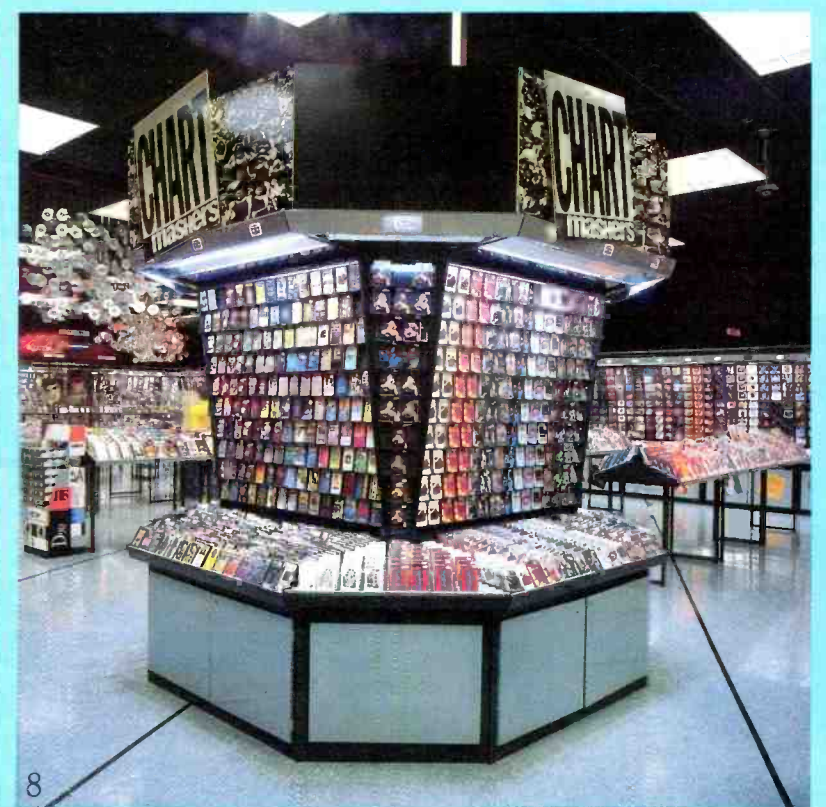
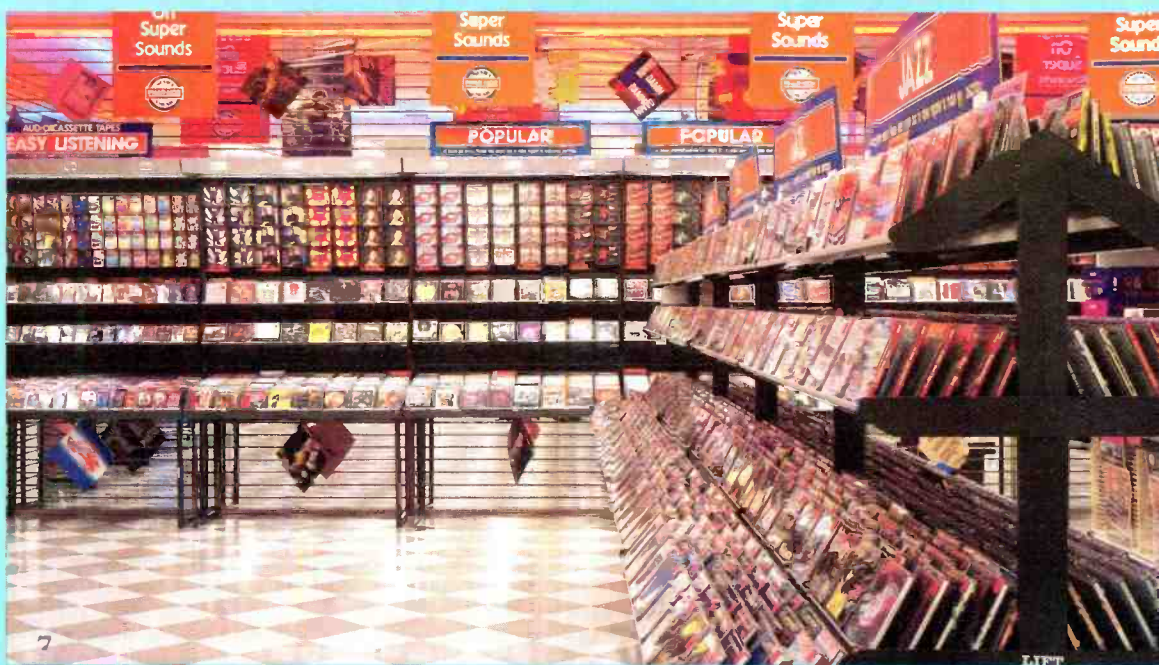
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1. Compact Disc Store, Chicago, IL. 20,000 CDs in 2,500 square feet.
2. Fred Meyer, Portland, OR. Mass Merchandiser. 8,000 CDs, 14,000 Cassettes.
3. Compact Disc Store. 7 stores, all fixtured by LIFT.
4. Phar-Mor, Chicago, IL. A view of the LIFT storage system, which results in zero theft.
5. Fred Meyer. Visual Merchandising of the Jewel Box.
6. Compact Disc Store. Classical Room.
7. Phar-Mor. 180 stores fixtured by LIFT. 3,000 CDs, 5,000 Cassettes.
8. Fred Meyer. Visual Merchandising of the Cassette.

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EXECUTIVE VP HOROVITZ: HOT TOPICS TO INCLUDE LEGISLATION, USED CD'S

By Paul Verna

NEW YORK—As the National Association of Recording Merchandisers prepares for its 34th Annual Convention in New Orleans, retailers, wholesalers and manufacturers of prerecorded music are preoccupied with a smattering of issues—some ancient, some new, some controversial, some just plain annoying.

Prominent among the new issues is the proliferation of used-CD stores. The emergence of these shops—as well as the increasing incidence of NARM-member retailers selling secondhand discs in their locations—has raised the ire of label executives in recent months.

While some retailers protest that strict returns policies, steep prices on CDs and competition from record clubs have forced them to unload used product, manufacturers fear that the growing practice of selling used discs is lowering the perceived value of the format and resulting in a loss of income for themselves and their artists.

Among the other issues on the plate are legislative threats, piracy, such new formats as Digital Compact Cassette and MiniDisc, and store security. Of these, perhaps the most daunting is the specter of legislation.

Without downplaying the threat of any of the various bills in circula-

tion, NARM executive VP Pam Horovitz says the association is well prepared to deal with them. "The good news is that we have a well-oiled machine now," she ex-

plains, referring to the lobbying team led by NARM general counsel Charles Ruttenberg. But she adds a note of caution: "Obviously, the legislation is not going to go away.

"Obviously, the legislation is not going to go away. Being an election year, it's likely to be a year of heavy lobbying activity. And it's unrealistic to expect that because we're ready we can relax."

Perhaps less threatening but equally important to the industry is the impending arrival of two new formats: Philips' DCC and Sony's MiniDisc. "I'm sure everyone will

be anxious not only to know the details of the technologies themselves but also their pricing structures, marketing plans and packaging," says Horovitz.

Ultimately, many of these issues—particularly used discs, record clubs and other alternative marketing avenues—boil down to a perpetual tug-of-war between manufacturers and retailers as to how to sell recorded music. Horovitz addresses the issue with a couple of questions: "In terms of competing

plus business or cannibalizing?' If you asked retailers, they'd say it's cannibalization. I hope the supply side is exploring this."

These issues notwithstanding, Horovitz says she is looking forward to what should be a great NARM convention, particularly concerning live entertainment. "Every single product presentation will showcase at least one live act, which is a tremendous plus for a music-industry convention," she says.

In addition, the upcoming convention will be "the coming-out party for the video companies," according to Horovitz. The opening-night reception will focus on 30 different home-video suppliers.

"It will be a low-key, opening-night cocktail party," she says, "but it will serve as the formal announcement to our membership that we are now a home-entertainment software association and that our membership does a significant business in video. That dialogue and those needs will now be addressed through NARM."

Not accidentally, the increased presence of video suppliers at NARM comes during the first convention since the organization officially split from its former sister group, the Video Software Dealers Association.

"It was no secret in the past that NARM didn't pursue video events in deference to VSDA," says Horovitz. "We absolutely held off and said, 'If you want to do that, you go to VSDA.' One by-product of the separation of the two associations is that the need for that kind of behavior no longer exists."



ANN LIEFF: SPEC'S PRESIDENT'S 20TH NARM IS HER FIRST AS CHAIRWOMAN

By Paul Verna

vention. Also, Lief will moderate a label-presidents panel called "Go for the Gold."

"It should be an excellent convention," says Lief. "We have an outstanding keynote speaker in [Warner Music Group chairman] Robert Morgado. We're thrilled to have someone with a global perspective on the business."

Lief likens the distinction of being invited to chair the convention to the invitation she received two years ago to serve on the NARM board, which she has done since then.

"This is my 20th NARM convention," she says, almost matter-of-factly. Throughout those years—and particularly since the company went public in late 1985—Lief and the rest of the Spec's management team have brought a unique perspective to the trade association. On the one hand, the company is a publicly held, \$60 million corporation that employs 750 people throughout Florida and in Puerto Rico. But on another level, Spec's continues to function as the family chain that its founder established in 1948.

"My father is still very active in

the business," Lief explains. "He's a tremendous inspiration to everyone. He's available, he's well-read, and he's been through so many of the problems we face all the time. He still enjoys looking at the sites, and he's active with the investment community. He's got a good gut feeling on the issues that come up, and he likes going out on the road with me and visiting the stores."

The family ties don't end with Martin Spector and Ann Lief. Spector's other daughter, Rosalind Spector Zacks, is executive VP, treasurer and director, while Ann's husband, William A. Lief, is VP of development. Zacks has been at Spec's for 13 years, while William Lief is a 17-year veteran of the company.

Even the non-family members of the management team have been around for so long they're like family. VPs Vicki Carmichael and Jeff Clifford have been with the company for 17 and 19 years respectively, moving up gradually from their initial jobs as store clerks. And Spec's VP and chief financial officer, Peter Blei, is an eight-year veteran of the firm.

with the kinds of things the retailer offers, one of the most puzzling questions is, 'What do you believe we're not doing that makes you want to go around us? Is this really

square feet and upgraded its computer system—moves that Lief sees as a precondition for further store growth.

"You have to be effective in your warehouse and be able to ship the stores," says Lief. "Even if we had opened more stores, we wouldn't have been able to service them" until the central facility was upgraded.

The chain's most recent store opening was in the burgeoning market of Puerto Rico, where Musicland has a few stores and large local operators do a healthy business. Lief says Spec's has signed a lease for a second store in that territory, with two more likely to open there in the near future.

The competition is no longer limited to other retail players, however. With the increasing involvement of the major record and video companies in such alternative avenues as CD and video clubs and other forms of direct-marketing, retailers are forced to compete for the consumer's leisure time and disposable income.

"These manufacturers are going to go into competition with us, and it's a concern," says Lief. "I'd like to think that we're the most important thing to them. This is a concern to all of us retailers."

This issue is just one of the flurry of timely topics that will surely come up at NARM. And Lief, as she has for more than two decades, will be ready to tackle them.



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SOFT CASSETTE MARKET, LONGBOX DEMISE COULD REVIVE CD PRICING ISSUE

By Ed Christman

WHAT'S HAPPENING: The hottest topic of conversation at this year's National Assn. of Recording Merchandisers convention in New Orleans on March 13-16 promises to be the decision by manufacturers to go to a jewel-box-only world. While most will be wrestling with the issue of how to compensate merchandisers so they can adjust their stores for the post-longbox reality, look for some accounts to use the labels' decision to reignite the whole CD pricing issue.

Surprisingly, accounts may see indications that some manufacturers are willing to discuss the latter topic. As reported last week in Billboard, cassette sales slippage has not entirely been picked up by the CD format. Label executives are hoping that the economy is to blame for that phenomena, but if the economy rebounds and the CD still doesn't capture all the ground that the cassette loses, the pricing debate may heat up again.

OLD ISSUE, NEW YEAR: One year after retailers made such a big deal about the marketing practices

of record clubs at the NARM convention, the Sony/Time Warner and BMG direct marketing houses continue to ignore their pleas. The advertisements of the two record clubs continue to scream such offers as "eight CDs for a penny." After last year's convention, some label and distribution sale executives agreed that such offers hurt the perceived value of CDs, and some imprints even pulled out of the

RETAIL TRACK



clubs.

But now some manufacturers, anticipating that retailers will bring up the issue again at this year's NARM convention, are saying that the best that accounts can lobby for is to ask labels to increase the window for record-club release. The labels maintain that there is just too much revenue lost by not being in record clubs.

JOB FAIR: Last year, when NARM convened in San Francisco, a number of the folks in the convention hotel lobby had resumes in hand, looking for employment. In light of the downsizing that has occurred in the last year throughout the supplier ranks—including the merger of SBK, Chrysalis, and EMI into EMI Records Group and the merger of Atco and EastWest into Atco/EastWest, we predict you'll find even more folks looking for gigs at this year's confab. For example, Phil Blume, EMI director of national sales, is leaving the company at the end of the month and is looking for new opportunities. He can be reached at 212-454-8600.

GONE, BUT NOT FORGOTTEN: It will be strange to have a NARM that does not include the presence of former Record World president Roy Imber or former Sound Warehouse president Terry Worrell. And, it will be a new experience to see Phar-Mor's Lorrie Harris wearing a name tag that says something other than National Record Mart... Also missing from the New Orleans scene will be John Azzaro, who recently left his slot as marketing and sales director for Narada. Azzaro has formed a company called Great Speakers!, located in Ukiah, Calif., which will provide meeting planners with keynoters, workshop leaders, and entertainers. One celebrity in Azzaro's stable will be Paul Winter, considered by many to be the father of new age music. Azzaro worked with Winter's Living Music label prior to joining Narada.

Geoff Mayfield provided assistance in preparing this column.

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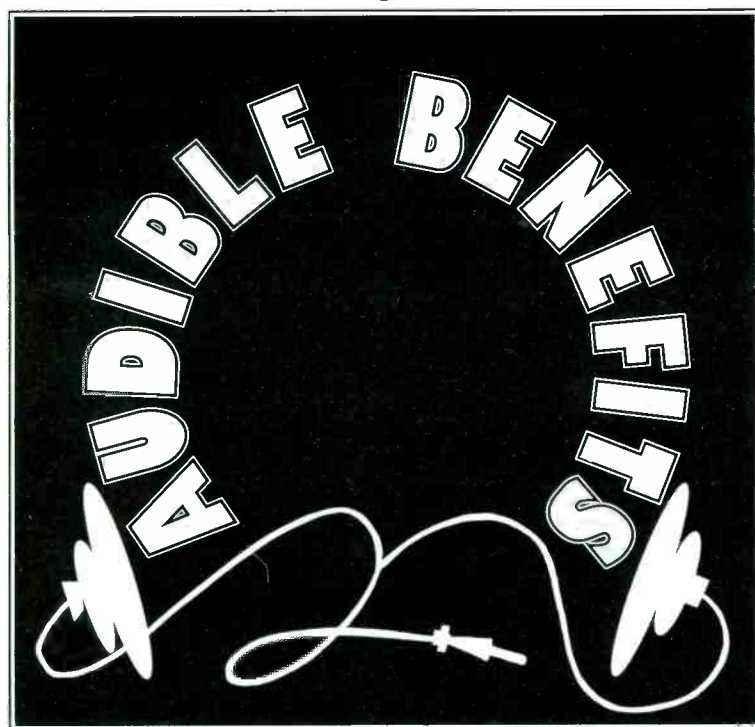


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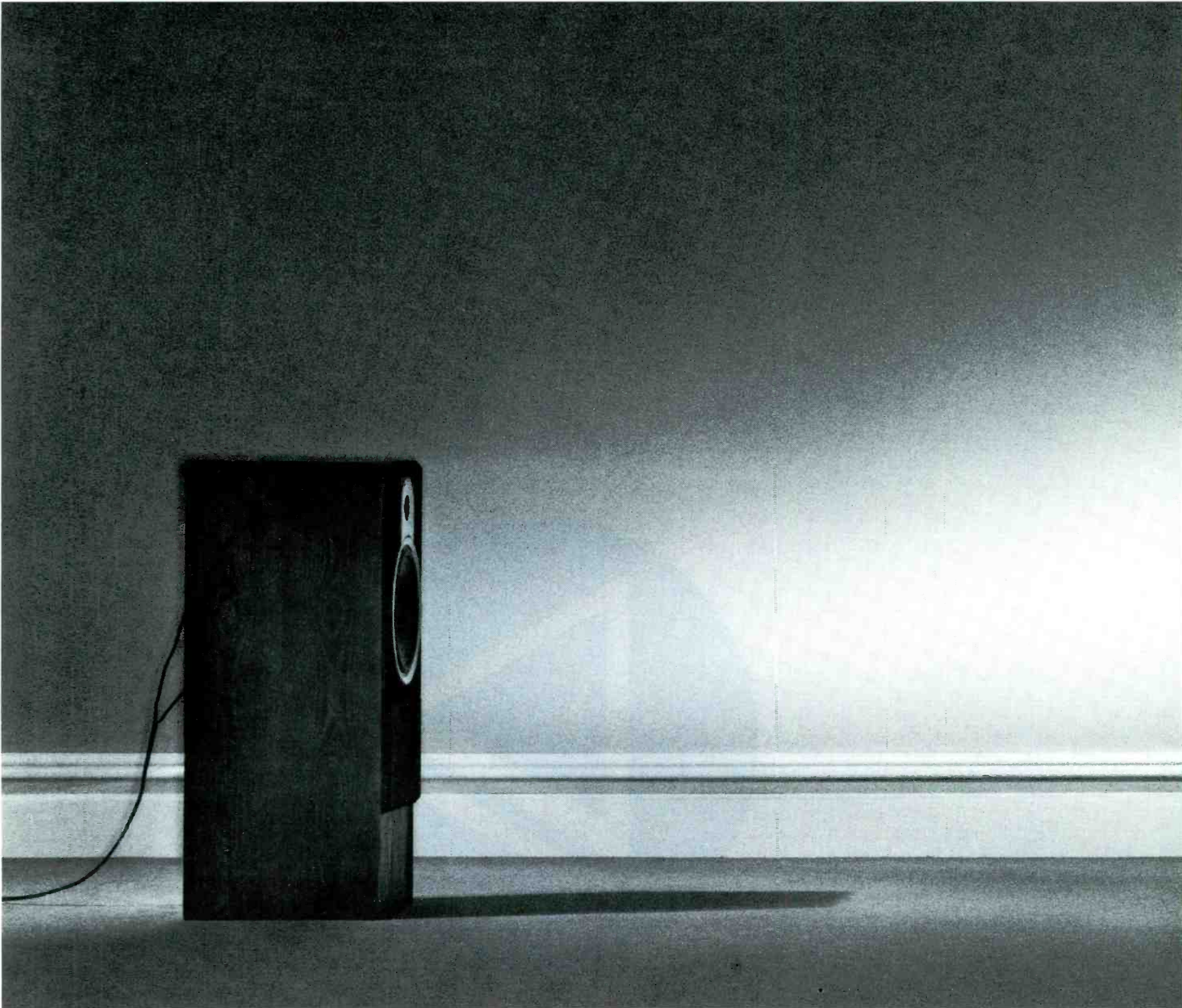
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WARNER MUSIC GROUP'S MORGADO TO DELIVER CONVENTION KEYNOTE

By Ken Terry

NEW YORK—NARM keynote speaker Robert J. Morgado, chairman of the Warner Music Group, has been quietly pulling strings behind the music scene since joining Warner Communications Inc. in 1982 as special assistant to WCI chairman/CEO Steve Ross. In 1985, he was appointed senior executive of WCI's recorded music and music publishing division, and the following year, he became executive VP of WCI. In 1990, with the creation of Time Warner Inc., Morgado assumed his current position.

A native of Honolulu, Morgado graduated from Chaminade University of Honolulu in 1964 with a B.A. in history and philosophy. A year later, he earned a Mas-



ters of Public Administration degree from the Nelson A. Rockefeller College of Public Affairs and Policy at the State University of New York at Albany.

While continuing with doctoral studies at Rockefeller College, he began his career with New York State as an intern in the Division Of The Budget. From there, he moved on to senior staff positions for the Ways and Means Committee of the New York State Assembly.

In 1975, Morgado joined the staff of New York Governor Hugh L. Carey and immediately became a key member of the team assembled by the governor to save the city and state of New York from bankruptcy.

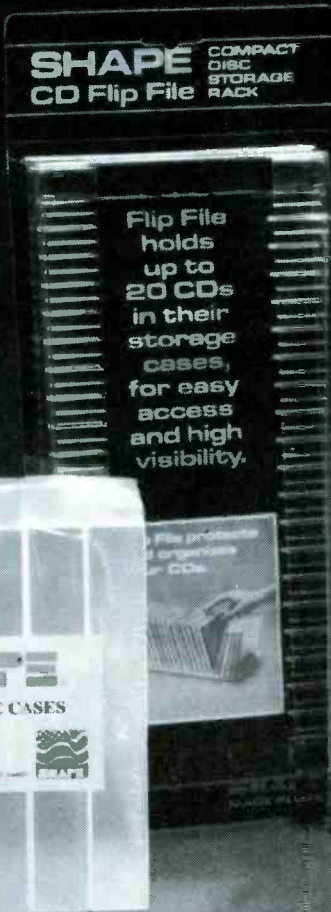
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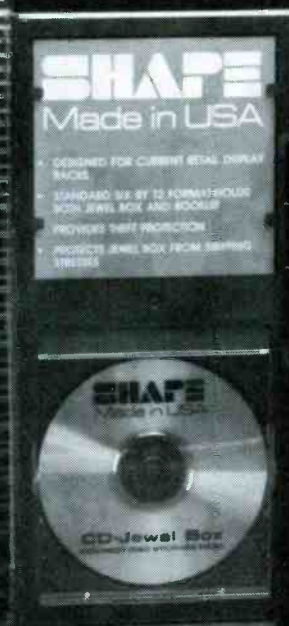
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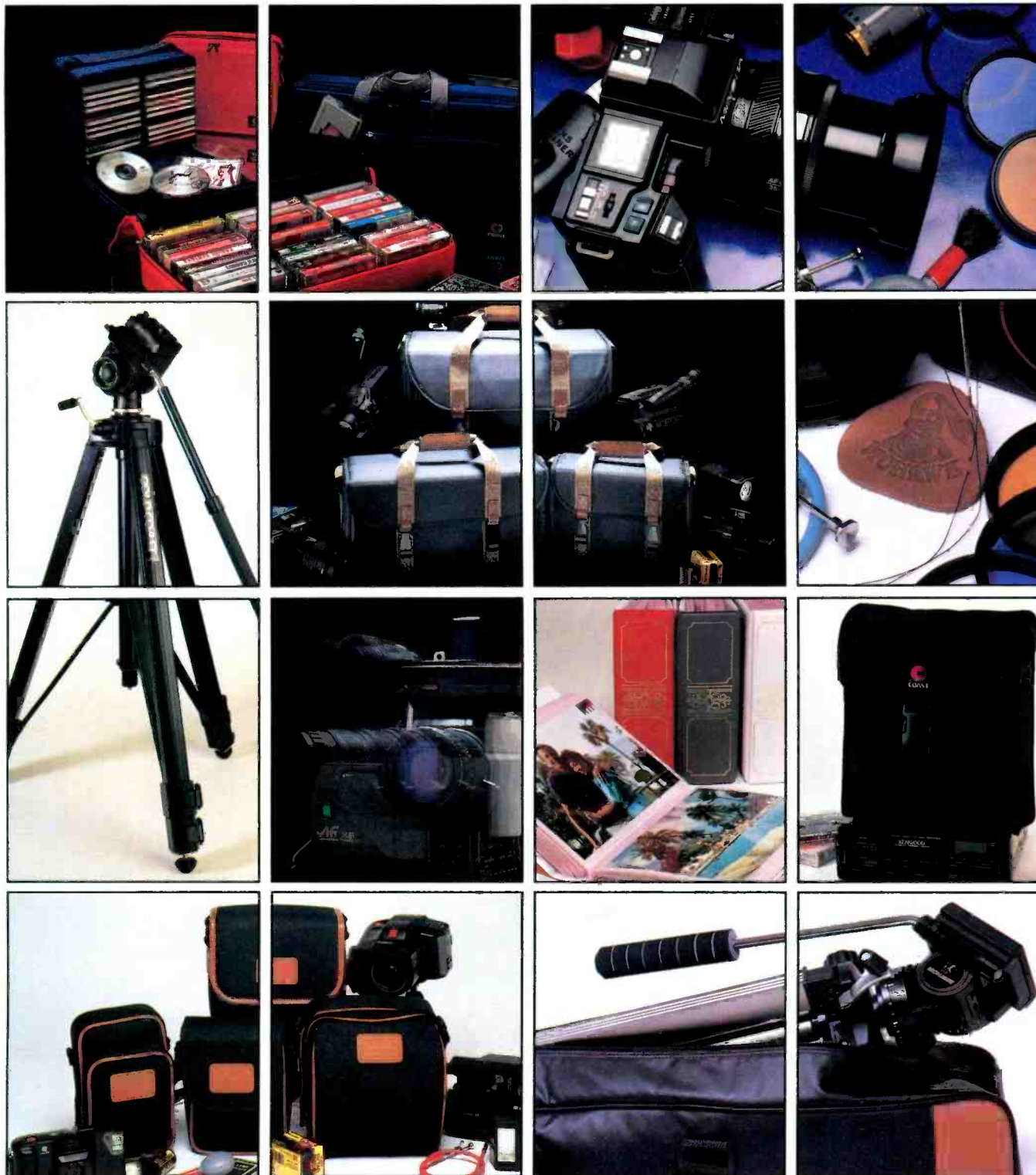


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(Continued from page 90)

A year later he was appointed director of state operations, and in 1977 he assumed the title of secretary to the governor, serving as the governor's chief of staff.

During Morgado's tenure at the helm of the Warner Music Group, he has pursued strategic acquisitions and internal investments that have created a vertically integrated, worldwide operation with annual revenues that have grown from less than \$1 billion in 1985 to nearly \$3 billion in 1991.

Despite his position as one of the industry's most powerful executives, Morgado has kept a remarkably low profile. His keynote speech at NARM thus represents a major departure in his approach to the industry.

"Like the creative efforts from the recording artists, which continually turn in new directions, our efforts to bring music to the public's attention must also keep pace, employing creative sales and marketing strategies."

While the Warner Music Group has begun to investigate direct-marketing opportunities, Morgado stresses the importance of retailers to Warner and the other record manufacturers. "Like the creative efforts from recording artists, which continually turn in new directions," he says, "our efforts to bring music to the public's attention must also keep pace, employing creative sales and marketing strategies."

"This requires sensitivity to the marketplace through ongoing communication and cooperation between manufacturers and retailers. For all of us, NARM is vitally important for a healthy, growing industry."

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Kid Biz Attendees 'SMALL FRY' EYE BIG EASY WITH HIGH HOPES

By Moira McCormick

With the re-emergence of major labels in the children's entertainment industry over the past year or so, the kids'-music business is enjoying a much higher profile than usual at this year's NARM convention. In addition to the major companies, a num-

ber of former independents now involved in the major manufacturing/distribution deals and joint ventures are exhibiting at NARM.



A&M's Regina Kelland (left, with label president Al Cafaro, Shari Lewis, and Bill Gilbert, senior VP of sales.): NARM affords "a chance to touch base with accounts I don't normally see, and to stay in touch with those I do see and do regular programs with."

ber of former independents now involved in the major manufacturing/distribution deals and joint ventures are exhibiting at NARM.

While record stores have not thus far been the primary retail outlets for kids' audio and video—which move in greater numbers via toy stores, bookstores, discounters, mass merchants, educational stores and other alternative retailers—many manufacturers of children's product believe that situation can be turned to their advantage. "That's where our opportunity lies," says Vic Faraci, senior VP of sales and marketing for Warner Bros. Records, which recently announced the formation of its own kids' division. Warner Bros. has also entered into a joint venture with prominent indie children's label/distributor Music For Little People and, beginning in April, will be distributing Kid Rhino (currently with CEMA).

"We're meeting with major accounts at NARM, letting them know that Warner Bros. is now very seriously involved in the kids' audio and video business," says Faraci. "We've got a lot to talk about. We'll be reviewing our titles shipping in 1992 and talking about Music For Little People.

"This is an opportunity for full-line record stores, and mall stores in particular, to get their foot in the door with the children's business," Faraci stresses, "rather than letting the alternative outlets have all of it. We need to talk to record retailers about getting more involved—designating

more shelf space to kids' audio and video, for instance."

Warner Bros. releases its first children's title, "Tiny Toons Sing!" Mar. 31. A companion audio line to Warner Bros. multimillion-selling video line, "Kidsongs," is also planned for a

"The Babysitters Club" and its "Clifford the Big Red Dog" series. "We've also made a production and distribution agreement with [production company] Big Kids' Entertainment for a number of projects during the year," says Faraci. As for video, a catalog selection of Music For Little People will be shipped later this year, possible along with new Music For Little People titles, according to Faraci.

Jim Deerhawk, president of Redway, California-based Music For Little People, says this is not his first trip to NARM. "Both Leib [Ostros, cofounder with his wife Linda of Music For Little People] and I have gone before. It's always been an opportunity for us to meet with the individual distributors." Now that Music For Little People is in joint partnership with Warner Bros., NARM participation means "setting up for the [WEA-distributed] launch of the label," says Deerhawk. "We're introducing the kinds of things we're trying to do." He adds that Music For Little People, whose label catalog comprises two dozen recordings by such artists as Taj Mahal, Sweet Honey in the Rock, Maria Muldaur and others, strives to promote "nonviolent, nonsexist, multicultural and environmentally sensitive views and values."

"Record stores have not traditionally been the places to find high-quality alternative children's product," says Deerhawk. "One of our goals is to change that fact by increasing awareness, with both consumers and record chains, that the type of music we do is available there. Promotion and advertising, of course, will in-

(Continued on page 98)

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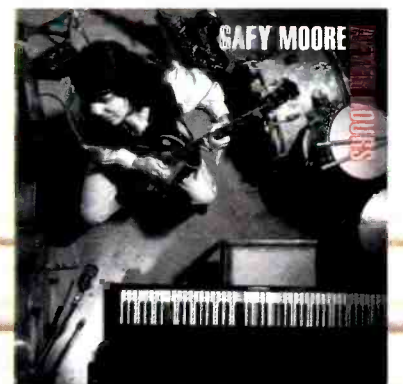
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(Continued from page 96)

crease that awareness," continues Deerhawk, "via such tools as co-op ads, in-store displays, publicity and enhanced support on children's radio." Supported by WEA's distribution, Music For Little People product soon will be found in places it has never been, such as large chains and mall stores. According to Deerhawk, that's just where it belongs, considering the large numbers of families who frequent malls.

Deerhawk says Music For Little People's Warner Bros. launch will encompass about a dozen audio products, including such popular catalog titles as Taj Mahal's "Shake Sugaree" as well as some new releases. Notable among them is "Smilin' Island of Song," by Mahal and Cedella



Taj Mahal makes points for Music For Little People.

Booker, mother of the late Bob Marley. "They perform traditional children's songs from the Caribbean, songs that Cedella sang to Bob as a child," says Deerhawk.

As for Kid Rhino, the children's division of Rhino Records, its switch from current distributor CEMA to Warner Bros. in April "will probably be a big topic at NARM," according to Mary Mueller, senior director of marketing for Kid Rhino. "Our goal at NARM is to highlight several of our priority projects: Rabbit Ears, Bobby Goldsboro and probably Hap Palmer," says Mueller. Palmer, the voice of the popular "Babysongs" video and audio series, recently came to Kid Rhino as part of a long-range licensing and production agreement with indie kids U.S.A., which is based in Agoura, Calif. Also signed to Kid Rhino through Kids U.S.A. are Caren Glasser, Andy Belling and Mike Summers. Kids U.S.A. president Art Guy says Glasser's Feb. 25 release, "There's Nobody Else Like You," will be supported by Glasser's national tour. Kid Rhino also distributes the recently formed Ode 2 Kids, whose first signing was Shelley Duvall.

Mueller says record retailers often need to be enticed by "special deals" and other incentives to carry children's product that is not already tried and true. "We're looking into p.o.p., because the few stores that use it move the product," she says. "Providing in-store copies is also important."

For most record retailers who do carry children's entertainment, that aforementioned tried-and-true product has long meant one name: Disney. Indeed, says Mark Jaffe, VP Walt Disney Records, "We don't feel that record retailers have not taken care of us. We've always had a significant presence there."

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Jaffe does say he concurs with a recent Billboard editorial regarding the lack of attention paid to children's product in general by record retail, but that Disney has always been an exception. In fact, Jaffe says that Disney has gone to NARM every year. "One of the main reasons for the success of 'For Our Children' [Disney's all-star benefit album for pediatric AIDS] was that we announced it at last year's NARM," Jaffe notes. This year, spotlighted new releases include "Songs From the Sea," with new tunes from Disney's "Little Mermaid" character Ariel (sung by "Mermaid" voice Jodi Benson), "The Sherman Brothers: Walt Disney's Supercalifragilisticexpialidocious Songwriting Team," and an upcoming boxed set, "The Legacy of Disney: Music and Song," which ships in September.

Regina Kelland, director of children's marketing for A&M Records, which for the better part of the decade was the only major label with a vital roster of children's performing artists—Raffi (now with MCA) and Sharon, Lois & Bram, among others—says NARM affords an opportunity to "touch base with accounts I don't normally see." Plus, says Kelland, "I can stay in touch with retailers I do see and do regular programs with."

Last year, for instance, Kelland "had a very productive meeting with Kemp Mill Records [a Washington D.C.-area chain]. We'd met before, but NARM brought us further. We batted about possibilities for a kids' project and then put one in action last summer. They put our kids' product on sale for a month, with end-cap positioning and posters. We did advertising, including the program for [outdoor venue] Wolf Trap, where two of our acts—Bob McGrath and Sharon, Lois & Bram—were performing that



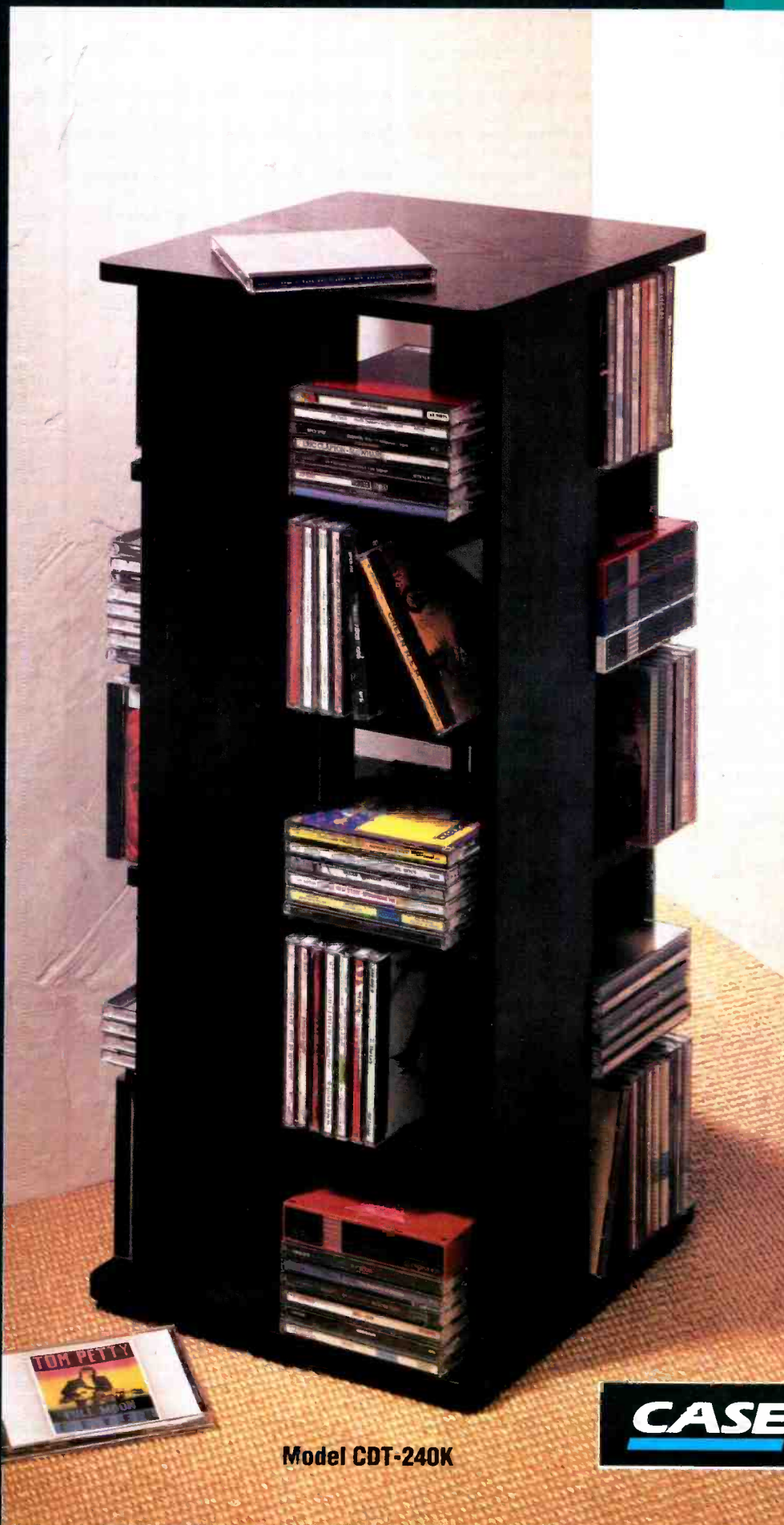
Kid Rhino's Mary Mueller: Retailers often need to be enticed into "special deals" to carry children's product that is not already tried and true.

month. Much of that program grew directly out of NARM."

Now that A&M is no longer the only major label in the kids' business—having been joined by BMG, Warner Bros., MCA and Sony—Kelland sees the expansion of the children's market as potentially very healthy. "There will be more co-op ads and hopefully more shelf space in the record stores," she says, adding that she "urged NARM to do a workshop in niche marketing, including the children's market."

Kelland notes that, when she co-headed the independent Moose
(Continued on page 100)

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RETAIL

(Continued from page 99)

School label with artist Peter Alsop, there was not much point in going to NARM, since "the chains and mass merchants wouldn't talk to us." Discovery Music, which was picked up for distribution by BMG more than a year ago, "never went as an indie" either, according to Kym Pahoundis, director of artist management. "For us, NARM is rather new," says Pahoundis, who says Discovery's first appearance there was last year. "Since BMG picked us up, we've gone on to establish contact with the chains, meet people face-to-face." Pahoundis says that dealing with major chains is a constant educational process where children's product is concerned. "The record business wants big ad buys, which the kid's business can't really provide," she says.

"The biggest challenge is reintroducing the children's category to retail," agrees Ralph King, president of Rincon Children's Entertain-

ment, which entered into a joint venture with BMG. "The stakes are so high, with co-op advertising and merchandising support, that kids' companies can't compete [with manufacturers of pop product]. My 'Old World Lullabies' can't compete with Prince. But I can provide in-store support; I can run ads in the in-store circular.

"If we're selling our records at the same price as pop records," say King, "we're going to have to come up with something more attractive [to retail] than we currently have. The children's market probably won't be a hit presentation—though it would be great if it could be—but it will be a catalog presentation. This is a great opportunity for record stores to create well-selected children's stock. They should place low-priced kids' promos at the front of the store to tell people, 'We're in the kids' business.' As top-of-the-line awareness is rebuilt," King continues, "you'll see catalog start doing well. A retailer can get seven to 10 turns a year out of a well-managed children's section."

Dave Lovald, sales manager for Silo Inc. of Waterbury, VT—the acknowledged leading independent distributor of children's music—agrees that retailers need to treat children's product as a special category "or it will not work [as a viable category] in record stores. Fundamental changes need to be made," he says. "Retailers cannot simply buy the product and stick it in a bin."

Silo is making its second visit to NARM. "We go and talk to what has been a small number of major labels that we distribute and possibly solicit others," says Lovald. Silo wholesales several hundred independent kids' labels. "It's ironic—The majors seem to be casting about for creative ways to sell kids' music and have even tapped Silo's expertise. But we're not being told we can sell into their house accounts. A large chain at NARM talking to the majors is not going to be interested in dealing with Silo—but they do want to pick our brain. Our accounts benefit from our expertise," Lovald continues. "We will be talking to large buyers who realize there's a need for what we can provide for children's product: a lot of marketing support, in-stores, artist touring schedules."

Lovald says Silo will "mainly be talking to labels like the New Age label, who's just signed a number of children's artists. We might also be suggesting to the majors that we can go to the hinterlands with their product, places they normally don't go." A major topic of conversation, he notes, will be wholesale pricing. "The majors are now carrying artists we developed," he says, "and the pricing has gone way up. The majors need to recognize a distributor price notch. Silo is neither fish nor fowl, not a one-stop or a chain store. It's not in these artists' best interests to have their prices suddenly shoot up. Pricing creates an environment that can make or break an artist."

As for children's sell-through video, record stores "had not in years past been predominant with kids' product," according to Stuart Synder, senior VP of sales for LIVE

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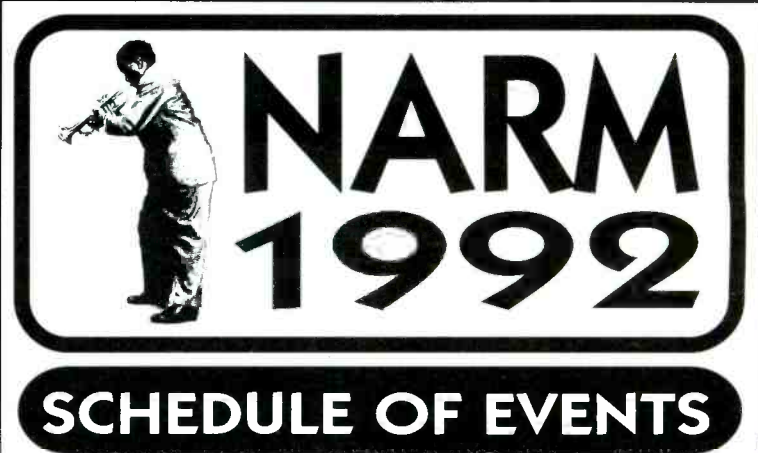
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Thursday, March 12

11 AM—5 PM Early Bird Registration
1—3 PM Independent Distributors & Manufacturers Meeting
3:30—5:30 PM One Stops Meeting

Friday, March 13

9 AM—NOON Retailers Advisory Committee Meeting
9 AM—5 PM Registration
12:30—2:30 PM Rack Jobbers Meeting
1—6 PM Exhibits Open
3—5 PM Manufacturers Advisory Committee Meeting

6—7:30 PM Opening Cocktail Reception

Hosts
—Buena Vista Home Video
—Columbia/Tri-Star Home Video
—LIVE Home Video
—Orion Home Video
—Paramount Home Video
—Warner Home Video

10 PM Live at Tiptina's
Featuring...
—THE NEVILLE BROTHERS
—ZACHARY RICHARD
Hosted by A&M Records

Saturday, March 14

7:30—8:15 AM Breakfast
8:30—11 AM General Session
Special Performance
—BUCKWHEAT ZYDECO
—Courtesy of Charisma
Convention Chairman's Welcome
—Ann Loeff, Spec's Music
Keynote Address
—Robert Morgado, Warner Music Group
State of the Association Message
—1991-92 NARM President
—Jim Bonk, Camelot Music Inc.

Presentations on New Technologies
—Mini Disc (MD)
—Digital Compact Cassette (DCC)
Going for the Gold: A Presidents Forum
Moderator
—Ann Loeff, Spec's Music

Panelists
—Jheryl Busby, Motown Records
—Al Cafaro, A&M Records
—Dave Glew, Epic Records
—Lou Maglia, Zoo Entertainment
—Hale Milgrim, Capitol Records
—Ed Rosenblatt, Geffen Records

11:15 AM—12:30 PM Product Presentation
CEMA DISTRIBUTION
12:30—1 PM Express Lunch

1:15—2:30 PM Product Presentation PGD
2:30—6:30 PM Exhibits Open
8 PM—Scholarship Foundation Dinner
Special Presentation Commemorating "50 Years of Gold"

—Jay Berman, President
—Recording Industry Association of America
Superstar Entertainment

PEABO BRYSON
Courtesy of Columbia Records
CELINE DION
Courtesy of Epic Records

11:30 PM Live at Storyville
Featuring...
MATTHEW SWEET
Hosted by The Album Network & Zoo Entertainment

Sunday, March 15

8—9:15 AM NARM Installation Breakfast & Annual Members Meeting
Special Presentations
—People for the American Way
—Rock the Vote

Announcement of '92-93 Board & Officers
Presentations to Outgoing Board Members
Incoming President's Address
9:30—10:45 AM Product Presentation WEA CORP.

11 AM—12:15 PM Product Presentation UNI DISTRIBUTION
12:30—1:15 Express Lunch
1:30—2:45 Product Presentation SONY MUSIC DISTRIBUTION

3:15—4:15 PM Seminars
Customer Service as a Profit Center
—Phil Steffen, The Bottom Line Group
Music Video: Seeing is Believing
Moderator
—Bill Sondheim, PolyGram Video

Panelists

—Kathy Callahan, CEMA Distribution
—Dave Curits, Lechmere
—Bob Delaney, Tower Records/Video
—Vic Faraci, Warner/Reprise Video
—Ron Phillips, Spec's Music
—Al Reuben, Sony Music Video Enterprises
4:30—5:30 Seminars
Catering to the Classics
Moderator

—Mike Tully, Camelot Music, Inc.
Panelists
—Harold Fein, Sony Classical
—Debbie Morgan, PolyGram Classics & Jazz
—Richard Plummer-Raphael, Valley Record Dist.
—Jim Rose, Rose Records
—Renny Martini, Delos International
—Dieter Wilkinson, The Musicland Group
Country Music: Bringing Home the Gold
Moderator

—Dick Gary, The Gary Group
Panelists
—Bob Baker, Country Music Television
—Tony Brown, MCA Records
—Tony Conway, The Buddy Lee Agency
—Lon Helton, Radio & Records
—Richard Leigh, Songwriter
—Joe Mansfield, Liberty Records

5:30—7 PM Reception & Concert
Hosted by Country Music Association & Country Music Television
Superstar Entertainment
THE KENTUCKY HEADHUNTERS
Courtesy of Mercury Nashville
7—10 PM Store Managers Bash
Hosted by Tower Records
10 PM—Live at Storyville
Featuring...
LITTLE VILLAGE
Hosted by Reprise Records

Monday, March 16
8:30—9 AM Continental Breakfast
9—10 AM Annual Best-Seller Awards
Presentation
Master of Ceremonies
CURTIS STIGERS
Courtesy of Arista Records
Special Performance
OLYMPIA BRASS BAND
Courtesy of Pro Jazz Records & Intersound Entertainment

10:15—11:30 AM—Product Presentation
INDEPENDENT DISTRIBUTORS & MANUFACTURERS
11:45 AM—1 PM Product Presentation
BMG DISTRIBUTION
1:15—2:45 PM NARM Advertising Awards Luncheon
Master of Ceremonies
PINKARD & BOWDEN
Courtesy of Warner Bros. Records
3—4 PM Seminars
—The Law & Retail Loss Prevention
—Robert L. Barry, Esq.,
—National Loss Prevention Bureau Ltd.
Se Hable Musica Latina?
Moderator
—Edwin Aponte, Distribuidora Aponte
Panelists
—Maximo Aguirre, BMG International
—David Massry, Fiebre Latina
—Luis Pisterman, WEA Latina
—Isabelle Salazar, Show Industries
—George Zamora, Sony Discos

6:30 PM—NARM Awards Banquet
Masters of Ceremonies
Arista Recording Artists
ASHFORD & SIMPSON
Annual Best-Seller Awards
Presidential Lifetime Achievement Award
—NAT KING COLE—Accepted by His Daughter
Natalie Cole
Merchandiser of the Year Awards
—One Stop of the Year
—Rack Jobber of the Year
—Small Retailer of the Year
—Mid-Size Retailer of the Year
—Large Retailer of the Year
Superstar Entertainment
GARTH BROOKS
Courtesy of Liberty Records
CURTIS STIGERS
Courtesy of Arista Records

Home Video. "But that situation has been changing over the past few year. Record stores used to account for less than 5 percent of the children's video business, and now that percentage is 5 to 10 percent."

LIVE, which Snyder says has more than 600 kids' titles, most on its Family Home Entertainment imprint, "has gone to NARM every year," he says. "It's a good opportunity to talk to our accounts. Not all record retailers carry [kidvid] on the level of a mass merchant or discounter, and not all programs work for all retailers. The programs we pursue with record retailers usually involve product like Teenage Mutant Ninja Turtles, our 'Christmas Classics' series, and our 'Easter Treats' series."

Snyder says LIVE planned to announce details of its Easter promotion at NARM involving the 12-title "Easter Treats" series, which includes such titles as "The Velveteen Rabbit," "Here Comes Peter Cottontail" and "Tales of Beatrix Potter." Four new titles in the series, according to Snyder, are Bobby Goldsboro's "Easter Egg Morning" (whose companion audio is on Kid Rhino), Carol Burnett's "Tale of Peter Rabbit," "The Turtles' Awesome Easter" and "Stanley the Ugly Duckling." All titles are priced at \$12.98 (last year's price was \$14.98) and come in a 48-piece display. "We've also been doing custom displays for some retailers," says Snyder. The promotion begins two weeks before Easter and involves nationwide cable advertising.

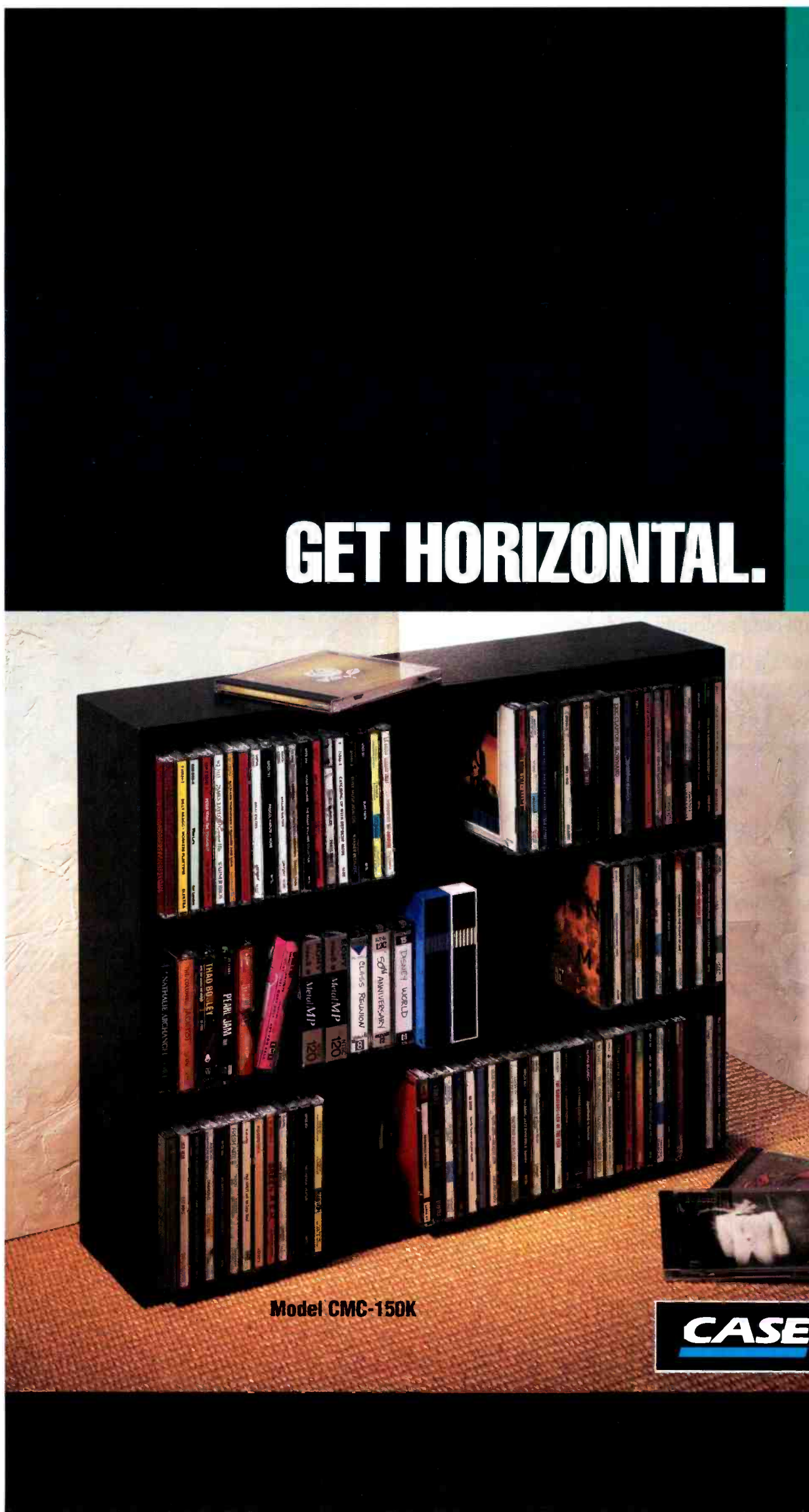
"There is an upsurge in music retailer participation with children's video," Snyder observes. "There has been a learning curve involved as they see how they can present and sell the product."

Random House is exhibiting at NARM for the first time this year, says marketing manager Chuck Lang. "We're in some record stores," he says. "We sell a lot of book/cassette packages through Tower and Musicland, but our video product is perfect—at some price points like \$9.95—to be in record retailers." In fact, says Lang, "An area that we want to grow most in is music chains and independent video retailers. The walk-by traffic at NARM includes a lot of people who may not see us at conventions like the American Booksellers Assn., VSDA and Toy Fair."

For the smaller manufacturer, participation in NARM can be expensive. Sheldon Tirk, president and CEO of Smarty Pants Audio & Video Inc. of Lakewood, Ohio, says Smarty Pants does maintain a presence there—but meets with present and potential clients in the hotel room. "Narm membership fees are based on volume, but the convention charges are not priced that way," he says. "It's a flat fee, which prohibits a lot of indies from being in the exhibition hall."

But maintaining a NARM presence does have its benefits, according to Tirk. "We deal with large chains like Musicland and Camelot," he says of Smarty Pants, whose product line includes an award-winning series of Canadian animated short subjects and an eight-title Beatrix Potter book/cassette series. "We also sell to a lot of clubs and catalog houses—and they're all at NARM."

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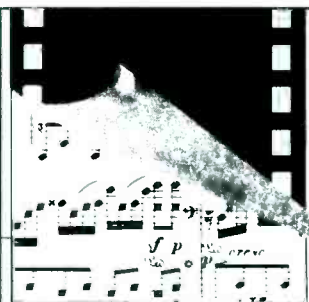
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RETAIL

NARM 1992

Specialized CD Packaging

MANY PROMO-ONLY ITEMS NOW GOING PUBLIC

By Paul Verna

NEW YORK—A medley of aesthetically oriented, often ingenious compact-disc packages is making a successful transition from the promotion-only universe to the retail environment. There, they typically sell in limited quantities of some 25,000 units at approximately \$25 apiece, allowing the labels to recoup the often-prohibitive costs of producing these one-of-a-kind items.

Nevertheless, the designers who concoct these crafty packages maintain that their motivation is creative, not monetary. They see specialized CD packaging as a gesture to a deserving artist and to the fans of that artist.

Indeed, the National Association of Recording Arts and Sciences has recognized the creative work of album designers since the inception of the Grammy Awards in 1958. And, paralleling the industry's format shift from LPs to CDs, the Best Album Cover category has metamorphosed into the Best Album Package category, now a forum for CD designs that somehow stand out from the crowd.

Last year's winner, Suzanne Vega's "Days Of Open Hand," was a holograph CD cover created by the A&M Records design team of Len Peltier and Jeff Gold, along with Vega herself.

Gold has since moved over to Warner Bros., where he has designed other retail-driven, limited-edition packages that have borne the stamp of a creative wizard. One of them, a metal-encased box for ZZ Top's "Recycler" that he created with Kim Champagne, has even earned him another Grammy nomination.

One of Gold's more ingenious creations was a recent Digipak for an artist named Stress, which was made of a heat-sensing material that changes colors as the user touches it. Gold explains: "I was driving to work, going over marketing ideas. I remembered the mood rings from the '60s and the stress cards that would change colors with your mood. I called [AGI's] Jim Ladwig, one of our vendors. By the time I got to work, he had already gotten together some samples."

Ladwig, known in creative circles as a "guru," a "can-do guy," and a "genius," has devised some clever packages of his own. Perhaps the most striking is the Bulletboys' "Freakshow," which can be described as an accordion version of a Digipak (see photo). The hole at the center of the disc serves as an eye, through which the viewer can peep

in and observe the freak-show characters who line the cardboard walls of the outstretched package.

Although Ladwig clearly has an uncanny eye for graphics—he won a Grammy in 1976 for the cover of the Ohio Players' "Honey" album and a graphics award from the Harvard School of Packaging—he sees himself primarily as an executor of others' creative ideas. As an employee of AGI, a paperboard company that manufactures various forms of packaging for the music and video industries, Ladwig says he "takes the ideas of label art directors and puts them in manufactured form. Once the idea gets going, we can make some suggestions," he says, "because we know some of the processes of manufacturing."

The manufacturer's ability to

create pieces that fit in regular CD bins. Hart says she designed 6-by-12-inch packages for Joni Mitchell, Aerosmith and Cher "so they'd be easier to rack."

In Hart's view, the potential for limited-edition packages is almost infinite. She says the medium could be used at retail to promote various artists of a genre in the form of attractively packaged compilations. For instance, a label might compile a collection of cuts by artists who may have been overlooked or underrated. Releasing their music in an eye-catching package attracts attention to these artists, she says.

Another offshoot of specialized packaging is regular packaging that bears some of the trademarks of the more lavish, limited-edition models. For example, when Gold showed

Prince the "Days Of Open Hand" holograph cover, the artist reacted positively but felt that the concept should be applied across the board, not just on a limited basis. Consequently, Gold and his colleagues went to work developing a holograph cover that could be mass-produced and sold at regular CD prices.

They succeeded, and Prince's "Diamonds And

Pearls" became the first—and so far the only—compact disc sold in a holograph cover on a mass basis. In the U.S., more than 2.5 million editions of the special package have been sold.

"It took a lot of work on everybody's end, but we were able to do it for an incredible price and not charge a premium for it," says Gold. "It's great to do something special and make it available to everyone."

The success of these exotic items bodes well for everyone involved in the chain of supply: the artists, their fans, and the designers and manufacturers of the packages. In fact, one packaging executive says the explosion of special, limited-edition CD packages harkens back to the glory days of the LP, when record shoppers flocked to stores to browse through bins chock-full of albums whose covers offered a visual equivalent to the music inside the sleeves.

"It reminds me of the '70s, when there was a tremendous amount of unusual, specialized packaging," says Richard Roth, executive VP of Queens Group Inc., a paperboard packaging company based in Long Island City, N.Y. "It's wide open. It's 'show me something interesting, and I may be interested in coming up with an alternative to show to a major act.'"



Special Digipaks from AGI: The Rolling Stones' "Flashpoint" (art direction: Sony's Carol Chen); Elvis Costello's "Mighty Like A Rose" (art direction: Warner Bros.' Jeff Gold); and the Bulletboys' "Freakshow" Digiscope, conceived by AGI's Jim Ladwig.

bring the designer's creative idea to fruition is pivotal, given the importance of timing in planning the release of a limited-edition set.

"The key with limited-edition albums is to have them go on sale at the same time as the regular editions, or before," says Samantha Hart. As graphic-arts director at Geffen Records, Hart has created some of the industry's most ingenious packages, including a leather edition of Aerosmith's "Pump" and a tarot-card-themed, stamped wooden box for Cher's "Love Hurts."

"If you miss the initial order, it hurts the fans," she adds, "because they're the ones who are going to snatch those limited editions up, and, if they've already bought the regular edition, they'll feel like they have to buy the same album twice."

Another concern for designers is retailers' space constraints. Gone are the days when 12-by-12-inch boxes like Eric Clapton's "Crossroads" or Led Zeppelin's famed set are welcome in stores. The goal now is to

(Continued from page 80)

should be a concern to the whole industry. A lot of music is now sold in the stores through, say, the new-artist programs, and [record club customers] are not being exposed to that music. I am not sure that the record club is healthy in the long-term.

"A year of preaching, and only a handful of labels have done anything about the record clubs," Bonk continues. "Record clubs will still be an issue."

Of course, one of the key issues at last year's convention has been resolved, although not necessarily to the liking of most retailers and rackjobbers. The six majors have decided to eliminate the longbox and have effectively said that they will ship merchandise in shrinkwrapped jewel-boxes starting in April 1993.

Several years ago, Camelot, itself, was "clearly for merchandising jewelbox only, with the manufacturers sharing the refixturing costs," he notes. "But when they started talking about an alternative package, we went along with the industry because we wanted everybody on the same page."

Now, that the manufacturers have abandoned efforts to develop an alternative package, Bonk says he realizes that most NARM members are disappointed with the jewel-box decision. But now that it has been made, he says the convention should be the forum to discuss how to adapt and pay for the switch to the jewel-box-only world.

Finally, the issue of configurations and new technology looms large on the horizon. "As we move into the '90s," says Bonk, "we

must embrace new technologies, and we must understand that it will take time to assimilate them into our product mix. We have to be prepared for the introduction of new technologies, including how to merchandise and package them."

In moving to develop and embrace new technology, Bonk says that both the hardware and software providers should remember that the music industry has long "been on a multi-configuration business. Our business is geared to that. We need to keep it that way."

Looking to the future, Bonk says NARM has created a strategic planning committee, which will consist of five or six presidents of major retail chains. "Our idea is that these gentlemen would meet and look at what the business will look like in the future," he reports. "They would look at how it is changing and how [merchants] can keep up with the change. Now, that may be looking at new technologies or it may mean direct marketing. The labels are looking at direct marketing and we can't change it so it means we have to get ready to compete with it, or try and figure out a way to be a part of it."

In the final analysis, Bonk says he is upbeat about the future. "We came through the recession pretty damn good," he states. "Our industry fared better than most, and that shows that we have a good product with value that people want. We should keep that in the forefront of our minds as we plan for the future."

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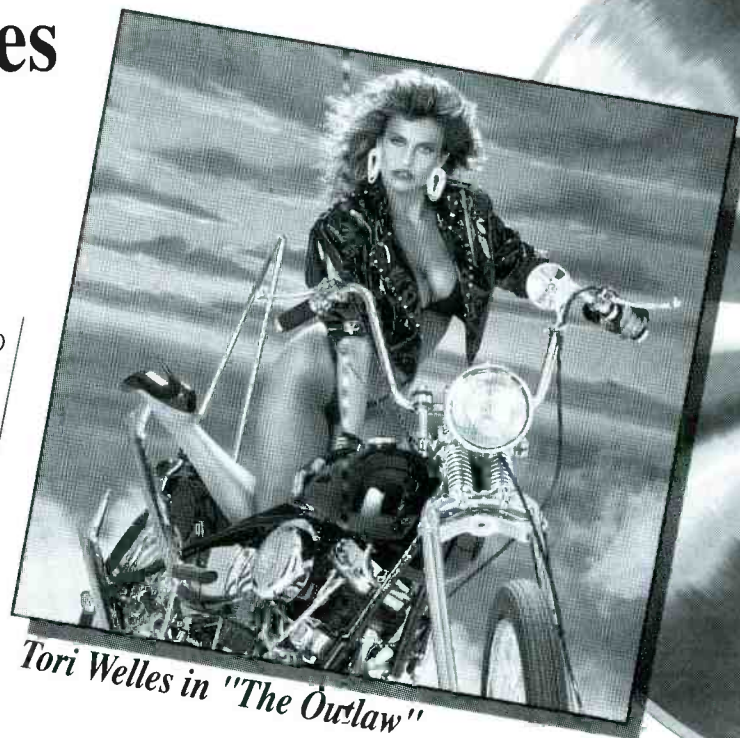
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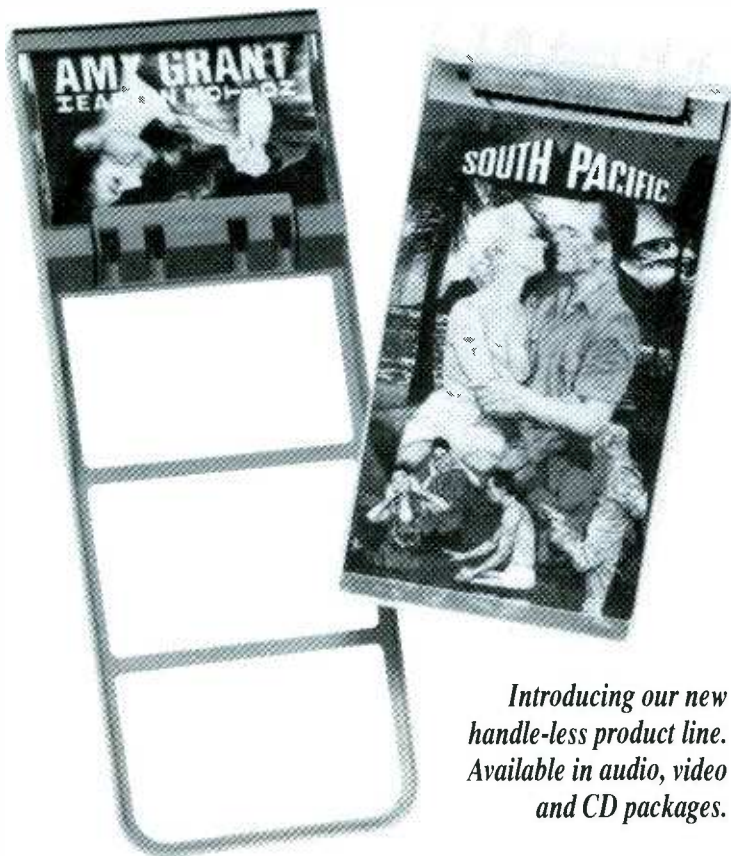
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NARM 1992

Brooks, Buckwheat, Nevilles and More NARM '92 DRAWS HOT TALENT FOR COOL CONCERTS

By Cindy Lamb

(The following guide is based on the Schedule of Events available at press time.)

NARM '92 is bound to be anticipated and remembered as one of the most entertaining, arousing and alive in the convention's 34-year history, thanks to the presence of a stellar crew of recording artists. Masters-of-ceremonies Advertising Awards Luncheon will be handled by the country comics **Pinkard & Bowden**. Known for both their outrageous parodies (such as "Help Me Make It Through the Yard"), this witty duo also has impressive music credentials under its belt—Pinkard has written songs for Mel Tillis, Anne Murray, and David Frizzell, and Bowden worked with Don Henley in backup groups for Linda Ronstadt and Doug Kershaw.

A global sense of community should prevail from the various per-



Matthew Sweet

forming stages as rock, pop, R&B, country and blues sounds mix in the Southern spring nights. Opening the Saturday session with no less than a bang will be accordion-squeezing **Buckwheat Zydeco** with their roots and rock Creole heat. New Orleans' favorite sons **The Neville Brothers** pour out their classic soul hits and a few surprises while the Bluegrass State's most confused sons **The Kentucky Headhunters** pick a fine mess of country-fried metal. A special performance by the man who put Nashville in the center of the universe in the '90s, **Garth Brooks**, should keep all the "Friends In Low Places" in the party mode. In the tradition of the all-star lineup, **Little Village**, consisting of Ry Cooder, John Hiatt, Nick Lowe and Jim Keltner emerge fresh from the studio where they've just completed their debut Warners disc. The velvet voice of balladeer extraordinaire **Peabo Bryson** will soothe R&B and soul contingent Saturday night. Also on the bill: Bryson's "Beauty And The Beast" co-singer, French-Canadian prodigy **Celine Dion**.

Acclaimed popster Matthew Sweet throws conventioners an alternative curve Saturday night at Storyville with songs to swear upon (according to fans and colleagues Robyn Hitch-

cock, Lloyd Cole, and Peter Buck). **Zachary Richard** brings his customized version of Cajun music to NARM '92 with the same fiery style he takes on the road (he spends nine months out of every year there, spicing up venues in the States, Canada and France). A special performance by New Orleans' world-renowned **Olympia Brass Band** (they've been received by European royalty, presidents and the Pope) highlights the Monday morning session. MC'ing Monday's Best Seller Awards Banquet—and performing Monday evening—will be a man of many bands, eclectic songwriter **Curtis Stigers**, whose rep as a hot jazzman and punk purveyor made him an infamous New York scenester in New York. And where would a song be without **Ashford & Simpson**? Nowhere. Nickolas and Valerie will be presenting awards at Monday night's Awards Banquet, assuring a most "Solid" program. The following is a guide to the artists featured in special live performances throughout NARM '92.

GARTH BROOKS

In the time it takes Garth Brooks to tip that big hat of his, one chorus or another from any one of the songs on the 12 million albums he's sold is bound to be surging through a radio somewhere in America. Such a songwriting and performing sensation is the Oklahoma-to-Nashville transplant, that even the hallowed players of the Grand Ole Opry have to take a deep breath. Between his Capitol Records smash debut "No Fences" and the hit-laden "Ropin' the Wind," Brooks has been cast in a limelight worthy of worship from almost every quarter of the country and pop worlds. Yet his down-to-earth candor and unaffected appeal keep him root-

matching a tune per trophy with enough hits to go around ("The Dance," "If Tomorrow Never Comes," "Friends In Low Places," and the controversial video accompanying the battered-wife scenario of "The Thunder Rolls"). His emotional delivery of Billy Joel's "Shameless" strikes a major chord in Brooks' action-packed live shows as do the the down-home antics and upbeat story-



Ashford & Simpson

telling. From Oklahoma's honky tonks to Nashville and on to Hollywood, Garth Brooks has turned dust into gold.

PEABO BRYSON

While 1991's "Can You Stop The Rain" almost singlehandedly changed the meaning of R&B to mean Romance & Bryson, the singer's soul-to-butter stylings had been melting hearts for some time already. Brought up in Atlanta, Bryson worked the grinding "chitlin' circuit" with local bands, his budding reputation eventually landing him a contract with Bang Records. He went national with a dotted line from Capitol in 1977, and scored with his "Reaching For The Sky" album. The title track was subsequently honored by Dionne Warwick, and Teddy Pendergrass covered the now-classic "Feel The Fire," and Bryson went on



Little Village

ed to the planet. Even after a network special, countless cheers from the media, and a guest appearance on the NBC comedy "Empty Nest," Brooks' head and hat size have remained the same. At 1991's Academy of Country Music Awards, Brooks polished off six victories, for Entertainer of the Year, Male Vocalist of the Year, Album of the Year, Single of the Year, Song of the Year, and Video of the Year—practically

to a string of hits, including "If Ever You're In My Arms Again" and "Tonight, I Celebrate My Love" (a duet with Roberta Flack). He's recently attracted many new fans via another duet—with Canada's Celine Dion on the title track from the film "Beauty And The Beast."

BUCKWHEAT ZYDECO

Stanley "Buckwheat" Dural had
(Continued on page 106)



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(Continued from page 104)

taken to playing piano before he was ten, and by the late '50s was working the soul and R&B clubs that keep New Orleans' relentless party set up late and over the top. By the mid-'70s, with his craft finely honed and interest in the Cajun music of the French-soaked wetlands spreading nationwide, Dural formed his own band. A dozen independent albums later he became the first zydeco artist to record for a major label when he signed with Island (1987). As pioneers and standard-bearers for aficionados of the lively culture of zydeco and the spirit of Cajun, Buckwheat and his ensemble stay true to their roots in

rousing style.

CELINE DION

Her voice is known to Americans chiefly through the Academy Award-nominated theme to Walt Disney's "Beauty And The Beast." In the Great White North, however, the 23-year old French Canadian songstress is an even more celebrated artist. A veteran of the multi-flavored Quebec pop music scene, Dion has collected 15 Felix awards there, and was the first Canadian artist to receive a gold record in France for her 1983 single "D'Amour Ou D'Amitié," which sold more than 700,000 copies. Dion most

recently debuted her first English-language album "Unison" on Epic Records, which features the single "Where Does My Heart Beat Now."

KENTUCKY HEADHUNTERS

Not since Daniel Boone carved his name above the phrase "kil't bar on this spot" into a tree have more profoundly raw words come out of the Kentucky backwoods. From their spontaneous appearances on Munfordville's WLOC radio broadcast "The Chitlin' Show" to the platinum success of their debut album "Pickin' On Nashville," the Headhunters have



Garth Brooks

shown that they have no challengers for the crown of hot white trashabilly kings. The band, consisting of two sets of brothers (Richard and Fred Young, Ricky Lee and Doug Phelps) and a cousin (the Youngs'—Greg Martin), has harvested impressive honors, from N.A.R.A.S. and the Country Music Association to the American Music Awards and the Academy of Country Music. The quintet must feel as if they've got the heads of the music industry turned, shrunk and mounted on the tips of their spears. And yes, they do have our attention, from Tennessee's grease hut Dumas Walker's to the sprouts-and-cellular-phone capital Hollywood. How a porchful of hippies with a penchant for the metallic side of country music and the steeped-in-gravy sounds of bluegrass pulled themselves away from those humid Southern nights into the capricious world of rock stardom is a mystery. It continues, however, to produce bodacious adventures and quality songwriting, both of which are amply demonstrated on the Headhunters' latest Mercury album "Electric Barnyard."

LITTLE VILLAGE

A meeting of the minds? A star-studded band? Or is it a band of stud stars? World-renowned musicians and tunesmiths John Hiatt, Ry Cooder, Nick Lowe and Jim Keltner have carved some of the most solid rock, rhythm, blues and twang into their own version of Mt. Rushmore. Drummer for all sessions Jim Keltner had known guitarist Ry Cooder for 20 years by the time they came together to lay down tracks for songwriter Hiatt's "Bring The Family" album. Lowe was along for that ride as well, playing bass. Before their communal work was done, the four realized what a comfortable quartet they were. With the sessions completed, they got together informally to jam, groove and get on with it. The result is Little Village, the album/group/project. Rave items from

this debut are John Hiatt's "Action," loosely based on the unsung wonders of a town such as El Monte, California, where custom auto parts and moon hubcaps came from ("It's where Paul Bixby invented the Bixby Traylor Break Guitar, next to the junk yard," Cooder adds). Keltner describes "Don't Go Away Mad" as "an experiment with cheesy-sounding guitar samples...sound effects...gongs and things, in this odd little format." The precocious Lowe described "Solar Sex Panel" to one writer as "a very cheerful song for people who find themselves losing their hair. The idea is that it's really divine intervention that you're developing this patch on your head to take rays in that will improve your life in every way." Hiatt's curiosity and respect for Cooder's knack for naming songs sparked his artistic follow through. The title "She Runs Hot" set Hiatt to working in a car motif and using the Harden County, Tennessee, neighborhood where he now lives ("It's bootlegging territory") as his locale. As townships go, Little Village reveals itself as a most together musical community.

NEVILLE BROTHERS

They say blood is thicker than water...except down in Louisiana, where it's pretty near the same. The churning mud of the Mississippi River spills into the warm salty Gulf currents and splits the very middle of New Orleans. What the elements of these clashing bodies of water illustrate is that the music from this city is just as charged and soulful and deep. Perhaps there's no better example of this than the music of the Neville Brothers. Art, Aaron, Charles and Cyril are joined at their roots, which run from the bayous to the barrooms. They are nephews, in fact, of George "Chief Big Jolly" Landry, the charismatic leader of new Orleans' most seasoned Mardi Gras Indian carnival band, the Wild Tchoupitoulas. Inspired by jazz, soul and R&B, the Neville Brothers have earned a reputation of talented and

all of us—once again and give our souls a workout.

OLYMPIA BRASS BAND

Since it was christened in 1958 by Harold Dejean and his saxophone, the Olympia Brass Band has become a legend of the New Orleans music



Buckwheat Zydeco

and festival community. Its venues have ranged from the city's famed jazz funerals to repeated tours of Europe and Russia, from the wildness of Mardi Gras to a performance for Pope John Paul II. The band's diverse following includes presidents, intrepid jazz-festival fans and, even filmgoers, who were enriched by the band's music in the 1973 James Bond smash "Live and Let Die," and TV viewers, who saw the band perform on public television's heralded "Live From Wolftrap." The band's recorded efforts can be enjoyed on the Pro Jazz Record label. Considered to be an international symbol of New Orleans and its rich sense of musical heritage—from gumbo to royalty—the Olympia Brass Band is an experience not to be missed.

ZACHARY RICHARD

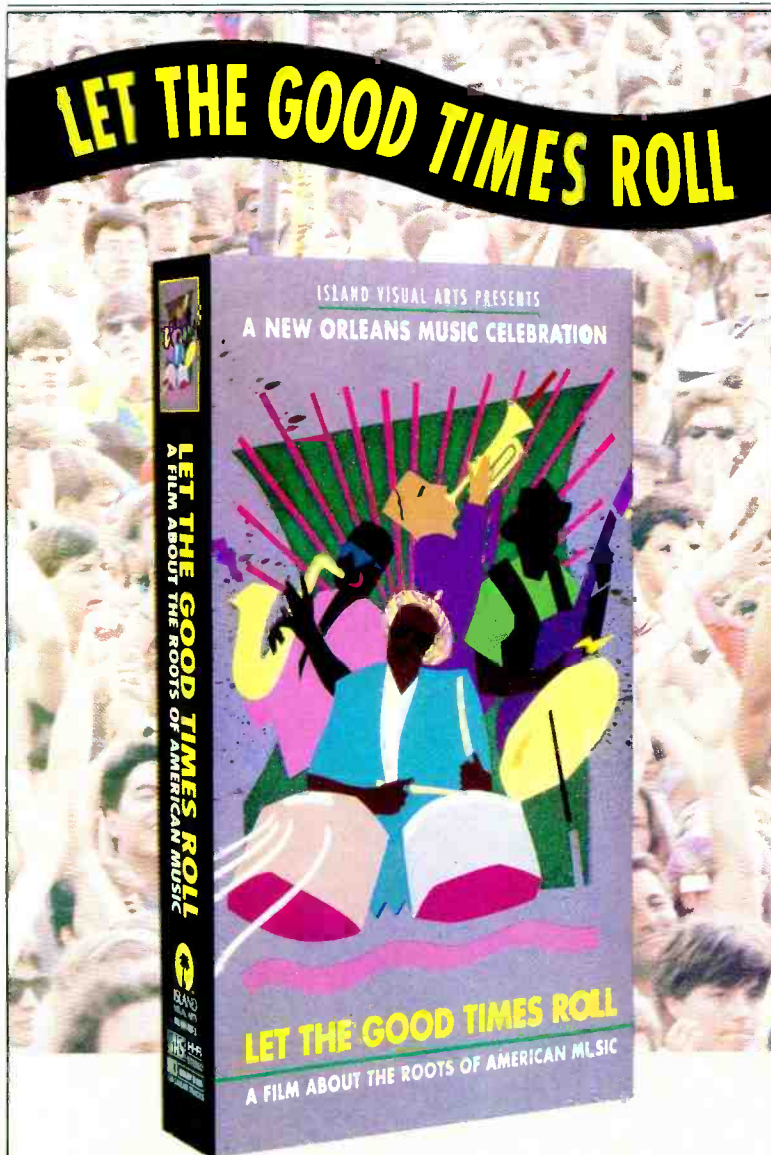
When Zachary Richard—Cajun music's most eclectic practitioner—experiments with blues, Afro-Cuban jazz and Zydeco, we get the benefits. He tampers, we twist. Richard's been known to shift gears in the middle of the swamp, and his musical tastes are as wild and unpredictable as the spices in Cajun catfish. His live stage show is even hotter, scorching its way through sold-out halls nine months of



Neville Brothers

diversified players and songwriters. Their nearly 40-year career has been punctuated by numerous awards and honors along with such hits as Aaron's 1966 single "Tell It Like It Is" and the group's most recent A&M release, the 1990 album "Brother's Keeper." "Brother's Keeper" encompasses the poetic and political. Art's progressive funk challenges the age-old dilemma of upper-crust hypocrisy, and his voice blends impeccably with Aaron's in "Falling Rain." Meanwhile, Charles' runaway saxophone comes to a boil on the notorious "Brother Blood." The Neville Brothers shake the family tree—and

the year in the U.S. There's also an unquenchable following for Richard's music in Canada and France. His prolific collecting and arranging of various styles have resulted in 11 albums, including his most recent A&M release, "Women In The Room." For "Women," Richard summoned producer Jim Scott, drummer Joe Hammer, guitarist Brian Stoltz of the Neville Brothers band, and John Hiatt's slide man, Sonny Landreth. And Jimmy Buffett even pitched in with backup vocals on "Who Stole My Monkey?" Though Richard is proud to be known as the bad boy of Cajun music, his "No French No More," with its



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moving, personal textures, goes beyond the wild side of the bayou. The men in the studio have made "Women In The Room" something to celebrate.

CURTIS STIGERS

Curtis Stigers sweated his way through high school banging out punk and new-wave drums but really thinking about Gershwin. Then he was hired by a local blues band to open for John Lee Hooker, Albert Collins and Robert Cray. In college, he used his clarinet and sax skills to get a gig playing with a big band, but when he was kicked out of school he joined a five-nights-a-week party band that billed itself as an R&B, reggae and soul group. Some would call it crazy, others diverse, but, for the 25-year-old Stigers, the phrase "music lover" will do. Stigers eventually made a name for himself as one of the worst-kept secrets of New York's upper westside hangouts when his obscure yet too-hip trio drew crowds—and the attention of Arista Records—with their anything-goes sessions. When he began focusing on songwriting, Stigers says he was influenced by the music of such "heroes" as Donald Fagen, Elvis Costello and Joni Mitchell. The result is an eponymous debut album bearing the acerbic singles "Sleeping With The Lights On" and "The Man You're Gonna Fall In Love With." While sitting still seems to be the one thing Stigers doesn't do, he may have to do so long enough to receive accolades from nearly every music genre that exists.



Celine Dion

MATTHEW SWEET

Matthew Sweet may be the hottest alternative attraction at the Zoo label; his "Girlfriend" album, full of the blush and bruises of romance, has been tracking well while racking up support from a dedicated following and impassioned votes from the critics. The collection, in fact, earned a constellation of four stars from Rolling Stone. Fans of '60s Jefferson Airplane and present-day Neil Young have devoured the October '90 release and thirst for more. Tunes from such straight-ahead jaunts as "Winona" to a country string-bender with big beer tears, "You Don't Love Me," make "Girlfriend" an emotional sampler. Touring with Robyn Hitchcock for the first leg of '91 and headlining through the spring, Sweet shared the stage with prestigious artists the Golden Palominos—with whom he recorded alongside Syd Straw, Michael Stipe and Anton Fier on "Visions Of Excess." Friend and collaborator Lloyd Cole is also close by on the road and in the studio. Sweet has been an official member of the Athens league and Mitch Easter's Chapel-Hill scene, but his "Girlfriend" has brought him much-deserved recognition with its believable account of life and love.

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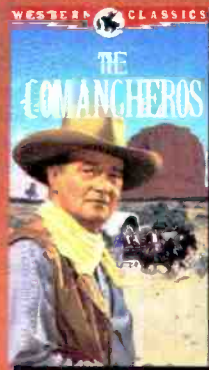
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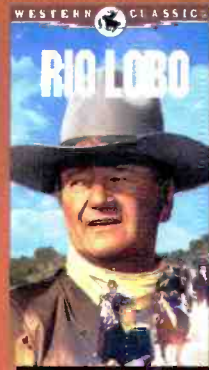
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AIR CONDITIONS

A GUIDE TO N. O. RADIO

By Sean Ross

NEW YORK—If this is your first trip to New Orleans, and you're expecting to turn on the radio and hear the Neville Brothers, Dr. John and Jimmy C. Newman right away, you may be disappointed.



It's not that New Orleans—once the most contrary of radio markets—is just like everywhere else now. "Somewhere Somebody," the current Aaron Neville single, is a bigger Top 40 hit here than elsewhere. The oldies FM still plays some local music. And in a promotion you won't hear outside the Gulf Coast, at least three local stations, at press time, were giving offices the chance to win king cakes—huge, elaborately decorated coffee cakes with a *plastic baby* inside that mark the festivities leading to Mardi Gras. (The person

whose piece contains the plastic baby buys the next king cake.)

But this is a less eccentric market than it once was. The one station specializing in local oldies has gone satellite. The R&B stations—like R&B stations everywhere—are less eclectic. WRNO, long known as the only album rock station in America where the Monkees were core artists, has phased out most of its unusual oldies.

New Orleans radio most resembles the rest of the country in its poor fiscal health. At least four stations here are programmed by national satellite services. There are also two different "local marketing agreements," or LMAs, the polite term for the time-brokerage arrangements that allow one station to control another's programming.

Here's your guide to New Orleans radio:



ADULT CONTEMPORARY

The two soft AC stations here saw back and forth for the format lead with "Lite 105" WLTS (105.3) currently

edging out "Magic 102" WLMG (101.9). They are relatively similar stations, although WLTS plays slightly more current music. "Mix 95.7" WMXZ signed on a few years ago with an unusually hot AC mix including Rufus and Brothers Johnson oldies that you don't usually hear on AC. Now Top 40 WEZB controls WMXZ's programming through one of the aforementioned LMAs, and the music is a lot mellow, albeit not as mellow as WLTS and WLMG.

ALBUM ROCK

If you know somebody with a shortwave radio, you've probably heard of WRNO (99.5). "The Rock of New Orleans," which has its own simulcast shortwave station, spent a while carrying the Satellite Music Network's hard-rocking Z-Rock syndicated format. Now it's local again—60 to 70 percent current and

recurrent, depending on the daypart—and still plays Lillian Axe and Soundgarden as well as Tom Petty, Rush, Genesis, etc. WCKW (92.3) was also fairly eclectic once. Now that WRNO is local, WCKW has gone to straight-ahead classic rock and has dropped most current material. WZRH (106.1)—which has signal problems in much of the market—signed on last year as a "Rock 40" outlet with a lot of currents and modern rock crossovers. Recently, it too has become much more mainstream. Tulane's WTUL (91.5) is New Orleans' alternative station, at least during the day. It runs classical in the morning and jazz and specialty programs at night.

COUNTRY

WNOE-FM (101.1) is a good example of New Orleans radio becoming more like the rest of the country than anyone thought it would. Even through the late '80s, this was a country station that played Bruce Springsteen and Steve Earle—even after "Copperhead Road." Now WNOE-FM has its highest numbers ever with the same traditional-leaning mix as most other country stations. Like country stations in other markets, it has also expanded its current playlist.



NEWS/TALK

Once a legendary Top 40 station, WNOE (1060) simulcasts its FM during the day but carries Larry King at night. If you'd rather follow Rush Limbaugh during your travels, he's on WWL (870). This heritage N/T station became No. 1 here this fall, partially due to the controversy surrounding the gubernatorial election and partially due to the success of the New Orleans Saints. The Saints, however, are moving to urban WQUE-FM, which will switch its currently simulcast WQUE-AM (1280) to sports-talk shortly.

OLDIES

When KQLD (106.7) signed on several years ago, it did so with a playlist similar to that of most other major-market oldies FMs. Then it worked in more New Orleans artists. Now the station is tightening up again, but it will still play some local records. In other words, "In the Same Old Way," by Tommy Ridgely, but not "I Love You, Yes I Do." WYAT (990)—whose call letters come

(Continued on page 112)

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5	5	37	BORRASCIA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
6	6	26	CANYON DREAMS MIRAMAR MPCD 2801*	TANGERINE DREAM
7	4	15	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
8	8	146	WATERMARK ▲ REPRISE 26774*	ENYA
9	9	27	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
10	10	99	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
11	11	7	BEGUILED HEARTS OF SPACE HS11027-2*	TIM STORY
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13	22	3	GUITAR FOR MORTALS RELATIVITY 88561-1078-2*	ADRIAN LEGG
14	24	3	AUTUMN DREAMS NICHOLS-WRIGHT NW921*	DANNY WRIGHT
15	14	23	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
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18	12	25	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
19	13	23	HOTEL LUNA PRIVATE MUSIC 82090*	SUZANNE CIANI
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22	20	93	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
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SHOPPING FOR SOUNDS

A CRESCENT CITY MUSIC SHOP PRIMER

By Jeff Hannusch

NEW ORLEANS—As you'd expect of a city that has been referred to as "the home of the blues" and "the birthplace of jazz," you don't have to walk far to shop for sounds here. In addition to the stores listed below, several restaurants, souvenir shops and museums also carry modest music selections.



Just about every store in New Orleans that stocks new product has completely eliminated vinyl (except for some 12-inch rap singles and 45s). Like those in the rest of the country, most stores here carry all the recent hits. But they also stock a lot of local music. The reasons are obvious: Locals demand it, and tourists want New Orleans and Louisiana music to take home when they leave.

The following guide covers most of the independent and chain music stores in New Orleans and its vicinity and emphasizes their individual strengths and specialties. (All stores are located in New Orleans, unless otherwise noted.)

Acorn Records & Tapes and Memory Lane. 9073 Judge Perez Dr., Chalmette, and 6417 Airline Hwy., Metairie. Although both of these stores carry a full line of the latest hits, they also feature outstanding selections of singles and oldies. If you're looking for a 45 for your old jukebox, this is the place to go. Proprietor Gordon DeSoto—who's usually found at the Chalmette location—is also a knowledgeable New Orleans rock 'n' roll buff.

Beckham's Book Shop. 228 Decatur St.

Used books are their specialty, but they also buy, sell and trade classical records and CDs. Their stock on hand runs to several thousand titles.



Brown Sugar Records. 2334 Louisiana Ave.

Brown Sugar caters to young and middle-aged black-music buyers. Although they carry the usual assortment of hits, they manage to stock a reasonable amount of product by local artists.

Camelot Music. 5700 Read Blvd. Camelot is more of a typical mall outlet, but with a black orientation and some local product.

Eddie's 3-Way Record Shop. 2703 Washington Ave.

New Orleans' oldest black record shop, Eddie's used to feature an upstairs with stock that made blues and R&B collectors salivate. Unfortunately, the old stuff has been sifted through over the years, but there are still some rarities

for the finding. They also stock all the latest rap hits. Call Eddie's (891-4011) before heading there, as the shop keeps irregular hours.

Goldmine Records. 6469 Jefferson Hwy, Harrahan, and 4222 Magazine St. The Jefferson Highway location is one of the area's oldest used-record shops. They have a tremendous, if slightly disorganized, inventory that is somewhat of a maze to sort through. Still, it's a record hunter's delight. Plan on spending a few hours there. The Magazine Street store is smaller and more organized, and its stock is just as impressive. They also sell comics and sports cards.

Jim Russell's Rare Records. 1837 Magazine St.

"Selected 10th Best in USA," boasts the Yellow Pages ad for Russell's. What separates Russell's from first and fifth is anyone's guess, but they do have a nearly unsurpassable selection of vintage 45s and LPs. If you're looking for that hard-to-find Ernie K-Doe or Fats Domino record, Russell's probably has at least five copies. While much of their inventory is pricey, they're not beyond bargaining. They also carry a modest selection of current hits.



Louisiana Music Factory. 225 N. Peters St.

The Crescent City's newest music store, the Louisiana Music Factory lives up to its name: More than 90 percent of its stock is homegrown product. Zydeco, Cajun, R&B, Dixieland, modern jazz and rock 'n' roll—it's all here on vinyl, cassette, CD and video. They also consign local product.

L & R Records. 3211 Metairie Rd., Metairie.

Primarily a used-record shop, they also try to stock some new titles, be they on cassette or CD. Their inventory of local music is more than acceptable, and they carry plenty of rare titles. They also set up in the French Market flea market on some weekends.

Mushroom. 1067 Magazine St. Mushroom is located near the Tulane campus. Their stock is both new and used, and, because of their location, they cater primarily to the tastes of college students.

Musica Latina. 4226 Magazine St.

The name really says it all. This cozy shop stocks import and domestic Latin CDs, cassettes and LPs. They also export to Latin America.

Musicland. Riverwalk Mall, Lake Forest Plaza and Clearview Shopping Centre.

The busiest Musicland is the Riverwalk Mall location. Like most Musiclands, they stock the usual hits, but they also carry an impressive array of local artists on cassette and CD.

Odyssey Records & Tapes. 3920 Dublin, 1020 Canal St. and 9701 I-10 Service Rd.

Odyssey is usually the first shop to stock the latest local independent rap hits, and, with Gregory D, MC Thick,

(Continued on page 112)

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(Continued from page 109)

7174), a venue for mostly young local rock bands. A few blocks away is **Jimmy's** (8200 Willow, 861-8200), which has

been providing a stage for everything from rock to reggae for more than a decade.

Two of the funkier, sweatiest and most-fun spots around are **Benny's** (938 Valence, 895-9405), a late-night, ultra-casual blues club, and the **Mid City Rock 'n' Bowl** (4133 S. Carrollton, 482-3133), a bowling alley that features fine blues, R&B and even Tex-Mex music each weekend.

The hottest club in town still has to be **Tipitina's** (501 Napoleon, 891-TIPS),

which regularly brings in national acts and is the only local club to book the Neville Brothers (when they're in town). Tip's is at its best during Mardi Gras or the Jazz and Heritage Festival, when its lineup features the best of local, regional and national talent.



DAYTIME DIVERSIONS

In recent years, there's been a local effort to modify the image of New Orleans and make it more attractive to vacationing families. The reasoning here is sound: A town that's existed for more than a quarter of a millennium ought to have more going for it than simply Bourbon Street.

The city, in fact, sports a first-rate zoo in **Audubon Zoo**, which requires at least a solid morning or afternoon to tour. The new **Aquarium of the Americas** provides a close encounter with exotic sea life along with a healthy dose of information.

History buffs can spend all their time engaged in the city's colorful past at a number of spots that include the **New Orleans Historic Collection**, the **Gallier House**, the **Louisiana State Museum** and the **Beauregard-Keyes House and Garden**. These are all conveniently located in the French Quarter.

Art lovers can easily tour galleries in the city's three art districts, which are located in the French Quarter, the Warehouse District and Uptown along Magazine Street. The best way to get from Downtown to Uptown, incidentally, is the **Saint Charles Avenue streetcar**, the most picturesque ride in town. The **New Orleans Museum of Art** has a fine permanent collection as well as touring exhibitions. It's located in **New Orleans City Park**, which is graced with tremendous oak trees and tranquil lagoons.

Here's a real inside tip: Take the **Canal Street ferry** across the Mississippi River to the West Bank. Pedestrians ride for free, and the trip there and back shouldn't take more than 40 minutes. Remember to avoid rush hour, however.

Another nice outing that most tourists never experience is a ride along **Lakeshore Drive**, skirting the south shore of Lake Pontchartrain. The western end of the drive leads to the marina and a number of seafood restaurants—a nice reward for the effort.

Your best bet for local music is non-commercial **WVOZ** (90.7), run by the New Orleans Jazz & Heritage Foundation, between 7 p.m. and midnight. WVOZ is jazz during the day, but does a local R&B/oldies show from 7 to 10 p.m. and also throws a lot of that music into its free-form blocks from 10 p.m. to midnight. It's still not the most unusual station in town, however; that distinction goes to **WRBH** (88.3), the noncommercial outlet that specializes in reading to the blind.

TOP 40

"B97" **WEZB** (97.1) has been a Top 40 station since the late '70s and the only mainstream one in the market for five years now. Like many of its brethren, it's gone from a quasi-dance format to a more mainstream approach. PD Brian Thomas has always been known for finding some left-field records that weren't being played in the rest of the country. B97's most recent examples of such songs were Chicago's "You Come to My Senses," which didn't break nationally, and Chris Cuevas' "You Are the One," which did. B97 is also the home of the market's best-known morning show: **Walton & Johnson**.

URBAN

Until the mid-'80s, **WYLD-FM** (98.5) was one of those eclectic stations that other programmers disrespected, but locals liked. WYLD-FM had a long, adult-leaning playlist and a lot of jazz. Then **WQUE-FM** (93.3) came in with a much tighter, more mainstream approach. Now WQUE is the one that's most likely to step out occasionally, as it did last year when it brought back reggae act **Steel Pulse's** mid-'80s "Roller Skates" as a current. (PD Jay Michaels is planning to bring back another Steel Pulse record this week as a treat for NARM conventioners.) Both have gotten some new competition from jazz station **KNOK**, which—in yet another LMA—recently became **KMEZ** (102.9), "The Big EZ" and can now be heard running SMN's urban/AC format "The Touch."

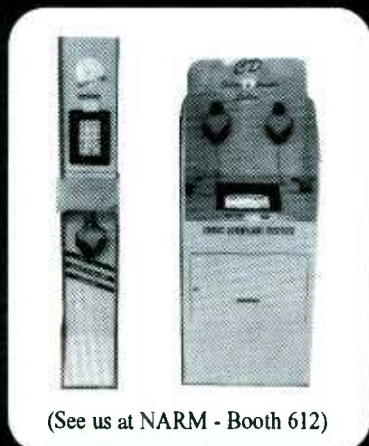
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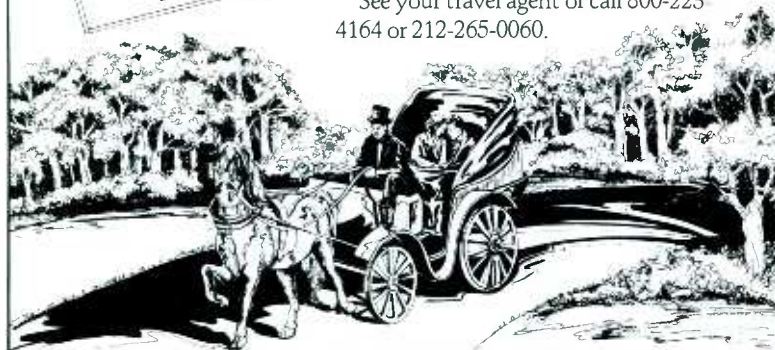
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RECORDS

(Continued from page 111)

Little Ham and Tim Smooth, there's been plenty. While all three stores are aimed at the black record buyer, the Canal Street location also caters to the average tourist looking for New Orleans sounds to take back home.

Peaches, 3129 Gentilly Blvd. This Peaches isn't part of the national chain, but it's been around awhile. The store carries some secondhand merchandise, though its real emphasis is on stock geared toward young black record buyers.

Record Bar, Esplanade Mall, Kenner. As you might expect, recent hits are the main fare there. Unlike most other Record Bars, though, they also manage to keep an excellent selection of zydeco, Cajun and R&B on hand. Outgoing tourists can do their last-minute shopping there, as it's located close to the airport.



(Continued from page 110)

from the New Orleans greeting, "Where y'at"—originally specialized in local hits. Now it carries SMN's Kool Gold satellite network, although Kool Gold still plays a lot of unusual pre-1964 songs that you won't hear on any other oldies station. **KHOM** (104.1) runs a more mainstream satellite oldies format.

Record Ron's Good and Plenty Record Shop, 1129 Decatur St., 407 Decatur St.

Easily one of the best used-record shops in the country, Ron's has been buying up cut-out vinyl at a phenomenal pace. Both stores are crammed with albums. Ron also maintains a good selection of new regional music, not to mention a world-class collection of lunchboxes at the 1129 store (but don't touch; they're not for sale).

Rock 'N' Roll Collectables, 1214 Decatur St. This is a used-record shop with the usual assortment of trash and treasures.

Smith's Record Shop, 2019 St. Charles Ave.

This store opened in 1949 and is the oldest record shop in the city. Family-owned, it has an outstanding selection of classical music and opera on CD and cassette. They also keep up on local titles.

Sound Shop, Esplanade Mall, Kenner, and Belle Promenade Malle, Marrero.

Sound Shop carries the usual assortment of current hits, some catalog and a sprinkling of local product.

Sound Warehouse, 4852 Chef Menteur Hwy.; 231 N. Carrollton; 5300 Tchoupitoulas; 800 Clearview Pkwy., Harrahan; 1000 West Esplanade, Kenner; 3723 Veterans Blvd., Metairie; and 7123 Veterans Blvd., Metairie.

Among the chains, Sound Warehouse has the most presence in New Orleans. Not surprisingly, all stores stock the hits, but they also try to attract the neighborhood music buyers. The Carrollton and Tchoupitoulas locations do it by stocking a lot of regional music; the Chef Menteur store is a haven for rap fans. All stores also rent videos.

Sounds Familiar Records, 829 Chartres St.

An uncluttered used-record shop that's well-stocked with CDs, cassettes and vinyl, Sounds Familiar carries a little bit of everything.

Tower Records, 408 N. Peters. One of the brightest jewels in the Tower crown, this store was the 1991 store of the year for the entire chain. Catalog doesn't get any deeper than here. If you can't find it here, either it doesn't exist or somebody bought it just before you came in. The store's also open to consigning local product. Tower plans some in-stores during NARM.

Tracks, Lakeside Mall, Metairie. Well-stocked with hits, Tracks is just as current with rap, Cajun, zydeco, R&B and jazz releases—on both cassette and CD.

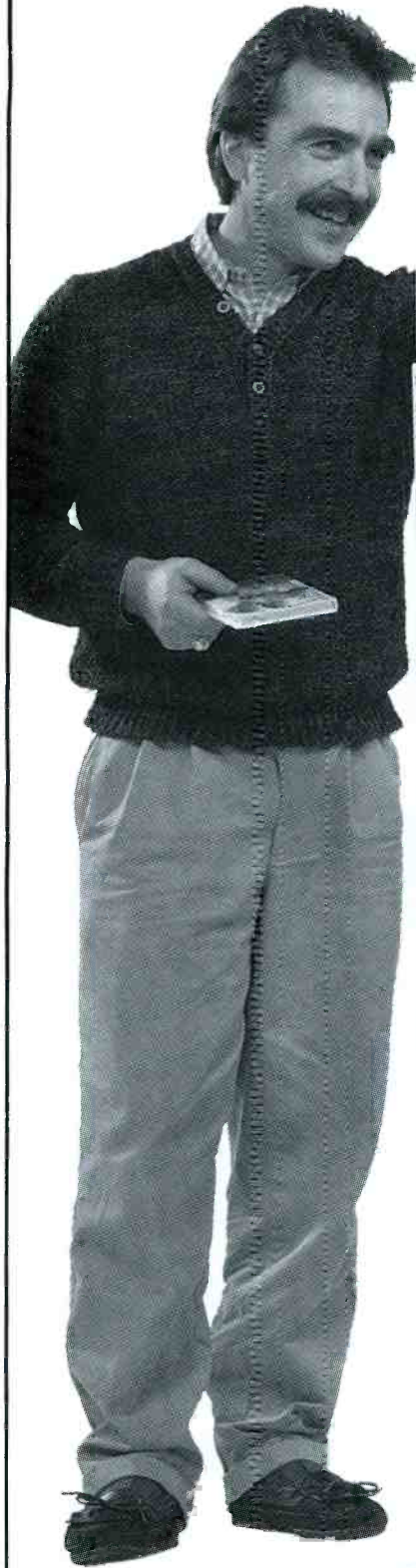
Underground Sounds, 735 Octavia St.

If you're looking for a hard-to-find import or local-rock CD, cassette or LP (or even used merchandise), stop here first. They're open from 3 p.m. to 6 p.m. during the week and from noon on weekends.

Video Connection, 3331 St. Charles Ave. and 2106 Veterans Blvd., Metairie. While renting movies is the focus of these stores, they are also home to the local Mardi Gras label. They're obviously well-stocked with these titles, but also contain a modest supply of used CDs, LPs and cassettes—all modestly priced (no CD's above \$10).

Warehouse Records & Tapes, 4049 Veterans Blvd., Metairie, and 522 Lapalco, Gretna.

Suburban stores that cater to a fairly wide audience, both locations are deep in heavy-metal and rock titles. The Gretna location is the largest record store on the West Bank.



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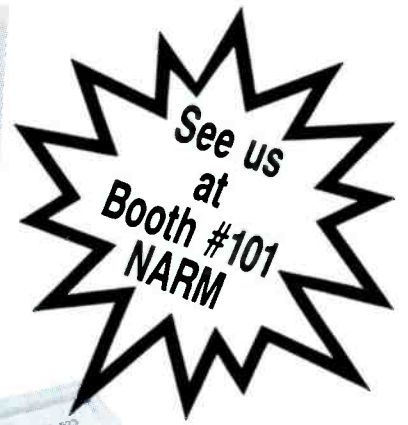
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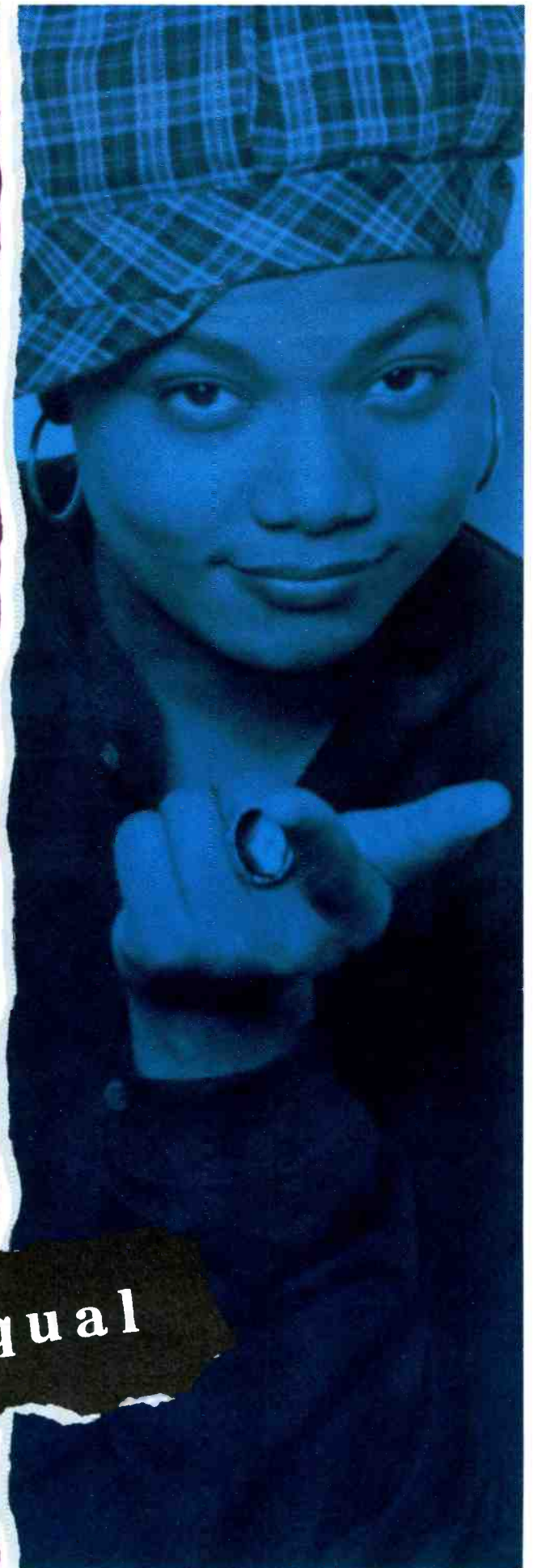
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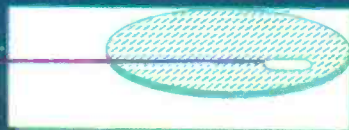
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SPIRIT OF INDEPENDENTS BURNS ON

Opportunity knocks for street-smart labels

By Wendy Blatt

It's a great time to be an indie," says Randall Justice, president of blues/jazz/roots label Justice Records. "The majors have been so aggressive in purchasing and taking out independent record labels, leaving a void that a new independent who can be aggressive in the marketplace can fill very successfully. Particularly in the niche markets like blues, jazz, roots R&B, world music, an independent is just much more effective than a major."

"I do see a better opportunity for indies now than I did a year ago" says Quality Records chief Russ Regan, "because of SoundScan and BDS. I think that's been a major change for the indies, because our product a lot of times sells, and now you can see it in black & white. We're finally getting reported accurately and it's nice to see. A lot of record companies that were selling a lot of records were being overlooked, and now they're getting the attention."

Yes, it is a great time to be an indie. Now more than ever, independent labels are finding themselves in a position to make major marketplace moves. Music styles and their audiences are fragmenting in far

too many different directions for an international conglomerate to keep hold of all the shards and technological advances have turned every bedroom into a studio. The lid is off, and all bets are off.

WHAT IS AN INDIE, ANYWAY?

Quality's Regan advances the most common definition: "An indie is a label that isn't distributed by the majors. It's strictly a question of who distributes."

To Justice's Jamail, an indie is "a label that signs its talent, produces the master tapes, pays for pressing

Indie fast track: Profile's 2nd II None



Can we talk? Salt-N-Pepa helped Next Plateau sell more singles than any other indie label.

and manufacture, and distributes its product through either independent distributors or by itself. If you don't have all those elements, you're not a true independent. If a major pays for the production or distributes, then in my opinion it's not a true independent record company."

"Look in the dictionary," says Josh Wink of the tiny Philly dance indie Happy Waxx. "1) Not dependent on or controlled by another person or thing. 2) Not dependent on any other source for its validity or operation. 3) Self-governing. Those three encompass a lot of my views about independent labels. If it's distributed by a major label, they're not independent. When you're self-governed, there's no one you have to ask permission from, but there's no one to help either. Being indie is great in that we can control what we want to do, 100%. The disadvantage is that sometimes it might be nice to have major distribution and major money."

Another new dance label that values its freedom is Ill East. "From a producer's standpoint," says presi-

dent James Bratton, "having done various deals with different labels over the years, I found I was subjected to doing a type of music that other people heard. Now I have the ability to present music the way I feel it, the way I hear it, without going through the A&R manipulation. But from the economical side of it all, it's really difficult and I'm just trying to survive."

TVT's Steve Gottlieb finds the whole question of what makes an indie irrelevant and counterproductive. "I'm against that classification anyway," he notes. "It's a misnomer and usually used to the disadvantage of the independents. I don't believe there's a helpful distinction to be made between those who are and aren't independent. There are big companies and small companies, well-managed companies and poorly managed companies, well-financed companies and poorly financed ones. Does it really matter how the product is distributed? You break a record or a band by getting a group of people totally excited and single-mindedly committed to a project. That's why we think it's so important to be integrated, so all the activities have the same energy and the same commitment."

Michael Koch of distributor Koch International feels ownership should be considered the factor: "I believe being an indie means a company isn't owned by one of the major labels, totally or partially, even though it may be distributed through a major. It's a very foggy line. In some of these deals, the distributor is pumping money into the company,

or they're helping to fund records. Tommy Boy is owned by a major now, with major-label clout and money behind them, which makes them very different from a traditional independent like Sugar Hill or Flying Fish, but then they are going through the indie distribution network. An independent with major-label distribution can leave the major at some point, and that's something I think will be happening more often."

Sparrow Records and Distributors, purveyor of Christian music, is one of those hybrid companies. "We're independent in that we're independently owned and operated, a family-owned company," says label head Bill Hearns. "To the general marketplace we're independently distributed, but in the Christian marketplace I'd say we're a major label in essence, but privately held. We don't do a lot of marketing and promotion in the secular marketplace, so we're a niche record company, but we're starting to impact a whole lot more people than we used to."

Another indie label with complex arrangements is Northcott. "We're a
Continued on page I-24

Dance lift: Tommy Boy's 808 State



NO-RISK RETAIL: USEFUL INDIE TOOL?

Evaluating try-before-you-buy programs

By Deborah Russell

Breaking records in an oversaturated marketplace is never easy. But for the myriad independent record labels, forced to compete with their well-financed major label counterparts for the consumer's dollar, the challenge is particularly acute.

A number of aggressive independent labels are increasingly taking advantage of retail chain-sponsored "satisfaction guaranteed" programs in which the customer incurs no risk when testing a new release. The consumer can "buy it, try it," and return it if less than satisfied.

Details vary from chain to chain, but sale pricing and in-

store product placement are the two elements common to each campaign. Some retailers promise participating labels in-store play, plus radio, print, and in-house advertising for a certain time period in exchange for a financial commitment, typically in the form of co-op dollars.

Transworld's "Buy It Try It: Risk-Free Listening," Sight & Sound's "Hits Under Construction," Sound Warehouse's "Sound Check," Tower's "No Risk Disc," Super Club's "Fresh Tracks" and "Sound Insurance," Kemp Mill's "Airborne," National Record Mart's "No Risk Music," and Wherehouse's "Test Bin" are just a few of the high-profile promotions increasingly pushing indie product. Although independent label ex-

ecutives complain about certain aspects of the programs, overall they say the positives outweigh the negatives. For example, Lee Goldstein, director of marketing at Shanachie Records, notes the "satisfaction guaranteed" programs are especially important in these days of shrinking shelf space.

"Sometimes indies have no other access to getting their product prominently displayed in stores," he says. "We really depend on retail [to break a record] as opposed to radio; the stores are really important to us. It's always been our policy to do whatever it takes to get end caps and to get up on the wall."

Jim Bradt, the Minneapolis, Minn.-based national sales manager for Rykodisc, estimates his label has been involved in each major retailer's promotion at least once. "The programs show a retailer's commitment to the labels," Bradt says. "It's almost a necessary evil to guarantee your product is spread out for a long period. At least there's no excuse. Nobody can say they couldn't find it in the store."

And when the customers "find it in the store," they can get the product for the discount price dictated by the promotion. The lower price point is especially attractive to labels attempting to break bands at the hands of young consumers, says Marc Offenbach, VP of sales at Relativity Records. "It's good for us because we have a lot of developing artists," he says. "Retail is not the

timing, which is often difficult to master, is a key to maximizing a promotion's effectiveness, he says.

"It's definitely a crap shoot as to whether you'll get your money's worth," he says. "Sometimes these things take such a substantial amount of lead time and you may bite a month too early, or a month too late."

Relativity's Offenbach concurs, and says his staff strives to time a retail campaign when it can best integrate other promotional efforts on behalf of an act. "[No-risk retail campaigns] are an excellent vehicle to get product into stores, but we'll only do it when a band is on the road or is supported by radio play and MTV," he says. Relativity just wrapped a Corrosion of Conformity promotion that tied all of those elements together, he says.

In addition, the music format is a determining factor in a promotion's potential, says Roadrunner sales manager Don Brody. The release needs to be somewhat
Continued on page I-16



Ex-Blake Baby Juliana Hatfield is going solo for Mammoth

greatest right now, and the sale price can be the determining factor in pushing a new fan to buy."

But placement and pricing aren't the only things that sell records, stresses Rykodisc's Bradt. Proper

SOUNDSCAN: BOON OR BANE FOR INDIES?

Big gains for pop labels, but others are wary

By Moira McCormick

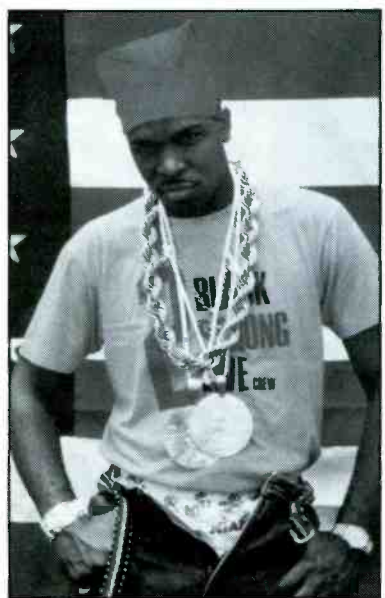
The independent labels that had titles appear on the Billboard 200 Top Album chart over the past year are evenly divided on whether or not SoundScan impacted their chart performance.

For indies which deal in pop product—especially rap and dance—the introduction of SoundScan last May was a boon. Since the point-of-sale system measures actual retail and rack sales, the number and height of the chart positions gained by indies rose dramatically. Case in point: N.W.A.'s "Efil4zaggin," on Ruthless/Priority, which opened at #2 and went to #1—a first for a small indie.

For many independents with specialty product, however, from new age to blues to alternative rock to reissues, SoundScan has not been a positive factor in chart appearances. Retail outlets which do the most business in special genres are not as yet measured in great numbers by SoundScan. Some of these indies observe that for that reason, SoundScan has actually had a negative effect on their chart showing.

"Ironically, Alligator Records' 20th Anniversary Collection entered The Billboard 200 one week before SoundScan came on line—and when it did, we un-charted," says Bruce Iglauer, president of the Chicago-based blues label. "We sold 140,000 copies of it between March and December 1991; according to reports, SoundScan picked up 70,000 of these sales." Iglauer does express enthusiasm for SoundScan in general, saying, "When more full-line stores that don't do their buying off the charts come on line, it will be a

Luke Records feels SoundScan may have helped Luther Campbell but will hurt X-rated street records.



marvelous thing for the industry."

For the indies with pop product, the introduction of SoundScan was nothing short of sweet vindication. "SoundScan's weekly reports show that, for the year to date, 11.17% of all the records sold in the U.S. were distributed through independents," says Tom Silverman, founder and CEO of Tommy Boy Records. "Before SoundScan, I'd have said that figure was 5-7%. SoundScan is a great thing for indies—we realize we're a bigger part of the industry than we thought we were. The system isn't perfect, but at least it's something legitimate to build from."

Tommy Boy placed seven albums in The Billboard 200 over the last year, "four or five" since SoundScan came on line, according to Silverman. "It's had a major impact on our chart position," he says. "None of them would have done as well otherwise. Naughty By Nature has been in the Top 40 for 26 weeks [at press time]—it's never been out of the Top 40. Before SoundScan, it would not have even been in the Top 40." Silverman says he does foresee a potential downside for high-



Rykodisc says it sold 100,000 copies of "Planet Drum" but it never charted with SoundScan.

profile indies in SoundScan's wake: that "the majors will pick up the big indies, and jump on independent records which are breaking."

Profile Records has had six albums on The Billboard 200 over the past year, including DJ Quik's "Quik Is The Name," which ranked #17 on 1991's list of top R&B albums; Poor Righteous Teachers' "Pure Poverty"; and 2nd II None's self-titled release, which is currently on the chart. Profile Records president Cory Robbins notes that "Quik Is The Name" leapt from #46 to #32 on the pop album chart the week that SoundScan was introduced. "It's an even playing field now," he says. "Indies have equal opportunity to compete with majors, which wasn't the case before."

"When N.W.A. went #1 on the pop charts, it was the realization of a goal we've had from day one," says

chart's improved accuracy under SoundScan can be seen by looking at the R&B album chart, which has not yet converted to SoundScan. "N.W.A. was #1 on the pop chart, but never went #1 on the black chart," he says. "The same week it was #1 pop, it was #50 on the R&B chart. The black album chart is still [compiled] via subjective reporting from a certain number of retailers."

Conversely, he notes, "If something is charting R&B and doesn't show up on The Billboard 200, we're skeptical."

Tommy Boy's Silverman agrees, "You could compile a more accurate R&B chart by getting SoundScan information from the pop chart." Turner says he has had "a lot of talks with indie label heads, about how you have to know how to use SoundScan. You can't just look at

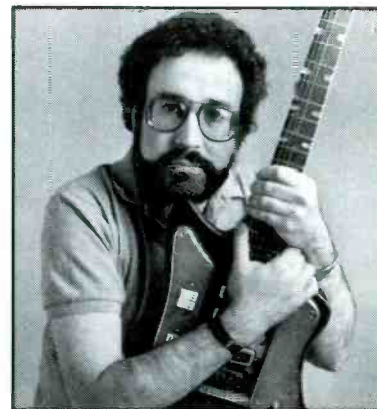
Priority Records president Bryan Turner. "Then Ice Cube debuted at #2 with 'Death Certificate.' We've had those sales numbers before but never the chart position." In fact, Turner says, "We've probably had the sales for five or six Top 2 albums before SoundScan."

Both of those albums hit their peak "without one rack report," notes Turner. N.W.A. "would probably have stayed number one for four or five weeks" rather than the one week it did, if the racks had carried it.

Turner says that an example of the pop



For Priority's Bryan Turner (above), SoundScan meant a #1 record, but Alligator's Bruce Iglauer says only about half of his sales registered.



the chart position; you have to utilize the [related] information. You can analyze what regions are strongest, and plan tours accordingly; you can see where the holes are. You can figure out where you should be advertising. We never had that kind of information available before."

Continued on page I-28

Ice Cube, who debuted at #2 with Soundscan, then jumped to #1.

MAJORS NOW USING THE INDIE PIPELINE

Big six try to reach where majors can't go

By Deborah Russell

As the music industry evolves and consolidation hits the business at all levels, the lines of separation between the independent and major label sector grow increasingly blurred. More independents are finding their way into major chain accounts while more major labels are signing acts once considered "alternative." More independents are streamlining and computerizing operations while more majors are looking to get back to the "street" sensibility from which they grew.

Perhaps the most pronounced manifestation of the latest "synergy" between the indies and the majors is the growing number of major label artists who are finding their way into the independent distribution pipeline. And it's the

decision-makers at the "big six" major branch systems who are putting them there.

The strategies used by Sony, PGD, WEA, CEMA, BMG, and Uni may vary, but the reasoning is fairly uniform. Space constraints limit the exploration of every current variation on the theme, but it's clear the nation's majors want to sell more records in more record stores. And using the independents seems to be one way they can increase their chances.

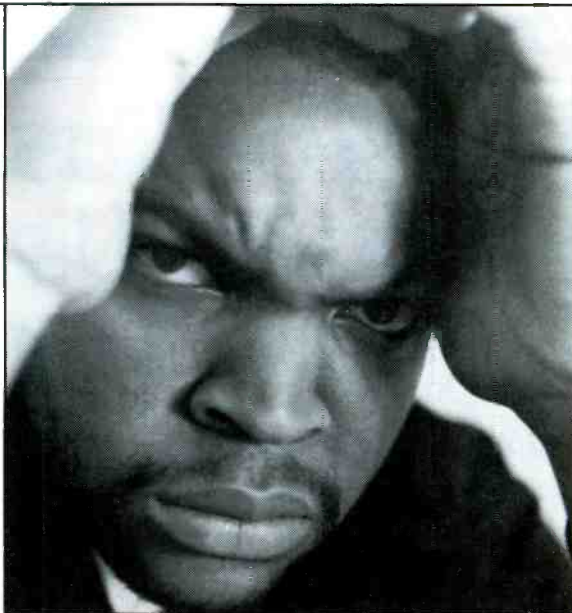
"The independents provide a very valuable marketing tool [to the majors] by being able to reach the retail network that we reach," says Alan Becker, director of purchasing at Relativity Entertainment Distribution, a leading New York-based independent. "The indie retailer is a tool that, in many ways, is neces-

sary to starting a band."

The majors exercise a number of different options in exploiting that tool. Sony, for example, actually acquired a 50% interest in Relativity Entertainment Distribution in May 1990. The deal afforded Sony and its labels a gateway to the "mom & pop" retail base and free access to Relativity's independent method of marketing. RED came away from the table with greater financial security and a higher degree of corporate clout with their retail accounts.

Thus far, Sony has exercised its independent option by licensing Epic act Vinnie Moore to the Relativity label in hopes of building a grass roots fan base for the artist. Becker says it's likely a number of Sony's international signings will be funneled through the RED pipeline this year, as well. The company has distributed product for such alternative imprints as Giant's Embryo, MCA's Mechanic, and Chameleon's Dali.

Currently, RED is celebrating



some major branch-sized success in the form of Ugly Kid Joe, a noisy, hard rock band signed to Mercury Records' Star Dog label. Ugly Kid Joe's debut EP, "As Ugly As They Wanna Be," hit the streets via RED on Oct. 8, and was certified gold in late February.

And while Star Dog was racking up success with RED, its parent company PolyGram further enhanced its own agenda in the independent marketplace. In November, Island Records' Independent Label Sales division was

continued on page I-30

select:

(sə-'lekt) Of special value or excellence: SUPERIOR, CHOICE.

SELECT STREET: (se-'lekt 'strēt). Totally tubular, way cool & bitchin!



21642

AMG

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They Say,
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WHISTLE

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Get The Love, the new Whistle album featuring the single "If You Don't Say"



21643

The A.T.E.E.M.

The Debut Album
"A Hero Ain't Nuttin' But A Sandwich"

Produced by Chubb Rock. "Nuff Said!"

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DISTRIBUTION ON SELECT STREET RECORDS.

INDIE-MAJOR ROMANCES AND MARRIAGES

Why some labels say yes, and others say no

By Don Jeffrey

During the wave of mergers and acquisitions in recent years, it seemed as if every successful independent record label would become another tentacle of one of the six major record-distribution companies.

Big labels like Island, A&M, and Geffen were acquired by multinational corporations, while smaller imprints formed distribution deals with the majors that would expand their reach.

These deals have not dried up but their frequency is lower now and acquisition prices are far below the big numbers of the recent past. In the late 1980s, indies were being bought at multiples of 8-to-10-times their operating cash flow. In cases of labels like Island and A&M, whose earnings were nonexistent or low, PolyGram paid a premium of about two-times-revenues, a price that most Wall Street analysts say was far too rich.

Jessica Reif, analyst with the investment banking firm Oppenheimer & Co., says, "Multiples started to get very aggressive. There are not a lot of quality independents left. The environment has

changed." Keith Benjamin, analyst with Ladenburg, Thalmann & Co., says, "There don't appear to be any bargains in the record business."

Now that what one record executive referred to as the "feeding frenzy" by the majors has abated, some indie owners say they have received offers that are below what they consider a fair price for losing independence. Cory Robbins, co-founder of New York-based Profile Records, says, "Nobody's ever made us an attractive enough offer." But he adds, "If the right deal were to come along, it wouldn't be bad."

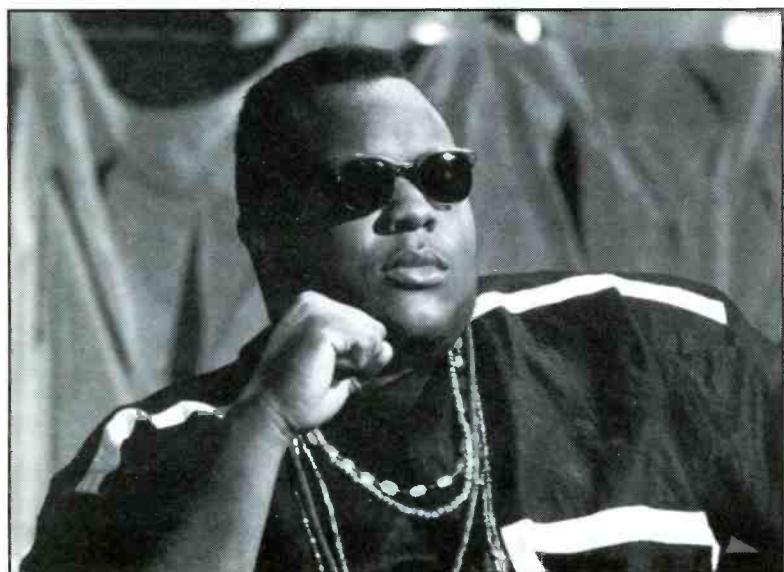
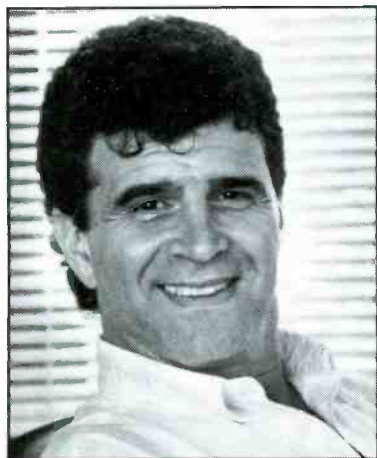
Fred Munao, founder of New York-based Select Records, says, "I've turned down various sums of money. I was really amazed at how much was offered once. But it just didn't feel right."

Now it is more likely that instead of buying an independent outright, a major record company will strike a deal with an indie that gives each certain advantages but allows the indie to maintain ownership and some autonomy. Distribution deals are the most common arrangement. At press time, two indies, Delicious Vinyl and TVT, were said to be considering pacts with majors.

Other indies, like Priority Records, have what they call "fulfillment" deals. Priority's arrangement with partner CEMA requires the major to manufacture, ship, and collect the money for the indie's records. But the product is moved through the independent distribution system.

And now majors are also starting new labels and either distributing them independently or attempting to give them an indie spin in their approach to A&R and promotion. But

Fred Munao of Select wouldn't sell his company, but did cut a distribution deal with Elektra for hit artists like Chubb Rock (below).



indie execs scoff at that approach. Bruce Iglauer of Chicago-based Alligator Records says, "When a major starts its own label, it's really only putting another name on an office door."

The advantages to a small record label owner of giving up his independence for major-label linkage are not insignificant. For some indies, distribution is the key reason

for going major. The vagaries of the independent distribution system prevent some labels from getting their records out as far and wide as they would like. Jerry Leibowitz of New York-based First Warning Records, which sold part of its business to a major, BMG, last year, says, "The advantage is distribution. A lot of companies go out of business because they can't get their product out."

He also notes that some indie distributors "have their own in-house labels and they don't give as much time to you." Select's Munao cut a distribution deal last year with Elektra Records (part of the WEA complex). Most of his records go through the major, but some still go through the indie network. "That allows us to tailor the release to the system."

For most indies, promotion is the biggest reason for giving up some autonomy. The competition

for getting records played on radio and videos shown on TV has gotten immense, and the indies lack the manpower and the financial resources to compete with the deep-pocketed majors. Rick Ross of Los Angeles-based Delicious Vinyl says that is why his label started talking to a major. Profile's Robbins, describing the advantage of linking with a bigger company, says, "I

Continued on page I-32

Profile's Cory Robbins: "Nobody's made an attractive enough offer."



Next Plateau's Eddie O'Loughlin and Jenniene Leclercq say a major wouldn't have waited six months for Salt-N-Pepa to hit.



HOW INDIES SURVIVE STAR DEPARTURES

Coping when your biggest artist jumps ship

By Trudi Miller

It's a classic scenario, almost a cliché: An independent label discovers an unknown band, nurtures it, brings it to the point of success—and just as the indie is about to reap the fruits of its investment, a major label comes along and snatches the act up. How can an indie prevent this situation—or profit from it when it occurs?

THE SUE ME, SUE YOU BLUES
Seattle, Wash.-based Nastymix Records faced this situation when its artist Sir-Mix-A-Lot decided to switch to Def American after two albums. The result was a tangled legal battle that was finally settled in November. "Essentially we had a contract dispute and we just couldn't resolve it," says Nastymix president Ed Locke. His advice is to make sure that all contracts are drawn up clearly and properly. The contract with Sir-Mix-A-Lot "was a very old, original contract from the days when there weren't a whole lot of people helping me out," he says. "Seek out the best legal help you can find, and thoroughly check them out. Just because they're attorneys doesn't mean they know what they're doing. And pay what you need to for good advice."

When a conflict does come up, it's sometimes better to cut your losses, Locke says. With the Mix-A-Lot dispute, "as time went on it didn't make sense to contribute to the legal system. Of course, if this wasn't an independent label and we

had abundant money in the bank, we'd probably still be fighting the case in court right now. It's sometimes better to come to a divorce settlement you can live with."

THE SILVER LINING

But losing an artist to a major isn't always a bad thing for an indie. If the artist still has several albums left on his contract, and a major wants to buy out the contract, the indie can structure a deal to get points on the artist's future recordings. That way, if the artist becomes a huge success, the indie continues to benefit. Even without such a deal, the artist's success on a major label can increase sales of his indie catalog product.

"It can either be a tragedy or a blessing. It depends on whether the act is signed, and if it is signed, whether people respect the written agreement. A lot of indie labels go into things with just a handshake," says Bruce Pavitt, co-owner of Seattle-based Sub Pop Records, which released Nirvana's first album. The group is now on DGC.

"In the case of Nirvana, we had a written contract, and at the end of the day we're doing great," says Pavitt. "Their first album is in the top 100 of The Billboard 200, which is great for an indie label. Things worked out cooperatively with DGC; they had to buy out the contract, and they owed us a few more records, so we got a few points of that. We're very happy. It becomes a

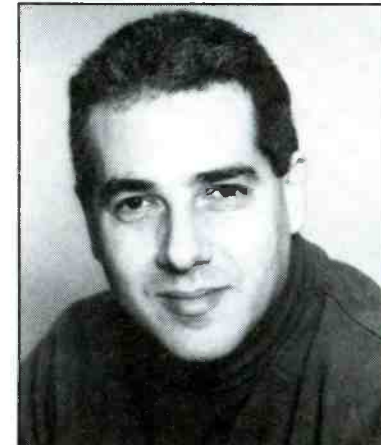
tragedy if a major just scoops up a band that has been nurtured by an indie and the indie gets left out in the cold. Hopefully the major will respect the written agreement, but some big boys will say, 'Go ahead, sue me.'" Pavitt's advice to indie labels is, "Have a good contract, get a cash buyout and percentage of royalty payments, and also realize that catalog sales can go through the roof."

Pavitt also advises labels not to take a defection personally. "Some indie labels, especially when they're starting out, have such an emotional involvement with groups. When Nirvana started shopping around, I have to admit it hurt our feelings. You've got to recognize that it will probably happen and be prepared for it."

Rob Yardumian, director of marketing for Los Angeles-based I.R.S. Records, took a philosophical attitude when R.E.M. left I.R.S. for Warner Bros. after five albums. "R.E.M. was a band that we had nurtured from a baby act—no one in the world had ever heard of them. The band and label proceeded to grow at the same rate; each record outsold the last. There was a synchronicity between the label and the band," he

continued on page I-22

Relativity's Cliff Cultreri offers long-term deals to keep his stars.



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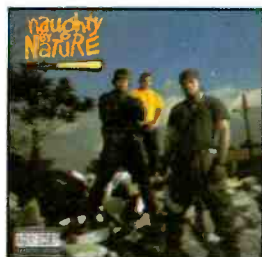
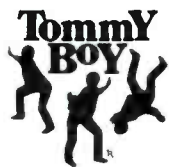


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Vice President
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FORCE M.D.'s
(TB 1049)

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NAIRD



Tropic of Love
J.C. LODGE
(TB 1032)



TKA Greatest Hits
TKA
(TB 1040)



Club MTV
Party to Go
CLUB MTV
(TB 1037)



Frequencies
LFO
(TB 1048)

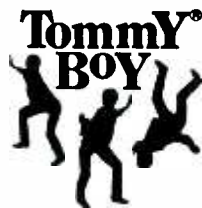
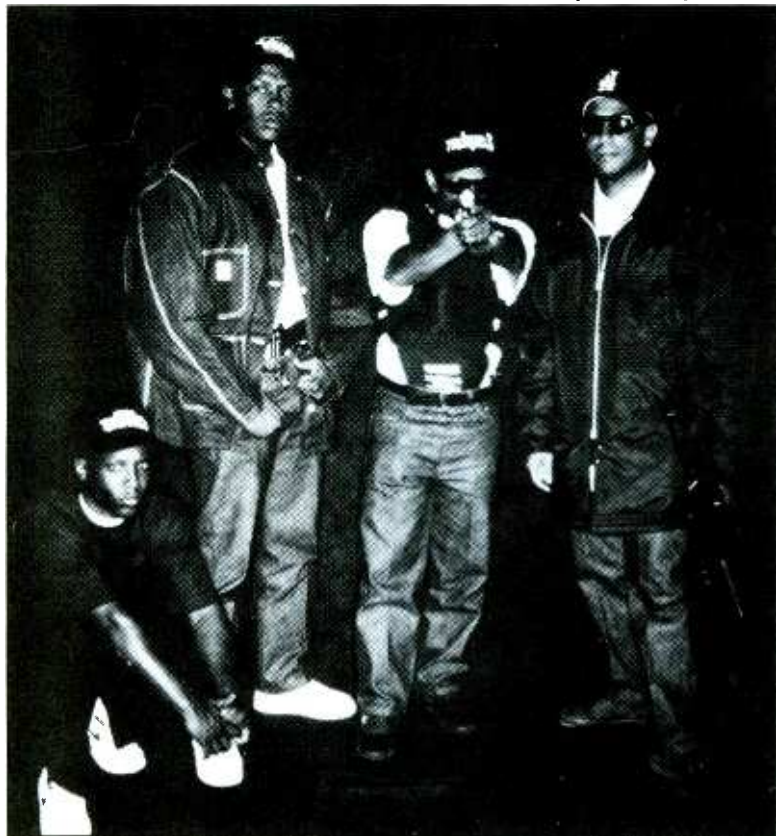


De La Soul Is Dead
DE LA SOUL
(TB 1029)

THE BILLBOARD INDEPENDENTLY DISTRIBUTED MUSIC CHARTS

The Top Albums, Singles and Labels In the Last Twelve Months, from February 16, 1991 to February 15, 1992

N.W.A: Top Indie Pop Album



Top Independent Pop Album Labels

- Pos. Label (No. Charted Albums)
- 1 Tommy Boy (7)
 - 2 Ruthless (2)
 - 3 Priority (3)
 - 4 Rap-A-Lot (2)
 - 5 Profile (6)
 - 6 Walt Disney (2)
 - 7 Quality (1)
 - 8 Next Plateau (1)
 - 9 Cheetah (2)
 - 10 TVT (2)
 - 11 Select (1)
 - 12 Sub Pop (1)
 - 13 S.D.E.G. (1)
 - 14 Rykodisc (1)
 - 15 RC/Roadracer (1)
 - 16 American Gramophone (1)
 - 17 Relativity (2)
 - 18 Higher Octave (1)
 - 19 Amherst (1)
 - 20 Alligator (1)

Top Independent Pop Albums

- Pos. TITLE—Artist—Label
- 1 EFIL4ZAGGIN—N.W.A.—Ruthless/Priority
 - 2 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot/Priority
 - 3 NAUGHTY BY NATURE—Naughty By Nature—Tommy Boy
 - 4 QUIK IS THE NAME—DJ Quik—Profile
 - 5 DEATH CERTIFICATE—Ice Cube—Priority
 - 6 THIS IS AN EP RELEASE—Digital Underground—Tommy Boy
 - 7 BEAUTY AND THE BEAST—Soundtrack—Walt Disney
 - 8 FOR OUR CHILDREN—Various Artists—Walt Disney
 - 9 KILL AT WILL—Ice Cube—Priority
 - 10 TIME AFTER TIME—Timmy T.—Quality
 - 11 BLACK'S MAGIC—Salt-N-Pepa—Next Plateau
 - 12 DE LA SOUL IS DEAD—De La Soul—Tommy Boy
 - 13 CLUB MTV PARTY TO GO, VOL. 1—Various Artists—Tommy Boy
 - 14 SONS OF THE P—Digital Underground—Tommy Boy
 - 15 PRETTY HATE MACHINE—Nine Inch Nails—TVT
 - 16 AIN'T NO DOUBT ABOUT IT—D.J. Magic Mike and M.C. Madness—Cheetah
 - 17 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot/Priority
 - 18 2ND II NONE—2nd II None—Profile
 - 19 NATURE OF A SISTA'—Queen Latifah—Tommy Boy
 - 20 STRAIGHT FROM THE HOOD—Various Artists—Priority
 - 21 BACK TO HAUNT YOU—Vicious Base Featuring D.J. Magic—Cheetah
 - 22 BITCH BETTA HAVE MY MONEY—AMG—Select
 - 23 LIVE IN CONCERT—The 2 Live Crew—Effect/Luke
 - 24 BLEACH—Nirvana—Sub Pop
 - 25 M.C. BREED & D.F.C.—M.C. Breed & D.F.C.—S.D.E.G./Ichiban
 - 26 SILVER LINING—Nils Lofgren—Rykodisc
 - 27 BACK FROM HELL—Run-D.M.C.—Profile
 - 28 ARISE—Sepultura—RC/Roadracer
 - 29 FRESH AIRE 7—Mannheim Steamroller—American Gramophone
 - 30 BORRASCA—Ottmar Liebert—Higher Octave
 - 31 MERRY CHRISTMAS—Doc Severinsen—Amherst
 - 32 THEY EAT THEIR OWN—They Eat Their Own—Relativity
 - 33 PURE POVERTY—Poor Righteous Teachers—Profile
 - 34 ONE SIMPLE WORD—The Connells—TVT
 - 35 MUNCHIES FOR YOUR BASS—Nemesis—Profile
 - 36 LES MISERABLES HIGHLIGHTS—Original Cast—Relativity
 - 37 THE ALLIGATOR 20TH ANNIVERSARY—Various Artists—Alligator
 - 38 THE DEVIL MADE ME DO IT—Paris—Tommy Boy
 - 39 100 MILES AND RUNNIN'—N.W.A.—Ruthless/Priority
 - 40 BROWN & PROUD—A Lighter Shade of Brown—Pump/Quality

Starting with the May 25th, 1991 issue, sales used on the Billboard Top 200 Albums chart was supplied by SoundScan.

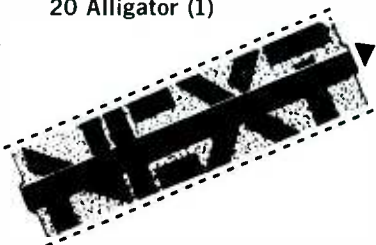
Top Independent Pop Singles

- Pos. TITLE—Artist—Label
- 1 ONE MORE TRY—Timmy T.—Quality
 - 2 O.P.P.—Naughty By Nature—Tommy Boy
 - 3 LET'S TALK ABOUT SEX—Salt-N-Pepa—Next Plateau
 - 4 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
 - 5 MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot/Priority
 - 6 ANGEL BABY—Angelica—Ultra/Quality
 - 7 ELEVATE MY MIND—Stereo MC's—4th & Broadway
 - 8 ON A SUNDAY AFTERNOON—A Lighter Shade of Brown—Pump/Quality
 - 9 KISS YOU BACK—Digital Underground—Tommy Boy
 - 10 AIN'T NO FUTURE IN YO' FRONTING—M.C. Breed & D.F.C.—S.D.E.G./Ichiban
 - 11 TONITE—DJ Quik—Profile
 - 12 LATIN ACTIVE—A Lighter Shade of Brown—Pump/Quality
 - 13 IN PARADISE—Laissez Faire—Metropolitan
 - 14 LOUDER THAN LOVE—TKA—Tommy Boy
 - 15 BREAK UP TO MAKE UP—Cynthia—MicMac
 - 16 OVER AND OVER—Timmy T.—Quality
 - 17 YOU SHOWED ME—Salt-N-Pepa—Next Plateau
 - 18 WHAT GOES AROUND COMES AROUND—Giggles—Cutting
 - 19 BE TRUE TO YOURSELF—2nd II None—Profile
 - 20 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—Tommy Boy

Timmy T.: Top Indie Single



Starting with the November 30, 1991 issue, sales information for the Hot 100 Singles chart was supplied by SoundScan.



Top Independent Singles Labels

- Pos. Label (No. Charted Singles)
- 1 Next Plateau (4)
 - 2 Tommy Boy (4)
 - 3 Quality (2)
 - 4 Rap-A-Lot (1)
 - 5 Ultra (1)
 - 6 Pump (2)
 - 7 4th & Broadway (1)
 - 8 S.D.E.G. (1)
 - 9 Profile (2)
 - 10 Metropolitan (1)

WHO'S ON, WHO'S NOT

"Watch what we do, not what we say," advised a famous Nixon administration official, and for the purposes of assembling the 14 charts on this and the following pages, Billboard has watched what labels *do*, not who owns them.

Of course, there is no official definition of an "independent" label. Billboard regularly has to choose between two equally valid criteria: whether a label is independently owned or whether its product goes through the independent distribution system. For ex-

ample, if the first criterion was used, Windham Hill and Rhino would be included, and Tommy Boy, owned by Warners, would not. But when the second criterion is used, as Billboard has elected to do, Windham Hill (whose product goes through BMG) and Rhino (CEMA) are not included, while Tommy Boy is.

Some labels like Select, Cutting, Ruthless and Wild Pitch use independent distributors for some product while going through majors for others. Only product carried by indies have been counted on these

charts. Other labels, like Quality and Priority use the majors for certain functions like shipping or manufacturing, but still put their product through the independent system; these have been included. Because Mango and 4th & Broadway use ILS, they have been considered independently distributed.

Like Billboard's Year-End charts, these are based on a point system created by a complex inverse relationship to the chart position for each week the title has been on the chart. The final point score is an accumulation of all the weekly scores.

WORLDWIDE INDEPENDENCE...

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Top Independent R&B Albums

- Pos. TITLE—Artist—Label
 1 QUIK IS THE NAME—DJ Quik—Profile
 2 WE CAN'T BE STOPPED—Geto Boys—Rap-A-Lot/
 Priority
 3 EFIL4ZAGGIN—N.W.A.—Ruthless/Priority
 4 DEATH CERTIFICATE—Ice Cube—Priority
 5 NAUGHTY BY NATURE—Naughty By Nature—Tommy
 Boy
 6 KILL AT WILL—Ice Cube—Priority
 7 THIS IS AN EP RELEASE—Digital Underground—
 Tommy Boy
 8 M.C. BREED & D.F.C.—M.C. Breed & D.F.C.—S.D.E.G./
 Ichiban
 9 MR. SCARFACE IS BACK—Scarface—Rap-A-Lot/
 Priority
 10 I'LL ALWAYS LOVE YOU—Tyrone Davis—Ichiban
 11 TREAT 'EM RIGHT—Chubb Rock—Select
 12 LIFE OF A CRIMINAL—M.C. Pooh—In A Minute
 13 PURE POVERTY—Poor Righteous Teachers—Profile
 14 SONS OF THE P—Digital Underground—Tommy Boy
 15 2ND II NONE—2nd II None—Profile
 16 DE LA SOUL IS DEAD—De La Soul—Tommy Boy
 17 NATURE OF A SISTA—Queen Latifah—Tommy Boy
 18 MUNCHIES FOR YOUR BASS—Nemesis—Profile
 19 2 LOW LIFE MUTHAS—Poison Clan—Effect/Luke
 20 BACK TO HAUNT YOU—Vicious Base featuring D.J.
 Magic—Cheetah
 21 AIN'T NO DOUBT ABOUT IT—D.J. Magic Mike & M.C.
 Madness—Cheetah
 22 LIVE IN CONCERT—The 2 Live Crew—Effect/Luke
 23 BACK FROM HELL—Run-D.M.C.—Profile
 24 ONLY WAY IS UP—Latimore—Malaco
 25 GET READY TO ROLL—Rodney O - Joe Cooley—
 Nastymix
 26 BITCH BETTA HAVE MY MONEY—AMG—Select
 27 CONVICTS—Convicts—Priority
 28 TIMELESS—Shirley Brown—Malaco
 29 BE-WHO—Blues Boy Willie—Ichiban
 30 REALITY—Little Milton—Malaco



DJ QUIK: Top Indie R&B Album

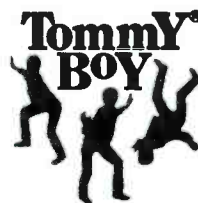


Top Independent R&B Album labels

- Pos. Label (No. Charted Albums)
 1 Profile (10) 6 Malaco (9)
 2 Tommy Boy (8) 7 Ichiban (6)
 3 Rap-A-Lot (4) 8 Select (2)
 4 Priority (8) 9 S.D.E.G. (1)
 5 Ruthless (2) 10 Cheetah (3)

Top Independent Dance/Disco Labels

- Pos. Label (No. Charted Singles)
 1 Tommy Boy (12) 6 TSR (2)
 2 Next Plateau (4) 7 Wax Trax (3)
 3 Cardiac (7) 8 Metropolitan (1)
 4 ZYX (4) 9 Caroline (1)
 5 4th & Broadway (3) 10 Rap-A-Lot (1)



NAUGHTY BY NATURE:
 Top Indie Disco/Dance Single



Top Independent Dance/Disco Singles

- Pos. TITLE—Artist—Label
 1 O.P.P.—Naughty By Nature—Tommy Boy
 2 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
 3 LET'S TALK ABOUT SEX—Salt-N-Pepa—Next Plateau
 4 KISS YOU BACK—Digital Underground—Tommy Boy
 5 CAN'T HELP MYSELF—2 Brothers On The 4th Floor—ZYX
 6 RING RING RING (HA HA HEY)—De La Soul—Tommy Boy
 7 IN PARADISE—Laissez Faire—Metropolitan
 8 A ROLLERSKATING JAM—De La Soul—Tommy Boy
 9 TAKE CONTROL—Lords of Acid—Caroline
 10 NOW IS TOMORROW—Definition of Sound—Cardiac
 11 THE ROOF IS ON FIRE...—WestBam—TSR
 12 SUCH A GOOD FEELING—Brothers in Rhythm—4th & Broadway
 13 MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot/Priority
 14 UNITY—Unity—Cardiac
 15 KEEP WARM—Jinny—Next Plateau
 16 WHAT TIME IS LOVE—The KLF—Wax Trax
 17 DO YOU WANNA DANCE—Brother Makes 3—Cardiac
 18 MY FAMILY DEPENDS ON ME—Simone—Strictly Rhythm
 19 EVERYTHING'S GONNA BE ALRIGHT—Naughty By Nature—
 Tommy Boy
 20 WINGS OF LOVE/DON'T WANT TO LOSE—Daize—Upstairs



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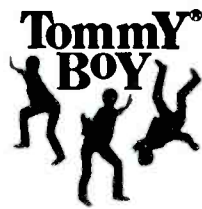
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Top Independent Rap Singles

- Pos. TITLE—Artist—Label
 1 MIND PLAYING TRICKS ON ME—Geto Boys—Rap-A-Lot/Priority
 2 TREAT 'EM RIGHT—Chubb Rock—Select
 3 O.P.P.—Naughty By Nature—Tommy Boy
 4 LOOKING AT THE FRONT DOOR—Main Source—Wild Pitch
 5 BORN AND RAISED IN COMPTON—DJ Quik—Profile
 6 AIN'T NO FUTURE IN YO' FRONTING—M.C. Breed & D.F.C.—S.D.E.G./Ichiban
 7 KISS YOU BACK—Digital Underground—Tommy Boy
 8 TONITE—DJ Quik—Profile
 9 RING RING RING (HA HA HEY)—De La Soul—Tommy Boy
 10 DO YOU WANT ME—Salt-N-Pepa—Next Plateau
 11 STEADY MOBBIN'—Ice Cube—Priority
 12 WHIP IT BABY—Mario—Nastymix
 13 DANCE ALL NIGHT—Poison Clan—Effect/Luke
 14 LET'S TALK ABOUT SEX—Salt-N-Pepa—Next Plateau
 15 IT'S AUTOMATIC—Vicious Base Featuring D.J. Magic—Cheetah
 16 BE TRUE TO YOURSELF—2nd II None—Profile
 17 MR. SCARFACE—Scarface—Rap-A-Lot/Priority
 18 SHAKIYLA (JRH)—Poor Righteous Teachers—Profile
 19 COME ON, LET'S MOVE IT—Special Ed—Profile
 20 JUST KICKIN' IT—M.C. Breed & D.F.C.—S.D.E.G./Ichiban

GETO BOYS: Top Indie Rap Single



Top Independent Rap Singles Labels

- Pos. Label (No. Charted Singles)
 1 Tommy Boy (6) 6 S.D.E.G. (2)
 2 Profile (7) 7 Next Plateau (2)
 3 Rap-A-Lot (2) 8 Nastymix (2)
 4 Select (1) 9 Priority (2)
 5 Wild Pitch (1) 10 Cheetah (3)

SALIF KEITA: Top Indie World Music Album



Top Independent World Music Labels

- Pos. Label (No. Charted Albums)
 1 Mango (14) 6 Triloka (2)
 2 Ryko (3) 7 Heartbeat (1)
 3 Shanachie (7) 8 Bons Ritmos (2)
 4 Rhythm Safari (2) 9 Flying Fish (2)
 5 Hannibal (2) 10 Jonkey Music (1)



Top Independent World Music Albums

- Pos. TITLE—Artist—Label
 1 AMEN—Salif Keita—Mango
 2 JAH KINGDOM—Burning Spear—Mango
 3 PLANET DRUM—Mickey Hart—Rykodisc
 4 CHAMUNORWA—Thomas Mapfumo—Mango
 5 VODOU ADJAE—Boukman Expseryans—Mango
 6 MOUTH MUSIC—Mouth Music—Rykodisc
 7 SOUP OF THE CENTURY—3 Mustaphas 3—Rykodisc
 8 THE BEST OF JULUKA—Juluka—Rhythm Safari
 9 CAPTURED LIVE—Lucky Dube—Shanachie
 10 WE MUST CARRY ON—Rita Marley—Shanachie
 11 KINDALA—Margareth Menezes—Mango
 12 LOOK AT LOVE—Judy Mowatt—Shanachie
 13 ZING ZONG—Kanda Bongo Man—Hannibal/Ryko
 14 THE RIVER—Ali Farka Toure—Mango
 15 YALIL—Amina—Mango
 16 TOUMA—Mory Kante—Mango
 17 ONE LOVE—Bob Marley and the Wailers—Heartbeat/Rounder
 18 JOURNEY—Ali Akbar Khan—Triloka
 19 TOO WICKED—Aswad—Mango
 20 BAAYO—Baaba Maal—Mango

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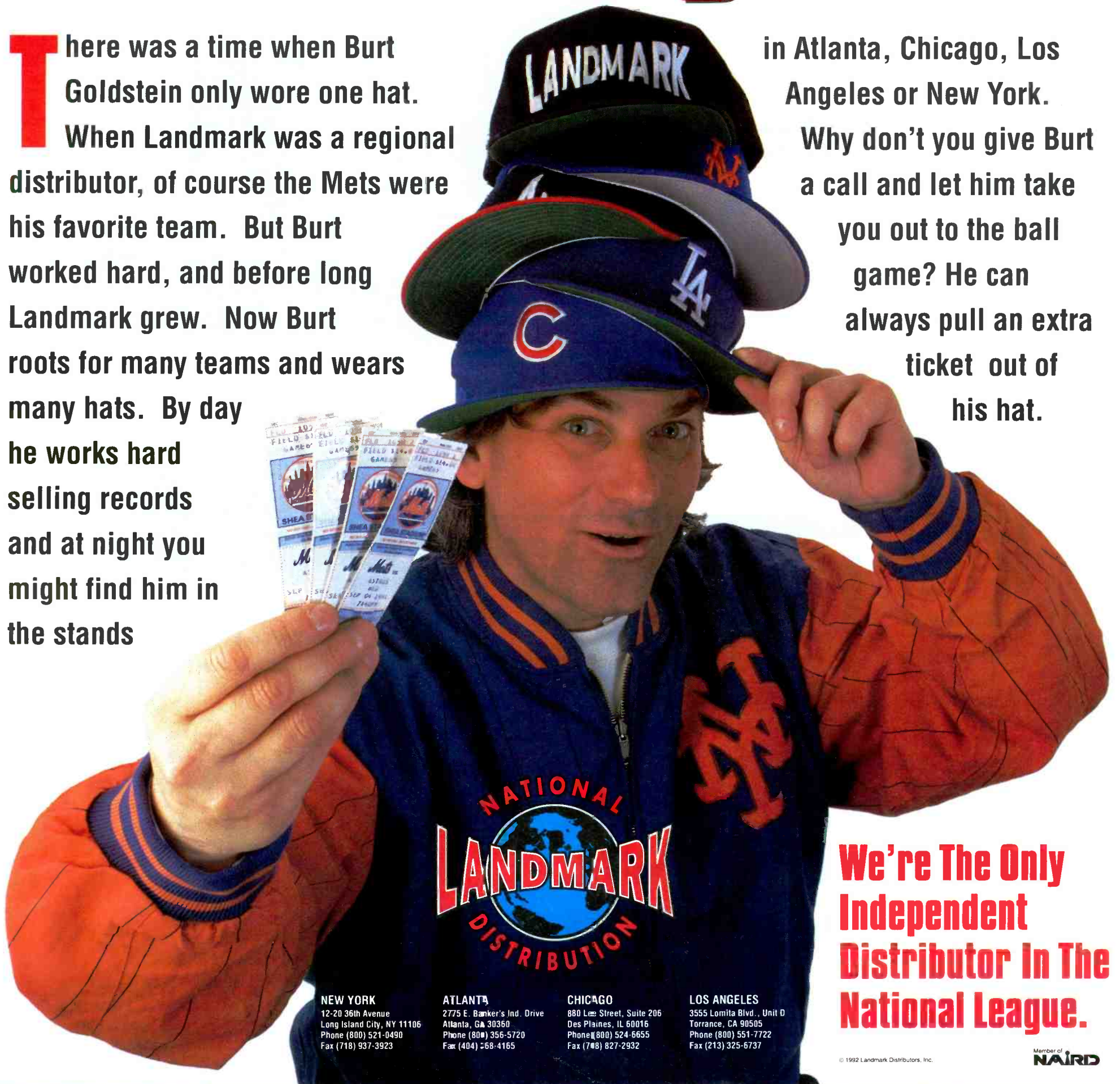
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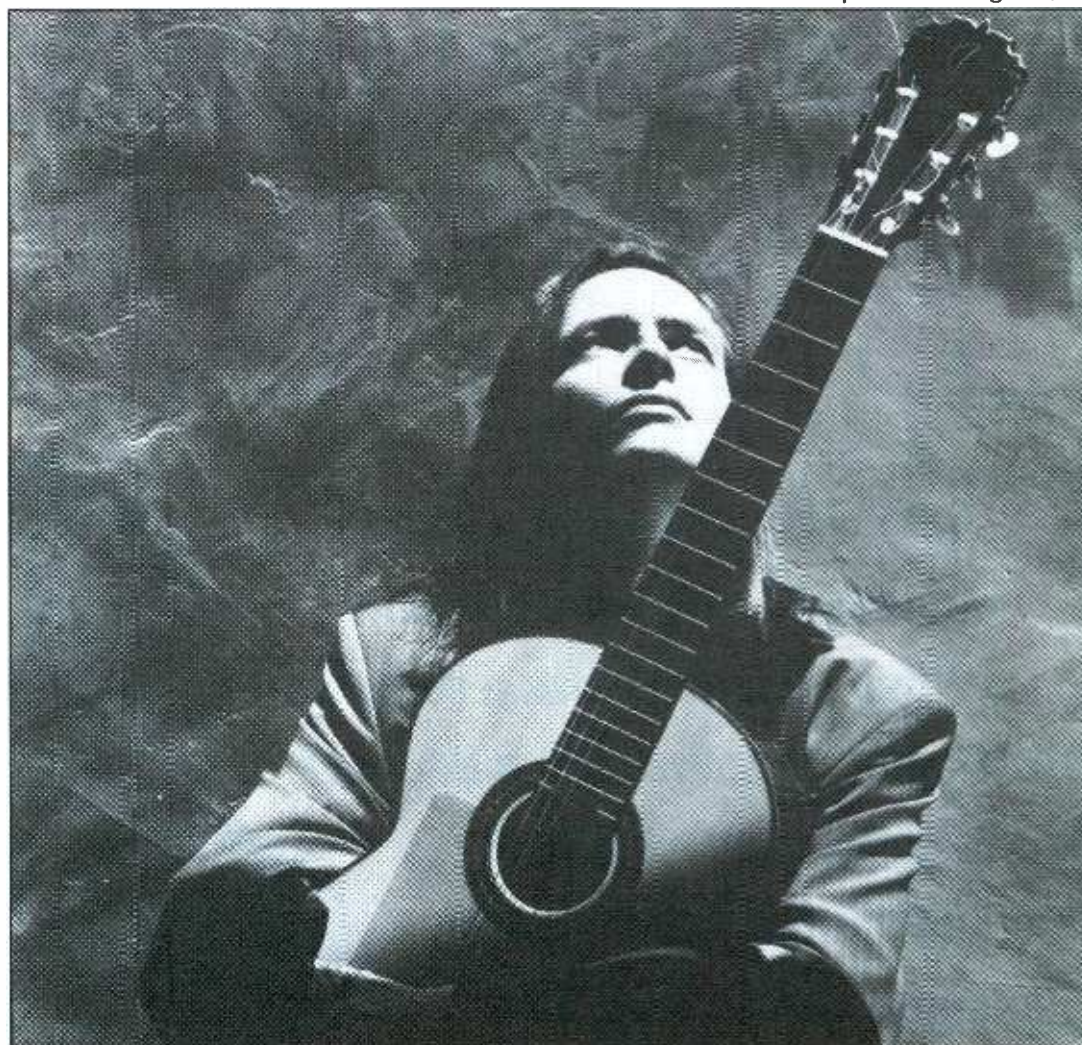
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Top Independent New Age Albums

OTTMAR LIEBERT:
Top Indie New Age Album

- Pos. TITLE—Artist—Label
- 1 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
 - 2 BORRASCA—Ottmar Liebert—Higher Octave
 - 3 FRESH AIRE 7—Mannheim Steamroller—American Gramophone
 - 4 AT THE EDGE—Mickey Hart—Rykodisc
 - 5 BLUES FROM THE RAINFOREST—Merle Saunders—Sumertone
 - 6 STRATA—Robert Rich & Steve Roach—Hearts of Space
 - 7 DISTANT FIELDS—Gary Lamb—Golden Gate
 - 8 SHELL GAME—Don Harriss—Sonic Atmospheres
 - 9 DESERT MOON SONG—Dean Evenson—Soundings of the Planet
 - 10 NIGHTSONGS AND LULLABIES—Jim Chappell—Music West
 - 11 CALIFORNIA GROOVES—Dancing Fantasy—Innovative Communications
 - 12 SIGN OF THE SNOW CRANE—Kazu Matsui—Sonic Atmospheres
 - 13 CLOSE YOUR EYES AND SEE—Oystein Sevag—Music West
 - 14 WATER STORIES—Cusco—Higher Octave
 - 15 PLEIADIAN DANSES—Gerald Jay Markoe—Astromusic
 - 16 CANYON DREAMS—Tangerine Dream—Miramar
 - 17 SIRENS—Mychael Danna—Hearts of Space
 - 18 TINGRI—Jonn Serrrie—Miramar
 - 19 DEEP BREAKFAST—Ray Lynch—Music West
 - 20 SUN LAKE—Chi—Sonic Atmospheres

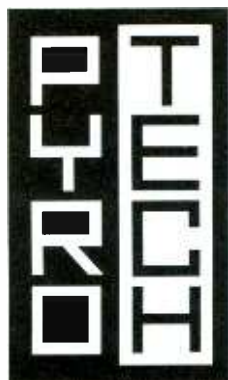


Top Independent New Age Labels



Higher Octave
MUSIC

- Pos. Label (No. Charted Albums)
- 1 Higher Octave (5)
 - 2 American Gramophone (4)
 - 3 Hearts of Space (4)
 - 4 Music West (6)
 - 5 Sonic Atmospheres (3)
 - 6 Ryko (1)
 - 7 Sumertone (1)
 - 8 Miramar (3)
 - 9 Golden Gate (1)
 - 10 Soundings of the Planet (2)



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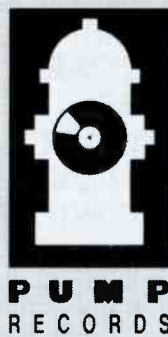
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(Continued from page I-3)

commercially accessible to benefit from these programs. Roadrunner took a recent chance with commercial hard rockers Sepultura, timing the promotion to coincide with a big MTV and radio push. "You have to carefully research these things or you can generate a lot of returns," Brody notes.

For labels that can afford it, the benefits often outweigh the costs. Some labels cite the retail promotions as the impetus that actually broke an act or pushed it onto a Billboard chart.

"With borderline bands it can be really smart because it makes it easier for the consumer to decide to buy," says Roadrunner's Brody, alluding to the Sepultura promotion. "It can actually help you break into a chain if your release does well."

"Sometimes we have no definite plan for a record, and at least a program like this can motivate some in-store play," says Rykodisc's Bradt. He cites a Dead Can Dance promotion through Tower's "No Risk Disc" program: "The deal lent itself to in-store play and the record invariably sold off the turntable."

Caroline Records GM Duncan Hutchison noted when the label

launched a program pushing alternative rock act the Smashing Pumpkins, sales were significant enough to push the band onto Billboard's Heatseekers chart. "Plus it was late summer and a quiet month at retail, so we didn't have much competition," Hutchison says.

While the "no-risk" campaigns can be effective, labels with limited budgets should research each title and its promise in a market prior to making a commitment, warns Steve Knutson, national sales director for Tommy Boy. Some titles break independently of such campaigns, and the label can put the money to better use elsewhere.



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"It would be a waste to use [a no-risk campaign] on a baby rap act when we know the act will happen anyway," Knutson says. "With acts like De La Soul and Naughty By Nature we created a demand by pushing singles before we released the album. In those cases we didn't need a new artist program."

When a label does choose to go for a new artist program, though, expectations have to be realistic and worth the effort, says Bradt. "You have to be prudent; there are very few bargains at this level," he says. "For the right record at the right time it can work, but you have to be cautious."

But any time a label can get retail to be conscious of its record, it certainly helps sales, says Les Silver, Quality Records VP of sales. "You may pay a little more than regular advertising, but you wind up with longer sale pricing, in-store play [in some instances], better product spread, and an awareness of the record by store personnel," he says.

Tommy Boy's Knutson adds that a campaign is always more successful when the label and retailer work in tandem. "I have a good relation-

"No-risk retail promotions are definitely a crap shoot as to whether you'll get your money's worth."
— Ryko's Jim Bradt

ship with [certain buyers] so I'm confident they don't just take my money, and they know we're going to work our titles," he says.

Some retailers require a long lead time and exercise a great deal of discretion before accepting a title into a promotion. But despite the extra time and trouble that comes with the oft-required "judging" phase, labels whose titles are eventually accepted at least know the retailer is sincere and will get behind the product, says Knutson.

That support is essential to labels that specialize in format-breaking music or consumer-oriented titles that defy typical radio standards, says Steve Gottlieb, president of TVT Records. "Retail is really in touch with the consumer and the music listener," he says. "We've found the [no-risk] campaigns to be very effective. We're happy to do whatever we can to put our product into consumers' hands for a reduced price and we think they appreciate it." ■

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INDIE A&R: LEANER AND MEANER

Developing talent in a tough climate

By Thom Duffy

At a time when major-label A&R executives talk of cutting rosters as often as cutting new deals, their counterparts at top independent record companies are more bullish about their ability to develop talent in a tough climate. Whether it's rap, hard rock, R&B, blues or world beat, the indie labels say their selective rosters, street-wise marketing, and more cost-conscious approach give them an A&R edge to counter the clout of the majors.

"The independents are leaner and meaner," says John E. Abbey, president of Ichiban Records in Atlanta which, along with Priority, Tommy Boy, and Profile Records, was among the independents with the highest Billboard chart share during 1991. "We're able to move much more quickly" in response to the marketplace, notes Abbey.

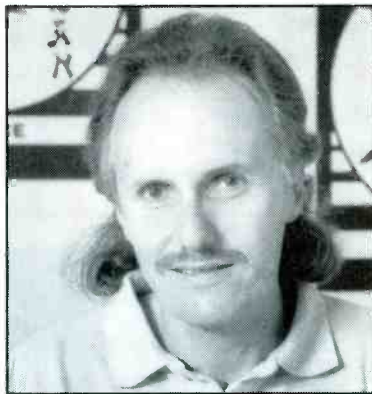
Of course, the most notable area of the music market in which independent-label A&R action first outran major-label talent development is rap. "The independents are stronger in rap than the majors," continues Ichiban's Abbey. "If it wasn't for rap, the independent end of the industry might be in serious trouble

right now. On the rap side [at Ichiban], we have been very fortunate," he adds, citing the success of acts such as M.C. Breed.

As reflected in this sample survey of independent A&R strategies, indie label presidents are usually the A&R chiefs of their companies, befitting the lean and talent-rooted structure of these labels.

Priority Records president Bryan Turner acknowledges that the comparatively small size of an independent label makes it all the more

John Abbey of Ichiban Records:
"We can move much more quickly."



crucial that the companies start with distinctive artists with a compelling vision. "I want to meet an artist even before I hear the music," says Turner, emphasizing the importance of the performers' own belief in themselves. "The kids know way more than people give them credit for," he says. "If you expect some kid to idolize an artist, then you better believe this guy yourself. If a guy's got something to say that's interesting and informative, he has to feel it inside himself."

At Profile Records, Cory Robbins says he saw a time when "the majors came in thinking that they could just buy the major rap records [and artists]. That has eased up a bit," he says. "I've been talking to some music attorneys that the days of majors paying \$300,000 or \$400,000 for rap albums are over. The recession is bad for everyone but we're in a strong position. We have the advantage of having a kind of brand name in rap, which gives us a tremendous advantage. When a new Profile rap record comes in, the stores are going to take it, they're going to listen to it and display it. And when the kids see a Profile Record, they're going to be interested in finding out what it is."

Robbins adds that other independents, such as Caroline, SST, or TVT, have achieved the same "brand name" advantage in A&R on the alternative music front.

Steve Gottlieb, president of TVT Records, believes that A&R efforts to find the right artists are particularly important to independent labels. "We can't rely on having the



TVT's Steve Gottlieb: "We don't want to go head-to-head with the majors."

finding an audience for our music, not promoting our name and throwing great parties. To take advantage of our strengths, we don't want to go head-to-head with the majors" to develop talent, says Gottlieb. "We look for talent that is irresistible, that represents a breakthrough."

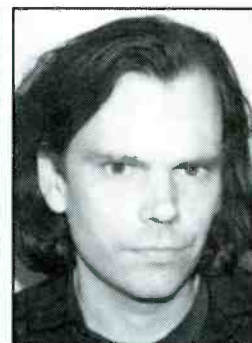
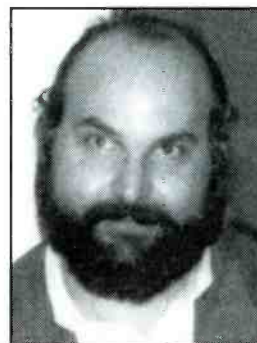
TVT made its case last year with such artists as industrial-dance-rock act Nine Inch Nails and is exhibiting another side of indie A&R and marketing with its latest funk'n'roll release from Rise Robots Rise. "We nurtured a relationship with them over time," says Gottlieb. "We also gave them a lot of creative room. We don't have the 'marriage broker' type of A&R department," he says, describing a situation where a label executive will match a band with a producer, arranger or songwriter. "There's a lot more to developing an artist than adding a couple of digits to the recording budget."

Cliff Cultreri, VP at Relativity Records, says that in the wake of the underground sales explosion by Nirvana, a veteran of the independent Sub Pop label in Seattle, "the major labels are looking toward the American independent scene more
Continued on next page

'connections' and the 'guaranteed slots,'" says Gottlieb of the political clout employed by the major-label machinery—what he calls "the things that make up for the music not cutting it."

"We have to rely on nothing but

Left to right: First Warning's Mike Lembo, Roadrunner's Doug Keogh, and Shanachie's Randall Grass: "Look for a niche that's going to be right."





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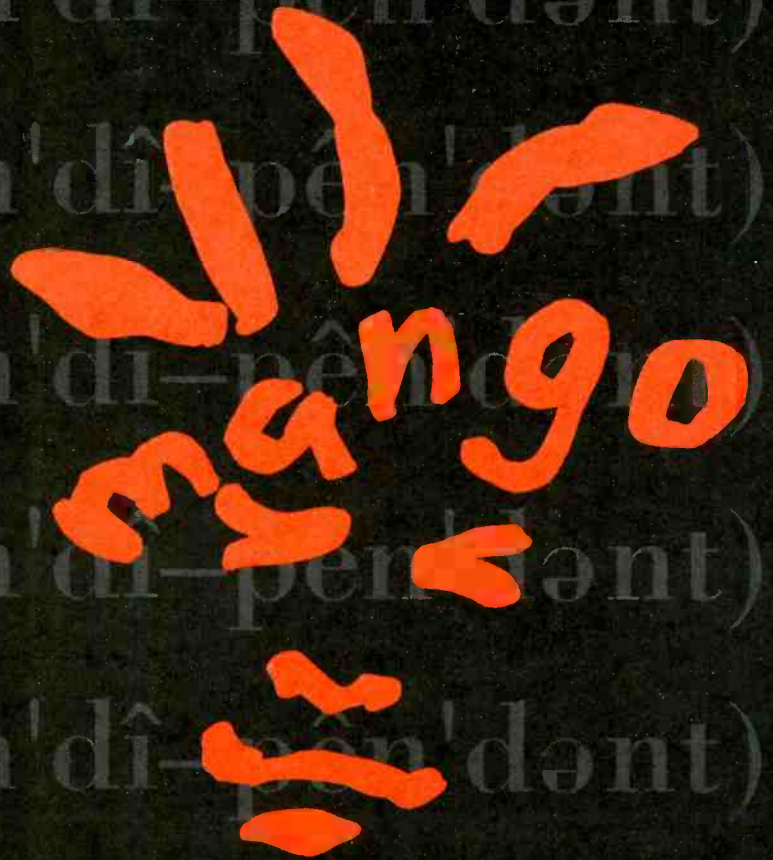
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than ever."

And while the majors may pluck off the prime independent talent, those companies also have found it to their advantage to develop their acts through the street-smart independent distribution pipeline. "That benefits me from a distribution and a label end," says Cultreri. "For my sales staff to be out there representing [an act with a major-label marketing budget behind it] only gives them more power."

And that power can be used to benefit acts on Relativity and its related labels. "I think we're going to find our talent niche in the garages and on the street," says Cultreri. "It doesn't scare me to be up against a major. We have to be able to sign younger bands longer-term. I'm looking for that quality in bands that are not for the moment but can allow you to see it three or five years down the line."

Doug Keogh, VP/GM of Roadrunner Records, notes that "the alternative field seems to be an area in which the major labels want to be very active in, which is going to make working in that area [for independents] very difficult. There's no way an indie can compete with a major at its own game, getting product into the K-Marts."

From an A&R perspective, says Keogh, "you have to look for that niche that is going to be right, the types of music where the band can become successful without the mainstream media. Because a major is going to get that air time and that

print space."

At Roadrunner and its affiliated labels, says Keogh, "we're a classic example of how to make it work with heavy metal, and specifically, underground metal, with college radio and fanzines. We're looking for long-term contracts," he adds. "On the one hand, you have the majors signing these bands right and left, and on the other significant majors offering one-off deals we know can't really develop the band."

Some independent labels who specialize in other musical genres have watched in recent years as major labels, hungry for every slice of market share, make inroads into their areas. One is Shanachie Records, with its major share of the world music market, and genres such as reggae, Irish, and African music. "In several categories, we're so dominant we were not harmed or overly affected," says Randall Grass, executive VP at Shanachie. But Grass acknowledges that major-label spending on A&R can periodically skew the talent market.

"Often the money is far out of proportion to the artists' long-term or even medium-term potential," he says. "But it has to be tempered by reasonable expectations, which is more healthy in the long-term."

Grass, for example, has watched as reggae has been proclaimed as "the next big thing" by major labels "three or four times now. You just can't tell what's going to happen with Shabba Ranks or Maxi Priest," he says of two reggae-rooted major

label artists.

Shanachie is also benefiting from its own improved national distribution system, which has allowed it to better coordinate A&R and retail marketing efforts at key independent retailers like Tower. This strategy paid off with the strong performance on the World Music Albums Chart of Rita Marley's first album in seven years, released by Shanachie.

Alligator Records in Chicago also has seen major-label A&R efforts make inroads into its area of blues and "houserockin'" music. "A number of artists who have recorded for us in the past now have deals with subsidiaries of major labels," acknowledges Bruce Iglauer, founder of Alligator. "It doesn't surprise me," he says. "I've seen little flurries of major-label interest in American roots music every few years."

"The problem is," says Iglauer, "the majors don't know how to deal with being modestly profitable. We can run a business where a record breaks even at 15,000 copies and makes money at 30,000. The majors don't know how to make records like this economically. Our 'skyscraper' is only three stories tall," he quips.

And that cost-consciousness gives independent labels an A&R edge over the majors seldom fully understood by developing acts themselves. Simply, it helps the artists make a genuine profit quicker, without owing most of their royalties to expensive promotion. "It re-

Continued on page I-32

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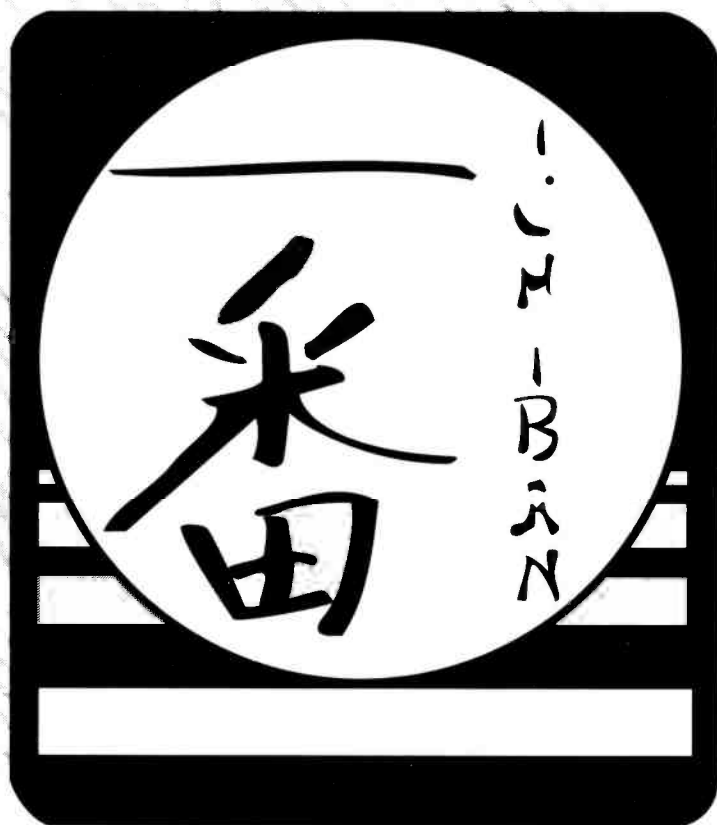
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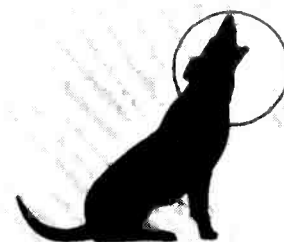
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WILD DOG SERIES

DEPARTURES

(Continued from page I-6)

says. "But whenever a band grows, you eventually have to acquiesce to the needs of the artist. It's like when parents raise a kid and it goes off to college. You say, 'We've taught you well, now go out into the world.' You can't plead loyalty and say, 'You have to stay with us forever.'

"At the same time," Yardumian adds, "once the deal is done and they're gone forever, you certainly want to work the catalog. A lot of labels put out best-of albums or boxed sets. If the band continues to make great records, it's your opportunity to make some more income."

Scott Bergstein, senior VP of Los Angeles-based Higher Octave Music, agrees that an artist's major-label deal can benefit the indie. Artist Ottmar Liebert recently left Higher Octave for Epic. Says Bergstein,

"We weren't overly pleased when he left. We were disappointed. However, we certainly hope that Epic will make him into a Kenny G. Our sales haven't slowed down at all; they keep getting bigger every month. Our stuff will be in the bins next to Epic's, so we're looking forward to them spending a fortune promoting and marketing him."

Taking another tack is Joe Regis, president and co-owner of Hollywood-based Restless Records. Regis actively encourages majors to buy out his bands' contracts, and tries to negotiate mutually beneficial deals with them.

"We would be happy to let an artist go to a major if his success is beyond our abilities to support him," says Regis. "If we break a band early in the life of their contract with us, I would even shop them to the A&R departments at the major

labels. We don't want an artist to be on Restless and run out of company, so to speak.

"We would negotiate an override, where the major would pay us points on the record. Let them take the risk and invest the money; we'll keep the record that broke the band in our catalog, and also get some participation in their success on the major. If they believe in the band, they'll typically be glad to involve the little label."

Regis' strategy comes from an "if you can't beat 'em, join 'em" philosophy. "We believe that there's just no way an indie can compete with a major, so why try?" he says. "We're best at finding an act and developing it. We're happy to tell them, 'We'll help you. We won't stand in your way.' But any indie that says they can break an act is crazy. The cost of doing business got so ex-

pensive in the '80s, little labels are being outspent on all fronts: video production, marketing, promoting to pop radio. The economy belongs to the majors. Any little label that tries to compete with the majors is toying with disaster."

KEEPING 'EM ON THE FARM

Disagreeing with Regis is Cliff Cultreri, senior VP for Hollis, N.Y.-based Relativity Records. Relativity's roster includes guitar gods Joe Satriani and Steve Vai, both of whom have stayed with the label through their success.

How does Relativity keep its artists? "The bottom line is that the company has to grow as the artist is growing, and in all areas: in manpower, marketing staff, getting the distribution up to snuff to keep up with the level of success the artist achieves," says Cultreri.

In previous years, bands on Relativity have moved on to bigger labels, including Megadeth, the Cure, House of Love, and Robyn Hitchcock. "We used to do short-term deals," says Cultreri. "Now our philosophy has changed to long-term. Our goal is to develop hit artists."

To get a long-term deal, the indie has to offer packages that will compete with what a major would offer, says Cultreri. "No two contracts are the same, but the bottom line is, every long term deal is based on a success formula," he explains. "As the artist sells more records, they get increases in recording budgets, increases in royalties, and so on, so that if they're successful, we're successful. The marketing side is so costly that with a first album, I want to control costs, so that we have funds for touring. Once success happens, the tours pay for themselves."

Sub Pop's Pavitt agrees that indies "don't necessarily have to be a springboard to the majors. It's a common misconception that indies are a farm team. But look at the

Geto Boys on Rap-A-Lot or 'Bleach' on Sub Pop. Indie labels can provide comparable services."

LICENSING DEALS

Sparrow Records in Nashville takes a different approach. The label, which specializes in Christian music, has a strong connection to the Christian marketplace. But when one of its artists shows pop potential, Sparrow does a licensing deal with a major label, and both benefit. Explains Sparrow president Bill Hearn, "It's a co-deal; the artist is signed to both labels. There is a distinctive Christian marketplace and a distinctive secular marketplace, and they have fairly wide borders, which means a company like Sparrow doesn't have to worry about a mainstream label putting out the same piece of product and competing with us. When I license my artist to a major label, it's an expansion of my artist base. You try to get your artist crossed over with the help of a secular partner."

Sparrow has licensed its duo BeBe and CeCe Winans to Capitol, and a few years ago licensed Deniece Williams to MCA. Sparrow works the Christian market while the major label works the mainstream market. "We work together, not apart; it helps cut down on the competitive nature of the business."

Hearn notes that this type of deal has become a big trend with Christian labels in the past few years. He cites Amy Grant, who was licensed from Word by A&M, and Kathy Troccoli, who was licensed from Reunion by Geffen. "It's not so much a distribution deal as it is licensing individual titles as they are appropriate," Hearn says. "I work with Navarre and other indie distributors, so I take a lot of my music to the general market myself. But if one of my artists requires major marketing, indie distribution can't provide what I need." ■



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SPIRIT

(Continued from page I-3)

production company and then some," says managing director Silvio Tancredi (his partner Tommy Musto is creative director). "We handle 3 labels — 4th Floor and Atmosphere are totally owned by us. 4th Floor caters to a deep house, urban sound and Atmosphere is more techno. And with a U.K. production company we co-own Focus Records. We were also first to re-release the Shamen record, "Move Any Mountain." And we also look after XL out of the UK—we do their marketing and DJ promotion here. Tommy Musto's just remixed Michael Jackson and Gloria Estefan, we're the production company for Musto and Bones, we have a publishing arm, and there's a retrospective compilation coming out in April called "Tracks from the 4th Floor, the First 10 Years."

For the record-company end of

TVT has nurtured a long-term relationship with Rise Robots Rise.



their business, minimal distribution suits Tancredi just fine. "We work with the local one-stops in New York, and they do a good job getting out stuff, not only overseas but in a lot of these mom and pop stores that specialize. We're still totally into vinyl—when people want it, they know where to call. We've tried a lot of different situations, and we find the best for us is distributing through the local one-stops and hitting a lot of the key stores directly." And Silvio doesn't worry about major labels every trying to compete in his field. "The stores we're in" he points out, "are totally dominated by the independents. The majors are more with the Wiz and Tower and

the big chains." **DOING WHAT A MAJOR CAN'T** Northcott's Tancredi is certain a major couldn't do what he does: "We know how to make a profit with 12-inches and they don't. They just spend too much money doing it. We have a tight mailing list of 100 key DJs through the U.S.; in every market we have someone. Then if the record is really going to cross, we'll hire an outside company to help us along. But we can work quickly and get a return on our investment because we don't have a huge overhead. We'd like to get involved with a major where they do the CDs and cassettes and we do the vinyl.

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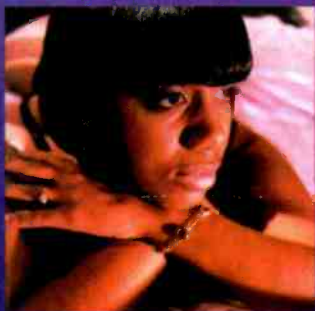
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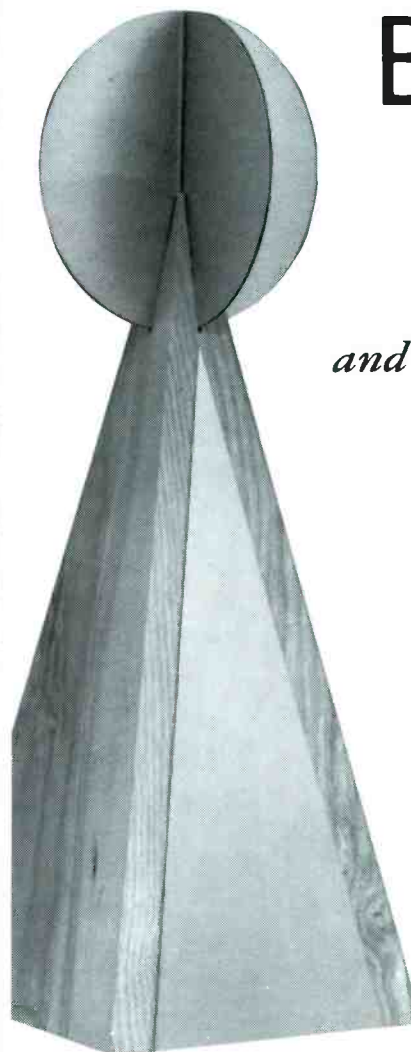
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One thing I do find frustrating is over here I do 90 jobs, and when I find when talking to the majors you need to go through six people to get one thing. I love the idea of employing people, but your business has to be structured to reality."

"Major labels have had a tough time penetrating the Christian bookstore marketplace" says Hearns. "Back in the '80s CBS tried it, MCA tried it. That's why Warner Alliance came to us for the Christian marketplace, but goes through WERA to the secular marketplace. I specialize in CBA, and the majors and other independents specialize in the general market. To date, no major record label has had success going direct to the Christian market. By the same token, it's easier for a major label to do well with a Christian or gospel act in the secular marketplace—good examples would be BeBe and CeCe Winans, Amy Grant, Take 6. But most of these relationships initiated with an inde-



Disney's "Beauty & the Beast"

pendent Christian record company."

Painless Distributors' Dana Muscadero sees a vibrancy in the indie business these days in areas the majors couldn't even begin to touch. "Because I specialize in techno, I'm running into hundreds of new independents," he says. "I get new records from New York, Miami, Philadelphia, San Francisco, Los Angeles, Reno. It's very do-it-yourself—almost all of it's being done in home studios. A kid comes up with a sound, he looks around and can't find a techno label in existence, so he becomes one, making himself a label only for the purpose of getting his record into his local stores. Later he gets an inkling there's such a thing as distribution outside of their own town. Except for Detroit, where they know what they're doing with it. In all the other cities, even New York, it's too new and they're behind."

Justice's Jamail is another who



Profile's Poor Righteous Teachers are a long way from pure poverty.

believes only an indie could do what he does. "An independent is more inclined to think in terms of smaller production budgets that are necessary to make those projects successful, and can by its very nature be quicker in the marketplace, respond more quickly to new trends. The sheer size of a major makes it take much longer to respond and adapt to a changing climate. On a typical project, if we sell in excess of 7,500, the project will have paid for itself. Which means if we sell, 15,000 or 20,000 we've showed an enormous profit. And that would be a tremendous failure for a major label." Jamail thinks being in Texas helps. "We do feel out of the middle of things and we think that's a tremendous advantage for a couple of reasons. To produce great records at a reasonable budget is critical,

and it's much easier here than it would be in New York or Los Angeles. We just concentrate on what we want to do."

Justice operates in ways a major label corporate structure probably wouldn't allow. "We make it up as we go along," says Jamail. "We really don't believe that there are any rules, so every day it's fresh. If it sounds good to us, we do it." Which includes a royalty structure different from most other labels: "We recoup all costs up front," he explains. "The artist and record company start getting paid at the same time. It breeds loyalty and a sense of trust between artist and label. Our artists start getting royalties the same day the record company goes into the profit column, and they want to stay on the label. We're also sensitive to

Continued on page I-33

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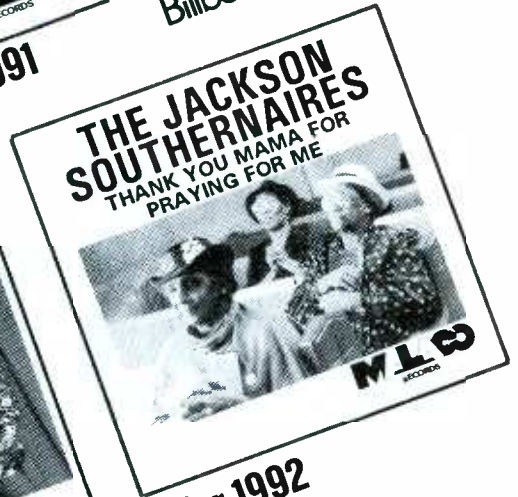
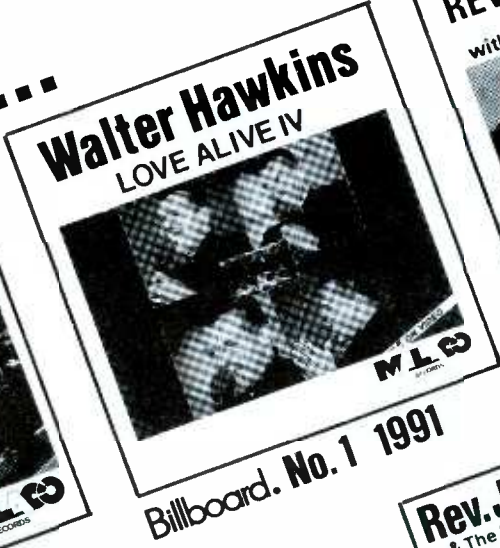
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DISTRIBUTION

(Continued from page I-4)

placed within the PolyGram Distribution Group to provide PolyGram labels the option of using PGD distribution or the indie network.

The Star Dog label is slated for distribution through ILS, but Ugly Kid Joe is now primed for the majors. The band's debut full length album will be released on the Mercury label and will go through PGD in the future.

The various PLG labels currently are establishing their own indie imprints, like Mercury's Star Dog, to create separate identities for their

ILS-distributed labels and artists. ILS VP/GM Pat Monaco says the newly-formed indie imprints will carry a "hipper street credibility" with retailers and consumers than their major label counterparts. "The independents face less competition from the majors at the mom & pop retail level, which is where ILS is going; that's where we're we'll sell," Monaco says.

PGD is in the ideal situation of tapping the best of both worlds, he notes. For example, Mercury's Stardog recently signed alternative rock act the Veldt, and likely will groom the act for major label status at PLG. "PGD is keeping it all in

house this time," Monaco says. "Mercury A&R can sign the Veldt and develop the band within the PolyGram company. And they can do it using indie distribution via ILS."

And in the event a band hops labels within the PLG family, the independent and major label catalog remains under one corporate umbrella, he says.

Some of the labels in the WEA branch system follow yet another strategy to keep the profits under one roof. WEA-distributed Warner Bros. owns New York-based Tommy Boy Records, which independently distributes its own rap/dance product. The label has carved a deep

niche among specialty retailers and distributors who move 12-inch and maxi-cassette singles, most recently to the tune of some 850,000 maxi-cassettes on Naughty By Nature's "O.P.P."

Picking up Tommy Boy gave Warner Bros. unlimited access to a marketplace they once virtually ignored, while tapping into Tommy Boy's own sales agenda. "A lot of what we do can't be done on a massive scale," says Tommy Boy CEO Tom Silverman. "Our prime directive is to sell the most units possible, not to log a high chart position or win a Grammy. It's not just about distribution. It's about a whole

different way of thinking."

The majors are attracted in large part by the independents' flexibility, Silverman says. "Marketing is all about timing," he notes. "And we make decisions you can't make at the major label level."

In January 1990, WEA-distributed Virgin Records actually created the independently-distributed dance/urban label Cardiac Records to facilitate some of those decisions. In addition to distributing its own product, Cardiac may sign select Virgin U.K. acts for domestic release and distribution here.

"It makes total sense for a major to have an independent arm," says Cardiac president Cathy Jacobson. "They sign a lot of music and they can't work it all. We can afford to stick by an indie record longer and wind up with an 'overnight hit' that took seven months to break."

When a Cardiac hit really explodes, Jacobson says, the label has the option to tap Virgin for extra marketing dollars and promotional support to bring the record home.

WEA-distributed Atlantic Records is bringing its own records home through yet another strategy that targets the indie sector. Atlantic recently entered a joint venture with independently-distributed Big Beat Records, a New York-based rap/house/dance imprint. Big Beat president Craig Kallman doubles as an Atlantic Records VP and keeps an office at Atlantic's New York headquarters. Big Beat, (along with its sister label Turnstyle) serves as an independent distribution channel for 12-inch vinyl and maxi-cassette singles released by Atlantic, Atco, and East West America.

Like Tommy Boy and Cardiac, Big Beat has targeted a number of specialty accounts that are misunderstood or overlooked by the majors. "We're able to sell one's and two's in little accounts that are not a priority to the majors," he says. "But those numbers add up for labels like us."

And Atlantic will be watching the numbers generated by Big Beat's artists, with the potential of signing those acts to the Atlantic roster for WEA Distribution, says Kallman. Maxi-singles by a former Big Beat act may still go through Big Beat, he says, but the albums will be slated for the majors. "We are a farm team," he says. "The idea is to build a groundswell, and to create an underground vibe for an artist through the retail tastemakers nationwide."

Those tastemakers clearly have a growing influence on the major branch distributors, who are eager to tap the creative vein so many indies have mined for years. Representatives at CEMA, BMG, and Uni say they are constantly exploring new sales strategies, but the majority of their activity currently falls under the more traditional realm of licensing deals or pressing & distribution pacts with individual labels.

ILS' Monaco predicts more major label groups will see the "big picture" and will opt to cut increasingly creative deals with independent leaders in the future. "In the past, major labels would acquire successful independent acts and that was it," he says. "Now they see there is far greater value in developing those acts through the independent system, itself." ■



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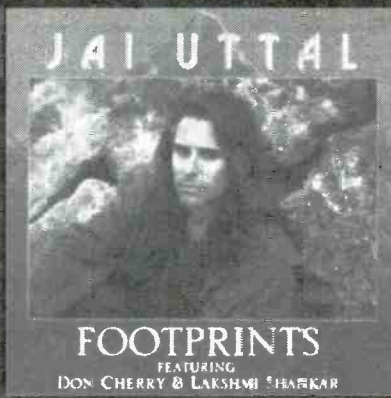
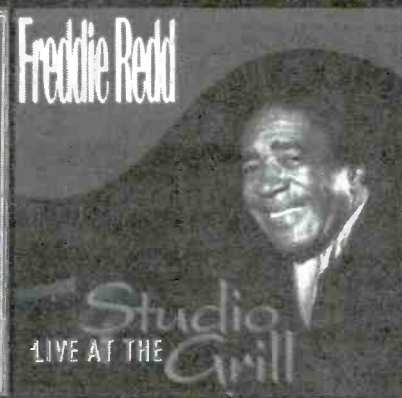
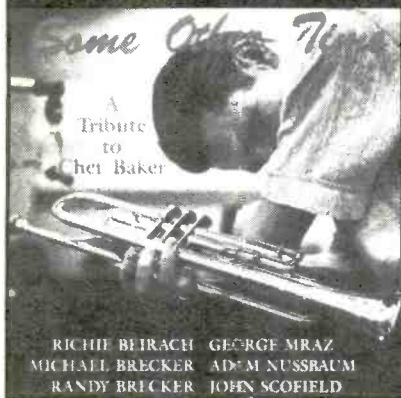
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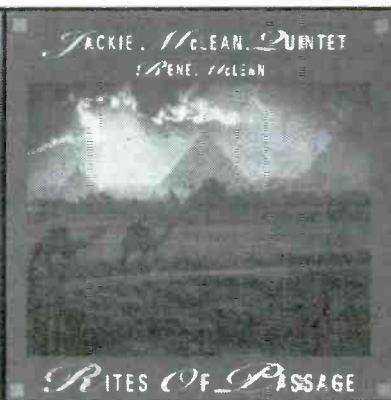
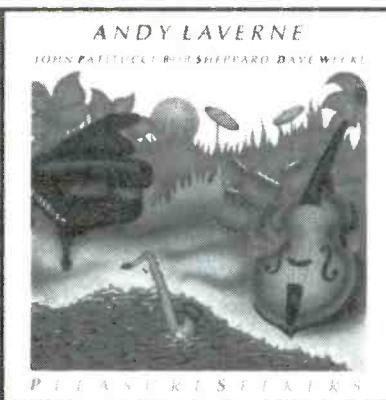
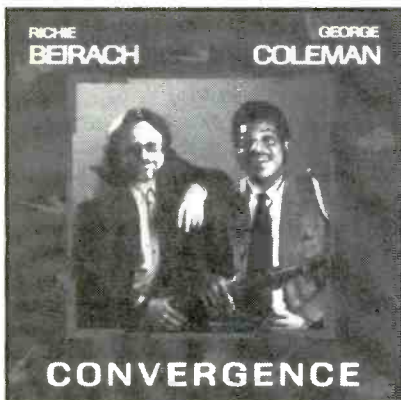
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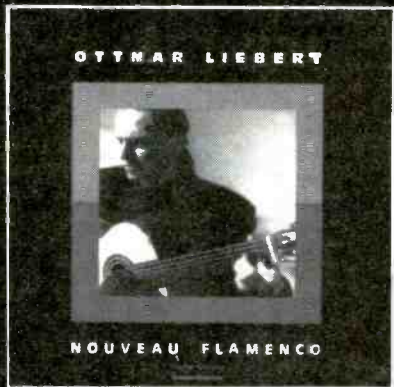
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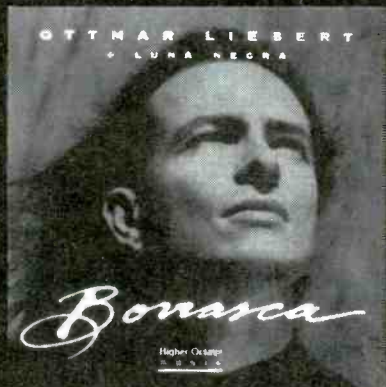
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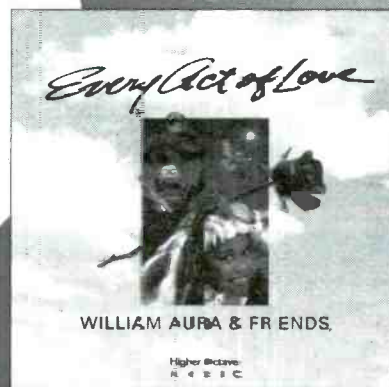
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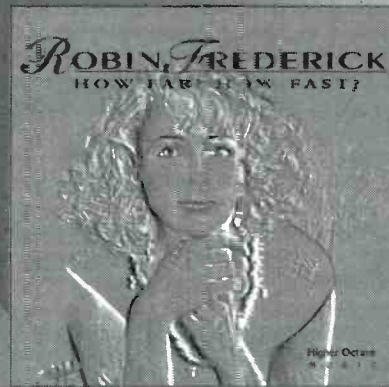
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INDIE-MAJORS
(Continued from page 1-6)

would want access to good pop promotion. It frustrates me. We occasionally have a pop hit and it's very exciting. It allows me more freedom in my A&R decisions than I can exercise now."

Joe Regis, co-owner with Bill Hein of Hollywood-based Restless Records, says the major disadvantage of being independent is: "We can't compete with the majors in signing new talent. Oftentimes, we lose signing a band we really like. But what we can offer is a longer-term commitment."

The price to be paid for better promotion, distribution, or development of the talent roster is, of course, a loss of autonomy. Instead of doing it their way, indie owners find they have to do it the majors' way. Bryan Turner, president of Los Angeles-based Priority Records, says, "Three years ago the first overtures were made by majors. We talked about it. But when we looked at the intangibles—running our own business, not having to file a lot of paperwork—it sounded better to go the independent way. There's nothing we can't do on a financial level. We can basically compete and sign anyone we want to. The majors said,

'We'll fund the company.' The price to pay is loss of independence."

Robbins says he has heard from executives of formerly independent labels the complaint that "the major label doesn't understand their music. And getting your record to be a priority within a major is very political." He expresses a common concern of indie execs, that as affiliates of major companies, their records will not receive the priority and attention that could be paid when they were independent.

Jenniene Leclercq, executive vice president and general manager of New York-based Next Plateau Records, which has had top 10 hits

by Salt-N-Pepa among others, says, "If we had been with a major, we probably wouldn't have had the hits. We've waited six months to get a hit. They wouldn't wait." She adds, "You have to fight to get on the list."

In most cases, indies say they do not need the infusion of capital that a deal with a major can provide. Unless the indie owner's are cashing out or planning to start up a new business, they find that equity deals with majors are unnecessary for business as usual. Alligator's Iglauer asserts: "This company's very profitable. Do I need the guidance and parenthood of a multinational to brake this profitability? I don't want

to be the poor cousin. I see nothing to attract me to the majors." He says his billings rose 33% last year to \$4 million and that he lost only \$90,000 in uncollectibles. "We took about 11% returns, significantly less than the majors."

Regis and Hein bought Restless from parent Capitol/EMI (CEMA), which had acquired the small indie when it formed a joint equity venture with Enigma, which later floundered. "Restless was a profitable unit of its own," says Regis. "It didn't rely on the equity relationship with Capitol." The partners financed the reverse acquisition by collecting Enigma's receivables.

But for other indie executives, like Delicious Vinyl's Ross, a deal with a major means "the security of having a big distributor in lean times." He adds that producing a video for a new act, for example, can cost \$10,000, which may put a strain on a small indie's cash flow during a recession.

Most indies that have scored hits are able to finance their operations and growth through their sales. In addition, they point out the value of a viable catalog for generating cash. As Iglauer says, "You're as good as your catalog."

Indies are generally low-debt, self-financed companies that began with small investments by their founders and their friends and families. As they grew, they depended on breaking a hit record to keep their operations alive. Robbins says he and partner Steve Plotnicki each borrowed \$17,000 from their parents in 1981 to start Profile. Priority's Turner notes that the label's first release was a rap compilation for which no advances were paid. But the record made money, royalties were paid, and there was cash flow to stay in business.

Many indies considered tapping the public equity markets at some point in their early growth by selling stock. But, after consideration of the pros and cons, they decided to remain private companies. "We were approached to take a stab at that," says Turner. "The only reason to do it is to generate a lot of money. But then you have the problems: everything has to be documented, reporting to your shareholders, the paperwork involved in the filings. Whoa."

Next Plateau's Leclercq adds, "At one point we did think about it. Then we found out all the work it takes to do that. We probably wouldn't have a record company left if we did it." ■

A&R

(Continued from page 1-20)

quires a long-term commitment on the artists' part," says Abbey at Ichiban, and a commitment by the labels to not take their top acts out of the independent pipeline. "If we keep developing artists, then selling them off," asks Abbey, "how can we expect independent distributors to have any faith in us?"

"If they take time to think about it, artists can make more money from an independent in the long run," says Abbey, pointing to long-term relationships such as Bobby "Blue" Bland's long career with Malaco. "They can be the big fish in a small pond. They can get the attention. If they go to a major, they can get lost." ■

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SPiRiT

(Continued from page I-26)

social and environmental issues—all our paper products are printed on 100% recycled paper, and for almost every project we do, we assign a charitable organization to share profit."

Underworld/Apaxton is almost totally unknown outside of dance circles; having started years ago as a pressing plant in Long Island City (Apaxton), now they have three labels (Red Heat, Underworld and City Limits) that general manager Elgijusz Ropiak describes as "definitely independent, definitely underground and of a somewhat different character. We produce and promote, and have one exclusive distributor who covers New York, Chicago, Detroit and Europe. And we closed down the pressing plant six months ago."

Ropiak doesn't believe a bigger company could do much in his niche. "Majors are looking for more of a mainstream appeal. Our sound is a bit underground and caters to local markets—we have different music selling in Detroit, for example,



Cheetah's DJ Magic Mike scratching

than in New York, and it's not national. There are clusters of audience, but not the general public that a major label would want to attract. Moreover, in terms of distribution, I'm sure ours is unique in that we like to turn our product around quickly. When we put out the record, we don't leave it out—if it's not happening, we discontinue it right away. We don't beat a dead horse. We like to get paid cash, and of course majors don't deal with that. Our customers like to deal with cash. They don't want to wait for more product, and we don't want to wait for our money."

TRENDS FOR 1992

"The independent distribution field has changed in the last few years," Koch points out. "There used to be hundreds of regional distributors and everybody dealt with them. Now there's not nearly as many and a lot of them are hurting. And major chains buying from their own distribution systems can only hurt the regional distributors more. We're an independent distributor, we distribute independent labels, but we're not a regional distributor. We're national. And this will be an increasing trend."

"Labels can do a more effective job of marketing their product if they're working with one company throughout the country, you can coordinate your promotion so much

Continued next page

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INDIE LABELS & DISTRIBUTORS

better. At the beginning of '91 we picked up distribution of Shanachie and Yazoo, and the result at the end of the year is that their sales went up 54%. Radio's gotten conservative and national and independent distributors can't get regional radio play anymore. With the chains expanding, the mom and pop stores aren't quite the force they used to be, so the importance of regional distributors who really know their (geographical) area isn't quite what it used to be. Instead, you really need a solid marketing punch and more coordination. That's what we do. The independents are going to have to look towards having national distribution."

"Vinyl is being pushed out because the major labels can make a bigger profit on CDs," 111 East's Bratton notes. "CDs cost about the same to manufacture as vinyl, and they sell for more. But if anything that transition will help ensure the survival of the indies, because we're going to continue to put out vinyl. I can break even selling less than 6000 copies of a record. Since we started the label I've been hearing from a lot of majors that they're looking at small independents, those with a proven track record for selling 12-inch vinyl, that they may latch onto to continue to put out vinyl. That would be an ideal situation, provided we still have the control to put out what we want to put out."

Priority's Bryan Turner agrees this is a great time for new indies. "I don't think there could be a better time than right now to be an indie, in terms of music. There's been better times in terms of the economy, but it all starts with the music and in that there couldn't be a better time than right now. Rap has been around for a while now, it's really successful, it's powerful and still vibrant, but something else is going to happen soon and it's a wide open field right now. It's a good time to start a label if you want to be open-minded and

just put out great music—it's an open-ended spectrum right now, and anything could break huge. The potential is unlimited."

"I would compare it to the early days of punk," says Painless' Muscado. "The labels have started out independent, the principles of said labels indicate that they have no desire to be anything but independent, and I find quite a bit of resistance to the idea of somebody else stepping in and helping them out. It's the undergroundness of it that makes it cool. And I believe these people are making social statements, that they would rather do what they do and be what they are, truly independent and small, than they would have the money they know they could get by going with a bigger deal."

"One of the great things that's happening recently," says TVT's Gottlieb, "is that musically all bets are off. People feel we're on the cusp of a new movement and a new music, and in that climate the industry's going through a reexamination of whether its process of handicapping music out of the gate is really productive. Retail and radio are going to have to rethink their whole process of focusing on the machinery, versus focusing on the marketplace. This year everyone's

going to have a closer ear to the ground as to what the consumer, the fan, wants to hear. They want to hear music, they don't care if it's major or independent.

"The industry has taken the public for granted, in assuming that they were in pocket in some way. I think people are going to be more open



TVT's Nine Inch Nails: Vrenna, Reznor and Patrick

and realize no one owns the consumer or the fans, no big company, no small company, and every new artist has a fair shot of breaking through. When the industry wonders why it's losing touch with its audience, it's partly because of that whole process of handicapping, of not respecting the consumer, of thinking that what makes the difference is the marketing dollars or the distribution company. They forget that what makes the difference is the music." ■

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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► MELISSA ETHERIDGE

Never Enough
PRODUCERS: Kevin McCormick, Melissa Etheridge
Island 512120

Singer/songwriter returns from 2½-year hiatus with her most mature effort yet, venturing into new stylistic and lyrical territories. The first single, "Ain't It Heavy," is already strong at album rock radio, while dance gem "2001"—Etheridge's most adventurous composition to date—promises to cross over from rock to pop to dance audiences. All-out commitment from label bodes well for the singer's third and strongest album.

► MICHELLE SHOCKED

Arkansas Traveler
PRODUCER: Michelle Shocked
Mercury 512101

It's a good thing Shocked took along a mobile recording unit on her yearlong pilgrimage across the U.S. and into Ireland and Australia, otherwise this dandy of an album might not exist. Shocked shows off her mastery of various roots forms—folk, country, Delta and Chicago blues—in this fine collection that includes appearances by the likes of Uncle Tupelo, Hothouse Flowers, Doc Watson, the Messengers, Alison Krauss, and Taj Mahal. Standout tracks are "33 RPM Soul," "Come A Long Way," "Prodigal Daughter," and a lovely reading of "Strawberry Jam."

★ CURVE

Doppelganger
PRODUCERS: Curve, Flood
Charisma 92108

British band raised eyebrows at alternative radio late last year with a strong and imaginative four-cut EP. On this full-length outing, its ideas are fleshed out and the results are brilliant. With wall-of-sound production values that would make Phil Spector proud, the band has crafted a batch of tunes that often recall the best of his '60s-era girl-groups, as well as the early Goth-rock days of Siouxsie & the Banshees. Lead singer Toni exudes angelic charm, while Debbie and Dean's guitars slice and dice. Growing cult of fans will revel in the rhythmic attack of "Think & Act" and the infectious hook of "Already Yours."

★ GARY MOORE

After Hours
PRODUCERS: Gary Moore, Ian Taylor
Charisma 81025

Moore's sterling reputation as a top-of-the-line blues/rock guitarist and vocalist will remain unchallenged, thanks to this masterfully crafted collection. Longtime legion of fans will feast on swampy jams like "Key To Love" and "Jumpin' At Shadows," while album rock radio will find "Cold Day In Hell" and "Don't You Lie To Me (I Get Evil)" appetizing playlist additions. Stellar set is best appreciated when cranked to maximum volume.

MUSIC FROM THE MOTION PICTURE

Gladiator
PRODUCERS: Various
Columbia 52434

Soundtrack album for the new boxing picture starring Cuba Gooding Jr. and James Marshall has a lot of marquee talent going for it. Leading the pack: Warrant (performing Queen's "We Will Rock You" and the original "The Power"), Clivillés & Cole (doing a

bizarre dance cover of U2's "Pride [In The Name Of Love]"), Gerardo (remaking "Oye Como Va"), Cheap Trick (playing the Who-like "I Will Survive"), P.M. Dawn, and 3rd Bass. Hot grosses will help, but album sounds radio-ready out of the gate.

CONCRETE BLOND

Walking In London
PRODUCERS: Concrete Blond, Tsangrides
I.R.S. 13137

After building an ardent fan following over the course of several acclaimed albums, CB finally has come up with the perfect blend of pop and quirky modern rock. Tunes like "Someday?" and the title cut are primed for mainstream radio play. Singer Johnette Napolitano has comfortably evolved into a striking, charismatic presence, adding depth and dimension to the material.

TOM COCHRANE

Mad Mad World
PRODUCER: Joe Hardy
Capitol 97723

Journeyman Canadian rocker Cochrane, late of the group Red Ryder, has always nipped at countryman Bryan Adams' heels saleswise in his homeland, but hasn't done the trick stateside. This attractive collection of tuneful, hard-rocking songs should finally put the singer/guitarist across here. Produced with the hammer down by Memphis Hardy, set includes rockers like "Life Is A Highway" and "No Regrets" and ballad "Sinking Like A Sunset," with definite album rock appeal.

BLACK CAT BONE

Truth
PRODUCERS: David Barrick & Black Cat Bone
Chameleon 61305

Kentucky-based unit puts the "power" back into the term "power trio" on gutsy album, originally issued on indie label and picked up by reborn Chameleon imprint. Song title "Dynamic" eloquently describes bottom-heavy sound blasted out by guitarist/singer David Angstrom, bassist Mark Hendricks, and drummer Jon McGee here; "The Epic Continues" and "Who Do You Think You Are" are other top-notch album rock selections.

MAUREEN MCGOVERN

Baby I'm Yours
PRODUCER: Ron Barron

RC A Victor 60943

McGovern makes a welcome return to recording with this sparkling set of pop evergreens that are infused with delicate jazz nuances. Producer Barron surrounds McGovern's crystalline voice with soft strings and airy instrumentation. AC radio programmers will delight in warm renditions of standards like "It's All In The Game" and "Sincerely," while pop-leaning jazz stations can tap into lounge interpretation of the title cut.

VARIOUS ARTISTS

Guitars That Rule The World
PRODUCERS: Various
Metal Blade 26828

The editors of Guitar World magazine have assembled a fretbusting orgy that's sure to satisfy any metallurgist with ears. A number of top guitar talents have been turned loose in the studio for some high-energy instrumental workouts with instant album rock cachet. Among aces included here are Richie Sambora, Yngwie Malmsteen, Zakk Wylde, Nuno Bettencourt, Albert Collins, Reeves Gabrels, and Earl Slick.

YO LA TENGO

May I Sing With Me
PRODUCER: Gene Holder
Alias 021

Hoboken, N.J., mainstay returns with a set that again reveals the trio's deep debt to the Velvet Underground. Some songs here are short enough to gain easy modern rock spins (notably "Upside-Down" and "Satellite," crooned Mo Tucker-like by drummer Georgia Hubley), but emphasis is on extended drones, with nine-minute "Mushroom Cloud Of Hiss" and "Sleeping Pill" exemplary of jam-oriented exploits.

R & B

► CALLOWAY

Let's Get Smooth
PRODUCERS: Reggie Calloway, Gino Calloway
Solar/Epic 75326

Last year, sibling duo clicked at several radio formats with fluffy-but-fun "I Wanna Be Rich." On their sophomore effort, they dig deeper into funk territory with excellent results. Alongside chipper ditties like the title track and "Gimmie Somma Dat" are more musically challenging jams like the thought-provoking "The

Night The Fire Started" and "The Sound Of One Hand Clapping," with its jazzy trumpet lines and rich vocals. Filled with cool choices for both pop and urban playlists, this set should easily establish this act as an entity with the juice to go the distance.

DANCE

COLONEL ABRAMS

About Love
PRODUCERS: Don Bates, Colonel Abrams
Acid Jazz/Scotti Bros. 75232

Abrams ends an extended recording silence with a set that tempers state-of-the-clubs house grooves with radio-friendly R&B vibes. Co-producer Bates assists in keeping the bass line tough and the hook-laden song arrangements full of delicious strings and percussion. The focal point, however, is Abrams' well-seasoned voice, which empowers tracks like "In Between Us" and "In The Groove" with hit potential.

JAZZ

► DIANNE SCHUUR

In Tribute
PRODUCER: Andre Fischer
GRP 2006

Vocalist pays homage to some of the great jazz and pop vocalists—from luminaries like Billie Holiday to relative contemporary obscurities like Libby Holman—on sparkling album. Surehandedly produced by recent Grammy winner Fischer, who did the trick with several tracks on Natalie Cole's "Unforgettable," Schuur's album is sure to please with its combination of familiar repertoire, unmannered readings, and lustrous orchestral treatments (arranged by Billy May, Alan Broadbent, Johnny Mandel, Clare Fischer, and others). Big pop action may be foreseen on this one.

► MARCUS ROBERTS

As Serenity Approaches
PRODUCER: Delfeayo Marsalis
Novus 63130

Pianist's latest recital is a collection of solos and duets, with a deep emphasis on blues feeling. Roberts himself excels on original compositions like "Blues In The Evening Time" and Jelly Roll Morton tribute "Ferdinand LeMenthe" and standards such as "Cherokee"; his top-shelf accompanists include Ellis and Wynton Marsalis, trombonist Ronald Westray, trumpeters Scotty Barhart and Nicholas Payton, and clarinetist Todd Williams. Another subtle, evocative, and technically accomplished outing by Roberts.

THE HARPER BROTHERS

You Can Hide Inside The Music
PRODUCER: John Snyder
Verve 511 820

Tradition-oriented sextet led by drummer Winard Harper and trumpeter Philip Harper again works over the hard bop changes on energetic but sometimes frustratingly uneven set. This time around, group is augmented by such veterans as ageless trumpeter Harry "Sweets" Edison and organist Jimmy McGriff, while Jimmy Heath arranges a few tracks; singer Ernie Andrews also contributes, but his cuts are marred by apparent intonation problems. Still, the Harpers' young Turk vibrancy will find some enthusiasm among straight-ahead jazz jocks.

COUNTRY

DON WILLIAMS

Currents
PRODUCER: Allen Reynolds
RCA 61128

In spite of the insipid lead single, "Too Much Love," this is one of the best Williams collections in some time. His voice remains wonderfully rich, and it shines on such cuts as "Only Water (Shining In The Air)," "Standing Knee Deep In A River (Dying Of Thirst)," and "It's Who You Love."

WAYNE NEWTON

Moods & Moments
PRODUCERS: Wayne Newton, Rick Goodman, John Minick
Curb 77556

A collection for those who remain Newton fans. This is not traditional country, nor is it contemporary. Though the songs fail to reflect vivid commercial appeal, the production and the material, coupled with Newton's cool charm, is aesthetically pleasing. Still, diehard fans may find "I Know So," "I Was Losing You," and "Tell Me Who We Are" worth checking out.

AARON TIPPIN

Read Between The Lines
PRODUCER: Emory Gordy Jr.
RCA 61129

If Tippin could moderate his excessively nasal sound, it would enable the listener to concentrate more on his fine writing and vocal delivery. Best cuts: "I Was Born With A Broken Heart," "I Wouldn't Have It Any Other Way."

VARIOUS ARTISTS

Bluegrass Reunion
PRODUCER: David Grisman
Acoustic Disc 4

This is a moving homage to traditional bluegrass by such great second-generation pickers as Grisman, Red Allen, Herb Pedersen, Jim Buchanan, and James Kerwin. The Grateful Dead's Jerry Garcia sings lead and plays lead guitar on two cuts. Contact: 800-221-3472.

CLASSICAL

AMERICAN DIVA

Alessandra Marc, New Zealand Symphony, Wallberg
Decca 3108

The young American soprano is the focus of special promotional attention, with a career of some prominence likely. This collection of 10 arias by Verdi, Catalani, Cilea, Puccini, Charpentier, and Wagner should help her on her way. Marc's is a big voice, with a distinctive sound that's wedded to solid musical virtues. Some pre-release radio play of this CD has already sparked attention.

BACH AT ST. BAVO'S

Michael Murray, Organ
Telarc CD-80286

Of special interest here is the organ, an 18th century instrument in Haarlem, the Netherlands, located in a church that provides an ideal acoustic environment, sound that's full and warm without sacrifice of inner detail. Murray, a skilled interpreter, allows the music to unfold naturally and without pretense. Four of Bach's big fugals works plus as many chorale preludes make up the program. Organ buffs will find a complete list of pipe specs in the liner booklet.

NEW & NOTEWORTHY

LED ZEPPELIN

Remasters
PRODUCER: Jimmy Page
Atlantic 82371

Label again mines Zeppelin's multiplatinum catalog with this pared-down but jazzy-looking collection, drawn from the best-selling 1990 Zep box. Originally a package sold via TV, "Remasters" features two CDs containing 26 of the metal band's megahits, plus a third disc featuring an hourlong interview with Page, John Paul Jones, and Robert Plant. Attractive compilation should do big business with omnivorous Zep fans.

TLC

Oooooohhh... On The TLC Tip
PRODUCERS: Various
LaFace/Arista 26003

Female trio already has a huge hit with "Ain't 2 Proud 2 Beg," and it's surely just the first of many. Smart

beats, savvy production, and sassy delivery make this a winner. Despite the presence of several producers, the project remains coherent because of TLC's attitude. Other top tracks include "Shock Dat Monkey" and "This Is How It Should Be Done."

LITTLE TEXAS

First Time For Everything
PRODUCERS: James Stroud, Christy Dinapoli, Doug Grau
Warner Bros. 26820

A tasty, high-energy recording debut by an exceptional live band. Powerfully delivered, this project benefits greatly from assertive production. All of the songs were either written or co-written by members of the group. Hot spots include "Some Guys Have All The Love," "First Time For Everything," and "Down In The Valley."

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.

Pro Audio

Neve Launching All-Digital Console 'Capricorn' Is Slated For April Bow In U.K.

■ BY ZEN SCHOEPE

LONDON—An all-digital music recording console is slated to be launched here in early April by Siemens-owned console manufacturer Neve. The desk has been the topic of intense speculation here for some time, and sources close to the company's U.K. and U.S. offices recently confirmed the launch plans.

U.S. introduction of the board is not expected to take place before October, where it will be revealed at the Audio Engineering Society Convention in San Francisco, sources say.

Called Capricorn, the digital desk is expected to be only 5%-10% more expensive than its high-end analog equivalent.

Several sources close to the company revealed that buyers have been found in major recording studios in London and the U.S., with installations scheduled for July. However, executives at Neve declined comment on possible buyers.

Development costs for Capricorn, which include custom digital signal processing chip design that won awards from Texas Instruments, reportedly ran to \$15 million and clocked up to 450 man-years.

Neve broke ground with the first digital desk, the DSP, in the mid-'80s, and has since pioneered the technology.

DESIGN IS FAMILIAR

Capricorn is likely to implement assignability in some form, and the total dynamic automation that digital

affords, but the biggest buzz centers around the analog familiarity of the desk's surface. A team of recording engineers from the U.S. and U.K. have been consulted on the design and will continue to advise the manufacturer.

The Capricorn will also see the first implementation of the MADI (Multi-channel Audio Digital Interface) protocol, which coincides with the release of a MADI-equipped Studer D820-48 48-track DASH digital multi-track recorder slated to debut at the Audio Engineering Society Convention, March 24-27 in Vienna.

While cooperation at some level between the two pro audio giants seems definite, neither party would substantiate the degree of involvement.

The greatest mystery concerning Capricorn is its position vis-à-vis the Logic 2 digital desk from fellow Siemens company AMS, which was openly promoted as a music recording desk. Capricorn's release places Siemens in the enviable, although somewhat conflicting, predicament of harboring what, at this stage, looks like two competing top-end products and technologies.

AES INTRODUCTIONS

Along with its new MADI machine, Studer also plans to release the 927 in-line music recording console aimed at the 40,000-pound market (some \$68,000), at the March AES Convention. At the show, Studer Editech will preview the Dyaxis Lite for "under \$10,000, including the Apple Mac computer," according to Brian Whit-

taker, joint managing director of Studer Revox, U.K. The company also will display the top-end Dyaxis II, set to form the basis of a complete digital system, including an automated digital mixer.

Studer will at long last also enter the DAT-machine arena with the broadcast-oriented D780, with five seconds of RAM and very high wind speeds. "It's the first DAT product that you can genuinely say is serviceable," says Whittaker. "You can actually change the head drum in the field."

Assistance in preparing this story was provided by Susan Nunziata in New York.



Faith On The Coast. Faith No More completed basics and overdubs on its upcoming album at Dan Alexander's Coast Recorders in San Francisco. At the studio's Neve console, from left, are Faith No More bassist Bill Gould, lead singer Mike Patton, and producer Matt Wallace.

BASF Info Systems Restructuring N.A. Biz Also Halting Audiotape Production At Mass. Plant

■ BY SUSAN NUNZIATA

NEW YORK—BASF Corp. Information Systems is restructuring its North American magnetic media business and discontinuing professional audiotape production at its Bedford, Mass., plant.

Announced March 2, the restructuring will take effect April 30, at which time production for the company's professional audiotape line will be concentrated in its European sites. BASF Corp. Information Systems' 950-employee North American work force will be reduced by

170 at the end of April, with most of the cuts occurring at the operation, engineering, and support levels.

"It is quite obvious that the whole

'The whole situation of the magnetic media biz is a difficult one'

situation of the magnetic media business is a difficult one," says Dr. Hans Schmidt, group VP of BASF Corp. Information Systems. "Times are tough for everyone who is in that market. It is highly competitive, with a very complicated structure as far as companies competing in those markets are concerned. In some areas we have severe price pressures, and that is hurting everyone who is in that market, and everyone has to adjust to that in terms of rationalization and other measures."

The restructuring is not expected to affect BASF's North American professional audiotape clients, according to company spokesman Richard Howland. He notes the

company is now beefing up its inventories and expects the transition to be smooth. BASF's professional videotape product is now manufactured overseas.

The Bedford factory will continue manufacturing reel-to-reel computer tape and 3.5-inch and 5.25-inch floppy discs, but the company has undertaken extensive studies to determine how and where to concentrate worldwide production on fewer sites by the end of 1992. This could affect the other products being produced at the facility.

Although Howland notes the decision to restructure was based in part on increasing market pressures on pricing, he stresses that the move is a business restructuring and "not a death knell or sign of sickness."

According to Schmidt, severance packages for employees are being provided based on grade and length of service, and will include continuation of health and life insurance, and outplacement counseling. In a prepared statement released March 2, Schmidt stated the company will assist employees in trying to find jobs within the BASF organization and the local area.

"Now, our product out of Bedford is going to be service," says Howland. "Service is our finished good."

The company is reorganizing its regional responsibilities, consolidating its marketing and sales activities for Canada and Mexico at the Bedford headquarters. Although it will continue to maintain offices in Canada and Mexico, activities will be more closely guided by the company's headquarters.

"We believe we have to start now with the future development of North America in an economic sense, and it is absolutely clear to us that the whole market, from Canada to Mexico, will grow together and will be much more uniform than it has been in the past," says Schmidt. "We will start to coordinate much more than in the past."

(Continued on page 118)

SAE Finds Eager Pupils In Singapore

■ BY CHRISTIE LEO

SINGAPORE—The demand for skilled recording-studio personnel has encouraged the creative arts community here to lure in specialists who can train locals keen on a career in this field.

When the Australian-based School of Audio Engineering opened up here last year, the response was "overwhelming," according to SAE international director Tom Misner.

"Our Far East investment is long-term," says Misner. "The region is finally coming of age and the establishment of a legitimate recording industry has created the need for skilled technical staff." SAE invested \$650,000 in the facility.

Of the 200 students enrolled at the school, some 40% will graduate in September. "We've traditionally relied on foreign expertise," says Steven Tan, BMG Singapore managing director and chairman of the Singapore Phonogram & Videogram Assn. "With the right training, we can use Singaporeans for production work, and also improve recording quality."

SAE graduates are trained for a wide variety of jobs: as engineers and mixers in studios and in the concert, theater, television, and movie

industries.

"Vernacular recordings in Indonesia and Malaysia have steadily increased since copyright laws became effective," says SAE's Misner. "Singapore is a relatively small market, but there's still an active, mainly indie, recording scene."

According to Tan, Singapore has some of the best-equipped studios in the Southeast Asia region. Record-

ing standards, though now second-rate, would match international standards given a supply of qualified sound engineers.

SAE opens its 15th school in Kuala Lumpur, Malaysia, in September, with 24- and 32-track digital equipment. Other schools are located in New Zealand, Japan, France, Italy, and the U.K. The original school opened in Sydney in 1978.

AUDIO TRACK

NEW YORK

ISLAND ACT GLENN "SWEET G" Toby was in **Quad** completing vocals and mixes on the song "You Got Me Working." Jason Load produced, with Pavel De Jesus at the board.

East Hill hosted mix sessions on tracks by the **Ramones** for upcoming release on **Radioactive**. Ed Stasiom produced, with Paul Hamingson at the board. (The tracks were cut at the **Magic Shop**, with Joseph Warda assisting.) Ue Nastasi assisted. **One Blu Shu** was in recording its upcoming **Qwest** release. Bert Price and Eric Cody produced.

Jeff Stevenson was at the board, assisted by David Flemming and Joe Pirerra.

Salt-N-Pepa was in **Power Play** to track its upcoming **Next Plateau** album with producer Herby Azor. Andrea Williams assisted. Producer/engineer Bryan Martin was in with **Road Runner** act **Controlled Bleeding** to complete its upcoming album. Bryan Martin mixed, with Alex Armitage assisting.

Ric Ocacek was in **Wish Studios** producing an album by **Black 47**. Jon Goldberger engineered and mixed. Samrat Vashist assisted. Meli'sa Morgan was in completing her new **Pendulum** album. Omar Hakim, Tom Barney, and Steve Finkelstein were featured musical

support. Michael O'Hara produced, with Aman Malik at the board.

LOS ANGELES

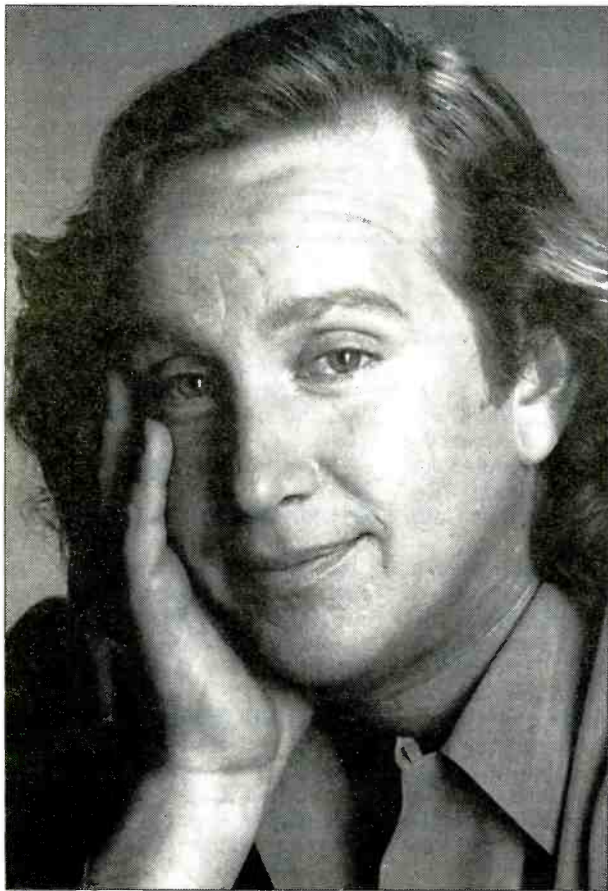
MASTER CONTROL had **Cobalt Bloo** in mixing material for upcoming release. Michael Gayle produced, with Sabrina Buchanek at the board. Matt Pakucko assisted.

Japanese act **Rio** was in **Music Grinder** recording its latest album with **Excell Productions**. Gabe Moffat engineered, assisted by Greg Grill. Whose Image was in overdubbing with producer Femi Jiya. Grill assisted. **Blue Jay West** sent Japanese act **Sparks Go Go** over to record its newest album.

(Continued on page 118)

We want to show you something you can't see on the Grammys.

A recording engineer.



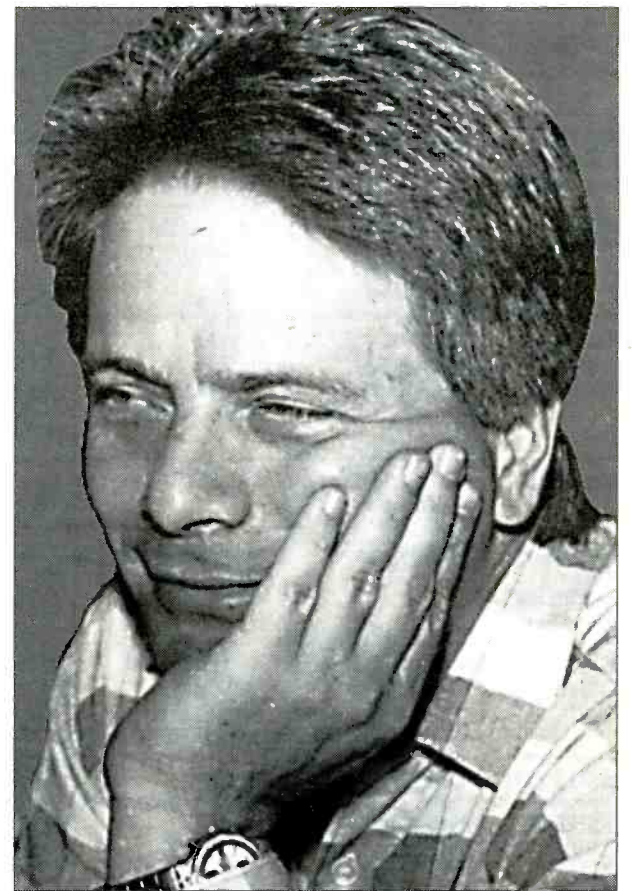
ED CHERNEY

"LUCK OF THE DRAW" • BONNIE RAITT



AL SCHMITT

"UNFORGETTABLE" • NATALIE COLE
(With additional engineering by Woody Woodruff and Armin Steiner)
Best Engineered Album (non classical)



GEORGE MASSENBURG

"WARM YOUR HEART" • AARON NEVILLE

We have long viewed with amazement and displeasure the National Academy of RECORDING Arts and Sciences' practice of not honoring the RECORDING engineer with an on screen presentation. This not only undervalues the contributions of the recording engineer, but demonstrates a confusion at the Academy of the true role of the recording engineer.

The Grammy show should do more than just offer exposure to those who have already achieved fame and fortune. There is no better place to start than the field of engineering. The engineer is present from the first note recorded to the last note mixed and remixed. The endless hours and countless cold pizzas that comprise the lifestyle of an engineer strain the strongest of men and the strongest of marriages. The need to satisfy

producer, artist and label, plus the pressure of release deadlines, all fall on the shoulders of the recording engineer.

Engineers are keenly interested in the nominations for best engineered recording. To be one of the select group of five nominees recognized by your peers means a lot to these professionals, and the Academy should elevate that award to an on screen presentation.

During our twenty-four years in the business, we have had the pleasure of contributing to more albums receiving nominations for engineering than any other mastering facility. We want to recognize three engineers that received nominations for engineering in 1991. Thank you for trusting us with your masters.



THE MASTERING LAB

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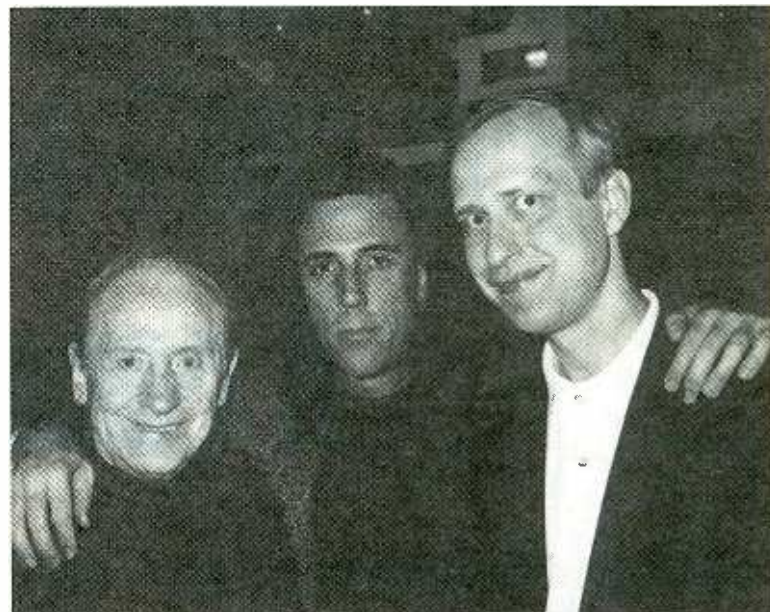
Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 14, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	TO BE WITH YOU Mr. Big/ K. Elson (Atlantic)	REMEMBER THE TIME Michael Jackson/ T. Riley, M. Jackson (Epic)	STRAIGHT TEQUILLA NIGHT John Anderson/ J. Stroud, J. Anderson (DNA)	AGAIN TONIGHT John Mellencamp/ J. Mellencamp (Mercury)	REMEMBER THE TIME Michael Jackson/ T. Riley, M. Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	RUMBO (Los Angeles) Kevin Elson	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien	MASTERFOICS (Nashville) Lynn Peterzell	BELMONT MALL (Belmont, IND.) J. Healy	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien
RECORDING CONSOLE(S)	Neve V Series With Flying Faders	SSL 4080 G Series /Custom Neve 8078	SSL 4000 E Series With G Computer	Trident 80B	SSL 4080 G Series /Custom Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-880 Studer A-800 (Dolby SR)	Otari DTR-900 II	Otari MTR-90	Mitsubishi X-880 Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS20 TAD	Yamaha NS10 with TAD Comp.	Kinoshita/Hidley	Yamaha NS10 Tannoy SGM10B	Yamaha NS10 with TAD Comp.
MASTER TAPE	Ampex 456	3M 996	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) Kevin Elson	LARRABEE NORTH (Los Angeles) Bruce Swedien	DIGITAL RECORDERS (Nashville) Lynn Peterzell	BELMONT MALL (Belmont, IND.) J. Healy, M. Wanchic J. Mellencamp	LARRABEE NORTH (Los Angeles) Bruce Swedien
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4080 G Series	Neve VR 48 With Flying Faders	Trident 80B	SSL 4080 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-880/ Studer A-800 (Dolby SR)	Mitsubishi X-850	Otari MTR-90	Mitsubishi X-880/ Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Custom SM3	Augsberger with TAD Comp., Auratones, Yamaha NS10	Yamaha NS10	Yamaha NS10 Tannoy SGM10B	Augsberger with TAD Comp., Auratones, Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	JVC Disc America	PDO	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Sonopress	HTM	Sony Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Recording Royalty At Royal Sound. Legendary guitarist and audio innovator Les Paul, left, stops in at Los Angeles' Royal Sound Studios to chat with the studio's director of operations, Terry Michael Scott, center, and Henry J. Gibson, president of Gibson Guitars.

AUDIO TRACK

(Continued from page 116)

Yoshihiro Matsuura produced, with Nobuhisa Kawabe at the board. Grill assisted.

Shrapnel artist Tony MacAlpine was in Clear Lake Audio tracking his new album. Bob Margoueff and MacAlpine produced. Brant Biles was at the board, assisted by Colin Mitchell.

AMG and Sylk Smoov were in Mad Hatter with representatives from Total Trak Productions working on a bonus remix for the act's second single, "Trick Wit A Good Rap," on PWL America.

Delbert McClinton was in for remix sessions at Ameraycan Studios. Jim Horn produced, with Ross Donaldson at the board. B Angie B was in tracking for the movie soundtrack "Class Act." Vassal Benford produced, with Victor Flores at the board. Chris Olivas assisted.

Producer Humberto Gatica was in overdubbing and mixing for EastWest artist Lisa Vale. Alejandro Rodriguez engineered, assisted by David Betancourt.

NASHVILLE

BILLY BURNETTE WAS IN Sound Stage recording his new album for Warner Bros. Gregg Brown produced, with Rob Feather at the board. The Nitty Gritty Dirt Band was in tracking for Liberty with producer Chuck Howard. Bob Campbell Smith engineered, assisted by Mel Jones.

At Emerald, Javalina, and Masterfonics studios, producer Clyde Brooks worked on tracks, vocals, and mixes for the music video "Fair Shake," to benefit Special Olympics. The video features many country artists and designated solo lines along with the celebrity chorus. Bob Bullock engineered, assisted by Brian Hardin. Artists included Lynn Anderson, John Anderson, Suzy Bogguss, T. Graham Brown, Lionel Cartwright, Mark Collie, Charlie Daniels, Linda Davis, Jeff Knight, McBride & the Ride, Tra-

cey Nelson, Pirates Of The Mississippi, Ronna Reeves, the Remingtons, Johnny Rodriguez, B.B. Watson, and Michelle Wright.

OTHER CITIES

SIGMA SOUND, Philadelphia, had producer Bud Ellison in remixing "Heaven," a single from Patti LaBelle's album "Burnin'." Mike Tarsia engineered. Tarsia also engineered sessions for a project Rick Bell of Bell Biv DeVoe is working on.

Sugar Hill Studios, Houston, had rap act Def Squad in recording tracks for its next album. J.R. Griffith engineered. Mike Dean and Ivan Kuper produced. The group's upcoming album, "Poetry Of Protest," is slated for summer release on Mr. Henry Records.

Criteria in Miami had producer Nick Martinelli in working on tracks for a new Regina Belle project in studio A. Martinelli was in studio C working with Charles Christopher for his upcoming release on Charisma.

(Continued on next page)

BASF INFO SYSTEMS

(Continued from page 116)

BASF Corp. Information Systems is part of BASF Corp., headquartered in Parsippany, N.J. The corporation is among the leading producers of chemicals and chemical-related products in the U.S. and Canada, employing about 18,500 people at 41 major production sites. In 1990, the company had \$5.4 billion in sales. Sales figures for 1991 are slated for release in late March.

BASF Corp. recently announced a \$500 million annual capital investment program that includes funds for the ongoing construction of a bioresearch facility in Worcester, Mass., and the pending purchase of Mobil's polystyrene business, which would include a facility in Holyoke, Mass.

FUTURE DISC SYSTEMS

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TOM PETTY
BEBE & CECE
WINANS
LUTHER
VANDROSS
BELL BIV
DEVOE
COLD ME
B A D D
M.C BRAINS
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Schmitt Brings Rich Past To Current Projects Engineer's Award-Filled Career Has Spanned 3 Decades

BY SUSAN NUNZIATA

NEW YORK—Six-time Grammy-winning engineer Al Schmitt could have been in the printing business.

When he finished a stint in the Navy in the late '50s, the industry vet was planning to work for an uncle who designed printing machines. Instead, another uncle, Harry Smith, who at the time owned Apex Recording Studios in New York, encouraged him to take an entry-level position at his facility.

"One week and I was hooked," says Schmitt. "That was it. I was staying 16 hours a day. I'd get there at 9 in the morning, and I wouldn't leave till 1 or 2 the next morning."

Thus was launched a career that has spanned more than three decades with a discography that, if printed, would be phone-book size.

Schmitt's first five Grammys were for Henry Mancini's "Hatari," a Steely Dan album, "Aja," and the single "FM (No Static At All)" from the album "FM," George Benson's "Breezin'," and Toto's "Toto IV."

Predominantly an engineer, Schmitt also spent some time producing, working as a staff producer at RCA Records in Los Angeles in the early '70s before embarking on his successful independent career. The roster of artists he engineered or produced is vast, and includes Ray Charles, Sam Cooke, Benny Carter, Eddie Fisher, Connie Francis, Rosemary Clooney, the Jefferson Airplane, the Sandpipers, Dave Mason, and Jackson Browne.

Last month the Grammy in the category of best-engineered non-classical album went to Schmitt and fellow engineers Woody Woodruff, Armin Steiner, and David Reitzas.

Recording and mixing Natalie Cole's Grammy-winning album, "Unforgettable," was "fairly easy," says Schmitt, compared with the early days of his career, when pop projects using full orchestras were always recorded live to mono, two- or three-track.

"I'd like to say ['Unforgettable'] was a really big thing, but it wasn't really a big thing," he says. "Somebody said to me, well, what's next? And I said Madonna and Elvis. You can do it with anybody nowadays. And it's been done before. We aren't the first people to do it."

Combining Natalie Cole's vocals

with those of her late father, Nat King Cole, for the duet "Unforgettable," was not really a difficult process, according to Schmitt. "Fortunately the tapes [of Nat Cole] were recorded on three-track, and Nat was on a track by himself, except that in those days they didn't have isolation booths. So he's in the room and there's a lot of leakage, but it wasn't like a mono or a two-track. We stripped quite a bit of the leakage out with filters and so forth, we transferred it to a 24-track, and then we added the orchestra and Natalie. They were both singing all the way through together, so we just muted sections where we didn't want her or him."

Schmitt says his most challenging projects were his work with Mancini, including "Hatari," which involved a huge orchestra with African drums and flutes recorded to ei-

*'Somebody said to me,
what's next? I said
Madonna and Elvis'*

ther two- or three-track.

"Those were the most challenging things because everything was done at one time," he says. "We would have a rhythm section, strings, brass, choir, lead singer, and it would all have to be done and mixed because that's the way it went. You didn't have a chance to fix anything later."

Schmitt recalls recording three to four songs in three hours as a matter of course. "It was all done at one time, and it was a challenge, but when it was done, it was done," he says.

It was with these projects that Schmitt learned to be meticulous about setup.

"We didn't snap our fingers into microphones to make sure they worked, we talked into them," he says. "I used to use five live echo chambers on my sessions, and tune them real carefully. Today, when you're doing rhythm tracks in the studio, for the echo you just put up some AMS echo, just for monitor mixing, and later on we can mess with the echo. You can take two or three hours just messing with the echo, where 15 years ago we did four songs in that period of time."

In the last year, Schmitt has worked on a wide range of projects, including Cole's "Unforgettable," albums due out this spring by Tower Of Power, Diane Schuur, and Dr.

John, projects by Little Jimmy Scott and Robin Woods with Shirley Horn, and the soundtrack for "Glengarry Glen Ross."

Now at work on a George Benson album, Schmitt's next project is with Michael Bolton.

Although Schmitt enjoys the versatility of multitrack recording, and willingly spends eight hours on a guitar part if necessary, he still prefers recording acts playing together live in the studio.

"When I did Tower Of Power, that was great because they rehearsed every day for three weeks, and I went to quite a few of the rehearsals," he says. "When they came in the studio they had it down. We did 14 songs in a month and I think the budget was like \$50,000. The record came in at \$48,000. That's unheard of today, but it was because they had a short budget, and it's a working band, and they got a rehearsal studio and rehearsed. Everybody knew what was going on."

Technology is responsible for the dramatic change in recording practices, notes Schmitt. "You have 48 tracks," he says. "For a vocal, you can do 10 vocal tracks and pick a word. I mean, we pick 'esses' now. Even breaths. The artist will say, 'I like that breath.' It happens all the time."

Technology has clearly changed the techniques of engineering, but it has also changed the way artists work, according to Schmitt.

"A lot of the singers back then were performers who went out and did nightclub performances, and they learned things," he says. "Rosemary Clooney had this unbelievable microphone technique. When I would open her microphone to the point where the level was a good level, at zero, I never touched her again. She would lean in for the low notes, she would back off for the high notes. She was her own limiter. Tony Martin was like that, and Sam Cooke was like that. They knew how to use a microphone. They didn't stand in front of it and shout and sing softly and let a limiter go through all that crap."

Not all artists have abandoned acoustic music, and Schmitt says he is seeing more acts moving in that direction, with some young engineers once again learning techniques for miking and mixing that, for some time, industry vets feared were dying arts. And Schmitt is happy to share his knowledge with up and coming engineers.

"I don't have any secrets," he says.

duced and Peter Denenberg, Marshall Woodall, and Thom Leinbach engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

PRO FILE

AUDIO TRACK

(Continued from preceding page)

Boyz II Men were in Studio 4, Philadelphia, recutting "Sympin' Ain't Easy" for the movie soundtrack to "White Guys Can't Jump." Rico Anderson produced, with Jiff Hinger at the board. Joe "The Butcher" Nicolo was in with Ruffhouse/Columbia act Tim Dog to re-

mix "Bronx Nigga," an upcoming release from Dog's album, "Penicillin On Wax." Yuval Kossovsky assisted.

Brandon Ross was in Acme Recording, Mamaroneck, N.Y., tracking for his upcoming release, which features Don Byron, Melvin Gibbs, and Doug Balun. Craig Street pro-

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 11-15, **Sixth Annual South By Southwest Music and Media Conference**, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, **34th Annual NARM Convention**, Marriott, New Orleans. 609-596-2221.

March 17-18, **Meeting of the Wisconsin Chapter of the VSDA**, Country Inn Hotel, Milwaukee. Bucky Kohnke, 414-481-9498.

March 19, **Coca-Cola Atlanta Music Awards**, Fox Theater, Atlanta. Mary Cammack, 404-262-3000.

March 21, **Annual Tri-State Gospel Achievement Awards Celebration**, Pennsylvania Hall at the Civic Center Conference Center, Philadelphia. 215-232-7551.

March 20-22, **Fourth Annual Western Conference of College Broadcasters**, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, **Fourth Annual Northwest Area Music Assn. Music Business Conference**, including the fifth annual Northwest Music Awards Show on March 22, presented by the Northwest Area Music Assn., Washington State Convention Center, Seattle. 206-322-5045.

March 24, **"Women in Music: Packaging for Success in the '90s,"** seminar presented by the International Public Relations Group, the New York/New Jersey Talent Exchange, and Fortune 27 Resources, McGraw Hill Building, New York. 212-696-8660.

March 24-27, **Audio Engineering Society Convention**, Austria Center, Vienna. 212-661-8528.

March 24-28, **Winter Music Conference**, Fontainebleau Hilton, Miami. 305-563-4444.

March 25-29, **International Tape/Disc Assn. 22nd Annual Seminar**, Doral Resort and Country Club, Miami. 212-643-0620.

March 26, **The Business of Entertainment: The Big Picture**, conference presented by Wertheim Schroder & Co. and Variety, Pierre Hotel, New York. 212-492-6532.

March 26-28, **The Record's Music Canada Conference and Awards**, Harbour Castle, Toronto. 416-533-9417.

March 27-29, **Charleston Music Showcase**, Music Farm, Charleston, S.C. 803-722-7082.

March 29, **21st Annual Juno Awards**, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

March 27-29, **Charleston Music Showcase**, The Music Farm, Charleston, S.C. 803-767-0227.

APRIL

April 2, **Seminar: "Developing a Recycling Program in Public Assembly Facilities,"** presented by the International Assn. of Auditorium Managers, Wilson World Hotel, Dallas. R.V. Baugus, 214-255-8020.

April 2-4, **Independent Music Fest**, New York Univ., New York. 212-998-4999.

April 4, **Third Annual Mid-Atlantic Regional Conference of College Broadcasters**, Luzerne County Community College, Nanticoke, Pa. 717-821-0932 or 401-863-2225.

April 4, **National Christian Radio Seminars Sales Boot Camp**, Sparrow Records, Nashville. 615-373-8000.

April 5-9, **National Christian Radio Seminar and Gospel Music '92**, presented by Gospel Music Assn., Stouffer Hotel and Nashville Convention Center, Nashville. 615-242-0303.

April 6, **The Songwriters Guild of America 19th Annual Aggie Awards**, Harmony Gold Theatre, Los Angeles. B. Aaron Meza, 213-462-1108.

April 8, **Fifth Songwriters Guild Foundation Student Concert**, Harmony Gold Theatre, Los Angeles. 213-462-1108.

April 9-10, **Crossroads '92**, various locations,

Memphis. 901-526-4280.

April 9-12, **Sun-Sentinel New River Jazz Festival**, Broward Center for the Performing Arts, Fort Lauderdale, Fla. Maria Pierson, 305-522-0022.

April 10-11, **1992 Music and Entertainment Industry Educators Assn. National Conference**, Northeastern Univ., Boston. Bruce Ronkin, 617-437-2440.

April 11, **Second Annual Southern Regional Conference of College Broadcasters**, Middle Tennessee State Univ., Murfreesboro, Tenn. 401-863-2225.

April 12, **Genesis Music Group Info-Seminar**, Holiday Inn-Mart Plaza, Chicago. 312-645-0300.

April 12-16, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 12-26, **Washington Area Music Assn./Miller Genuine Draft Crosstown Jam**, various locations, Washington, D.C. 202-338-1134.

April 14, **Sixth Annual Pepsi Boston Music Awards**, Wang Center for the Performing Arts, Boston. Anne-Marie Rowan, 617-484-5151.

April 23-26, **Impact Conference**, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 25, **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research 17th Annual Humanitarian Award Dinner**, honoring BMI president/CEO Frances Preston, New York Hilton, New York. Muriel Max, 212-245-1818.

LIFELINES

BIRTHS

Boy, Nicholas James, to **Matt and Carolyn Constantino**, Jan. 15 in Greensboro, N.C. He is distribution manager for CEMA Distribution there.

Boy, Joshua Philip, to **Howard Leib and Beverly Weintraub**, Jan. 24 in New York. He is an attorney with Marshall, Morris & Platt, a firm dealing exclusively with the music industry.

Girl, Amanda Taylor, to **Mark and Lauren Young**, Feb. 13 in Newport Beach, Calif. He is an agent with the dick clark agency inc.

Girl, Shelley Catherine, to **Chuck and Linda Fath**, Feb. 15 in Erie, Pa. He is a district manager for the Musicland Group there.

Boy, Adam Lawrence, to **Markovic and Della Drummond**, Feb. 16 in Los Angeles. He is production manager for KACE-FM there.

Boy, John Paul, to **Boris and Nina Menart**, Feb. 29 in Glendale, Calif. He is president of Terra Nova Records.

Girl, Natalie Theresa, to **Thomas and Ruby Glaser**, Feb. 21 in Englewood, N.J. He is director of marketing administration for Sony Music Distribution.

MARRIAGES

Jim Cooperman to Laura Barnard, March 7 in Pacific Palisades, Calif. He is an attorney with BMG Music's RCA Records Label in New York.



Sparrow Files To BMG. Executives of Christian music company The Sparrow Corp. sign a long-term worldwide music publishing partnership agreement with BMG Music Publishing. The agreement gives BMG 50% ownership of Sparrow's music publishing catalogs Birdwing Music (ASCAP), Sparrow Song (BMI), and His Eye (SESAC), containing more than 2,800 copyrights, as well as all new works produced and published by Sparrow during the term of the agreement. Shown in Nashville, from left, are Elwyn Raymer, GM of the gospel division of BMG Music Publishing; Billy Ray Hearn, chairman/CEO of The Sparrow Corp.; Richard Green, attorney for The Sparrow Corp.; and Nicholas Firth, president of BMG Music Publishing Worldwide.

DEATHS

La Lupe, 53, of cardiac arrest, Feb. 28 in the Bronx, N.Y. La Lupe was a singer who was known during the late '60s as the Queen of Soul. Born Lupe Victoria Yoli in Santiago, Cuba, she was a leading performer in Havana nightclubs by 1960. In 1962 she moved to New York and began singing with orchestras led by Mongo Santamaria and Tito Puente. She recorded a number of hit singles with Puente, including "Que Te Pedí." By the end of the decade she was a star in her own right, working with Puente and other band leaders and touring the U.S. and Latin America. In the mid-'70s she moved to Puerto Rico, where she played concerts and television programs. She then returned to New York, but her career had waned and her savings were depleted by her second husband's medical expenses. By the early '80s she was living on welfare. In 1984 she injured her spine and was paralyzed. In 1985 she sang with Puente for the last time, from a wheelchair, at a concert to help pay her expenses. She later regained the ability to walk and began singing Christian music, performing regularly at a Bronx church. She also recorded several albums of salsa and Mexican music with devotional lyrics. She is survived by her son, René Camano, and her daughter, Rainbow Garcia.

Al Silver, 78, March 4 in Fort Lauderdale, Fla. Silver was founder of Herald & Ember Records, a pioneering label in the early days of rock'n'roll that scored such hits as "In the Still Of The Night" by the Five Satins, "Get A Job" by the Silhouettes, "Tonight, Tonight" by the Mellow Kings, "To The Aisle" by the Turbans, and "Shake A Hand" by Faye Adams.

Over the course of his career he also worked with Ray Charles and, later, with Morris Levy at Roulette Records. After he left New York and retired to Florida, he worked at Sid's Record Store, where he was sought after for his knowledge of all kinds of music. He also appeared on talk shows to discuss the history of rock'n'roll. He is survived by his wife, Sylvia; his daughters, Joan and Ellen; and his grandchildren, Shari and Dale.

David Stone Martin, 78, of pneumonia, March 6 in New London, Conn. Martin was a prolific illustrator who drew more than 400 album covers, primarily for jazz musicians. His album portraits, done in distinctive heavy black lines, include likenesses of Stan Getz, Count Basie, Charlie Parker, Billie Holiday, Art Tatum, John Coltrane, Ella Fitzgerald, Dizzy Gillespie, Jelly Roll Morton, and Duke Ellington. He did nearly all the covers for the Asch, Clef, and Jazz at the Philharmonic labels of the '40s and '50s. He won numerous awards from the Society of Illustrators and the Art Directors Clubs of New York, Boston, and Detroit, and his work is included in the Museum of Modern Art and the Metropolitan Museum of Art in New York, the Art Institute of Chicago, and the Smithsonian Institution. He is survived by his wife, Cheri; two sons, Stefan and Tony; a daughter, Rio Parfrey; a sister, Gracy Johnson; 12 grandchildren; and one great-grandchild.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

INXS BENEFIT IN OZ: The Australian superstar act will play a benefit performance March 28 at Sydney's Centennial Park to benefit the **Victor Chang Cardiac Research Center** and the **AIDS Patient Services and Research Centre** at Sydney's St. Vincent's Hospital. INXS will perform for free, marking the band's only Australian show of 1992. Billed as "The Concert For Life," it's expected to attract 100,000 people and raise as much as \$1.5 million. Six local acts will open the show.

HOPING FOR A CURE: The Cure performed at a surprise 18th birthday party March 7 in Tustin, Calif., for **Martha Lopez**, a hemophiliac from Orange County, Calif., and a fan of the Cure since 1984. Lopez is too ill to see the group during its first American tour dates since 1989. The group responded to a call from the **Make-A-Wish Foundation**, performing its new single, "High," from the forthcoming album, "Wish." She also got to see the group's new video and hear a rendition of "Happy Birthday."

SALVATION ARMY Drive (Time): **WKQI (Q95)** Detroit morning man **Dick Purtan's** fifth annual radiothon raised a record \$176,500 for the Salvation Army's bed-and-bread program. A Salvation Army truck was also on hand during the 16-hour radiothon to collect donations of food and clothing. Among the radiothon guests were **Bob Seger**, ABC-TV stars **Dave Coulier** and **Tim Allen**, and several Detroit Red Wings players.

HELP FOR THE HOMELESS: More than \$97,000 in donations was raised for **The Shelter Partnership** at its third annual dinner March 3 at the Biltmore Hotel in Los Angeles. The evening was chaired by **Chris Albrecht**, senior VP of original programming, West Coast, for **HBO**, and **Bob Zmuda**, president of **Comic Relief**. Performers at the dinner were comics **Garry Shandling** and **Paula Poundstone**. Shelter partnership, established in 1985, is a nonprofit organization that develops housing and resources for more than 180,000 people left homeless each year in Los Angeles County.

NEW COMPANIES

Electric Cowboy Entertainment, formed by **Keith Rawls**. A division of Keith Rawls Management, Electric Cowboy will specialize in creative development of rock and metal artists and supervision of their business needs. Clients include Roadracer Records metal guitarist the Great Kat. P.O. Box 1062, Cooper Station, New York, N.Y. 10003; 212-673-5560.

the Medialine

Not-Ready-For-Primetime Journalism: Show Falls Short On Sex-Harassment Probe

PRIMETIME JIVE: The music industry got the treatment it has learned to expect in the March 5 ABC-TV "Primetime Live" report on sexual harassment in the business.

The 15-minute segment did little more than recap the Los Angeles Times' initial Nov. 3 coverage of alleged harassment cases, focusing primarily on graphic allegations made in a much-publicized lawsuit by former Gefen employee **Penny Muck** against her onetime boss, ex-DGC GM **Marko Babineau**. One would think the ABC investigative team, with four months of prep time at its disposal, could have turned up more.

While "Primetime" vamped heavily on the sensational charges against Babineau and other execs and interviewed both Muck and former Island employee **Lori Harris**, the show was noticeably devoid of any opposing points of view from industry executives or observers, or any illuminating discussion about exactly how prevalent harassment abuses are within the business or other industries. At least Entertainment Weekly attempted to treat sexual harassment in the film, TV, and book publishing sectors when it ran its report on the heels of the Times' revelations.

In a notable lapse more worthy of tabloid series like "Inside Edition" or "A Current Affair," the show ambushed Babineau on the street and attempted to ambush attorney **Abe Somer** at his home. The spirit of **Geraldo Rivera** clearly lives on at ABC News.

Sexual harassment in the music business is an important and all-too-prevalent issue that deserves serious coverage. But, without some kind of contextualization or balanced reporting, the issue becomes fodder for advocacy journalism at best, or just another mouth-watering subject to titillate viewers during the network sweeps at worst. The "Primetime" report, like all too many other cheap TV shots about the music industry, played like the latter.

TOUSSAINT'S OVERTURE: It'll be a little late for Mardi Gras, but the music of New Orleans—and more specifically, the music of master Crescent City writer/singer/pianist **Allen Toussaint**—will arrive on Broadway in April in the musical revue "The High Rollers So-

cial And Pleasure Club."

Toussaint, who penned such classics as "Working In A Coal Mine," "Lipstick Traces," "I Like It Like That," "Fortune Teller," and "Mother-In-Law," is starring in the show and serves as its musical director. The great R&B producer and Atlantic Records kingpin **Jerry Wexler** and **Charles Neville** of New Orleans' **Neville Brothers** are acting as music advisers.

The score includes a wealth of memorable Toussaint compositions, and ranges through such early R&B evergreens as "Sea Cruise" and "Ooh Poo Pah Doo" and latter-day New Orleans nuggets like the Nevilles' "Fiyou On The Bayou." **Vivian Reed**, who received potent notices for her work in the legit revues "Bubbling Brown Sugar" and "Sophisticated Ladies," heads the cast.

"The High Rollers" begins previews at the Helen Hayes Theatre in New York on April 6, and opens April 21.

FAITHFULLY YOURS: The ever-intriguing **Marianne Faithfull** has announced she will pen her autobiography, to be published by Little, Brown in 1994.

Announcing her decision to write her life story, Faithfull said, "I've always thought autobiographies should only be written by people too old to do anything else. But I've come to realize that if I don't tell my story, others will, and they'll get it wrong." One wonders if Faithfull's remarks were prompted by a highly sensational biography by **Mark Hodkinson**, published in England late last year by Omnibus Press.

BOY OH PLAYBOY: And some of you thought this year's Grammy Awards were far removed from the cutting edge of popular music. Wait until you get a load of the winners of this year's Playboy Music Poll, selected by the magazine's purportedly hip readership.

Maybe there was a preponderance of voting NARAS members among the write-in respondents, for the Bunny's picks are remarkably conservative. Among those receiving nods in the April issue's poll results: "rock" vocalists **Michael Bolton** and **Mariah Carey**, "jazz" vocalists **Harry Connick Jr.** and **Natalie Cole**, and "jazz" instrumentalist **Kenny G**. Named best rock band: **Van Halen**.

The Blitz



CHRIS MORRIS

ON ★ STAGE

CRAZY FOR YOU
Book by **Ken Ludwig**, Music & Lyrics by **George & Ira Gershwin**;
Directed by **Mike Ockrent**
(Shubert Theatre, New York)

A parade of great George & Ira Gershwin songs (often passing in review too quickly), gleeful and romantic choreography by Susan Stroman, and lots of dollars well-spent on staging and costumes add up to one of Broadway's most likable musicals in years.

"Crazy For You" abandons its direct theatrical lineage, the Gershwins' 1930 hit "Girl Crazy," in favor of Gershwin songs from other musicals and films and a new book, which doesn't appear to be less silly than the original.

Better use of Gershwin material came from 1983's "My One & Only," a loose adaptation of another Gershwin show, 1927's "Funny Face."

From the original "Girl Crazy" score, five songs remain (maybe six,

if one includes a partial use of the lead-in to the rousing "Bronco Busters"). The main ballads, "Embraceable You" and "But Not For Me," are here, as well as (they wouldn't dare not use it) "I Got Rhythm," done to boisterous perfection by most of the cast.

That leaves 13 more Gershwin songs, not to mention unbilled orchestral snippets of "Rialto Ripples," "An American In Paris," and "Concerto In F."

One of these tunes, "Things Are Looking Up," among the loveliest and most neglected of the Gershwins' songs, was originally performed by Fred Astaire in the 1937 film "Damsel In Distress." (In fact, it was Astaire who introduced six songs in the current score, all of them in two film musicals.) Hopes that the show could serve as an important reintroduction of the song are dashed by its use as a comic turn.

Some songs get short shrift, losing verses or a second set of lyrics. "Could You Use Me?," from the orig-

inal score, is one such casualty.

Among the many things to cherish is a non-"Girl Crazy" number, "What Causes That?," most recently brought back to life by Michael Feinstein in a Gershwin tribute album. This delightful song is the musical comedy essence of the laughter that can be drawn from unhappy love situations. Its staging is a treat, sung as a duet by the show's hero, played by Harry Groener, and the character he is posing as, a Florenz Ziegfeld-like impresario played by Bruce Adler.

The performances of leads Groener and Jodi Benson have considerable charm, although they're not quite unforgettable.

If it's a wondrous, scholarly version of the original "Girl Crazy" score you want, turn to a definitive version released in 1990 by Elektra Nonesuch. A "Crazy For You" cast recording is due from Angel Records. The dancing fun will have to await a home video commitment—certainly not a bad idea.

IRV LIGHTMAN

IN PRINT

JAZZ CHANGES
By **Martin Williams**
(Oxford University Press, \$24.95)

No less a personage than the Village Voice's formidable jazz critic Gary Giddins has called Martin Williams "one of the most distinguished critics (of anything) this country has produced." While that judgment is sound when applied to such durable works as Williams' "The Jazz Tradition" or his skillful annotation of "The Smithsonian Collection Of Classic Jazz" (which he also compiled), it isn't borne out by this patchwork of antique columns, reviews, and liner notes.

The majority of "Jazz Changes" is drawn from Williams' journalism of the '50s and '60s, for publications ranging from Down Beat to the men's magazine Swank. There are also copious liner notes for albums of the period.

The most attractive section of the book is devoted to Williams' annotations for Riverside's multivolume reissue of Jelly Roll Morton's solo sessions for the Library of Congress. Williams skillfully relates Morton's connection to pre-jazz styles and intelligently analyzes the jazzman's performing and composing genius; it's the most compelling and insightful writing in the book.

Pieces scattered through the collection display the same authoritative knowledge and keen eye for detail: interviews with Dial Records



chief **Ross Russell** and bassists **Scott LaFaro**, **Steve Swallow**, and **Gary Peacock**; an intimate account of a **Milt Jackson** recording session; and an evocative depiction of a night at New York's storied **Five Spot** with **Thelonious Monk** on the bandstand.

The remainder of "Jazz Changes" is a mixed bag of tame liner pieces, smart but extremely backdated concert reviews, and even a couple of parodies.

In the end, "Jazz Changes" is a scrapbook of sorts, and \$25 seems like a mighty steep price to pay to glance through somebody's back pages—even as sharp a writer as Williams.

CHRIS MORRIS

ON THE TUBE

ROCK 'N' ROLL CITIES
(VH-1)

There's the kernel of an interesting idea in this half-hour special, which first aired March 8, billed as a pilot for a possible VH-1 series. Dropping in on a city (in this case, Austin, Texas) for a look at its indigenous music scene and musical history is a grand notion, but the cable network fumbles the ball in this tentative outing.

Efficiently hosted by writer and senior producer **Tim Sommer**, "Rock 'N' Roll Cities" sloughs off its ostensible concept almost immediately, giving the music mecca of Austin short shrift in favor of a wide-angle look at the state of Texas. That's more ground than any 30-minute show can hope to cover successfully.

A number of Texas-bred stars are dutifully trotted out to serve up shorthand platitudes about the Lone Star State and its native sounds: ZZ Top, Don Henley, Kris Kristofferson, Charlie and Will Sexton, Willie Nelson, Waylon Jennings, Sara Hickman, Mike Nesmith, Johnny Winter, Delbert McClinton, and Jimmie Vaughan are among those offering testimony.

Unfortunately, the grandeur of Texas' music evaporates as this parade of talking heads holds forth. Snippets of live performances (recorded at Austin's Black Cat) by such luminaries as **Joe Ely**, **Lucinda Williams**, **Michelle Shocked**, and **Marcia Ball** are shown, but the viewer gets little chance to actually hear the sounds that make the city one of the jumpiest spots in the nation.

What's worse, the town itself is virtually unseen. Sixth Street, Austin's musical main drag, goes by in a flash;

the **Broken Spoke**, the historic Western swing dancehall, is viewed for a twinkling; and such venerated hangouts as **Liberty Lunch** and **Antone's** are either on screen for a nanosecond or go entirely unmentioned.

This being classic-rock-oriented VH-1, "Rock 'N' Roll Cities" also spends an inordinate amount of time on a trio of deceased Texas legends—**Stevie Ray Vaughan**, **Buddy Holly**, and **Janis Joplin**. While it's an admirable thought to look back at some of the bedrock Texas musicians and conjure up a sense of history, the time might better have been spent on documenting the vitality of the contemporary Austin scene.

The quick-take, jump-cut VH-1 version of a rock **Cook's** tour doesn't play in its current format. An oil change is in order before the cable web hits the road again.

CHRIS MORRIS

TELEVISORY

Forthcoming television programming of note:

"One Irish Rover," Tuesday, March 17 (Arts & Entertainment cable, 9 p.m. EST): Celtic rocker **Van Morrison** is profiled.

"Shamrock and Roll," Tuesday, March 17 (Bravo cable, 10 p.m. EST): An overview of Ireland's contributions to rock'n'roll, featuring **Van Morrison**, **U2**, **Sinead O'Connor**, **Bob Geldof**, and the **Pogues**.

"ABC In Concert," Saturday, March 21 (ABC, 1 a.m. EST): **Tom Petty & the Heartbreakers** are featured in the second of two back-to-back "In Concert" specials devoted to the group.

New Rivalries Put LMAs, Fragmenting Atop CRS Agenda

■ BY SEAN ROSS

NASHVILLE—If local marketing agreements affect all broadcasters, they are particularly an issue in country radio. With many markets now getting their second country FM, LMAs are being used to launch new country stations every week, either by incumbent country stations that want to control their own competition, or by stations in competing formats trying to hurt a rival's numbers.

That's why there were two LMA sessions at this year's Country Radio Seminar, held March 4-9 here. One of those panels was an official CRS session; the other, held immediately before, was sponsored by the Satellite Music Network, which has made LMAs a major part of its sales strategy. That alone suggested that LMAs may be an even bigger issue than the related question of whether country radio is finally fragmenting.

Another indicator: When audience members at one session were asked if they were involved in an LMA, a third of the hands went up. The remainder were asked if there was an LMA in their market, and another third of the hands were raised.

This despite mounting evidence that while LMAs might be helping troubled stations stay on the air, they are not generating much extra revenue. EZ Communications president Alan Box, whose company is now involved in four LMAs, told the audience at the CRS panel not to expect a new combo's billings to equal that of the two partners combined. Instead of doubling a station's revenue, LMAs might generate one-and-a-half-times the previous billing, he said.

Box told the audience EZ's LMAs required more salespeople than initially anticipated. But they did not necessarily mean more support staffers. If billings were less than expected, he said, so were expenses; a similar story emerged at the SMN LMA panel.

Both Box and station broker Gary Stevens saw LMAs as essentially options to buy rival stations if the FCC lifts its duopoly and/or ownership-ceiling restrictions, as many expect it to. Even if that happens, panelists agreed, LMAs will continue because the financing for new purchases is not readily available.

With so many LMAs involving troubled stations, Stevens encouraged broadcasters to cut deals that included the other station's bankers—in case their partner defaults. Lawyer Richard Helmick, meanwhile, warned stations to expect a slew of license challenges at renewal time from a new "cottage industry" of rival applicants who would lay in wait for any sign of an unauthorized transfer of control between stations.

THEY FALL TO PIECES?

Tied to the LMA question is the issue of how much opportunity there is for a second country FM and whether the format has indeed fragmented into multiple formats.

Last year, many CRS panelists seemed to regard fragmentation as a dead issue. This year, however, there

is both "Easy Country" KKBQ Dallas and "Young Country" KYNG Dallas, and a lot of panelists throughout CRS seemed to regard the format's fragmentation into younger/current-based and older/gold-based formats as something that had already taken place.

Not everybody agreed. The Research Group's Jason Kane told one panel crowd that country's heavy 18-34 growth reflected a rise in 25-34 numbers, not 18-24 gains, which he still saw as "a trickle." In any event, Kane said, roughly 75% of agency buys were still for 25-54 anyway, meaning PDs should not "go crazy" targeting younger audiences.

Jacor's Randy Michaels had similar advice. Relying too heavily on new music by new artists was, he said, "a fundamental mistake." Instead, he

encouraged stations to be presentationally and promotionally aggressive but continue to "keep it extremely familiar" musically.

There was also more than one warning at this CRS for country stations to avoid the sort of intramural nastiness that their top 40 brethren had engaged in over the last few years. At CRS' popular "case study" panel, which pitted the management team at a hypothetical incumbent station against a new challenger, KMLE Phoenix GM J.D. Freeman, playing the new station's GM, told country PDs not to "destroy the ground we walk on" the way top 40 had.

STATIONS SEEK SPECIAL DISPENSATION

On the other hand, at last year's case-study panel, Freeman had made a point of saying that the new station

did not expect to beat the old station—merely to carve out a niche for itself, a similar goal to those KMLE declared in 1988. This year, Freeman felt the battle between his new station and the incumbent would be "all over" by this fall. That speaks volumes about how the format's mind set has changed since last year.

Just the sheer number of new country battles suggests that the issue of station access to artists might be inflamed this year. At a panel on station/artist relations, both Arista's Allen Butler and RCA's Ed Moscolo were applauded for promising not to do for one country station what they could not do for its rival. But minutes later, Butler was forced to back off that promise somewhat.

KPLX Dallas MD Mac Daniels asked if that policy applied even

when one station was an early supporter of a record and the other was not. "That's something you definitely have to take into consideration," said Butler. "I'll go to the station that's playing my record," added artist and panelist Mike Reid.

Then KNAX Fresno, Calif., PD Brad Chambers, whose station is facing two new FM competitors, asked if there might not be some special consideration for the station that had been in the market first. "You've built up a relationship... We have to give you a consideration on whatever requests you have," said Butler, "as long as you don't abuse the relationship." That, Butler said, meant trying to shut a competitor out altogether.

Also discussed here was the question of whether stations should do on-air interviews with new artists. Butler noted that some major-market stations seemed more willing to put new artists on the air than did small-market outlets. KRAK Sacramento, Calif.'s Don Langford bemoaned the fact that new artists were being sent on the road earlier in their careers, often before there was anything for them to talk about, and that stations often were not being furnished with bios or press kits.

LET'S GO TO THE VIDEO

Perhaps the most controversial statement this year came early during a session on the music meeting process when Warner Bros.' Bruce Adelman, asked about country videos being released in advance of singles, told radio people, "The world of country music doesn't revolve around you." That exchange—which Adelman later apologized for—notwithstanding, there were more people at both this and a video-oriented session who appreciated video's role in familiarizing records than those who considered video channels a threat.

The music-meeting session featured a lot of discussion of the country consultant's role—specifically whether consultants could single-handedly kill records by telling clients they were either burnt or not performing. Consultant Rusty Walker admitted he would occasionally tell clients, "Ooh, this one scares us," but emphasized that it happened only rarely. That led WUSN Chicago PD J.D. Spangler to note, "You'll hear a record is dead much quicker from a record person than you will from a consultant."

Also worth noting from the "ratings warfare" panel: an appearance by researcher Todd Doren, who claimed that, in defiance of commonly held wisdom, listening was spread relatively evenly throughout an hour, rather than concentrated in the first quarter-hour. Doren also suggested that stations target their promotional efforts toward the end of the book—when Arbitron was allegedly putting extra diaries into a market in order to make up for earlier sample shortages—than at the beginning. (Former Arbitron VP Rhody Bosley was in the audience and later denied this was the case.)

Doren's best line, however, was ac-
(Continued on page 129)

Two Is The Magic Number, But Why?

NASHVILLE—As it has been in previous years, one of the best panels at the Country Radio Seminar was the Friday-afternoon format session that dealt with the sort of nuts-and-bolts programming issues usually ignored at other conventions. Among the topics covered:

- How long can a station go without identifying itself? The right answer for most of the audience here seemed to be talking every other song, although nobody had an answer for why that was the right number. Only a handful favored call letters between every record, among them KKAT Salt Lake City PD John Marks, who pointed out that there was 45%-50% shared listening between country stations, and WCTQ Sarasota, Fla.'s John Brooks, who noted that the format's greater current orientation necessitated more song IDs.

That prompted a discussion on whether every song on a station needed to be backsold, during

which KTTS Springfield, Mo., OM Don Paul noted, "If you assume that everybody knows 'Friends In Low Places,' then you assume that your audience isn't growing." Consultant Bob McNeil added that even a long "laundry list" backsell was not considered an interruption of a station's music sweep.

Tied to this was the question—also discussed last year—of whether stations should stop talking up intros. Despite the research that shows listeners consider it an irritant, there was only one new convert to the no-talk-over-intros policy from last year: KPMS Seattle morning man Ichabod Caine, who said, "I don't miss [talking over intros]. I can't believe I'm saying that."

- Whether PDs should hotline jocks about mistakes. Few audience members would even admit to using their hotlines, leading consultant Charlie Cook to ask, "What the hell do you have it in there for?" and note that part of

the PD's job was *directing* talent. That led WXTU Philadelphia PD John Hart to say he would rather meet with each jock daily than to use the hotline "as a teaching tool."

- How stations should handle requests. WYRK Buffalo, N.Y.'s Ken Johnson was in favor of steering listeners to the all-request show for something the station wasn't playing. WQCB Bangor, Maine's Bob Duschene countered, saying he kept the station's music computer in the booth so that jocks could work in requests. That led to the issue of whether jocks should be given any latitude with music. KVOO Tulsa, Okla.'s Andy Oatman felt that "anybody smart enough to work for you" deserved some flexibility, but few audience members concurred.

- Whether liners should go on the quarter-hour. KKCS Colorado Springs PD Charlie Cassidy came out in favor of putting them five minutes earlier; otherwise, he
(Continued on page 129)



On A Mission. WLAV Grand Rapids, Mich., is hoping to convert listeners to the radio station with this billboard depicting Pope John Paul II listening to the station. PD Denny Schaffer says he cleared the concept with his parish priest.

POWER PLAYLISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 COUNTRY

96TIC-FM
Hartford P.D.: Tom Mitchell

- 1 Mariah Carey, Make It Happen
- 2 Michael Jackson, Remember The Time
- 3 Atlantic Starr, Masterpiece
- 4 Tevin Campbell, Tell Me What You Want
- 5 Vanessa Williams, Save The Best For L
- 6 Mr. Big, To Be With You
- 7 Giggles, What Goes Around C
- 8 Eric Clapton, Tears In Heaven
- 9 KLF, Justified & Ancient
- 10 CeCe Peniston, We Got A Love Thing
- 11 Lidell Townsell, Nu Nu
- 12 P.M. Dawn, Paper Doll
- 13 Mint Condition, Breakin' My Heart (Pr
- 14 Color Me Badd, Thinkin' Back
- 15 Degrees Of Motion, Oo You Want It Rig
- 16 Joe Public, Live And Learn
- 17 Laissez Faire, In Paradise
- 18 Stacy Earl, Romeo & Juliet
- 19 Kathy Troccoli, Everything Changes
- 20 Shance, I Love Your Smile
- 21 Voyce, Within My Heart
- 22 Amy Grant, Good For Me
- 23 Right Said Fred, I'm Too Sexy
- 24 Del Tha Funkie Homosapien, Mistadobal
- 25 Salt-N-Pepa, You Showed Me
- 26 Erin Cruise, Cold Shower
- 27 Jody Watley, I'm The One You Need
- 28 Shawn Christopher, Don't Lose The Mag
- 29 Laura Enea, This Is The Last Time
- 30 Karyn White, The Way I Feel About You

Q102
Philadelphia P.D.: Jefferson Ward

- 1 CeCe Peniston, We Got A Love Thing
- 2 Giggles, What Goes Around C
- 3 Lidell Townsell, Nu Nu
- 4 Laura Enea, This Is The Last Time
- 5 Lil Suzy, Take Me In Your Arms
- 6 Mariah Carey, Make It Happen
- 7 Keith Sweat, Keep It Comin'
- 8 Aaron Hall, Don't Be Afraid
- 9 Heavy D. & The Boyz, Is It Good To Yo
- 10 Mint Condition, Breakin' My Heart (Pr
- 11 Vanessa Williams, Save The Best For L
- 12 Jody Watley, I'm The One You Need
- 13 D.J. Jazzy Jeff & The Fresh Pr, You S
- 14 Kathy Troccoli, Everything Changes
- 15 Shawn Christopher, Don't Lose The Mag
- 16 Chris Walker, Take Time
- 17 2 Hyped Brothers & A Dog, Doo Doo Bro
- 18 Tevin Campbell, Tell Me What You Want
- 19 Michael Jackson, Remember The Time
- 20 CeCe Peniston, Finally
- 21 T.P.E., Forever And A Day
- 22 Atlantic Starr, Masterpiece
- 23 Nas-T Boyz, Intimate Strangers
- 24 Shance, I Love Your Smile
- 25 Clubland, Hold On (Tighter To Love)
- 26 Boyz II Men, Uhh Ahh
- 27 Prince & The N.P.G., Diamonds And Pea
- 28 Naughty By Nature, Everything's Gonna
- 29 Salt-N-Pepa, You Showed Me
- 30 Color Me Badd, Thinkin' Back

FOX
Detroit P.D.: Chuck Beck

- 1 Mariah Carey, Make It Happen
- 2 Mr. Big, To Be With You
- 3 NKOTB, If You Go Away
- 4 Vanessa Williams, Save The Best For L
- 5 Atlantic Starr, Masterpiece
- 6 Kathy Troccoli, Everything Changes
- 7 Shance, I Love Your Smile
- 8 Amy Grant, Good For Me
- 9 Genesis, I Can't Dance
- 10 Stacy Earl, Romeo & Juliet
- 11 Michael Jackson, Remember The Time
- 12 KLF, Justified & Ancient
- 13 P.M. Dawn, Paper Doll
- 14 Eric Clapton, Tears In Heaven
- 15 Right Said Fred, I'm Too Sexy
- 16 CeCe Peniston, We Got A Love Thing
- 17 Joe Public, Live And Learn
- 18 U2, Mysterious Ways
- 19 Mint Condition, Breakin' My Heart (Pr
- 20 Michael Bolton, Missing You Now
- 21 Richard Marx, Hazard
- 22 Color Me Badd, Thinkin' Back
- 23 Prince & The N.P.G., Diamonds And Pea
- 24 Jesus Jones, Right Here, Right Now
- 25 CeCe Peniston, Finally
- 26 Marky Mark & The Funky Bunch, Good Vi
- 27 Salt-N-Pepa, Let's Talk About Sex
- 28 Boyz II Men, Motown Philly
- 29 Roxette, Church Of Your Heart
- 30 Color Me Badd, All 4 Love

KISBFM 102.7
Los Angeles P.D.: Bill Richards

- 1 Mr. Big, To Be With You
- 2 Vanessa Williams, Save The Best For L
- 3 Michael Jackson, Remember The Time
- 4 Shance, I Love Your Smile
- 5 Celine Dion & Peabo Bryson, Beauty An
- 6 Mariah Carey, Make It Happen
- 7 Atlantic Starr, Masterpiece
- 8 NKOTB, If You Go Away
- 9 Michael Bolton, Missing You Now
- 10 KLF, Justified & Ancient
- 11 CeCe Peniston, Finally
- 12 Bruce Springsteen, Human Touch
- 13 Enya, Caribbean Blue
- 14 Color Me Badd, Thinkin' Back
- 15 Icy Blu, I Wanna Be Your Girl
- 16 U2, One
- 17 Prince & The N.P.G., Diamonds And Pea
- 18 George Michael & Elton John, Don't Le
- 19 A Lighter Shade Of Brown, On A Sunday
- 20 Mint Condition, Breakin' My Heart (Pr
- 21 Tevin Campbell, Tell Me What You Want
- 22 Color Me Badd, All 4 Love
- 23 Nirvana, Smells Like Teen Spirit!
- 24 U2, Mysterious Ways
- 25 Heavy D. & The Boyz, Is It Good To Yo
- 26 Kid 'N Play, Ain't Gonna Hurt Nobody
- 27 Boyz II Men, Uhh Ahh
- 28 Joe Public, Live And Learn
- 29 Right Said Fred, I'm Too Sexy
- 30 Hammer, 2 Legit 2 Quit

WWYZ
Hartford P.D.: Johnny Michaels

- 1 Tanya Tucker, Some Kind Of Trouble
- 2 Trisha Yearwood, That's What I Like A
- 3 Hal Ketchum, Past The Point Of Rescue
- 4 Marty Stuart, Burn Me Down
- 5 Patty Loveless, Jealous Bone
- 6 Reba McEntire, Is There Life Out Ther
- 7 Alan Jackson, Dallas
- 8 Vince Gill, Take Your Memory With You
- 9 Rob Crosby, Working Woman
- 10 Remingtons, I Could Love You With My
- 11 Wynonna, She Is His Only Need
- 12 Highway 101, Baby, I'm Missing You
- 13 Alabama, Born Country
- 14 Lorie Morgan, Except For Monday
- 15 John Anderson, Straight Tequila Night
- 16 Aaron Tippin, There Ain't Nothin' Wro
- 17 Little Texas, First Time For Everyth
- 18 Ronnie Reeves, The More I Learn (The L
- 19 Rodney Crowell, Lovin' All Night
- 20 Great Plains, Faster Gun
- 21 Buzzin' Cousins, Sweet Suzanne
- 22 Sawyer Brown, Some Girls Do
- 23 Clinton Gregory, Play, Ruby, Play
- 24 Pirates Of The Mississippi, Til I'm H
- 25 Cleve Francis, Love Light
- 26 Billy Brinnette, Nothin' To Do (And Al
- 27 Collin Raye, Every Second
- 28 B.B. Watson, Lover Not A Fighter
- 29 Steve Warner, The Tips Of My Fingers
- 30 Dolly Parton, Country Road

WWWV
Detroit P.D.: Barry Mardit

- 1 Joe Diffie, Is It Cold In Here
- 2 Dwight Yoakam, It Only Hurts When I C
- 3 Pam Tillis, Maybe It Was Memphis
- 4 Alabama, Born Country
- 5 Alan Jackson, Dallas
- 6 Reba McEntire, Is There Life Out Ther
- 7 John Anderson, Straight Tequila Night
- 8 Garth Brooks, What She's Doing Now
- 9 Lorie Morgan, Except For Monday
- 10 Patty Loveless, Jealous Bone
- 11 Vince Gill, Take Your Memory With You
- 12 Billy Dean, Only The Wind
- 13 Keith Whitley, Somebody's Doin' Me Ri
- 14 Aaron Tippin, There Ain't Nothin' Wro
- 15 Wynonna, She Is His Only Need
- 16 Ricky Skaggs, Same Ol' Love
- 17 Randy Travis, Better Class Of Losers
- 18 Davis Daniel, Fighting Fire With Fire
- 19 Steve Warner, The Tips Of My Fingers
- 20 Mark Chesnut, Old Flames Have New Na
- 21 Tracy Lawrence, Today's Lonely Fool
- 22 Great Plains, Faster Gun
- 23 Marty Stuart, Burn Me Down
- 24 Tanya Tucker, Some Kind Of Trouble
- 25 Kevin Cadogan, Who, What, Where, When
- 26 Sawyer Brown, The Dirt Road
- 27 Collin Raye, Love Me
- 28 Ronnie Milsap, Turn That Radio On
- 29 Garth Brooks, Shameless
- 30 Kenny Rogers, If You Want To Find Lov

79.1
Boston P.D.: Sunny Joe White

- 1 Vanessa Williams, Save The Best For L
- 2 Michael Jackson, Remember The Time
- 3 Mr. Big, To Be With You
- 4 Mariah Carey, Make It Happen
- 5 NKOTB, If You Go Away
- 6 Atlantic Starr, Masterpiece
- 7 Shance, I Love Your Smile
- 8 KLF, Justified & Ancient
- 9 T.P.E., Forever And A Day
- 10 Clivilles & Cole, A Deeper Love
- 11 Clivilles & Cole, Pride (In The Name)
- 12 Giggles, What Goes Around C
- 13 CeCe Peniston, We Got A Love Thing
- 14 Michael Bolton, Missing You Now
- 15 Paris Red, Good Friend
- 16 Prince & The N.P.G., Money Don't Matt
- 17 Naughty By Nature, Everything's Gonna
- 18 Mint Condition, Breakin' My Heart (Pr
- 19 Joe Public, Live And Learn
- 20 Salt-N-Pepa, You Showed Me
- 21 Kathy Troccoli, Everything Changes
- 22 Erin Cruise, Cold Shower
- 23 Marky Mark & The Funky Bunch, I Need
- 24 U2, Mysterious Ways
- 25 Nirvana, Smells Like Teen Spirit!
- 26 Eric Clapton, Tears In Heaven
- 27 Jody Watley, I'm The One You Need
- 28 U2, One
- 29 Celine Dion & Peabo Bryson, Beauty An
- 30 Digital Underground, Kiss You Back

B94 FM
Pittsburgh P.D.: Buddy Scott

- 1 Amy Grant, Good For Me
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Mr. Big, To Be With You
- 4 U2, Mysterious Ways
- 5 Tevin Campbell, Tell Me What You Want
- 6 Shance, I Love Your Smile
- 7 George Michael & Elton John, Don't Le
- 8 Smithereens, Too Much Passion
- 9 Michael Jackson, Remember The Time
- 10 Karyn White, The Way I Feel About You
- 11 Keith Sweat, Keep It Comin'
- 12 Stacy Earl, Romeo & Juliet
- 13 Eric Clapton, Tears In Heaven
- 14 Michael Bolton, Missing You Now
- 15 Mariah Carey, Can't Let Go
- 16 Atlantic Starr, Masterpiece
- 17 Mariah Carey, Make It Happen
- 18 Bryan Adams, Thought I'd Died And Gon
- 19 Roxette, Church Of Your Heart
- 20 U2, One
- 21 Genesis, I Can't Dance
- 22 NKOTB, If You Go Away
- 23 Storm, I've Got A Lot To Learn About
- 24 Vanessa Williams, Save The Best For L
- 25 Richard Marx, Hazard
- 26 CeCe Peniston, Finally
- 27 John Mellencamp, Again Tonight
- 28 KLF, Justified & Ancient
- 29 R.E.M., Losing My Religion
- 30 Color Me Badd, I Wanna Sex You Up

KDWB 101.3
Minneapolis/St. Paul P.D.: Mark Bolke

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Keith Sweat, Keep It Comin'
- 3 Vanessa Williams, Save The Best For L
- 4 Eddie Money, I'll Get By
- 5 KLF, Justified & Ancient
- 6 Mr. Big, To Be With You
- 7 Storm, Show Me The Way
- 8 Michael Jackson, Remember The Time
- 9 Atlantic Starr, Masterpiece
- 10 Van Halen, Right Now
- 11 John Mellencamp, Again Tonight
- 12 Genesis, I Can't Dance
- 13 RTZ, Until Your Love Comes Back Aroun
- 14 Roxette, Church Of Your Heart
- 15 Amy Grant, Good For Me
- 16 Mariah Carey, Make It Happen
- 17 Bryan Adams, There Will Never Be Anot
- 18 Kathy Troccoli, Everything Changes
- 19 Color Me Badd, Thinkin' Back
- 20 Tevin Campbell, Tell Me What You Want
- 21 Paul Young, What Becomes Of The Broke
- 22 CeCe Peniston, Finally
- 23 Jody Watley, I'm The One You Need
- 24 Chris Walker, Take Time
- 25 Stacy Earl, Romeo & Juliet
- 26 P.M. Dawn, Paper Doll
- 27 Bonnie Raitt, I Can't Make You Love M
- 28 Ingrid Chavez, Hippy Blood
- 29 U2, Mysterious Ways
- 30 Shance, I Love Your Smile

WVLD 107.1 FM
San Francisco P.D.: Bob Mitchell

- 1 Vanessa Williams, Save The Best For L
- 2 AMG, Jiggable Pie
- 3 NKOTB, If You Go Away
- 4 Atlantic Starr, Masterpiece
- 5 Shance, I Love Your Smile
- 6 En Vogue, My Lovin' (You're Never Gon
- 7 U.M.C.'s, One To Grow On
- 8 Shance, Silent Prayer
- 9 Arthur Baker, I.O.U.
- 10 Michael Jackson, Remember The Time
- 11 Jodeci, Stay If You Want It
- 12 Mint Condition, Breakin' My Heart (Pr
- 13 Naughty By Nature, Everything's Gonna
- 14 Marky Mark & The Funky Bunch, I Need
- 15 MC Lyte, Poor George
- 16 Prince & The N.P.G., Diamonds And Pea
- 17 2nd II None, If You Want It
- 18 Right Said Fred, I'm Too Sexy
- 19 Mariah Carey, Make It Happen
- 20 Tony Terry, Everlasting Love
- 21 R.O.C., Dedicated To My Girl
- 22 ZPac, Brenda's Got A Baby
- 23 Boyz II Men, Please Don't Go
- 24 Black Sheep, The Choice Is Yours
- 25 Queen Latifah, How Do I Love Thee?
- 26 Shawn Christopher, Don't Lose The Mag
- 27 Marky Mark & The Funky Bunch, Good Vi
- 28 Mc Brains, Ochie Coochie
- 29 & C Music Factory, Gonna Make You S
- 30 Karyn White, The Way I Feel About You

KPLX
Dallas P.D.: Bobby Kraig

- 1 Keith Whitley, Somebody's Doin' Me Ri
- 2 Alan Jackson, Dallas
- 3 Reba McEntire, Is There Life Out Ther
- 4 Lorie Morgan, Except For Monday
- 5 John Anderson, Straight Tequila Night
- 6 Brooks & Dunn, Neon Moon
- 7 Pam Tillis, Maybe It Was Memphis
- 8 Dwight Yoakam, It Only Hurts When I C
- 9 Suzy Bogguss, Outbound Plane
- 10 Vince Gill, Take Your Memory With You
- 11 Alabama, Born Country
- 12 Garth Brooks, What She's Doing Now
- 13 Suzy Bogguss, Outbound Plane
- 14 Wynonna, She Is His Only Need
- 15 Aaron Tippin, There Ain't Nothin' Wro
- 16 Tracy Lawrence, Today's Lonely Fool
- 17 Clinton Gregory, Play, Ruby, Play
- 18 Little Texas, First Time For Everyth
- 19 Garth Brooks, Papa Love Mama
- 20 Billy Dean, Only The Wind
- 21 Steve Warner, The Tips Of My Fingers
- 22 Sawyer Brown, Some Girls Do
- 23 Marty Stuart, Burn Me Down
- 24 Tanya Tucker, Some Kind Of Trouble
- 25 Davis Daniel, Fighting Fire With Fire
- 26 Patty Loveless, Jealous Bone
- 27 Great Plains, Faster Gun
- 28 Rodney Crowell, Lovin' All Night
- 29 Sammy Kershaw, Don't Go Near The Wate
- 30 Restless Heart, Familiar Pain

KEYE
Minneapolis/St. Paul P.D.: Jim DuBois

- 1 John Anderson, Straight Tequila Night
- 2 Trisha Yearwood, That's What I Like A
- 3 Alabama, Born Country
- 4 Randy Travis, Better Class Of Losers
- 5 Alan Jackson, Dallas
- 6 Reba McEntire, Is There Life Out Ther
- 7 John Anderson, Straight Tequila Night
- 8 Dwight Yoakam, It Only Hurts When I C
- 9 Joe Diffie, Is It Cold In Here
- 10 Patty Loveless, Jealous Bone
- 11 Lorie Morgan, Except For Monday
- 12 Ricky Skaggs, Same Ol' Love
- 13 Wynonna, She Is His Only Need
- 14 Garth Brooks, What She's Doing Now
- 15 Keith Whitley, Somebody's Doin' Me Ri
- 16 Rob Crosby, Working Woman
- 17 Tanya Tucker, Some Kind Of Trouble
- 18 Aaron Tippin, There Ain't Nothin' Wro
- 19 Billy Dean, Only The Wind
- 20 Steve Warner, The Tips Of My Fingers
- 21 Great Plains, Faster Gun
- 22 Michael White, Professional Fool
- 23 Vince Gill, Take Your Memory With You
- 24 Kenny Rogers, If You Want To Find Lov
- 25 Marty Stuart, Burn Me Down
- 26 Davis Daniel, Fighting Fire With Fire
- 27 Hal Ketchum, Past The Point Of Rescue
- 28 Highway 101, Baby, I'm Missing You
- 29 Mark Chesnut, Old Flames Have New Na
- 30 Doug Stone, A Jukebox With A Country

HOT 97 FM
New Yrk P.D.: Joel Salkowitz

- 1 Clivilles & Cole, A Deeper Love
- 2 Mass Order, Lift Every Voice (Take Me
- 3 Giggles, What Goes Around C
- 4 Vanessa Williams, Save The Best For L
- 5 Shance, I Love Your Smile
- 6 Atlantic Starr, Masterpiece
- 7 Voyce, Within My Heart
- 8 Lidell Townsell, Nu Nu
- 9 Jody Watley, I'm The One You Need
- 10 Kym Sims, Too Blind To See It
- 11 Susan Clark, Deeper
- 12 Shawn Christopher, Don't Lose The Mag
- 13 KLF, Justified & Ancient
- 14 Laura Enea, This Is The Last Time
- 15 Michael Jackson, Remember The Time
- 16 CeCe Peniston, We Got A Love Thing
- 17 Color Me Badd, Thinkin' Back
- 18 En Vogue, My Lovin' (You're Never Gon
- 19 Laissez Faire, In Paradise
- 20 Mariah Carey, Make It Happen
- 21 Mint Condition, Breakin' My Heart (Pr
- 22 P.M. Dawn, Paper Doll
- 23 CeCe Peniston, Finally
- 24 Nas-T Boyz, Intimate Strangers
- 25 Stacy Earl, Romeo & Juliet
- 26 Clubland, Hold On (Tighter To Love)
- 27 Boyz II Men, Uhh Ahh
- 28 Mariah Carey, Can't Let Go
- 29 Salt-N-Pepa, You Showed Me
- 30 Naughty By Nature, Everything's Gonna

97.1 KROL
Dallas P.D.: Joel Folger

- 1 Mr. Big, To Be With You
- 2 U2, Mysterious Ways
- 3 Genesis, I Can't Dance
- 4 Shance, I Love Your Smile
- 5 Smithereens, Too Much Passion
- 6 Stacy Earl, Romeo & Juliet
- 7 Karyn White, The Way I Feel About You
- 8 Farm, Groovy Train
- 9 Michael Jackson, Remember The Time
- 10 Van Halen, Right Now
- 11 KLF, Justified & Ancient
- 12 Amy Grant, Good For Me
- 13 Prince & The N.P.G., Diamonds And Pea
- 14 Berlin, Take My Breath Away (Re
- 15 Big Audio Dynamite II, The Globe
- 16 Natural Selection Feat. Niki H, Do An
- 17 Cause & Effect, You Think You Know He
- 18 RTZ, Until Your Love Comes Back Aroun
- 19 Sophie B. Hawkins, Damn I Wish I Was
- 20 Erasure, Chorus
- 21 Karyn White, Romantic
- 22 Storm, I've Got A Lot To Learn About
- 23 Bryan Adams, There Will Never Be Anot
- 24 CeCe Peniston, Finally
- 25 Ugly Kid Joe, Everything About You
- 26 John Mellencamp, Again Tonight
- 27 Prince & The N.P.G., Money Don't Matt
- 28 Eddie Money, I'll Get By
- 29 Michael Jackson, Black Or White
- 30 Jesus Jones, Right Here, Right Now

Power 106 FM
Los Angeles P.D.: Rick Cummings

- 1 Heavy D. & The Boyz, Is It Good To Yo
- 2 Atlantic Starr, Masterpiece
- 3 Vanessa Williams, Save The Best For L
- 4 Digital Underground, Kiss You Back
- 5 A Lighter Shade Of Brown, On A Sunday
- 6 Arthur Baker, I.O.U.
- 7 Salt-N-Pepa, You Showed Me
- 8 Angelica, Next 2 U
- 9 KLF, Justified & Ancient
- 10 Chris Walker, Take Time
- 11 St. Etienne, Only Love Can Break You
- 12 Michael Jackson, Remember The Time
- 13 Hammer, Do Not Pass Me By
- 14 Redhead Kimpin & The F.B.I., 3-2-1 P
- 15 Mint Condition, Breakin' My Heart (Pr
- 16 M.C. Breed & D.C., Ain't No Future In
- 17 Naughty By Nature, Everything's Gonna
- 18 Shance, I Love Your Smile
- 19 Prince & The N.P.G., Diamonds And Pea
- 20 Icy Blu, I Wanna Be Your Girl
- 21 Tevin Campbell, Tell Me What You Want
- 22 Boyz II Men, Uhh Ahh
- 23 CeCe Peniston, We Got A Love Thing
- 24 Joe Public, Live And Learn
- 25 CeCe Peniston, Finally
- 26 Tracie Spencer, Tender Kisses
- 27 Tracie Spencer, Love Me
- 28 Color Me Badd, Thinkin' Back
- 29 Kid 'N Play, Ain't Gonna Hurt Nobody
- 30 Arrested Development, Tennessee

95.5 WPLJ
New York P.D.: Scott Shannon

- 1 Eric Clapton, Tears In Heaven
- 2 Vanessa Williams, Save The Best For L
- 3 Bonnie Raitt, I Can't Make You Love M
- 4 Mr. Big, To Be With You
- 5 Celine Dion & Peabo Bryson, Beauty An
- 6 Mr. Big, To Be With You
- 7 Rod Stewart, Your Song
- 8 Michael Bolton, Missing You Now
- 9 Color Me Badd, All 4 Love
- 10 Michael Jackson, Remember The Time
- 11 Bruce Springsteen, Human Touch
- 12 Eddie Money, I'll Get By
- 13 Kathy Troccoli, Everything Changes
- 14 Atlantic Starr, Masterpiece
- 15 Shance, I Love Your Smile
- 16 George Michael & Elton John, Don't Le
- 17 Genesis, No Son Of Mine
- 18 Paul Young, What Becomes Of The Broke
- 19 Karyn White, The Way I Feel About You
- 20 U2, One
- 21 Mariah Carey, Make It Happen
- 22 Amy Grant, That's What Love Is For
- 23 Simply Red, Stars
- 24 Extreme, Hole Hearted
- 25 Rod Stewart, Broken Arrow
- 26 Williams Brothers, Can't Cry Hard Eno
- 27 Richard Marx, Hazard
- 28 Roxette, Church Of Your Heart
- 29 U2, Mysterious Ways
- 30 Mariah Carey, Can't Let Go

KSCS
Dallas P.D.: Ted Stecker

- 1 John Anderson, Straight Tequila Night
- 2 Vince Gill, Take Your Memory With You
- 3 Dwight Yoakam, It Only Hurts When I C
- 4 Wynonna, She Is His Only Need
- 5 Alan Jackson, Dallas
- 6 Billy Dean, Only The Wind
- 7 Lorie Morgan, Except For Monday
- 8 Reba McEntire, Is There Life Out Ther
- 9 Alabama, Born Country
- 10 Marty Stuart, Burn Me Down
- 11 Patty Loveless, Jealous Bone
- 12 Tracy Lawrence, Today's Lonely Fool
- 13 Aaron Tippin, There Ain't Nothin' Wro
- 14 Brooks & Dunn, Neon Moon
- 15 Suzy Bogguss, Outbound Plane
- 16 Pam Tillis, Maybe It Was Memphis
- 17 George Strait, Love's Gonna Make You L
- 18 Steve Warner, The Tips Of My Fingers
- 19 Joe Diffie, Is It Cold In Here
- 20 Diamond Rio, Mama Don't Forget To Pra
- 21 Tracy Lawrence, Sticks And Stones
- 22 Sammy Kershaw, Cadillac Style
- 23 Tanya Tucker, Some Kind Of Trouble
- 24 Sawyer Brown, The Dirt Road
- 25 Trisha Yearwood, That's What I Like A
- 26 Travis Tritt, The Whiskey Ain't Worki
- 27 Randy Travis, Better Class Of Losers
- 28 Garth Brooks, What She's Doing Now
- 29 Ronnie Milsap, Turn That Radio On
- 30 Vince Gill, Look At Us

KZLA
Los Angeles P.D.: Bob Guerra

- 1 John Anderson, Straight Tequila Night
- 2 Alabama, Born Country
- 3 Lorie Morgan, Except For Monday
- 4 Joe Diffie, Is It Cold In Here
- 5 Alan Jackson, Dallas
- 6 Garth Brooks, What She's Doing Now
- 7 Reba McEntire, Is There Life Out Ther
- 8 Billy Dean, Only The Wind
- 9 Dwight Yoakam, It Only Hurts When I C
- 10 Trisha Yearwood, That's What I Like A
- 11 Aaron Tippin, There Ain't Nothin' Wro
- 12 Ricky Skaggs, Same Ol' Love
- 13 Vince Gill, Take Your Memory With You
- 14 Wynonna, She Is His Only Need
- 15 Highway 101, Baby, I'm Missing You
- 16 Randy Travis, Better Class Of Losers
- 17 Patty Loveless, Jealous Bone
- 18 Suzy Bogguss, Outbound Plane
- 19 Keith Whitley, Somebody's Doin' Me Ri
- 20 Marty Stuart, Burn Me Down
- 21 Rob Crosby, Working Woman
- 22 Tanya Tucker, Some Kind Of Trouble
- 23 Steve Warner, The Tips Of My Fingers
- 24 Kenny Rogers, If You Want To Find Lov
- 25 Collin Raye, Love Me
- 26 Brooks & Dunn, My Next Broken Heart
- 27 Tracy Lawrence, Today's Lonely Fool
- 28 Restless Heart, You Can Depend On Me
- 29 Sawyer Brown, The Dirt Road
- 30 Ricky Skaggs, Lil's Too Long (To Liv

Z100
New York P.D.: Steve Kingston

- 1 Vanessa Williams, Save The Best For L
- 2 Mr. Big, To Be With You
- 3 Eric Clapton, Tears In Heaven
- 4 Amy Grant, Good For Me
- 5 Michael Jackson, Remember The Time
- 6 Celine Dion & Peabo Bryson, Beauty An
- 7 CeCe Peniston, Finally
- 8 Shance, I Love Your Smile
- 9 Bruce Springsteen, Human Touch
- 10 Color Me Badd, All 4 Love
- 11 Mariah Carey, Make It Happen
- 12 Atlantic Starr, Masterpiece
- 13 Salt-N-Pepa, Let's Talk About Sex
- 14 Kathy Troccoli, Everything Changes
- 15 Karyn White, The Way I Feel About You
- 16 Tevin Campbell, Tell Me What You Want
- 17 Giggles, What Goes Around C
- 18 KLF, Justified & Ancient
- 19 U2, One
- 20 Kym Sims, Too Blind To See It
- 21 Michael Bolton, Missing You Now
- 22 Genesis, I Can't Dance
- 23 CeCe Peniston, We Got A Love Thing
- 24 Nirvana, Smells Like Teen Spirit!
- 25 Prince & The N.P.G., Diamonds And Pea
- 26 Stacy Earl, Romeo & Juliet
- 27 Paula Abdul, Videology
- 28 Mint Condition, Breakin' My Heart (Pr
- 29 Jody Watley, I'm The One You Need
- 30 Berlin, Take My Breath Away (Re

B96
Chicago P.D.: Dave Shakes

- 1 Boyz II Men, Uhh Ahh
- 2 Vanessa Williams, Save The Best For L
- 3 Atlantic Starr, Masterpiece
- 4 Giggles, What Goes Around C
- 5 Amy Grant, Good For Me
- 6 Lidell Townsell, Nu Nu
- 7 Michael Jackson, Remember The Time
- 8 Salt-N-Pepa, You Showed Me
- 9 Digital Underground, Kiss You Back
- 10 KLF, Justified & Ancient
- 11 Mr. Big, To Be With You
- 12 Party, Private Affair
- 13 Shawn Christopher, Don't Lose The Mag
- 14 Arthur Baker, I.O.U.
- 15 Clivilles & Cole, Pride (In The Name)
- 16 Shance, I Love Your Smile
- 17 Mint Condition, Breakin' My Heart (Pr
- 18 Robert Owens, I'll Be Your Friend
- 19 Mariah Carey, Make It Happen
- 20 Cause & Effect, You Think You Know He
- 21 Stacy Earl, Love Me All Up
- 22 Clubland, Hold On (Tighter To Love)
- 23 St. Etienne, Only Love Can Break You
- 24 Celine Dion & Peabo Bryson, Beauty An
- 25 Berlin, Take My Breath Away (Re
- 26 Laissez Faire, In Paradise
- 27 Kym Sims, Too Blind To See It
- 28 CeCe Peniston, Finally
- 29 Laura Enea, This Is The Last Time
- 30 Stacy Earl, Romeo & Juliet

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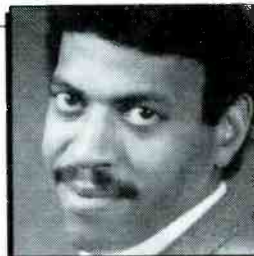
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Billboards

PD of the week

Sam Weaver
WQMG Greensboro, N.C.



IF ANY station is entitled to celebrate a *down* fall book, it's urban WQMG (Power 97) Greensboro, N.C.

Once the only urban FM in the Greensboro/Winston-Salem/High Point Triad, WQMG's numbers were decimated by the arrival of churban WJMH (102 Jamz) in January 1989. While WJMH never held quite the lead it did in its spring '89 11.5 to 4.0 drubbing of WQMG, Power was never able to overtake Jamz in a book, even though it would sometimes lead the urban battle for the first two Arbitrands.

So WQMG PD Sam Weaver is allowed to enjoy being off 6.4-5.6 12-plus this fall because WJMH was down 6.7-5.5. That puts WQMG fourth in the market behind country WTQR (16.3 12-plus), classic rock WKRR (9.1), and AC WMAG (5.9). And WQMG's morning team, B.J. Murphy & Jasmine James, were third behind WTQR and WKRR.

That the Jamz vs. Power battle was so lopsided initially was something of a surprise. Like a lot of southeastern urban FMs, WQMG was generally thought to be a better-sounding station by 1988-89 than it was in the early- and mid-'80s. Even after its ratings bottomed out, Weaver says, WQMG did research shortly before his arrival in late 1989 and found "that there were no major negatives to this radio station."

The problem instead, he says, was that WJMH had newness on its side. "The music was kicking. They were playing more hits than we were. They came in with their 'Jam Man' giving away cash and just tore it up. People would say in focus groups that they still liked Power 97 but they would tell people they were listening to 102 Jamz because of the Jam Man."

WJMH also had the advantage of having a signal in Winston-Salem where WQMG's reception was spotty. Even after the signal was fixed, Weaver says, each station tended to be stronger in its own market, meaning that WQMG could win the trends and still lose the book depending on where the third-phase diaries fell.

To that end, Power 97 did a lot of street promotions with a special emphasis on Winston-Salem. "We stay very close to the NAACP or the United Negro College Fund, which, in this market, means dealing with three different NAACPs in three cities," Weaver says. "We started doing cookouts last year in our hot ZIP code areas. We worked with the housing authorities so we could go where people lived instead of going into the park and telling them to come on over."

Since Weaver's arrival, WQMG has also used TV heavily in the spring and fall books to promote its cash contests. In the fall, WQMG gave away \$100 to listeners who heard the song of the day as well as making cash calls and doing street cash giveaways. "WJMH

dropped off and we hammered the money so much that we finally overcame the Jam Man problem and took over the word of mouth for ourselves."

A 19-year radio veteran, Weaver worked for Jerry Clifton, now WJMH's consultant, at top 40 KSLQ St. Louis and WDRQ Detroit in the mid-'70s. Most recently, he was MD of country WUSN Chicago, then PD of urban WAMO Pittsburgh.

It was at WAMO that Weaver managed to raise a lot of eyebrows by throwing in a lot of pop cross-overs and sitting out a lot of urban chart hits. But the man who once played "The Living Years" by Mike + the Mechanics on an urban station isn't playing any crossovers in Greensboro because "this is an 18.6% black marketplace," he says. "The history here is different from Pittsburgh, where WAMO used to sign off at night and the black audience had to switch to top 40."

Now, it's usually WQMG that goes first on upper-demo ballads or records like Sounds Of Blackness' "Testify" that don't have initial support at churban outlets and WJMH that plays those records late, if at all. Weaver also notes that WQMG won't play rap until p.m. drive whereas, he claims, "they'll play 'Oochie Coochie' or 'Freaks Of The Industry' all day."

This is WQMG in p.m. drive: Stephanie Mills, "Something In The Way"; CeCe Peniston, "Finally"; Bell Biv DeVoe, "Dope"; Mariah Carey, "Make It Happen"; Michael Jackson, "Dangerous"; P.M. Dawn, "Set Adrift On Memory Bliss"; Shabba Ranks, "Housecall"; Vanessa Williams, "The Comfort Zone"; and Atlantic Starr, "Always."

Even with the two stations in a dead heat during the fall, Weaver thinks the worst of WQMG's troubles with WJMH are through. "We've finally started winning the war with black listeners. Their black composition is down to 68%, which is the lowest since I've been here. Ours is about 95%. They used to have twice our cume; they still have a much larger base and their white listenership, they would have had serious problems."

And Weaver doesn't think that will change even though top 40 WKZL has become adult-leaning "Eagle 107.5," presumably redistributing some teens throughout the market in the process. "WKZL shared more with [top 40] WKSI. If those people find Jamz on the dial, it's more by the Grace of God than because they've done anything to [promote to] that audience."

SEAN ROSS

PROMOTIONS AND MARKETING

(Continued from preceding page)

they had 30 seconds to stuff as many doughnuts into their mouths as they could; and the Receptionist Solicitor Toss, where the office receptionist threw a dummy for distance.

KIIS Los Angeles has produced a 45-minute training video that shows new interns how to work office equipment, takes them on a station tour, and outlines how to fill out contest and appearance request sheets. Marketing department staffers take turns discussing the history of the station, air personalities, dress code, phone etiquette, and the role of the department. The video was made by promotion coordinator **Brad Hanes** while he was a KIIS intern.

WODS (Oldies 103) Boston will help listeners choose their favorite design for the U.S. Postal Service's new Elvis Presley stamp when WODS jock and resident Elvis expert **Jay Gordon** gives away free stamps April 6 at the Boston General Mail Facility ... KCBS-FM Los Angeles marked the pre-Lenten feast day "Fat Tuesday" (March 3) as "Fats Tuesday," highlighting **Fats Domino** songs throughout the day.

PRO-MOTIONS

WBMX (Mix 98.5) Boston marketing director **Lou Bortone** exits to look for a new opportunity in the Los Angeles area. Reach him at 213-935-0392 ... Former Arbitron promotion specialist **Mitch Teplitsky** joins WNCN New York as promotion assistant ... WXYV (V103) Baltimore MD/promotions assistant **Mar Lear Alston** becomes promotions director for WCAO/V103, replacing **Darold Newton** ... **Carolyn Privitera** from Nutri/Systems joins **WRBQ** (Q105) Tampa, Fla., as promotion director.

Michael Tive is named director of advertising and promotion for **CBS Radio Representatives**. He previously ran his own marketing consultancy. **Grace Tim** becomes manager, marketing and creative services, for **CBS Radio Networks**. She was previously with the Chicago Tribune.

Susan Wagner has been promoted from senior VP/director of marketing to VP/corporate marketing for **Katz Radio Group** ... **Karen Muldoon** joins **Digital Cable Radio** as promotions and public relations manager. She was previously with a Philadelphia-based PR firm.

Music Mktg. Firm Targets Students Via College Radio Net

■ BY ROCHELLE LEVY

LOS ANGELES—Track Marketing Associates, a music marketing firm, has built a successful syndicated college radio network by assembling talent packages for corporate sponsors.

Track Marketing president **Stephen Dessau** spent nine years in the record business, four of those in product management at Epic, dealing daily with college marketing departments. Now he markets advertisers to college students via syndicated radio shows on College Soundtrack: The College Radio Music Network.

Airing weekly on nearly 190 stations nationwide are two alternative-targeted shows, "Cutting Edge" and the acoustic "General Foods International Coffees Coffee House Sessions." Two other shows are in the planning stages.

Dessau says entertainment marketing works best when it begins with the money source. "No matter how big an artist is, Warner Bros. can't spend what Quaker Oats can spend on Cap'n Crunch. They're different levels of business," he says.

Corporations such as Converse, The Limited, and Joseph E. Seagram & Sons find college students particularly appealing prospects because they are just starting to develop product loyalty, and, Dessau says, because "they have tremendous discretionary incomes and can purchase leisure products more freely than ever again." Also, he notes, "Advertisers think, 'if we're sponsoring hip music, then we must be a hip brand.'"

"General Foods International

Coffees Coffee House Sessions" has been on the air for more than three years under various names and sponsors. The 30-minute weekly show's featured artists range from Crowded House to Queen Latifah to the Radiators. Live performances are interspersed with interviews by host/Smithereens member **Pat DiNizio**.

Leah Reid, former manager of college marketing for Sony and current product manager for Columbia, has placed many acts on the show, among them **Alison Moyet**, **Bruce Cockburn**, **Indigo Girls**, and **Rosanne Cash**. "I don't think we've done any direct correlation between shows being played and sales per se," she says, "[but] we've used it because it's a great showcase."

One recent promotion for the show was a national talent contest where the winner appeared on the program and received a trip to New York; co-sponsor **Yamaha Guitar** chipped in with various Yamaha equipment. The show also ties in with labels to give away "dozens of autographed CDs," Dessau says. "Cutting Edge," hosted by former **Tears For Fears** member **Curt Smith**, began the week of Feb. 16 and is sponsored solely by **PolyGram Diversified Entertainment** (Billboard, Feb. 29). However, according to Dessau, the show will be open to artists on non-PolyGram labels.

Two additional programs slated to begin in September include a jazz/blues/R&B show and "New Country Jam," with such artists as **Dwight Yoakam** and **Mary-Chapin Carpenter** playing together in a live studio setting.

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A Precautionary Tale From Tallahassee; Wichita Falls Hosts An LMA Square Dance

FOR YEARS, urban WANM Tallahassee, Fla., must have seemed indestructible because it remained No. 1 in its market throughout the '80s, even though it was an AM daytimer. WANM's management never moved its format to FM sister station WGLF, even though WANM usually beat WGLF, and even though WGLF did change format several years ago. But crosstown satellite urban/AC WHBX did, however, get a local marketing agreement and move to FM. That, combined with churban outlet WFHT, managed to squeeze WANM out of first place. This week, it goes to CNN Headline News. PD Stoney Lee stays and most of his staff will stay on as board ops.

THE SINGLE BULLSHIT THEORY?

So how did former KBEQ Kansas City, Mo., morning man Randy Miller debut at WKRQ (Q102) Cincinnati? With the following TV spot, according to the Cincinnati Post: Miller is standing in the crowd as President Kennedy's motorcade winds through the streets of Dallas and knocks down a man in the T-shirt of album rival WEBN to get a better view. The spot ends with the tag line for Miller's campaign: "We apologize for what's about to happen."

LMA'CTION: WICHITA SCRAMBLES

Until a few weeks ago, satellite oldies outlet KWFS Wichita Falls, Texas, had an LMA with crosstown country outlet KYYI (Y104). Like many LMAs, that deal was aimed at the market's country leader, KLUR. But then KLUR managed to strike its own LMA deal to take over KYYI. So KWFS went country itself, giving the market its third country outlet and stealing a lot of the former KYYI staffers. KWFS' Jay Martin remains PD of the new station. Y104 midday host James Bond is now PD/mornings there.

KSJX San Jose, Calif., has entered into an LMA with KEST San Francisco and is now simulcasting KEST's Asian-language programming. Former WVEI/WAAF Worcester, Mass., GM John Sutherland is the new GM at KSJX and album KSJO.

PROGRAMMING: CLASSIC FLUX

In a big week for classic rock PDs, Jacobs Media consultant Dave Lange goes to client WCKG Chicago as PD, replacing Dan Michaels. Also, KZFX Houston PD Ted Carson is



by Sean Ross with
Phyllis Stark & Rochelle Levy

out. And KSD St. Louis PD John Larson is the new PD at KZPS Dallas, replacing Danny Owen, who may stay on in another capacity.

Soft AC KJQY (Sunny 103.7) San Diego PD Jere Sullivan is named PD at similarly formatted WJQY Miami, replacing Craig Ashwood... Former Viacom VP/programming Bob McNeill exits to launch his own Navesink, N.J.-based consultancy, The Radio Clinic, and promote his new "management checklist" software.

The papers aren't signed yet, but look for Scott Shannon to debut the successor to his "Rockin' America" through Ron Cutler on Memorial Day weekend. Cutler says the show won't be a straight countdown like its predecessor... The Record reports the Canadian Radio Networks' AC and country satellite services have

shut down.

Spanish WXDJ (Radio Ritmo) Miami night jock Gino Latino is the new PD at rival WRTO (Radio El Zol), replacing Daniel Diaz. Latino, who did English-language work at Miami's WPOW, will modify WRTO's tropical format to include Spanish-language house and rap at night.

Consultant Bob Hamilton is now handling programming duties, at least for now, at adult standards KFRC (Magic 61) and oldies KFRC-FM San Francisco. Those stations' PDs, Dan Lopez and Kevin Metheny, respectively, are out... KKIS Concord, Calif., OM Ken Boesen adds VP/programming stripes for Crown Broadcasting. Also KZXY Victorville, Calif., VP Steve Stephenson is named Crown's VP/COO.

Former top 40 WKBQ (Q106.5) St. Louis PD Lyndon Abell is back in action as PD of top 40 WPHR (Power 108) Cleveland, replacing Tom Jeffries. Abell needs a morning-show replacement for Jeffries... Simulcast album AM WLZR Milwaukee switches to modern rock and now bills itself as "The Warp." WLZR-FM PD Gregg Ausham will oversee both stations... Urban/AC KCXL Kansas City, Mo., has gone dark. OM Dell Rice can be reached at 816-761-1678.

AC WEZN Bridgeport, Conn., PD Ed Zell is the new GM of KKYX-FM San Antonio, Texas. Bill White from WTIC Hartford, Conn., is the new OM/middays at WEZN. At nearby oldies WQQQ Stamford, Conn., PD Bob Marone exits for morning co-host duties at modern WDRE Long Island, N.Y., replacing Mina Greene. Marone did middays in WDRE's previous WLIR incarnation.

Midday host J.J. Quest is the new PD at WRQN (Oldies 93) Toledo, Ohio, replacing Ken Benson... WYXX (Magic 96.1) Grand Rapids, Mich., segues from soft AC to Bonneville easy listening... Simulcast AC

newsline...

SHAMROCK BROADCASTING has given VP stripes to GMs J.D. Freeman (KMLE Phoenix) and Mike Crusham (WWSW Pittsburgh).

MIKE JACKSON is the new GM at KUFX San Jose, Calif., replacing Ed Krampf. He was GSM at KNBR San Francisco.

WAYNE WALKER, GM of oldies KOQL Oklahoma City, is the new GM of KVVY Phoenix, replacing Dale Weber.

IRVIN KARL is upped from senior VP to president/COO at Kaye-Smith Enterprises; he replaces Lester Smith, now K-S' chairman.

MARK HUBBARD, senior VP/radio for Osborn Communications, is upped to executive VP/broadcasting.

RADIO TO SERVICE INDUSTRY JUMPS: Marty Greenberg, former president of Genesis Broadcasting, is the new president of the Dallas-based AVW Audio Visual. Also, Bob Gould, former GM of KXXR Kansas City, Mo., is now VP/sales and marketing for the new Classified Radio phone interactive advertising service.

JOHN WINKEL, VP/GM at KRAK Sacramento, Calif., leaves to pursue station ownership. Group head Alan Box is handling his duties.

STATION SALES: WGCW/WPLZ Richmond, Va., to Sinclair Telecable, owner of urban rival WCDX. Also, there is a letter of intent, albeit no agreement yet, to sell KRKY San Jose, Calif., from its receiver, Media Venture Management, to AmCom General.

DOUG SHACKETT from WBSM/WFHN New Bedford, Mass., is the new GM at KRAB Bakersfield, Calif., replacing Peter Eleff.

LARRY ROSIN goes from RD to VP/GM at Bolton Research.

WGBI Wilkes-Barre, Pa., switches to Drake/Jones country.

Top 40 WBXX Battle Creek, Mich., goes oldies. P.M. driver Kim Brixton and night jock Mike Neil are out. Joe Bartosch, formerly a traffic reporter with WLS Chicago, joins for afternoons. WKQI Detroit morning producer Lynn Richards will do nights. Also, top 40 WDJQ Canton, Ohio, goes oldies; MD Zack Stevens replaces Jerry Vincent as PD.

Former XHRM San Diego PD Juan "Wildman" Rivera is the new OM for KIVA/KZRQ Albuquerque, N.M. KIVA, which had been simulcasting KZRQ's SMN Z-Rock format,

switches to Unistar AM Only. Rivera needs a production director... Former WKSJ Mobile, Ala., night jock Steve Morgan joins urban WSFU Montgomery, Ala., as PD/MD, replacing Chris Coleman.

Former WLUM (Hot 102) Milwaukee PD Dan Kieley is the new PD at top 40 KGGG (Hit 100) Rapid City, S.D., replacing Bob Lewis... Michaelangelo is the new PD/nights at top 40 WBBO (Power 93) Greenville, S.C., replacing Dallas Kincaid... Soft AC WJCL Savannah, Ga., becomes country Kix 96.7/2.

When new owners turn WHP-FM Harrisburg, Pa., into WRVW (The River) this week, they'll also bring much of the staff from N/T WKBO over to N/T WHP-AM. WKBO's Dennis Edwards will be PD/middays on WHP. Tom & Ruth Roy and Bob Durgin, both from WKBO, will do mornings and afternoons, respectively... Country WALD Walterboro, S.C., upgrades to a Charleston signal and becomes the newest FM N/T convert. The station manager/PD is Allen Moore from WPDQ Jacksonville, Fla.

Album KFMQ Lincoln, Neb., ups MD Jon Terry to PD, replacing Randy Raley... Think things are tense at album KLAQ El Paso, Texas, this week? First, longtime OM Nat Lamp was replaced by Will Douglass from KAFX Santa Rosa, Calif. Several days later, according to the El Paso Post, GM Brad Dubow was arrested after 1.5 pounds of marijuana was found at his home.

Country WTSO Madison, Wis., PD Jeff Tyler is named PD at AC rival WIBA. Meanwhile, Ron Brooks (608-829-2715) relinquishes his APD/MD duties at WTSO's FM, WZEE (Z104), and is looking for another PD job. Denise Lauren is now Z104 music coordinator.

PEOPLE: HYLAND PASSES, DOWNEY TALKS AGAIN

ALTHOUGH KMOX/KLOU St. Louis senior VP/GM Robert Hyland never worked in New York, his death, March 5 of liver cancer, made the papers here. Hyland was a 40-year veteran of parent company CBS and one of the last survivors of the first network radio era. KMOX's Cathy Gamble is acting GM.

Former TV talk host Morton Downey Jr. returns to radio as midday host at N/T WWRC Washington, D.C. Downey—who had been pursuing an acting career since the end of his syndicated TV show—last did talk at WMAQ Chicago in 1988. Another flamboyant talk host, WIOD Miami's Neil Rogers, has agreed to do charity work on behalf of a local homeless shelter and the indecent-exposure charges against him have been dropped. Rogers was arrested Jan. 29 outside an adult movie theater but denies any wrongdoing.

P/T Whitney Allen goes to late-nights at KIIS Los Angeles, switching places with Wendi... At KWOD Sacramento, Calif., p.m. driver Axel Marley moves to mornings, replacing Andy Quinn. Brad Adams from album rival KRXX joins for afternoons. Ally Storm from crosstown KSFM is the new night jock, replacing Kidd Kelly.

All-news WINS New York has laid off eight

people, primarily writers and support staffers, but also including drama critic Leida Snow and movie reviewer Bob Salmaggi. Now, New York Newsday reports the station is offering early-retirement buyouts to its nine senior newsmen.

Urban KJMZ (100.3 Jamz) Dallas p.m. driver M.C. Jammer leaves for nights at rival KKDA-FM (K104) under the name Kevin Smokin' B. Badd Brad is out... WHYI (Y100) Miami MD Johanna Ceccoli (305-429-1724) exits... Kevin Wild goes to mornings at KHTK (Hot 97) St. Louis for mornings under the name The Real Beau Weaver... P.M. driver Jeff Tyson gets APD stripes at WBZZ (B94) Pittsburgh.

Former KRBE Houston MD Cheryl Broz is now working with the Shane Media consultancy... Promotion director Paul Williams, weekend John Dupuis (404-843-2221), and most of the phone people are out as part of budget cuts at top 40 WAPW (Power 99) Atlanta. OM Tobi Gerson and newly promoted assistant promotion manager Annie Boland will split the promo duties.

Oldies WWMG Charlotte, N.C., and AC WMAG Greensboro, N.C., are now simulcasting a Saturday-night oldies show... Tom Bell from WJBK-TV Detroit is named APD at crosstown N/T WWJ

... Rick Roberts is the new MD at top 40 WKSI Greensboro, N.C., replacing Tim Meadows, who stays on for mornings.

Recently promoted KBIU Lake Charles, La., OM Kahuna leaves for nights at top 40 KFAV (V100) St. Louis... WPRO-FM Providence, R.I., weekend T.J. Knapp is upped to nights, replacing Mark Anthony... WTMX Chicago night jock Jeff Bell goes to afternoons at classic rock WKLH Milwaukee; Patti Genko moves to middays.

AC KKMJ Austin, Texas, production director Jim Little joins KKMJ's new LMA oldies partner KFGI (Froggy 94.7) for mornings as Roger Ribbitt... WKQI Detroit P/T Carrie Collins adds midday duties at top 40 WVKS Toledo, Ohio.

Rob Riley from top 40 WHDQ (Q106) Claremont, N.H., is the new production director/p.m. driver at recent top 40 convert WZPK (The Peak) Portland, Maine. He replaces Mark Jeffries, now with WRBA Panama City, Fla.

Former WCKU (U102) Lexington, Ky., morning man Gino Burgess goes to mornings at urban WJFX Fort Wayne, Ind. Steven Edwards from WLOU Louisville, Ky., joins WJFX for overnights. Across town, top 40 WMEE nabs Zack Skyler for nights from rival WDJB (B106).

Single Reviews

EDITED BY LARRY FLICK

POP

▶ RIGHT SAID FRED Don't Talk, Just Kiss (3:13)

PRODUCER: Tommy D.
WRITERS: F. Fairbrass, R. Fairbass, R. Monzoli
PUBLISHERS: Hit & Run, ASCAP
REMIXER: Danny Tenaglia
Charisma 96200 (cassette single)

Now that they've proven how "sexy" they are, Fred and friends want you to pucker up... immediately. Follow-up to the act's No. 1 smash is an equally appealing pop/house gem that benefits from a guest vocal from club dynamo Jocelyn Brown. Infectious hook and tasty remixes by Danny Tenaglia render track a sturdy contender for continued action on both the radio and dancefloor. Also, be sure to check out the act's debut album, "Up."

▶ WARRANT We Will Rock You (2:56)

PRODUCER: Erwin Musper
WRITER: B. May
PUBLISHERS: Queen/Beechwood, BMI
Columbia 74207 (c/o Sony) (cassette single)

Headbanging quintet transforms the Queen classic into a '90s-style metallic pop tune. Although nothing will ever touch the flawless original version, Warrant's earnest rendition deserves the attention that it is starting to receive at top 40 and album-rock radio. Taken from the soundtrack to the film "Gladiator."

▶ THE LIGHTNING SEEDS The Life Of Riley (4:14)

PRODUCERS: Ian Broudie, Simon Rogers
WRITER: I. Broudie
PUBLISHER: not listed
MCA 2190 (c/o Uni) (cassette single)

Ethereal, floating tune is lighter than air. Top 40 and alternative programmers should dig the hypnotic, overlapping vocals, which evoke a mild psychedelia. Cut should fare well at college and modern rock outlets.

DANGER DANGER I Still Think About You (4:35)

PRODUCERS: Bruno Rayel, Steve West
WRITERS: B. Rayel, S. West
PUBLISHERS: Sony Songs/Chez Ravel/Wild Wild West, BMI
Epic Associated 74231 (c/o Sony) (cassette single)

Hard rockers momentarily tone down their sonic guitar attack in favor of an acoustic-framed power ballad. Designed for a top 40 radio breakthrough, formulaic track has nothing new to offer—except singer Ted Poley's pleasing performance.

PC QUEST Can't You See? (3:34)

PRODUCER: George E. Tobin
WRITERS: M. Brinkley, T. James, S. McClintock, J. Duarte
PUBLISHER: George Tobin, BMI
RCA 62202 (c/o BMG) (cassette single)

Youthful act continues its bid for radio and consumer approval with this sugary power ballad. Glossy and safe enough to push the right buttons with love-struck teenage girls.

R & B

▶ DAMIAN DANE Gotta Learn My Rhythm (4:28)

PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHERS: Kear/Sony/Epic/Solar Songs/Greenskirt, BMI
REMIXERS: L.A. Reid, Jermaine Dupri
LaFace 4012 (c/o BMG) (cassette single)

Charismatic duo should have little trouble matching the No. 1 success of past hits "Exclusivity" and "Right Down To It" with this shuffling jack-swing-style affair. Producers L.A. Reid and Babyface have concocted a prominent and percussive groove that doesn't overpower the melody or the vocal. A springy treat that will sound fab on the radio.

DESHAY FEATURING CURLY Funny Feelin' (4:03)

PRODUCER: Aaron Smith
WRITERS: K. Norton, J. Moore, A. Smith
PUBLISHERS: Curshey/Ekerth and Brymer/Avant Garde, ASCAP; Tracey One, BMI
Tabu/A&M 28965 (c/o PGD) (cassette single)

Slick R&B/dance track is laced with hip-hop-derived rhythms and rhymes. Lyrics work the boy-meets-girl theme and use more subtle imagery than is often the norm. Urban programmers will likely embrace the song's melodic hooks coupled with hip rap interludes.

K.M.C. KRU Talk Dirty To Me (3:46)

PRODUCERS: K.M.C. Kru
WRITER: T. Edmond
PUBLISHERS: Mike Curb/Groovetime, BMI
Curb 1000 (cassette single)

Growing interest in act will likely accelerate with the onset of this saucy funk/hip-hop ditty. Seductive femme-sung chorus, combined with a sexy male rap, will make some sweat, though lyrics are ultimately harmless.

COUNTRY

BERTIE HIGGINS Redneck Riviera (3:28)

PRODUCERS: Bertie Higgins, Sonny Limbo
WRITERS: Higgins, Limbo, Dyche
PUBLISHERS: Lowery, BMI/Brother Bill's/Higginsong, ASCAP
Southern Tracks 0030 (7-inch single)

There is something about this tune as a whole that is appealing. Spring season timing has everything positive to do with this release. Sort of beachy. Sort of redneck. Sort of fun.

DEBRA BURNS Runaway Heart (3:02)

PRODUCER: Ernie Rowell
WRITERS: P. Kramer, B. Montana
PUBLISHERS: Tillis/Tunes/Tapadero, BMI
Soundwaves 350 (7-inch single)

This well-produced track is full of hot instrumental licks, including guitar and fiddle. While the trainlike message and musical rhythm drive forward, Burns delivers an ear-bending vocal performance.

NEW & NOTEWORTHY

BODY COUNT There Goes The Neighborhood (4:01)

PRODUCERS: Ice-T, Ernie C.
WRITERS: Ice-T, Ernie C.
PUBLISHERS: Rhyne Syndicate/Ernkneesa, ASCAP
Sire 18969 (c/o Warner Bros.) (cassette single)

Superhot rapper (and now budding film actor) Ice-T bows his new rock band with a blistering rave that balances speed-metal riffing with subtle hip-hop nuances. What Ice-T lacks in vocal prowess, he compensates for with pure, unbridled passion. Intense lyrics and rebellious, aggressive delivery will help prove that the line dividing rockers and rappers is getting thinner by the second. A slammer from the band's upcoming eponymous debut album.

CYNTHIA M Love Storm (5:52)

PRODUCER: DJ Pierre
WRITERS: C. Moffet, N. Jones
PUBLISHER: Strictly Rhythm, ASCAP
REMIXER: DJ Pierre
Strictly Rhythm 001 (12-inch single)

Heavy-duty U.K. and European club buzz is paving the way in the U.S. for dance ingenue's plush, string-lined pop/houser. Astute production and mixing by DJ Pierre complements Cynthia's charming voice and the song's contagious chorus. Watch widespread dancefloor action translate into deserved crossover radio play. One to keep your eye on. Contact: 212-246-0026.

BILL WOODY (I've Got) A Broken Heart To Save (no timing listed)

PRODUCER: David Kastle
WRITERS: B. Woody Jr., D. Kastle
PUBLISHER: Heatherwood, BMI
Phoenix Entertainment 001 (7-inch single)

Credibly produced and smoothly sung. A delightful "keeper" from an independent label. This number is slightly similar to the Eagles' "Peaceful Easy Feeling."

EDDY MEADOWS If You Were The Friend (no timing listed)

PRODUCER: David Kastle
WRITERS: D. Hupp, T. Minsky
PUBLISHERS: Dixie Stars/Cross Keys/Miss Dot, ASCAP
Phoenix Entertainment 001 (7-inch single)

A "put yourself in my shoes" message cloaked in a ballad. Though the tune may have trouble competing at the jam-packed radio playlist level, the vocals are good and production and musicianship inspiring.

SAMMI SMITH Cloudy Days (3:22)

PRODUCERS: Jack Gale, Jim Pierce
WRITERS: Harvey, Rogers
PUBLISHER: Famous, ASCAP
Playback 1354 (7-inch single)

Through the years, Smith's voice has kept that mystical and smoky quality that suggests even more than it says, as evident again in this pop-flavored, dreamy love song. Contact: 305-935-4880.

DANCE

▶ LORDS OF ACID Rough Sex (no timing listed)

PRODUCER: MNO
WRITERS: Adams, Von Lierop, Somera
PUBLISHER: BE's Songs, BMI
REMIXER: Joey Beltram
Caroline 2510 (12-inch single)

European techno act follows its comeback club hit "Take Control" with an aggressive rave. Remixer Joey Beltram splashes the arrangement with harsh, acidic keyboards and wisely emphasizes the song's hypnotic melody and use of samples. Will transform peak-hour sets into a thoroughly sweaty affair. Contact: 212-989-2929.

RAYNA Broken Promises (6:30)

PRODUCER: Curtis Small
WRITERS: R. Greene, C. Small
PUBLISHERS: Protoons/4's Ink, ASCAP
REMIXERS: Ben Wolff, Andy Dean
Profile 5359 (12-inch single)

Diva-in-waiting takes no guff from a shady lover on this assertive, R&B-driven houser. Track benefits from the participation of remixer Ben Wolff and Andy Dean, who retain the integrity of the song while injecting their own distinctive groove sensibilities. A rousing jam that would also work well on urban radio. Contact: 212-529-2600.

LOWEE You & Me (5:03)

PRODUCERS: Acchioni, Artusi, Stecca
WRITERS: Acchioni, Artusi, Stecca
PUBLISHERS: Music Market/Casadiprimordine, ASCAP
Irma 17 (12-inch single)

Italo-house act is making noise abroad with this bright and NRG-etic workout. Subtle horn fills seep into a thick bass line, lending proper support to a potent femme vocal. Delightful. Contact: 212-219-9286.

A C

▶ CARLY SIMON Love Of My Life (3:35)

PRODUCERS: Frank Filipetti, Carly Simon
WRITER: C. Simon
PUBLISHER: C'est/TCF, ASCAP
Qwest/Reprise 5356 (c/o Warner Bros.) (CD promo)

On this taste of Simon's soundtrack to the motion picture "This Is My Life," her loyal legion of fans are treated to

a delicate, sparsely arranged ballad that is stamped with her reliably intelligent lyrical style. Simon's distinctive voice is like a welcome visit from a dear friend.

▶ NEIL DIAMOND WITH KIM CARNES Hooked On The Memory Of You (2:49)

PRODUCER: Val Garay
WRITER: N. Diamond
PUBLISHER: Stonebridge, ASCAP
Columbia 4372 (c/o Sony) (CD promo)

Diamond's deep and gravelly voice is perfectly matched with Carnes' soft rasp on this sweeping, romantic ballad. Instantly memorable melody and chorus will help rally the troops at AC radio. A warm and lovely interlude.

SPECIAL EFX Your Love Has Lifted Me (4:05)

PRODUCERS: Chieli Minucci, George Jinda
WRITERS: C. Minucci, S. Skinner, F. Saunders
PUBLISHERS: Chieli/Turtle Creek/Premiere Amour, ASCAP; Nervous, BMI
GRP 9978 (c/o Uni) (CD single)

Synthetic, slick jazz tune will play best on quiet storm and AC radio outlets. Sophisticated track tends toward the instrumental, with limited use of soft, smooth vocals. Lighthearted background music is best when piano interludes are highlighted.

ROCK TRACKS

▶ BRUCE SPRINGSTEEN Better Days (4:06)

PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia 74274 (c/o Sony) (CD promo)

If you choose to take this lyrically introspective peek into the hotly touted "Lucky Town" set literally, it seems that Bruce will forever grapple with his image as the working-class dude who now lives in that mansion on the hill. Though his vocal is occasionally pensive and melancholy, it's tempered with joyful, choirlike background chants and ringing lead guitar riffs. Not nearly as unique in its overall sound as "Human Touch," but a most welcome entry that will sound best cranked up to 10 on your car radio.

★ VOICE FARM Seeing Is Believing (3:49)

PRODUCERS: Wally Brill, Voice Farm
WRITERS: M. Reilly, C. Brown
PUBLISHERS: Nice Tone/Warner-Tamerlane, BMI
Morgan Creek 0014 (CD promo)

Charming and quirky trio serves another delicious morsel from its must-hear debut set, "Bigger Cooler Weirder." Tune differentiates itself from past singles with its decidedly low-key execution: Soft percussion underlays jazzy, Euro-flavored keyboards. The lyrics are, not surprisingly, quite clever and the hook permanently embeds the brain upon impact. Excellent for alternative formats, while a remix could revive club interest.

GUTTERBOY Every Other Night (4:15)

PRODUCERS: Charlie Midnight, John Rollo
WRITER: D. Montiel
PUBLISHER: (none listed)
Mercury 643 (c/o PGD) (CD promo)

Mainstream commercial rocker deserves a slot on the soundtrack to an unmade John Hughes film starring Molly Ringwald. Track is pleasant and bubbly—the audio equivalent to a white wine cooler.

TOP Number One Dominator (3:45)

PRODUCERS: Top
WRITERS: Top
PUBLISHER: Virgin, ASCAP
Island 686404 (c/o PGD) (cassette single)

Modern-rock programmers should jump on this swirling alternative track, which is characterized by hook-

driven, bouncing melodies and funky guitar. Layered vocals have a mysterious and irresistible electronic quality.

BULLET LAVOLTA My Protector (4:22)

PRODUCER: Dave Jerden
WRITERS: Bullet LaVolta, K. Chambers
PUBLISHER: Churchdoor, ASCAP
RCA 62198 (c/o BMG) (CD promo)

Grungy hard rocker is tightly coiled and razor-sharp. Thumping (albeit melodic) bass and chugging guitar lines wrap around guttural, nightmare vocals. Headbangers will delight in this no-holds-barred jam.

GHOST OF AN AMERICAN AIRMAN Honeychild (3:17)

PRODUCER: Mark Opitz
WRITERS: A. McKay, A. Galbraith, M. Matthews, B. Trowell
PUBLISHERS: Whipping Boy/Chrysalis Songs, BMI
Hollywood 8524 (CD promo)

Upbeat, pop-rock track takes a cue from the early-'80s dawn of MTV. Strong element of déjà vu comes into play here, as an up-tempo rhythm section and pleasant Bono-esque vocals remind us of something that's been heard before.

THE JAZZ BUTCHER She's A Yo-Yo (no timing listed)

PRODUCERS: Jazz Butcher
WRITERS: Jazz Butcher
PUBLISHER: not listed
Sky Records 5081 (CD single)

Instantly-accessible rock'n'roller is introduced by nimble-fingered bass player, who, with a powerhouse drummer, sets the groove for simple, classic guitar lines and Iggy Pop-esque vocals. Driving rhythm section seems to take a cue from the Kinks. Label based in New York.

RAP

▶ 2ND II NONE If You Want It (3:28)

PRODUCER: DJ Quik
WRITERS: D. Barnett, K. McDonald, D. Blake
PUBLISHERS: Protoons/Greedy Greg, ASCAP
Profile 7361 (cassette single)

Braggadocio is redefined in this seductive, if somewhat silly hip-hop adventure. Sexy melody lures the listener into a groove bound by hypnotic beats and dance-ready rhythms. Contact: 212-529-2600.

▶ DAS EFX They Want EFX (3:49)

PRODUCER: A. Weston, W. Hines
WRITERS: A. Weston, W. Hines
PUBLISHER: Straight Out Of Da Sewer, ASCAP
REMIXERS: Chris Charity, Derek Lynch
EastWest 4449 (c/o Atlantic) (cassette single)

Fast-talking dub spins frenetically around a repetitious bass-dominated beat and high-energy percussion. Hot, tropical, and intense cut should see heavy action at urban radio.

ASSAULT & BATTERY What Kind Of Car Do You Need (To Be A Minority) (4:38)

PRODUCER: Mamado
WRITER: M. Rude
PUBLISHER: Jeff Cohen, ASCAP
Attitude 17002 (cassette single)

Funky, musically diverse rap track pulls no punches in the lyrics department. Politically aware rhymes attack racism in mainstream America and describe the plight faced by misunderstood minorities. Live instrumentation and melodic, female chorus punch up the rhythm. Label based in New York.

B.O.S. The Mic Terrorist (no timing listed)

PRODUCER: Creshawn Thomas
WRITERS: JM \$ DRE, D.J. Fareal Will
PUBLISHER: Just Money, ASCAP
Realness 91146 (cassette single)

Explosive-riden hardcore track won't find a home on commercial radio airwaves, but its melodic, dancehall chorus should heat up the action on the home stereo system.

SORTING OUT THE VIRGIN/EMI DEAL

(Continued from page 5)

end, friends around me said that bearing in mind the recession and all that, it was better to have cash."

The consummation with Thorn-EMI came at about 2:30 on the morning of March 6 at the London offices of Virgin's lawyers. The agreement in principle was announced to the media later that morning, and later that day Branson told music group employees in an emotional meeting.



FIFIELD



BRANSON

"When the deal was actually happening," he recalls, "I was fine. I'd got used to the whole idea. Then that night, I went to speak to the staff, and one of them was good enough to stand up and say..."

Southeast Asia.

Branson is to become president for life of Virgin Music, while Draper and Berry will continue to manage the group under employment contracts with EMI. Currently based in the U.K., Berry will report to EMI Music president/CEO Jim Fifield.

At a March 6 press conference in London, Fifield acknowledged that Virgin Music's U.S. companies are trading at a loss, but said the company was not interested in cutting back its U.S. investment.

Referring to the American labels, which have a combined roster of 77 acts, he said, "They've been trying to do a number of things—in fact, probably too many in terms of the size of the artist rosters and the amount of money they've had to spend in unrecovered advances. We would hope that Virgin's marching orders could be altered slightly. As part of the family of EMI, they'll have a more focused presence, be able to concentrate on..."

Let's Make A Deal: Thorn-EMI Cashes In

BY TREVOR MORSE

LONDON—Thorn-EMI will finance its proposed acquisition of the Virgin Music Group through a stock issue to raise approximately 516 million pounds (\$882 million). The company is offering 81.3 million units of convertible unsecured stock, payable in two installments. When fully paid, the stock is convertible into ordinary Thorn-EMI shares.

Of the purchase price of \$957 million, \$872 million will be paid in cash, and the rest represents Thorn-EMI's assumption of Virgin's debts. Thorn-EMI will borrow the difference between the stock-offering proceeds and the total price.

The price to be paid by the British conglomerate represents a multiple of 1,150 of the Virgin Music Group's 1991 post-tax earnings of about \$826,000, and a chunky rise of nearly 60% on the \$600 million price tag placed on the group in 1989 by the sale of a 25% stake to Fujisankei.

The purchase price also is 1.7 times the company's annual revenues of \$564 million (for the fiscal year ended last July 31). That is not considered a high multiple for a media company, especially for the last

medium-size, multinational record label on the market.

So what is Thorn getting for its shareholders' cash? With Virgin's balance sheet showing net assets of only \$5.13 million, more than \$850 million of goodwill is being written off. But, as other major record company deals in recent years have shown, the exploitation value of recording and publishing catalogs—along with the perceived potential of major artists to generate future sales across an expanding range of multimedia software formats—has hiked acquisition prices to astronomical levels.

HIGH PRICE

Wall Street analysts agree Thorn-EMI paid a high price for Virgin but say the acquisition makes sense for EMI as a global player and may prove to be a good deal in a few years.

Says Lee Isgur of Volpe, Welty in San Francisco, "Virgin was one of the few independents left. As a result, I think [the purchase] made a lot of sense if Thorn wanted to remain a major player in the industry."

Virgin's results for 1991, released

last week, show the Virgin Music Group's operating profits fell slightly from \$39.3 million in 1990 to \$35.9 million on revenues up from \$526.7 million to \$564.3 million. Interest payments rose 27% to \$24.4 million, depressing pretax profits by more than \$3.4 million to \$22.7 million.

Full details of Virgin's 1991 results are not yet available, but 1990 accounts filed with the U.K. registrar of companies show that Virgin Records was by far the group's largest subsidiary, with recording activities representing 89% of group revenues and 78% of operating profit. Virgin Records has more than 50 separately registered operating subsidiaries, and it may be that Thorn-EMI will trim this number in the coming months, as well as some of the group's 1,050 employees.

In 1990, Virgin generated 44% of its total sales in mainland Europe, 27% in the U.S. and 22% in the U.K. Outside of recording, music publishing contributed 10% of group revenues and 16% of operating profits in 1990, with recording studios making up the remainder.

Assistance in preparing this story was provided by Don Jeffrey.

while... They've got a lot on their plate in England right now."

Another unresolved matter is the future of Virgin Music Publishing, which has 25,000 copyrights and companies in 15 countries. Explaining the overall rationale for buying the Virgin Music Group, Thorn-EMI chairman Colin Southgate said, "The profit-improvement opportunities are enormous out of the consolidation. It will integrate very well with EMI." In particular, Southgate noted, Virgin's net publishers' share "will drop right through to our bottom line." That remark seems to indicate that Virgin Music Publishing will eventually be folded into EMI Music Publishing, which would then have the best song catalog in the world. At press time, Fifield would say that the two publishing firms would consolidate their back-office functions.

TALE OF TWO CONTINENTS

Branson's submission to the ads of Thorn-EMI wraps about a year of flirting—and a couple of years of heavy talking since the start of the year. This involved not only British, but also German, Japanese, and Americans. The founder says, "People had been nagging us trying to get us to

the altar. We always made our position clear that we would not consider a deal compromising our independence. If they could not give that guarantee, there was no point in talking any further."

The first serious bidder apparently was also the last. In the middle of last year, reports began surfacing that Thorn-EMI was making a run at Virgin. At that time, the word on the street was that the two sides were far apart, with Branson asking for more than \$1 billion and Thorn-EMI offering \$500 million-\$600 million.

What apparently turned the tables was BMG's bid, reported to be in the vicinity of \$750 million-\$800 million. At one point, the two parties were said to be in a dead heat, and then EMI upped the ante.

BMG made one last stab at an acquisition by proposing on March 4, according to Pony Canyon's Kaneko, that Fujisankei take it on as a partner in acquiring the 75% of Virgin it did not already own.

Prior to this, he said, Berry and a team of advisers had flown to Tokyo to hold talks with Fujisankei about a possible solo buy of Virgin. "There were tough provisions for us, for the shareholders, the founders and the Fujisankei group," says Kaneko, declining to elaborate on what those

conditions were. "We didn't like it at all."

On March 3, Fujisankei decided to waive its right to buy the remaining 75% of Virgin. "There were various reasons," says Kaneko. "The main part of it was that it was kind of a big stake to buy. Of course, there were a lot of arguments in the Fujisankei group, and of course there were alternative ideas."

Those alternatives included exercising its right to counterbid with a partner. On March 4, Fujisankei received a call from BMG's senior counsel in New York concerning a 50/50 joint venture. "We talked back and forth," says Kaneko, "and then I called BMG International president Rudi Gassner," but BMG could not decide whether to meet Fujisankei's conditions. Since Virgin and Fujisankei had to sign their deal with Thorn-EMI by March 6, Kaneko recalls, "if we were to have gone further in our discussions with BMG... obviously there was a big risk that we would lose Thorn-EMI. Thorn-EMI would walk away from the deal. Of course, we would be stuck and Branson would be stuck also."

So in the end, Fujisankei accepted the Thorn-EMI offer, and Virgin was sold.

BMG INTL. SHARE INCREASES TO 15% OF UNITS SOLD

(Continued from page 13)

and in Sweden, up 33.8% to 3.44 million units.

In Australia, BMG's 32.2% increase to 3.54 million units was largely attributable to MCA/Geffen/GRP coming on board, says Gassner. But he asserts that the new lines have not affected sales "to the same extent" elsewhere.

LATIN AMERICAN SURGE

BMG's preeminence in Latin America, for example, is primarily based on its broad catalog of local artists, which owes much to RCA's and Ariola's concentration on that region, especially Mexico and Brazil.

BMG has also done well in Argentina, says Gassner, adding that the company recently set up a Colombian subsidiary.

"The economic situation was always very good in Colombia, but you could never trust the political situation. That has changed now, the Americans are investing in this country, and we're going to do the same. I think it's going to be very rewarding," he says.

Overall, he admits, the Latin American market has its ups and downs. "You may make \$10 million in one year and \$2 million in another year. But we always made money. If you

have a high market share, you are the last ones to lose money."

Asked why he states BMG International's growth in terms of units, rather than currency value, Gassner replies, "We've been too optimistic in the last two years looking at how much the consumer spends. I think it's a catastrophe that in England, the industry lost 20 million units over the last two years. People are not buying, and I just don't believe all this optimistic talk about value. The only reason the value is up is because the LP has been replaced by the compact disc."

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The \$564 million operating profit of \$36 million (see story, this page). Its artist roster includes Janet Jackson, the Rolling Stones, Paula Abdul, UB40, Simple Minds, Right Said Fred, Maxi Priest, and, in a number of territories, Phil Collins and Genesis. It has distribution deals of varying terms around the world, including pacts with Atlantic/WEA in the U.S. and PolyGram in the U.K. Both these deals expire in midsummer.

BMG distributes Virgin in Germany and the Benelux countries; it is a Virgin licensee in Austria and Switzerland. Except for the German deal, which expires in summer 1993, the other BMG pacts have two to three years to run. EMI already distributes Virgin in France, Italy, Greece, and

Berry added, "We will definitely be helped by some of the administrative and organizational skills of EMI, which, frankly, Virgin lacks."

While denying widespread rumors that Charisma will be folded into Virgin in the U.S., Berry said, "There will possibly be some closer cooperation between Charisma and Virgin. All these things are unresolved at this stage."

Charisma president Phil Quartararo stresses that there have been no discussions of a possible fold-in of Charisma into the Virgin U.S. structure, and that Charisma, Virgin, and EMI executives "don't think it's a consideration."

Quartararo concludes, "No decisions have been made, and my guess is no decisions will be made for a

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 21, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	26	GARTH BROOKS ▲	ROPIN' THE WIND	1
2	3	3	24	NIRVANA ▲	NEVERMIND	1
3	2	16	39	NATALIE COLE ▲	UNFORGETTABLE	1
4	4	12	37	BONNIE RAITT ▲	LUCK OF THE DRAW	2
5	7	5	46	MICHAEL BOLTON ▲	TIME, LOVE AND TENDERNESS	1
6	6	2	15	MICHAEL JACKSON ▲	DANGEROUS	1
7	5	4	79	GARTH BROOKS ▲	NO FENCES	3
				*** TOP 20 SALES MOVER ***		
8	11	14	3	SOUNDTRACK	WAYNE'S WORLD	8
9	8	6	43	BOYZ II MEN ▲	COOLEYHIGHARMONY	3
10	10	11	30	METALLICA ▲	METALLICA	1
11	9	7	33	COLOR ME BADD ▲	C.M.B.	3
12	12	9	16	U2 ▲	ACHTUNG BABY	1
13	15	17	53	AMY GRANT ▲	HEART IN MOTION	10
14	14	10	17	GENESIS ▲	WE CAN'T DANCE	4
15	13	8	19	HAMMER ▲	TOO LEGIT TO QUIT	2
16	20	36	7	UGLY KID JOE ●	AS UGLY AS THEY WANT TO BE	16
17	16	13	25	MARIAH CAREY ▲	EMOTIONS	4
18	18	15	13	MR. BIG ●	LEAN INTO IT	15
19	19	18	24	BRYAN ADAMS ▲	WAKING UP THE NEIGHBOURS	6
20	17	41	52	R.E.M. ▲	OUT OF TIME	1
				*** POWER PICK ***		
21	28	35	24	RED HOT CHILI PEPPERS ●	BLOOD SUGAR SEX MAGIK	14
22	22	22	16	ENYA ●	SHEPHERD MOONS	20
23	21	20	12	PEARL JAM ●	TEN	20
24	25	24	25	OZZY OSBOURNE ▲	NO MORE TEARS	7
25	26	25	27	NAUGHTY BY NATURE ▲	NAUGHTY BY NATURE	16
26	29	38	29	VANESSA WILLIAMS	THE COMFORT ZONE	26
27	23	21	98	GARTH BROOKS ▲	GARTH BROOKS	13
28	27	30	8	SOUNDTRACK	RUSH	25
29	24	19	23	PRINCE AND THE N.P.G. ▲	DIAMONDS & PEARLS	3
30	31	26	28	JODECI ▲	FOREVER MY LADY	18
31	32	27	16	SOUNDTRACK ▲	BEAUTY & THE BEAST	24
32	33	33	23	REBA MCENTIRE ▲	FOR MY BROKEN HEART	13
33	30	23	25	GUNS N' ROSES ▲	USE YOUR ILLUSION I	2
34	34	28	10	SOUNDTRACK ●	JUICE	17
35	36	34	5	SIR MIX-A-LOT	MACK DADDY	33
36	45	48	12	CYPRESS HILL	CYPRESS HILL	36
37	35	29	25	GUNS N' ROSES ▲	USE YOUR ILLUSION II	1
38	41	54	79	QUEENSRYCHE ▲	EMPIRE	7
39	46	44	16	TEVIN CAMPBELL ●	T.E.V.I.N.	38
40	37	37	63	C&C MUSIC FACTORY ▲	GONNA MAKE YOU SWEAT	2
41	49	45	15	BLACK SHEEP	A WOLF IN SHEEP'S CLOTHING	41
42	43	40	41	TRAVIS TRITT ▲	IT'S ALL ABOUT TO CHANGE	22
43	40	31	24	HARRY CONNICK, JR. ▲	BLUE LIGHT, RED LIGHT	17
44	39	32	20	VARIOUS ARTISTS ▲	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
45	47	42	15	KEITH SWEAT ▲	KEEP IT COMIN'	19
46	44	—	2	PANTERA	VULGAR DISPLAY OF POWER	44
47	38	78	48	MARC COHN ●	MARC COHN	38
48	52	43	22	SOUNDGARDEN ●	BADMOTORFINGER	39
49	42	—	2	BOOGIE DOWN PRODUCTIONS	SEX AND VIOLENCE	42
50	48	51	21	GERALD LEVERT ●	PRIVATE LINE	48
51	51	49	53	VINCE GILL ▲	POCKET FULL OF GOLD	37
52	50	39	43	PAULA ABDUL ▲	SPELLBOUND	1
53	53	47	22	JOHN MELLENCAMP ▲	WHENEVER WE WANTED	17
54	55	66	45	LUTHER VANDROSS ▲	POWER OF LOVE	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	59	52	4	LUKE LUKE	I GOT SHIT ON MY MIND	52
56	69	77	3	HANK WILLIAMS, JR.	MAVERICK	56
57	54	50	17	LISA STANSFIELD ●	REAL LOVE	43
58	58	53	18	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	SKY IS CRYING	10
59	68	73	36	TANYA TUCKER ●	WHAT DO I DO WITH ME	54
60	60	60	38	VAN HALEN ▲	FOR UNLAWFUL CARNAL KNOWLEDGE	1
61	56	103	36	SEAL ●	SEAL	24
62	57	46	33	MARKY MARK & THE FUNKY BUNCH ▲	MUSIC FOR THE PEOPLE	21
63	74	64	14	AMG SELECT	BITCH BETTA HAVE MY MONEY	63
64	63	61	43	ALAN JACKSON ▲	DON'T ROCK THE JUKEBOX	17
65	61	56	19	ICE CUBE ▲	DEATH CERTIFICATE	2
66	90	102	7	MINT CONDITION	MEANT TO BE MINT	66
67	62	57	23	PUBLIC ENEMY ▲	APOCALYPSE 91... ENEMY STRIKES BLACK	4
68	80	81	18	RICHARD MARX ●	RUSH STREET	39
69	66	72	3	LITTLE VILLAGE	LITTLE VILLAGE	66
70	64	59	63	SALT-N-PEPA ●	BLACK'S MAGIC	38
71	83	97	4	JOHN ANDERSON	SEMINOLE WIND	71
				*** TOP DEBUT ***		
72	NEW ▶		1	RIGHT SAID FRED	UP	72
73	65	63	36	TRISHA YEARWOOD ●	TRISHA YEARWOOD	31
74	70	191	40	MARY-CHAPIN CARPENTER	SHOOTING STRAIGHT IN THE DARK	70
75	71	95	23	PATTI LABELLE	BURNIN'	71
76	75	69	107	ORIGINAL LONDON CAST ▲	PHANTOM OF THE OPERA HIGHLIGHTS	46
77	77	67	27	RUSH ●	ROLL THE BONES	3
78	76	70	6	CECE PENISTON	FINALLY	70
79	67	58	23	MOTLEY CRUE ▲	DECADE OF DECADENCE	2
80	73	62	23	P.M. DAWN ●	OF THE HEART, THE SOUL & THE CROSS	48
81	78	75	140	MICHAEL BOLTON ▲	SOUL PROVIDER	3
82	89	93	23	SIMPLY RED	STARS	79
83	72	55	50	ROD STEWART ▲	VAGABOND HEART	10
84	105	—	2	TLC	OOOOOOHHH... ON THE TLC TIP	84
85	87	107	147	BONNIE RAITT ▲	NICK OF TIME	1
86	86	80	4	COWBOY JUNKIES	BLACK-EYED MAN	76
87	104	116	4	CLIVILLES & COLE	GREATEST REMIXES VOL. 1	87
88	79	71	26	DIRE STRAITS ▲	ON EVERY STREET	12
89	99	90	19	2ND II NONE	2ND II NONE	84
90	84	68	55	FIREHOUSE ▲	FIREHOUSE	21
91	82	79	35	D.J. JAZZY JEFF & THE FRESH PRINCE ▲	HOMEBASE	12
92	94	85	17	COLLIN RAYE	ALL I CAN BE	54
93	92	83	69	MADONNA ▲	THE IMMACULATE COLLECTION	2
94	81	76	9	PAM TILLIS	PUT YOURSELF IN MY PLACE	69
95	100	106	26	TESLA ●	PSYCHOTIC SUPPER	13
96	85	65	91	MARIAH CAREY ▲	MARIAH CAREY	1
97	88	84	105	THE BLACK CROWES ▲	SHAKE YOUR MONEY MAKER	4
98	96	94	10	TRACY LAWRENCE	STICKS & STONES	77
99	95	74	24	A TRIBE CALLED QUEST ●	LOW END THEORY	45
100	98	86	35	GETO BOYS ▲	WE CAN'T BE STOPPED	24
101	97	87	95	VAN MORRISON ▲	THE BEST OF VAN MORRISON	41
102	111	96	10	SHANICE	INNER CHILD	83
103	93	88	21	DIGITAL UNDERGROUND	SONS OF THE P	44
104	117	113	39	THE KLF ●	WHITE ROOM	39
105	91	82	10	GEORGE STRAIT	TEN STRAIT HITS	46
106	102	100	10	LIVE	MENTAL JEWELRY	73
107	106	101	44	LORRIE MORGAN ●	SOMETHING IN RED	71
108	107	89	23	JAMES TAYLOR ●	NEW MOON SHINE	37
109	131	182	4	2PAC	2PACALYPSE NOW	109

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

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4/17 Asheville, NC

4/18 Knoxville, TN
4/21 Allentown, PA
4/22 Washington, DC
4/23 Philadelphia, PA
4/24 Pittsburgh, PA
4/25 Rochester, NY
4/29 Providence, RI
4/30 Schenectady, NY
5/1 New York, NY
5/2 Boston, MA

5/7 Columbus, OH
5/8 Indianapolis, IN
5/9 Cleveland, OH
5/10 Dayton, OH
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5/13 Toronto, Canada
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5/20 Milwaukee, WI
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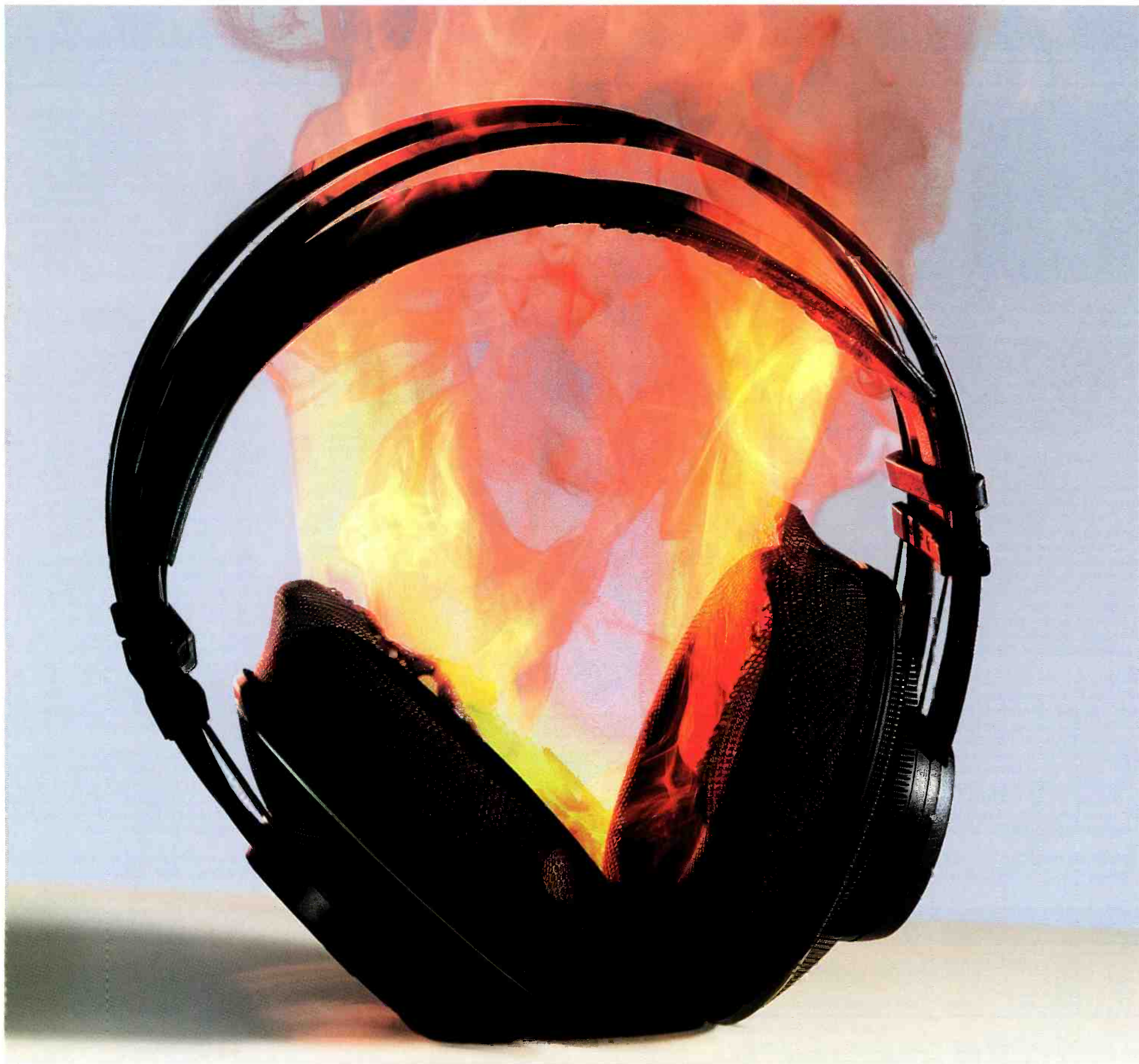
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	113	125	6	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	110
111	123	123	6	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	111
112	109	92	58	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
113	119	105	22	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
114	110	109	36	HEAVY D. & THE BOYZ ● LIPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
115	108	91	17	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
116	115	160	33	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
117	118	98	12	NIRVANA SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
118	140	184	4	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	118
119	103	121	28	SOUNDTRACK ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
120	121	140	26	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
121	163	175	9	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	121
122	167	—	2	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	122
123	135	127	22	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	51
124	134	166	8	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	124
125	120	111	36	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
126	155	151	4	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	119
127	116	108	67	EXTREME ▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITI	10
128	128	119	56	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
129	114	99	17	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
130	133	153	8	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	130
131	129	122	66	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
132	125	118	18	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
133	NEW	►	1	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	133
134	124	115	26	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
135	150	—	2	CHIEFTAINS RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT THE GRAND OPERA	135
136	130	154	36	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
137	137	131	3	THE SUGARCUBES ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY	131
138	101	150	19	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
139	154	179	4	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	139
140	174	174	49	ROXETTE ▲ EMI 94435*/ERG (10.98/15.98)	JOYRIDE	12
141	112	104	39	AARON NEVILLE ● A&M 5354* (9.98/13.98)	WARM YOUR HEART	44
142	122	110	70	CLINT BLACK ▲ 2 RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
143	161	172	31	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98)	GLOBE	76
144	NEW	►	1	DAVID BYRNE SIRE 26799*/WARNER BROS. (10.98/15.98)	UH-OH	144
145	136	130	79	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
146	148	128	8	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	128
147	160	147	7	ATLANTIC STARR REPRIS 26545* (9.98/15.98)	LOVE CRAZY	134
148	159	145	84	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
149	166	137	3	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE	137
150	126	126	36	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
151	145	129	22	ALABAMA RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
152	141	185	119	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/13.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
153	157	165	46	DWIGHT YOAKAM ● REPRIS 26344* (9.98/13.98)	IF THERE WAS A WAY	96
154	158	141	70	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
155	144	135	204	ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33

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	156	146	28	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
157	143	143	15	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98/15.98)	ACT LIKE YOU KNOW	102
158	149	133	42	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
159	192	—	2	THE LIGHTNING SEEDS MCA 10388* (9.98/15.98)	SENSE	159
160	168	155	21	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
161	127	117	4	ANDREAS VOLLENWEIDER COLUMBIA 48601* (10.98/15.98)	BOOK OF ROSES	117
162	151	136	39	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
163	152	134	41	DIAMOND RIO ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
164	146	112	11	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	91
165	153	142	70	SCORPIONS ▲ 2 MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
166	138	114	8	SOUNDTRACK WARNER BROS. 26707* (10.98/15.98)	UNTIL THE END OF THE WORLD	114
167	139	159	66	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98)	DANCES WITH WOLVES	48
168	142	132	7	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	132
169	147	139	28	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44
170	169	168	24	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
171	132	120	28	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/15.98)	THE FIRE INSIDE	7
172	172	161	41	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
173	184	124	4	YNGWIE MALMSTEEN ELEKTRA 61137* (9.98/15.98)	FIRE & ICE	121
174	171	190	3	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO	171
175	170	156	140	DON HENLEY ▲ 3 GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
176	178	162	166	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98/15.98)	BEACHES	2
177	182	173	8	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/13.98)	RIGHT HERE	160
178	194	200	76	L.L. COOL J ▲ 2 DEF JAM 46888/COLUMBIA (9.98 EQ/13.98)	MAMA SAID KNOCK YOU OUT	16
179	180	157	86	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
180	186	188	3	MSG IMPACT 21336*/MCA (7.98/11.98)	MSG	180
181	191	152	9	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS	152
182	173	149	17	YANNI PRIVATE MUSIC 82093* (9.98/13.98)	IN CELEBRATION OF LIFE	60
183	176	176	77	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
184	177	163	118	KENNY G ▲ 2 ARISTA 8613 (13.98/16.98)	LIVE	16
185	162	138	8	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT	138
186	165	169	16	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM	133
187	164	148	11	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98)	THE PRINCE OF TIDES	84
188	175	171	23	QUEEN LATIFAH TOMMY BOY 1035 (9.98/14.98)	NATURE OF A SISTA'	117
189	195	198	47	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
190	188	158	29	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
191	183	178	102	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
192	RE-ENTRY	40		HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/11.98)		20
193	RE-ENTRY	15		BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	107
194	189	177	82	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
195	185	170	22	GEORGE WINSTON ● WINDHAM HILL 11107 (10.98/15.98)	SUMMER	55
196	179	144	88	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
197	196	192	77	VINCE GILL ▲ MCA 42321* (9.98/13.98)	WHEN I CALL YOUR NAME	67
198	190	183	74	CHRIS ISAAK ▲ REPRIS 25837 (9.98/13.98)	HEART SHAPED WORLD	7
199	199	186	104	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
200	RE-ENTRY	76		AC/DC ▲ 3 ATCO EASTWEST 91413 (9.98/15.98)	THE RAZORS EDGE	2

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Atlantic Starr 147	Cowboy Junkies 86	Hammer 15	Michael Jackson 6	Ozzy Osbourne 24	Shabba Ranks 116	Thieves 150	Taupin 44
Big Audio Dynamite II 143	Michael Crawford 115	Heavy D. & The Boyz 114	Alan Jackson 64, 199	Pantera 46	The Shamen 185	Thieves 150	Stevie Ray Vaughan & Double
The Black Crowes 97	Cypress Hill 36	Don Henley 175	Jodeci 30	Pearl Jam 23	Shanice 102	Thieves 150	Trouble 58
Black Sheep 41	D.J. Jazzy Jeff & The Fresh Prince 91	Richard Marx 68	Michael Jackson 6	CeCe Peniston 78	Simply Red 82	Thieves 150	Andreas Vollenweider 161
Clint Black 142	196	Reba McEntire 32, 145	Alan Jackson 64, 199	Tom Petty & The Heartbreakers 125	Sir Mix-A-Lot 35	Thieves 150	Hank Williams, Jr. 56
Suzy Bogguss 146	D.J. Jazzy Jeff & The Fresh Prince 91	MC Lyte 157	Jodeci 30	Prince And The N.P.G. 29	Skid Row 162	Thieves 150	Vanessa Williams 26
Michael Bolton 5, 81	Madness 132	John Mellencamp 53	Michael Jackson 6	Public Enemy 67	Social Distortion 126	Thieves 150	Wilson Phillips 191
Boogie Down Productions 49	Enigma 128	Metallica 10	Alan Jackson 64, 199	Queen Latifah 188	Soundgarden 48	Thieves 150	VARIOUS ARTISTS
Boyz II Men 9	Enya 22	Bette Midler 129	Jodeci 30	Queensryche 38	SOUNDTRACK	Thieves 150	Two Rooms: Songs Of E. John & B.
Brooks & Dunn 193	Gloria Estefan 112	Mint Condition 66	Michael Jackson 6	R.E.M. 20	Beaches 176	Thieves 150	Taupin 44
Garth Brooks 1, 7, 27	Extrem 127	Eddie Money 177	Alan Jackson 64, 199	Bonnie Raitt 4, 85	Beauty & The Beast 31	Thieves 150	Stevie Ray Vaughan & Double
David Byrne 144	L.L. Cool J 178	Lorrie Morgan 107	Jodeci 30	Collin Raye 92	The Commitments 119	Thieves 150	Trouble 58
Tevin Campbell 39	Patti LaBelle 75	Van Morrison 101	Michael Jackson 6		Dances With Wolves 167	Thieves 150	Andreas Vollenweider 161
Mariah Carey 17, 96		Motley Crue 79	Alan Jackson 64, 199			Thieves 150	Hank Williams, Jr. 56
Mary-Chapin Carpenter 74		Mr. Big 18	Jodeci 30			Thieves 150	Vanessa Williams 26
		MSG 180	Michael Jackson 6			Thieves 150	Wilson Phillips 191
			Alan Jackson 64, 199			Thieves 150	VARIOUS ARTISTS
			Jodeci 30			Thieves 150	Two Rooms: Songs Of E. John & B.
			Michael Jackson 6			Thieves 150	Taupin 44
			Alan Jackson 64, 199			Thieves 150	Stevie Ray Vaughan & Double
			Jodeci 30			Thieves 150	Trouble 58
			Michael Jackson 6			Thieves 150	Andreas Vollenweider 161
			Alan Jackson 64, 199			Thieves 150	Hank Williams, Jr. 56
			Jodeci 30				



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In fact, the sound is so good, most people can't tell the difference between a BASF Ferric Cobalt cassette and a CD. That's one reason why Warner Brothers, Elektra, and Atlantic Records, as well as other major labels, have been using our Ferric Cobalt tape in their DIGalog™ audio cassettes.

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Try BASF's new Ferric Cobalt duplicating tape on your next project. It'll blow you away.

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Making Noise. "The End Of Silence," the Rollins Band's Imago debut, comes within a hair of making The Billboard 200 and will likely debut on that chart next week. The band, which is named for its leader, former Black Flag rager Henry Rollins, ranks in the top 10 in the Northeast, East North Central, West North Central, and Middle Atlantic regions.



Nelson's Moment. Jazz woodwind specialist Nelson Rangell is scoring his best success to date with "In Every Moment," his fourth album and his third for GRP. Pushed by sales in the South Central and Mountain states, it debuts on Heatseekers at No. 37. Rangell appears on GRP's all-star big-band release, which ships in May.



Public Offering. Joe Public is finding its public, as "Live And Learn" bullets on Hot R&B Singles with a 21-17 move and its self-titled album bullets on Top R&B Albums, 76-57. On Heatseekers, the album chugs ahead 40-21 on a 63% increase in sales. Its strongest pockets of support are in the Mountain, South Atlantic, and Pacific regions.

PLEASE DON'T ASK me for a Popular Uprisings T-shirt (see story, page 5); no matter how much I might like you, I won't be able to get you one. These things will be harder to land than U2 tickets. You won't even see me or the rest of the Popular Uprisings team wearing these exclusive garments.

These shirts will *only* be awarded to those artists who reach No. 1 on Heatseekers. There will be none for the acts' managers, none for the acts' labels; just for the musicians themselves. Nuff said!

GRADUATIONS: This week, we celebrate Heatseeker graduations by rapper 2Pac and pop hip-hop rookie act TLC. In just its second chart week, TLC is removed by virtue of a 105-84 jump on The Billboard 200. 2Pac, meanwhile, has risen to the top 20 on Top R&B Albums.

Artists become ineligible for the Heatseekers chart when an album hits the top half of The Billboard 200, the top 25 of the country or R&B albums, or the top five of one of our other popular-format album charts... TLC, by the way, holds a soft spot in this columnist's heart because on the album's artwork, member Chilli poses with a handsome Cincinnati Reds cap on her head.

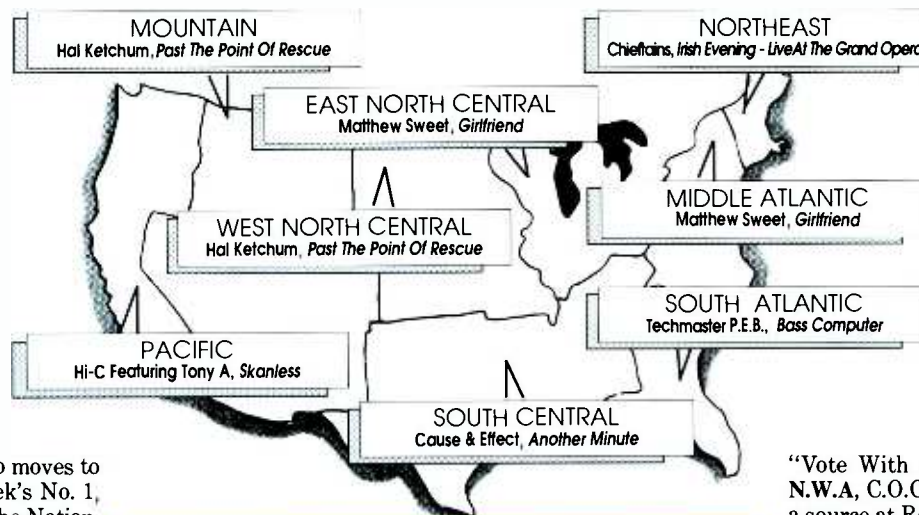
DOWN IN NEW ORLEANS: Matthew Sweet, who moves to No. 1 on Heatseekers, and Curtis Stigers, last week's No. 1, aren't the only Heatseekers set to perform during the National Assn. of Recording Merchandisers' March 13-17 confab. At least two Heatseeker graduates, **Sammy Kershaw** and **R. Kelly & Public Announcement**, will also be on hand. Kershaw will be one of the artists who play at PolyGram Group Distribution's Saturday presentation and Kelly's crew is one of the acts playing in BMG's Monday slot. And, throughout the seven product presentations, you can count on seeing and hearing artists whose first works are still on the horizon.

SOPHIE'S CHOICE: One such introduction will be made Sunday, during the Sony Music Distribution pitch, when

NARM-ites meet **Sophie B. Hawkins**, an adventurous Columbia artist being introduced with a well-oiled marketing plan.

Hawkins' album isn't being released until April 6, but she has already been the subject of major features in Bazaar and Interview magazines. She also got generous exposure during

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Hi-C Featuring Tony A, Skanless	1. Cause & Effect, Another Minute
2. Social Distortion, Somewhere Between...	2. Hal Ketchum, Past The Point Of Rescue
3. A Lighter Shade Of Brown, Brown & Proud	3. Bust Down, Nasty Bitch (Chapter 1)
4. Hal Ketchum, Past The Point Of Rescue	4. Techmaster P.E.B., Bass Computer
5. Fu-Schnickens, Fu-Don't Take It Personal	5. The Shamen, En-Tact
6. Primus, Sailing The Sea Of Cheese	6. Nemesis, Munchies For Your Bass
7. Chieftains, Irish Evening - Live...	7. Matthew Sweet, Girlfriend
8. Matthew Sweet, Girlfriend	8. Curtis Stigers, Curtis Stigers
9. South Central Cartel, South Central...	9. Chieftains, Irish Evening - Live...
10. Infectious Grooves, Plague That Makes...	10. RTZ, Return To Zero

an appearance on "The Tonight Show" March 10, on which she performed two songs, and had two turns in the chair next to host Jay Leno.

The label has her on a meet-and-greet circuit with radio and retail, making stops in Los Angeles, Seattle, Denver, Chicago, Houston, Dallas, Atlanta, and six Northeastern markets, including Albany, N.Y., and Boston. At the end of March, Columbia starts chasing her single, "Damn I Wish I Was Your Lover," at top 40 radio, but the track is already getting play at rock and alternative stations. She has already scored stations in Boston, Atlanta, and Dallas; at KRBE Houston, the track recently beat out Nirvana's "Smells Like Teen Spirit" to emerge as the most-requested song.

NONCONFORMISTS: Corrosion Of Conformity, which bullets in its fifth Heatseekers week (30-25), caught publicity from MTV News when it was announced that director **Eric Meza**, who was responsible for **Public Enemy's** controversial "By The Time I Get To Arizona" clip, will lens the metal band's "Vote With A Bullet." For Meza, who has also directed N.W.A., C.O.C. represents his first nonrap video. According to a source at Relativity, Meza was drawn to the project because it would not be "just another metal video, but one that would get a message across."

The new clip fits in with C.O.C.'s political consciousness. The band actively promotes voter registration at its live shows, and its full-page ad in Tower Records' Pulse! magazine will plug the "Rock The Vote" movement. The latter ties in with a promotion in which the band will send T-shirts to fans who mail in proof that they've registered to vote.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page, Roger Fitton, and Steve Graybow.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	8	MATTHEW SWEET	GIRLFRIEND
2	4	21	HAL KETCHUM	PAST THE POINT OF RESCUE
3	8	4	SOCIAL DISTORTION	SOMEWHERE BETWEEN HEAVEN & HELL
4	6	6	CHIEFTAINS	IRISH EVENING - LIVE AT GRAND OPERA
5	1	22	CURTIS STIGERS	CURTIS STIGERS
6	7	12	TECHMASTER P.E.B.	BASS COMPUTER
7	11	9	TEENAGE FANCLUB	BANDWAGONESQUE
8	12	22	PRIMUS	SAILING THE SEA OF CHEESE
9	13	17	RTZ	RETURN TO ZERO
10	14	12	HI-C FEATURING TONY A	SKANLESS
11	9	11	THE SHAMEN	EN-TACT
12	10	22	THE STORM	THE STORM
13	17	2	ROLLINS BAND	END OF SILENCE
14	18	2	PUBLIC IMAGE LTD.	THAT WHAT IS NOT
15	16	18	A LIGHTER SHADE OF BROWN	BROWN & PROUD
16	15	2	FU-SCHNICKENS	FU - DON'T TAKE IT PERSONAL
17	23	4	CAUSE & EFFECT	ANOTHER MINUTE
18	21	22	NEMESIS	MUNCHIES FOR YOUR BASS
19	22	22	TONY TERRY	TONY TERRY
20	19	21	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	40	2	JOE PUBLIC	COLUMBIA 48628*	JOE PUBLIC
22	34	3	WAR BABIES	COLUMBIA 46987*	WAR BABIES
23	20	22	BUDDY GUY	SILVERTONE 1462*	DAMN RIGHT I'VE GOT THE BLUES
24	27	8	BABY ANIMALS	IMAGO 21002*	BABY ANIMALS
25	30	5	CORROSION OF CONFORMITY	RELATIVITY 2031*	BLIND
26	24	17	TIM DOG	RUFFHOUSE 48707/COLUMBIA	PENICILLIN ON WAX
27	26	10	BETH NIELSEN CHAPMAN	REPRISE 26172*	BETH NIELSEN CHAPMAN
28	—	1	THE WILLIAMS BROTHERS	WARNER BROS. 26503*	THE WILLIAMS BROTHERS
29	28	8	DAVIS DANIEL	MERCURY 848291*	FIGHTING FIRE WITH FIRE
30	29	4	SARAH MCLACHLAN	ARISTA 18631*	SOLACE
31	39	2	TOAD THE WET SPROCKET	COLUMBIA 47309	FEAR
32	31	22	TRACIE SPENCER	CAPITOL 92153	MAKE THE DIFFERENCE
33	32	4	THE REMINGTONS	BNA 61045*	BLUE FRONTIER
34	25	6	STACY EARL	RCA 61003*	STACY EARL
35	36	22	SMASHING PUMPKINS	CAROLINE 1705*	GISH
36	37	9	THE FOUR HORSEMEN	DEF AMERICAN 26561*/REPRISE	NOBODY SAID IT WAS EASY
37	—	1	NELSON RANGELL	GRP 9662*	IN EVERY MOMENT
38	33	7	DEL THA FUNKEE HOMOSAPIEN	ELEKTRA 61133*	WISH MY BROTHER GEORGE...
39	—	4	LUSH	A.A.D 26798*/REPRISE	SPOOKY
40	—	1	SOUTH CENTRAL CARTEL	PUMP 15189*/QUALITY	SOUTH CENTRAL MADNESS

a SWEET start...



"THIS IS POPCRAFT RAISED TO THE LEVEL OF ARTISTRY — A ROCK & ROLL VALENTINE THAT DELIVERS SUBTLE WISDOM WITH AN EXHILARATING KICK."

— ROLLING STONE

■ A CRITICAL SENSATION — ONE OF THE YEAR'S TEN BEST

ALBUMS IN THE PRESTIGIOUS *VILLAGE VOICE* CRITICS' POLL

■ AN ALTERNATIVE RADIO SMASH

■ TITLE TRACK CROSSING TO AOR AND CHR RADIO

■ INNOVATIVE ANIMATED VIDEO IN MTV'S BUZZ BIN

■ EXPLODING AT RETAIL — SALES APPROACHING

200,000 UNITS IN THE LAST FOUR WEEKS!

■ CD-5 AND CASSETTE SINGLE COMING THIS WEEK

■ HEADLINING A NARM SHOWCASE, MARCH 14 AT STORYVILLE

"THE TRUER I AM TO MYSELF, THE MORE

LONG-LASTING MY WORK WILL BE."

— MATTHEW SWEET



MATTHEW SWEET'S REVELATORY, HOOK-LADEN *GIRLFRIEND* (72445-11015) IS ZOO'S FIRST HEATSEEKERS/MODERN ROCK CHART BREAKTHROUGH. THROUGHOUT *GIRLFRIEND*, SWEET'S HAUNTING VOCALS FLOAT OVER A SIZZLING GUITAR SWIRL REMINISCENT OF *REVOLVER*, BIG STAR AND NEIL YOUNG & CRAZY HORSE. IN DOCUMENTING THE END OF ONE RELATIONSHIP AND THE BEGINNING OF ANOTHER, THIS EXTRAORDINARY ALBUM TELLS A UNIVERSAL STORY IN AN INTENSELY PERSONAL WAY. A MUST-LISTEN FOR ALL THOSE WHO HAVE EXPERIENCED THE EXTREMES OF ROMANTIC LOVE.

...to a lasting relationship

IT'S ALL HAPPENING AT THE ZOO — ZOO ENTERTAINMENT IS A NON-TRADITIONAL RECORD COMPANY FOUNDED ON LONG-TERM COMMITMENTS TO EXCEPTIONAL YOUNG ARTISTS, AND A PREVAILING BELIEF IN ARTISTIC QUALITY AS A COMMERCIAL PRIORITY. LOOK FOR MATTHEW SWEET'S BREAKTHROUGH TO CLEAR THE PATH FOR SUCH VISIONARY LABELMATES AS . . .

WEBB WILDER — LED BY THEIR QUIRKILY CHARISMATIC NAMESAKE, THIS CRANKED-UP QUARTET FROM THE HEART OF DIXIE PURVEY THEIR PATENTED BLEND OF SATIRE AND SWAMPEDELICS ON *DOO DAD* (ZOO/PRAXIS 72445-11010). THE ALBUM FEATURES THE RABBLE-ROUSING RECESSIONARY RAVE-UP "TOUGH IT OUT," AN ALBUM ROCK HIT, AND ITS BULLDOZING FOLLOW-UP "SITTIN' PRETTY."

COURSE OF EMPIRE — ON THEIR PROVOCATIVE SELF-TITLED DEBUT ALBUM (72445-11020), THIS ADVENTUROUS DALLAS-BASED BAND EXPLORES THE RAGING CONTEMPORARY CONFLICT BETWEEN SCIENCE AND NATURE, SETTING OFF INDUSTRIAL GUITARS AGAINST A PHALANX OF PRIMAL DRUMS, WITH APOCALYPTIC RESULTS. AMONG THE WONDERS OF THIS WIDE-RANGING EFFORT ARE THE INCENDIARY "COPIOUS," AND THE DARKLY PROPHETIC TRACK AND VIDEO "COMING OF THE CENTURY."

CAUSE & EFFECT — *ANOTHER MINUTE* (72445-11019) IS ALL IT WILL TAKE TO BE TAKEN IN BY THIS SAVVY ANGLO-AMERICAN DUO, WHOSE FIRST EFFORT FEATURES THE TOP 10 *BILLBOARD* DANCE RECORD "WHAT DO YOU SEE" AND THE IRRESISTIBLE CROSSOVER HIT "YOU THINK YOU KNOW HER." SALES AND AIRPLAY ON THE LATTER TRACK HAVE REACHED A FEVER PITCH IN HOUSTON, DALLAS, ATLANTA AND OTHER MAJOR MARKETS.

LAST GENTLEMEN — THIS MODERN POP UNIT OUT OF CHAMPAIGN, ILLINOIS, DEFTLY EMBRACES RHYTHM, MELODY AND INTELLECT ON *THE WORLD BEHIND YOUR BACK* (72445-11022), A STYLISTIC TOUR DE FORCE THAT IS POSTMODERN IN THE CLASSIC SENSE OF THE TERM. "WE WANT PEOPLE TO THINK," SAYS SINGER/GUITARIST BRIAN LEACH, "BUT WE WANT THEM TO THINK ON THEIR FEET. AND WE HOPE THAT THEIR FEET ARE MOVING."

Z8 ENTERTAINMENT

ZOO. A BREEDING GROUND FOR QUALITY ARTISTS.

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COLE, COLOR ME BADD TAKE 2 SOUL TRAIN AWARDS

(Continued from page 16)

Award was preceded by a musical tribute to Prince, featuring Stephanie Mills singing "How Come You Don't Call Me Anymore," Rosie Gaines of the New Power Generation performing "Nothing Compares 2 U," and Patti LaBelle singing "Yo Mister," which Prince wrote for her.

Appearing on stage to receive the award amid wild applause, Prince seemed truly touched by the honor. "Sometimes I've been criticized for talking too fast and trying to say too much," he said over screams from the audience. "I just want you to know that I try only to speak when spoken to. And with your love and support, maybe I can speak a little longer."

Neither Jackson nor Prince performed.

Other winners in this fast-paced, tightly produced program were faced with tough competition. Outspoken

and controversial rap act Public Enemy picked up the best-rap-album-award for its "Apocalypse '91... The Enemy Strikes Black" album, over heavy favorites Naughty By Nature, Heavy D. & the Boyz, and the Geto Boys. New act Jodeci received recognition for "Forever My Lady" in the best-album category against Guy, Prince & the N.P.G., and BeBe & CeCe Winans. The latter act received an award for best gospel album.

Other winners were Grammy winner Luther Vandross, whose "Love Power" took the award for best R&B/soul album, male; Lisa Fischer for best R&B/soul single, female; Grammy winners Boyz II Men as best new R&B/soul artist; Hammer's "Too Legit To Quit" as best video; and newcomer Keith Washington's "Kissing You" as best R&B/soul single, male.

Backstage, most winners expressed gratitude at being honored by their peers in the black music industry—in a season of industry awards programs. The Soul Train Music Awards are voted on by a wide array of urban radio station programmers, black music record label execs, and black music artists.

The awards program was highlighted by strong performances, such as the triple-threat rap program opener featuring riveting back-to-back stage performances by Public Enemy doing "Shut 'Em Down," Naughty By Nature doing "O.P.P.," and Heavy D. & the Boyz performing "Is It Good To You."

Another exciting, stacked vocal performance included doo-wop hip-hop favorites Boyz II Men, Jodeci, and Color Me Badd.

Co-hosts Vanessa Williams and Luther Vandross, and BeBe & CeCe Winans also contributed vocal performances.

The program, produced by Cornelius and syndicated by Tribune Entertainment, aired live to 60% of its 115 syndicated stations, including such major markets as New York, Los Angeles, Washington, D.C., Dallas, San Francisco, Chicago, and Philadelphia. The remaining 40% received the program between March 10 and March 15.

Mazz Is Top Tejano Winner Other EMI Acts Also Fare Well

SAN ANTONIO, Texas—Mazz, Emilio Navaira, and Selena Aun-tanilla continued their dominance of the Tejano Music Awards here March 6 when the three Capitol/EMI acts gathered 11 awards among them.

A total of 13 awards were presented before a sold-out house at the Convention Center Arena. Capitol/EMI acts also captured the remaining two awards, completing a sweep for the label (see Latin Notas, page 49).

Mazz, of Brownsville, Texas, was the big winner, earning six awards. Among them were song of the year for "Que Me Lleven Canciones" (Let Them Bring Me Songs); best single for "Ven Devorame Otra Vez" (Devour Me Again); and best album for "Para Nuestra Gente" (For Our People). Lead singer Joe Lopez was named best male vocalist and songwriter of the year. Best vocal duo honors went to Lopez and guitarist/producer Jimmy Gonzalez for the third consecutive year.

Navaira, a San Antonio native,

scored for male entertainer and best album conjunto-progressive. In a new category this year, Navaira also won for best Tejano country song for "South Of The Border."

Selena, who hails from Corpus Christi, Texas, grabbed the female vocalist and entertainer awards, a sweep she accomplished in each of the last two years.

The most-promising-band trophy went to Xelencia, while best album conjunto-traditional went to Roberto Pulido.

Performing at the awards were Adalberto, Mazz, Selena, Navaira, Gary Hobbs, Esmeralda, David Marez, Shelly Lares, and Anna Roman. Comedian Paul Rodriguez served as host.

The Tejano music weekend continued March 7 with the Tejano Music Hall of Fame dance, featuring performances by Mazz, Selena, Navaira, and Liberty Band. This year's inductees are Lalo Guerrero, Jesus Morales Rosales, and the band Los Dinos.

RAMIRO BURR

PLG ENTERS EXCLUSIVE DEAL WITH ALPHA

(Continued from page 16)

group.

"We are in the business of being involved with talent we feel we can break," he continues. "We are also in the business of developing equity in our combined artist rosters, and we feel that Alpha should be a great source of developing artist equity."

Dobbis says Alpha was first brought to his attention when he heard singles by two new artists, Brandon and Lorenzo. "I thought both artists have the potential to be extremely successful," he says.

Negotiations between PLG and Alpha started shortly after Alpha's distribution deal with CEMA ended two months ago.

Alpha is one of two independently owned labels distributed by PolyGram; the other is Victory Records.

Other acts on the Alpha roster include Life, Exotic Birds, and the Hunger. The first release under the PLG/Alpha pact is an upcoming single by Lorenzo, which will be released next month.

LARRY FLICK

POPULAR UPRISINGS T-SHIRTS

(Continued from page 5)

seekers spot in previous weeks. At the National Assn. of Recording Merchandisers' convention in New Orleans, Arista's Curtis Stigers—whose self-titled album has been the No. 1 Heatseeker in five different weeks—and Matthew Sweet, the current No. 1, will receive T-shirts. On the front of each shirt is the "Heatseekers No. 1" logo superimposed over a map of the U.S., and the back is emblazoned with the slogan "I Created A Popular Uprising In Billboard."

Popular Uprisings is the weekly, full-page feature devoted entirely to up-and-coming recording artists, including some whose careers date back several years. Prominent on this page is the Heatseekers chart, which

tracks those artists who have never reached the top half of The Billboard 200, the top 25 of the Top R&B Albums or Top Country Albums lists, or the top five of one of Billboard's other popular-format albums charts. Data for the national chart and the page's regional charts is compiled by SoundScan, using the same pool of retailers who report to The Billboard 200, Top Country Albums, and Billboard's other point-of-sale charts.

"The introduction of the Popular Uprisings T-shirt reflects a desire by Billboard to create a democratic trophy for dramatic new popular acceptance," says Billboard editor in chief Timothy White, "and the idea goes back to the original philosophy be-

hind the Popular Uprisings page and the Heatseekers chart. I named the page 'Popular Uprisings' because I wanted a name that was a timeless credit to an artist's ascendance, rather than a dated designation like 'new this' or 'new that.' Any artist who finds and holds a loyal and expanding audience has engendered a true groundswell of support, and the Popular Uprisings page and its column acknowledge that.

"The Heatseekers chart was named after the guided missile of the same name, because it alludes to an explosive, focused force that seeks out its target through a heat-tracking capability. Popular music at its best is a public expression of a personal truth, and its performers seek the heat of an audience with an uncommonly potent resolve. Being a Heatseeker means that, right from the start—of a new project or a whole new career—you had your personal passion and your artistic sense of direction in impeccable alignment. In short, we award the Popular Uprisings T-shirts to performers as public recognition that their aim is true."

Notes Geoff Mayfield, associate director of retail research for Billboard's charts department, "We at Billboard had been searching for a vehicle which would serve to bring exposure to developing artists since the start of last year. As we anticipated, our readers have embraced Popular Uprisings with great enthusiasm."

Mayfield, who writes Popular Uprisings and manages the Heatseekers chart, adds that "the Popular Uprisings T-shirts give us a fun way to further the excitement that has been generated by this important editorial feature. We hope the artists who've earned them through hard-won public acceptance will wear the shirts with the same pride and enthusiasm with which they are awarded."



Qwest/Warner Bros. recording artist Tevin Campbell, center, receives a Popular Uprisings T-shirt, in recognition of his having hit No. 1 on Billboard's Heatseekers Albums chart, from Geoff Mayfield, left, Billboard's associate director of retail research. Looking on is Hank Spann, VP of black music promotion at Warner Bros. (Photo: Glenn Waggoner)

The "Dues" and "Don'ts" (we've paid ours) of a One Stop

WE

Stock 10,000,000 SKU's!

Have 125% fill!

Have 10,000 labels!

Promise to ship at 8am to have it in your store by 9am the same day!

DON'T

Want you to be over inventoried and have obsolete merchandise!

Unfortunately for you, sell at less than our cost!

Want to be the biggest!

WE

Carry the SKU's that are selling!

Have 95% fill on hits and over 90% fill on catalog titles!

Have the ability to tell you instantly if we're ever out of stock on something!

Have excellent service - we ship every order, every day—with our personal touch!

Have great everyday prices as well as super prices on new releases and hits!

Ship 99.99% accurately!

DO

Have the best and most knowledgeable sales staff in the business!

Want to introduce you to our K.I.S.S. POS System, the best in the business! (see our other cool advertisement)

Want to be the best!

NORTHEAST ONE STOP

27 Warehouse Row, Albany, NY 12205-5726

1•800•BUY•HITS

PHILIPS PROPOSES SUPER CLUB BUYOUT

(Continued from page 9)

conglomerate will guarantee Super Club's bond and bank loans. "The banks have to decide what they want to do," Baldwin explains. "Do they want to restructure the loans or do they want to get involved in running Super Club?" He suggests the banks are more likely to restructure.

The success of those negotiations would pave the way for Philips to buy out Super Club's minority shareholders, most of whom are upset about its share price dropping to the equivalent of about \$7.70 last week from its high last year of about \$175.

"In order to guarantee an objective price determination, a renowned international merchant bank will be appointed to carry out a valuation of the fair market value of Super Club's activities," a press release states.

So far Philips has invested about \$425 million in Super Club. Financial observers in Belgium speculate that the buyout of minority shareholders would cost Philips about \$170 million.

About 85% of Super Club's revenues come from its U.S. operation, where it runs Super Club Video Corp., a 200-store video chain, and Best Distribution, a video distributor, as well as Super Club Music Corp.

In the U.S., rumors questioning the company's financial health spread throughout the music and video business when Super Club asked the music majors to either accept returns or roll over payments due them. According to sources, four of the six majors agreed to accommodate Super Club; the other two are said to have rejected their plea and took payment in the form of cash and returns.

"We had a self-inflicted cash-flow restriction, due to excess purchases during the November and December time frame," Baldwin acknowledges. "Some of that was due to the merger and inefficiencies that remain in our new system. Also, we bought too much product for our video stores that stock music. We are still committed to that program [the music company racks some stores for the video chain], but we need to hone and redesign that strategy."

Around the same time as Super Club's problems came to the fore in the U.S., Bill Shepard, president of Super Club Retail Operations, re-

signed from the company. Baldwin declines to comment on whether Shepard's departure was related to Super Club's inventory problems.

But he says he has become more actively involved in running the retail chains. "We have enhanced the information and communication ability" of Super Club Music Corp., which will help it stay on top of inventory, Baldwin says. "Our people in Atlanta are very good people but they got a little sloppy in November and December."

"The labels and vendors can count that they won't have those problems" anymore with the chain, Baldwin concludes. He also notes, "Super Club in

the U.S. is a stand-alone company, with its own credit lines." Moreover, he states that the U.S. company is profitable on an operating basis.

In the company's next fiscal year, which begins April 1, Super Club Music plans to open, remodel, and relocate 20-30 stores, while pruning underperforming stores. "That is not an indication that we are trying to stop spending capital," he says.

Senior distribution executives at some of the majors confirm they are not alarmed about Super Club's financial health in the U.S. Although they give the U.S. operation a vote of confidence, they say they are watch-

ing what happens in Europe. But Baldwin argues the action Philips is taking in Europe will make the company significantly stronger. Also, he says, it shows Philips' commitment to Super Club.

Others, however, point out that in addition to Philips' current activities on behalf of Super Club, the Dutch company has agreed to either invest \$66 million in a joint venture with Blockbuster or buy \$55 million worth of the Fort Lauderdale, Fla.-based company's shares (Billboard, Nov. 30). That has led some to believe Philips is negotiating the sale of Super Club's video assets to Blockbuster.

SCHWARTZ HANDS INGRAM HOME VIDEO DISTRIB ACCOUNTS

(Continued from page 9)

touched off when a deal for \$20 million in new financing from A.F.C., a New Hampshire-based investment firm, fell apart March 6.

Referring to the arrangement with Ingram, Schwartz says, "I didn't sell them anything." He says there was no consideration of any kind, either cash or assumption of debts, for turning over a list of approximately 1,200 customers to Ingram. Nor will SBI receive any commission on sales to SBI accounts filled by Ingram.

Nashville-based Ingram's absorption of SBI's video accounts comes in the wake of a dramatic move on Ingram's part to acquire its largest video wholesale competitor, Commtron Corp., which would give the combined entity 33%-34% of the video specialty market (Billboard, Feb. 27).

That deal is still awaiting approval by the Federal Trade Commission.

SBI's reported share of the U.S. video wholesale market is approximately 2.4%.

However, since the arrangement with SBI does not constitute an acquisition by Ingram, no regulatory approval would be required.

"I've permanently turned over these accounts to Ingram," says Schwartz, adding any subsequent consideration would be "whatever [Ingram] does in their good heart."

Schwartz denies industry speculation that SBI has a heavy debt load with several video suppliers. "I know of no hangups, I've had no phone calls," he says. "I don't know any particular manufacturer who has absolutely refused to have their merchandise get to the stores."

Most of SBI's video staff had been laid off by press time, as the wholesaler liquidated its video operation. The company had also begun shipping inventory back to its suppliers.

Many of SBI's former video employees are expected to be hired by Ingram, Schwartz says.

"If there are folks who want to join our operation," says Ray Capp, executive VP and COO of Ingram, "we will interview them. But we won't raid a competitor."

At press time, Ingram executives were in Lanham interviewing SBI employees, particularly sales reps.

Capp confirms Schwartz's description of the arrangement, saying, "He made the choice to go out of [the video] business. We've made a name for ourselves in that part of the country as a service provider. Frankly, Schwartz wants his customers to be healthy and strong."

With the situation unfolding rapidly, it was unclear at press time how

WINDHAM HILL FOUNDER STARTS NEW LABEL

(Continued from page 16)

ken word,' which in record stores is somewhere below 'polkas' in terms of priority," says Ackerman. "It's easier to say what this material isn't than what it is. It's not an imitation of Books On Tape, it's not comedy, although there may be humor in it. It's contemporary storytelling, a very personal, intimate experience."

The label is being financed entirely by Ackerman, "although I'm happy to announce that I've had plenty of offers from people wanting to get in," he says.

Ackerman stresses that Gang of Seven is not connected with Windham Hill, although he will remain chairman of that label.

The company's debut release will be "First Words," a compilation of 14 of the label's signings, due out the third week of May. Gang of Seven

will provide a special counter pre-pack to display the release, "so we don't lose the initial product in the spoken-word bin," says Ackerman.

"First Words" will be followed by recordings by actor Spalding Gray and comedian Rick Reynolds, tentatively planned to coincide with the release of Gray's film "Monster In A Box" in May and Reynolds' Showtime special "Only The Truth Is Funny" in the fall.

"We hope to have six or seven products by the end of 1992," says Ackerman.

Although the releases will be available in bookstores, where most spoken-word recordings are sold, the new label will emphasize sales to record stores through BMG Distribution, which also distributes Windham Hill. TRUDI MILLER

Metromedia Duo To Buy MUZE Majority

NEW YORK—John Kluge and Stuart Subotnick, co-owners of East Rutherford, N.J.-based Metromedia Co., have agreed to purchase a majority interest in Brooklyn, N.Y.-based MUZE Inc., which owns and operates the MUZE music database.

MUZE, which provides information on more than 100,000 CDs, cassettes, and music videos, is accessed via touch-screen computer kiosks. The first MUZE machine was placed in February 1991; currently there are 32 MUZE machines in 24 locations, representing five major music chains.

Metromedia, which owns a majority interest in Orion Pictures Corp., also operates businesses in the restaurant, medical technology, and

computer industries.

MUZE will soon face competition from Trade Service Corp., which is about to introduce U-VU-2, a multimedia, interactive version of its Phonolog and Videolog reference directories for use in retail stores. The San Diego-based company will unveil a prototype of the system at the upcoming National Assn. of Recording Merchandisers convention.

U-VU-2 uses a CDTV interactive system, although the company is also developing a computer-based version using the IBM 386. The Phonolog database includes 80,000 albums and more than 1 million songs; the Videolog database features 35,000 titles. Both versions are updated monthly.

NKOTB SUCCESS

(Continued from page 18)

fer the consequences."

Like the 1991 remix album "No More Games," "If You Go Away" is being marketed under the NKOTB handle, which Scott says is not intended as an official or permanent name change.

"They wanted to present themselves with an entirely new image, a more adult posture," Scott says.

The manager adds that the alternate moniker was also a conscious attempt to deflect perceived complaints in some quarters of the radio community about "New Kids burnout," which first surfaced at the release of the group's last studio album, "Step By Step" (Billboard, April 28, 1990).

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New AIDS Organization Plans Benefit Concert

BY SUSAN NUNZIATA

NEW YORK—An AIDS awareness and assistance organization is being launched by manager/producer Bob Caviano, EMI Records Group/North America executive VP/GM Daniel Glass, and AIDS activist Tim Rosta.

Known as LIFEbeat, the not-for-profit organization has scheduled a fund-raising concert May 20 at Madison Square Garden's Paramount Theater here. Although the roster of artists is still under negotiation, Caviano says the concert will feature an eclectic selection of approximately seven acts. The event will be followed by an aftershow party at the Palladium, which will also include performances by artists.

Ron Delsener, a board member of LIFEbeat, will promote the concert.

The organization is also planning a fund-raising cocktail party in April; details were not available by press time.

Caviano expects the May 20 concert and program book to raise about \$1 million, most of which will be donated to organizations that provide medical information and services to AIDS victims. God's Love We Deliver and the People With AIDS Coalition of New York are among the groups that will receive donations.

Working out of office space donated for the next year by EMI, LIFEbeat is also setting up an 800-number AIDS referral service. The lines are expected to be up and running within the next three weeks, according to Glass.

Trained volunteers will have access to AIDS information and organiza-

tions nationwide, including physicians who have HIV practices and data on various states' AIDS drug-assistance programs. The volunteers also will provide case management for those callers who need help in making use of these other services.

The group's board of directors includes Vincent Gagliostro, creative director for NYQ magazine, and Marvin Shulman, an entertainment manager and former treasurer of ACT-UP, New York.

LIFEbeat's 28-member advisory committee includes Jellybean Benitez, Gwen Guthrie, Nona Hendryx, Grace Jones, Lonnie Gordon, Capitol Records' Frank Murray, EMI Records Group's Frances Pennington, and the Recording Industry Assn. of America's Hilary Rosen.

"What other legacy can I leave?" says Caviano, who is infected with AIDS. "Do I want to get another record with a bullet, or do I want to save some lives? I want to use any vehicle. I will be a spokesperson. I want to use that as a way for me to raise awareness. What if I save 10 lives, isn't that worth it?"

In particular, Caviano feels the music industry is in a position to raise AIDS awareness among blacks and Latinos.

"Too many times, young people in the business who are HIV positive, or just have questions, ask me for answers," says Glass. "There is no place in our business they can turn to. It's sad to think what a hip business we're in and we can't take care of our own."

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MORGADO KEYNOTE PREVIEW

Warner Music Group chairman **Bob Morgado**, in delivering his keynote speech March 14 at the National Assn. of Recording Merchandisers' convention, will review relevant precedents from other industries, as well as evolving demographic and communications-media trends that, in his view, will significantly influence the marketplace for music.

NARM MEMBERS TO HIT THE PHONES

At the March 13-16 NARM convention, association officials will unveil a telephone call-in campaign to battle the pending U.S. Senate bill that would entwine legitimate dealers in third-party liability for sex crimes. The folks at the other end of the line would ideally be members of Congress or their aides.

LANE'S STAKE IN CHINA LABEL

Major British artist manager **Brian Lane** has acquired a stake in a top U.K. indie label, **China Records**, headed by **Derek Green**. Lane, who has managed **Yes** (in its various forms) and **Asia**, among others, becomes co-chairman with **Green** and lends clout to the label's developing roster. In the U.S., Elektra has just signed **China's** the **Levellers**. . . **David Bowie's** press agent, **Mitchell Schneider**, says that contrary to a March 14 Bulletin item, the **Tin Machine** member **does** plan to make a third studio album with the group for **Victory**

Records. As a solo, Bowie is still without a label affiliation.

WAXWORKS VID UNIT STILL SUSPENDED

WaxWorks/VideoWorks remains suspended as a **Walt Disney Home Video** distributor in the wake of the Owensboro, Ky.-based wholesaler being the site where \$1.2 million worth of stolen "Fantasia" cassettes turned up after the robbery last October of almost 50,000 cassettes. The U.S. Attorney's office in Detroit recently concluded its investigation into the matter, and while seven suspects were charged, none were staffers at WaxWorks/VideoWorks (Billboard, March 14). On March 9, company president **Terry Woodward** met with Disney's two top executives, **Bill Mechanic** and **Richard Cohen**, at the studio's Burbank, Calif., headquarters. "It was my first chance to give our side of the story," says Woodward, "but there is no change in our status. We're still suspended after 10 years of being a Disney distributor." Disney had no official comment.

BRAD HUNT, OTHERS EXIT LABELS

After a nine-year stay at **Elektra Records**, **Brad Hunt** has left his post as senior VP and GM. He is being replaced by **David Bither**, with the label for five years, most recently as VP of marketing. Elektra chairman **Bob Krasnow** cites "philosophical differences over business strategy" as the catalyst behind what the label defines as a

"dismissal." "It's been an imperfect marriage for nine years," says **Hunt**. . . **Wynn Jackson** is leaving his slot as West Coast-based VP of national album promotion at **RCA**, apparently nixing an offer to relocate to the label's East Coast HQ. . . The search is on at **Al Shulman**-led **Sony Music Special Products** for a VP of sales and marketing following the departure of sales VP **Tony Formichelli** to a VP of special markets slot at **Sony Distribution**.

YOUNG GETS RESTLESS

Just months after launching a new country division of **The Programming Works** consultancy, **Bob Young** gets the much-coveted PD job at Nationwide's new **KNCI** Sacramento, Calif. Young was previously PD of **WXTU** Philly.

CLINT BLACK SUES FORMER MANAGER

Singer **Clint Black** has sued his former manager, **Bill Ham**, and Ham's music publishing company, asking the court to declare Black's management and songwriting contracts unenforceable and award him compensatory damages of at least \$5 million (see related story, page 16). He also asks the court to determine and award him punitive damages. Filed March 11 in U.S. District Court in Nashville, Black's complaint, among other charges, says Ham agreed to manage him only if he also signed a songwriting agreement with Ham's publishing company and an exclusive artist recording contract.

Country Time For Disney As Label Debuts Kids Compilation

BY DEBORAH RUSSELL

LOS ANGELES—A number of country music's biggest stars will be exposed to a new audience in June, when Walt Disney Records debuts its Spotlight Series with the "Country Kids" compilation.

Buck Owens, Merle Haggard, Earl Scruggs, Emmylou Harris, Glen Campbell, Mary-Chapin Carpenter, Chris Hillman, and Patty Loveless will contribute tracks to the collection, which marks Disney's first foray into the country marketplace.

"We're continually challenging the limits of children's music," says Mark Jaffe, VP at Disney Records. "Country seems so compatible with families and kids."

Disney's marketing campaign for the album will target the traditional children's marketplace as well as the country audience, says Jaffe. Music videos will be shipped to Country Music Television and the Nashville Network at the same time they are sent to the Disney Channel and Nickelodeon. Retail campaigns are planned for retailers who cater to both audiences, as well. Disney also plans a tie-in this spring with Fan Fair, the annual country festival in Nashville, Jaffe says.

"Country Kids" marks Disney's latest attempt to bridge the gap between adult audiences and their

young counterparts. The album follows the gold-certified "For Our Children," a charity album that featured such pop/rock artists as Bob Dylan, Bette Midler, and Brian Wilson singing songs for children.

The Desert Rose Band's Herb Pederson and industry veteran Jay Levy are co-producing the "Country Kids" compilation. The team co-wrote five of the album's songs.

Stylistically, the album runs the country gamut from Merle Haggard's rockabilly reinterpretation of the classic nursery rhyme "Bingo" to Chris Hillman's bluegrass rendition of "Little Birdie."

Pederson is confident that "Country Kids" will find an audience among adults, even those without children.

"The songs aren't written in a childlike way," he says. "They're written with kids' issues in mind, but the artists sing the way they'd sing on any of their own tunes."

Some of the musicians featured on the album include Byron Berline on fiddle, David Grisman on mandolin, and Albert Lee on electric guitar.

"This is a dream project," says Levy. "We're using legitimate, state-of-the-art, country music production. We've tried to design a record that kids and adults can listen to over and over again."

Brooks Flows On & On; A Boss Debut

PLEASE BROOKS Don't Hurt 'Em. **Garth Brooks'** "Ropin' The Wind" tops The Billboard 200 for the 17th week, the longest run at No. 1 since **Hammer's** "Please Hammer Don't Hurt 'Em" held the top spot for 21 weeks in 1990.

Brooks' unshakable hold on No. 1 is especially impressive because he wasn't able to appear on the Grammys or the American Music Awards, where his status as the hottest act in the business would have assured him of a big buildup. Even so, Brooks was able to hold off a challenge by **Natalie Cole's** "Unforgettable," which swept the Grammys. Cole's album, which vaulted from No. 16 to No. 2 in the week following the awards, dips to No. 3.

THE BOSS is back. **Bruce Springsteen** lands the highest-debuting single of his career as "Human Touch"/"Better Days" enters the Hot 100 at No. 29. The double-sided hit is the highest-debuting single by any artist in more than a year.

The songs are also off to a flying start at album radio. "Human Touch" and "Better Days"—which are taken from Springsteen's upcoming albums "Human Touch" and "Lucky Town," respectively—enter the Album Rock Tracks chart at Nos. 1 and 2, respectively.

Though Springsteen is primarily an album artist, he has amassed 11 top 10 singles since 1980. Four of his last five albums have spawned top 10 hits, the sole exception being the stark "Nebraska" in 1982.

FAST FACTS: **Vanessa Williams** lands her first No. 1 single on the Hot 100 with "Save The Best For Last." This caps a remarkable comeback by Williams, who surmounted scandal to build a credible pop/R&B ca-

reer. Eight years ago, when Williams was unceremoniously dumped as Miss America, if you had polled industry "experts" about her chances of carving out a successful pop career—much less landing a No. 1 hit—you'd have found very few believers. "Save The Best For Last" is the second No. 1 pop hit for songwriter **Jon Lind**, following "Crazy For You" by **Madonna**—who, come to think of it—also survived a Penthouse photo spread. Just a coincidence, Jon?

Two **Queen** songs reappear on the Hot 100 four months after the death of the band's lead singer, **Freddie Mercury**. Queen's 1976 classic, "Bohemian Rhapsody," re-enters the chart at No. 81; **Warrant's** version of Queen's 1978 hit "We Will Rock You" opens at No. 97. . . In addition, "We Are The Champions" is featured on the "Wayne's World" soundtrack, which jumps to No. 8 in its third week on The Billboard 200. It's the first soundtrack to hit

the top 10 since "The Commitments" last fall. **U2** and **Nirvana** seem to be headed for their second straight top 10 singles from their former No. 1 albums. U2's "One," the follow-up to "Mysterious Ways," vaults from No. 76 to No. 41 on the Hot 100; Nirvana's "Come As You Are," the follow-up to "Smells Like Teen Spirit," debuts at No. 76.

Lynn Shults, Billboard's director of operations/country music, notes that Nashville-connected producers and songwriters worked on two of the top three hits on the Hot 100. The parties involved: producer **Keith Thomas** and songwriters **Wendy Waldman** and **Will Jennings**.

Prince lands his eighth No. 1 R&B hit with "Diamonds And Pearls." The song peaked at No. 3 on the Hot 100 last month.



by Paul Grein

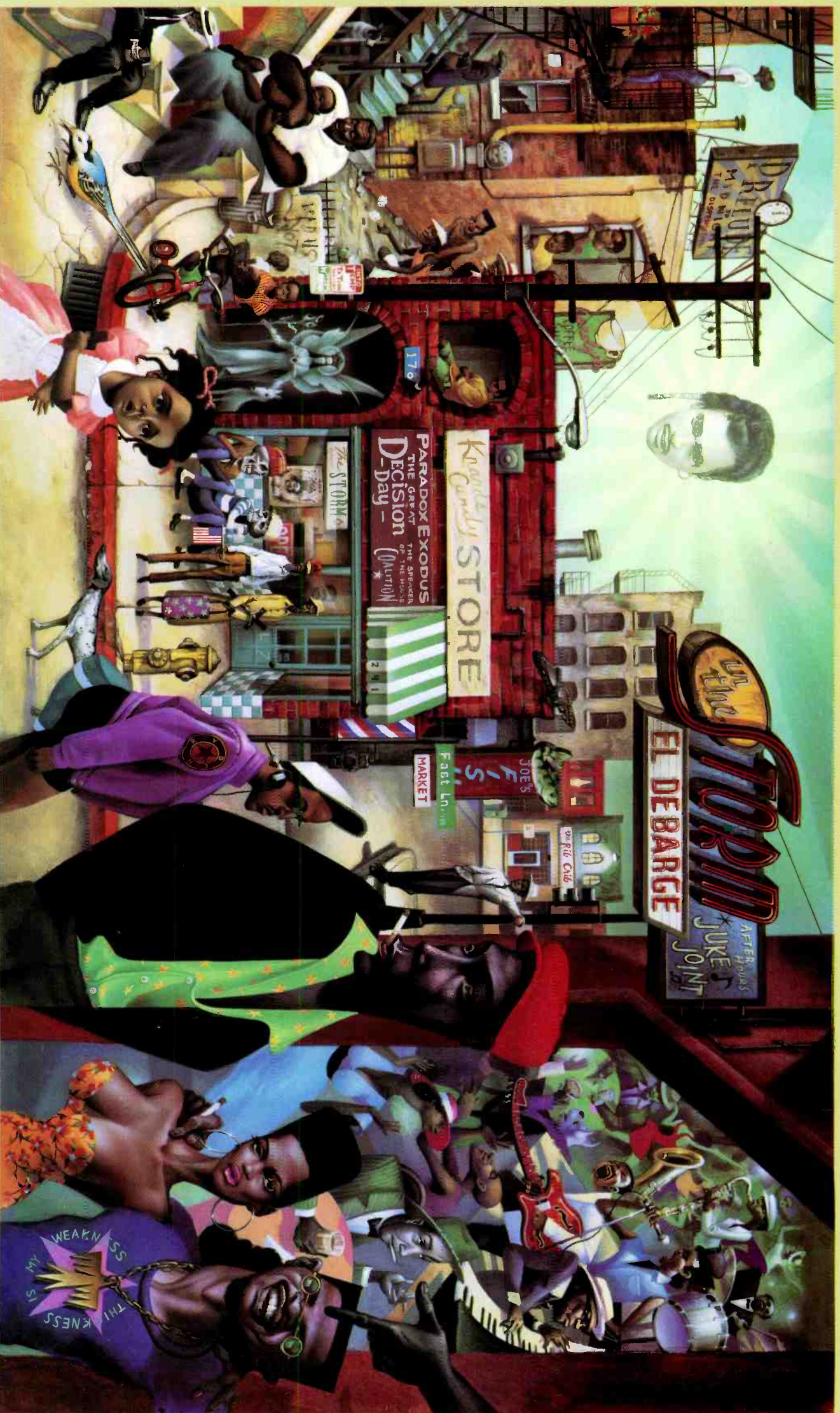
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