

FOLLOWS PAGE 52

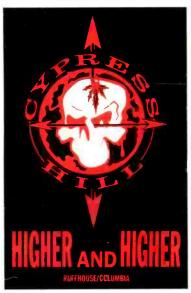
FEBRUARY 15, 1992

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

GROWING FAST.

"The Secret Garden" is blossoming with over 85,000 units sold in under two months. It's Columbia's fastest-selling Original Cast Recording in 15 years. Composed by two-time Grammy-winner, Lucy Simon; produced by Grammy-winner Thomas Z. Shepard.







NUCLEAR VALDEZ

"An adrenaline rush of something truly new."-Guitar World

"(Share A Little) Shelter," 34T 74159 the new single and video from Nuclear

"DREAM ANOTHER DREAM" 46968

The new album, Epic



Japan Beat The Global Blahs In '91

CD Singles, Megahits Spur Record Sales

■ BY STE'/E McCLURE

TOKYO-The record industry may be singing the blues in other parts of the world, out the story is decidedly upbeat in Japan.

Newly released statistics from the Recording Industry Assn. of Japan show the industry here grew faster in 1991 than at any time since the

Total unit production rose 19% over 1990, while production value at wholesale prices was up 16%. The absolute figures-345.08 million units produced, worth 449.25 billion yen (\$3.3 billion, at an exchange rate of 134.7 ven to the dollar)—are all-time records for this country.

Compact discs featuring national artists dominated the market. Selling especially well were CD singles, which enjoyed the greatest growth rate of any one format.

CD album production surged to 210.5 million units worth \$2.57 billion, representing increases of 24% and 21%, respectively, compared with 1990. CD singles jumped to 88.8 million units worth \$400.6 million, a 44%







Some of the artists and executives who helped the Japanese music industry achieve its fastest growth in two decades include, clockwise from lower left, Sony recording artist Nokko; Sony Music Entertainment (Japan) president Shugo Matsuo; WEA Japan K.K. artist Dick Lee; and Warner Music Japan president Ikuzo Orita.

increase in production and value over the previous year.

Analog cassettes continued to de-

cline, to 44.8 million units (22% down against 1990) worth \$356 million (down 23%). Vinyl album production slid 58% to 982,000 units. They were worth \$11 million, 20% less than the prior-year figure.

The results are especially impressive given the Japanese economy's recent slowdown and slumping sales of audio hardware in 1991. "This industry is strong against recession,' notes Yoshimitsu Harashima of Toshiba-EMI's international division, in a typical industry comment.

Warner Music Japan president Ikuzo Orita points out that there were an unusually high number of megahits last year. "Our industry was really lucky. There were probably nine million-selling singles and six million-selling albums," he says. "The scale of hit singles is bigger than it used to be. Before, there used to only be one million-selling single a year. Japan's resale price maintenance system is another reason for the industry's solid results, Orita says.

RIAJ spokesman Takuo Chiba comments, "The Japanese market is (Continued on page 88)

Farm Aid Rolls On, But Public **Focus Changes**

■ BY EDWARD MORRIS

NASHVILLE—Over the past year, the Gulf war, the AIDS epidemic, and the feeble U.S. economy have commanded much of the public attention once focused on the plight of America's small farmers. Even the tax troubles of Farm Aid founder Willie Nelson have earned more headlines of (Continued on page 88)

In the Medialine

Hot Texts: Spring Music Book Highlights

PAGE 68

BMG Appears To Have Lead **On Virgin Buy**

BY ADAM WHITE and JEFF CLARK-MEADS

LONDON-The Bertelsmann Music Group appears to have a good shot at acquiring The Virgin Music Group, the only mediumsize international record company that has not yet been bought out by a arger firm. Informed (Continued on page 88)

AC Stages Comeback In National Format Ratings

NEW YORK-AC radio, which had a sharp drop in listenership last summer, recovered some, but not all of that ground in the fall, according to the latest Billboard/ Arbitron study of national format

IN THE NEWS

BDS Adds Nonmusic Products To Its Mix

PAGE 5

listening. Other fall highlights:

• Oldies, a format expected to thrive in bad times, fell sharply.

· Country continued its climb and is now more than a share-point ahead of top 40.

 Spanish-language stations were up, while urban radio was off slightly, developments that had been expected with the addition of new census data to Arbitron's weighting. But the only sharp changes were in the 18-34 demo.

Billboard's Sean Ross has full details, starting on page 70.

No. 1 IN BILLBOARD

HOT 100 SINGLES ★ I'M TOO SEXY
RIGHT SAID FRED
THE BILLBOARD 200
ROPIN' THE WIND
GARTH BROOKS (LIBERTY) **HOT R&B SINGLES** (UPTOWN) TOP R&B ALBUMS

★ KEEP IT COMIN'

KEITH SWEAT (ELEKTRA) HOT COUNTRY SINGL

★ WHAT SHE'S DOING NOW
GARTH BROOKS TOP COUNTRY ALBUMS

ROPIN' THE WIND

GARTH BROOKS HOT DANCE CLUB PLAY

ONLY LOVE CAN BREAK YOUR HEART
ST. ETIENNE (WARNER BROS.)

* BLACK OR WHITE

TOP VIDEO SALES FANTASIA

(WALT DISNEY HOME VIDEO) TOP VIDEO RENTALS

THELMA & LOUISE

(MGM/UA HOME VIDEO)

THE COMBINATION PUNCH

Gadlator music from the motion picture. Opers nationwide on over 1600 screens Mar. 6. Album in-store Feb.25.

Motion Pictore Photography and Artmork Title: 01992 Colombia Pictores Incostries, loc. All Rights Reserved, "Colombia" Rec. D.S. Pat. & Tm. Off. Marca Registrada, / 01992 Sony Motic Entertaioment inc.

from Columbia Records and Columbia Pictures: "Gladiator." Featuring hardhitting singles from WARRANT (We Will Rock You) and 3rd BASS (Gladiator), plus right hooks from Clivillés & Cole, Tony Terry, P.M. Dawn, Latin Science, and more.

Executive Music Producer: Budd Carr

COLUMBIA ADVERTISEMENT

THEY CAN'T DANCE BUT THEY SURE CAN SELL RECORDS

"AS ANTICIPATED, IT MADE OUR CHRISTMAS SEASON"

GEORGE BALICKY, NATIONAL RECORD MART

"NOT ONLY IS THEIR MUSIC GREAT, BUT SO IS THEIR TIMING. WHEN WE NEEDED A HIT, THEY CAME THROUGH."

• JERRY SOLOMON, COMPACT DISC WORLD

"THEIR NAME DENOTES THE BEGINNING. WE'VE ONLY
BEGUN TO SEE THE EXPLOSIVENESS WITH THIS PHENOMENAL ALBUM."

• FRANK FALKOW, UNIVERSAL ONE STOP

"CONSISTENT TOP 10 SALES SINCE RELEASE, WITH THE NEW SINGLE AND HILARIOUS NEW VIDEO, I EXPECT THIS RECORD TO STAY TOP 10 UNTIL THE FALL OF 1992. PLUS, IT REALLY SOUNDS GOOD."

• RON PHILLIPS, SPECS

"HAD A MAJOR IMPACT ON OUR 1991 CHRISTMAS SALES."

• BOB THEISEN, MUSICLAND

"IT WAS OUR MOST BANKABLE TITLE THROUGHOUT
THE HOLIDAYS. HEAVY RADIO AND MTV PLAY WILL KEEP THEM SELLING."

• JAY FINK, CD ONE STOP

"IT HAS BEEN AND CONTINUES TO BE A STRONG TITLE FOR US."

• LEW GARRETT, CAMELOT



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Cassette Manufacturers Eye End Of Heyday

As Format Slips, Emphasis Shifts To New Areas

NEW YORK-A period of adjustment is under way among music-cassette manufacturing facilities as both record company-owned and independent custom duplicators react to the format's decline.

Some sources report that downscaling of prerecorded-cassette manufacturing capacity could begin as early as this year, while others note the industry is still in the early stages of transition.

"I believe the market will really limit its investment in the analog configuration this year and concentrate more on CD and DCC," says David Ambeault, president of Cinram, a major independent custom duplicator in Richmond, Ind.

Both Cinram and Sonopress, in Weaverville, N.C., are gearing up for digital compact cassette duplication and expect those facilities to be up and running by midsummer. Capitol Records is also reportedly preparing to manufacture prerecorded DCC, although executives at that company were unavailable by press time. WEA, Sony, and MCA are studying the format, as is another major independent, HMG Ltd. in Hauppauge, N.Y.

Additionally, many of these facilities are also involved in or ramping up for CD, laserdisc, and videocassette manufactur-

Deiter Baier, VP of sales and marketing at Sonopress, predicts that, "by the year 1995, if not earlier, the relation of the CD to cassette will be 70% to 30%." According to James Frische, senior VP of manufacturing at Sony Music, the company manufactured virtually the same number of CDs as cassettes in 1991.

Although 1991 figures on industry cassette shipments are not yet available, industry observers saw a decline of about 12%-17% in production of music cassettes

last year and expect the same dropoff in

In the past, most major labels turned to independent plants during peak production periods to handle their overflow capacity. However, according to several industry observers, there was little overflow in 1991 and, at low points during the year, some independent custom duplicators found themselves competing with the majors for a share of the cassette pie.

'Record companies have a dilemma of their own capacity that they've got to handle over time," says Brian Wilson, VP of sales and marketing at custom duplica-tor HMG Ltd. "Some independent duplicators have benefited from a significant (Continued on page 89)

BDS Adds Nonmusic Clients While Building Music Lines

■ BY KEN TERRY

NEW YORK—Broadcast Data Systems, the 2-year-old Billboard affiliate that monitors airplay on radio and television stations across the country, is beginning to move strongly into areas outside of the record business while continuing to build its music product lines.

Most notably in this national election year, BDS is using its computerized monitoring network to track political commercials. Under a deal with National Media, a prominent Republican media consulting firm, "We're tracking and verifying [candidates'] ads and monitoring the commercials of their competitors," notes Terry cials of their competitors," notes Terry Meacock, VP/GM of BDS' electronic media division. He adds that BDS is now pitching this "POLARIS" service to Democratic consultants and candidates as well.

BDS is also verifying program placement for the Houston-based Prime Network, which feeds cable services like the MSG Sports Network to local cable systems via satellite. And, according to Meacock, it is negotiating with several directmarketing companies to ensure their ads are running where they place them.

In an important harbinger of the future, he says, BDS is also working with some of the nation's top ad agencies to tailor a service to the needs of their clients. He anticipates signing contracts with some of them in the first half of this year.

"Because of the size of that business," comments BDS president Marty Feely, 'we believe advertising will probably be a bigger business than the music side of our

Two other companies, Mediawatch and Broadcast Advertiser Reports, are competing with BDS for those revenues. Mediawatch furnishes automated data to BAR, which offers a syndicated research report on what advertisers are spending in which media. But Feely notes that BDS has a different emphasis: Whereas BAR publishes the same report for all subscribers, BDS supplies propriety reports that emphasize verification of airplay.

(Continued on page 67)

THIS WEEK IN BILLBOARD

VID BOXED-SET SUCCESS STORY

Video and laserdisc boxed sets continue to get the thumbs up from retailers, who cite strong sales in the fourth quarter. Chris McGowan reports on the top sellers,

MICHAEL JACKSON'S HEAL-ING POWER

Michael Jackson is going for a different kind of global impact. He has announced the formation of the Heal The World foundation, to benefit children around the world, and is planning a four-continent tour to benefit it. Thom Duffy has the story. Page 10

KRAUSS IS TOP FIDDLE

Alison Krauss mowed down the competition at the recent bluegrass music awards in Nashville, winning five citations. Highlights of the awards ceremony are on page 31.

EYE ON BLACK HISTORY MONTH

Black History Month is in the air, and several music video outlets-BET, MTV, VH-1, The Jukebox Network, and Pump It Up, among them-are airing salutes to the contributions of African Americans. Melinda Newman reports. Page 39

U.K. INDIE OUTTAKES

As U.K. indie labels continue to churn out major A&R successes, Adam White looks at two of the top forces-Food Records and China Records—to measure their approach to talent devel-Page 42 opment.

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BILLBOARD FEBRUARY 15, 1992

British Trade Sees Better Times Ahead

and ADAM WHITE

LONDON-The U.K. albums market lost 5.5% of unit volume in 1991, but the British Phonographic Industry says the worst of the current downturn is over-and by summer's end, the market should be ripe for the introduction of the new DCC and mini disc formats.

Based on trade deliveries, the total U.K. market was worth \$1.28 billion at wholesale prices, a 4.6% increase on the previous year. Given the decline in units, the industry maintained its value through the CD's increased share and higher margins.

The album sector was valued at \$1.14 billion, up 5.1% from 1990. The singles category was worth \$141.7 million, a 0.6% increase on the previous 12 months. (The exchange rate used in this story is \$1.80 to the British pound.)

In units, album deliveries totaled 142.5 million, down 5.5% compared with 1990, and singles came to 56.3 million, off by 4.3% from the previous

PolyGram maintained its perennial lead in U.K. market share, according to statistics compiled by Gallup/ Chart Information Network. The company grabbed a 21.3% slice in albums, and 23.8% in singles. Continued improvement at EMI placed it second in albums with 15.7%, while Sony Music took second slot in singles with a 12.5% share. Warner Music placed third in singles and albums, with 11.3% and 12.6%, respectively.

Commenting on the 1991 trade deliveries, BPI chairman Maurice Oberstein says he feels the music industry performed particularly well just to keep the reduction in the albums market to single-figures in the face of "the deepest recession anyone can remember.

He says another factor working against the industry is the declining

By the end of 1992, there will be 5 million less teenagers than there were in 1987," he says.

Oberstein believes, though, that record companies have learned how to control costs and are now making the best of their resources. In addition, he notes that the national chains have managed to expand despite "in-

Pacific Arts Declares 'Civil War' Vid Continuity Plan

It's A Very Big Year. Blues artist Bobby "Blue" Bland announces his signing with BMI. 1992 has been a busy year for the bluesman so far; aside from the signing, he was inducted into the Rock and Roll Hall of Fame, he has a new album called "Portrait Of The Blues" on Malaco Records, and he will receive the Rhythm and Blues Foundation Pioneer Award next month. Shown, from left, are BMI assistant VP of writer/publisher relations Bobby Weinstein; Bland; Malaco Records VP Wolf Stephenson; and BMI president Frances Preston.

one marketing element he finds lacking is "a decent TV music programming opportunity.

BPI business information manager Peter Scaping also sees some cause for optimism. He says, "The rate of decline of the albums market slowed significantly during the course of the year. The indications are now that if we are not at the bottom of the dip, we are close to it. The indications suggest that we have seen most of the

"The outlook is reasonably promising for the second half of 1992. There may be a good commercial climate for the launch of the two new formats, digital compact cassette and mini disc.

Based on the BPI figures, the year got better as it went along. For the first three quarters, the album market by units was down an average of 7.2%. In the fourth-quarter, excellent Christmas business meant volume was only 2.4% less than in the same three months in 1990.

The increased penetration of CDs helped bring about the 4.6% rise in the value of the total market, marginally more than the annual rate of inflation. However, the cassette was still Britain's most popular album carrier last year: tapes accounted for 49% of sales, CDs for 43%, and vinyl LPs for 7%.

In market share, PolyGram's album dominance—the company has been top of the tree for six consecutive years—was divided by individual (Continued on page 89)

Miramax Inks Distrib Pact With Paramount

■ BY EARL PAIGE

LOS ANGELES-Leading independent company Miramax Films. known for acclaimed art and foreign titles such as "Hear My Song," "High Heels," "My Left Foot," "Cinema Paradiso," "sex, lies and videotape," "The Grifters," and Madonna's "Truth Or Dare," has signed a multiyear distribution deal with Paramount Pictures.

A total of 17 Miramax titles will be released for home video and about the same number for broadcast and cable television, says Eric Doctorow, executive VP at Paramount Home Video. The initial videocassettes will probably not be in stores until this summer, he says.

Paramount Home Video will have video rights to such current titles as "Hear My Song," "High Heels," and "The Double Life Of Veronique."

Also included are the upcoming Miramax releases "Spotswood" with Anthony Hopkins and "Enchanted April."

As part of the deal, Paramount Home Video will distribute titles released by Miramax's recently established home video label. Mir-

(Continued on page 89)

MCA Germany Boosted By American Rock

■ BY ADAM WHITE

HAMBURG-Germany's appetite for American rock'n'roll has kick-started the new MCA Music Entertainment affiliate here.

Albums by Nirvana and Guns N' Roses—both on MCA-owned Geffen Records—are in the top 10 and selling more strongly than anywhere else outside the U.S. Other MCA releases in the German top 50 include "The Commitments" soundtrack and titles by Cher (Geffen) and Tom Petty.

These initial results appear to reflect well on MCA's decision to increase the scale of its overseas operations. It is the only U.S. based major without a full network of affiliates worldwide, relying instead on its BMG International licensing deal in many

MCA Music Entertainment opened for business in Germany late last year, with headquarters in Hamburg. It was officially launched Jan. 30 with the presence of a delegation from the U.S., including group chairman Al

For most of 1991, MCA reper toire (including Geffen and GRP) was manufactured, distributed, and marketed by BMG Ariola in Germany. When the new company (Continued on page 85)

■ BY JIM McCULLAUGH

LOS ANGELES-Pacific Arts Video, having completed what is believed to be the first high-profile home video retail continuity program through grocery stores, says the test program proved a big success. The program involved the sale of the acclaimed PBS series "The Civil War" at four East Coast Stop N' Shop locations.

According to George Steele, president of Pacific Arts—which holds ex-clusive retail rights to the nine-volume set from PBS Home Video-the 100 unit, New England-centered Stop N' Shop is now anticipating rolling out the program to 46 outlets that have in-store video departments.

Last November, the stores introduced the first volume in the series at an introductory price of \$5.95. Vol-

umes two through nine were offered at \$19.95 each in subsequent weeks.

Pacific Arts is pursuing a similar program at other major supermarket chains around the country. Steele says, reflecting substantial growth opportunities he and other home video executives say supermarkets now

Video industry sources, for example, estimate that some 5,000-7,500 supermarkets currently rent and sell prerecorded videocassettes in some fashion, with thousands more outlets looking to participate.

"It occurred to us that with the expansion of video through the mass merchant, it would eventually get into the supermarket," Steele says, adding that Pacific Arts conducted

proprietary research on the matter. "We're making presentations to

and conducting preliminary meetings with other grocery chains," he continues. "Obviously, a lot of grocery chains have been involved with big hit sell-through titles on an in-and-out basis, but this kind of program gives them the opportunity to be a player on a consistent basis.

Steele estimates that the grocery market surpasses bookstores "and probably rivals half of our VSDA membership. The potential may be in as many as 15,000-17,000 actual outlets. That market tends to be very price sensitive, but certain types of programming will absolutely work."

To encourage shoppers to complete the whole "Civil War" series, Pacific Arts offered consumers a cardboard collector's box that could be used for home library storage of the whole set. Volume two was offered as a premium with the box.

Each week, for nine weeks, one volume of the series was showcased (Continued on page 89)

Vid, Laser Sets Selling Well Price Not A Deterrent In 4th Qtr.

■ BY CHRIS McGOWAN

LOS ANGELES-Retailers did very well with VHS and laserdisc boxed sets over the holiday season, although they felt that some manufacturers went overboard in marketing superfluous gift packages.

Most retailers felt that high price tags were not a problem as long as quality and value were present, and that boxed sets will continue to sell well in fourth quarters to come, with laser special editions less affected by seasonality than are VHS sets.

The deluxe edition of the "Fanta-

sia," "Citizen Kane," "Lonesome Dove," and "Star Trek" gift packages were the biggest winners for the Tower Video web, according to John Thrasher, VP of video purchasing and distribution. Tower also did especially well with the PBS "Civil War" and "I, Claudius" boxed editions, and Republic's Cary Grant and John Wayne gift sets.

The biggest surprise for me on the down side was the Arnold Schwarzenegger gift set," says Thrasher, referring to a three-film set from LIVE Home Video that in-

(Continued on page 53)

Blockbuster Wraps Buy Of U.K. Chain Cityvision

NEW YORK-Blockbuster Entertainment Corp. has completed its acquisition of U.K. video chain Cityvision PLC, according to a statement released by the Fort Lauderdale, Fla.-based video giant.

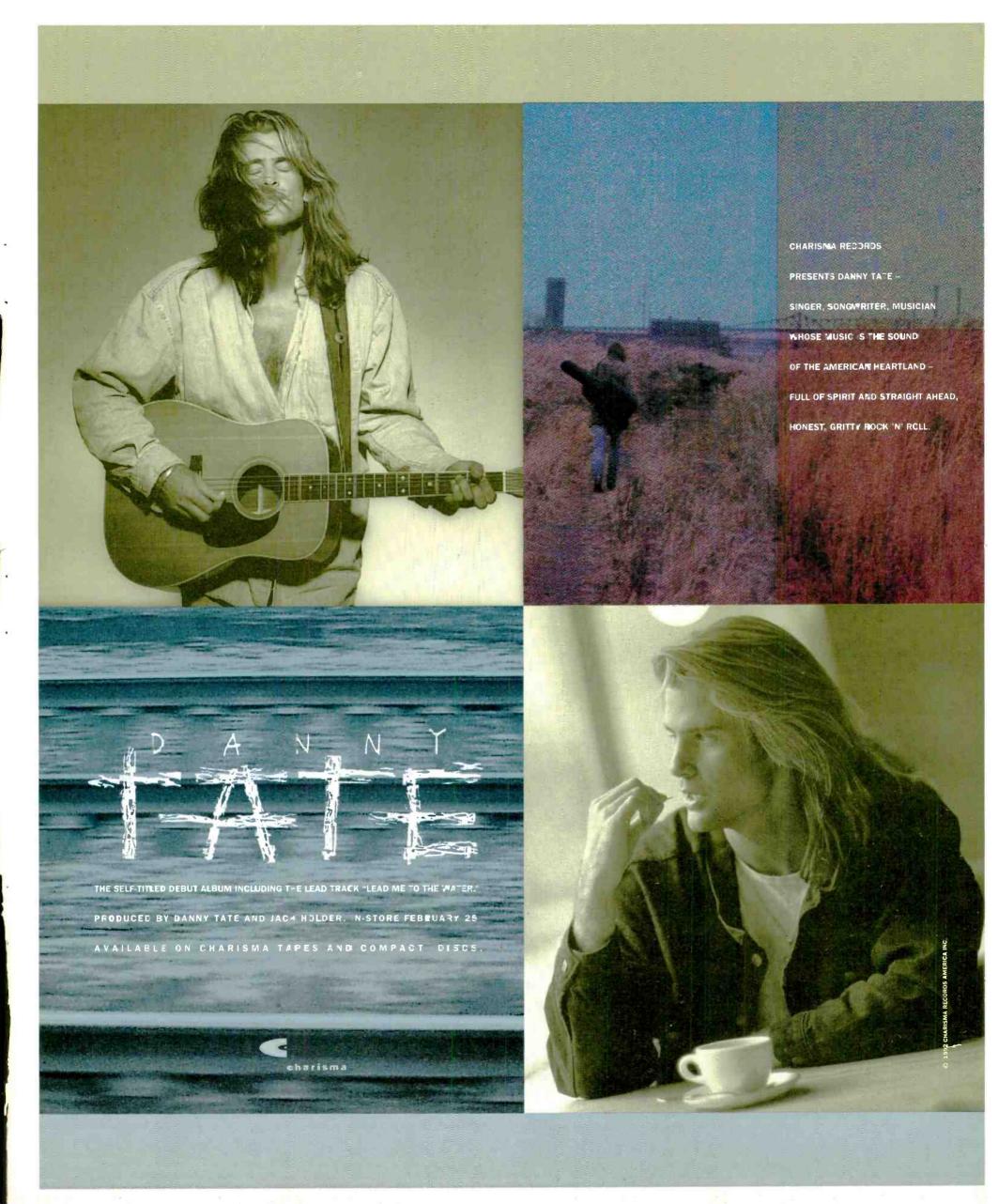
Blockbuster says it has received 'valid acceptances' covering more than 114 million common shares, or 80.7% of Cityvision's outstanding common shares. The deal also covers about 2.4 million preferred shares, 27.4% of Cityvision's outstanding preferred shares.

Blockbuster received 50.2% of Cityvision's common shareholders' vote Jan. 22—just short of the 52% acceptance required as a condition of its \$135 million offer (Billboard, Feb. 1). At that time, Blockbuster had also secured 10.9% of Cityvision's preferred shares. An extension in the negotiations allowed Blockbuster the time to secure the additional shares it needed.

The closing of the deal has no immediate impact on Philips, the Dutch electronics conglomerate, which recently invested \$66 million in Blockbuster. According to Philips press officer Ben Geerts, Philips has two months to decide whether to purchase 50% of Cityvision's shares or 6 million shares of Blockbuster's common stock at \$11 per share. If Philips executes the former alternative, it then has the option of buying 5 million shares of Blockbuster's common stock at the same \$11 rate—resulting in a potential investment of \$121 million.

Cityvision operates the 862-unit video rental chain Ritz Video.

PAUL VERNA



<u>Commentary</u>

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

Expensive Guests Dent Recording Budgets ARE ENGINEERS PAID TOO MUCH?

BY CRAIG HUBLER

In recent years, there has been great controversy regarding the impact of residential studios for hire on the declining revenue base of legitimate commercial recording facilities.

However, there is another contentious issue that is threatening the long-term survival of all studios. Record company CEOs and A&R departments must come to realize that no single individual deserves exorbitant, preferential compensation relative to the other participants or facilities contributing to the final product. The obsessive and pathetic preoccupation with celebrity status and flash over substance that permeates our culture today is manifested in this perverted valuation system.

According to many industry marketing experts, the commercial success of a particular recording is a crapshoot at best. Therefore, the elements involved in the creative aspects of each recording must be considered probabilistic variables. For example, are the odds of success better because Engineer X is on the project rather than Engineer Y? Will paying Engineer X \$2,500-plus per day, vs. paying Engineer Y \$750 per day, yield a higher probability of sales success? If the album is a commercial flop, it is possible that some production craftsman will derive more personal income from it than the individual recording artist may garner from album sales

Considering the odds, the various "what the market will bear" philosophies are euphemisms for psychologically duping a customer into paying an inflated price for an individual service that is potentially much less valuable. Yet the label executives are consumed with chasing after a select and expensive holy grail of technical talent, superstitiously confident that these engineers' unique "gifts" can help propel sales at the cash register.

What is the customer getting for an engineering fee of \$2,500-\$5,000 per day or per mix? For one thing, a tremendous dent in his or her recording budget. That dent can be so large that it often forces the bean counters to compel the artist, producer, and engineer to endure the horrors of illequipped and poorly maintained recording studios simply because they cannot afford anything better. The artist or group gets relegated to a hole-in-the-wall studio devoid of runners, competent assistant engineers, crack maintenance personnel, and customer support services.

Sometimes, however, the pricey guest engineer convinces the artist to work at a superior studio that engineer favors, a studio almost as pricey



'Label execs chase after a select holy grail of technical talent'

Craig Hubler is GM of Sunset Sound Recorders in Hollywood, Calif.

as the engineer himself. Double dent! But compare what one gets with a pricey studio vs. the pricey engineer: The artist gets everything the hole-in-the-wall lacks—not the least of which may be an assistant engineer whose technical chops are superior to those of the guest engineer (which is more and more the case these days). With any luck, the artist will experience the competence of these assistants and hire them as the lead engineer next time, at a considerable savings to the recording budget.

What does the artist really get with an expensive guest engineer? An inflated professional fee, elevated to cover the 15% commission to his manager for inducing the artist/producer/record exec into hiring his client and for beating the studio down on its rate.

Allegedly, the guest engineer brings golden ears and a unique talent for managing the technical requirements of the session. As for "golden ears," is not that the producer's job? Imagine what he is being paid. Triple dent! That leaves the guest engineer with the exhausting task of moving faders, turning

knobs, and pushing buttons. He hardly ever touches the patch bay, positions the microphones, aligns the tape machines, runs the console automation, or documents his doings. The assistant engineer does all that for about \$10 an hour.

Many \$2,500-plus-per-day engineers also tote in their personal collection of outboard signal processing gear or tape recorders and levy a daily or weekly rental charge against the budget, whether the equipment is used or not. Quadruple dent! Some en-

gineers have charged for personal equipment not even on the premises.

Most commercial recording studios long ago were forced to abandon separately charging for in-house outboard gear, often without a compensatory increase in studio rates to offset that

lost rental income. Yet the record companies hardly blink when free-lance engineers engage in this practice. Why should they enjoy the privilege of amortizing their capital investments while studios cannot?

There are perfectly competent recording technicians in this industry who will record and/or mix an album for \$50-\$75 per hour and who are open to suggestions from record company executives on changing or improving the product through additional remixing. Indeed, so many other people are responsible for approving the final sound of a recording that the engineer's technical artistry and creative input almost become minor factors, if not moot points. He is simply one of the many means to an end.

These continued financial demands by a select few in any industry only serve to reduce the remuneration of other parties. High payments in one area must be offset by cuts in another if a budget escalation is to be avoided. A better balance must be struck in recording budget allocations to ensure the very existence of a quality and healthy supplier infrastructure for our industry.

LETTERS

ATLANTIC CARES

Thank you so much for your frontpage article on the underinsured victims of the AIDS epidemic.

My own experience with a major label has been, thankfully, trouble-free and compassionate. As a victim of AIDS, I worked until June of 1990. Many at my company were aware of my situation, from secretaries to division heads to the chief financial officer. I encountered only compassion and acceptance from all.

Now on disability, I am free to spend my remaining days worryfree, thanks to major-label insurance and a supportive and wonderful group of people.

My sincerest thanks to you all.

Curt Creager
Former Creative Director of Video
Atlantic Records

MASTERING MISTAKES

I read the article "Master Mistake Mars Steely Dan CDs" (Billboard, Jan. 11) with disgust.

It is the consumer who keeps these labels in business. While most people don't know what goes into making an album, we trust that the label people do, and using faulty masters shows little concern for quality control.

In times such as these, we who would buy several CDs weekly now find ourselves buying perhaps one or two. We're very selective about what we get, and we expect the best in sound. We pay for it and demand it.

Never mind your "digitally remastered" stickers. That implies that if we purchase the product again we'll get what we paid for once already. You companies should pay for your mistake, not us. You should assign each album a new catalog number and replace our CDs with the old catalog number. I have some of these CDs, and I'll be glad to pay postage for you to replace my inferior discs.

Andy McKaie of MCA said, "We made a mistake and we'll fix it." This is the only fair way of doing it without causing the consumer to once again have to be the one to pay.

B. Crockett Hyannis, Mass.

NOSTALGIC FOR LOVE

Sean Ross' Jan. 11 profile of WBLS New York's Mike Love and his accompanying article on the conservative climate at urban radio made me both nostalgic and sad. I grew up in New York and left there in 1991 after 35 years as a New Yorker. During its Frankie Crocker heyday, WBLS was one of the best—and one of the most unique—radio stations in America. When Frankie left in the mid'80s, the station and New York just weren't the same; when he returned listeners rejoiced.

My last year in New York was, coincidentally, the last year before WBLS "tightened up." I was fortunate enough to be able to hear Frankie on a daily basis, and every show was an adventure-proof positive that, even within the confines of a format, listeners could be treated to things they couldn't hear anywhere else. Crocker is also one of the few personalities who can talk for 10 minutes and never be boring: his comments last January during the Gulf war were truly amazing, given the "rah-rah" tone of most of the media ('BLS was the only station in town doing something besides cheerleading). When all this disappeared in February, I somehow didn't feel as bad about leaving New York as I

had the day before.

Given that WBLS' similarly broadbased Sunday-morning "classics" show is one of the highest-rated in New York radio, it's clear that there is an audience (both white and black) for adult, intelligent urban radio. I realize the ratings have improved, but I don't think trying to beat Kiss-FM at its own game serves a purpose (or an audience). WBLS could be doing as well, or better, by going in the other direction. In the meantime, perhaps Frankie would consider moving to the Bay area?

Mike Schaefer San Francisco

NEW AGE IN JAPAN

It was with real pleasure that I read your article on Tokyo's J-Wave (Billboard, Jan. 25). Last November my group, Amarna, did a concert and some promotion in Japan to promote our Higher Octave album "Shadowplay," which was doing quite well in Japan

Definitely one of the highlights of our trip was being in-studio guests on Carole Hisasue's Friday interview show on J-Wave. Her knowledge of my group, her ease in translating our English into Japanese for her listeners, and her professionalism were a real joy to me.

I found the whole staff of the J-Wave hip, well-prepared, and, most importantly, in touch with the cutting edge of NAC/jazz programming, which they call "Pazz and Jops." No wonder they're No. 1!

Mark Winkler Los Angeles

EDITORIAL

Several of the major labels, including MCA, Warner Bros., and BMG, have recently expanded their involvement in the children's music field, joining A&M, Disney and a flock of independents that have long grazed these evergreen fields. Considering the current baby boom and the emphasis on family values, this makes a lot of sense. It would also be logical for home entertainment software retailers to focus more effort in this field, rather than letting most of the business go to toy stores, bookstores, and discount chains.

Those kinds of venues are bound to take a certain portion of the children's record and video market: Nearly all parents shop in discount or toy outlets, whereas a much smaller percentage of them visit record stores. But that situation should be regarded as an opportunity, rather than an obstacle. If a record store can make itself inviting to parents, it should be able to sell them not only children's product, but also adult repertore.

This is a key challenge for record and combo retailers: to lure back the adult buyer who has been turned off, in many cases, by poor service, loud, abrasive in-store music, and a retail environment geared to teenagers. It is because so many adults would rather shop by mail that some labels are turning to direct marketing. If retailers want to increase their adult customer base, they must create a new kind of environment.

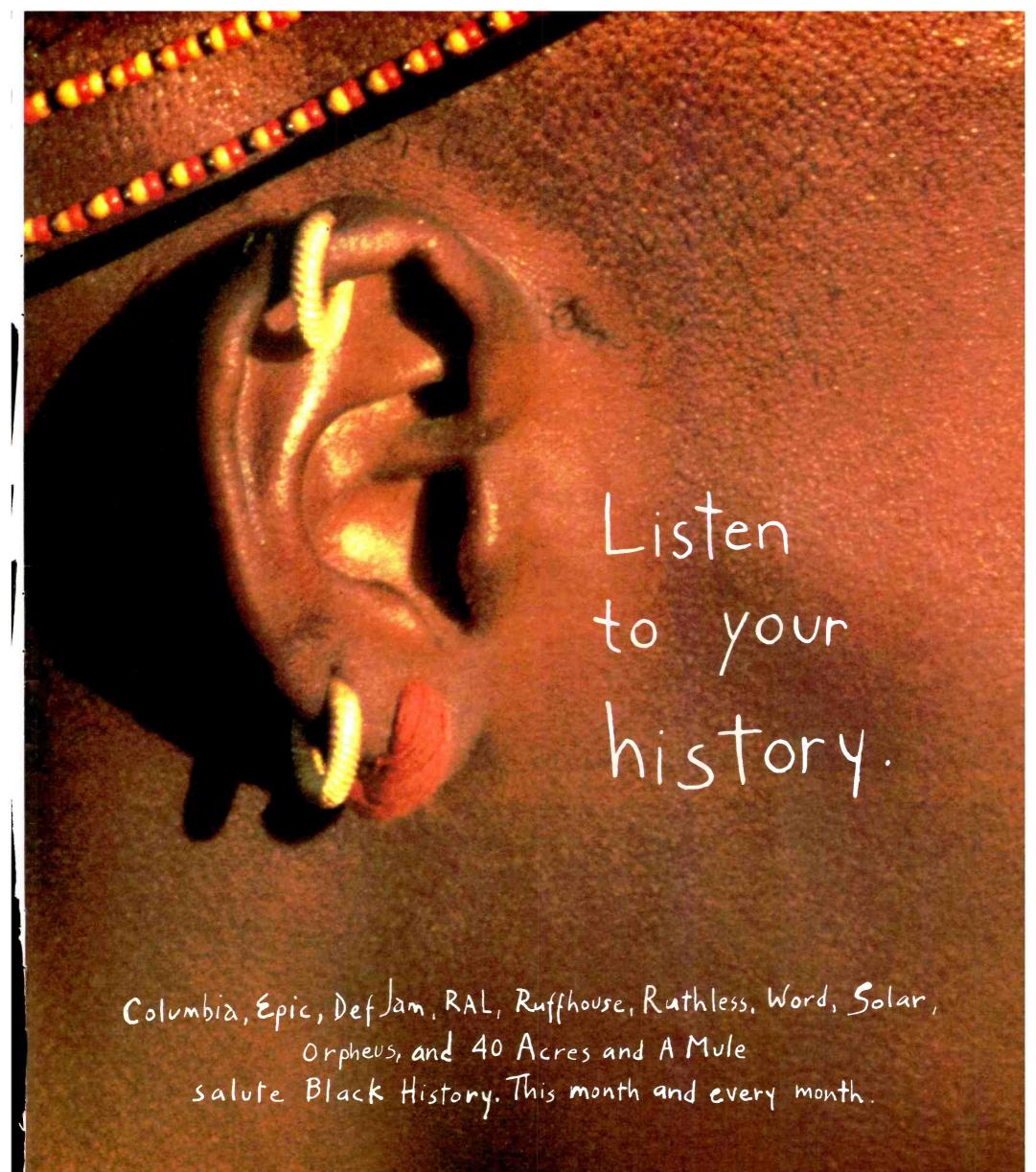
Children's music sections—which used to be common in mainstream record shops—could help attract parents shopping for their children. Segmenting larger stores into boutique areas and devoting some instore play to AC, classic R&B, new age, and world music might also create an atmosphere more friendly to this older demographic, which is more numerous and more affluent than teenagers.

Does children's music sell? Look at Disney's numerous gold albums

or the 2-million-plus units Warner Bros. sold of the Kidsongs video series. Look at the platinum-level success of the "Beauty And The Beast" soundtrack. Many other children's music titles also sell well but never appear on The Billboard 200 because mainstream record stores do not carry them.

At a time when the industry is fighting the effects of the recession, it is incumbent upon both manufacturers and retailers to explore every possible avenue that could bring in extra revenues. Emphasizing children's music and video is one way to do that while increasing the appeal of record stores to adult buyers.

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Artists&Music

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

'Mambo Kings' Tries To Cross Over

Elektra Soundtrack Boasts Latin, Jazz, AC

■ BY PAUL VERNA

NEW YORK—Elektra Entertainment is positioning its current sound-track to the soon-to-be-released Warner Bros. film "The Mambo Kings" as a crossover album aimed at record buying audiences in such diverse genres as Latin, pop, AC, jazz, and dance music.

Already, a dance remix by "L'il Louie" Vega and "Dope" Gonzalez of a track on the album, Tito Puente's "Ran Kan Kan," was serviced to clubs late last year with great success: In its seventh week on Billboard's Dance Club Play chart, it stands at No. 7 with a bullet.

stands at No. 7 with a bullet.

In the jazz field, "Mambo Caliente," an instrumental track written for the film by Cuban émigré Arturo Sandoval, went to radio Jan. 6.

Also, Latin audiences are responding favorably to a Spanish version of "Beautiful Maria Of My Soul," the theme song from the movie, as performed by Los Lobos. That version, which does not appear on the sound-track, went to Latin stations Jan. 13. Los Lobos' English version of "Beautiful Maria," which does appear on the soundtrack, will be serviced to AC outlets Monday (10).

Aside from all that activity, two tracks by Linda Ronstadt—"Quiéreme Mucho" and an English version of "Perfidia"—will go to Latin and AC outlets, respectively. Ronstadt is the most widely known artist on the roster, which includes such top names as Celia Cruz, Puente, Sandoval, and Los Lobos. Other tracks by Cruz, Puente, and the Mambo All-Stars—a band put together for the film and album—are expected to make their way to Latin radio.

Commenting on the marketing approach to the soundtrack, Elektra VP of marketing and creative services David Bither says, "When we began (Continued on page 87)



Guitar Man. Capitol recording artist Les Paul visits the Capitol Records tower in Hollywood, Calif., where he greeted more than 100 label employees at an autograph party celebrating the release of his new boxed set, "Les Paul: The Legend And The Legacy." Shown at the Capitol tower, from left, are Clark Duval, senior director of artist catalog development, Capitol; Paul; Hale Milgrim, president, Capitol; and Wayne Watkins, director of catalog development, Capitol.

Michael Jackson Launching Kids Charity And Tour

NEW YORK—Michael Jackson has announced the launch this summer of a four-continent tour, a new sponsorship deal with Pepsi-Cola International, and the creation of a new foundation, Heal The World, to aid children worldwide.

The 18-month "Dangerous" tour, expected to open in London in June, will span Europe, Asia, Australia, and Latin America and will include Jackson's first dates in Eastern Europe. No confirmed concert dates were announced and no North American tour plans were revealed.

"The only reason I am going on tour," said Jackson at a Feb. 2 press conference here, "is to raise funds for the newly formed Heal The World, an international children's charity that I am spearheading to assist children and the ecology. My goal is to gross \$100 million by Christmas. The Heal The World Foundation will contribute funds to pediatric AIDS in honor of my friend Ryan White." Heal The World also will raise funds for Camp Ronald McDonald, the Make-A-Wish Foundation, and other children's organizations.

The sponsorship deal, which involves soda commercials starring Jackson, is his third with Pepsi, following those for the Jacksons Victory Tour in 1984 and the 1988 Bad Tour. It was described as the largest



Michael Jackson announces his Pepsi-sponsored world tour at his New York press conference. (Photo: Chuck Pulin)

ever between a corporation and a music entertainer but no financial details were offered.

Sony Music Entertainment president Tommy Mottola presented Jackson with an award marking, he said, international sales of 10 million for "Dangerous." The record has been certified by the Recording Industry Assn. of America for U.S. sales of 4 million units.

THOM DUFFY

Luther Vandross, Sony Music Swap Suits Artist, Seeking To Leave Epic, Cites Calif. Labor Code

■ BY CRAIG ROSEN

LOS ANGELES—Luther Vandross and Sony Music Entertainment have traded lawsuits in a heated battle over the singer's attempts to leave Sony's Epic label by citing a California Labor Code section that states personal service contracts cannot exceed seven years.

Vandross attorney, Donald Engel, says that if the singer wins the case, it could have a dramatic effect on record labels, which tend to sign potential superstar artists to multiple album contracts that often extend far beyond a seven-year term.

"I'm hoping that it will basically become a lesson to the record industry that they will have to run their business without tying up an artist for 20 years," Engel says. "The record industry is one of the few industries left in this country that even attempts to tie up artists for this amount of time. People who write books are signed for one or two

books, but record companies try to force artists to deliver six albums."

According to Engel, Vandross wants out of his contract with Sony, not necessarily for financial reasons, but because Vandross feels Sony has pigeonholed him as an R&B artist. "Sometimes a record company will put an artist in a rut that [the company is] perfectly satisfied with, but the artist isn't," Engel says.

During his decadelong career Vandross has had several top 40 hits, but the bulk of his success has been on the R&B charts.

Although the section of the California Labor Code in question has been law for years, it has rarely been applied to recording contracts in court. "Every attorney in the business knows it, but it really hasn't been explored in the cases," Engel says, add-

ing that the labels are also aware of the law.

"Right now they know it exists," he says. "They are more or less holding their hands over their eyes hoping that it isn't going to bite them."

In a suit filed Jan. 3 in Los Angeles Superior Court in Santa Monica, Calif., Vandross claims he is no longer bound to his 1981 contract with Sony under section 2855 of the California Labor Code, which says a personal service contract cannot exceed a term of seven years.

Vandross' suit also claims that a 1986 agreement between Vandross and Sony was not a new contract, but merely a modification of the 1981 contract, so Vandross, according to the California statute, is no longer bound to Sony.

(Continued on page 87)

Cole, Boyz, Jodeci Lead Soul Train Award Nominees

■ BY DAVID NATHAN

LOS ANGELES—Natalie Cole, Boyz II Men, and Jodeci emerged as leaders in the list of nominees for the sixth annual Soul Train Music Awards, with four nominations each. Motown vocalist Johnny Gill and director Keenen Ivory Wayans of Fox's "In Living Color" announced the nominations in 12 categories at a press conference Jan. 30 at the Beverly Hills Hotel.

The awards are slated for a live telecast March 10 from the Los Angeles Shrine Auditorium. Luther Vandross, who has been a co-host for the show since its inception, will host again, along with Patti LaBelle, "Fresh Prince" Will Smith, and Vanessa Williams.

With her triple-platinum "Unforgettable" Elektra album and hit single of the same name, Cole garnered nominations for best R&B/soul single, female; R&B/soul album of the year, female; best jazz album; and best R&B/soul music video. Recently, the popular songstress picked up two American Music Awards and was nominated for four Grammys.

Motown quartet Boyz II Men is pitted directly against Uptown/MCA quartet Jodeci for best R&B/soul single, group, band, or duo; R&B/soul song of the year; (Continued on page 27)

Moog Keyboard Offers Human Touch

■ BY SUSAN NUNZIATA

NEW YORK—Synthesizer pioneer Robert Moog has co-developed a touch-sensitive keyboard offering a degree of expressiveness previously unavailable on electronic instruments.

The microchip-enhanced keyboard, designed by Moog and John Eaton, was unveiled Jan. 31 at the Univ. of Chicago.

The Multiple Touch Sensitive keyboard is the result of a 20-year col-

laboration between the designer of the Moog Synthesizer and Eaton, a composer and professor of music at the Univ. of Chicago who won a MacArthur Foundation "genius grant."

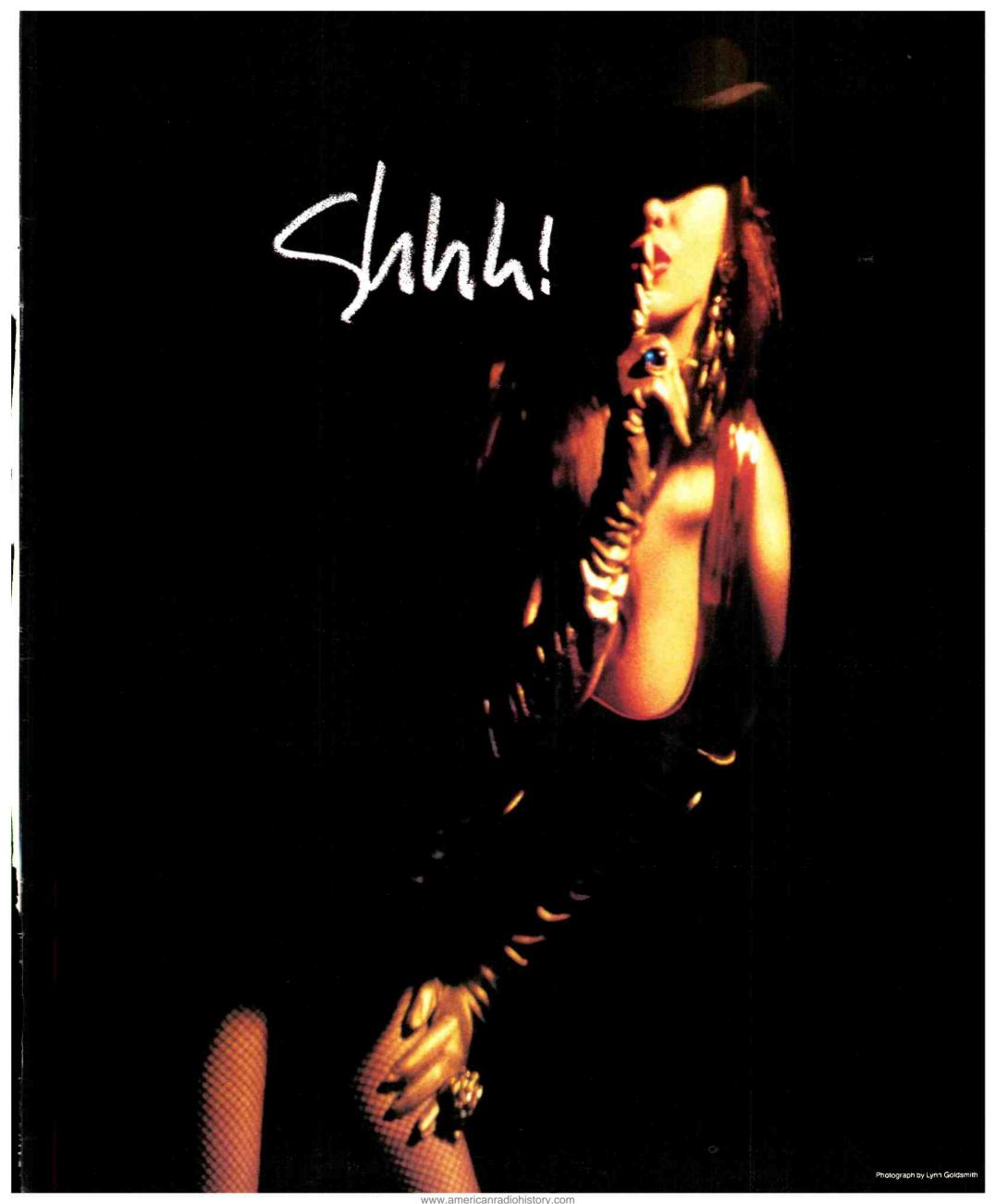
"I've always felt the problem with electronic music was you didn't feel any human nuance in it," says Eaton. "You couldn't feel the sounds being actually shaped in real time. This [keyboard] allows the means for making you feel a human being's

presence in anything that happens in musical continuity."

Each key on the 49-note Eaton-Moog keyboard responds to five specific motions: the precise distance it is depressed; both the finger's front-and-back and side-to-side positions and motion on each key; the total area a flattened finger covers on each key; and the pressure on a key after it is depressed fully.

These five independent controls send digital signals to the computer, (Continued on page 64)

10 BILLBOARD FEBRUARY 15, 1992



Unboxed: Labels Cull Hits From Sets Zep, Byrds Among Lower-Price Follow-Ups

BY CRAIG ROSEN

LOS ANGELES-Several major labels are following up successful boxed sets with lower-priced greatest-hits packages designed to attract those consumers who cannot afford the high-ticket collections but are interested in remastered versions of the hits.

The latest in the boxed-set followups is Led Zeppelin's "Remasters, which Atlantic plans to release March 10. The release, featuring material culled from the "Led Zeppelin" box and an interview disc, has been available via mail order from Time Warner Direct Entertainment (Billboard, Jan. 18). For retail, the set will be released without jewel boxes in a 6-by-12-inch binder sporting new artwork. It will carry a \$39.98 list for two CDs, and \$29.98 for a double cassette; the original four-CD/cassette boxed set is list-

New Sampling Suit Targets Terminator X

■ BY JANINE McADAMS

NEW YORK-Rap DJ/producer Terminator X is the target of a copyright infringement suit charging him with unauthorized sampling of a song co-written by funk superstar George Clinton and included on a 1980 album by Clinton's band Parliament.

The suit, which was brought by Bridgeport Music, a Southfield, Mich.-based publishing company, was filed Jan. 27 in U.S. District Court here. It involves a track on "Terminator X And The Valley Of The Jeep Beats," the debut solo album by Terminator X, the DJ

(Continued on page 89)

priced at \$74.98/\$54.98 for CD or cas-

"There are a couple of reasons to come out with this package," says Yves Beauvais, director of catalog development for Atlantic. "Because rackjobbers are not equipped to carry 12-by-12 packages, [the 'Led Zeppelin' boxl never made it into the stores that are serviced by the racks.

'Most of the hardcore Led Zeppe lin fans may have received it as a gift or gone out and purchased it," he continues. "But the more casual or not so fanatical fan may have said, 'I don't need four CDs.' ['Remasters'] falls somewhere in the middle. It has the biggest, most-played Led Zeppelin songs at a fraction of the cost [of the box]."
The "Remasters" collection was

created back in 1989, when the "Led Zeppelin" box was compiled. According to Beauvais, WEA Europe was worried it would have a hard time selling the pricey four-CD set in Europe, so a smaller, more reasonably priced set was created for European release.

When Time Warner Direct's Music & Gifts By Mail wanted to sell a Led Zeppelin set, it was decided that the full box was too expensive, so the European version and an interview disc that was created as a promotional

(Continued on page 88)



Epic Signing. Guitarist/composer Ottmar Liebert announces that he and his group, Luna Negra, have signed with Epic Records. Liebert's "Borrasca," on Higher Octave Music, is a nominee for best new age album in this year's Grammy Awards. His Epic debut, "Solo Para Ti (Only For You)," is scheduled for release in March. Shown, from left, are John Doelp, Epic Associated VP of A&R; Dave Glew, Epic president; Regina Brown, artist manager; Liebert; Richard Griffith, Epic executive VP; and Roger Klein, Epic VP of A&R, West Coast.

Jackson's 'Dangerous' Is Quadruple Threat In Certs

BY PAUL GREIN

LOS ANGELES-Michael Jackson's "Dangerous" is the second album in less than three months to be certified for out-of-the-box sales of 4 million

copies.
"Dangerous" follows Garth
Brooks' "Ropin' The Wind," which in November became the first album ever to be simultaneously certified gold, platinum, double-platinum, triple-platinum, and quadruple-plati-

"Dangerous" is Jackson's fourth consecutive album to top the 4-million mark in U.S. sales, following "Off The Wall," "Thriller," and "Bad." Jackson is the first artist to reach this sales level with four consecutive albums since Bob Seger & the Silver Bullet Band achieved the feat in the mid '70s and early '80s. In addition, "Black Or White," the first single from Jackson's album, was certified platinum in January by the Recording Industry Assn. of America.

All three of Brooks' albums moved

up the multiplatinum ladder in January. "Ropin' The Wind" and "No Fences" each topped the 6-million sales mark, a record for a country album. Brooks' eponymous 1989 debut topped the 3-million mark.

Hammer and U2 each earned their third consecutive multiplatinum album. Hammer's "Too Legit To Quit" was certified gold, platinum, doubleplatinum, and triple-platinum simultaneously. In addition, two singles from the album, "2 Legit 2 Quit" and "Addams Groove," went gold. U2's "Achtung Baby" was certified gold, platinum, and double-platinum simul-

Three other albums went gold and platinum simultaneously in January: Stevie Ray Vaughan & Double Trouble's final album, "The Sky Is Crying," John Mellencamp's "Whenever We Wanted," and "Two Rooms: Celebrating The Songs Of Elton John & Bernie Taupin.'

Two diverse Elektra albums, "Metallica" and Natalie Cole's "Unforgettable," each topped the 4-million sales

Bryan Adams, L.L. Cool J, and

short of double-platinum with their last album-returned to double-platinum glory with their current releases. Prince & the N.P.G. also landed a gold single with "Cream."

Nirvana and Color Me Badd each landed a double-platinum album and a gold single. Nirvana scored with "Nevermind" and its lead single, "Smells Like Teen Spirit"; Color Me Badd triumphed with "C.M.B." and

(Continued on page 85)

Maxwell Fiasco Clouds Nimbus' Future

■ BY SUSAN ELLIOTT

NEW YORK-Since the collapse of the late Robert Maxwell's media empire, U.K.-based Nimbus Records-of which Maxwell Communications Corp. owns 75%—has been conducting its business as usual, but insiders are apprehensive about what the future may

Aside from a classical record label, Nimbus operates CD manufacturing plants in South Wales, U.K., and about 600. Senior VP Gary Helfrecht, the company's ranking officer in the U.S., defines Nimbus as "a privately held subsidiary of a publicly held company."

On the record, all hands at Nimbus cheerily report no change in operations. Off the record, some admit "we're quaking in our boots." That's not surprising, since their fate depends on finding an investor to fill the 75% hole that Maxwell left.

But even if Nimbus does find an in-

vestor, any sale of stock must be approved by the creditors of Maxwell Communications Corp. (MCC), the late mogul's bankrupt corporate flagship. Normally, such a transaction would have to be approved by the MCC board. But the MCC board no longer has any power-that has been transferred to the creditors, who are represented in the U.K. by the accounting firm of Price Waterhouse. It is Price Waterhouse's legal obligation to find the highest bidder, which may

TURNTABL EXECUTIVE

BILLBOARD. Perry Cassidy will now handle all advertising for East Coast independent record labels for Billboard in New York. He was East Coast ad rep/video for Billboard.

RECORD COMPANIES. Sony Music in New York appoints Ted Green VP, David Chemidlin VP/controller, and Gloria Burnett VP of recruitment and placement. They were, respectively, executive VP of administration and operations for Atco, VP/controller for the North America Group at CBS/Fox Video, and director of recruitment/placement at Sony Music.

Arista Records in New York names Tom Ennis VP of product management, Richard Sanders VP of artist development, and Kim Jakwerth associate director of national publicity. They were, respectively, senior director of artist development at Arista, president/co-founder of Loud & Proud Management, and manager



of West Coast publicity for Arista. Jeffrey Naumann is promoted to VP of radio promotion for Virgin Records in L.A. He was senior director of promotion for the label.

Jeff Shane is promoted to VP of rock promotion for Capitol Records in Los Angeles. He was senior director of rock promotion for the company.

WEA Corp. promotes Gregory Ashkey to VP of national credit in Los Angeles and Rick Froio to regional branch manager in Cleveland. They were director of national credit, and assistant branch manager.

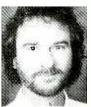




Faith Newman is appointed director of A&R for Columbia Records in New York. She was VP of A&R at Def Jam Records.

Charisma Records America in New York names Caroline True director of video production and Christopher Jarrin art director. They were, respectively, executive producer of music video at Ridley Scott & Associates, and creative director at Lotas Minard Patton McIver.

RCA Records promotes Terry Anzaldo to national director of West Coast promotion and national dance







Records, a CEMA-distributed label. PUBLISHING. Edward Pierson is promoted to VP of legal and business affairs at Warner/Chappell Music in Los Angeles. He was director of legal

sentative in Los Angeles, and VP of

sales and marketing for American

and business affairs. Lars Karlsson is appointed managing director of BMG Music Pub-





(Continued on page 38)

lishing Scandinavia AB in Stockholm. He was creative manager at Peer Music Sweden.

DISTRIBUTION. Sparrow Distribution in Brentwood, Tenn., promotes Mark Funderburg to senior director of sales and marketing, Bob Gurich to director of sales, Linda Klosterman to manager of marketing, and Susan Hall to manager of sales administration. They were, respectively, director of sales, national sales manager, manager of distributed labels, and assistant to the director of sales.

WE APPLAUD OUR 1992 GRAMMY AWARD NOMINEES

THE ALLMAN **BROTHERS BAND**

Best Rock Instrumental Performance

RUBEN BLADES

Best Tropical Latin Album. Vocal or Instrumental

GEORGE CARLIN

Best Comedy Album. Spoken or Musical

VIKKI CARR

Best Latin Pop Album, Vocal or Instrumental

COLOR ME BADD

Best New Artist

Best R&B Performance by a Duo or Group with Vocal

LUIS ENRIQUE

Best Tropical Latin Album, Vocal or Instrumental

LISA FL CHER

Best R&B Vocal Performance. Female

*Best Rhythm & Blues Song (Songwriter)

FORESTER SISTERS

Best Country Performance by a Duo or Group with Vocal

ARETHA FRANKLIN

Best R&B Vocal Performance, **Female**

*Best R&B Performance by a Duo or Group with Vocal

THE GAITHER VOCAL **BAND**

Best Southern Gospel Album, for Solos, Duos or Groups

GIPSY KINGS

Best World Music Album. Vocal or Instrumental

LARNELLE HARRIS

Best Pop Gospel Album for Solos, Duos or Groups

Best Rap Solo Performance

RITA MARLEY

Best Reggae Album, Vocal or Instrumental

ZIGGY MARLEY & THE MELODY MAKERS

Best Reggae Album, Vocal or Instrumental

IACKIE MASON

Best Comedy Album. Spoken or Musical

KATHY MATTEA

Best Country Vocal Performance, Female

MONIE LOVE

Best Rap Solo Performance

NAUGHTY BY NATURE

Best Rap Performance by a Duo or Group

† RANDY NEWMAN

Best Instrumental Composition Written for a Motion Picture or for Television (2 Nominations)

MARK O'CONNOR

Best Country Instrumental Performance

THE OSBORNE BROTHERS

Best Bluegrass Album, Vocal or Instrumental

TEDDY PENDERGRASS

Best R&B Vocal Performance, Male

PUBLIC ENEMY

Best Rap Performance by a Duo or Group

OUEEN LATIFAH

Best Rap Solo Performance

TAKE 6

Best Jazz Vocal Performance

TRAVIS TRITT

Best Country Vocal Performance, Male

Best Country Song (Songwriter)

TANYA TUCKER

Best Country Vocal Performance,

VANESSA WILLIAMS

Best R&B Vocal Performance. Female

BEBE & CECE WINANS

Best Contemporary Soul Gospel Album, for Solos, Duos or Groups

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(Everything I Do) I Do It For You

BRYAN ADAMS &

ROBERT JOHN "MUTT" LANGE (PRS)

Unforaettable

IRVING GORDON

Walking In Memphis

MARC COHN

BEST ROCK SONG

Can't Stop This Thing We Started

BRYAN ADAMS &

ROBERT JOHN "MUTT" LANGE (PRS)

Enter Sandman

JAMES HETFIELD, LARS ULRICH & KIRK HAMMETT

Learning To Fly

TOM PETTY & JEFF LYNNE

Soul Cages

STING (PRS)

BEST RHYTHM & BLUES SONG

Can You Stop The Rain

WALTER AFANASIEFF &

JOHN BETTIS

How Can I Ease The Pain

NARADA MICHAEL WALDEN &

LISA FISCHER

Power Of Love/Love Power

LUTHER VANDROSS & MARCUS MILLER

BEST COUNTRY SONG

Don't Rock The Jukebox

ALAN JACKSON

Down At The Twist And Shout

MARY-CHAPIN CARPENTER

Love Can Build A Bridge

JOHN JARVIS

BEST NEW ARTIST

C + C MUSIC FACTORY

MARC COHN

COLOR ME BADD

BEST MUSICAL SHOW ALBUM

STEPHEN SONDHEIM

Into The Woods (Original London Cast Recording)

STEPHEN SONDHEIM

Kiss Me Kate

COLE PORTER

The Music Man

MEREDITH WILLSON

The Will Rogers Follies

CY COLEMAN, Composer; **BETTY COMDEN &**

ADOLPH GREEN, Lyricists

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR

TELEVISION

(Everything I Do) I Do It For You

(From Robin Hood: Prince Of Thieves) BRYAN ADAMS & ROBERT JOHN

"MUTT" LANGE (PRS)

Gotta Have You (From Jungle Fever)

STEVIE WONDER

Jungle Fever (From Jungle Fever)

STEVIE WONDER

You Can't Resist It (From Switch)

LYLE LOVETT

BEST INSTRUMENTAL COMPOSITION WRITTEN

FOR A MOTION PICTURE OR FOR TELEVISION

Avalon

RANDY NEWMAN

Awakenings

RANDY ŇEWMAN



BEST CONTEMPORARY COMPOSITION

Te Deum

DOMINICK ARGENTO

Symphony No. 1

JOHN CORIGLIANO

Odvssev

NICHOLAS MAW (PRS)

Miserere

ARVO PART (GEMA)

BEST INSTRUMENTAL COMPOSITION

Basque (From The Wind

Beneath My Wings) ELTON JOHN (PRS)

North On South St.

HERB ALPERT

RECORD OF THE YEAR

Baby Baby

AMY GRANT

KEITH THOMAS, Produce

(Everything I Do) I Do It For You

BRYAN ADAMS

ROBERT JOHN "MUTT" LANGE (PRS)

Producer

Something To Talk About

BONNIE RAITT

DON WAS & BONNIE RAITT,

Producers

ALBUM OF THE YEAR

Heart In Motion

AMY GRANT

KEITH THOMAS, BROWN

BANNISTER & MICHAEL OMARTIAN,

Album Producers

Luck Of The Draw

BONNIE RAITT

DON WAS & BONNIE RAITT,

Album Producers

Unforgettable

ANDRE FISCHER,

Album Producer

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

Mona Lisa
NAT "KING" COLE

Rolero

MAURICE RAVEL (SACEM)

Additional Nominees:

AC/DC (APRA) **Alice in Chains** Anthrax Samuel Barber Bela Bartok (GEMA) Leonard Bernstein Clint Black Ruben Blades Suzy Bogguss **Garth Brooks** Peabo Bryson **Norton Buffalo** Ken Burns Vikki Carr **Dori Caymmi** Theodore Chanler Suzanne Ciani Commissioned **Earl Thomas Conley Aaron Copland** Elvis Costello (PRS) De Garmo & Key **Diamond Rio**

Dire Straits (PRS)
DJ Jazzy Jeff and the Fresh
Prince
Bob Dylan
Luis Enrique
Extreme
Forester Sisters
Gaither Vocal Band
Jerry Garcia
Dizzy Gillespie
Gipsy Kings (SACEM)
Sofia Gubaidulina (VAAP)
Guns N' Roses
Howard Hanson
Mickey Hart
Heavy D & the Boyz

Kim Hill Gustav Holst (PRS) Ice-T Mark Isham Leos Janacek (OSA) Salif Keita (PRS) Kentucky Headhunters Gladys Knight Mark Knopfler (PRS) Leo Kottke Rafael Kubelik (SUISA) **Queen Latifah** Michel Legrand (SACEM) Lifers Group L L Cool J Monie Love (PRS) Madonna Henry Mancini Johnny Mandel The Manhattan Transfer Rita Marley (PRS) Ziggy Marley and the Melody Makers **Kathy Mattea** Mazz Marilyn McCoo **Reba McEntire** Jay McShann John Mellencamp

Olivier Messigen (SACEM)

Metallica

George Michael

Tom Petty and the Heartbreakers Prince and the New Power Generation **Tito Puente** Shabba Ranks (PRS) **Robbie Robertson Roy Rogers** Rush (SOCAN) Salt-n-Pepa **Professor Peter Schickele** Alfred Schnittke (GEMA) **Bob Seger Doc Severinsen Ricky Skaggs** Leonard Slatkin Soundgarden Sounds of Blackness Steel Pulse (PRS) **Igor Stravinsky Barbra Streisand Russ Taff Tangerine Dream Michael Tilson Thomas Mel Torme** Van Halen **Ricky Van Shelton Bunny Wailer (PRS)** Keith Washington Trisha Yearwood Yes (PRS)

Krzysztof Penderecki (GEMA)



Disco Vets Turn Another Chic Rodgers, Edwards Regroup For New Set

■ BY LARRY FLICK

NEW YORK—Observing the interaction between Nile Rodgers and Bernard Edwards, it is difficult to believe there was ever any dissension between the two.

As they gear up for the March 3 re-

'We share a creative bond that we have not been able to match with other people'

lease by Warner Bros. of "Chicism," an album that reunites the pair as the leaders of legendary disco act Chic, they approach it-and each otherwith a sense of humor and a sense of respect that apparently has obliterated past problems.

Shortly after the poorly received "Believer" was issued in 1984, the band split. They blame changes in musical styles and technology, coupled with their desire to test the wa-

ters independently. Both succeeded in establishing careers as top producers, collectively mining platinum for artists including Madonna, Rod Stewart, and Duran Duran, Still, Rodgers and Edwards admit something was missing.

"I think we realized that we share a creative bond that we have not been able to match with other people,' says Edwards. "More than anything, we genuinely missed making music together."

Rodgers agrees. "Our sensibilities complement each other. We come from the same era-when musicianship and real songs meant something.

Those points notwithstanding, there was a period of time during the recording of "Chicism" when both Rodgers and Edwards felt like the magic of the past was forever lost.

The process began about a year and a half ago when they gathered much of the band's original lineup and jammed in a few short hours the song that would become the album's first single, "Chic Mystique," which already is being promoted to clubs and R&B and pop radio. The track has all the elements that made tunes

like "Le Freak" and "Good Times" classics: a disco-flavored arrangement pumped with an elastic bass line, jittery funk guitars, and smooth femme vocals.

But it was downhill from there.

As Rodgers remembers it, the project temporarily fell off course when he and Edwards began listening to the radio.
"All I thought was, 'Damn! This

song doesn't sound anything like this!,'" Rodgers says. "Suddenly, we were obsessed with trying to make a Chic record '90s-style, with all of that electronic stuff."

Edwards jumps in. "There was (Continued on page 30)



'It's hard to say whether or not today's kids are going to be into Chic," says Nile Rodgers, left, with Bernard Edwards. "As it is, I'm positive that Chic would never get a recording contract if it started out today. Just a bunch of folks playing musical instruments."

'Auf Wiedersehen Baby'? The Edge On U2; **An Audience With The King Of (Soda) Pop**

by Thom Duffy

ID U2 NEARLY DISBAND before the recording of Achtung Baby"

In the first interview given by any band member since before the recording of the new U2 disc, guitarist The Edge (Dave Evans) tells Bill Flanagan in a March cover story for Musician magazine:

At the end of the final show of 1989 at the Point in Dublin, on the turn of the decade, Bono kind of made a speech. He said we were going away and we had to think it all up again. A lot of people read into that that we were going to break up. Well,

when we got to Berlin [to record the new album], it was almost like, maybe that was prophetic, because it was so hard. It was so heavy. It seemed for a few seconds like, 'Well, maybe this is what we should do, maybe we really have to break up and then see what happens.' We rode out that storm and I think it's a great record. Actually, I think U2 has a

lot of great records left. I think we're good for another 10 years at least. I think we're getting better on almost every level and the commitment is still there.'

In "View From The Edge," the U2 guitarist talks about the evolution of his now much-emulated style, reconciling his Christian faith with his rock'n'roll vocation, the inspirations for, and recording of the new

"'Achtung Baby' is definitely a reaction to the myth of U2," says Edge. "We really never had any control over that myth. You could say we helped it along a bit, but the actual myth itself is a creation of the media and people's imagination . . . 'Achtung Baby' balances things out a bit."

Flanagan reports that his interview with Edge took place on a marathon day which began in Dublin, proceeded with a flight to London, and continued on an overseas flight to New York, where Edge inducted the Yardbirds in the Rock and Roll Hall of Fame.

What the editor of Musician doesn't mention in the piece is how the magazine, all set to go to press, gambled on all going right with the trip and the interview. The March issue was sent to the printers with an Edge cover photo and eight blank pages — waiting for Flanagan to jet back with the story. Call it magazine publishing on the edge.

POP, FIZZ: Michael Jackson himself showed up to help Pepsi-Cola International hawk its soda pop at Radio City Music Hall the other day (see details, page 10). In a "press conference" notable for its lack of substantive detail, Pepsi International marketing VP Peter Kendall announced "the largest sponsorship deal

ever"-without offering consumers any figure to back up the claim, and Pepsi's sponsorship of a third Michael Jackson world tour—without offering fans any confirmed information on markets or dates. After posing with the usual oversized check from Pepsi to Jackson's newly formed Heal The World Foundation, Kendall tackled the burning question: Does Jackson

actually drink Pepsi?
"Actually," he responded diplomatically, "what's important for us is not whether Michael Jackson

drinks it or not. But the fact is that millions of his fans do." King of Pop, indeed.

NEW DISC NOTES: Canada's Tom Cochrane, longtime leader of Red Rider now out riding solo, returns on Capitol Records with the U.S. release Feb. 25 of "Mad Mad World"—which has already hit No. 1 on The Record's album chart in his homeland, knocking

Michael Jackson's "Dangerous" out of that slot. The single "Life Is A Highway" topped the Canadian singles chart for a month straight ... The funk'n'roll of Eye & I debuts on Epic Tuesday (11) with a disc produced by John Porter, engineered by Bomb Squad member Chris Shaw, and spiced by Bernie Worrell and Vernon Reid. The first track is a cover of Velvet Underground's "Venus In Furs" ... Church organs, pulsing bass lines, dueling violins, stalking piano chords—all are part of the musical mix for the origin, whose sophomore disc for Virgin bows this month, produced by Jeffrey Wood ... Expect Shakespear's Sister in the U.S. for a few shows in coming weeks to help launch the group's second album, "Hormonally Yours," coming Feb. 18 from PLG. The disc, recorded in George Harrison's home studio, was co-produced by Alan Moulder (the Jesus & Mary Chain), Jimmy Iovine, Chris Thomas, and co-written by Dave Stewart, husband of Sister Siobhan Fahey ... Alice In Chains, whose debut Columbia Records disc, "Facehas gone gold, have recorded a four-song EP, with guest spots by fellow Northwestern musicians Ann Wilson of Heart, Chris Cornell of Soundgarden, and Mark Arm of Mudhoney.

OING HIS PART to help with the U.S.-Japan trade balance, Bobby Caldwell has sold more than 1 million copies of his recordings in Japan, says his spokeswoman. Backing his current Sin-Drome Records disc "Stuck On You," which has been climbing up the Billboard Top Contemporary Jazz Albums chart for the past month, Caldwell is on a promo tour that will take him to Japan and other markets in the Far East.

Abbey Lincoln Lands Biggest Hit Of Her 40-Year Career

BY CHRIS MORRIS

LOS ANGELES—"This is the best time of my career," Abbey Lincoln says. "I'm making more money and I have more serenity than ever be-

The veteran jazz vocalist has a right to feel good about things. Lincoln's current Verve release, "You Gotta Pay The Band," is the biggest commercial hit of her nearly 40-year musical career. It has been ensconced in the top five of Billboard's Top Jazz

tributes some of the success of "You Gotta Pay The Band" to a single-minded pursuit of her own

"I went my own

to-one margin.
The highly inde-

pendent singer at-



Albums chart since the start of the

Lincoln says the current album has

outsold her last Verve album, the highly lauded 1990 release "The

World Is Falling Down," by a three-

way," Lincoln says. "You're supposed to be like a herd of animals ... If you follow the crowd, you find yourself in hell, and who can you blame?'

Another component of the record's big sales may be the presence of the late saxophonist Stan Getz, who made his next-to-last studio appearance on Lincoln's album.

Lincoln explains that Getz's presence on "You Gotta Pay The Band" came in a flash of creative lightning: 'It was at the last minute, I guess . . It was pure inspiration. We were looking for a saxophone player, and I just heard it."

While Lincoln did perform a live date, in tandem with Verve label mate Shirley Horn, at New York's Alice Tully Hall in August, she says she will maintain her customary low profile on the club and concert front.

"I'm going to continue mostly as I have been," Lincoln says. "My work Lincoln says. "My work is at home. I don't want to ever really

Circus Stint Helps Make N'Motion A Main Attraction

■ BY THOM DUFFY

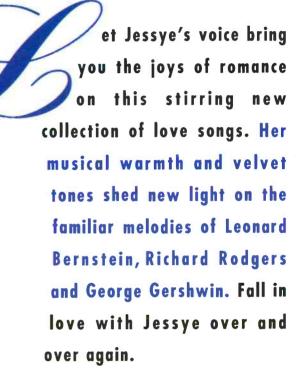
NEW YORK-How does a debut act, on its first album, land a twoyear-long arena tour, widespread press, and top-dollar promotion?

Would you believe, by running away with the circus?

In a unique marketing move, N'Motion, a new pop trio on Warner Bros. Records, is being launched via a featured role in Ringling Bros. and Barnum & Bailey Circus, a strategy the group's management likens to the market-savvy, grass-roots exposure Tiffany and New Kids On

(Continued on page 20) (Continued on page 20)





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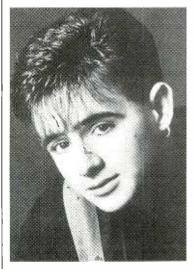
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NEW ON THE CHARTS

Chris Cuevas has made his debut on the Hot 100 Singles chart with the self-penned "You Are The One," from his debut Atlantic album, "Somehow, Someway.

Cuevas, who wrote 11 of the album's 12 songs, also plays guitar and keyboards on the record. The 20-year-old artist also shares production credit with Jellybean Benitez and Debbie Gibson's producer, Fred Zarr. Gibson herself



CHRIS CUEVAS

duets with Cuevas on the ballad "Someday," which will be the next single.

The former "Star Search" teen-vocalist grand champion started his career at age 4 near Biloxi, Miss., and by 10 was opening for Alabama, Reba McEntire, and B.J. Thomas.

While he acknowledges his teen image, Cuevas feels his songs about "everyday life experiences" also appeal to an older audience. "'You Are The One' was recently requested by a 31year-old Georgia woman for her

wedding," he says.
On his promotional tour, Cuevas accompanies himself solo on the guitar-something many of his young pop peers dare not do-for an acoustic version of "You Are The One." A recording of the acoustic version is being serviced to radio on tape, according to Lisa Velasquez, Atlantic VP of pop special projects.

Manager Diane Gibson had Cuevas open for her daughter Debbie's world tour last year. According to Cuevas, he expects to tour in the U.K. this spring.

GLENN DARBY

ARTISTS IN CONCERT

BRYAN ADAMS GUTTERBOY

The Ritz, New York

ROM THE FIRST number of this show-his sole U.S. date between European and Canadian tours-Bryan Adams and his band struck a steady pace. The Canadian artist promised to play all the old favorites and he delivered them almost note-for-note, with few exceptions.

The audience, obviously glad to see Adams return after four years away from the U.S. stage, chipped in the words to nearly every song. right up to the letter-perfect show-closer, "Summer Of '69." A rela-tively heavy version of Eddie Cochran's "C'mon Everybody" momentarily silenced the singalong but didn't dampen the mood.

Adams also kept the crowd swaying with his more emotional numbers-his late-'80s hit "Heaven" and the blockbuster single "(Everything I Do) I Do It For irom his current A&M album, "Waking Up The Neighbours."

But in one of the evening's high points, Adams delivered a hushed, low-key version of "When The Night Comes" (co-written by Ad-(Continued on page 20)

Managers' Group Eyes Music Recruits

BY CRAIG ROSEN

LOS ANGELES-The 35-year-old Los Angeles-based Conference of Personal Managers is certainly not new, but newly elected president Mike Gormley hopes the long-running organization will be able to establish a new era of cooperation between managers of music acts.

'Music managers often know each other well and sometimes cooperate when putting a tour together, but they don't really work together much for the betterment of the management community,

savs Gormlev.

Gormley's Los Angeles Personal Development has a client roster that includes Concrete Blonde, Oingo Boingo (and its leader Danny Elfman as a solo artist), Andy

Prieboy, and the Buck Pets.
While COPM also counts Anita Baker manager Sherwin Bash as a member, few music managers are included in the conference's roster of 75 firms. Gormley, however, is hoping to change that by cam-

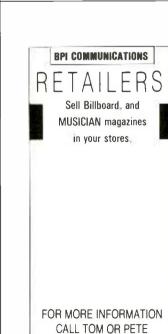
paigning to beef up the number of music representatives in the group. He says a number of music managers will be signing on within the next few months.

However, Gormley is quick to add that the conference is open to a variety of different managers in the entertainment business. "I would like the conference to be for all managers, no matter what their client list may be," he says.

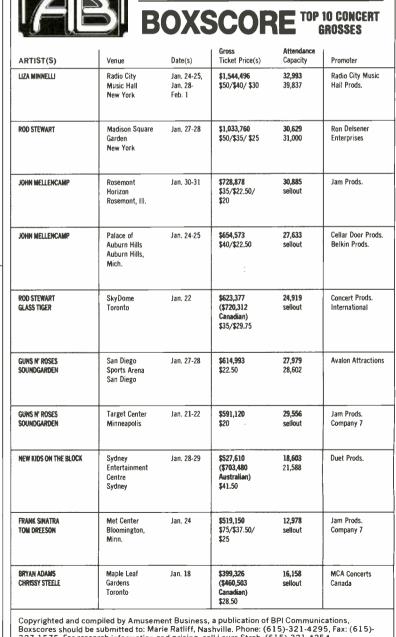
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(Continued on page 35)

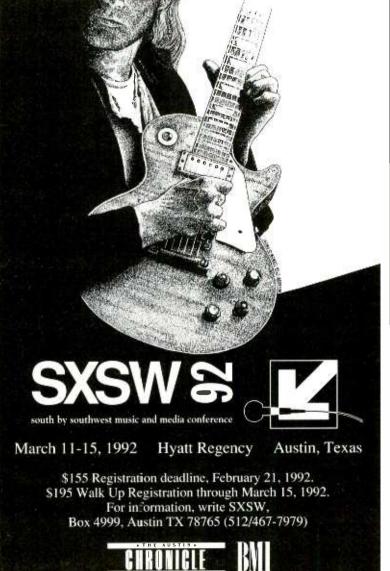




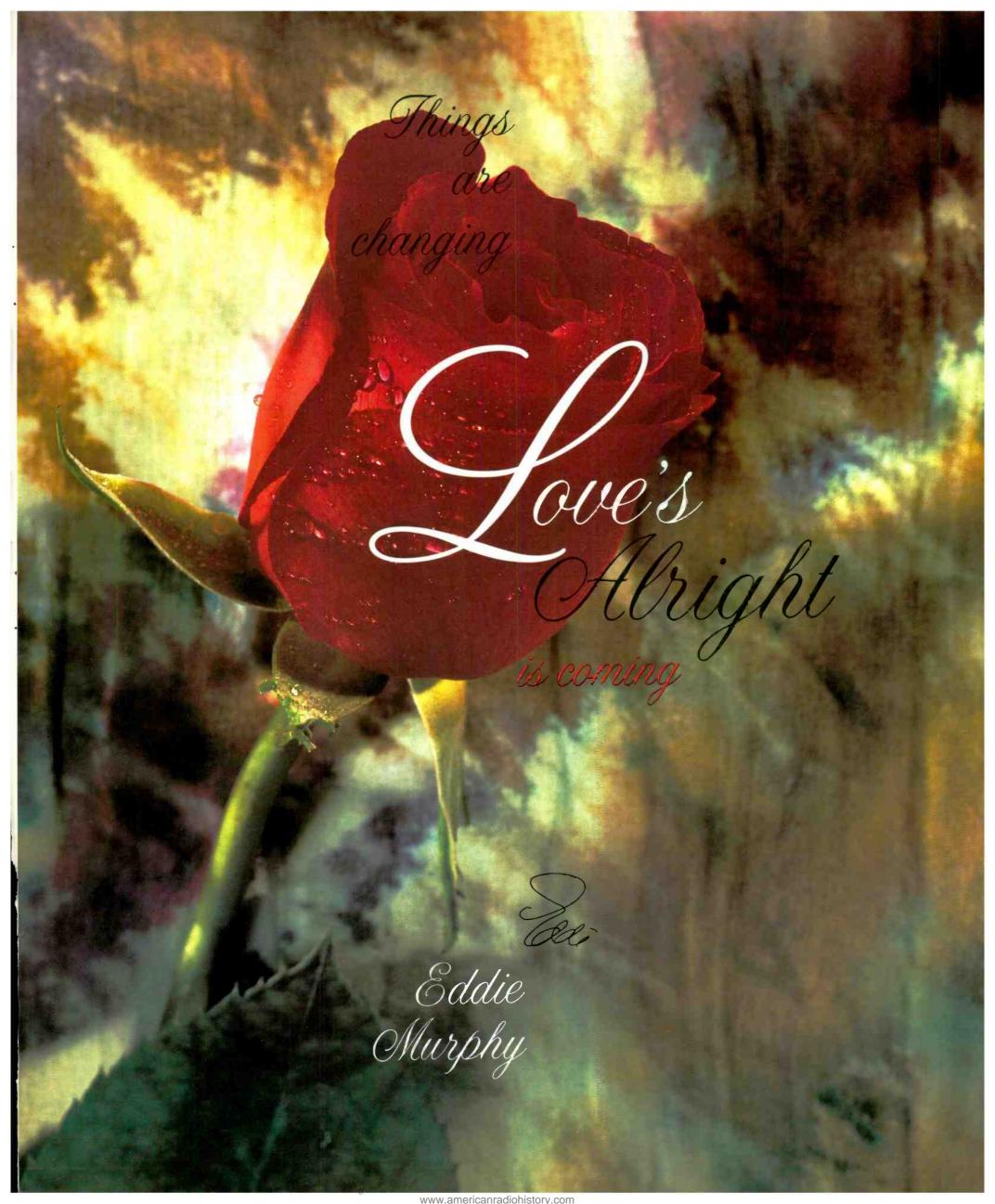
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ARTISTS IN CONCERT

(Continued from page 18)

ams and recorded by Joe Cocker), proving that he can slow things down without relying on synthesizers to tug the heartstrings.

Likewise, the show's best moments came when the band shifted out of its perpetual middle gear. Adams and his crew ran through "Run To You" at nearly twice its normal, recorded tempo and, in a crystalline guitar duet with lead guitarist Keith Scott, Adams brought new life to "Can't Stop This Thing We Started," which recently earned Adams a Grammy rock-vocal nomination.

The opening act, New Yorkbased Gutterboy, set the right tone for the evening with its careful blend of Bruce Springsteen and the Clash. The Mercury Records band proved more inclined to spontaneity than Adams, however, tossing a bit of the "Bonanza" theme into its set's closing num-

BARBARA DAVIES

CIRCUS STINT HELPS MAKE N'MOTION A MAIN ATTRACTION

(Continued from page 16)

The Block first received through

touring shopping malls.

However, N'Motion will reach audiences far larger than any mall shows could bring. The group is committed to a headlining role with the circus through 1993, a planned 1,000 shows in 90 cities to an estimated audience of 11 million-including an upcoming six-week run at Madison Square Garden.

Beginning with the release to pop radio of "Love Is Not A Dinosaur, the first single from N'Motion, a full promotional campaign at radio, retail, and video outlets is supplementing the act's exposure under the big top.

The singing trio-Shawn Doughty, Jonn Ross, and Andy Smithey-was recruited last year after nationwide auditions conducted by three entertainment executives who now manage the group: Ringling Bros. producer Kenneth Feld and Big Kids Entertainment co-chairmen Richard Goldsmith and Jeff Barry. The launch of N'Motion follows a distribution and marketing deal forged between Big Kids and Warner Bros.



N'MOTION. Shown, from left, are Andy Smithey, Jonn Ross, and Shawn

(Billboard, April 13, 1991).

While Big Kids is active in the field of music for toddlers and young children, the company is targeting teens and the mainstream with N'Motion.

"Kids are so much more sophisticated." says Goldsmith. "To do bubblegum music for them is not where it's at." Taking advantage of the trio's three lead singers, N'Motion's pop songs were written by Barry, a veteran hit maker whose credits include co-writing such pop classics as "Baby, I Love You," "Leader Of The Pack," and "Do Wah Diddy Diddy."

Doughty, 21, Ross, 17, and Smithey, 22—are making promotional appearances at each circus stop.

During an appearance in Atlanta last month, for example, N'Motion was booked to sing the national anthem at an Atlanta Hawks game, did postcircus performances for a radio station promotion, and signed autographs at an outlet of Turtles, the record-store chain.

N'Motion is featured as this season's star attraction throughout the Ringling Bros. program—which aims to draw in a teenage demographic through its tie-in with the group. But that involvement also means that N'Motion will be featured in and benefit from the substantial advertising and promotion budget. "The circus spends hundreds of thousands on me-

dia time each week," says Goldsmith.
"What Ken [Feld] ultimately had to do was upgrade tremendously the circus sound system," says Goldsmith. "There is a band behind the group," he adds, "and every note you hear is sung live."

NEWSLINE

Carey, Cole, Grant, Gill Among 7 Acts Set So Far For Grammys

The initial talent lineup for the 34th annual Grammy Awards, Feb. 25 on CBS-TV, has been announced by NARAS and so far will include live performances by nominees Mariah Carey, Natalie Cole, Amy Grant, Vince Gill, L.L. Cool J, Metallica, and Bonnie Raitt. Presenters booked to date are Color Me Badd, the Commitments, David Crosby, Henry Mancini, Johnny Mathis, Kenny Rogers, Roy Rogers and Clint Black, Little Steven, and Ringo Starr. Whoopi Goldberg

Guthrie Returns To Alice's Restaurant

Arlo Guthrie hosted a rededication of the former Trinity Church in Great Barrington, Mass., which he made famous in his classic recording "Alice's Restaurant" and which now will house the Guthrie Foundation, a nonprofit organization to benefit AIDS research and hospice groups, and environmental protection. Guthrie and friends-including former restaurateur Alice Brock-had a sing-along to celebrate acquisition of the church, which was dedicated to the late Woody Guthrie and will be known as the Guthrie Center. The foundation is soliciting contributions to pay for the building's purchase. They may be sent to the Guthrie Center, P.O. Box 657, Housatonic, Mass. 01236-0657.

'Gladiator' Soundtrack Entering Arena

Columbia Records' upcoming soundtrack of "The Gladiator," set for release Feb. 25, will feature tracks from Warrant, Clivilles & Cole, Tony Terry, P.M. Dawn, Cheap Trick, Gerardo, 3rd Bass, Latin Science, and Martin Page. A multiformat single strategy for the album will include Warrant's remake of Queen's "We Will Rock You" for album-rock radio, the Latin Science track "Da Me La (Fama)" for dance outlets, and a title song by 3rd Bass.

Bay Area Music Awards Set Talent Lineup

The cream of the San Francisco Bay music scene is set to perform at BAM Magazine's 15th annual Bay Area Music Awards, dedicated this year to the memory of Bill Graham and benefiting the Bill Graham Memorial Fund, Easter Seals, and the new Blue Bear School of Music Scholarship Fund. Confirmed acts: Steve Miller, in his first Bammie appearance, Huey Lewis & the News, the newest lineup of Jefferson Starship, Jack Blades and Tommy Shaw of Damn Yankees in an acoustic set, new Bay area resident Gregg Allman, Sister Double Happiness, bluesman Joe Louis Walker & the Boss Talkers, and relocated Texan Angela Strehli.

never did that much [live perform-

Lincoln is already gearing up to record the follow-up to "You Gotta Pay The Band." This month, the singer and producer Jean-Philippe Allard (who cut the last two Verve albums) will start preproduction on the record, which will feature a lineup including trombonist J.J. Johnson and saxophonist Stanley Turrentine.

Lincoln maintains she is still in something of a state of shock about her recent flush of success.

know what's happened. I have all this wonderful press and attention. In about a year, I'll know what's hap-

Joanne Boris Reflects On Publishing's Changing Times

by Irv Lichtman

MAKING THINGS HAPPEN IN A New Climate: Joanne Boris, just promoted to executive VP of music services at EMI Music Publishing, is celebrating her 20th year in the music industry in 1992. Since 1978, she has been associated with Charles Koppelman and Martin Bandier, to whom she has reported all these years.

Words & Music asked her to comment on how she sees her role (and that of others with similar responsibilities) in dealing with global licensing, in view of recent vast

geographic and technological changes:

"With new technologies, realigned territories, and everchanging

business climate, it is imperative to secure as much information as possible regarding potential changes and markets. Interactives, karaokes, and samplings are more recent additions to standing publishing activity and they are great opportunities for publishers, record companies, and other businesses.

Meeting the challenge of new technologies requires time, imagination, and an ability to challenge the status quo to see that they in fact develop to the best advantage of publishers and composers without inhibiting their growth. Publishers need to diligently monitor how these areas are evolving on a worldwide basis, including the impact of society regulations so that creative and business practices foster increased activity.

"A goal I see for myself is to 'get the deal' or, where none exists, create the climate for a deal and then make it happen.'

A SWEET REPORT: Arriving in the mail from Peer Music's Hollywood office was a popcorn bucket heralding "Pop Into '92," a collection of varied candy treats and, more to the point, three cassettes.

One contains current and upcoming Peer Music-published singles, including "Glory Road" by Maggie's Farm (JRS), "Can't Cry Hard Enough" by the Williams Brothers (Warner Bros.), "Where Would I Be" by Gladys Knight (MCA), Perfect Place" by Voice Of The Beehive (PolyGram), "If You Could See Through My Eyes" by Mona Lisa (Quality), "Ripple" by the Church (Arista), and "How Great Is The Ocean" by Marvin Etzioni (Restless).

The second cassette resting among sweets is a new, self-named album by the Williams Brothers. Writer Jud Friedman, off a No. 1 hit in 1990 as the co-writer of James Ingram's (Warner Bros.) "I Don't Have The Heart," is also the author of "Run To You," for the upcoming film "Bodyguard," starHouston, and the Gladys Knight and Mona Lisa singles noted above, notes Gigi Gerard, professional manager.

The third cassette is dubbed "Source Book Of The 30's," hold-ing one track by Ethel Waters ("Georgia On My Mind"), two by Percy Faith ("Perfidia" and "Granada"), and three by the Carter Family ("Will The Circle Be Unbroken," "Lonesome Homesick Blues," and "Wabash Cannon Ball").

> A REPRISE: Last week's wish-list of movie musicals Words & Music would like to see out on home video should have,

upon further reflection, mentioned at least two more titles:

Rodgers & Hart's "The Boys From Syracuse" (Universal, 1940), an adaptation of their 1938 Broadway hit-itself a spinoff of Shakespeare's "The Comedy Of Errors." Among the peerless songs carried over from the show are "Falling In Love With Love" and "This Can't Be Love." Among two new songs is the beautiful "Who Are You?"

Kurt Weill and Ira Gershwin's Where Do We Go From Here? (20th Century Fox, 1945), a charming fantasy about a civilian, played by the late Fred McMurray, who is rejected by the Army for duty in World War II, yet is transported to key events in U.S. history to do some good. Certainly the highlight is "The Nina, The Pinta And The Santa Maria," a 12-minute mini-opera aboard the ship carrying Christopher Columbus to the New World.

Readers, by the way, may want to submit some wish-list titles of

HE BOOK, THE SONGBOOKS: Hal Leonard Publications has issued a seven-volume collection of show-music songs whose theme is drawn from the late Stanley Green's tome for the company, Broadway Musicals: Show By Show." The books, issued separately, cover a period from 1891 to 1988, with selected songs from shows that were documented with vital statistics by the well-known annotator of Broadway and Hollywood musicals. Each volume carries a list price of \$14.95.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing Corp.

1. Beauty And The Beast Selections 2. Steve Vai, Passion And Warfare

3. Jimi Hendrix, Bold As Love 4. Stevie Ray Vaughan, Lightnin Blues

5. Amy Grant, Heart In Motion



(Continued from page 16)

just run around. I want to create. I

"I've been talking about using some singers," says Lincoln, who adds that the Staple Singers will appear on a couple of tracks on the new album.

"I'm adjusting and absorbing things," she says. "I don't really



RHYTHM SECTION

AT THE TOP: "Stay" by Jodeci (Uptown) hangs on to the top of the Hot R&B Singles chart with an impressive increase in radio points. Two-thirds of its playlists reflect upward movement and 32 stations list it at No. 1. "Stay" retains its 98 reporters and has not yet peaked on many stations, so it could hold another week. "Uuh Ahh" by Boyz II Men (Motown) now has reports from 98 stations, gaining KKFX Seattle. It has No. 1 reports from 22 stations. "Baby Hold On To Me" by Gerald Levert with Eddie Levert (Atco/EastWest) has reports from the entire panel, with a new report from WJHM Orlando, Fla.; WRKS New York readds it at No. 36. Combined point increases were phenomenal: It rises in retail rank 10-4 and in radio rank 11-6.

NTO THE TOP 10: "Breakin' My Heart (Pretty Brown Eyes)" by Mint Condition (Perspective) leapfrogs 13-8. Seven stations give it new listings: WUSS Atlantic City, N.J.; WATV Birmingham, Ala.; WFXA Augusta, Ga.; KJMS Memphis; WTLC Indianapolis; WNOV Milwaukee; and KTOW Tulsa, Okla. It is on 90 stations, and holds at No. 1 for a second week at KKDA-FM Dallas. "She's Got That Vibe" by R. Kelly & Public Announcement (Jive) advances 11-9, with new reports from WUSS Atlantic City; WDAO Dayton, Ohio; WJLB Detroit; and WDZZ Flint, Mich. It has top five reports from 18 stations, including WIKS New Bern, N.C.; WGZB Louisville, Ky.; WCKU Lexington, Ky.; WBLX-FM Mobile, Ala.; and KRPS Kansas City, Mo.

T AIN'T OVER 'TIL IT'S OVER: "Understanding" by State Of Art (Columbia) moves up the chart without a bullet. Sales reports are beginning to develop, but point totals were insufficient to retain its bullet even though it gains 11 new station reports. Some of the new reports are from WUSS Atlantic City; WBLK Buffalo, N.Y.; WQQK Raleigh, N.C.; KMJM St. Louis, Mo.; and WVKO Columbus, Ohio.

BETTER THAN THE SUPERBOWL: "Diamonds And Pearls" by Prince & the N.P.G. (Paisley Park) has reports from the entire panel as it gains the last five stations: KIPR Little Rock, Ark.; KDKO Denver; WHJX Jacksonville, Fla.; WANM Tallahassee, Fla.; and WJTT Chattanooga, Tenn. It leaps 21-12 in retail rank. "Remember The Time" by Michael Jackson (Epic) has reports from the entire radio panel. Its radio rank (No. 9) outpaces its retail rank (No. 15), but I think this one will work for black radio and its listeners. Love the video!

AKES YOU WANNA HOLLA: As both a video critic and publisher of entertainment magazine Sister 2 Sister, Jamie Foster Brown has regularly chided young people, including many rap artists, about violence and mysogyny in rap lyrics. Unfortunately her advice did not shield her own family. Her son, Randall, is now home from the hospital after being shot repeatedly in front of a movie theater. Her comments about the state of the industry have long been in the interest of rescuing our music and our morals. Now it's our turn. Please send cards and contributions to Jamie, c/o Sister 2 Sister, 3127 Newtown St. N.E., Washington, D.C. 20018.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 100 REP	TOTAL ON ORTERS
DO NOT PASS ME BY HAMMER CAPITOL	7	14	20	41	41
I LOVE YOUR FACE	/	14	20	41	41
SMOKEY ROBINSON SBK	6	9	19	34	38
WHEN YOU LOVE SOMEBODY	_				
KEITH WASHINGTON QWEST	5	12	16	33	35
MASTERPIECE ATLANTIC STARR REPRISE	4	8	14	26	85
AIN'T 2 PROUD 2 BEG					
TLC LAFACE	2	5	12	19	54
HELLUVA					
BROTHERHOOD GASOLINE ALLEY	2	6	10	18	31
IT'S O.K.					
BEBE & CECE WINANS CAPITOL	2	3	12	17	74
TEARS OF JOY		-	7		
CHERRELLE A&M	3	7	7	17	18
LOVE WAS NEVER		0	1.0	1.6	1.6
MARION MEADOWS RCA	2	2	12	16	16
SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY	4	4	6	14	87

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.

"Up And Over
(Stronger
And Better)"
(87521)

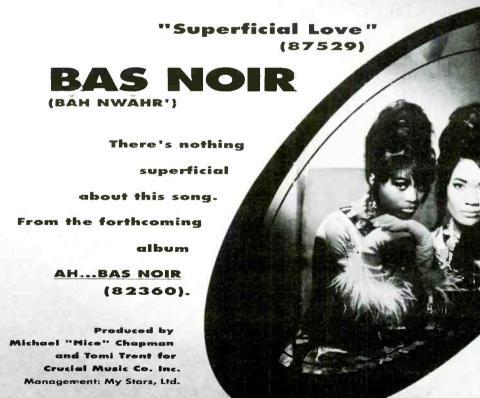
SKYY

If it's true that heat
rises, then they're
on their way up.
A totally thumpin' jam
from the forthcoming album
NEARER TO YOU
(82328).

Produced by Randy Muller
and Solomon Roberts, Jr.

for Alligator Bit Him Productions, Inc.

Management: Skyy Music Production, Ltd.





© 1992 Atlantic Recording Corp. A Time Worner Corspone



Billboard TOP R&B ALBUNS

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

Title						
1	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART		PEAK POSITION
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(48) 51 56 7 MAXI PRIEST CHARISMA 91804* (10.98) BEST OF ME 48	46	42	45	15	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98) SONS OF THE	23
	47	47	40	35	SHABBA RANKS ● EPIC 47310 (9.98 EQ) AS RAW AS EVEL	1
49 46 47 9 TONE-LOC DELICIOUS VINYL 510609/PLG (9,98) COOL HAND LOC 46	48	51	56	7	MAXI PRIEST CHARISMA 91804* (10.98) BEST OF M	48
	49	46	47	9	TONE-LOC DELICIOUS VINYL 510609/PLG (9.98) COOL HAND LO	46

50	58	77	3	2 PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2 PACALYPSE NOW	50
<u>(51)</u>	56	55	37	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98) THE EVOLUTION OF GOSPEL	
52	55	53	43	THE BRAND NEW HEAVIES DELICIOUS VINYL 84687	4 /PLG (9.98 EQ)THE BRAND NEW HEAVIES	17
53	69	76	12	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	53
54	48	42	13	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
55	62	58	18	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.9	98) ALL SOULED OUT	55
56	52	49	42	KEITH WASHINGTON ● QWEST 26528*/WARNER BR	OS. (9.98) MAKE TIME FOR LOVE	1
57	50	43	31	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
(58)	NE	NÞ	1	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	58
59	53	50	16	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98) SPORTS WEEKEND	(AS NASTY AS THEY WANNA BE PART II)	19
60	57	65	35	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
61	59	61	27	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
62	66	78	6	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	62
63	54	52	29	D.J. JAZZY JEFF & THE FRESH PRINCE A JIVE 13	392 (9.98) HOMEBASE	5
64	71	75	55	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
65	72	70	45	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
(66)	80	94	3	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	WISH MY BROTHER GEORGE WAS HERE	66
67	68	63	72	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
68	67	69	30	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
69	63	68	18	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
70	65	66	15	JOHNNIE TAYLOR MALACO 7460 (9.98) I KNOW IT	'S WRONG, BUT I JUST CAN'T DO RIGHT	60
71	61	60	25	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
72	76	64	33	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
73	74	72	7	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	72
74	70	74	34	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
75	75	71	15	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
76	78	62	13	ROGER REPRISE 26524* (9,98)	BRIDGING THE GAP	45
77	60	57	12	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
78	73	73	22	BELL BIV DEVOE ●	WBBD - BOOTCITY! THE REMIX ALBUM	18
79	64	67	33	MCA 10345 (10.98) GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
(80)	89	93	3	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	80
81	81	79	11	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
82	79	81	12	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
83	77	59	42	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
84	82	100	23	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
85	84	86	5	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	84
86	83	89	18	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
87	85	85	16	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
88	86	90	33	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
89	88		8	AUDREY WHEELER EAR CANDY 31002 (9,98)	I'M YOURS TONIGHT	79
90	91	87	47	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
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91	92	98 96	3 16	TECHMASTER P.E.B. NEWTOWN 2208* (9.98) WC & THE MAAD CIRCLE	BASS COMPUTER AIN'T A DAMN THANG CHANGED	91 52
92	_			PRIORITY 57156 (9.98)		_
93	87	83	11 9	PATTI AUSTIN GRP 9660* (9.98)	CARRY ON	75
94	94	91	-	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
95	95 NE \	82 • •	22	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)		23
97)			1	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	96
\vdash	NE	r <u> </u>	27	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	97
98	96	92	37	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
99	97	97	12	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
100	100	95	26	PAULA ABDUL ▲ ³ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
◯ All	bums w	ith the g	greatest	sales gains this week. Recording Industry Assn. Of A	merica (RIAA) certification for sales of 500,000	units.

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 21)

female releases last year was M.C. Peaches' "More Than A Pretty Face" (EastWest). This young woman is on a mission to fuse hip-hop, pop, and a strong feminist stance for a commercial-feeling album. She establishes this early with the title track, where Peaches acknowledges that she is all woman and a total MC: "It's not about your biking pants or how you shake your thing/ the question at hand is can you make a party swing?/ I'm into records, I'm not into selling my body/ I

don't need a bikini to rock a party." The album includes her versions of the Police's "Every Breath You Take," Queen's "Another One Bites The Dust," and John Waite's "Missing You" that sound like prime candidates for pop crossover (especially the last). Each addresses romance gone wrong. Musically, the collection ranges in style from hard-core to reggae to pop to go-go. A good debut overall with one flaw: In the otherwise smokin' "Keep It In Your Pants, Tucked Away," which

demands respect for women, she unfortunately uses the derogatory n-word to refer to young black males.

COLE IN ACTION: Natalie Cole can do no wrong this year. Fresh from her triumphs at the American Music Awards and with a stack of Grammy and Soul Train Music Awards nominations, Cole recently wowed a celebrity-filled audience at the Pasadena (Calif.) Civic Auditorium Jan. 30 with a two-hour show.

The show was taped for airing March 7 as part of PBS' "Great Performances" series. The concert was a benefit for the Permanent Charities Committee of the Entertainment Industries Fund for Hunger and Homelessness. Cole focused on material from her multiplatinum "Unforgettable" album as well as other tunes recorded by her father, the late Nat King Cole, but not included on the album. New Yorkers can look forward to a similar treat when Cole brings her 30-piece or-

chestra to the stage of the Apollo at 8 p.m. Feb. 21. The Apollo appearance, which is a benefit for the landmark theater, kicks off a week of Grammy Awards-related festivities in the city. It's sure to be unforgettable.

Music vid outlets salute Black History Month . . . page 39

Joe Public Takes Its Message To The People

■ BY JANINE McADAMS

NEW YORK—Joe Public, a fourman band from Buffalo, N.Y., has landed its first single, "Live And Learn" (Columbia), on the Hot R&B Singles chart, where last week it climbed to No. 58 with a bullet. Doubly impressive is that the group also co-wrote a recent No. 1 smash single for Keith Sweat.

"Live And Learn," delivered to radio Jan. 13, combines hip-hop beats with a strong message. "We wrote it from general observation, watching what was going on around us and seeing that people weren't taking what happened to them seriously," says Kev, who sings vocals on this tune and plays bass.

"The feedback is very good; we think this single is right on the edge of exploding," says Eddie Pugh, senior VP of black music promotion at Columbia, who adds that "Live And Learn" is also being serviced to pop stations. "The video, serviced to outlets prior to the single release, has definitely had an impact on the market as well."

Comprising Kev, J.R. (guitar and vocals), Jake (keys and vocals), and Dew (drums), Joe Public is a funk/R&B/hip-hop crew that emphasizes positive values and musicianship. At a time when mechanized sounds have become commonplace, this band of young, self-taught musicians stands out. Says Kev: "Hopefully we'll inspire some of the younger kids to pick up instruments and get more interested in live instrumentation instead of sampling everything."

The group began as two bands—with J.R. in a separate group—

competing for gigs in the musically active Buffalo metro area. When J.R.'s band broke up, Kev, Dew, and Jake invited him to join them. Under various names, they played proms, clubs, parks, even a

The group also co-wrote a No. 1 song for Keith Sweat

boys' home. With two members whose real names were Joe, they joked around one night and came up with "Joe Public." Says Kev: "We looked up 'Public' in the dictionary just to be sure of the meaning, and one definition was: To Serve The People. So we were like, hey!"

At a "Battle Of The Bands" show in Buffalo, the group was spotted by producer Lionel Job, whose production credits include Sweat, Third World, Atlantic Starr, and Sharon Bryant. "They just had something—a charisma magic going," says Job, who immediately offered the group a management and production contract, then spent a year polishing the group's songwriting talents. "I pulled them away from gigging and said, 'I'll buy you the equip-

ment, anything that you need, but you should go and work on your craft."

"He showed us structure as far as songwriting," says Dew of the group's manager. "There were tunes we were coming up with before that were kind of like, 'Yeesh

"'... maybe we ain't good,'" adds J.R. "But our songwriting became better, and Lionel helped us. Without his help we probably wouldn't even be here."

"We'd be at 'Dolphin' Records," quips Kev.

The way the group members—all in their early 20s—finish each others' thoughts is the way they create in the studio, says Job. "They are in the studio joking and fooling around. But they are producing ideas," he says.

When recording for their epony-

When recording for their eponymous album debut was completed, some songs were left over. One was "Keep It Comin'," which Job says he assured the group would not go to waste. Job, who has produced material on Keith Sweat since his first double-platinum album, visited Sweat in the studio as the artist was doing final mixes on his third album.

Jake tells the story: "Keith asked Lionel, 'Play me something.

(Continued on next vage)

Changes In Rapper Registration

NEW YORK—New registration procedures for this year's Jack The Rapper music-industry conference in Atlanta have been announced by organizer Jill Gibson Bell.

Set for Aug. 13-15 at the Atlanta Hilton Hotel & Towers, the confab's 1992 theme is "Back To Basics—The Party's Over." Preregistration for the three-day black music conference will take place through July 14. Attendees must preregister and receive an official preregistration number before they can reserve a

room at the Atlanta Hilton. An 800 number has been established to provide registration information. The fee for general registration is \$325; for on-air radio personnel who supply credentials on company letterhead and for guests of registrants, it is \$175.

Most importantly, there will be no on-site registration available. Those who wish to attend must preregister; the only on-site activity will be badge pickup.

Other changes in registration pro-

cedures and a full schedule of events will be announced later.

These changes come after a mid-January summit in Atlanta of top black music executives and Jack The Rapper staff to discuss the future of the conference. The meeting was called to address complaints about overcrowding and security at the last Rapper gathering, which attracted many nonindustry registrants.

For more information, contact Jill Gibson Bell at Jack The Rapper/The Mouse House in Orlando, Fla.

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Billboard®

FOR WEEK ENDING FEBRUARY 15, 1992

Hot Rap Singles...

L					
			Z.	COMPILED FROM A NATIONA AND ONE-STOP SALE	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * NO. 1 THE PHUNCKY FEEL ONE	★ ★ ★ ◆ CYPRESS HILL
1	1	1	19	(C) (T) RUFFHDUSE 38-73930/COLUMBIA	5 weeks at No. 1
2	3	6	9	THE CHOICE IS YOURS (M) (T) MERCURY 866 087*	◆ BLACKSHEEP
3	2	2	12	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
4	5	10	5	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
5	4	3	9	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
6	9	17	4	OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
1	7	13	6	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
8	8	12	5	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
9	10	8	10	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	SCARFACE
10	14	20	9	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/ICHIBAN	◆ M.C. BREED & D.F.C.
(11)	17	24	3	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
(12)	19		2	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
13	15	16	4	EVERYTHING'S GONNA BE ALRIGI	HT ♦ NAUGHTY BY NATURE
14	6	4	16	JUST THE TWO OF US (M) (T) SELECT 4-66502*/ELEKTRA	◆ CHUBB ROCK
15)	23	19	4	TIME TO FLOW (C) (T) JIVE 42032	◆ D-NICE
16)	18	23	7		THA FUNKEE HOMOSAPIEN
17)	22	21	5	ALL FOR ONE (C) (T) ELEKTRA 64246-4	◆ BRAND NUBIAN
18	12	9	11	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
19	25	25	4	JAZZ (WE'VE GOT) (M) (T) JIVE 42035*	◆ A TRIBE CALLED QUEST
20	26	29	5	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
(21)	27	26	3	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
22	20	22	4	WHAT'S ON YOUR MIND (C) (T) MCA 54312	ERIC B. & RAKIM
23)	28	30	3	THE INT'L ZONE COASTER ◆ LEA (C) (T) ELEKTRA 64828-4	DERS OF THE NEW SCHOOL
(24)	NE	w Þ	1	RETURN OF THE FUNKY MAN (M) (T) G(ANT 4-40277*/REPRISE	◆ LORD FINESSE
25	11	5	14_	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
26	16	7	13	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G & DA BULLDOGS
<u>(27)</u>	NE	w >	1	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA	◆ TIM DOG
28	24	15	15	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
29	13	11	12	2 LEGIT 2 QUIT ● (C) (CD) (T) CAPITOL 44785	◆ HAMMER
30	21	18	18	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
		_			

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. A 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.

R&B

ARTISTS & MUSIC

Cypress Hill's 'Phuncky' Boasts A Killer B; Brooklyn's Positive K Signs With Island

BEATS FOR THE BLUNTED: Loopy, chaotic, and pockmarked, "The Phuncky Feel One" by Ruffhouse/Columbia rap act Cypress Hill is a hip-hop single to adore. The cut has been No. 1 on Billboard's Hot Rap Singles chart for five weeks. But it owes much of its lofty status to "I Could Just Kill A Man," the B side, which has made an even larger impact on the street.

"We took a no-gloss, grass-roots marketing approach," says Columbia product manager Karen Mason. Club and mix-show play followed. And, according to Mason, "power stations" are now beginning to add the track. A video for "Kill A Man" and

the track's inclusion in the movie "Juice" helped in bringing its buzz to the public.

The group is the subject of a cover story in the March issue of High Times magazine, in which the group members discuss their overt support for marijuana use. At a Jan. 27 press conference at the New York offices of High Times, the group's members, B-

Real, Sen Dog, and Muggs, announced they have been named as spokespersons for NORML (the National Organization For The Reform of Marijuana Laws). Asked if Cypress Hill's advocacy of marijuana will influence kids to begin smoking marijuana, Muggs answered, "Kids should know the pros and cons of marijuana."

At the press conference, the group members also revealed they are working on a Spanglish track for the next album on Capitol Records by bilingual rapper Mellow Man Ace, who is Sen Dog's brother.

NEW DEAL: Island Records has signed Positive K, a Brooklyn, N.Y., rapper whose most recent single, "Nightshift," appears on his own Creative Control label. Drawing inspiration from Ice-T and Eazy-E, Positive K had started the label after failing in earli-

er efforts to strike a deal with a major.

Positive K's first two singles—"Step Up Front" and "I'm Not Havin' It," a duet with MC Lyte—were released by First Priority Music. He also has contributed verses to "Grand Puba Positive And L.G." on Brand Nubian's majestic Elektra album "One For All."

"I was shopping demos but nobody was bitin'," says Positive K. Creative Control pressed 8,000 units of "Nightshift," which features a spoken-word cameo by co-producer **Big Daddy Kane.** Through the efforts of "13 or 14" part-time promotion people, the "mackadocious" track began picking up airplay

at such urban outlets as KBXX (The Box) Houston, WUSL Philadelphia, and KKBT (The Beat) Los Angeles. It rose to No. 2 on the weekly countdown at WBLS New York.

"I made the sacrifice and I feel good now," he says.

SOUND BITES: The newest addition to Michael Bivins'

rhythm raft is Motown artist m.c. BRAINS (for Brings Raps and Instrumentals Non-stop). His debut single is "Oochie Coochie." Its soundscape favors that of Another Bad Creation and Boyz II Men, but who cares? This Cleveland rapper has a frisky, fun style that's too driven to ignore . . . Grand Puba, whose "Over Like A Fat Rat" is one of the highlights on the "Strictly Business" soundtrack, will release his Elektra solo single, "360 Degrees (What Goes Around Comes Back 'Round)," in late April. His album, to be released in May, is tentatively titled "That's How We Move It." Puba says the album contains "all different styles done properly not sloppily with a funky soul feel." Except for one cut by Pacemaster Mase of De La Soul and two by SD50, the artist handled all the production.



by Havelock Nelson

JOE PUBLIC TAKES ITS MESSAGE TO THE PEOPLE

(Continued from preceding page)

I know you got a tape on you.' So the song 'Keep It Comin' 'was on the demo tape. And everybody in the studio kept saying, 'Keith, man, you gotta cut it!' "Joe Public rushed to New York to record the instrumental and the backing vocals on the track, the title of which also serves as the title of Sweat's album.

The video for "Live And Learn" was directed by Lionel C. Martin of Classic Concepts and has been serviced to video outlets. In addition, the band has joined with the United Negro College Fund and urban radio stations to sponsor a college scholarship essay contest, with winners receiving \$1,000 and free Joe Public albums.



JOE PUBLIC: From left, Jake, Dew, J.R., and Kev.

FOR THE RECORD

A headline on a story about producer Dallas Austin in the Feb. 1 issue incorrectly identified one of the groups he worked with in 1991. The line should have read: "Producer Hits Paydirt With ABC, Boyz II Men."

In the story about EMI Records Group North America's new rap department in the Feb. 1 issue, Ed Strickland was incorrectly identified as having recruited Lindsey Williams at Chrysalis. Williams, who was hired by former Chrysalis executives Joe Kiener and John Sykes, replaced Strickland as head of the rap/black music department there. In addition, Wild Pitch, which is distributed by EMI Records Group, has its own A&R and promotion staff people.

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Call: Roseanne Amorello 1 (800) 223-7524 Billboard

Hot R&B Singles Sales & Airplay...

-		This of the top 40 ftees singles by a		1
		SALES	S	HOT R&B POSITION
ωÄ	LAST		_	SIT
Ξ₹	3%	TITLE	ARTIST	35
1	1	STAY	JO0ECI	1
2	2	CAN'T LET GO	MARIAH CAREY	2
3	4	UUH AHH	BOYZ II MEN	3
4	10	BABY HOLD ON TO ME	GERALD LEVERT	4
5	9	BREAKIN' MY HEART	MINT CONDITION	8
6	3	KEEP IT COMIN'	KEITH SWEAT	6
7	7	SHE'S GOT THAT VIBE	R. KELLY	9
8	5	I WANT YOU	JODY WATLEY	10
9	11	ADDAMS GROOVE	HAMMER	16
10	12	THE WAY I FEEL ABOUT YOU	KARYN WHITE	5
11	6	THE RUSH	LUTHER VANDROSS	15
12	21	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	12
13	13	THESE THREE WORDS	STEVIE WONDER	7
14	17	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	18
15	33	REMEMBER THE TIME	MICHAEL JACKSON	13
16	8	TELL ME WHAT YOU WANT ME	TO DO TEVIN CAMPBELL	20
17	19	SOMEBODY LOVES YOU BABY	PATTI LABELLE	14
18	14	JUST THE TWO OF US	CHUBB ROCK	25
19	16	I BELONG TO YOU	WHITNEY HOUSTON	21
20	25	EVERYTHING'S GONNA BE ALRIC	SHT NAUGHTY BY NATURE	22
21	23	EVERLASTING LOVE	TONY TERRY	11
22	32	OOCHIE COOCHIE	M.C. BRAINS	27
23	24	LET'S STAY TOGETHER	GUY	17
24	30	POOR GEORGIE	MC LYTE	23
25	26	SO INTENSE	LISA FISCHER	19
26	27	STEADY MOBBIN'	ICE CUBE	30
27	20	I LOVE YOUR SMILE	SHANICE	31
28	18	GROOVE WITH IT	BIG DADDY KANE	40
29	15	INSATIABLE	PRINCE AND THE N.P.G.	29
30	37	HOW TO FLOW	NICE & SMOOTH	33
31	28	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	51
32	36	LOVE STORIES	JENNIFER HOLLIDAY	32
33	31	2 LEGIT 2 QUIT	HAMMER	55
34	_	ALL NIGHT ALL DAY	GAME	28
35	22	BLACK OR WHITE	MICHAEL JACKSON	56
36	_	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	26
37	_	JUICE (KNOW THE LEDGE)	ERIC B, & RAKIM	67
38	34	KISS YOU BACK	DIGITAL UNOERGROUND	62
3 9	_	UNDERSTANDING	STATE OF ART	36
40		HERE I GO AGAIN	GLENN JONES	24

		AIRPL	AY	R&B
THIS	LAST	TITLE	ARTIST	HOT FOSI
1	3	STAY	JODECI	1
2	4	UUH AHH	BOYZ II MEN	3
3	2	CAN'T LET GO	MARIAH CAREY	2
4	6	THE WAY I FEEL ABOUT YOU	KARYN WHITE	5
5	7	THESE THREE WORDS	STEVIE WONDER	7
6	11	BABY HOLD ON TO ME	GERALD LEVERT	4
7	10	EVERLASTING LOVE	TONY TERRY	11
8_	1	KEEP IT COMIN'	KEITH SWEAT	6
9	15	REMEMBER THE TIME	MICHAEL JACKSON	13
10	13	SOMEBODY LOVES YOU BABY	PATTI LABELLE	14
11	16	BREAKIN' MY HEART	MINT CONDITION	8
12	14	SHE'S GOT THAT VIBE	R. KELLY	9
13	18	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	12
14	5	I WANT YOU	JODY WATLEY	10
15	17	LET'S STAY TOGETHER	GUY	17
16	19	SO INTENSE	LISA FISCHER	19
17	9	I BELONG TO YOU	WHITNEY HOUSTON	21
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20	12	TELL ME WHAT YOU WANT ME	TO DO TEVIN CAMPBELL	20
21	33	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	26
22	26	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	18
23	29	ALL NIGHT ALL DAY	GAME	28
24		MASTERPIECE	ATLANTIC STARR	37
25	32	TESTIFY	SOUNDS OF BLACKNESS	38
26	36	TAKE TIME	CHRIS WALKER	35
27	30	EVERYTHING'S GONNA BE ALR	IGHT NAUGHTY BY NATURE	22
28	35	STRAIGHT FROM MY HEART	ERIC GABLE	39
29	31	WHEN YOU GET RIGHT DOWN	TO IT PHYLLIS HYMAN	34
30	39	POOR GEORGIE	MC LYTE	23
31	34	LUXURY OF LOVE	DAVID PEASTON	42
32	23	ADDAMS GROOVE	HAMMER	16
33	37	UNDERSTANDING	STATE OF ART	36
34	24	LOVE STORIES	JENNIFER HOLLIDAY	32
35		MAKE YA BODY MOVE	THE CHILL DEAL BOYZ	44
36	_	LIVE AND LEARN	JOE PUBLIC	47
37		IT'S O.K.	BEBE & CECE WINANS	49
38		EVERCHANGING TIMES	ARETHA FRANKLIN	48
39	20	INSATIABLE	PRINCE AND THE N.P.G.	29
40	40	IN & OUT OF LOVE	GARY TAYLOR	46

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 2 LEGIT 2 QUIT (Bust-It, BMI)
- ADDAMS GROOVE (Bust-It BMI/Orion, ASCAP) WBN
- AINT 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam,
- ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black
- Doors, ASCAP)
 ALWAYS ON MY MIND (Screen Gems-EMI,
- ALWAYS ON MY MINIOU (Screen Gems-Em), BMI/Sebanine, BMI)

 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP)
 BABY HOLD ON TO ME (Trycep, BMI/Ramal,
- BMI/Willesden, BMI)
 BE TRUE TO YOURSELF (Protoons, ASCAP/Greedy
- Greg, ASCAP)
 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane,
- BLACK OR WHITE (Mijack, BMI/Warner-lameriane, BMI/Ignorant, ASCAP) WBM
 BREAKIN' MY HEART (Flyte Tyme, ASCAP) WBM
 CAN HE DO IT (MCA, ASCAP/Ready Ready, ASCAP)
 CAN'T LET GO (M Carey, BMI/WB,
 ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM

- CHANGE (Careers-BMG, BMI)
- CHANGE (Careers-BMG, BMI)
 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)
 THE COMFORT ZONE (Pecot, ASCAP/Kiptez,
 ASCAP/Virgin, ASCAP/Somethin' Stoopid,
 ASCAP/Almo, ASCAP) HL/CPP
 COUNT ON ME (Bocar, BMI/Sounds Heard
 Everywhere, BMI/Calloca, BMI/S. Beck, BMI/Screen
 COME EMI BMI/Comp EMI
- s-EMI, BMI/Sony Epic/Solar, BMI)
- DARK AND LOVELY (Seven Songs, BMI)
 DIAMONDS AND PEARLS (Controversy, versy, ASCAP/WB
- ASCAP)
 DOO DOO BROWN (Future Sights And Sounds, BMI)
 EVERCHANGING TIMES (New Hidden Valley,
 ASCAP/Carole Bayer Sager, BMI/EMI April,
 ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United
- EVERLASTING LOVE (Sun Face, ASCAP/Shaman
- Drum, BMI)

 EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)

 EVERYTHING'S CONNA BE ALRIGHT (Naughty,
- ASCAP/Island, BMI)
 FINALLY (Wax Museum, BMI/Mainlot, BMI)
- FINALLY (Wax Museum, 6MI/Mainlot, 6MI)
 FIT TO BE TIED (8-Boy, SSCAP/EMI April, ASCAP)
 FOREVER MY LADY (EMI April, ASCAP/Across 110th
 Street, ASCAP/DeSwing Mob, ASCAP/AI B. Surel,
 ASCAP) WBM
 GO TO THE HORSE'S MOUTH (O Dad, BMI/North
- GROOVE WITH IT (AZ. ASCAP/Cold Chillin'.
- GMOUVE WITH TI (AZ, ASCAP/Cold Chillin),
 ASCAP/MB, ASCAP)
 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City,
 BMI/Van Gogh's Ear, BMI/Music Corp. Of America,
 BMI/Casoline's Elery, ASCAP)
 HERE I GO AGAIN (Luella, ASCAP)

- HOW TO FLOW (Nice & Smooth, ASCAP)

 I BELONG TO YOU (Virgin Songs, BMI/Rightsong,
 BMI/Frame Gee, BMI)

 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA,
 ASCAP/Bush Burnin', ASCAP/Mikel Moco,
 ASCAP/Strick-Lick, ASCAP)

- IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hittage, ASCAP/Kraztertainment, ASCAP)
- I'LL TAKE YOU THERE (Irving, BMI)
 I LOVE YOUR FACE (Jechol, ASCAP/EMI April,
- I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude
- Sky, ASCAP)
 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew,
- INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM
- INSATIABLE (Controversy, ASCAP/WB, ASCAP) WE IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM
 IT'S HARD SOMETIME (Def Mix, ASCAP/Baby Knuckles, BMI/Dan Vic, BMI)
 IT'S NOT YOUR MONEY (Bust-It, BMI)
 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
 MANY AND CONTROL OF THE ASCAP (FIRE ASCAP) (CITAL OF THE ASCAP) ASCAP (CITAL OF THE ASCAP (CITAL OF THE ASCAP OF THE A

- ASCAP/Benny's wusic, emi/Emi Blackwood, BMI)

 I WANT YOU (Rightsong, BMI/EMI April,
 ASCAP/Ultrawave, ASCAP) WBM

 JUICE (KNOW THE LEDGE) FROM JUICE (EMI
 Blackwood, BMI/Eric B & Rakim, ASCAP)

 JUST AS I AM (Famous, ASCAP/Tena Clark,
 ASCAP/Body One Shoe, ASCAP/WB, ASCAP/Kodeco,
 ASCAP/Body One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP)
- JUST THE TWO OF US (ADRA, BMI/Howie Tee.
- JUST THE TWO OF US (ADRA, BMI/Howie Lee, BMI/Getaloadolfatso, BMI)
 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP
 KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
 LATIFAH'S AND IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah ASCAP/Nauchty. ASCAP)

- LATIFAR'S HAD IT UP 2 HERE (1-DBY, ASCAP/Q LATIFAR'S ASCAP/Naughty, ASCAP/ LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP) LET THERE BE LOVE! (Degroat & Degroat, BMI)
- LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisneta, BMI/Ensign, BMI)
- BMI/Noisneta, BMI/Ensign, BMI)
 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)
 LOVE IS CALLLING YOU (Stanton's Gold, BMI/April
 Joy, BMI/Genric, BMI/Island, BMI)
 LOVE STORIES (Virgin Songs, BMI/Morning Crew,
- LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)
- MAKE YA BODY MOVE (All Nations, ASCAP)
 MASTERPIECE (Kenny Nolan ASCAP)
- MASTERPIECE (Kenny Nolan, ASCAP)
 MIND PLAYING TRICKS ON ME (N-The Water
- ASCAP)
 MISTADOBALINA (Street Knowledge, BMI/Gangsta
- MISTADOBALINIA (Steet Intovincing, birth/calangsa Boogie, ASCAP/WB, ASCAP/Unichappell, BMI) MY WORLD (Diva One, ASCAP/Mike Ten, BMI) NO NOSE JOB (ELO Two, BMI/Pubhowyalike, BMI/Willesden, BMI) OOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP) PAPER DOLL (MCA, ASCAP) PAPER DOLL (MCA, ASCAP)

- PEACEFUL JOURNEY (Not Listed)
 POOR GEORGIE (Top Billin', ASCAP/MCA ASCAP/Must Rock, BMI/Worldwide, BMI/Hudman
- REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB,

- ASCAP/B Funk, ASCAP)
 THE RUSH (EMI April, ASCAP/Uncle Ronnie's,
 ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
 SAVE THE BEST FOR LAST (Longitude, BMI/Moon &
 Stars, BMI/Virgin Songs, BMI/Big Mystique,
 BMI/Kazzoom, ASCAP/Polygram Int'I, ASCAP)
 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly,
 BMI/Zomba, ASCAP/Barjosha, BMI)
 SHUT EM DOWN (Def American, BMI)
 SMILE (Virgin, ASCAP)
 SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music
 Corp. Of America, BMI/Khari International,
 ASCAP/Bugnon, ASCAP)
 SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Geffen
 Again, BMI/Pure Delight, BMI/Harrinder,
 BMI/Cratitude Sky, ASCAP/Ensign, BMI/Randy
 Michelle, BMI)
- SOMEBODY LOVES YOU BABY (Gamble-Huff.
- SOMEBODY LOVES YOU BABY (Gambie-Huft, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI) STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge BMI)
- Knowledge, BMI)
 STRAIGHT FROM MY HEART (WB/Heritage Hill/Sony
- STRAIGHT FROM MY HEART (WB/Heritage Hill/So Tunes/Porter Carroll Jr. /DQ, ASCAP) TAKE TIME (CCW, ASCAP/Rogli, ASCAP) TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP TESTIFY (Flyte Tyme, ASCAP) THESE THREE WORDS (Steveland Morris, ASCAP) THE THIMES THAT U. BO (Zamba, ASCAP)
- THE THINGS THAT II DO (Zomba, ASCAP)
- THE THINGS THAT U DO (COMDA, ASCAP)
 THINKIN' BACK (ME GOOD, ASCAP/Armah Eel,
 ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)
 TURN YOU ON (Livies Boys, BMI)
 UNDERSTANDING (MCA, ASCAP/Lubaidah,
 ASCAP/WB, ASCAP/Carrumba, ASCAP/Bilshir,
- ASCAP/Roydor, BMI)
 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten,
- ASCAP)
 THE WAY I FEEL ABOUT YOU (Warner-Tameriane
 BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimm
 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped,
 ASCAP/ATV, BMI) WBM
- WHAT GOES AROUND COMES AROUND (Miss Bessie,
- WHAT'S ON YOUR MIND (FROM HOUSE PARTY II)
- WHAT S ON YOUR MIND (FROM HOUSE PARTY II)

 (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)

 WHEN YOU GET RIGHT DOWN TO IT (All My Children,
 ASCAP)

 WHEN YOU LOVE SOMEBODY (EMI April,
- WHEN YOU LOVE SOMEBODY (EM) April,
 ASCAP/K. Stewart, ASCAP/Toe Knee, ASCAP/Ackee,
 ASCAP/K.ane Brane, BMI/Ensign, BMI)
 WHERE WOULD I BE (PSO Ltd., ASCAP/Music By
 Candelight, ASCAP/Colgems-EMI, ASCAP)
 YOU CALLED & TOLD ME (EMI April/Across 110th
 Street/Stone Jam /Mitteer, ASCAP)
 YOU DON'T KNOW (SOMEBODY TELL ME) (C.E.,
 ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)
 VOLL MANE MES ESEL BRADN NEW (Warner, Tymedian

- 61 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane,
- YOU SHOWED ME (Trickson, BMI)

Gable's Caught In The Act. Orpheus/Epic singer Eric Gable celebrates the release of his latest album, "Can't Wait To Get You Home," also the name of the first single. At a recent reception in New York, Gable, third from left, shows he's in good company with, from left, DJ Red Alert, WRKS (Kiss-FM) New York; Mike Barilem, Epic rap manager; and Dres of Mercury rap act Black Sheep.

SOUL TRAIN MUSIC AWARDS NOMINATIONS

(Continued from page 10)

and best new R&B soul artist. Boyz II Men are also named in the best R&B/soul music video category for the single "It's So Hard To Say Goodbye To Yesterday,' taken from their triple-platinum "Cooleyhighharmony" album. Jodeci's platinum-plus "Forever My Lady" album is up for R&B/soul album of the year, group band or duo. Both acts released their debut albums in 1991.

Elektra's Lisa Fischer grabbed three nominations, competing with label mate Cole for best R&B/soul single, female, with "How Can I Ease The Pain," and for R&B/soul album of the year, female, with her "So Intense" album debut. Fischer was also nominated for best new R&B/soul artist alongside Color Me Badd, whose "I Wanna Sex You Up" also earned the group nominations in the song-ofthe-year and best-single-groupband-or-duo categories

Gospel favorites BeBe & CeCe Winans received three noms: song of the year for "Addictive Love, and album of the year and best gospel album for their "Different Lifestyles" on Capitol.

Announcements of honorees for the special Heritage and Sammy Davis Jr. awards will be made lat-

Complete nominations are as follows:

Best R&B/soul single, female: "Unforgettable," Natalie Cole; "How Can I Ease The Pain," Lisa Fischer; "All The Man That I Need," Whitney Houston; "Feels Like Another One," Patti LaBelle.

Best R&B/soul single, male: "Black Or White," Michael Jackson; "With You," Tony Terry; "Power Of Love/Love Power," Luther Vandross; "Kissing You," Keith Washington.

Best R&B/soul single, group, band, or duo: "It's So Hard To Say Goodbye To Yesterday," Boyz II Men; "I Wanna Sex You Up," Color Me Badd; "Forever My Lady,"

Jodeci; "Optimistic," Sounds Of Blackness.

Best R&B/soul album, female: "Emotions," Mariah Carey; "Unforgettable," Natalie Cole; "So Intense," Lisa Fischer; "I'm Your Baby Tonight," Whitney Houston.

R&B/soul album of the year, male: "A Dream Fulfilled," Will Downing; "Tony Terry"; "Power Of Love," Luther Vandross; 'Make Time For Love,'' Keith Washington.

Best R&B/soul album, group, band, or duo: "The Future," Guy; "Forever My Lady," Jodeci; "Diamonds And Pearls," Prince & the N.P.G.; "Different Lifestyles,"

N.P.G.; "Different Lifestyles,"
BeBe & CeCe Winans.

Best rap album: "We Can't Be
Stopped," the Geto Boys; "Peaceful Journey," Heavy D. & the
Boyz; "Naughty By Nature";
"Apocalypse 91 . . . The Enemy
Strikes Black," Public Enemy.

Best jazz album: "Dream Come
True," Gerald Albright; "107 In
The Shade." Alex Buggers: "Un-

The Shade," Alex Bugnon; "Unforgettable," Natalie Cole; "Four-

Best gospel album: "Phenomenon," the Rance Allen Group; "Rev. James Cleveland/L.A. Gospel Messengers"; "The Evolution Of Gospel," Sounds Of Blackness; 'Different Lifestyles,'' BeBe & CeCe Winans.

Best R&B/soul song: "It's So Hard To Say Goodbye To Yesterday," Boyz II Men; "I Wanna Sex

day," Boyz II Men; "I Wanna Sex You Up," Color Me Badd; "Forev-er My Lady," Jodeci; "Addictive Love," BeBe & CeCe Winans. Best new R&B/soul artist: "Mo-townphilly," Boyz II Men; "I Wanna Sex You Up," Color Me Badd; "How Can I Ease The Pain," Lisa Fischer; "Forever My Lady," Jodeci Jodeci.

Best R&B/soul music video: "It's So Hard To Say Goodbye To Yesterday," Boyz II Men; "Unforgettable," Natalie Cole; "Too Legit To Quit," Hammer; "Black Or White," Michael Jackson.

Billboard

card. HOT DANCE MUSIC, M. 15, 1992

		(0)	NO L	CLUB PLAY COMPILED FROM A NATIONAL SA OF DANCE CLUB PLAYLISTS	
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * *	*
(1)	3	6	7	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	1, week at No. 1 ◆ ST. ETIENNE
(2)	1	2	6	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	2	3	10	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
4	4	7	6	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
5	6	11	6	NOCTURNE COLUMBIA 44-74139	◆ T99
6	18	30	3	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
7	8	12	7	RAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
8	17	21	5	FEAR (OF THE UNKNOWN) GEFFEN 21702	◆ SIOUXSIE AND THE BANSHEES
9	16	20	4	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
10	15	19	6	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
(11)	12	14	6	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
12	5	1	9	MINDFLUX RCA 62162-1	♦ N-J0I
13	10	13	7	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
14	11	8	12	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC	FACTORY PRESENTS ZELMA DAVIS
15	7	4	10	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
16	9	9	12	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
(17)	28	-	2	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
18	20	24	6	I WANT YOU MCA 54138	◆ JODY WATLEY
19	19	18	9	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
20	22	31	4	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
(21)	23	38	4	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
22	14	10	9	WE GONNA GET ZYX 6548	R.A.F.
23	13	5	11	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
(24)	26	35	4	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
25	27	36	5	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
		E475-		***POWER PICK*	* *
(26)	33	43	3	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
27	21	29	6	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
(28)	35	44	3	WHEN LOVE CALLS I.D. 1010	SHAY JONES
(29)	39		2	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
				***HOT SHOT DEBU	· · · · · · · · · · · · · · · · · · ·
(30)	NEV	v 🕨	1		KLF FEATURING TAMMY WYNETTE
(31)	38		2	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES
32	24	16	11	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
33	25	27	5	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
(34)	NEV		1	GO INSTINCT 237	MOBY
35	36	46	3	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
36	31	17	9		OCH FEATURING CE CE PENISTON
(37)	NEV		1	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JQMANDA
38	41		2	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
(39)	44		2	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
(40)	45		2	COLD SMASH 865 525-1/PLG	LATOUR
		V .			
(41)	NEV	-	1	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
(42)	NEV		1	BODY MEDUSA GUERILLA V-13846/I.R.S.	SUPEREAL SUPEREAL
43	30	28	6	THE GLOBE COLUMBIA 44-74180	♦ BIG AUDIO DYNAMITE II
44 (45)	32 NEV	26	12	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
45				2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174	ANTICAPELLA AUG
	42	42	4	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	♦ U2
47	46	25	6	THE COMFORT ZONE MERCURY 865 073-1	◆ VANESSA WILLIAMS
48	29	22	12	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
-	34	23	12	LET THERE BE LOVE SURVEYED A 66488	J.T.
50	47	48	5	LET THERE BE LOVE ELEKTRA 0-66488	SHIRLEY MURDOCK

THIS	LAST	2 WKS AGO	WKS. ON CHART	12-INCH SINGLES SA COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPO	ORTS.
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1		1	E	* * * No. 1 * * *	
1	1	1	5	BLACK OR WHITE EPIC 74099 3 weeks at No. 1	◆MICHAEL JACKSO
2	2	3	6	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COL
3	3	5	9	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRE
4)	5	8	9	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAN
5	4	7	10	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RA
6	8	10	7	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEA
7	10	12	6	I WANT YOU MCA 54138	◆ JODY WATLE
8	13	22	5	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENN
9	11	14	5	SURPRISE MERCURY 866 175-1	CRYSTAL WATER
10	12	17	6	ADDAMS GROOVE CAPITOL V-15801	◆ HAMME
11)	14	15	6	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATUR
12)	32	_	2	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTO
13	6	4	12	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMME
14	7	6	16	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAME
15	17	25	5	STAY UPTOWN 54285/MCA	◆ JODE
<u>16</u>	20	30	4	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHAR
17	19	20	15	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYL
18	21	26	5	COMIN' ON STRONG MUTE 0-6647 1/ELEKTRA	DESIY
19	16	16	7	LOVE ME ALL UP RCA 62115-1	STACY EAR
20	25	36	4	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJEC
21	23	28	5	MINDFLUX RCA 62162-1	◆ N-J(
22)	24	29	6	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLE
23	15	13	12	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWEN
24)	26	27	7	I WANNA? CARDIAC 3-4020	BROTHER MAKES
25	9	2	11	THE COMFORT ZONE MERCURY 865 073-1	◆ VANESSA WILLIAM
				POWER PICK	
26	30	38	4	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFA
27	27	35	6	SMELLS LIKE TEEN SPIRIT DGC 21673	♦ NIRVAN
28	18	19	13	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIR
29	35	41	4	DEEPER FFRR 869 637-1/LONDON	SUSAN CLAR
30	34	39	4	WHAT'S ON YOUR MIND MCA 54279	◆ ERIC B. & RAKII
31	29	31	6	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	♦ U
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32	NEV	N	1	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAW
33)	40	45	3	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTIO
34)	41		2	NOCTURNE COLUMBIA 44-74139	♦ T9
35	38	40	3	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PART
36)	43		2	WHEN LOVE CALLS I.D. 1010	SHAY JONE
37	42		2	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEM
38)	NEV	V	1	GOOD FRIEND EPIC 74157	PARIS RE
39)	NEV	-	1	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITE
40	39	42	4	WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON	◆ UTAH SAINT
					- Nagarakakan panyang anama
41)	NEV		1	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAIN
42	31	23	15		◆ DIGITAL UNDERGROUNI
43	NEV	-	1	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	♦ TL
44)	NEV	-	1	JUSTIFIED AND ANCIENT ARISTA 2403-1 ◆ THE KLF FE	ATURING TAMMY WYNETT
45)	NEV	V	1	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMAND
46	28	11	12	JUST A TOUCH OF LOVE COLUMBIA 44-74032 ◆ C&C MUSIC FACTOR	RY PRESENTS ZELMA DAVI
47	45	48	12	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROC
48	33	21	9	THE JAM EPIC 74041 SHABBA	A RANKS FEATURING KRS-
49	22	9	10	SPREAD LOVE EPIC 74058	CUT 'N' MOV
50	37	24	14	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC	◆ KYM

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

MICHAEL JACKSON Remember the Time"

THE NEW 12" WITH REMIXES BY STEVE "SILK" HURLEY AND TEDDY RILEY. IN-STORE FEB.13. ON EPIC.

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Same Time Next Year: Shamen Snag Belated U.S. Praise

COLIN ANGUS is having a little trouble focusing his thoughts.

The leader of Epic recording act the Shamen is trying to muster the appropriate enthusiasm in discussing "En-Tact," the U.K.-based group's first hit album in the U.S., when he is preoccupied with its next project.

The fact is that "En-Tact" was already more than a year old when it was issued here last November. Angus and cohorts are currently mixing the next Shamen set, which is slated for European release this spring.

"It's a bit weird for me to still be talking about songs like 'Move Any Mountain' after all this time." he says. "Especially when my head is filled with various portions of the





by Larry Flick

track we're mixing at the moment."

Despite the confusion, the group appears to have benefited from the lag time in negotiating a stateside deal. Not only did "Move Any Mountain" reach No. 1 on Billboard's Club Play chart, but it also garnered the highest number of club playlist adds in one week last October. Drenched with techno-ized remixes, "Move Any Mountain" was heralded by many observers as the new genre's first bonafide crossover pop hit.

There's just one hitch. Are the Shamen really a "techno" act?

"Not exactly," Angus says. "There are too many other elements to our music to categorize it so narrowly. Our music has bits of rock, hip-hop, house, and techno. It's much more vocal and melodic than traditional

techno music."
Actually, "En-Tact" epitomizes much of what techno should be. It is raw and rebellious. Tracks like "Oxygen Restriction," "Human and the just-released new single, "Make It Mine," temper ag-(Continued on next page)

Hot Dance Breakouts

CLUB PLAY

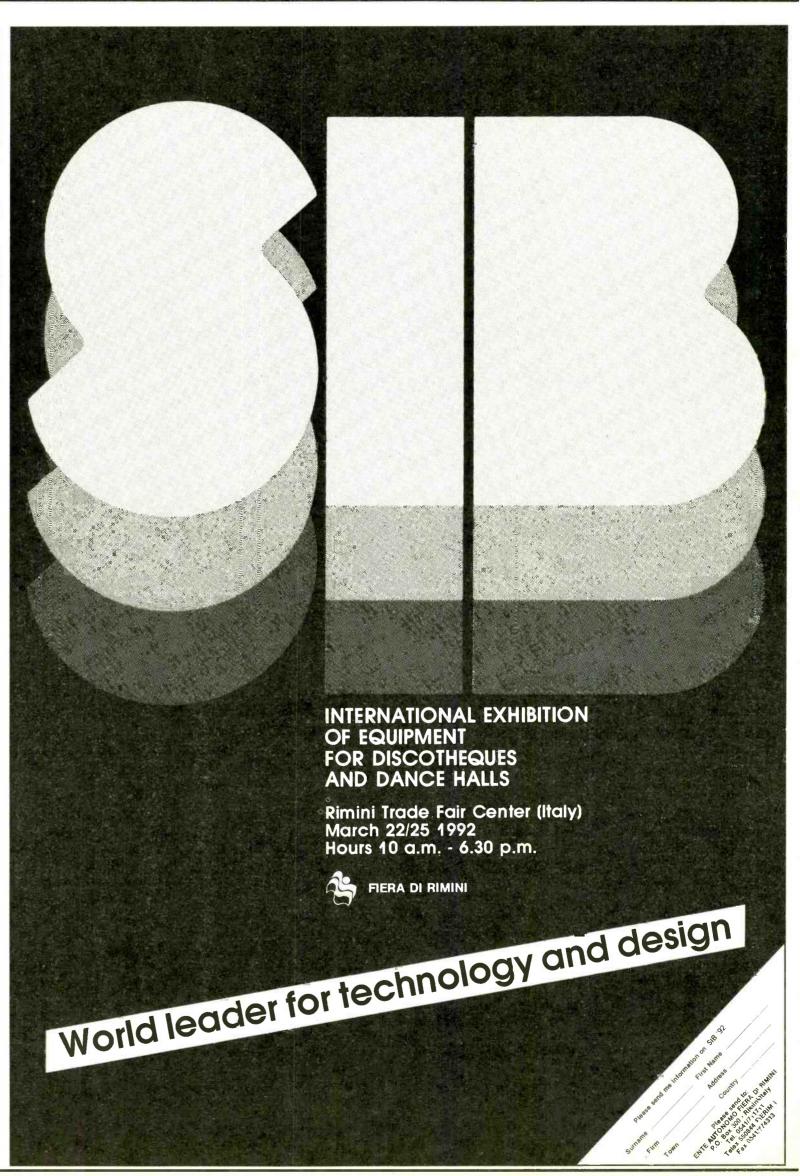
- 1. TESTIFY SOUNDS OF BLACKNESS
- 2. PAPER DOLL P.M. DAWN GEE STREET
- 3. GROOVE ON THOMPSON TWINS
- 4. EUPHORIA EUPHORIA QUARK
 5. RAVING MADD MIDDLE FINGER CRAP

12" SINGLES SALES

- 1. DUCK DOWN BOOGIE DOWN
- 2. LET'S STAY TOGETHER GUY MCA

- 3. GO MOBY INSTINCT
 4. SHE'S GOT THAT VIBE R. KELLY & PUBLIC ANNOUNCEMENT JIVE
 5. DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN

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



DANCE TRAX

(Continued from preceding page)

gressive keyboard riffs with infectious modern-pop melodies and fine vocal and rap interludes.

"We don't fit the accepted stereotype of techno in that we're more a proper band than other such artists," Angus says.

The Shamen's roots can be traced back to 1987 and the guitar-anchored indie album "Drop." Angus says the band's sound changed dramatically when it was exposed to London's then-burgeoning acidhouse scene and released the underground cult club hit "Transcendental." Soon Angus and company were collaborating with various club jocks and remixers. With the 1989 EP "Phorward," the Shamen were fully ingrained in the European club circuit.

After earning worldwide critical kudos, the band was dealt a blow that would have dissolved other bands. On May 23, 1990, lead singer Wil Sin drowned in a swimming accident off the coast of Tenerife.

"At first it was quite difficult to keep the band going after Wil died," Angus says. "He was at the heart of what we were trying to do. He should have been around to see the fulfillment of all he'd been going for and doing over the last few years. We thought about quitting, but then realized that we'd be letting ourselves and Wil down by doing so."

Back to the present, the Shamen are kicking off their first U.S. concert tour. Mounted in rave style with elaborate lighting and special effect, Angus has assembled an intriguing stage show that includes a troupe of dancers and a new band member, rapper Mr. C. Providing support as the opening act is producer/artist Moby, as well as music programmed by some of the country's top DJs. The song selection leans heavily on "En-Tact," though Angus slips in a new composition or two.

two.
"After more than a year of those songs, it'll be good for the soul to

stretch out and play something new. You can only move that mountain so many times."

THE SINGLE LIFE: Sometimes it's tough to understand why labels do the wacky things they do. After LaTour topped Billboard's Club Play chart with "People Are Still Having Sex" in early 1991, you'd think Smash would have rushed out a second single. Au contraire. With no plausible reason, months went by before "Involved" was released. By then, almost all of the momentum had dwindled. T'was a real shame, given the top quality of the entire project. A bid for revival is being launched with "Cold," a fierce houser that combines the Chicago artist's deep and detached rap with a wailing vocal by an as-yet-uniden-tified singer. Ralphie Rosario, 4 On The Floor, Mark Picchiotti. and Maurice Joshua drop dope remixes. Definitely worth your time.

As groovy indie Strictly Rhythm Records (New York) continues to explore uncharted musical waters, its president, Mark Finkelstein, says the label's releases now will be divided into two categories: underground and crossover. Underground jams will be issued with the standard red label, while crossover

cuts will have a blue label. The idea is to provide a clearer differentiation for jocks and radio programmers

SR's first "blue label" will be "Love Storm" by newcomer Cynthia M. This delicious pop/houser sports a charismatic vocal, plush strings, and butt-shaking break. George Morel and DJ Pierre provide several sturdy remixes. A smash waiting to happen.

By the by, the rumor mill is once again running rampant with whispers that the label will finally ink a deal with a major. Watch this space for details.

Disco diehards will be pleased to learn that the venerable Viola Wills has resurfaced as the front-woman for My Friend Sam, a new act that also features former Boystown Gang-ster Shelby. Its first single, "It's My Pleasure" (Ex-It, Miami), is a seductive, hi-NRG confection, fueled with a stellar vocal and cool synth effects. Give the track a remix with a fatter bass line and mainstream DJs will fall in line.

ALBUM NOTES: "Hormonally Yours" is the sophomore effort by London recording duo Shakespear's Sister. As they did on their fab 1989 debut, "Sacred Heart," Marcella Detroit and former Bananarama singer Siobhan Fahey craftily merge literate lyrics with pure-pop hooks and dance beats. Detroit's fluid soprano is the perfect foil for Fahey's deep, Siouxsie Sioux-like voice, adding a quirky edge to tunes like the surf-funk rave "Emotional Thing," the sparse, instantly contagious "Trouble With Andre," and the butt-shaking "Black Sky."

Unfortunately for the act, this set is a tad too sophisticated for folks who are on a steady diet of pop-pablum—a little promotional TLC is in order. In its original form, much of the material is quite suitable for alternative-angled sets. However, the right remixes could bring everyone on board. Take a chance.

New York-based Invasion Records issues "Techno Rave: Phase 1," which is easily one of the strongest compilations of its ilk to hit the streets to date. Included are Turntable Terror's international smash "Break," as well as essential jams by Fierce Ruling Diva, Incubus, and Frequency. Track for track, here lies music imaginative and ballsy enough to help keep this ohso-trendy movement stable and alive. This is hardly a surprise, given the fact that Invasion was on this

tip way before it was in fashion.

After years as a singles-oriented artist and producer, Todd Terry unveils his first full-length album, "This Will Be Mine" (Moonroof, New York). Available on vinyl only (when was the last time you heard that?), this 12-track set overflows with sample-drenched house beats that underground DJs are sure to revel in. Listen for "I Need A Fix" and "The Movement."

ID-BEATS: Femme-folkie Suzanne Vega has collaborated on a tune for the upcoming debut album by production team DNA, "Taste This." Rumor has it that the track, "Saltwater," will initially be available on a scant 500 white-label 12inch discs, while the act awaits approval from Vega's label, A&M, to release it commercially. No official word on which U.S. label will issue "Taste This" . . . From the island-of-lost-projects file: Whatever happened to Lydia Rhodes and her groovy debut album, "More To Life" (This Beat's Workin'/MCA)? It was launched with a promising first single, "Unitize," and dropped out of sight. A real shame since it boasted at least three hit singles. Now rumor has it that Rhodes is shopping for a new deal. Hmmm.

DISCO VETS TURN THE OTHER CHIC

(Continued from page 16)

point when I felt like I was barely playing bass on the album," he says. "It was modern, but it was false—and it wasn't Chic."

The two remember sharing a couple of cocktails during a turbulent flight from New York to Los Angeles; and how it rerouted the direction of the project.

"Neither of us were happy with the music we had on tape, but we thought the other was into it," Edwards says. "And we were being too polite with each other. A little cactus

juice and a shaky plane was all it took to get the truth out. We never played anything other than 'Chic Mystique' for people outside of the project. It took months for us to realize that it was the only song we'd recorded that felt honest."

Nearly every song was scrapped and the pair began writing and recording from scratch. Lengthy jam sessions gave birth to potent, singleworthy tunes like "Jusa Groove" and "Your Love." The magic was indeed back.

With the music in the bag, Rodgers and Edwards say the real tension has just begun.

"It's hard to say whether or not today's kids are going to be into Chic," says Rodgers. "As it is, I'm positive that Chic would never get a recording contract if it started out today. There's no gimmick here. Just a bunch of folks playing musical instruments."

Regardless of the public's reaction to "Chicism," Rodgers and Edwards are committed to keeping the band

alive.
"There's nothing like hanging with
my boy and jamming," Rodgers says.
"We're not going to let that slip away
a second time."

The future holds a lot for Rodgers and Edwards—together and apart. While they plot a tentative Chic tour, Rodgers is producing tracks for the next B-52's album and Edwards is mulling over several production options of his own.

"The problem in the past was that we didn't see that we could have outside interests *and* keep Chic going," Edwards says. "A few years, a few gray hairs, and now we know what the deal is. We're ready for the fu-



Don't Be Afraid. Geffen recording act Siouxsie & the Banshees gathered with friends at La Patrina in Los Angeles to celebrate the release of their new single, "Fear Of The Unknown." Featured on the band's current "Superstition" album, the track was remixed by Junior Vasquez and is starting to scare up considerable club play. Shown, from left, are Budgie, Siouxsie & the Banshees; singer Kris Cadillac; Russell Mael, Sparks; Peter Knego, president, P.K. Productions; Siouxsie Sioux, Siouxsie & the Banshees; and Ron Mael, Sparks.



020	PLAY LIST
SIMONE My Family Depends On	Me HOUSE
2 SABRINA Cover Model	HOUSE
3 JAMES HOWARD We Can Do It	(Wake Up) GARAGE
MAX COVERI Come Back	HI-NRG
5 JILLY Fly	HI-NRG
6 TECHNOFORTE TFO	TECHNO
FLETCH TWO Pump The Rhythi	n TECHNO
1 TECH-MAKER Trackin' Stuff	TECHNO
303 TRANCE FACTOR S.L.E.E.	P. Tonight TECHNO
10 HYSTERYA Energy Express	TECHNO
(1) SBAM On The Road Again	TECHNO
12 D.J. MAGNETICO Computer	TECHNO
13 THE LOST TRIBE Que Viva M	exico TECHNO-RAVE
1 D.J. POWER Everybody Pump	TECHNO-RAVE
BERETIKA Sacro Cosmo	TECHNO- RAVE
16 2 NOTES U Don't Know	TECHNO-HOUSE
ODESSA Thank You Baby	TECHNO-HOUSE
13 P.F.A. Elvis Is Just A king	TECHNO-HOUSE
19 PLATEFORM 9 Bad Love	TECHNO-HOUSE
20 INFAMIA Powertrax	TECHNO-E.P.
78/A MECENATE, № 2.58012071 - FAX 2.50	64675/55400364

ZUNDERGROUND& INDEPENDENT DANCE CHART

1110-11 - 1110-11 - 11110-1	
L TOXIC TWORave Senerator Remix	DANCEFLOOR
2. HARDRIVESindae	STRICTLY R
3. DEEP EXPRESSIONSerenade	EMOTIVE
4. BLAKE BAXTERStrong to Survive	INCOGNITO
5. POSITIVITYOut Of This World	FOKUS
6. HAYDEN ANDRE PROJECTTribal Life	STROBE
7. DEVRSTATIONI Feel Love	POWERTRAXX
B. RICHMIX Believe	NUGROVE
9. MARTELLOo You Want Me	CLUBHOUSE
10. SYNDICATE 305I Promise	HIBIAS
IL SRXThis Will Be Mine	FREEZE
12. UNITY DEEP Got Me Groovin'	KALEIDASCOPE
13. GROOVE MASTERSLet the Music Motiv	rate DIGITAL D
14 LOVE ROOT ILFunky Emotions	FOURTH FLOOR
15. RED LIGHTWho Needs Enemies 16. 27TH CENTURYTurn It Up-Turn It Out	HI BIAS
16. 27TH CENTURYTurn It Un-Turn It Out	STRCTLY R
17. MKGMake the Beat Pound	DANCEFLOOR
18. LOUD SCIENCELet's All ***	DANCEFLOOR
19. SLAM MODEMaye Your Feet	RIGHT AREA
20. ZERD ZERDZeroxed	INSTRUCT
21 DTRRaiphies Groove	REY-D
22. MKBurning	AREA-10
23. DUB POETSBlack & White	NUGROOVE
24 THE 92 CREWListen to the Rhythym	
25. OBLIQUEEverything's Airlight	TIT EAST
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Travis Headlining GMC Truck Tour

Jackson, Shelton Among Others On Bill

NASHVILLE—Randy Travis will headline this year's 15-city GMC Truck American Music Tour. He will be variously packaged with Alan Jackson, Ricky Van Shelton, Trisha Yearwood, Sammy Kershaw, and other acts to be announced.

The tour kicks off Feb. 14 at the Palace of Auburn Hills near Detroit and continues into the late fall. The final three concert sites are not yet confirmed.

Other stops on the tour are Milwaukee, Feb. 22; Tulsa, Okla.,

March 5; Richmond, Va., March 20; Rochester, N.Y., March 26; Charleston, W.Va., March 28; Miami, April 5; Greenville, S.C., April 17; Baton Rouge, La., April 24; Honolulu, June 12; Indianapolis, Aug. 22; and Puyallup, Wash., Sept. 19, 20.

Special Moments Promotions, Nashville, will promote the tour, and Gail & Rice Prodns., Detroit, will produce it. Tour publicity will be handled by Tip Nunn's Events, Denver.

Krauss Dominates Bluegrass Awards Top Album, Band, Vocalist Among Honors

NASHVILLE—Alison Krauss won the album, contemporary and overall band, overall female vocalist, and song-of-the-year awards at the 18th annual bluegrass music awards and national convention, held here Jan. 31-Feb. 2 by the Society For The Preservation of Bluegrass Music of America.

Inducted into SPBGMA's Preservation Hall were Doug Dillard, of the Dillards; Kenny Baker, former fiddler for Bill Monroe's Blue Grass Boys; and Josh Graves, former dobro player with Lester Flatt & Earl Scruggs and the Foggy Mountain Boys.

The event, which draws dozens of competing bluegrass bands and thousands of professional and amateur players, is promoted by Chuck Stearman, Kirksville, Mo.

Nominees for the awards are voted on by convention registrants.

Other award winners are as follows:

Entertainer of the year: Bill

Band of the year (instrumentally): Jim & Jesse & the Virginia Boys; band (vocally): the Cox's; band (traditional): the Del McCoury Band; band (entertaining); the Lewis Family.

Gospel band (overall): Doyle Lawson & Quicksilver; gospel band (traditional): the Stevens Family; gospel band (contemporary): the Marksmen.

Old-time stringband: Umy & the Goodtimers.

Male vocalist (overall): Del McCoury; male vocalist (traditional): Larry Sparks; male vocalist (contemporary): Russell Moore.

Female vocalist (traditional):

Evelyn Cox; female vocalist (contemporary): Suzanne Cox.

Instrumentalists: bass fiddle: Travis Lewis; dobro: Josh Graves; guitar (rhythm): Del McCoury; guitar (lead): Doc Watson; mandolin: Jesse McReynolds; bluegrass banjo: Little Roy Lewis; oldtime banjo: Grandpa Jones; bluegrass fiddle: Glen Duncan; old-time fiddle: Chubby Wise.

Songwriter: Sidney Cox.

Promoter: Norman Adams.
Radio station: WRVU-FM
Nashville; DJ: Traci Todd, WRVU-

Bluegrass feature writer: Frank

Bluegrass publication (overall): "International Bluegrass"; regional newsletter: "The SEBA Breakdown," Southeastern Bluegrass Assn.; newsletter editor: Audra Demarcus, Central Indiana Bluegrass Assn.

Krauss' winning album was "I've Got That Old Feeling," on Rounder Records, while her winning song was "Steel Rails," written by Louise Branscomb.

Youth Untruth: Age And The Country Surge There Have Always Been Young Artists In Genre

THE DREAMS OF YOUTH: Country music is at its most popular today, some observers contend, because it is being performed by young rather than middle-age artists. Wrong! There's no doubt that youthfulness is a factor—it always is in the re-freshening and perseverance of art—but there's more to the success story than that. Country music has always had young artists. Hank Williams died when he was a few months younger than Garth Brooks is now. By the time Jimmie Rodgers died, at the age of 35, he had fused sufficiently disparate

influences to "father" country music. Tanya Tucker was a full-fledged star when she was 13. Brenda Lee at 12.

For the sake of curiosity, we checked to see what the ages were of some now-famous country performers when they first charted, and here's what we found: Faron Young, 20; Tammy Wyn-

Young, 20; Tammy Wynette, 24; Hank Williams, 23: Webb Pierce, 25; Ray Price, 26; Loretta Lynn, 25; Patsy Cline, 24; Larry Gatlin, 25; Lefty Frizzell; 22; Dolly Parton, 21; Anne Murray, 25; and Barbara Mandrell, 20.

On the other hand, Willie Nelson (who first charted when he was 29) did not become a star until he was in his early 40s. Kenny Rogers, after seeing his pop career fizzle, took command of country music when he was in his late 30s. Lee Greenwood first charted when he was almost 39. And, as has been noted in these columns before, K.T. Oslin was well into her 40s when she began selling platinum.

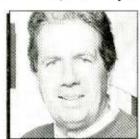
It would appear, then, that proponents of single-cause theories of country prosperity will have to dismiss age as being one of them.

AMBOREE UPDATE: Jamboree In The Hills, which bills itself as the "Super Bowl of country music," has added a fourth day of musical performances to its already stellar lineup. Now in its 16th year, the Jamboree started as a marathon weekend blowout. Recently, it added a Friday evening segment to lure and entertain early arrivals at the Morristown, Ohio, outdoor amphitheater. With the 1992 edition (July 16-19) comes a Thursday show, starting at 7 p.m. It will feature performances by Billy Dean, Collin Raye, Joe Diffie, and Tracy Lawrence. Booked for the other days are Alan Jackson, the Oak Ridge Boys, Willie Nelson, Tanya Tucker, Conway Twitty, Lee Greenwood, Marty Stuart, Diamond Rio, Shelby Lynne, Vince Gill, Pam Tillis, Eddie Rabbitt, Brooks & Dunn, Trisha Yearwood, Mark Chesnutt, Lorrie Morgan, Mike Reid, and Little

Texas.

The Jamboree is owned by Osborn Communications and promoted through the Wheeling, W.Va., radio station WWVA

ANNUAL REPORT: John Lomax III, the indefatigable president and staff of Nashville-based SFL Tapes & Discs, reports his label has had a good year. His catalog consists of two albums by dulcimer virtuoso David Schnaufer, and he says 1991 sales were up 36% over



by Edward Morris

those of the year before. While he admits his sales—which are in the low thousands—are minuscule by country music standards, he says the label is pleased with its progress and aims to release a third Schnaufer collection, probably in April. It will be called "Dulcimer Sessions" and will include tracks with Mark

Knopfler, Albert Lee, Sandy Bull, Santiago, Jiminez Jr., the Cactus Brothers, and Toni Price. Lomax credits a Schnaufer/Cactus Brothers music video, "Fisher's Hornpipe," with helping stimulate sales. The video played on Country Music Television for three months and earned a fair amount of play on TNN.

MAKING THE ROUNDS: "Electronic Media," the weekly television trade journal, ran a front-page story Jan. 27 touting the growth of country music, particularly on TV. It cited a series of impressive statistics and observations from all over, but lingered on cheery reports from CMT, TNN, and NBC-TV's "Hot Country Nights" series ... Grand Ole Opry star Bill Anderson has been signed to produce a series of comedy albums for Pulitzer Prize-winning humorist Dave Barry. The records will be released on Southern Tracks.

Merle Haggard has been scheduled to do 70 dates in Branson, Mo., this year... The Lefty Frizzell Memorial Committee of Corsicana, Texas, will unveil a bronze statue of that city's most famous son March 31 at Jester Park... The Academy of Country Music has mailed the initial ballots to choose winners for its 27th annual "Hats" awards. The NBC-TV special announcing the award-winners will be broadcast live April 29, with Clint Black, Lorrie Morgan, and Travis Tritt hosting... "The Nashville Nightline," a live music and talk syndicated radio show, has celebrated its first anniversary... Kathy Mattea, rocker John Mellencamp, and blues artist Robert Cray are featured in the article "All American Music—Three Different Ways" in the February is. (Continued on page 33)

Warner Plans Camping Rendezvous With Travis

NASHVILLE—Warner Bros. Records is staging a 10-market crosspromotion at radio and retail to spotlight Randy Travis' new "High Lonesome" album and "Forever And Ever" home video.

Dubbed the "High Lonesome Rendezvous," the promotion offers a winner and a guest in each market a weekend camping trip with Travis in Santa Fe, N.M.

The promotion started Jan. 17 and ends Feb. 16; the camping trip is May 8-10. Travis has done customized promos, tags, and liners for each market. There will be 30 quali-

fiers picked in each area and given the Travis album or home video.

The radio stations, retailers, and markets are WKHX, Turtles Music & Movies, Atlanta; WGAR, Camelot Music, Cleveland; KSCS, Sound Warehouse, Dallas; WWWW, Harmony House, Detroit; KFKF, Streetside Records, Kansas City; KZLA, Musicland and Sam Goody, Los Angeles; WSM, Turtles, Nashville; KCYY, Sound Warehouse, San Antonio, Texas; KMPS, Fred Meyer Music Mart, Seattle; and WQYK, K mart, Tampa, Fla.

Opryland Announces 20 More Shows In '92 Series

NASHVILLE—Opryland USA has confirmed the final 20 concerts of its 284-show 1992 series. With the additions, the amusement park will offer two concerts every day of its season.

Sponsored by Chevrolet/Geo and presented in the Chevrolet/Geo Theater, the series begins March 28 with a show by Larry Gatlin & the Gatlin Brothers and ends Nov. 1 with a performance by Little Texas.

Just announced for the schedule are four concerts each by Conway Twitty (Aug. 8-9), Michael Martin Murphey (Aug. 22-23), Little Texas (Oct. 31-Nov. 1), and two shows by Riders In The Sky, July 5.

Two additional dates have been booked for Trisha Yearwood—April 18-19—who is already slotted for two concerts on June 21.

Among the other acts who will perform at Opryland this year are Vince Gill, Ricky Skaggs, Tanya Tucker, Steve Wariner, Charlie Daniels, Ronnie Milsap, Crystal Gayle, Lorrie Morgan, Patty Loveless, John Conlee, Louise Mandrell, Vern Gosdin, Lionel Cartwright, Pam Tillis, Marty Stuart, Shelby Lynne, Diamond Rio, Restless Heart, Highway 101, and Wild Rose.

Ticketholders to the park pay an additional \$5 for admission to each concert.

BILLBOARD FEBRUARY 15, 1992

www.americanradiohistory.com

Billboard TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES RE-PORTS COLLECTED, COMPILED, AND PROVIDED BY SOLVED SOLVED

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST F	TITLE PRICE OR EQUIVALENT)	PEAK POSITION
1	1	1	21	★ ★ ★ No. 1 GARTH BROOKS ▲ 6 LIBERTY 96330* (10.98)	★ ★ ★ 21 weeks at No. 1 ROPIN' THE WIND	1
2	2	2	73	GARTH BROOKS ▲ 6 LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	144	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	18	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	36	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	47	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	8	7	5	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
8	7	8	19	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
9	11	10	31	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
10	10	9	38	ALAN JACKSON ▲ ARISTA 8681* (9,98)	DON'T ROCK THE JUKEBOX	2
11	9	11	31	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	9
12	12	14	10	TRACY LAWRENCE ATLANTIC 82326* (9,98)	STICKS AND STONES	12
13)	19	20	42	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
14)	18	23	41	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	14
15	17	12	21	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
16	13	13	37	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY	(9.98 EQ) BACKROADS	3
17	15	16	65	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
18	14	18	25	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
19	16	15	17	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
20	21	19	73	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
21	20	21	36	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
22	23	22	3	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	22
23	24	25	182	THE JUDDS ▲ 2 CURB 8318 /RCA (9.98)	GREATEST HITS	1
24	22	17	23	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
25	27	33	14	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	25
26	29	45	3	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	26
27	26	29	65	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BRO	os. (9.98) IF THERE WAS A WAY	7
28	25	27	12	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
29	31	30	100	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
30	33	26	99	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
31	28	24	4 6	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ	EAGLE WHEN SHE FLIES	1
32	30	38	25	HAL KETCHUM CURB 77450* (9,98)	PAST THE POINT OF RESCUE	30
33	39	34	110	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
34	32	31	69	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
35	37	35	45	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
36	36	42	68	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
37	34	37	144	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
38	35	32	3	EMMYLOU HARRIS & THE NASH RAMBLERS REPRISE 26664*/WARNER BROS. (10.98)	S AT THE RYMAN	32
39	38	28	12	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE C	DR EQUIVALENT)	PEAK POSITION
40	40	40	25	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
41	41	36	22	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
(42)	43	39	15	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
43	44	51	77	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
44	42	43	45	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
(45)	51	54	10	KENNY ROGERS REPRISE 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	43
46	49	56	118	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
47	47	53	96	DOUG STONE ● EPIC 45303*/SONY (8,98 EQ)	DOUG STONE	12
48	50	48	72	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
49	52	59	37	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
50	46	46	16	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
51	45	41	19	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
52	54	47	107	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
53	56	52	43	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
54	53	60	123	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
55	60	58	75	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
56	55	57	88	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
57	61	55	21	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
58	58	61	53	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
59	59	49	44	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
60	57	50	18	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
<u>61</u>	62	70	12	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	61
62	48	44	17	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
63	64	73	139	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
64	63	64	115	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
65	66	75	28	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
66	68	66	107	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 E	Q) RVS III	1
67	65	62	20	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
68	67	63	79	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
69	69	69	27	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
70	71	71	17	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
71	70	67	89	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.	98 EQ) SIMPLE MAN	2
72	72	65	52	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
73)	RE-E	NTRY	51	AARON TIPPIN RCA 2374* (9.98) YOU'VE GO	T TO STAND FOR SOMETHING	23
74	75	_	63	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
<u>75</u>)	RE-E	NTRY	54	SAWYER BROWN CURB 94259* (9.98)	GREATEST HITS	26

A 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.

HAL KETCHUM

Title Track and New Single
PAST THE POINT OF RESCUE

Going for Adds February 10

HIT ALBUM CONTAINS THE #1
RECORD OF 1991
SMALL TOWN SATURDAY NIGHT

BILLBOARD ALBUM CHART #

32

CURB





by Lynn Shults

No. 1 FOR THE EIGHTH TIME: Garth Brooks' "What She's Doing Now" (4-1) is the artist's eighth No. 1 hit on the Hot Country Singles & Tracks chart in 11 releases. The song is the third chart-topper written by Brooks with Pat Alger. The two previously scored No. 1 hits with "Unanswered Prayers" and "The Thunder Rolls.

NSIDE THE TOP 10: Joe Diffie's "Is It Cold In Here" roars from No. 14 to No. 8. **John Anderson's** "Straight Tequila Night" climbs from No. 15 to No. 10. "Maybe It Was Memphis," by **Pam Tillis**, soars from No. 7 to No. 3.

THE MOST ACTIVE TRACK for the week is Wynonna Judd's debut solo release, "She Is His Only Need," entering at No. 45. Reba McEntire's "Is There Life Out There" leaps from No. 25 to No. 18. Vince Gill's "Take Your Memory With You" moves from No. 44 to No. 37. Steve Wariner's "The Tips Of My Fingers" jumps from No. 59 to No. 46. Among the most active tracks for the first time is Suzy Bogguss' "Outbound Plane," jetting from No. 31 to No. 22.

FROM THE ALBUMS CHART: Albums on the move are Lorrie Morgan's "Something In Red" (19-13); "Put Yourself In My Place" (18-14) by Pam Tillis; "It's All About To Change" (5-5) by Travis Tritt; "Aces" (27-25) by Suzy Bogguss; and "Regular Joe" (29-26) by Joe Diffie.

IN THE ROAD AGAIN is the cry for many residents of Music City. Spring is just around the corner and so are the grinding tour schedules for the road warriors of country music. Coming out of last October's SRO meeting of talent brokers in Nashville was the concern about how the national economy would affect the world of country music. Many of those who were worried are now smiling. Barbara Harden of Dale Morris and Associates says, 'Alabama is sold out for 1992. It is unbelievable. We have more people wanting shows than Alabama can do".

TELEVISION EXPOSURE seems to have had a positive influence on country acts in many ways. Entertainment Artists' Dan Wojack points to an increase in calls from media representatives. Wojack says, "I'm getting a lot of interest from television, from people dealing with specials or anything that deals with country talent. I think a lot of it has to do with the numbers generated by the the **Judds**' pay-per-view special and the recent success of Garth Brooks' NBC-TV special." Wojack is quick to point out his company is also getting calls from promoters and buyers, who, in the past, were not involved with buying country talent. He says, "We have people calling for dates that are big rock'n'roll promoters and are now wanting to get into the country business." Agent Dick Beacham also points to calls from first-time buyers of country talent. Beacham says, "A lot of club owners are putting a country show into their weekly format, and this seems to be working." Beacham also cites the fair business as a real strength.

VARIETY IS THE NAME OF THE GAME for agent Bobby Roberts. "Business is great," says Roberts. "It's a combination of everything you would sell live talent to: festivals, fairs, concerts, and clubs. I'm actually finding the buyers much more positive this year than last year.

NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)

THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6 98 EQ)

PATSY CLINE ▲ 3 MCA 12 (8.98)

ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)

GEORGE STRAIT ▲ MCA 42035* (8.98)

GEORGE STRAIT ▲ 2 MCA 5567 (8.98)

PATSY CLINE DELUXE 7887/IMG (7.98)

THE JUDDS ▲ CURB 5916-1/RCA (8.98)

REBA MCENTIRE ▲ MCA 2789 (8.98)

ALABAMA ▲ 3 RCA 4939 (8.98)

THE JUDDS RCA 2278-4* (3.98)

ALABAMA ▲ 3 RCA 7170 (8.98)

RANDY TRAVIS ▲ 4 WARNER BROS, 25568 (8.98)

VINCE GILL RCA 9814-4R* (4.98)

NASHVILLE SCENE

(Continued from page 31)

sue of Music Alive! The music education magazine is distributed to more than 500,000 students . . . Becky Hobbs and her band will commence a six-week tour of Africa, March 2, under the sponsorship of Arts America, a division of the United States Information Agency . . . Shelby Lynne has parted company with Epic Records and is shopping for a new deal. Her manager is Norman Ratner.

SIGNING: Janie Fricke to World Class Talent for booking.

Buddy Lee Opens An L.A. Office Will Book Films, Commercials, TV

NASHVILLE-Buddy Lee Attractions, the Music City booking agency that handles such top country acts as Garth Brooks, Ricky Van Shelton, Mark Chesnutt, and Lorrie Morgan, has set up a Los Angeles office to book films, commercials, and television.

Heading the operation will be Elliott Kozak, who has been with Bob Hope Enterprises since 1983, handling television specials. Before that, he worked for ICM and William Morris.

Says Buddy Lee president Tony Conway, "It's something we felt we wanted to have just as an additional option for the clients we represent. We have been handling that ourselves from the agency here in Nashville for the past 10 years. We just felt that we wanted somebody who had the reputation and respect that Elliott has.'

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

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

- 15 AFTER THE LIGHTS GO OUT (Songs Of PolyGram,
- BMI) HL
 70 ASKING US TO DANCE (Careers-BMG, BMI/Hugh
- Prestwood, BMI) HL
 41 BABY, I'M MISSING YOU (Love This Town,
- BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM
 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/AII Nations, ASCAP/Seventh Son, ASCAP/Mattle Ruth, ASCAP) WBM
 BORN COUNTRY (Collins Court, ASCAP)
 BROKEN PROMISE LAND (EMI April, ASCAP) WBM
- ASCAP/Swallowfork, ASCAP) HL 53 RURN MF DOWN (Warner-Elektra-Asylum.

- BURN ME DOWN (Warner-Elektra-Asylum, BMI/VIdor, BMI) CADILLAC STYLE (Ray Stevens, BMI) THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/GOL Line, ASCAP/WB, ASCAP) HL/WBM COUNTRY ROAD (Velvet Apple, BMI/Irving,
- BMI/Gary Scruggs, BMI)

 DALLAS (Mattie Ruth, ASCAP/Seventh Son,
 ASCAP/Warner-Tamerlane, BMI)

 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's
- Boy, ASCAP)

 DON'T GO NEAR THE WATER (Sony Tree,
- BMI/Bleamus, BMI/Willesden, BMI)

 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
- EAGLE WHEN SHE FILES (VENERAL ADJRE, BMI)
 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA,
 ASCAP/Sony Tree, BMI) HL
 FIGHTING FIRE WITH FIRE (Makin' Songs,
- ASCAP/Song Box, ASCAP)
 FIGHTING FOR YOU (Murrah, BMI/Tom Collins, BMI)
- FIRST TIME FOR EVERYTHING (Howlin' Hits,
- FIRST TIME FOR EVERTHING (HOWIN HIS, ASCAP/Square West, ASCAP) FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL FOR MY BROKEN HEART (Starstruck Writers Group,
- 51 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob,
- ASCAP/Obje Diner, BMI/Bug, BMI) HL HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane,
- ASCAP) WBM
 HOTEL WHISKEY (Bocephus, BMI)
 I COULD LOVE YOU (WITH MY EYES CLOSED)

39

39

39

39

39

39

11

39

39

34

37

38

GREATEST HITS

GREATEST HITS, VOL. 2

GEORGE STRAIT'S GREATEST HITS

A DECADE OF HITS

BEST OF VINCE GILL

ALWAYS & FOREVER

20 GOLD HITS

GREATEST HITS

GREATEST HITS

COLLECTOR'S SERIES

HEARTLAND

ROLL ON

(Maypop, BMI/Rita's Cloud Nine, BMI)

IF I COULD BOTTLE THIS UP (Scarlet Moon,
BMI/Nocturnal Eclipse, BMI) CLM

IF YOU'LL LET THIS FOOD BACK IN (WB,
ASCAP/New Crew, ASCAP/New John, ASCAP/New

- Place, ASCAP)
 17 IF YOU WANT TO FIND LOVE (Acuff-Rose,
- BMI/Irving, BMI/Heartscratch, BMI)

 33 I KNOW WHERE LOVE LIVES (Foreshadow, BMI)
- I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- Valley, ASCAP)

 24 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)

 8 IS IT COLD IN MERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)

 18 IS THERE LIFE OUT THERE (W.B.M., SESEA/Edea O. Woods
- SESAC/Longacre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP)
- ASCAP/Kinetic Diamond, ASCAP)

 20 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM

 28 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM
- ASCAP) WBM
 5 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
 47 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI)

- 55 LOVE LIGHT (Glen Campbell, BMI)

 19 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons,
- ASCAP) WRM

- ASCAP) WBM
 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony
 Cross Keys, ASCAP/Evanlee, ASCAP) HL
 LOVESICK BLUES (Mills Music, ASCAP)
 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five,
- BMI/Kentucky Thunder, ASCAP) 3 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First
- 3 MATSE IT WAS MEMPHS (NIGHLE, BMI/TISE
 Release, BMI/Cadillac Pink, BMI)
 73 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous,
 ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL
 31 MY NEXT BROKEN MEART (Sony Tree, BMI/Sony
- Cross Keys, ASCAP) HL
 69 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan,

- BMI/BMG, ASCAP) HL
 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)
- ASCAP)
 67 PAST THE POINT OF RESCUE (Beann Eadair,
- BMI/Stainless, BMI/Foreshadow, BMI)
 72 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/Two

- PROFESSIONAL FOOL (Catch The Boat, ASCAP)
- SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
- SHAMELESS (Joel, BMI) HL
- SHAMELESS (Joel, BMI) HL
 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald
 River, ASCAP)
 SHE LOVED A LOT IN HER TIME (Sony Tree,
 BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP)
- SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI,
- SOMEBODY'S DOIN' ME. RIGHT (Lolgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In
- STICKS AND STONES (JMV. ASCAP)
- STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)
 SWEET SUZANNE (Full Keel, ASCAP)
- TAKE YOUR MEMORY WITH YOU (Benefit, BMI) THAT'S WHAT I LIKE ABOUT YOU (Sony Tree.
- BMI/Sony Cross Keys, ASCAP) HL
 THERE AIN'T NOTHIN' WRONG WITH THE RADIO
- (Acuff-Rose, BMI)
 THE TIPS OF MY FINGERS (Sony Tree,
- BMI/Champion, BMI)
 TODAY'S LONELY FOOL (Golden Reed, ASCAP) TOO MUCH LOVE (Screen Gems-EMI, BMI/Dejamus
- TURN THAT RADIO ON (BMG Songs, ASCAP/Paul
- And Jonathan Songs, BMI) HL

 26 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long
- Run, BMI) WBM
- Run, BMI) WBM

 WHAT SHE'S DOING NOW (Bait And Beer,
 ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/MidSummer, ASCAP) CLM

 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram,
 BMI/Partner, BMI) HL

 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To
- Goodness, BMI)
 27 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony

- (WITHOUT YOU) WHAT DO I DO WITH ME (SON)
 Cross Keys, ASCAP/Milene, ASCAP) HL
 WORKING WOMAN (Courtland, BMI/Alabama Band,
 ASCAP/WB, ASCAP/Tim DuBois, ASCAP)
 YOU CAN DEFEND ON ME (Maypop,
 BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM

Billboard. Top Country Catalog Albums...

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

FOR WEEK ENDING FEBRUARY 15, 1992

LAST 39 TWENTY GREATEST HITS 14 13 KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) GREATEST HITS 29 15 HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS (9.98) 11 WILD EYED DREAM 8 RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6 98 EQ) 16 15 25 SUPER HITS 14 GEORGE JONES EPIC 40776*/SONY (9.98 EQ) 19 17 **REBA MCENTIRE** ● MCA 42134 (8.98) SWEET SIXTEEN 32 18 **REBA MCENTIRE** ● MCA 6294 (9.98) JUST LOOKIN' FOR A HIT 2 19 DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS (9.98)

17 18 19 20 WHY NOT ME 29 21 THE JUDDS ▲ CURB 5319/RCA (8.98) 28 MOUNTAIN MUSIC ALABAMA 4 RCA 4229 (8.98) 22 25 34 IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' 23 24 GEORGE STRAIT ▲ MCA 42114 (8.98) OCEAN FRONT PROPERTY 24 21 GEORGE STRAIT ▲ MCA 5913 (8.98)

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

HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)

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GREATEST HITS III

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Bilboard HOT COUNTRY SINGLES & TRACKS

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

101	, ,,,,			G FED. 15, 1992	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	9	7	WHAT SHE'S DOING NOW A REYNOLDS (P.ALGER,G.BROOKS) 1 we	1 ★ ★ ★ ek at No. 1 GARTH BROOKS LIBERTY PRO 79009
2	3	8	9	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS.A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
3	7	11	10	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8642
4	2	5	13	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS 7-19158
5	1	1	14	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R SAMOSET)	◆ DOUG STONE (CD) EPIC 34-74089
6	8	4	11	TURN THAT RADIO ON R.MISAP.R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
7	5	3	13	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
8	14	17	11	IS IT COLD IN HERE B.MONTGOMERY, J. SLATE (D.MORRISON. J. DIFFIE, K PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
9	10	14	14	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL, T DUBOIS (L.SHELL, L.CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
10	15	19	9	STRAIGHT TEQUILA NIGHT J.STROUD.J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
(11)	11	16	10	EXCEPT FOR MONDAY	LORRIE MORGAN
12	6	2	15	R.LANDIS (R.NIELSEN) STICKS AND STONES	(V) RCA 62105 ◆ TRACY LAWRENCE
(13)	16	18	9	J.STROUD (E WEST,R.DILLON) THAT'S WHAT ! LIKE ABOUT YOU	ATLANTIC PRO-4221-2 ◆ TRISHA YEARWOOD
(14)	17	25	6	G.FUNDIS (J.HADLEY.K WELCH.W.WILSON) DALLAS	(V) MCA 7-54270 ALAN JACKSON
15	13	15	12	S.HENDRICKS,K.STEGALL (A.JACKSON,K STEGALL) AFTER THE LIGHTS GO OUT	ARISTA PRO 2385 RICKY VAN SHELTON
(16)	22	28	6	S.BUCKINGHAM (W MCPHERSON) BORN COUNTRY	(V) COLUMBIA 38-74101 ALABAMA
(17)	20	21	12	J LEO,L M.LEE.ALABAMA (J.SCHWEERS.B.HILL) IF YOU WANT TO FIND LOVE	(V) RCA 62168 KENNY ROGERS
(18)	25	37	4	J.E.NORMAN, E.PRESTIDGE (S.EWING.M.D.BARNES, K ROGERS) IS THERE LIFE OUT THERE	(V) REPRISE 7-19080/WARNER BROS. ◆ REBA MCENTIRE
19	9	6	18	LOVE, ME	(V) MCA 7-54319 ◆ COLLIN RAYE
(20)	28	34	9	J.FULLER, J.HOBBS (S.EWING, M.T.BARNES) IT ONLY HURTS WHEN I CRY	(V) EPIC 34-74051 ◆ DWIGHT YOAKAM
(21)	27	27	11	P.ANDERSON (D.YOAKAM,R.MILLER) I'LL START WITH YOU	(V) REPRISE 4-19148/WARNER BROS. ◆ PAULETTE CARLSON
(22)	31	36	7	J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS) OUTBOUND PLANE	LIBERTY PRO 79974 ◆ SUZY BOGGUSS
(23)	29	35	7	J BOWEN,S.BOGGUSS (N.GRIFFITH,T RUSSELL) ONLY THE WIND	LIBERTY PRO-79052 ◆ BILLY DEAN
24	23	24	15	C.HOWARD,T.SHAPIRO (T.SHAPIRO,C JONES) I'LL STOP LOVING YOU	SBK PRO-79503/LIBERTY ◆ MIKE REID
25	18	7	19	S.BUCKINGHAM (M.REID.R.BYRNE) CADILLAC STYLE	(V) COLUMBIA 38-74102 ◆ SAMMY KERSHAW
26	24	26	14	B.CANNON, N. WILSON (M. PETERSEN) WHAT KIND OF FOOL	(C) (V) MERCURY 868 812-4 LIONEL CARTWRIGHT
27	21	10	19	H.STINSON,E SEAY (L.CARTWRIGHT) (WITHOUT YOU) WHAT DO I DO WITH ME	(V) MCA 54237 TANYA TUCKER
(28)	35	38	7	J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN) JEALOUS BONE	(V) LIBERTY 44774 ◆ PATTY LOVELESS
29	12	12	17	E.GORDY, JR., T. BROWN (R.GILES, S. BOGART) BROKEN PROMISE LAND	(CD) MCA 54271 MARK CHESNUTT
(30)	36	40	5	M.WRIGHT (B.RICE,M.S RICE) LOVESICK BLUES	(V) MCA 54256 GEORGE STRAIT
31	26	22	19	J.BOWEN,G STRAIT (I.MILLS.C.FRIEND) MY NEXT BROKEN HEART	(V) MCA 7-54318 ◆ BROOKS & DUNN
32	30	31	13	S HENDRICKS,D COOK (D.COOK,R.DUNN,K.BROOKS) IF I COULD BOTTLE THIS UP	(V) ARISTA 18658 ◆ PAUL OVERSTREET
33	19	13	17	B.BANNISTER.P.OVERSTREET (P.OVERSTREET, O. DILLON) I KNOW WHERE LOVE LIVES	RCA PRO-6216 ◆ HAL KETCHUM
(34)	38	45	9	A.REYNOLDS, J.ROONEY (H.KETCHUM) SAME OL' LOVE	(V) CURB 76892 RICKY SKAGGS
35	32	23	18	R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL) YOU CAN DEPEND ON ME	(C) (CD) EPIC 34-74147 RESTLESS HEART
36	34	32	18	J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN) SHAMELESS	(V) RCA 62129-7 GARTH BROOKS
	1	J.L	10	* ★ ★ POWER PICK	(V) LIBERTY 448D0
37)	44	53	3	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
38	37	33	19	FOR MY BROKEN HEART	◆ REBA MCENTIRE
(39)	40	46	9	T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER) SOMEBODY'S DOIN' ME RIGHT	(V) MCA 54223 KEITH WHITLEY
				B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	(V) RCA 62166-7

	1000	TM		CUUNTRY RADIO BY BROAL	JUAST DATA STSTEMS.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIS
40	39	39	20	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL.G.PETERS)	GEORGE STRAI
(41)	46	50	6	BABY, I'M MISSING YOU	HIGHWAY 10
<u>(42)</u>	45	47	9	P.WORLEY.E.SEAY (S.SESKIN.N.MONTGOMERY) PROFESSIONAL FOOL	WARNER BROS. PRO 523 ◆ MICHAEL WHIT
(43)	48	48	7	R.BYRNE.A.SCHULMAN (M.WHITE) FIGHTING FIRE WITH FIRE	(C) (V) REPRISE 4-19128/WARNER BRO ◆ DAVIS DANIE
<u>(44)</u>	47	49	6	R.HAFFKINE (M.WHITE,C.R.WHITE) HARD DAYS AND HONKY TONK NIGHTS L.M.LEE.J.LEO (E.T.CONLEY,R.SCRUGGS)	MERCURY PRO-866 13 EARL THOMAS CONLE
_				***HOT SHOT DEB	(V) RCA 6216
45)	NE/	N >	1	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNONN (V) CURB 7-54320/MC
46)	59	_	2	THE TIPS OF MY FINGERS S.HENDRICKS, T. DUBOIS (B.ANDERSON)	◆ STEVE WARINE ARISTA PRO 239
47	42	30	19	A LONG TIME AGO J.LEO,L.M.LEE (R.MAINEGRA)	◆ THE REMINGTON (C) BNA 62064
48	52	55	6	FASTER GUN B MAHER.D.POTTER (J.SUNDRUO.G BURR)	◆ GREAT PLAIN COLUMBIA PRO 38-7410
49	56	73	3	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY, W.ROBINSON.T DUBOIS)	ROB CROSE ARISTA PRO 239
<u>50</u>	57	72	3	LOVER NOT A FIGHTER C.BROOKS (K.BLAZY.R.FAGANI, WILLIAMS)	◆ B.B. WATSO (V) BNA 62195
51	49	43	17	GOING OUT TONIGHT JJENNINGS,M.C.CARPENTER (M.C.CARPENTER,JJENNINGS)	MARY-CHAPIN CARPENTE
<u>(52)</u>	53	60	4	COUNTRY ROAD S.BUCKINGHAM,G SMITH (D PARTON.G.SCRUGGS)	(V) COLUMBIA 38-7403 DOLLY PARTO
<u>53</u>	73	_	2	BURN ME DOWN R SENNETT. BROWN (E. MILLER)	MARTY STUAR
54)	NEV	V >	1	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	(V) MCA 7-542! ◆ AARON TIPP!
	58	64	5	LOVE LIGHT JBOWEN.C.FRANCIS (B.GRAHAM,G.CASTLEBERRY)	(V) RCA 62181 CLEVE FRANCI
56	50	44	17	SHE'S NEVER COMIN' BACK D.JOHNSON,T. BROWN (M.COLLIE, G. HOUSE)	◆ MARK COLLI
<u>57</u>	68	_	2	DON'T GO NEAR THE WATER B.CANNON.N.WILSON (C.HARTFORD.J.FOSTER)	(V) MCA 5423 ◆ SAMMY KERSHAN (V) MERCURY 866 324
(58)	61		2	IF YOU'LL LET THIS FOOL BACK IN J.CRUTCHFIELD (J.JARRARD, S.A. TAYLOR)	LEE GREENWOO LIBERTY PRO 7910
<u>59</u>	65	_	2	HOTEL WHISKEY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	HANK WILLIAMS, JF (V) CURB 7-19023/CAPRICOF
60	62	62	4	FORGOTTEN BUT NOT GONE B.MONTGOMERY (J.MACRAE, B.CASON)	KEITH PALME EPIC PRO 7413
61	55	57	6	SHE LOVED A LOT IN HER TIME K.LEHNING (R.BOUDREAUX.S.HOGIN, K.WILLIAMS)	◆ GEORGE JONE
62)	66	68	3	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	MCA PRO 5423 MARTIN DELRA
63	75	_	2	FIRST TIME FOR EVERYTHING LISTROUP.C.DINAPOLL.D.GRAU (P HOWELL.D.O'BRIEN)	(V) ATLANTIC 7-875: ◆ LITTLE TEXA (V) WARNER BROS. 7-1902
64	54	51	16	FIGHTING FOR YOU J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPE (V) LIBERTY 4477
65	74	_	2	TODAY'S LONELY FOOL J.STROUD (K.BEARD, S.P.DAYIS)	TRACY LAWRENC
66	NEV	V >	1	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID.B.MAHER.D.POTTER)	◆ TANYA TUCKE LIBERTY PRO 7913
67)	NEV	٧ト	1	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUI
68	64	61	18	EAGLE WHEN SHE FLIES D PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTOI (V) COLUMBIA 38-7401
69	51	52	9	ONE PRECIOUS LOVE R.BENNETT.J.LEO (J.BESEN)	◆ PRAIRIE OYSTE (V) RCA 62108-
70	67	63	18	ASKING US TO DANCE A.REYNOLDS (H.PRESTWOOD)	◆ KATHY MATTE. (V) MERCURY 868 866-
71)	NEV	V >	1	I COULD LOVE YOU (WITH MY EYES CLOSED) LM.LEE.J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTON (V) BNA 62201-
<u></u>	NEV	v >	1	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGOR (C) (V) STEP ONE 43
73	60	54	12	A MONTH OF SUNDAYS B.MONTGOMERY (V. GOSDIN. J. NORTHRUP. B. CANNON)	◆ VERN GOSDII (V) COLUMBIA 38-7410
74)	NEV	V	1	TOO MUCH LOVE A.REYNOLDS (R.COOK.R.GREENAWAY)	DON WILLIAM: (V) RCA 62180-
75)	NEV	V	1	SWEET SUZANNE LMELLENCAMP.M WANCHIC () MELLENCAMP)	BUZZIN' COUSINS

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

HOT COUNTRY RECURRENTS

					HUI GUUNINI
1	1		2	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL MCA
2	_	_	1	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDRIDGE,S.LONGACRE)	◆ STEVE WARINER ARISTA
3	2	1	3	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
4	5	3	5	SOMEDAY S.HENDRICKS.K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
5	4	4	10	WHERE ARE YOU NOW J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA
6	6	6	13	LEAP OF FAITH B.BECKETT, T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA
7	12	10	20	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
8	13	. 8	15	BRAND NEW MAN S.HENDRICKS.D.COOK (D.COOK.R.DUNN.K.BROOKS)	◆ BROOKS & DUNN ARISTA
9	11	7	4	BROTHERLY LOVE B.MEVIS,G.FUNDIS (J.STEWART.T.NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY RCA
10	_		1	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS WARNER BROS.
11	3	2	3	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN SBK
12		_	1	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.SILBAR)	ALABAMA RCA
13	8	12	12	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	◆ MARK CHESNUTT MCA

IILUU		1414	,		
14	7	5	17	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
15	9	14	20	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
16	10	11	9	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE EPIC
17	15	16	6	KEEP IT BETWEEN THE LINES S.BUCKINGHAM (R.SMITH,K.LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
18	14	9	20	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
19	18	15	3	SOMEDAY SOON J.BOWEN,S.BOGGUSS (I.TYSON)	SUZY BOGGUSS LIBERTY
20	_	_	9	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	◆ DOUG STONE EPIC
21	21	23	18	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
22	19	21	57	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS
23	25	19	28	MEET IN THE MIDDLE M.J.POWELL,T.DUBOIS (C.HARTFORD, J.FOSTER, D.PFRIMMER)	◆ DIAMOND RIO ARISTA
24	16	17	11	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	◆ DIAMOND RIO ARISTA
25	24	20	16	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT 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.

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ARTIST

LUIS MIGUEL

MAGNETO

PANDORA

ALVARO TORRES

LA BANDA SHOW

EDDIE SANTIAGO

GRUPO LIBERACION

WILFREDO VARGAS

LINDA RONSTADT

SONORA DINAMITA

LOURDES ROBLES

INDUSTRIA DEL AMOR

RICARDO MONTANER

RICARDO MONTANER

RUDY LA SCALA

BRONCO

LOS BUKIS

ANA GABRIEL

MIJARES

CAPITOL-EMI LATIN

LUIS ENRIQUE

EDNITA NAZARIO

DANIELA ROMO

ROCIO BANQUELLS

LOURDES ROBLES

LOS CAMINANTES

CAMILO SESTO

GRUPO MOJADO

ANGELES OCHOA

LUCERO

GIPSY KINGS

MAZZ

JUAN LUIS GUERRA Y 4.40

DANIELA ROMO

LUIS ANGEL

GILBERTO SANTA ROSA

CAMILO SESTO

THE TRIPLETS

BRONCO

JOSE LUIS RODRIGUEZ

TITLE

INOLVIDABLE

◆ VUELA VUELA

♦ NO LASTIMES MAS

ESA CHICA ME VACILA

HASTA AQUILTE FULFIFI

DE JAME AMARTE OTRA VEZ

◆ AMOR MIO, QUE ME HAS HECHO?

◆ ELLA ME VACILA

COMO ME DUELE

AMOR CASUAL

◆ CONCIENCIA

◆ SOLA

QUE TE LA PONGO

NADIE ENTIENDE

GRACIAS AMOR

MUCHACHA

◆ SERA

FRIO FRIO

ME CAMBIASTE LA VIDA

MI MAYOR NECESIDAD

PERSONA A PERSONA

MAS QUE UN AMIGO

TODO ME HABLA DE TI

QUE MALA VIDA

QUE ME LLEVEN CANCIONES

LA GUITARRA Y LA MUJER

LO QUE ES VIVIR

DUELE

TONTA

SOLA

♦ YA NO

SIN ELLA

A MI VIEJO

MI GUSTO ES

SOMBRAS Y SILENCIOS

GRITENME PIEDRAS DEL CAMPO

◆ UN AMOR QUE TERMINA ASI

◆ NADA SE COMPARA CONTIGO

COMPILED FROM NATIONAL LATIN

* * * No. 1 * * *

ROBERTO CARLOS Y ROCIO DURCAL SI PIENSAS, SI QUIERES

POWER TRACK

***HOT SHOT DEBUT ***

Artists & Music





by John Lannert

MUBANEY GOES TO THE MOVIES: Two songs by Kubaney artists Arabella and Valladares Y Su Conjunto have popped up in two hit American films. "Fui Tu Cacería" from Arabella appears in "The Prince Of Tides," while "Cubanito" by Valladares Y Su Conjunto is featured in "JFK." Both tunes continue a long string of Kubaney-licensed material that has made its way into both movies ("Kindergarten Cop," "Secret Of My Success") and television shows ("Miami Vice," "The Equalizer," "Gabriel's Fire," and "Hunter").

"We've had tremendous success because basically we're a one-stop for publishing," says label president Tony San Martin. "The production companies can come to us and get both master and synchronization rights.' Arabella's "Caos" is featured in Universal's film "K-9."

Upcoming albums from Kubaney include La Sonora Cubana's splendid "Puro Cubiche," the first in a series of compilations of classic Cuban guarachas, montunos, and sons, and Leo Acosta's "Yo Quiero Mambo." Both are due out in late February/March. Acosta, a standout drummer and arranger, played with Perez Prado and Harry James in the '50s,

San Martín also notes that his recent trip to the MI-DEM conference has already yielded licensing pacts with Erde Records in Germany and Digital Press Hellas in Greece. Erde is picking up "Los Cocotuces Pero Con Coco" by Pochi Y Su Coco Band, while DPH is distributing Victor Weill's eponymous debut.

T'S TEJANO TIME I; Sony Discos' La Mafia—along with Capitol/EMI Latin's Mazz and Emilio Navaira-nabbed 19 of 39 total nominations of the 12th annual Tejano Music Awards, set to be held March 6 in San Antonio, Texas. La Mafia nabbed seven nominations; Mazz and Navaira landed six each. Navaira, label mate Roberto Pulido, and Sony Discos' Ram Herrera earned one nomination each for the TMA's new Tejano Country category. Actor/comedian Paul Rodriguez will host the

T'S TEJANO TIME II: "Louisiana Country," a country music program now seen in 100 markets, is looking for Tejano product, says producer Juan Garcia, who is based in Houma, La. Garcia, creator of Univision's "Bailando," says he is also planning to produce an MTV-style show later in the year.

RETAIL CHART NOTE: Five out of the top 11 titles from the latest Tropical/Salsa chart are rap. The four best-selling rap albums are either signed to or distributed by BMG. Label GM Máximo Aguirre says the company is plying deep into rap waters "because it's obvious that it's a natural crossover. It's happening on American radio-everywhere.

"The secret to [rap's] success," adds Aguirre, "is the combination of rap, reggae, and Spanish. There's nothing in the American market with this combination. It's new different.

AIRPLAY CHART NOTE: When José Luis Rodriguez's "Esa Chica Me Vacila" joined La Banda Show's "Ella Me Vacila" in the top 10 of the Hot Latin Tracks chart in January, it marked the first time that two versions of the same song had simultaneously reached the top 10 on that chart. What's more, Rodriguez, a Sony Discos artist, and La Banda Show, which records for RTP, are distributed by the same label-Sony Discos.

ARTIST MISCELLANEA: Sony Discos' Lucia Mendez is starring with Eduardo Yáñez in a new novella, "Marielena," set to air on Telemundo in March ... WEA Latina's venerable rock act El TRI played to a packed house Jan. 19 at the 2,500-seat Roseland Ballroom in New York

PERSONAL MANAGERS' GROUP EYES MUSIC RECRUITS

(Continued from page 18)

Besides, Gormley adds, the conference's diversity is a plus. "Any time the group gets together, information flows," he says. "I learn a lot about the film industry, and [other members] learn about the music industry." Such networking has helped Gormley gain not only insight into a related field, but has

actually helped him land a gig as music supervisor on a film. It also allows managers to make contacts with individuals, who later can go on to become film producers.

COPM, however, does have certain criteria managers must meet in order to join the organization. Applicants have to make the vast majority of their income from managing, and must have been in the management business for at least two years. There is a \$50 membership fee to join and \$40 dues every month.

One of COPM's chief concerns is to protect managers by lobbying for various legislation. In 1985, the COPM was instrumental in the establishment of personal manager's bill AB997. Prior to this bill becoming law, managers could receive a one-year jail sentence and be fined if they acted as an agent and solicited work for an artist. "The bill that was passed removed all criminal penalties from the labor code and imposed a one-year statute of limitations on claims an artist can make against a manager," Gorm-

in work for charities, and stages a yearly artist and executive protection seminar. COPM raised money to assist the Los Angeles Police Department Threat Management Unit in establishing a computerized list of celebrity stalkers.

"We would like to be seen as a serious organization with serious goals, but the conference has a social and fun aspect to it as well," Gormley says. "The goals have to be there so that this is a meaningful organization, and not just a so-

ley says. The organization is also involved



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'IN MUSIC DISTRIBUTOR

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

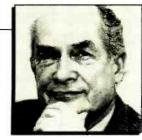
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BILLBOARD FEBRUARY 15, 1992



by Is Horowitz

AIRING THE CLASSICS: As "classical" music continues to stretch traditional boundaries, it poses ever new problems for those concerned with its exposure. Some answers will be sought by programmers when the Assn. of Music Personnel in Public Radio holds its annual conference Feb. 26-March 1 in Houston.

Just what is classical music today and how should it be programmed? Must new music be "ghettoized" into separate shows, or can it be successfully integrated into established classical programming?

These are topics that will engage a special AMPPR panel moderated by Richard Glasford, music director of WNYC New York. Among those scheduled to participate are David Huntley of Boosey & Hawkes, Asher Suss of Steinway, and conductor David Amos.

As usual, a contingent of record label promotion execs is expected to attend the AMPPR conference to press the flesh and promote product.

MARKET VARIABLES: Deutsche Grammophon has released a 20-CD Placido Domingo edition in Europe to celebrate its long association with the tenor. The midprice package offers highlights from 16 operas, including the first he ever participated in for the label, a 1970 performance of Weber's "Oberon," as well as single disc sets of French and Italian opera arias, and pop material.

Here, with an eye cocked to domestic marketing con-

siderations, DG takes a different approach. It will kick off its Domingo promotion more modestly, but expects to extend it over a greater time span.

The first set, a two-disc package of arias, pop songs, and tangos, is due out in April. It will be followed by single-discs taken from the jumbo package. They'll be re-leased well into the fall of 1992, when the label will cap its celebration with the release of two new complete opera recordings starring Domingo. A "Tosca," with the Philharmonia Orchestra led by Giuseppe Sinopoli, will have Mirella Freni as co-star, and a "Lucia," with Cheryl Studer, will have Ion Marin conducting the London Symphony Orchestra.

SHIPPING OUT: A cruise ship will be the venue when Allegro Imports holds its label meetings this spring. With key dealers, radio, and press on hand, product presentations will occupy attendees as they steam down the coast from Los Angeles to Ensanada, Mexico, and re-

turn, the first weekend in May.

Domestic labels scheduled to be there include Dorian, Delos, Newport Classic, DMP, and Arabesque. Due from Europe are Holland's Sound Products, and the U.K.'s Conifer, Collins, Priory, and Pickwick.

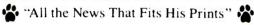
Allegro president Joe Micallef says he plans to continue to alternate the annual meetings between the coasts, with representation weighted accordingly.

ASSING NOTES: Conductor Paul Freeman completed two albums of American music for Fanfare Records in December. One, with the Chicago Sinfonietta, includes the two MacDowell piano concertos. Here, Derek Han is the soloist and Judith Sherman the producer. The other disc, with Mexico's Orchestra of the Americas, offers music from Bernstein to Forsyth, Antonio Oliart produced. Intersound will release the CDs in midsummer, says Fanfare prexy Julian Rice.



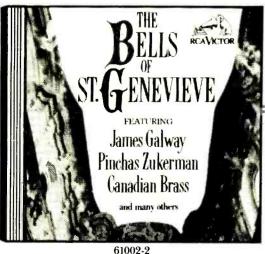






Vol. 3, No. 14

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Top Classical Albums...

	_		
VEEK	S. AGO	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
THIS WEEK	2 WKS.	WKS.	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	73	★ ★ ★ NO. 1 ★ ★ IN CONCERT▲ LONDGN 430433-2* 68 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	15	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDOB-54371* TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
3	3	25	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
4	4	19	HOROWITZ THE POET DG 435025-2* VLADIMIR HOROWITZ
5	5	19	PART: MISERERE ECM 847539-2* HILLIARD ENSEMBLE
6	6	37	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)
7	7	15	TOGETHER ANGEL CDQ-54266* PŁACIDO DOMINGO, ITZHAK PERLMAN
8	NE	N D	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN
9	9	11	VERDI: OTELLO LONDON 433669* PAVAROTTI, TE KANAWA, NUCCI (SOLTI)
10	8	19	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739 2-RC- YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
11	11	13	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2* CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
12	10	29	FAVORITE ARIAS BY WORLD'S FAVORITE SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI
13	12	5	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779* JOHN ELIOT GARDINER
14	17	5	A TRIBUTE TO SEGOVIA ANGEL CDC-49404* CHRISTOPHER PARKENING
15	14	11	MAHLER: SYMPHONY NO. 8 TELARC CD-80267 ATLANTA SYMPHONY & CHORUS (SHAW)
16	13	11	BACH: SUITES FOR SOLO CELLO MERCURY 432756* JANOS STARKER
17	15	93	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ
18	16	11	ORFF: CARMINA BURANA LONDON 430509* SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)
19	19	11	MOZART: GREATEST HITS RCA 60829-2-RV* VARIOUS ARTISTS
20	NE	N Þ	MOZART: ARIAS LONDON 430513* CECILIA BARTOLI
21	22	3	RUTTER: MAGNIFICAT COLLEGIUM COL-114* JOHN RUTTER, CAMBRIDGE SINGERS
22	18	13	SCHUBERT: WANDERER FANTASY DG 435028* YEVGENY KISSIN
23	20	13	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105* NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)
24	NE	V >	MOZART: ARIAS ANGEL CDC-54329* PLACIDO DOMINGO
25	25	3	MOZART: THE MAGIC FLUTE TELARC CO-80302* HENDRICKS, HADLEY, ANDERSON (MACKERRAS)

TOP CROSSOVER ALBUMS...

1	1	19	* * * NO. 1 * * * PAVAROTTI SONGBOOK LONDON 433513-2*	
2	2	19	THE WIND BENEATH MY WINGS RCA 60862-2-RC* JAMES GALWAY	
3	3	47	SPIRITUALS IN CONCERT DG 429790 2* BATTLE, NORMAN (LEVINE)	
4	4	19	AMAZING GRACE PHILIPS 432546-2* JESSYE NORMAN	
5	5	9	THE BROADWAY I LOVE ATLANTIC 82350-2* PLACIDO DOMINGO	
6	6	9	KISMET SONY BROADWAY SK 46438* RAMEY, MIGENES, HADLEY, PATINKIN	
7	7	11	THE GERSHWINS IN HOLLYWOOD PHILIPS 434274* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
8	8	11	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997* BOSTON POPS (WILLIAMS)	
9	9	25	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELL	
10	10	19	ANNIE GET YOUR GUN ANGEL COQ-54206* CRISWELL, HAMPSON (MCGLINN)	
11	12	14	SYMPHONIC SONDHEIM ANGEL CDC-54285* LONDON SYMPHONY (SEBESKY)	
12	NEW >		WEILL: STREET SCENE LONDON 433371* BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI	
13	14	3	PROSPERO'S BOOKS LONDON 425224* MICHAEL NYMAN BAND	
14	NE	N	HEART TO HEART ANGEL CDQ-54299* KIRI TE KANAWA	
15	15	15	RED, WHITE & BRASS PHILIPS 434276-2* CANADIAN BRASS	

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Top Jazz Albums...

EK	AGO	R	COMPILED FROM A NATIONAL SAMPLE OF RETAIL
HIS WEEK	WKS.	WEEKS ON CHART	AND ONE-STOP SALES REPORTS. ARTIST TITLE
Ŧ	2 W	¥8	LABEL & NUMBER/DISTRIBUTING LABEL
			★ ★ ★ NO. 1 ★ ★ HARRY CONNICK, JR. ● COLUMBIA 48685* 17 weeks at No. 1
1	1	17	BLUE LIGHT, RED LIGHT
2	2	19	DAVE GRUSIN GRP 2005* THE GERSHWIN CONNECTION
3	3	13	ABBEY LINCOLN FEATURING STAN GETZ VERYE 511 110*/POLYGRAM CLASSICS & JAZZ YOU GOTTA PAY THE BAND
4	4	11	GERALD ALBRIGHT ATLANTIC 82334* LIVE AT BIRDLAND
5	5	11	MILES DAVIS & MICHEL LEGRAND WARNER BROS. 26438* DINGO
6	6	15	THE EARL KLUGH TRIO WARNER BROS. 26750* THE EARL KLUGH TRIO VOLUME ONE
7	8	13	KEITH JARRETT TRIO ECM 849 650*/PDLYGRAM CLASSICS & JAZZ THE CURE
8	7	17	BRANFORD MARSALIS COLUMBIA 46990 THE BEAUTYFUL ONES ARE NOT YET BORN
9	10	33	NATALIE COLE ▲ 3 ELEKTRA 61049 UNFORGETTABLE
10	9	17	KENNY KIRKLAND GRP 9657* KENNY KIRKLAND
11	12	13	GONZALO RUBALCABA BLUE NOTE 97197*/CAPITOL THE BLESSING
12	15	7	KENNY DREW, JR. ANTILLES 510 303*/ISLAND KENNY DREW, JR.
13	11	19	MACEO PARKER VERVE 511 068*/POLYGRAM CLASSICS & JAZZ MO' ROOTS
14	14	9	TEDDY EDWARDS ANTILLES 511 411*/ISLAND MISSISSIPPI LAD
15)	16	9	CHARLES FAMBROUGH CTI 79476*/MESA-BLUEMOON THE PROPER ANGLE
16)	17	5	SONNY ROLLINS MILESTONE 9194*/FANTASY HERE'S TO THE PEOPLE
17	13	19	OSCAR PETERSON TRIO TELARC JAZZ 83306*/TELARC INTERNATIONAL SATURDAY NIGHT AT THE BLUE NOTE
18	24	3	DIRTY DOZEN BRASS BAND COLUMBIA 47383* OPEN UP (WHATCHA GONNA DO FOR THE REST OF YOUR LIFE?)
19	22	3	RICK MARGITZA BLUE NOTE 97196*/CAPITOL THIS IS NEW
20	20	7	SHORTY ROGERS/BUD SHANK & THE LIGHTHOUSE ALL STARS CANDID 79510* AMERICA THE BEAUTIFUL
(21)	21	5	THE GENE HARRIS QUARTET CONCORD 4482* BLACK AND BLUE
22	18	25	WYNTON MARSALIS COLUMBIA 47977 THICK IN THE SOUTH
23	19	13	LIONEL HAMPTON AND THE GOLDEN MEN OF JAZZ TELARC JAZZ 83308*/TELARC INTERNATIONAL LIVE AT THE BLUE NOTE
24)	NE	N Þ.	JOHN PIZZARELLI NOVUS 63129/RCA ALL OF ME
(25)	NE	N >	PAQUITO D'RIVERA CHESKY 60* HAVANA CAFE

TOP CONTEMPORARY JAZZ ALBUMS.

1	1	19	★ ★ NO. 1 ★ ★ ★ FOURPLAY WARNER BROS. 26656*	17 weeks at No. FOURPL
2	3	17	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOW
3	5	9	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY A
4	4	13	NANCY WILSON COLUMBIA 48665* WITH	MY LOVER BESIDE N
5	2	17	DAVID BENOIT GRP 9654*	SHADOV
6	8	11	SAM RINEY SPINDLETOP 138*	TALK TO N
1	9	19	ERIC MARIENTHAL GRP 9655*	OAS
8	6	15	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STOR
9	12	11	BOB BERG DENON 9042*/A&M	BACK ROAL
10	10	9	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMEN
11	7	23	THE RIPPINGTONS GRP 9651*	CURVES AHEA
12	11	19	ALEX BUGNON ORPHEUS 47979/EPIC 107 DI	GREES IN THE SHAD
13	15	11	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS &	OPEN YOUR EY
14)	16	9	BOBBY LYLE ATLANTIC 82346*	PIANOMAG
15)	21	5	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YO
16	14	13	PATTI AUSTIN GRP 9660*	CARRY C
17	13	23	THE MANHATTAN TRANSFER COLUMBIA 47079* THE	OFFBEAT OF AVENU
18)	24	6	KENNY RANKIN CHESKY 63*	BECAUSE OF YO
19	NE	N >	KIM PENSYL GRP 9663*	3 DAY WEEKEN
20	NE	NÞ	KEIKO MATSUI SIN-DROME 1800*	NIGHT WAL
21	18	15	RICKIE LEE JONES GEFFEN 24426*	POP PO
22)	NE\	N >	NELSON RANGELL GRP 9662*	IN EVERY MOMEN
23	20	17	NEW YORK VOICES GRP 9653*	HEARTS OF FIF
24)	NE	NÞ	JEFF BEAL TRILOKA 189*	JECTS IN THE MIRRO
(25)	NE	NÞ	FRANK GAMBALE JVC 2001*	NOTE WORKE

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

MOVE UP TO THE TO

T	D	,	Jazz Albums	
WEEK	AGO	IRT	COMPILED FROM A NATIONAL SAMPLE OF AND ONE-STOP SALES REPORTS.	RETAIL
THISW	2 WKS.	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TIT
1	NE		HARRY CONNICK, JR. COLLIMBIA 48685*	1 week at N
2	1	9	WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOL
3	2	17	NATALIE COLE A 2 ELEKTRA 61049	UNFORGETTA
4)	9	3	DAVE GRUSIN GRP 2005* THE C	SERSHWIN CONNECTI
5	3	15	DAVID SANBORN ELEKTRA MUSICIAN 61088-/ELEKTRA	ANOTHER HA
8	4	15	MCCOY TYNER CHESKY JD51*	NEW YORK REUN
1	15	3	MARK WHITFIELD WARNER BROS. 26659*	PATR
8	24	3	MACEO PARKER VERVE 068*/POLYGRAM	MO' ROC
9	6	9	WYNTON MARSALIS COLUMBIA 47976	UPTOWN RUI
10)	NE	NÞ	BRANFORD MARSALIS COLUMBIA 15990 THE BEAUTYFUL O	
11	8	9	WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MC
12)	19	3	OSCAR PETERSON TRIO TELARC 83306* SATURDAY N	
13)	14	5	JACKIE MCLEAN TRILOKA 188*	RITES OF PASSA
14	13	9	ANTONIO HART NOVUS 3120°/RCA	FOR THE FIRST TI
15	16	7	THE BENNY GREEN TRIO BLUE NOTE 96485*/CAPITOL	GREE
16	7	13	CASSANDRA WILSON JMT 834 443"/POLYGRAM	SHE WHO WEE
17	5	13	TOUGH YOUNG TENORS ANTILLES 848 767-//SLAND	ALONE TOGETH
18)	22	5	HERB ELLIS JUSTICE 1001*	ROLL C
19)	NE	NÞ	KENNY KIRKLAND GRP 9657*	KENNY KIRKLA
20	23	5	BOBBY HUTCHERSON LANDMARK 1529-/FANTASY	MIRA
21	17	5	SONNY SHARROCK AXIOM 848 957*/ISLAND	ASK THE A
22	25	3	STEPHEN SCOTT VERVE 849 557*/POLYGRAM	METHING TO CONSID
23	10	15	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHA
24	12	25	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTIST
25	18	19	STAN GETZ EMARCY 838 770"/POLYGRAM	SEREN

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Artists & Music



by Jeff Levenson

ONG BEFORE JIM BAKKER AND Jimmy Swaggart got nailed as the hi-tech equivalent of street-hustling shingle salesmen, Lenny Bruce had a bead on them and their ilk that was so prescient, so on the money, you'd think all televangelists stepped out of the central casting office of his mind.

Lenny (his style and demeanor invited first-name consideration) had a favored routine that was legendary, appreciated mostly by comics, hipsters, and cognizanti who dug the acuity of his insights. The bit was titled "Religions, Inc."; its premise is that religion is big business, run by the kind of degenerates and telephone-happy deal-makers one might find listed in theatrical-agent directories alongside Broadway Danny Rose.

(The religious leaders of the world gather to discuss the state of their industry, marketing ideas, sales figures, booking opportunities. Oral Roberts accepts a long-distance collect call from Pope John XXIII: "What's shakin', baby? ... Whenya comin' to the coast? ... No, nobody knows you're Jewish! ... Philly Joe says hello.")

The reference to Philly Joe, as in Jones, is a telling piece to the Lenny Bruce puzzle. Jazz musicians and writers were among the first to recognize his genius. Noted scribes Ralph Gleason, Nat Hentoff, Orrin Keepnews, Gene Lees, and Ira Gitler championed Lenny as a crusading social satirist whose comedic style paralleled that of the improvising jazzman; this, of course, was well before the mainstream public got wind that a sick comic was on the loose, poisoning the minds of unsuspecting nightclub patrons throughout San

Max Weiss and Saul Zaentz of Fantasy, the Bay area record company, with a substantial jazz catalog, had the presence of mind—probably not regarded as such in the late '50s, considering the controversial nature of the material—to document Lenny, ultimately pressing four albums that became collectibles.

Now, more than 30 years later, those four titles have been issued on two CDs, "The Lenny Bruce Originals." The discs contain material that not only helped forge Lenny's reputation among knowing insiders ("How To Relax Your Colored Friends At Parties," "Father Flotski's Triumph," "Religions . . .") but which alerted moralists and law enforcement agencies to the clear and present danger of his "subversive" message.

The irony, of course, is that compact discs make it easy as ever to disseminate Lenny's depraved rantings.

JAZZ, BROTHERLY-LOVE STYLE: The Philadelphia Convention and Visitors Bureau once again readies itself for a blowout jazz celebration, Feb. 14-16. This year the event is being billed as The Fourth Annual Spectacor Jazz Weekend. Among those scheduled to appear: Abbey Lincoln (fresh off her splendid album, "You Gotta Pay The Band," on Verve); Mahlathini & the Mahotella Queens (who just issued "Mbaqanga," also on Verve); the Max Roach Quartet (featuring homeboy tenorist Odean Pope, who has his own titles: "The Ponderer," on Black Saint, and "Out For A Walk," on Moers); Rufus Harley (another Philly guy, and perhaps the only bagpipes specialist in jazz); and Jon Faddis (whose bi's and tri's are starting to resemble Bobby Bonilla's, now that he has been spending time in the gym-I know you don't get that way from toting a trumpet).

MAXWELL FIASCO CLOUDS FUTURE FOR NIMBUS

(Continued from page 12)

be in the best interest of MCC's creditors, but not necessarily the best interest of Nimbus Records.

On the other hand, since the Nimbus principals own 25% of their own stock, things may not be so bleak. "The administrator has a number of obligations," explains Stuart Garman, the U.K.-based Nimbus Co. secretary. "It must obtain the best possible agreement for MCC, the creditors, and the shareholders of Nimbus, particularly in our case because we have a significant minority share holding.

Asked whether he thinks MCC's creditors would be likely to approve the idea of Nimbus buying back the MCC shares, Garman replies, "It's impossible to say. While we have met the administrator ... we're only caught up in the tragedy of it all because our major shareholder is in administration, not because we as a company are."

HANDS-OFF PARTNER

MCC was a hands-off partner. "Historically, our operations have been completely independent of any Maxwell influence, both financially and operationally," explains Helfrecht. "We've been running at reasonable profits. We don't owe the banks anything. We just finished an expansion at the end of '90, and we're looking to have another in both equipment and facilities over the next three years. All of that will be self-fi-

Sharon McCord, Nimbus' press representative in the U.S., reports that the only effect on Nimbus of MCC's demise so far is that "we're just watching our budget. The first thing you'll notice is that the label will be cutting down on advertising."

The company will continue to release between five and eight recordings monthly, at least through June. The current catalog boasts about 300 titles; the Prima Voce historical reissues are probably the label's most critically acclaimed offerings. Artists exclusive to Nimbus include Sir Michael Tippett and William Matthias, each conducting his own works, the English Symphony Orchestra, and guitarist Paco Pena.

Most of Nimbus' revenues come

from CD manufacturing for outside clients, which include EMI and Poly-Gram. The company is also involved in CD-ROM and names the U.S. government and Library Corp. among its biggest customers. "The music side of Nimbus represents a very small percentage of our capacity," explains Helfrecht.

"Nimbus had an excellent year in 1990-91," reports the MCC Annual Report, "with a 19% increase in sales and a very substantial increase in op-erating profits." With such an attrac-tive picture, Nimbus expects to stay afloat long enough to find a compatible partner.

Orders are now being accepted for BILLBOARD'S 1992 RECORD RETAILING DIRECTORY - featuring over 7,000 record retailers! Reserve your copy today at the special pre-publication price of \$85! (Plus \$3 shipping/\$8 for international orders. Cover price: \$99.) You must order before the publication date or 3/14/92 to take advantage of this special offer.

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Music Video

ARTISTS & MUSIC

Channels Cast Eye To Black History

Salutes, Special Programming Airing In Feb.

NEW YORK—Many video music outlets salute the contributions made by African Americans during Black History Month by planning special programs or features. Here's a list of what some national programmers are doing during February:

BLACK ENTERTAINMENT TELEVISION

BET is still planning any Black History events that will tie in with its musical programs. However, it has already begun airing a twice-weekly 12-part series called "Dialogue With Black Filmmakers." Among those appearing on the show are the Hudlin Brothers, Robert Townsend, Spike Lee, Quincy Jones, and Debbie Allen.

MTV

Plans were still being set at press time for Black History Month at the 24-hour music channel. MTV intends to incorporate mentions of the special month into its daily rap show, "Yo! MTV Raps," as well as run some segments on its news programs.

VH-1

The bulk of VH-1's salute to Black History Month will take place the last week of February, when it devotes part of its afternoon programming to black music. From Feb. 24-27, it will rerun each of the four episodes of "The Gospel According To VH-1" on successive days at 12:30 p.m. It will

also re-air salient "VH-1 To 1" artist specials during the noon hour. Among those featured will be Whitney Houston, Stevie Wonder, and Luther Vandross. A previously aired Ray Charles concert will air Feb. 27.

THE JUKEBOX NETWORK

This Miami-based interactive video channel started its Black History Month celebration Jan. 29, when it began running its first Black History Minute. The five-week series features a quintet of black artists talking about black issues. The first week's Black History Minute features Public Enemy; the second week features L.L. Cool J, who salutes opera singer Marion Anderson; and during the third week Philip Bailey talks about black soldiers in the Civil War. The artists to be featured in the fourth and fifth weeks have yet to be determined. Each spot runs several times a day for a week. Columbia Records provided the audio for the PSAs and, in most cases, The Jukebox Network is adding new visuals.

PUMP IT UP

This weekly 60-minute show, produced and syndicated by Fox Television Stations Productions, is integrating elements of Black History Month into each of its February shows. Starting Feb. 8, the show will run a contest with KRS-ONE whereby

viewers can call a 900 number to answer rap music and black history questions asked by the rapper. The winner of the contest, which runs for four weeks, will be flown to New York to record a rap in the studio with KRS-ONE.

Similarly, on Feb. 8, the show will air the first of four segments taped at the Schomburg Center For Research & Black Culture in Harlem. Additionally, each show will feature special bumpers and graphics on African art and history.

MELINDA NEWMAN



Austin City Limit. VH-1 celebrates the taping of the pilot for its new show, "Rock 'N Roll Cities," which spotlights pivotal musical towns. The premiere looks at Austin, Texas. Pictured, from left, are Charlie Sexton; Bo Overlock, director of marketing and promotions for VH-1; Will Sexton; and Tim Sommer, host and senior producer of the show.

THE



by Melinda Newman

MICHAEL JACKSON UNVEILED his second video from "Dangerous" Feb. 2. The clip for "Remember The Time," directed by John Singleton, is less ambitious but ultimately more satisfying than the overblown, overhyped clip for "Black Or White." The new six-minute video takes place in ancient Egypt and features Eddie Murphy as Ramses, Iman as Nefertiti, and Magic Johnson as a servant. It opens with a bored Iman looking for entertainment. In an Egyptian version of "The Gong Show," she systematically dismisses each of the performers until Jackson appears via some marvelous special effects. What follows is a straightforward rendering of the song with catchy foot movements (dig the ancient Bus Stop Jackson leads the dancers through) combined with guards searching for Jackson, whom Iman has been eyeing a little too closely for Murphy's comfort.

The only controversy likely to be stirred by this one is that, for the first time, Jackson romantically kisses one of his co-stars. He lays one on Iman that looks pretty racy for him, but certainly won't send her real-life fiancé, **David Bowie**, into paroxysms of jealousy. Additionally, for the first time in recent memory, Jackson doesn't grab his crotch.

Sartorially, Jackson has shed the T-shirt-and-black-pants look for spangly stuff. More eye-catching is his hair, which is shoulder-length, and makeup. He's beginning to look more like sister LaToya every day. Let's just hope he doesn't start carrying around a snake.

WHILE WE'RE ON the Jackson trail, MTV announced a new contest with Michael Jackson following the video's premiere. Called "My Dinner With Michael," the contest entitles 30 grand-prize winners from the U.S. to a trip to Los Angeles for a dinner party hosted by Jackson on the set of his upcoming music video shoot.

Beginning Monday (10), viewers can enter by calling an 800 number during the daily countdown show "Most Wanted." From each day's entries, a grand-prize winner will be picked, while 99 runners-up will receive a limited-edition "Dangerous" CD. The contest will also air on MTV affiliates in Asia, Australia, Brazil, and Europe, with an unknown number of winners from each affiliate attending the dinner.

POP'S COOL TOUR: Elektra Entertainment has embarked on its first video promotion tour with Pop of Pop's Cool Love.

"This was right for us to do because Pop's Cool Love

has a current video out, 'Free Me,' as well as the previous clip, 'Buzz,' so with an interview, programmers can make a package," says the label's national director of video promotion, Linda Ingrisano. Because of the music's diverse nature, "video seemed to be the best way to get Pop out to the public," she says. "Someone with such an eclectic style often falls through the cracks at radio."

When possible, dinners are held in each market with the video programmers, the act, and radio and retail.

The tour started Jan. 21 and ends Feb. 21 in Los Angeles. Shows on the route include "Rock Rap," Long Island, N.Y.; "Power Play," Newark, N.J.; The Jukebox Network, Miami; V-32, Tampa, Fla.; "Video 102," Monroe, La.; "Dallas Music Videos," "Video Bah!," and "FMTV," all in Dallas; "TV-23," Cleveland; JBTV and MV50, Chicago; "Panic," Eugene, Ore.; CMC, Oakland, Calif.; "Music Link" and "Teletunes," Denver; and in Los Angeles, "Night Tracks," "Request Video," The Playboy Channel, "Hot Traxx," and "New Music Review." Although interviews aren't planned, the group is also meeting with people at "Pump It Up," "National Video Subscription," and "E.T. Videos." More shows are being added along the way.

Shows selected for the tour are ones that supported "Buzz," as well as programs that called Ingrisano wanting to get involved.

In addition to the tour, Elektra has hired independent promoter Endless Music to help break the project.

Though this is Elektra's first video tour of this magnitude, Ingrisano doesn't expect it to be the last. "We've always had a strong commitment to the local shows and thought, 'Let's do something that will benefit everyone.' The end result will be terrific."

STORYTELLING: CMT has picked a new program manager to replace Ric Trask, who left before Christmas. The new person is Tracy Story, who previously worked at KSAN San Francisco. She begins this month.

PRESS ON VIDEO: It's probably only a little more difficult than applying Lee Press On Nails. We're talking about Rowe International's new kit that converts CD jukeboxes into video jukeboxes. The kit, which includes a video monitor, tape player, and wiring, simply fits on top of the existing CD jukebox. The video selection cards take the place of two CDs in the top left corner. The kit, which was first introduced in Europe, offers 40 video selections each month in three genres: pop/rock, country/AC, and urban contemporary. Though Rowe was mum on the price of the kit, we feel safe saying it's much cheaper than buying a new video jukebox.

CONGRATULATIONS TO HILARY LERNER, national director of video and alternative promotion for EMI Records Group, and Peter Shaev, national manager of video for Imago Records, who have announced their engagement. They're eyeing a fall wedding.

'Lasting Value' Stressed At NARAS Video Session

■ BY DEBBIE HOLLEY

NASHVILLE—Many videos are becoming "tired and formulaic," VH-1's senior VP of programming, Juli Davidson, told registrants at the NARAS conference here last month on "The Expansion Of Music: New Formulas For The '90s."

To stop the malaise, "We are encouraging directors and record labels to stop thinking about, 'I've got to create an image for this band,' and start them thinking, 'I'm making a little movie with a great soundtrack.' Something with emotion and interest that an adult will want to see over and over again. Think about lasting value," she said.

value," she said.

The "More Channels/More Music" video segment of the daylong seminar filled the banquet room at the Vanderbilt Plaza Hotel with members of the Nashville music and video community who had hopes of catching a glimpse of the future of cable.

Moderated by Paul Corbin, programming director of The Nashville Network, the session also included Paul Lenburg, executive VP of marketing, ASI Marketing Research, Los Angeles, wno forecast trends that could help the entertainment industry target its audience.

Corbin confined his comments to

Corbin confined his comments to the general basic health of the Nashville entertainment industry, but did add, "[At] the cable network that I represent, ratings are up 20%, revenues up even higher, and next year we're projecting even higher numbers and more success."

With that he introduced Davidson, who shared some of the programming philosophies of VH-1 and acknowledged the station's commitment to country music that began approximately 18 months ago.

According to Davidson, VH-1's rev-

According to Davidson, VH-1's revenue was up 26% in 1991. "Madison Avenue believes they are reaching the viewer they want to reach on our network," she said, pointing to the station's 29-44-year-old target viewers.

In addition to attractive age demos, VH-1 also attracts the largest percentage of upscale viewers in basic cable, Davidson said. More than one-third of its viewers are college-educated, have an income exceeding \$60,000, and have two children, she

To keep its viewers tuned, VH-1 conducts careful market research.

Through past auditorium tests and focus groups, VH-1 has found that familiarity ranks higher than newness with its audience. "Our viewers are more interested in 'what's the lyric about, what's the person about?"

(Continued on next page)

BILLBOARD FEBRUARY 15, 1992

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MIDEM Rolls Visual Music Nods Winners Selected In 11 Categories

CANNES-MIDEM held its first International Visual Music Awards ceremony Jan. 21 during the annual conference here, Jan. 19-23. Winners in 11 categories, as well as five special award designations, were decided by a 10-person jury presided over by British film director Ken Russell. Here is a complete list of winners:

Filmed concert (popular): "Paul

MIDEM REPORT

Simon's Concert In The Park" (producer: Warner Reprise Home Video).

Filmed concert (classical): "Mozart Piano Concerto KV 453" (producer: Swiss Television).

Music videoclip compilation: "Prince & The New Power Generation: Gett Off" (producer: Robert Borm/Point Of View Films/Warner Reprise Home Video).

Music video special or documentary: "Ozzy Osbourne: Don't Blame Me" (producer: Jeb Brien/Sony Music Video).

Cinematographic work: "Tous Les Matins Du Monde.'

TV program—magazine (popular): "P.O.P" (Producer: Me, Myself cal): "Les Grands Airs De Tebaldo" Plus).

TV program—special (popular): "Red Hot + Blue" (producer: Palace Pictures/Channel Four).

TV program—special (classical): "Expo '95, Vienna-Budapest" (producer: Doro Productions).

TV program-documentary (popular): "China Rocks" (producer: China Rocks/Penumbra Productions/ BBC TV).

TV program—documentary (classical): "Histoire Du Soldat" (producer: INA/La Sept/Ircam).

Special awards were given to runners-up in three categories. For cinematographic work, "The Commitments" was given a special honor; in TV program/special (classical), "Anton Webern" was honored; and in music video special or documentary, "The World According To John Coltrane" was mentioned.

The Jury Special Award, to be given annually to a film composer, was awarded to Maurice Jarre. Winner of the Grand Prix Award for best overall program was "China Rocks." MELINDA NEWMAN

TV program-magazine (classi-(producer: Folimage Valence/Canal

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Seal. Killer

Billboard, THE CLIP LIST,

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Paula Abdul, Vibeology
Eric Clapton , Tears in Heaven
Eddie Money, I'll Get By
Smokey Robinson, I Love Your Face
Simply Red, Stars
Karyn White, The Way I Feel About You
GREATEST HITS

Genesis, I Can't Dance Amy Grant, Good For Me George Michael/E. John, Don't Let. . . Prince, Diamonds And Pearls

WHAT'S NEW
Bryan Adams, There Will Never...
Beth Nielson Chapman, I Keep...
Beverly Craven, Holding On
Dan Hill, I Fall All Over Again
Richard Marx, Hazard
Tom Petty, King's Highway
Robbie Robertson, Go Back To...
Lisa Stansfield, All Woman
Tina Turner, The Way Of The World
Vanessa Williams, Save The Best...
Warren Zevon, Searching For A Heart

Continuous programming 12000 Biscayne Blvd, Miami,FL

ADDS

ADDS

2 Unlimited, Get Ready For This
2 Pac, Brenda's Got A Baby
Celine Dion/Peabo Bryson, Beauty...
Da Youngsta's, Somethin' 4 Da.
Eddie Money, I'll Get By
John Lee Hooker, This Is Hip
John Mellencamp, Again Tonight
Marley Marl, Check The Mirror
N-JOI, Mind Flux
No Strings Attached, Put Your...
Sugarcubes, Hit
War Babies, Hang Me Up
Joe Public, Live And Learn
Teenage Fan Club, Star Sign
RTZ, Until Your Love Comes Back...
Tevin Campbell, Tell Me...
The Mac Band, Everythang

The Mac Band, Everythang
Ugly Kid Joe, Everything About You

2 Live Crew, Pop That Coochie

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nce, Diamonds And Pearls nee Raitt, I Can't Make You Love Me

BREAKTHROUGH

Michael Jackson, Remember The Time Michael Bolton, Missing You Know Harry Connick, Jr., You Didn't Know Bette Midler, In My Life James Taylor, I've Got To Stop. . .

EXCLUSIVE FIVE STAR VIDEO Curtis Stigers, You're All That.

*Bryan Adams, Thought I'd Died. . . Marky Mark, I Need Money Guns N' Roses, Don't Cry (Version II)

ARTIST OF THE MONTH John Mellencamp, Again Tonight

BUZZ BIN Live, Operation Spirit
Pearl Jam, Alive
*Red Hot Chili Peppers, Under...

HEAVY

Paula Abdul, Vibeology
Genesis, i Can't Dance
Guns N' Roses, Live And Let Die
Hammer, Do Not Pass By Me
Michael Jackson, Remember The Time
John Mellencamp, Again Tonight
Metallica, The Unforgiven
Motley Crue, Home Sweet Home ('91)
Mr. Big, To Be With You
Nirvana, Smells Like Teen Spirit
Ozzy Osbourne, Mama, I'm...
U2, Mysterious Ways

STRESS

STRESS

B.A.D. II, The Globe
Tia Carrere, Baltroom Blitz
Color Me Badd, Thinkin' Back
Richard Marx, Hazard
George Michael/E. John, Don't Let.
Ned's Atomic Dustbin, Grey Cell Green
Nirvana, Territorial Pissings
PM Dawn, Paper Doll
Tom Petty, King's Highway
Prince, Diamonds And Pearls
Ouesearche, Anybedy Listening? *Queensryche, Anybody Listening? Right Said Fred, I'm Too Sexy Soundgarden, Outshined *Teenage Fanclub, The Concept

ACTIVE

Tevin Campbell, Tell Me What You Eric Clapton , Tears In Heaven Amy Grant, Good For Me The KLF, Justified And Ancient L.A. Guns, It's Over Now L.A. Guns, It's Over Now Naughty By Nature, Everything's... Primus, Jerry Was A Race Car Driver Salt.N-Pepa, You Showed Me Shamen, Move Any Mountain Shanice, I Love Your Smile The Smithereens, Too Much Passion Matthew Sweet, Girlfriend Ugly Kid Joe, Everything About You

ON

Corrosion Of Conformity, Dance Of The Dead The Dead Dramarama, Haven't Got A Clue Infectious Grooves, Therapy Lenny Kravitz, Stop Draggin' Around RTZ, Until Your Love Comes Back... Bonnie Raitt, I Can't Make You Love Me 'Ritchie Sambora, One Light Burning War Babies, Hang Me Up
DENOTES ADDS

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CURRENT

CUMRENT

Ce Ce Peniston, We Got A Love Thang Tia Carrere, Ballroom Blitz Color Me Badd, Thinkin' Back Amy Grant, Good For Me Lisa Taylor, Secrets Of The Heart Warren Zevon, Searching For A Heart Lita Ford, Playing With Fire Bette Midler, In My Life MC Brains, Oochie Coochie Lenny Kravitz, Stop Draggin' Around The Smithereens, Too Much Passion Vanessa Williams, Save The Best. . . Genesis, I Can't Dance The Origin, Bonfires Burning Genesis, I Can't Dance
The Origin, Bonfires Burning
Another Bad Creation, My World
Tina Turner, The Way Of The World
John Mellencamp, Love & Happiness
Simply Red, Stars
Lisa Stansfield, All Woman
Soundgarden, Outshined
Nirvana, Smells Like Teen Spirit
Joan Jett, Don't Surrender

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Chic, Chic Mystique
Shabba Ranks, The Jam
TLC, Ain't Too Proud To Beg
Color Me Badd, Thinkin' Back
Joe Public, Live And Learn
Kid-N-Play, Slippin'
Public Enemy, By The Time I...
Vanessa Williams, Save The Best...
Smaker Pebirors II a The Voe Sec okey Robinson, I Love Your Face Cameo, Emotional Violence

HEAVY

Jodeci, Stay
Boyz II Men, Uhh Ahh
Keith Sweat, Keep It Comin'
Prince, Insaitable
Marc Nelson, I Want You
Karyn White, The Way I Feel About You
Stevie Wonder, These Three Words
R Kelly, She's Got The Vibe
Gerald Levert, Baby Hold On To Me
Mariah Carey, Can't Let Go
Michael Jackson, Black Or White
Tevin Campbell, Tell Me What You...
Hammer, Addams Groove
Brand New Heavies, Stay This Way
Guy, Let's Stay Together
Patit LaBelle, Somebody Loves You
Chubb Rock, Just The 2 Of Us
Big Daddy Kane, Groove With It Jodeci, Stav Big Daddy Kane, Groove With It Shanice, I Love Your Smile Queen Latifah, Latifah's Had It.

MEDIUM

Naughty By Nature, Everything's. . . Chris Walker, Take Time Lisa Stansfield, All Woman Prince, Diamonds And Pearls Salt-N-Pepa, You Showed Me X-Clan, Fire & Earth D.J. Jazzy Jeff, The Things...

HEAVY Hal Ketchum, I Know Where Love Lives Diamond Rio, Mama Don't Forget... Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road T.Tritt/M.Stuart, The Whiskey... Doug Stone, A Jukebox With... Pam Tillis, Maybe It Was Memphis Vern Gosdin, A Month Of Sundays Dwight Yoakam, It Only Hurts... Randy Travis, Better Class Of Losers Tracy Lawrence, Sticks And Stones John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out There Mark Collie, She's Never Coming Back Paulette Carlson, I'll Start With You Mike Reid, I'll Stop Loving You Trisha Yearwood, That's What L... Suzy Bogguss, Outbound Plane Patty Loveless, Jealous Bone Billy Dean, Only The Wind Davis Daniel, Fighting Fire With Fire MEDIUM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

The Heart of Country The Nashville Network

ADDS

HEAVY

Tanya Tucker, Some Kind Of Trouble

Lists do not include videos in recurrent or oldies rotation.

MEDIUM

Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
Prairie Oyster, One Precious Love
George Jones, She Loved A Lot...
Patsy Cline, Cras, She Loved A Lot...
Patsy Cline, Cras, Wy Mind's...
Patsy Cline, Cras, Wy Mind's...
Paul Overstreet, Billy Can't Read
Great Plains, Faster Gun
Ronnie McDowell, When A Man...
B.B. Watson, Lover Not A Fighter
Sammy Kershaw, Don't Go Near...
David Schnaufer, Fisher's Hornpipe
John McEuen, Return To Dismal...
Little Texas, First Time For Everything
Molly & The Heymakers, Mountain...
Lee Roy Parnell, The Rock
The Remingtons, I Could Love You
Billy Burnette, Nothin' To Do
Ronna Reeves, The More LLearn
Steve Wariner, The Tips Of My Fingers
Aaron Tippin, There Ain't...
Clinton Gregory, Play, Ruby, Play
Cleve Francis, Love Light



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

ADDS

Dixiana, Waitin' For The. . . Hal Ketchum, Past The Point Of Rescue

HEAVY

HEAVY

Aaron Tippin, There Ain't.

B.B. Watson, Lover Not A Fighter
Billy Burnette, Nothin' To Do
Billy Dean, Only The Wind
Cleve Francis, Love Light
Clinton Gregory, Play, Ruby, Play
Collin Raye, Love, Me
Davis Daniel, Fighting Fire With Fire
Diamond Rio, Mama Don't.
Doug Stone, A Jukebox With.
Dwight Yoakam, It Only Hurts.
George Jones, She Loved A.
Great Plains, Faster Gun
Hal Ketchum, I know Where Love Lives
James Taylor, Copperline
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Marty Brown, Wildest Dreams
Michael White, Professional Fool
Mike Reid, I'll Stop Loving You
Molly & The Heymakers, Mountain.
Nashville Bluegrass Band, Blue Train
Norman Lee Schaffer, The Way She.
Pam Tillis, Maybe It Was Memphis
Patty Loveless, Jealous Bone
Paul Overstreet, Billy Can't Read
Paulette Carlson, I'll Start With You
Randy Travis, Better Class of Losers
Reba McEntire, Is There Life Out There
Ronna Reeves, The More I Learn
Sammy Kershaw, Codilla Style
Sammy Kershaw, Don't Go Near,
Sawyer Brown, The Dirt Road
Steve Wariner, The Tips Of My Fingers Sammy Kershaw, Don't Go Near. . . Sawyer Brown, The Dirt Road Steve Wariner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Tanya Tucker, Some Kind Of Trouble The Remingtons, I Could Love You Tim Ryan, I Will Love You Anyway Tracy Lawrence, Sticks And Stones T.Tritt/M.Stuart, The Whiskey. . . Trisha Yearwood, That's What I. . . Will T. Massey, I Ain't Here



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CURRENT

CURRENI
Firehouse, Love Of A Lifetime
BeBe & CeCe Winans, I'll Take. . .
Curtis Stigers, I Wonder Why
Robyn Hitchcock, So You Think. . .
BAD II, Rush
Simply Red, Something Got Me Started
Bad English, Straight To Your Heart
Boyz II Men, It's So Hard. . .
Taj Mahal, Don't Call Us
Or-N-More, Everyotherday
Dire Straits, Calling Elvis



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ADDS

Lush, For Love Lou Reed, What's Good

HEAVY

Siouxsie & The Banshees, Fear Live, Operation Spirit

MEDIUM

MEDIUM

Red Hot Chili Peppers, Suck My Kiss
The Ocean Blue, Ballerina Out...
Enya, Caribbean Blue
Teenage Fan Club, Star Sign
Matthew Sweet, Girffriend
The Dylans, Planet Love
R.E.M., Radio Song
Queen, The Show Must Go On
Wir, So And Slow It Goes
415, Ain't Nuttin' But A Come Up
Blue Train, All I Need Is You
Shamen, Move Any Mountain
Niryana, Smells Like Teen Spirit
The KLF, 3 A.M. Eternal
J.T., Brainstorm Mary's Danish, Foxey Lady
The Future Sound, What's A Bro To Do

VIDEO TRACK

INS ANGELES

COLOR ME BADD's new video 'Thinkin' Back" is a Portfolio Artists Network production directed by Marcus Nispel. Each edit in the video coincides with the beat of the music, creating a rhythmic, conceptual clip about the passage of time. The ballad, shot in black-and-white, comes from the group's Giant release "C.M.B."

Energetic rap act B.O.X. threw a raucous dance party to set the scene for its new PWL/Mercury video "Rock Dat." Okuwah Garrett of Un-

LASTING VALUE STRESSED

(Continued from preceding page)

An adult isn't ready for a lot of new artists," she said. New acts are carefully placed between familiar artists on the station to create a playlist averaging 65% recurrents and 35% new music.

Instead of using the dreaded term "crossover," Davidson said VH-1 tries to "mainstream" artists such as Amy Grant, who was previously known as a contemporary Christian artist, or Luther Vandross, who was best known as an R&B artist.

The 16-month-old "This Is VH-1 Country," a weekly, one-hour country segment on Saturday mornings at 11:30, now runs Sunday mornings as well. Davidson said, "We're probably going to make the Sunday-morning [show] a two-hour block from 7-9 a.m. E.S.T. during the second quarter." She also expects to program additional country specials this year based on the positive ratings of those that ran last year.

40

derdog Films directed the sexy dance clip. Belinda Ellis produced.

Red Hots director Dan Pomeroy is the eye behind a new Wild, Wild West Records clip, "LowDown Show-Down," by Master J.R. & the Riders. Vince Toto and Scott Edelstein directed photography on the shoot, which features cameos by a number of L.A. Raiders. Travis Miller and Brian Gendece produced the antigang video.

NEW YORK

EPOCH FILMS director Paula Greif is the eye behind Jody Watley's new video "I'm The One You Need." The hot performance clip comes from the MCA album "Affairs Of The Heart." Jonathan Starch produced.

Straightline Films director Simeon Soffer directed the live-concert, headbanging video "Thanks For Nothing" by Atlantic rock act Overkill. Priscilla Glover produced the shoot, which includes footage lensed during a number of the band's East Coast appearances.

OTHER CITIES

CEE CEE CHAPMAN's new Curb Records video, "A Winter's Night," is a Studio Productions clip directed by Steve Boyle. The shoot, set on location in Denver and Nashville, features four generations of women. Mary M. Matthews produced. Boyle and Matthews also directed and produced, respectively, the new Sammy Kershaw video, "Don't Go Near The Water." The crew trekked to Louisiana to capture the essence of the Mercury single.

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Genesis, I Can't Dance Amy Grant, Good For Me Keith Sweat, Keep It Comin' Mr. Big, To Be With You Right Said Fred, I'm Too Sexy Color Me Badd, Thinkin' Back Boyz II Men, Uhh Ahh Eddie Money, I'll Get By

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28 Miharadai, Nerima-Ku, Tokyo; Phone: 010813 3867 0617; Fax: 010813 3867 0216. JAMAICA-Maureen Sheridan, PO Box 775. Ocho Rios; Phone: 0101 809 974 2803; Fax: 0101 809 974 5943/809 974 5014.

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795050; Fax: 01064 9 366 1568. POLAND-Roman Waschko, Magiera 9m 37, 01-873, Warsaw; Phone: 01048 22 298071;

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na 122 R/c dto, 4000 Oporto. ROMANIA-Octavia Urulescu, Str. Radu de la La. Afumati, Nr 57-B, Sector 2, Bucharest.

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SOVIET UNION-Vadim Yurchenkov, 6 Aprelskaya Str. Block 2, Apt. 16, 19528 Leningrad, K-268; Phone: 0107 812 246 1176; Telex: 121449. Nikolai Kovarsky, Bolotnaya 16, Apt 74, 194021 Leningrad; Phone: 0107 812 247 1387; Fax: 0107 812 302 5743.

Tournier Decries New U.K. Royalty Rate

■ BY MIKE HENNESSEY

CANNES-BIEM president and SACEM director general Jean-Loup Tournier has condemned the level of the new mechanical royalty rate set by the U.K. Copyright Tribunal last November as a regressive development in the context of the pan-European quest for upward harmonization of copyright legislation.

In a Billboard interview here, Tournier said the setting of a rate 17% below that of the IFPI-BIEM standard contract (8.5% of published dealer price compared with the BIEM rate of 9.5%) was illustrative of the British lack of consideration for authors and composers 'who appear to rank much lower on

ducer is seen by the British as the man who makes the hit-not the writer.

Speaking publicly for the first time since the tribunal's decision, he noted that the U.K. and Ireland have had a lower mechanical rate than continental Europe for the past 60 years. Tournier said, "We had naturally hoped to see the U.K. rate aligned with the continental one—as the MCPS was pressing for-but the tribunal allowed the status quo to prevail."

Responding to a comment from Sara John, legal affairs director of label group BPI, that he was "running scared" at the possibility of the new U.K. rate setting a precedent not the remotest possibility that the continental European rate will be downgraded. After all, the discrepancy has existed for decades-and when BIEM was in negotiations with the IFPI for renewal of the contract, the Federation made absolutely no reference to the U.K. rate.

Noting that one of the main arguments presented in the BPI submission to the tribunal in favor of a lower rate for the U.K. was the British industry's "higher risk and higher investment," Tournier said this argument was specious because it failed to take into account the fact that the commitment to higher investment was dictated by the proscompanies derived much more revenue from foreign markets than did continental companies.

"Another factor, of course," Tournier added, "is that of control. It is one thing to have a high rate for authors and composers but if the control by collection societies is not effective, then the authors and composers suffer. It is not just the higher BIEM rate that benefits our members, it is also the fact that the collection societies in France, Germany, and Holland have good control.

Tournier also attacked the BPI argument that higher costs for record companies made a lower rate essential. "The higher costs are occasioned partly by the increasing fees paid to artists," he said. "Artists get more and more royalties, but writers' shares are pegged and they all get the same rate. Authors and composers are not a factor in inflation, so why should they be penal-

Declaring that it would be a defeat for Europe if the continental mechanical rate were downgraded to the British level, Tournier said, 'The policy of the European Commission is to improve the situation of the copyright owner and far from contemplating a reduction in the continental mechanical rate, it is conceivable that the Commission could issue a directive requiring the U.K. to bring its rate into line with the rest of Europe under the Rome Treaty's unfair-competition legisla-

SAAR Denies MIDEM Piracy Charge

■ BY DAVID STANSFIELD

MILAN-SAAR Records And Tapes, the company that had its MI-DEM stand closed under the market's anti-piracy regulations, is denying any involvement in illicit trading. The firm also describes the attitude of BMG, which instigated the action (Billboard, Feb. 8) as "dishonest.'

French collecting society SCPP says the action began when members of its anti-piracy task force received a SAAR catalog in which an Elvis Presley hits album, "Heart-break Hotel," was being offered on the Starlite label.

Following a request made by BMG in New York, SCPP and international labels organization IFPI sent a joint letter to MIDEM Organisation chief executive Xavier Roy asking for the market's regula-

tions to be enforced. MIDEM's new exhibitors contract says that any stand offering suspected pirate product may be closed and the company excluded from the market indefinitely

The MIDEM Organisation agreed to close SAAR's stand. However, when the raid took place on the final day of the show, the stand was empty: all participants had gone and all material had been removed.

Speaking to Billboard after MI-DEM, SAAR owner Walter Vom Scheidt denies that the company was offering the Presley album and counters SCPP claims that a sleeve was on display at the booth.

He comments, "An unknown person, who is not willing to give his name, told BMG that he got a catalog of the Starlite series. But we will say it was stolen.

"It is a most dishonest way of

lawsuit in France for defamation. You cannot claim something through a witness who is not willing to give his name."

Vom Scheidt says he is preparing a written report with his French lawyers telling the entire story. He maintains that his company is not selling the Presley album on the French market but admits it is freely available in Italy.

The laws give us the right to do so," he states. "The rights for this record are public domain in Italy. After 30 years, the rights of the recording belong to everybody, although in the U.K. it is 50 years."

Vom Scheidt dismisses all accusations of piracy, both past and pre-'Whatever we do is absolutely legal," he maintains. "Apart from that, I have been an IFPI member for 35 years.'

Phonogram Big Victor At Victoires Gala

■ BY PHILIPPE CROCQ

PARIS-Phonogram was the major winner at the annual Victoires de la Musique gala here Feb. 1 and, in keeping with popular acclaim, Patrick Bruel was male artist of the year.

British singer/actress Jane Birkin was voted female artist of the year and William Sheller's "Un Homme Heureux" was top song on a night when Phonogram had a stake in six

The seventh Victoires de la Musique, held at the Palais des Congres, were broadcast live by the Antenne 2 TV channel. Since their inauguration, following the formation of the Assn. Les Victoires de la Musique, the awards have grown in importance and influence.

The aim of the association, founded by Claude Fleouter, is to honor what are, by popular consent, the best compositions, music productions, and interpretations in various categories.

The association consists of representatives of all the major music organizations in France along with the French ministry of culture. The awards are determined by two rounds of voting by more than 3,000 representatives of different sectors of the music industry.

The winners were: male artist, Patrick Bruel (RCA/BMG); female artist, Jane Birkin (Phonogram); song, "Un Homme Heureux" by William Sheller (Phonogram); album, "Sheller En Solitaire" by William Sheller (Phonogram); male revelation, Nilda Fernandez (EMI); female revelation, Jil Caplan (Epic/Sony); group, M.C. Solaar (Polydor); musical show, "Les Miserables" by Alan Boublil and Michel Schoenberg, Theatre Mogador, co-production, Hachette; musical performance, Eddy Mitchell (Polydor) at the Casino de Paris.

Also, French-language album, Engelberg" by Stephen Eicher (Barclay); French classical album, "Quartets Dedicated To Haydn Vol. 1" by the Quatuor Mosaiques (Auvidis); classical music interpreter, Jean-Pierre Rampal-Mozart's Divertimento (Sony); contemporary music production, "Mystere de l'Instant" by

(Continued on page 44)

Brits Awards Try On Side Entertainments

LONDON-Roller skating, 18-hole simulated golf, bumper cars, clairvoyants, a hypnotist, and yes, a karaoke cocktail bar. Are even the Grammys this much fun?

With these attractions and more, the U.K. record industry is determined to have a ball Feb. 12 at the Brits awards, their equivalent of the Grammys. They're also hoping the excitement will spill over to the Brits television show—which will be sold to broadcast outlets worldwide-and to members of the British Assn. of Record Dealers, who will maximize promotional opportunities at retail.

Brits '92 will be broadcast in prime time Wednesday (12) by BBC-TV, and simulcast by BBC Radio 1. Londonbased Music Box is handling overseas sales. MTV will film backstage and at the aprés-show party.

Both the award ceremonies and the party have moved to new venues in the capital this year: the Odeon Ham-

(Continued on next page)

Spain's CD Sales Save The Year With 80% Rise

■ BY HOWELL LLEWELLYN

MADRID-Compact disc sales in Spain rocketed by 80% in 1991 to save the Spanish market from disaster for the second year in a row. Total unit sales were 54.5 million, up on 1990's 50.9 million and just below 1989's record 54.6 million. Revenue hit a record 65.3 billion pesetas (\$653 million), up on the \$535 million of 1990.

Figures released by the Spanish Phonograph & Videograph Assn. (AFYVE) reveal that vinyl is hurtling down the slope to oblivion as it is elsewhere in the world. But association managing director Carlos Grande points out that Spain remains one of the last countries in Europe where LP sales still have a higher market share than CDs.

In market-share terms, CD sales shot up to 13.3 million (24.4%) from 7.4 million (14.5%) a

(Continued on page 44)

BILLBOARD FEBRUARY 15, 1992 www americantadiohistory com

Tale Of 2 Indies Depicts U.K. A&R Growth

Food Founders To Nourish Techno Acts Via New Label

LONDON—When Jesus Jones and EMF enjoyed hit albums in the U.S. last year, the British record industry's sigh of relief was almost audible. The bands' impact reassured many people that U.K. talent could still deliver the goods in a market where, lately, the going has appeared rather tough.

The company originating one of those success stories—Food Records, home of Jesus Jones—is the epitome of the new wave of British labels. Principals David Balfe and Andy Ross head a small operation, armed with five bands and the financial muscle of EMI Records II K

In the last 12 months, probably only Alan McGee's Creation Records has attracted more attention than Food for shrewdly developing new British bands. Now Balfe and Ross are branching out with a new label called It, to feature techno and electronic acts of the type that have been crowding the U.K. singles charts recently. The imprint will be announced in March, and ship its first releases through EMI in April.

Balfe, who is 33, sees It as showcasing a genuine break from the rock archetype that has dominated popular music for decades. "A great percentage of groups are still based on that archetype: guitar, bass, and drums, and a singer at the front," he says.

"For me, the biggest change since the start of rock'n'roll was acid house. It had a totally different structure:
It wasn't about variations on the three-minute pop song,
it wasn't about guitar, bass, and drums, or even about
songs and singers. It was a completely different art
form, closer to Andy Warhol and what 20th century art
did to previous generations of artists, in that they copied
things out of other mediums."

The Food principal implies the U.K. music industry holds too much reverence for traditional forms. "If the Beatles had shown as much respect for Glenn Miller as we do for the '60s," he says, "it would have been ridiculous. And yet the same amount of time difference is involved."

That is where It will come into play, for which Balfe is recruiting a new partner as the creative spark. Ownership of Food is three-quarters with Balfe, one-quarter with Ross. The new label will boast a similar structure, although Balfe says he cannot yet identify the new 25% partner until he leaves his present employ. EMI Records is bankrolling It, but the blueprint will be somewhat different than for Food.

Balfe's relationship with the major stretches back several years, and he says EMI was the only U.K. company "genuinely interested in [Andy and himself] as an entity rather than just for a band we had, and who were also prepared to give us a decent deal."

Diesel Park West and Crazyhead were part of the initial EMI/Food parcel. "After we'd done that deal," explains Balfe, "the next band was Jesus Jones, then Blur, Sensitize, and Whirlpool. Along the way, we dropped Crazyhead."

Food is wholly owned by Balfe and Ross. "EMI has an option to buy 51% under a complicated formula, but they would be reluctant to buy it, because they've now told me the formula I got was very good for me. Secondly, if they buy 51%, Andy and I can effectively walk. Food is essentially two things: the acts signed to the label, and (Continued on page 44)

BRITS AWARDS TRY ON SIDE ENTERTAINMENTS

Awards are voted by BPI members

across a number of categories, in-

cluding "bests" in album, single,

male artist, female artist, group,

newcomer, producer, music video,

and classical recording. There are

been made available to the public for

the first time, with a print run of around 500,000 copies, to be given

when purchasing merchandise from

BARD-affiliated retailers.

A Brits souvenir brochure has

also international artist categories.

China Label Does Fine By Being Levelheaded

LONDON—Last month, a MIDEM showcase featuring acts from Derek Green's China Records was a reminder—if one were needed—of the vigor and virtues of Britain's independent label sector. The Levellers, in particular, made a fine impression on the battle-hardened Cannes crowd.

Green, too, is a walking reminder of the indies' strengths: an experienced record man (onetime head of A&M U.K.) with emotional views about the area of the industry in which China operates. Aside from the Levellers, the label's roster includes Art of Noise, Green On Red, Loud, and, for the U.K. only, Army Of Lovers.

The China chief, who is 45, admires the new wave of fellow independent entrepreneurs, such as Alan McGee of Creation, Daniel Miller of Mute, and David Balfe of Food. "These people are heroes to me," he states. "If I can one day become half as good as they are, I'll be pleased."

The success of Food's Jesus Jones, among others, has renewed industry faith that "this generation of English artists can sell in America," he says. As a result, he has been able to place the Levellers with a major label for the U.S., in a deal to be announced shortly.

Lending weight to Green's praise are his own credentials in helping nurture British talent for the world in the '70s, including such A&M acts as Supertramp, Humble Pie, Peter Frampton, and Joan Armatrading. Today as an indie, he argues that the marketing-driven philosophies of the U.K. majors are hopelessly narrow and don't deliver talent with a sufficiently genuine or wide audience base.

At China, the emphasis is firmly on the audience base. "When I signed the Levellers, they had their own record on Musidisc which was barely available. Yet from that one record, the group had the talent, the determination, and the brains to go out there and play.

determination, and the brains to go out there and play. "They did every single club and hole in the country, and lived off a fairly sophisticated merchandising business to pay their way, selling T-shirts and building a fan club. By last summer, they could play 1,000-to 2,000-seaters in every provincial town in Britain.

"If they had gone to a major, that major would have been determined to exploit them immediately the way they know how: which is, after signing them for a lot of money, making a very expensive video. Next is fullpage print advertising, and they're immediately brought onto the scene as the Best New Thing since...

brought onto the scene as the Best New Thing since...
"They sign to China and that doesn't happen. I said,
'Guys, you're not ready for an expensive video, you've
never made one. You should learn, like you learned to
make records. But do you need money for superior
sound equipment, to tour better, to play in mainland
Europe?' I invested in their business, which is touring
and building an audience and advertising themselves
in a legitimate way."

Last fall, China launched the group's album ("Levelling The Land") with a CD wholesale price that was \$3.60 below the norm. "I didn't do full-page advertising," explains Green. "I spent the money direct to the consumer, where a kid could walk into a store and take a chance on this record because he could afford

(Continued on page 44)

FOR THE RECORD

WEA Music Germany managing director Gerd Gebhardt is head of the German Phonoakademie, not chairman of the local IFPI group as stated in a story in the Jan. 25 issue.

The manager of the Fame megastore in Amsterdam is Klaas Tielstra. His name was misspelled in a Jan. 11 story.

GL® BAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Tagged as "the most interesting thing that ever happened to French rock" by the influential magazine L'Autre Journal, the five-man group Kat Onoma has released its third album, "Billy The Kid" (FNAC Music). Kat Onoma (the phrase is Greek and means "as its name stands for") comes from the eastern city of Strasbourg and is fronted by singer, guitarist, and songwriter Rodolphe Burger. Although openly influenced by the Velvet Underground, the group has created a unique sound, based on guitar-led, midtempo, bluesy tunes with a dark ambience. Featuring 11 new songs, most of them inspired by the work of the American poet Jack Spicer, but sung in French, "Billy The Kid" is clearly the group's best album to date.

EMMANUEL LEGRAND

JAMAICA: Although in recent years the trend toward "slackness" (talking dirty) among dancehall DJs like **Shabba Ranks** has become overwhelmingly fashionable, it has been a number called "When" by the hu-



morous and distinctly un-slack DJ Tiger that has just topped the chart for six weeks. Tiger earned his dancehall stripes in the late '80s with his landmark single "Wanga Gut," a social commentary delivered in heavy patois that decried the greed and moral slackness he believes is ruining Jamaica. Since then personal problems have kept Tiger from the lime-

light, but he has come back stronger than ever with the more light-hearted "When." While performers like Shabba Ranks project an intimidating image, the tiny Tiger's friendly and funny personality, has won him immense popularity and goodwill on the live dancehall circuit. MAUREEN SHERIDAN

ROMANIA: For the first time, the Music Critics Assn. of Romania has awarded prizes to acts that are not performers of traditional classical music. Among those honored were folk singer Sofia Vicoveanca and jazz pianist Marius Popp ... The Marius Popp trio, together with another outstanding ensemble, Jazz Atelier '89, was featured as part of the "Perpetuum Jazz" series of concerts organized by Romanian Radio-Television prior to the International Jazz Festival at Sibiu ... A new jazz club has opened at the Youth House of Culture in the town of Baia-Mare, capital of the Maramures county in the north. The club plans to put on jazz "listening" sessions, lectures by invited specialists, and eventually to form its own band. At the inaugural meeting pianist Liviu Borlan gave a well-attended speech entitled "Jazz Within The Contemporary Culture" ... Celebrated jazz singer Aura Urziceanu gave two concerts at the Palace Hall in Bucharest to launch a charity called the Humanité Fund. OCTAVIAN URSULESCU

LEBANON: Although she is the most popular singer in the Arab world, Fairuz has never abandoned her home in war-torn Beirut. By her very presence here she has become a symbol of peace, love, and beauty, someone who is able to unite the Lebanese people through her music. Her son, Ziad Rahbany, is one of the country's leading composers. His experimental and often controversial work combines satirical lyrics with elements of popular, jazz, and modern classical music. With Ziad's help on her latest album, "Kifak Inta" (on the Relax In label), Fairuz has added a new dimension to Arab music, making it far more accessible, both locally and abroad. But then Fairuz has always been an innovator. It was in the '50s when, together with her late husband Assi Rahbany and her brother-in-law Mansour Rahbany, she established the new school of modern Arabic music, a style that flourished in the famous Baalback festivals, where they performed. She introduced Arab ears to Western and global sounds—from Mozart to tango music—and updated traditional Lebanese folklore, helping to establish Beirut as the second capital of Arab music (after Cairo).

MUHAMMAD HIJAZI

JAPAN: The country's best-known saxophone player, **Sadao Watanabe**, recently became the first Japanese musician to perform in South Africa, following the normalization of diplomatic relations between the two coun-

tries Jan 13. The jazz man's connection with South Africa dates back to October 1990, when, playing at a rally in Tokyo at which Nelson Mandela was present, he dedicated his performance of "Nkosi Sikelel'i Afrika" (Wishing Africa Good Luck) to Mandela. Watanabe and his mello alto sound are well-known internationally. With 51 albums to his name, he regularly tours the U.S.



STEVE McCLURE

tive director, and Jonathan King is producer of the TV show.

(Continued from preceding page)

mersmith theater, with a capacity of

about 3,500, for the show, the Royal Lancaster Hotel, a few miles to the

east, for the fun. It's at the latter that

the entertainment, from roller skat-

by the British Phonographic Indus-

try, and sponsored by Britannia Mu-

sic, PolyGram's U.K. mail-order club.

Lisa Anderson is the event's execu-

The Brits are organized annually

ing to karaoke, will be available.

GLOBAL BRIEFS

Indie Label Herodes, EMI Finland Merge

HELSINKI—Herodes Records, a well-known Finnish indie label, has merged with EMI Finland Oy but will continue as a separate A&R source. Gabi Hakanen, former head of Herodes, has been put in charge of EMI Finland's domestic productions. Prior to the merger, Herodes and EMI had a wholesale and distribution agreement. The merger will boost EMI's image as a producer of Finnish repertoire.

KARI HELOPALTIO

Executive Shifts At Super Club Holding

ANTWERP, Belgium—Jaap van Weezendonk has stepped down as president and CEO of Super Club Holding and Finances "to fully concentrate on his tasks with Philips," where he will resume his activities on the board (Billboard, Feb. 8). Super Club Holding and Finances is now headed by North America director Darrell Baldwin, marketing and sales director Pieter Fitters, and finance and administration director Marc Sevenans. MARC MAES

RCA/Col Vid, Pioneer In Laserdisc Distrib Deal

BRUSSELS—RCA/Columbia Pictures Video has concluded a distribution agreement with Pioneer Laser Disc Corp. to distribute Pioneer laserdiscs in Benelux. About 60 releases are planned during 1992, covering music, movies, and special interest.

McCartney, Baltics Take Polar Prizes

STOCKHOLM—The first Polar Music Prize has been awarded to Paul McCartney and to the music communities in the former communist Baltic states. The presentations will be made May 18 by the King of Sweden; McCartney and Estonia, Latvia, and Lithuania will each receive the equivalent of \$200,000.

The awards committee says this will recognize McCartney's "creativity and imagination as a composer" and, in the Baltic countries, will provide "a nucleus for the formation of a performing rights society." The Polar Prize is a result of a donation to the Royal Swedish Academy of Music by Stig Anderson, former Abba manager. JEFF CLARK-MEADS

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International Canada

IFPI Group Spreading Word On Piracy In Taiwan Local Govt. Backing Campaign With Financial Support

■ BY CHRISTIE LEO

TAIPEH, Taiwan—The 30-member Assn. of Recording Copyright Owners, the administrative arm of the IFPI, responsible for collecting broadcast and public performance royalties, is ready to start a nation-

PHONOGRAM'S VICTOIRES

(Continued from page 41)

Henri Dutilleue, Orchestre National de France conducted by Mstislav Rostropovich (Erato), and "Diptyque" by Maurice Bourque, Huguette Dreyfus, Bernard Cazuran, and Bernard Balet.

Best-videoclip was "Auteuil, Neuilly, Passy" by Gerard Pullicino and les Inconnus, producer, Paul Lederman; film score, "Delicatessen" by Carlos d'Alessio (Remark); humorist, Smain at the Theatre de Paris; traditional music album, "Nouvelles Polyphonies Corses" (Phonogram); popular instrumental album, "Explorer" by Jean-Jacques Milteau (Quelques Notes); jazz album, "Playground" by Michel Petrucciani (Dreyfus); children's album, "Pierre et le Loup" (Prokofiev) by Julien Clerc (Virgin Classic); and lyric artist, Barbara Hendricks, "18 Melodies For Soprano And Piano" (Mozart) (EMI).

Also, classical/opera concert, Alban Berg's "Lulu" at the Chatelet Theatre; arranger, Mick Lanaro for "Si Ce Soir" by Patrick Bruel (RCA/BMG), for "Sheller En Solitaire" by William Scheller (Phonogram) and for the Claude Nougaro albums (Phonogram); producer, Jean-Claude Camus; sound engineer, Dominique Blanc-Francard for "Seul Dans Ton Coin" (Virgin) by David McNeil, and "Amours Secretes Passions Publiques" by Julian Clerc (Virgin).

wide campaign to educate the public about the "evils" of piracy.

In October last year, ARCO staged a weeklong music exhibition (which netted \$2 million) to raise funds for anti-piracy activities, attracting more than 150,000 visitors paying a fee to view piracy exhibits provided by 20 participating record companies.

Robin Lee, ARCO executive director, says, "Now's the time to make a concerted effort to enlighten the public about pirated product. Our previous exhibition also boosted sales of legitimate material." Staged at the Foreign Trade Exhibition Hall, one major display was on pirated product put on sale in Taiwan between 1971 and 1981

Money raised is being allocated to funding anti-piracy raids, printing information sheets, and paying legal costs to take pirates to court. The Taiwan government's information office is supportive of the anti-piracy battle and has provided financial backup.

Says Lee, "Consumers are becoming aware of how piracy dents the local music market, how it affects the

development of local artists."

The campaign is set to help consumers distinguish between original product and counterfeit material, a relatively new problem heightened by the presence of seven CD manufacturing plants that churn out fake versions of best-selling titles and top 40 compilations.

The Taiwanese government is also studying a series of proposals to strengthen existing copyright law, particularly over enforcement issues.

Lee says Taiwan has bilateral agreements with the U.S., U.K., and Spain under which works put out within 30 days of the date of release in the country of origin are automatically afforded protection. ARCO wants similar deals with other countries

"But we must make the public fully aware of the problems if we're to eradicate piracy once and for all. More than half the CD plants here manufacture pirated product, not just for local sale but for other Far East territories. Our aim is to prosecute all offenders."

Adams, Collins Cream Of Crop In Netherlands

AMSTERDAM—Bryan Adams and Phil Collins produced the most popular records in the Netherlands in 1991.

Combining chart success with total sales, Adams' international hit "(Everything I Do) I Do It For You" was the country's most popular single, while Collins headed the albums listing with "Serious Hits...Live!"

The rest of the top five singles were "Mooi Man" by Mannenkoor Karrespoor (Indisc), "More Than Words" by Extreme (A&M), "James Brown Is Dead" by L.A.

Style (Decadance), and "Crazy" by Seal (ZTT).

Albums behind Collins were "Mama Said" by Lenny Kravitz (Virgin), "Joyride" by Roxette (Parlophone), "Out Of Time" by R.E.M. (Warner Bros.), and the Eurythmics' "Greatest Hits" (RCA).

Of the 100 best albums in terms of chart performance, 12 were Dutch productions. WILLEM HOOS

SPAIN'S CD SALES

(Continued from page 41)

year before, while LP sales slipped to 16.6 million (30.5%) from 18.1 million (35.6%), a drop of 8.3%. The CD figure is still low by EC standards, but respectable in view of the fact that CD player household penetration in Spain is barely 11%.

"It was not a bad year, although it certainly was not extraordinary," says Grande. "There were no big surprises. Perhaps CD sales should have been even higher if you look at the performances in other European countries. This simply means that the CD still has a long way to go in Spain."

Cassettes continue to be the backbone of the Spanish music industry, although there was a slight 1.6% fall over 1990 from 23.5 million units to 23.1 million, or 46.2% to 42.5%.

Vinyl 7-inch-single sales were down to a paltry 36,000, compared with 86,000 in 1990 and 1.4 million in 1986. In the 12-inch format, single sales were 807,000, down from 1.2 million in 1990.

Grande comments, "The single will soon be extinct and the LP will never again be market leader. As prices fall, CD penetration will increase and Spain will go the way of all other major unit-selling countries in the West."

Producers Looking To Move Up Weigh Merits Of Moving Away

■ BY LARRY LeBLANC

TORONTO—Canadian record producers, seeking career advancement and attention in the international marketplace for the most part, are weighing a departure from the country.

While Vancouver-based Bruce Fair-bairn and Bob Rock and Montreal-based Paul Northfield are key exceptions as producers who reside in the country while working extensively with nondomestic artists, such top production talents as Daniel Lanois, David Foster, Dave Tyson, and John Capek have left in recent years to advance their careers.

"In my situation, it was strictly a desire to advance," says Tyson, who, after making his mark with the Alannah Myles album debut, produced Hall & Oates and Jude Cole. Tyson now resides in Los Angeles. "You have to view the record industry as a global market. You go where you can advance yourself to the best position.

"To earn a good living producing pop records in Canada is very difficult," he adds. "If a producer is earning from 25%-45% of a \$150,000 budget, he's eating up part of that budget for himself and leaving himself behind the eight-ball trying to get a great record done for a little cost. Also, a Canadian platinum record [100,000 units] will not likely recoup the budget and, as a result, you won't earn any income from percentage of sales."

"I like it when I can do a project from home but it's not an overriding factor," says engineer/producer Northfield, who emigrated from England in 1978 and has worked with Rush, Asia, Queensryche, and Honeymoon Suite. "Most of my work is in the States. My work here varies; sometimes it's as high as 50%."

Canadian-based producers interviewed for this piece argue that while budgets are generally more limited, though some major-label budgets here are comparable with international figures, one of the key blocks to international advancement is that Canadian multinationals continue to wilt under pressure from U.S. affiliates to go with someone with a track record in that market.

Capek, now a Los Angeles-based producer/songwriter, says things seem unchanged since he left in 1979. "I was doing demos and things and I found myself being pushed aside when the biggies got involved, which was frustrating.

"That's ultimately the reason I moved to Los Angeles," he adds. "It kept happening to me."

To better promote the interests of Canadian-based producers here and abroad, Toronto-based SRO Management Inc. recently created The Producers' Management Division to handle bookings for such top-ranked domestic producers and engineers as Nick Blagona, Terry Brown, Eugene Martynec, Arnold Lanni, Declan O'Doherty, and Tom Treumuth.

"It's going to take some time to make it work and get some serious revenue off it," concedes SRO's Bob Roper, head of the division, the first of its type in Canada. "This is not the best time to be starting something like this. However, records are being made even if record companies and managers are trying to make records with the least amount of money."

In Canada, the multinationals—A&M Records, Capitol-EMI, MCA Records, BMG, PolyGram, and Warner Music—are not the primary source of Canadian repertoire. The overriding bulk of records originate with a cluster of Canadian independents, which, contending with record promotion and overhead costs and the sheer physical limitations imposed by the relatively small domestic marketplace, are mostly undercapitalized and unable to offer producers either regular employment or generous remuneration.

"Out of the six, only a couple of the majors sign more than two or three acts a year," says Treumuth. "There are only about four indies in any position to pay you."

"With the indies, you have the problem of making a world-class international album for \$50,000 [Canadian], which is not easy," says noted British producer/engineer John Punter, who moved to Canada in 1988.

There is general agreement among the producers here that the more projects they can work on, the more are their chances of getting ahead. "Then, when you have a couple of hits under your belt, people will have a look at you," says Fairbairn.

Yet, having an international success does not guarantee additional work. Despite the success of top-selling Canadian artist Rita MacNeil in the U.K. and Australia, her Irishborn producer, O'Doherty, who emigrated to Canada in 1979, has had few offers from outside the country.

"I would love to stay in Canada, but that's based on continued secure employment," he says. "If that changed I would look at leaving. You have to go to where the work is."

MAPLE BRIEFS

JOE BAMFORD has split from Management West to form a new management company, Bamford Entertainment Group. The Toronto-based company will oversee the business affairs of Leslie Spit Treeo and the Headstones. B.E.G. also encompasses a subsidiary firm, Haljoe, a production and transportation outfit.

THE SONGWRITERS ASSN. of Canada in Toronto has announced the election of a new board of directors. The new directors are Ian Thomas, Joel Scott, Brian Ault, Ron Irving, Bill Henderson, Rick Gautreau, Rick Burt, Ron Hynes, and Dan Hill. Returning to the board are Donna Murphy, Stan Meissner, Eddie Schwartz, Stephen Stophn, Jim Vallance, Richard Dodson, and Declan O'Doherty. Terry McManus, former president of the organization, has been appointed chairman of the board.

FOOD'S FOUNDERS TO NOURISH TECHNO ACTS (Continued from page 42)

me and Andy."

As for It, Balfe points to the early '80s, "when I was into synthesizers, Kraftwerk, Depeche Mode, Human League. Bands like that don't seem to exist anymore, because if you buy a synthesizer when you're 17, you don't go off and make Kraftwerk records, you make house and techno records.

"We do see ourselves existing in the dance sphere, but we'd also like It to pursue the electronic area. And we're going into it with a different investment approach, putting out white labels, seeing how they react before putting out conventional releases.

"I like the acid, techno side of things, but I'm entering this more in readiness for something exciting that will happen creatively in the next five years. When I look in the future, I don't want to think who'll be the new U2—I want to think of the new something that we don't even know what it'll be."

ADAM WHITE

CHINA LABEL DOES FINE

(Continued from page 42)

it. That's either modern thinking, the way it will be, or it's old-fashioned"

"Levelling The Land" was a top 20 album, and still rates in the top 10 independent charts. Sales are 50,000, Green reports. "I could trivialize the band, get them to make a pop single, gimmick it up, do a flashy video, put the strike forces on it, and debut in the top 10.

"But I know that would interfere

with the group's credibility with their fans—and they would likely burn out fast. Maybe I'd do 200,000 with the first album, but would I get another success? I'd rather let the Levellers be the Levellers, building gradually and hoping that the rewards get bigger every year for them and for me, as we go through a series of albums over the next 10 years."

ADAM WHITE

HITS OF THE WAS W

18 19 20

10

13

16

18

19

20

THIS WEEK

2

4 NEW

10 NEW

THIS LAST WEEK WEEK

8 9

SINGLES

NEW

2

NEW

JAPAN (Music Labo) 2/10/92

SINGLES



10 20

19	192 Billboi	ard/BPI Communications
EU	ROC	CHART HOT 100 2/1/92 MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC
2	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
3	4	JUSTIFIED & ANCIENT THE KLF/TAMMY
		WYNETTE KLF COMMUNICATIONS
4	3	BOHEMIAN RHAPSODY QUEEN PARLOPHONE
5	6	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
6	7	GOODNIGHT GIRL WET WET WET PRECIOUS
7	5	LET'S TALK ABOUT SEX SALT-N-PEPA ###
8	NEW	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL
9	NEW	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOGUE PWI
10	14	COLOUR OF LOVE SNAP ARISTA
	-	ALBUMS
1	1	QUEEN GREATEST HITS II PARLOPHONE
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	3	MICHAEL JACKSON DANGEROUS EPIC
4	5	SIMPLY RED STARS EASTWEST
5	6	NIRVANA NEVERMIND DGC
6	4	U2 ACHTUNG BABY ISLAND
7	7	TINA TURNER SIMPLY THE BEST CAPITOL
8	8	QUEEN QUEEN PARLOPHONE
9	11	PRINCE & THE N.P.G. DIAMONDS AND PEARLS
•	^ -	PAISLEY PARK
10	9	BRYAN ADAMS WAKING UP THE NEIGHBOURS
	'	MOLIVI
AU	STR	ALIA (Australian Record Industry Assn.) 2/2/92
THIS		
WEEK	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	SINGLES
1	1	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR
2	2	CREAM PRINCE & THE N.P.G. WARNER

4	YOU SHOWED ME SALT-N-PEPA ###/METRONOME
W	STARS SIMPLY RED EASTWEST
EW	LIEBE AUF DEN ERSTEN BLICK MUNCHENER
	FREIHEIT SONY

ALBUMS GENESIS WE CAN'T DANCE VIRGIN QUEEN GREATEST HITS II PARLOPHONE NIRVANA NEVERMIND GEFFEN

MICHAEL JACKSON DANGEROUS EPIC SIMPLY RED STARS EASTWEST
QUEEN GREATEST HITS PARLOPHOT GUNS N' ROSES USE YOUR ILLUSION IL GEFFEN ROXETTE JOYRIDE ELECTROLA
BRYAN ADAMS WAKING UP THE NEIGHBOURS

PRINCE & THE N.P.G. DIAMONDS & PEARLS

12 SALT-N-PEPA THE GREATEST HITS ##/METRONOME TINA TURNER SIMPLY THE BEST CAPITOL SCORPIONS CRAZY WORLD MERGURY LISA STANSFIELD REAL LOVE ARISTA
GUNS N' ROSES USE YOUR ILLUSION I GEFFEN
U2 ACHTUNG BABY ISLAND
TEN SHARP UNDER THE WATER-LINE SONY MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN

DIRE STRAITS ON EVERY STREET VERTIGO JOE COCKER NIGHT CALLS CAPITOI

KANASHIMIWA YUKINOYOUNI SHOGO HAMADA

GARAGARAHEBIGA YATTEKURU TUNNELS PONY

SOREGA DAIJI DAIJI MAN BROTHERS BAND FUN

MECHAKUCHANI NAITESHIMAITAI SHIZUKA

ITSUKA DOKOKADE KAZUMASA ODA FUN HOUSE KOPPAMIJIKAI KOI KAN POLYDOR

ALBUMS
KAZUMASA ODA SOMETIME SOME WHERE FUN

CHOO CHOO TRAIN ZOO FOR LIFE

ZOO PRESENT PLEASURE FOR LIFE

KODO YUJI ODA TOSHIBA/FMI

PIECE OF MY WISH MIKI IMAI FOR LIFE HAITOKUNO HITOMI V2 EPIC/SONY

3	8	SHOGO HAMADA AINO SEDAINO MAENI SONY
4	5	B'z IN THE LIFE BMG/VICTOR
5	6	DREAMS COME TRUE MILLION KISSES EPIC
6	7	CHAGE & ASKA TREE PONY CANYON
7	NEW	MASATOSHI NAKAMURA SONGS II NIHON COLUME
8	9	ANRI MY FAVORITE SONGS 2 FOR LIFE
9	3	THE BOOM SHISHUNKI SONY
10	4	THE BLANKEY JET CITY BANGI TOSHIBA/EMI
ED	A NI O	F 13 13 15 13 13 13 13 13 13 13 13 13 13 13 13 13

FRA

ANG	(Nielsen/Europe 1) 2/1/92
LAST WEEK	SINGLES
1	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
2	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
4	JE T'AIME MELANCOLIE MYLENE FARMER
	POLYDOR/POLYGRAM
3	SONG OF OCARINA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/FMI
7	DON'T LET THE SUN GO DOWN ON ME GEORGE
	MICHAEL/ELTON JOHN SONY/EPIC
5	PETITE MARIE FRANCIS CABREL COLUMBIA/SONY
6	PARCE QU'ON EST JEUNE BENNY B. SONY
8	PAS D'AMI (COMME TOI) STEPHEN EICHER
	POLYGRAM
9	INDRA TEMPTATION CARRERE
16	LOVE THY WILL BE DONE MARTIKA SONY/COI
NEW	LET'S TALK ABOUT SEX SALT-N-PEPA POLYGRAM
18	LES VEIGES DE L'HIMALAYA DOROTHEE AB/BMG

ROZALLA EVERYBODY'S FREE CARRERE/FLARENASCH CREAM PRINCE & THE N.P.G. PAISLEY PARKAWEA (EVERYTHING I DO) I DO IT FOR YOU BRYAN LE SEIGNEUR DES TENEBRES PLEASURE GAME

BERNARD ET BIANCA AU PAYS DES CA NE CHANGE PAS UN HOMME JOHNNY

CAN'T STOP THIS THING WE STARTED BRYAN ALBUMS

MICHAEL JACKSON DANGEROUS EPIC/SONY PATRICK BRUEL SI CE SOIR RCA/BMG
MYLENE FARMER L'AUTRE POLYGRAM J.P AUDIN & DIEGO MODENA OCARINA

DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM U2 ACHTUNG BABY ISLAND/POLYGRAM
JOHNNY HALLYDAY CA NE CHANGE PAS UN

WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS

ALBUMS

3 4

10 11

16 17

18

19 20 21

22 23

24

25 26

27

28

30

31 32 32 26

33 24

34 35 31 21

37

38

39 33 39

34 36

35 NEW

SEAL SEAL 2TT

THIS LAST WEEK WEEK

5

8

12 13 14

17 17

18 NEW

19

20 NEW

12

15	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA
, ,	LIBERATION/FESTIVAL
17	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA
10	COME TO ME DIESEL CHRYSALIS
NEW	SPENDING MY TIME ROXETTE EMI
13	LIVE AND LET DIE GUNS N' ROSES GEFFEN
19	ADDAMS GROOVE HAMMER EMI
14	MYSTERIOUS WAYS U2 ISLAND
16	ALL 4 LOVE COLOR ME BADD GIANT
20	SPENDING MY TIME ROXETTE EMI
	ALBUMS
3	BABY ANIMALS BABY ANIMALS IMAGO
5	NIRVANA NEVERMIND GEFFEN
2	JIMMY BARNES SOUL DEEP MUSHROOM
1	PRINCE & THE N.P.G. DIAMONDS & PEARLS
.	WARNER
4	MICHAEL JACKSON DANGEROUS EPIC
6	SOUNDTRACK THE COMMITMENTS MCA
18	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
8	U2 ACHTUNG BABY ISLAND
9	BRYAN ADAMS WAKING UP THE NEIGHBOURS
10	A&M
10	JOHN FARNHAM FULL HOUSE RCA
13	ENYA SHEPHERD MOONS WARNER
11	QUEEN GREATEST HITS II PARLOPHONE BEACH ROYS SUMMER DREAMS FMI
12	USE YOUR ILLUSION II GUNS N' ROSES GEFFEN
19	METALLICA METALLICA PHONOGRAM/POLYGRAM
14	HOUSE OF HOPE TONI CHILDS A&M
15	COLD CHISEL CHISEL WARNER
20	
17	COLOR ME BADD C.M.B. WARNER
1/	PET SHOP BOYS DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION EMI
NEW	UB40 LABOUR OF LOVE II VIRGIN/EMI

DAS BOOT U 96 POLYDOR
SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN

BLACK OR WHITE MICHAEL JACKSON EPIC DON'T LET THE SUN GO DOWN ON ME GEORGE

JUSTIFIED & ANCIENT THE KLF/TAMMY

LET'S TALK ABOUT SEX SALT-N-PEPA

COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA

I CAN'T DANCE GENESIS VIRGIN
CRUCIFIED ARMY OF LOVERS UITRAIDEAL

EVERYBODY'S FREE ROZALLA LOGIC/BMG ARIOLA
WHO IS ELVIS? INTERACTIVE DANCE STREET

THE SHOW MUST GO ON QUIEEN PARLOPHONE

JAMES BROWN IS DEAD L.A STYLE MIKULSKI

OBSESSION ARMY OF LOVERS ID ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE

NO SON OF MINE GENESIS VIRGIN

YOU TEN SHARP COLUMBIA

DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC BLACK OR WHITE MICHAEL JACKSON EPIC

AIN'T NO SUNSHINE ROCKMELONS MUSHROOM
JUSTIFIED & ANCIENT THE KLF LIBERATION/FESTIVAL

I'M TOO SEXY RIGHT SAID FRED LIBERATION/FESTIVAL

SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN SALTWATER JULIAN LENNON VIRGIN BOHEMIAN RHAPSODY QUEEN EMI

LOVE YOU RIGHT EUPHORIA EM

6 11

10 12

11 12

13 14 15 NE

18 20

10

12

16 17

18

20 NE

THIS LAST WEEK WEEK

9

3

12

16

10 11

12 10

13

14 15

GERMANY (Der Musikmarkt) 1/28/92

SINGLES

WEEK	SINGLES
1	GOODNIGHT GIRL WET WET WET PRECIOUS
3	TWILIGHT ZONE 2 UNLIMITED CONTINENTAL
2	GIVE ME JUST A LITTLE MORE TIME KYLIE
	MINOGUE PWE
12	I'M DOING FINE NOW PASADENAS COLUMBIA
7	I WONDER WHY CURTIS STIGERS ARISTA
10	STAY SHAKESPEAR'S SISTER LONDON
13	THE BOUNCER KICKS LIKE A MULE TRIBAL BASS
9	I CAN'T DANCE GENESIS VIRGIN
6	GOD GAVE ROCK & ROLL TO YOU II KISS
	INTERSCOPE
4	BOHEMIAN RHAPSODY/THESE ARE THE DAYS
	OUR LIVES QUEEN PARLOPHONE
5	EVERYBODY IN THE PLACE (EP) THE PRODIGY
NEW	DIXIE-NARCO (EP) PRIMAL SCREAM CREATION
22	BORN OF FRUSTRATION JAMES FONTANA
8	WELCOME TO THE CHEAP SEATS (EP) THE
	WONDER STUFF POLYDOR
11	WE GOT A LOVE THANG CE CE PENISTON A&M
27	YOU LOVE US MANIC STREET PREACHERS
28	CAN YOU HANDLE IT DNA FEATURING SHAROI
20	REDD EMI
NEW	FOR YOUR BABIES SIMPLY RED EASTWEST
32	LOVE MOVES (IN MYSTERIOUS WAYS) JULIA
J2	FORDHAM CIRCA
16	FEEL SO HIGH DES'REE DUSTED SOUND
20	CAN'T LET GO MARIAH CAREY COLUMBIA
35	LOVE IS EVERYWHERE CICERO SPAGHETTI
24	FEEL SO REAL DREAM FREQUENCY/DEBBIE
- '	SHARP CITYBEAT
15	(CAN YOU) FEEL THE PASSION BLUE PEARL B
	LIFE

		INTERSCOPE			
10	4	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES QUEEN PARLOPHONE			
11	5	EVERYBODY IN THE PLACE (EP) THE PRODIGY XI			
12	NEW	DIXIE-NARCO (EP) PRIMAL SCREAM CREATION			
13	22	BORN OF FRUSTRATION JAMES FONTANA			
14	8	WELCOME TO THE CHEAP SEATS (EP) THE			
**	"	WONDER STUFF POLYDOR			
15	11	WE GOT A LOVE THANG CE CE PENISTON A&M			
16	27	YOU LOVE US MANIC STREET PREACHERS			
		COLUMBIA			
17	28	CAN YOU HANDLE IT DNA FEATURING SHARON			
		REDD EMI			
18	NEW	FOR YOUR BABIES SIMPLY RED EASTWEST			
19	32	LOVE MOVES (IN MYSTERIOUS WAYS) JULIA			
20	1,,	FORDHAM CIRCA			
20	16	FEEL SO HIGH DES'REE DUSTED SOUND			
21	20	CAN'T LET GO MARIAH CAREY COLUMBIA			
22	35	LOVE IS EVERYWHERE CICERO SPAGHETTI			
23	24	FEEL SO REAL DREAM FREQUENCY/DEBBIE SHARP CITYBEAT			
24	15	(CAN YOU) FEEL THE PASSION BLUE PEARL BIG			
24	15	LIFE			
25	17	TOO BLIND TO SEE IT KYM SIMS ATCO			
26	16	JUSTIFIED & ANCIENT THE KLF/TAMMY			
		WYNETTE KLF COMMUNICATIONS			
27	26	LOVE YOUR MONEY DAISY CHAINSAW DEVA			
28	19	VIBEOLOGY PAULA ABDUL VIRGIN			
29		VIBEOLOGY PAULA ADDUL VIRGIN			
	NEW	STEEL BARS MICHAEL BOLTON COLUMBIA			
30	33	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA			
30		STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB			
31	33 NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION			
31	33 NEW 39	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES			
31 32 33	33 NEW 39 NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC			
31 32 33 34	33 NEW 39 NEW NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA			
31 32 33 34 35	33 NEW 39 NEW NEW 21	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN			
31 32 33 34 35 36	33 NEW 39 NEW NEW 21 NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE			
31 32 33 34 35	33 NEW 39 NEW NEW 21	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE COMEUPPANCE (EP) THOUSAND YARD STARE			
31 32 33 34 35 36 37	33 NEW 39 NEW NEW 21 NEW NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE COMEUPPANCE (EP) THOUSAND YARD STARE STIFLED AARDVARK			
31 32 33 34 35 36	33 NEW 39 NEW NEW 21 NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE COMEUPPANCE (EP) THOUSAND YARD STARE STIFLED AARDVARK VISIONS OF YOU JAH WOBBLE'S INVADERS OF			
31 32 33 34 35 36 37	33 NEW 39 NEW NEW 21 NEW NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE COMEUPPANCE (EP) THOUSAND YARD STARE STIFLED AARDVARK			
31 32 33 34 35 36 37	33 NEW 39 NEW NEW 21 NEW NEW	STEEL BARS MICHAEL BOLTON COLUMBIA HIGHWAY 5'92 THE BLESSING MCA WHAT YOU DO TO ME (EP) TEENAGE FANCLUB CREATION SO WHAT! RONNY JORDAN ANTILLES I'LL CRY FOR YOU EUROPE EPIC MOIRA JANE'S CAFE DEFINITION OF SOUND CIRCA HIT SUGARCUBES ONE LITTLE INDIAN STOP MEGA CITY FOUR BIG LIFE COMEUPPANCE (EP) THOUSAND YARD STARE STIFLED AARDVARK VISIONS OF YOU JAH WOBBLE'S INVADERS OF THE HEART OVAL			

1	SIMPLY RED STARS EASTWEST
2	GENESIS WE CAN'T DANCE VIRGIN
5	SCOTT WALKER/THE WALKER BROTHERS NO
	REGRETS/THE BEST OF 1965-1976 FONTANA
3	LISA STANSFIELD REAL LOVE ARISTA
4	QUEEN GREATEST HITS II PARLOPHONE
NEW	LUSH SPOOKY 4AD
6	TINA TURNER SIMPLY THE BEST CAPITOL
17	MARIAH CAREY EMOTIONS COLUMBIA
NEW	CE CE PENISTON FINALLY A&M
8	PRINCE & THE N.P.G. DIAMONDS AND PEARLS
	PAISLEY PARK
7	NIRVANA NEVERMIND DGC
9	QUEEN GREATEST HITS PARLOPHONE
12	SOUNDTRACK THE COMMITMENTS MCA
10	MICHAEL CRAWFORD/RPO PERFORMS ANDREW
	LLOYD WEBBER TELSTAR
13	MICHAEL JACKSON DANGEROUS EPIC
18	MICHAEL BOLTON TIME, LOVE AND
	TENDERNESS COLUMBIA
19	ENYA SHEPHERD MOONS WEA
11	U2 ACHTUNG BABY ISLAND
16	TORI AMOS LITTLE EARTHQUAKES EASTWEST
15	R.E.M. OUT OF TIME WARNER BROS.
14	LOU REED MAGIC AND LOSS SIRE
23	SIMON & GARFUNKEL THE DEFINITIVE SIMON &
	GARFUNKEL COLUMBIA
2 2	JASON DONOVAN/CAST JOSEPH TECHNICOLOR DREAMCOAT REALLY USEFUL
25	CHER LOVE HURTS GEFFEN
20	PAUL YOUNG FROM TIME TO TIME/THE SINGLES
20	COLLECTION COLUMBIA
30	BRYAN ADAMS WAKING UP THE NEIGHBOURS
	A&M
27	KENNY THOMAS VOICES COOLTEMPO
NEW	KINGMAKER EAT YOURSELF WHOLE SCORCH
28	DIANA ROSS THE FORCE BEHIND THE POWER EMI
22	DRIMAN CODEAN CODEANADELICA CONTRA

PRIMAL SCREAM SCREAMADELICA CREATION
PET SHOP BOYS DISCOGRAPHY/THE COMPLETE
SINGLES COLLECTION PARLOPHONE

LSO/ROYAL CHORAL SOCIETY WIND OF CHANGE

CARTER THE UNSTOPPABLE SEX MACHINE 30

SALT-N-PEPA GREATEST HITS ###/POLYGRAM

QUEEN INNUENDO PARLOPHONE

EURYTHMICS GREATEST HITS MINPOLIGIAM
BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC

THE KLF THE WHITE ROOM KLF COMMUNICATIONS

11	19	LES INCONNUS BOULVERSIFIANT PPUSONY
12	15	STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM
13	12	PRINCE & THE N.P.G. DIAMONDS AND PEARLS
		PAISLEY PARK/WEA
14	13	RENAUD MARCHAND DE CAILLOUX VIRGIN
15	14	PATRICIA KAAS LA CHARMEUSE DE SERPENTS
		COLUMBIA/SONY
16	18	JEAN-JACQUES GOLDMAN FREDERICKS,
		GOLDMAN & JONES COLUMBIA/SONY
17	8	RONDO VENEZIANO MYSTERE POLYDOR/POLYGRAM
18	NEW	JEAN MARC THIBAULT LE PRINTEMPS DES
		VALSES ET DES JAVAST SONY/PPL
19	9	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO
		EMI
20	16	R.E.M. OUT OF TIME WARNER BROS WEA
CH	/CDI	A (015) 0/5/00
<u> 211</u>	/EDI	(GLF) 2/5/92
THIS	LAST	
NEEK	WEEK	SINGLES
1	3	JUSTIFIED & ANCIENT THE KLF/TAMMY
-		WYNETTE MEGA
2	8	YOU TEN SHARP COLUMBIA
3	2	DON'T LET THE SUN GO DOWN ON ME GEORGE

GENESIS WE CAN'T DANCE VIRGIN FRANCIS CABREL D'UNE OMBRE A L'AUTRE

ETIENNE DAHO PARIS AII LEURS VIRGIN

1	3	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE MEGA			
2	8	YOU TEN SHARP COLUMBIA			
3	2				
3	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC			
4	NEW	SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN			
5	1	BLACK OR WHITE MICHAEL JACKSON EPIC			
6	9	COLOUR OF LOVE SNAP LOGIC			
7	NEW	JAMES BROWN IS DEAD L.A. STYLE CNR			
8	6	EVERYBODY'S FREE ROZALLA MEGA			
9	5	LET'S TALK ABOUT SEX SALT-N-PEPA ffrr			
10	NEW	I LOVE YOUR SMILE SHANICE MOTOWN			
		ALBUMS			
1	4	NIRVANA NEVERMIND GEFFEN			
2	1	EVA DAHLGREN EN BLEKT BLONDINS HJARTA			
_		RECORD STATION			
3	7	QUEEN GREATEST HITS II EMI			
4	2	MICHAEL JACKSON DANGEROUS EPIC			
5	8	ENYA SHEPHERD MOONS METRONOME			
6	5	THE BOPPERS THE BOPPERS SONET			
7	6	U2 ACHTUNG BABY ISLAND			
8	NEW	GENESIS WE CAN'T DANCE VIRGIN			
9	3	VARIOUS ARTISTS ABSOLUT MUSIC 12 EVA			
10	NEW	PRINCE & THE N.P.G. DIAMONDS AND PEARLS			
		WARNER			

NETHERLAND	S (Stichting Nederlan	ndse 40) 1/31/92

	WEEK	WEEK	SINGLES
	1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE
			MICHAEL/ELTON JOHN EPIC
M	2	3	JUSTIFIED & ANCIENT THE KLF/TAMMY
			WYNETTE INDISC
	3	10	O FORTUNA FORTUNA RED BULLET
	4	2	BOHEMIAN RHAPSODY QUEEN PARLOPHONE
	5	5	RIDE LIKE THE WIND EAST SIDE BEAT ##
	6	4	SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN
	7	8	TIME STOOD STILL BAD ENGLISH & JOHN WAITE
			EPIC
	8	NEW	O FORTUNA APOTHEOSIS FRIC
	9	NEW	RODE SCHOENTJES BOOMING SUPPORT IMC
	10	7	COLOUR OF LOVE SNAP LOGIC
			ALBUMS
	1	1	QUEEN GREATEST HITS If PARLOPHONE
	2	4	NIRVANA NEVERMIND GEFFEN
	3	3	QUEEN GREATEST HITS PARLOPHONE
	4	7	LISA STANSFIELD REAL LOVE ARISTA
	5	2	VARIOUS ARTISTS HET BESTE UIT DE TOP VAN
			91 MAGNUM
	6	5	ENYA SHEPHERD MOONS WEA
	7	10	SIMPLY RED STARS EASTWEST
	8	NEW	VARIOUS ARTISTS TURN UP THE BASS HOUSE
			PARTY II ARCADE
	9	NEW	GENESIS WE CAN'T DANCE VIRGIN
	10	6	VARIOUS ARTISTS TURN UP THE BASS 1991 MEGAMIX ARGADE
			I IVIEGAIVITA ARGADE

		EPIC
8	NEW	O FORTUNA APOTHEOSIS FPIC
9	NEW	RODE SCHOENTJES BOOMING SUPPORT IMC
10	7	COLOUR OF LOVE SNAP LOGIC
	'	ALBUMS
	1 .	
1	1	QUEEN GREATEST HITS IF PARLOPHONE
2	4	NIRVANA NEVERMIND GEFFEN
3	3	QUEEN GREATEST HITS PARLOPHONE
4	7	LISA STANSFIELD REAL LOVE ARISTA
5	2	VARIOUS ARTISTS HET BESTE UIT DE TOP VAN
-	-	91 MAGNUM
6	5	ENYA SHEPHERD MOONS WEA
7	10	SIMPLY RED STARS FASTWEST
8	NFW	VARIOUS ARTISTS TURN UP THE BASS HOUSE
"	1.12.17	PARTY II ARCADE
9	NFW	
10	6	VARIOUS ARTISTS TURN UP THE BASS 1991
10	"	MEGAMIX ARCADE
		WEGAWA ANGAGE
CA	MAD	(The Decent) 0/2/02
UA	NAU	(The Record) 2/3/92
THIS	LAST	
WEEK		SINGLES
1	2	FINALLY CE CE PENISTON A&M/PLG
2	Δ	I'M TOO SEXY DIGHT SAID EDED VIDCIN ASM

9 10	NEW 6	GENESIS WE CAN'T DANCE VIRGIN VARIOUS ARTISTS TURN UP THE BASS 1991
	[MEGAMIX ARCADE
CA	NAD	(The Record) 2/3/92
THIS WEEK	LAST WEEK	SINGLES
1	2	FINALLY CE CE PENISTON A&M/PLG
2	4	I'M TOO SEXY RIGHT SAID FRED VIRGIN A&M
3	3	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN COLUMBIA/SONY
4	6	ALL 4 LOVE COLOR ME BADD GIANT WEA
5	10	MYSTERIOUS WAYS U2 ISLANO/A&M
6	5	IT'S SO HARD BOYZ II MEN MCA MCA
7	8	CAN'T LET GO MARIAH CAREY COLUMBIASONY
8	REN	BEAUTY & THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
9	NEW	I LOVE YOUR SMILE SHANICE WILSON MOTOWN/POLYGRAM
10	1	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY ALBUMS
1	2	NIRVANA NEVERMIND pgc/pgc
2	1	BRYAN ADAMS WAKING UP THE NEIGHBOURS
3	3	TOM COCHRANE MAD MAD WORLD CAPITOL CAPITOL
4	4	U2 ACHTUNG BABY ISLAND/A&M
5	5	GENESIS WE CAN'T DANCE ATLANTICWEA
6	8	ENYA SHEPHERD MOONS WEAWEA
7	6	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	7	METALLICA METALLICA ELEKTRAWEA
9	9	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN/GEFFEN
10	10	GUNS N' ROSES USE YOUR ILLUSION I geffen/geffen

Retail

Musicland Prepares For Public Offer

Sales Up, Some Indicators Down In '91

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp., the big music and video retailer that is poised to make a public stock offering, has disclosed financial results for 1991 that show strong gains in sales but declines in some measures of profitability.

The Minneapolis-based operator of 1,041 stores under the names Musicland, Sam Goody, and Suncoast Motion Picture Co. expects to sell at least 12.5 million shares to the public at \$12-\$14 each this month and use the approximately \$115 million-\$122 million in net proceeds to pay down high-interest debt incurred in a leveraged buyout in 1988.

In its prospectus for that stock sale, the company reveals its finances, plans for expansion, and other information about operations and management. For the year that ended Dec. 31, Musicland's revenues rose 11.4% to \$932.2 million from \$836 million in 1990.

Same-store sales growth (a measurement of revenues from outlets open at least one year) was strong in the second half of last year after weakness in the first half. The increases were 6.2% in the fourth quarter and 4.9% in the third. The declines were 3.3% in the second

quarter and 5.3% in the first. Overall, same-store sales rose 2% for the year

Net profit after payment of preferred dividends increased 3.8% to

The company expects to sell 12.5 million shares at \$12-\$14 each

\$7.7 million from \$7.4 million the year before. But other indicators of profitability were off last year. The company says "growth and profitability have been adversely affected by the recession that began in 1990."

Operating earnings (before interest payments, taxes, and depreciation and amortization expenses) fell 3 17% to \$85.6 million and pretax income was off 1% to \$19.8 million. And, the gross profit margin dropped to 40% of revenues last year from 41.4% the year before. The company says the gross was down because of "increased promotional markdowns and a shift in the sales mix" from audiocassettes to compact discs and videocassettes. Also, the company experienced an "increase" in inventory shrinkage.

The product mix for 1991 was as

follows: audiocassettes, 36.1% of total sales; compact discs, 31%; videocassettes, 21.2%; and accessories and equipment, 11.7%. In 1990, audiocassettes accounted for 41.1% of sales; compact discs, 27.4%; and videocassettes, 18.6%. The average Musicland store opened for the full year in 1991 generated about \$287 per square foot in sales.

Musicland booked larger inventories in 1991 than it did the year before. The final figure for the year was \$221.5 million, a 31.3% in-

(Continued on page 52)



Danger In El Paso. Epic recording group Danger Visits Tracks/Record Bar in El Paso, Texas. Shown, from left, are band member Andy Timmons; sales clerks Michelle Gallardo and Tazz Williams; band member Steve West; sales clerks James Valdez and Russel Vallejo; and band member Bruno Ravel.

Indie Distributors Shaken By Bayside Buy Cite Current Effects, Future Fears Of Tower's Move

■ BY DEBORAH RUSSELL

LOS ANGELES—Although officials at Tower Records/MTS defend its recent acquisition of Bayside Distributing Corp. as "nothing unusual," some independent distributors already report a negative effect on business, and cite fears that ramifications will multiply with time.

"[The acquisition] has impacted

"[The acquisition] has impacted me adversely already," says California Record Distributors president/INDI CEO George Hocutt, who sells to Tower stores on the West Coast and in Hawaii. Those stores are now buying the Round-

The move 'could put some companies out of business'

er, Flying Fish, and Alligator imprints—which used CRD prior to the acquisition—exclusively from Bayside. "Over the years this deal could impact me considerably," Hocutt says.

Tower president Russ Solomon confirms the retailer will turn over the Bayside labels to the San Rafael, Calif.-based distributor for the entire West Coast, and notes if the system works, Tower will roll it out nationwide.

"There's nothing unusual or mysterious here," Solomon says. "We intend to increase the sales of Bayside by giving them more stores. We want to increase the sales of these labels and will make a bona fide effort to increase the sales of their product in our stores."

But some industry leaders fear they will be denied free choice in distributing their product in the future should Tower pressure them to use Bayside as an exclusive, national distributor to the chain.

"We woke up one day and appeared not to be in control of our own destiny," says Rounder Records GM Duncan Browne. "We have yet to determine what the impact on Rounder Distribution as a whole will be. Theoretically, Rounder Distribution may not be selling the Rounder label into Tower at all in the future."

In addition, Rounder does a big chunk of business through its distributor arm, which sells to Tower stores on the East Coast, says one source. That business may ultimately be lost if Tower decides to increase its business with Bayside in other areas of the country. Solomon, however, says, "If a label doesn't like Bayside, they can pull out, but we certainly don't want them to pull out."

Solomon also refutes suggestions that Tower acquired Bayside so it could increase its operating margin for independent product. "Bayside will operate with the same staff, exactly as before," he says. "They will have the same costs and sell at the same prices, so we will not increase our margins as much as people think."

As for independent imprints not yet distributed by Bayside, Solomon says, "We will try to increase our effort to lure labels to sign with Bayside, absolutely, but it will not be done unfairly. There will be no pressure."

Some sources say Tower already has applied such pressure, raising the question of unfair trade practice as it relates to antitrust legislation.

But Solomon responds, "Nobody's been threatened. There's nothing even close to antitrust going on here."

Yet others wonder what the long-term ramifications of the acquisition could mean to independent distribution.

"The acquisition of Bayside by Tower could put some companies out of business," says Tom Silverman, who heads up Tommy Boy. "Independent distribution is like a delicate eco-system. Some of the distributors have carved out a niche and built up nice-sized operations. But they are not real profitable and likely are working on a skinny margin.

"So when somebody is going to build on the Wetlands, the EPA ask what impact it will have on the ecosystem; what will happen to the frog down by the lake. Well it's the same thing with Tower buying Bayside. It could cause turmoil among the distributors."

Assistance in preparing this story was provided by Ed Christman in New York.

Small Chains Breaking Out Own Labels

■ BY BARBARA DAVIES

NEW YORK—Several small chains and independent stores branched out last year to create record labels as an alternative avenue of exposure for regional artists.

Boomer's CD and Tape, a threeunit retail chain in New York, and Schoolkids Records, an independent store in Ann Arbor, Mich., threw their hats in the label ring in November 1991. In doing so, they join the two-unit, Portland, Maine-based Bad Habits Music, which founded a label named after its stores in February 1991, and Sound Future Compact Disc Centers, a five-unit, Dallas-based chain that runs the Carpe Diem label.

In New York, Boomer's spinoff label, Cachet Entertainment, has signed several acts and is planning the February release of an album by reggae artist Swelele, to be followed by two singles by two other Cachet artists. The label will be distributed by New York-based Landmark.

Harry Safter, executive VP at Boomer's, says he has high hopes for Cachet. "We'd like to do six to 12 projects a year and be active in licensing worldwide," he says. "I'd like to see us break a few acts. I've been in the business a long time—why not us?"

Safter and business partner Jack Levy, president of Boomer's and Cachet, were formerly executives with Milford, Mass.-based Strawberries. They started Cachet because "they were getting sick of some of the stuff they had to sell," says Cachet publicist Michelle Ferguson. "They wanted to create something new

(Continued on page 51)

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bum Reviews

POP

COWBOY JUNKIES Black Eyed Man PRODUCER: Michael Timmins RCA 61049

Canadian group attempts to diffuse critical notions that it is a one-trick pony with new album, and intermittently succeeds. Vocalist Margo Timmins sings more forcefully than before, and several tracks eschew the whispery dynamics of records past, but still heavily moderated grooves will find greatest favor with longtime fans. "Southern Rain" is one of the most interesting tracks, as is the duet with John Prine, "If You Were The Woman And I Was The Man." Townes Van Zandt contributes two strong compositions, and band repays the favor with "Townes' Blues." Of ongoing interest for modern and album rockers

★ LITTLE VILLAGE PRODUCERS: Little Village Reprise 26713

Little Village is Ry Cooder, John Hiatt, Nick Lowe, and Jim Keltner Together they bubble over in bold new ways on the propulsive switchback rhythms of "Solar Sex Panel," "Take Another Look," and "Don't Go Away." Album rock and alternative formats will be thrilled with this set, and top 40 should check out the lovely "Don't Think About Her," with its witty/wistful refrain: "Don'cha think about her, when you're trying to drive." As for you goodtime party hounds, "She Runs Hot" and "Don't Bug Me" will pull the crease out of your dress pants and put a new part in your hair.

* NUCLEAR VALDEZ Dream Another Dream PRODUCERS: Steve Brown Epic 46968

Band expands on rock'n'roll formula exhibited on its debut and throws in irresistible rhythms, different styles, and a dose of Latin spice that make this one a strong contender to break through. The Miami-based group got critical hosannahs last time around; this time the consumers should join in, based on such great tracks as the pulsating "(Share A Little) Shelter," sensuous "I Think I Fell," and rollicking "Dance Where The Bullets Fly."

NEW & NOTEWORTHY

CHRIS BELL I Am The Cesmos PRODUCER: Chris Bell Rykodisc 10222

Ryko unearths buried treasure—the brilliant, long-unreleased solo album by original Big Star creative force Bell, recorded before his death in a 1978 auto accident. Set contains a wealth of tuneful, moody ballads and rockers that show off Bell's Beatlesinfluenced composing skills. Consistently stunning record includes such stellar material as title cut, "You And Your Sister," "I Got Kinda Lost," and "There Was A Light." Label has simultaneously issued "Live," an oft-bootlegged Big Star radio concert, and a comprehensive version of Big Star's third album. All are highly recommended.

KISS OF THE GYPSY

Crunchy rock from Blackpool quintet is bolstered by Tony Mitchell's sturdy vocals and a very solid commercial sound. There's nothing innovative or ground-breaking in the material; what sets it apart from the dozens of other bands doing the exact same thing is the delivery that transcends the songs. Strong label commitment and video support could break this one big.

A Man Called E PRODUCERS: Parthenon Huxley & E Polydor 511570

Musically versatile L.A.-based popster, working in tandem with likeminded producer Huxley, makes a tart debut with album of tuneful but bittersweet tracks. Pessimistic outlook of the songs is apparent in world," "Fitting In With The
Misfits," "Are You & Me Gonna
Happen," "I've Been Kicked Around."
Left-field entry could pull in melodyminded modern rockers.

LILLIAN AXE Poetic Justice PRODUCER: Leif Mases Grand Slamm/I.R.S. 13129

Five-man hard rock outfit scores with this 13-song, catchy outing. They don't reinvent the wheel (or even the axe), but the members do bring a axe), but the members do bring a certain zest to the material. Best cuts are title track, "Body Double," "See You Someday" (which has an "I'll Be There For You"-Bon Jovi feel), and remake of Badfinger's "No Matter What"

LUKA BLOOM The Acoustic Motorbike PRODUCER: Paul Barrett Reprise 26670

Irish folk-pop artist delivers a mixed program of material on second Reprise album. Bloom is always an ingratiating vocalist, but material here isn't always first-rate; "I Believe In You," and surprisingly effective covers of L.L. Cool J's rap ballad "I Need Love" and a lachrymose old Presley tune "Can't Help Falling In Love" are best bets for folk-leaning modern rockers.

🖈 COL. BRUCE HAMPTON & THE AQUARIUM **RESCUE UNIT** PRODUCER: Johnny Sandlin Capricorn 42000

The Colonel, former leader of legendary Southern bizarros the Hampton Grease Band, proves he still has a few warped tricks up his sleeve on energetic, zany live album cut in Athens, Ga. Licks are hot, programming is eclectic: Best numbers include Bukka White's
"Fixin' To Die," soul moldy "Yield
Not To Temptation," original
"Basically Frightened." Great for modern rockers.

BILL MORRISSEY

Folksinger has something to offer just about anybody on fourth Philo release. Choice material ranges from the droll to the introspective; best cuts include duet with Suzanne Vega. "Inside," homage to legendary bluesman "Robert Johnson," spry "Gambler's Blues," and duet with Greg Brown on traditional "Hang Me, Oh Hang Me." Morrissey's distinctive voice and writing should tickle genre fans.

TAG Contagious PRODUCER: Gareth Young Scotti Bros, 5227

Female-led duo combines midtempo ballads with dance tracks for varying results. Her voice is capable, but the material often sounds a little dated. Cherrypicking is the best method here to get optimal pleasure. Tracks to tap include "Don't Play With My Heart," "Lonely Without Your Love," and "Never Gonna Push You."

R & B

Í Got Sumthin' On My Mind PRODUCERS: Mike Fresh, Devastator, & Eddie Mille Luke Records/Atlantic 91842

Gosh, whatever could be on the 2 Live Crew leader's mind this time around? Same old stuff as before—a sophomoric blend of sexual and scatological musings. That's not to say they aren't backed by an infectious beat, but Luther Campbell has turned into such a one-trick pony that only the devoted will go for this. For the fanatics, an explicit version. called "I Got Shit On My Mind," is also available.

JAZZ

KIM PENSYL 3 Day Weekend PRODUCER: Kim Pensyl GRP 9663

Contemporary jazz sensation Pensyl's label debut will continue to delight fans with his slick production and catchy melodies—featuring the composer/producer performing onand overdubbing—acoustic and electric keyboards. Standout tracks include the gentle Latin feel of "A New Morning," the steel-drum impressions of "Island Postcard," and the graceful changes of "Think Of

ELLIS MARSALIS

Heart Of Gold
PRODUCER: Delfeayo Marsalis
Columbia 47509

Patriarch of New Orleans' musical Marsalis clan joins sons Wynton and Branford at Columbia. Swinging, sweetly played session features the pianist essaying a number of standards and a few originals (including two by his producer/son), with understated backing by the likes of Ray Brown and Billy Higgins. Very pleasant set will attract ears at straight-ahead jazz stations.

ADVISORY

SPOTLIGHT

SIR MIX-A-LOT Mack Daddy PRODUCER: Sir Mix-A-Lot Rhyme Cartel/Def American 26765

Twice-platinum Seattle-based rapper switches from Nasty Mix to Def American without missing a beat. For the uninitiated, Sir Mix-A-Lot's raps fall between the hardcore of N.W.A and the mainstream pop of Hammer, providing the perfect middle ground for fans who like their rap hard and with strong content, but not patently offensive. Watch for next single, "Baby Got Back," a paean to black female posteriors (can't wait to see that video).

CORNELL DUPREE Can't Get Through PRODUCERS: Emma Dupree, Cornell Dupree & Harry

Amazing 1025

Guitarist, session superstar, and veteran funkateer Dupree spins out some seamless soulfulness on easy-grooving new album. In the company of his working band, leader lays his pearly tone on familiar yet cozy jazz/R&B riffs; most diverting track here is gospel-soul tune "Let The Sun On Me Again," featuring Windell

WORLD MUSIC

MAHLATHINI & THE MAHOTELLA QUEENS Mbaqanga PRODUCER: Marks Mankwane Verve World 314511

The Howlin' Wolf of South Africa and his longtime trio of female co-stars update their durable brand of township jive on latest U.S. album. Producer/guitarist Mankwane has cleaned up the backing tracks for a somewhat more modern groove, and the Queens are spotlighted more heavily now, but Mahlathini's growl is

still one of world music's most indelible sounds, and the style's rubbery rhythms dare you to stand

COUNTRY

ORIGINAL MOTION PICTURE SOUNDTRACK Falling From Grace

Whether or not John Mellencamp scores as a movie actor and director, his soundtrack shines in a veritable dream collection of country-slanted singer/songwriters. Set includes current country single "Sweet Suzanne" by Buzzin' Cousins, a oneshot supergroup composed of Mellencamp, Dwight Yoakam, John Prine, Joe Ely, and James McMurtry. Janis Ian's "Days Like These," her first release in a decade, will be worked at AC radio. Also noteworthy are two additional cuts by Mellencamp, a pair of instrumentals by his fiddler Lisa Germano, and solo servings from Yoakam, Prine, and Nanci Griffith.

CLASSICAL

THE BACH ALBUM

Kathleen Battle, Itzhak Perlman, Orchestra of St. hon 429 737

One is unlikely to find anywhere else a collection of Bach arias with violin obbligato that rests so graciously on the ear. No matter that balances often give the violin undue prominence or position continuo support at too respectful a distance. The sheer beauty of phrasing and tone will be reward enough for most. Eleven arias from as many cantatas, plus two from the Mass in B minor. Big sales a certainty.

YO-YO MA & BOBBY McFERRIN

PRODUCERS: Steven Epstein & Bobby McFerrin Sony Masterworks 48177

The offbeat pairing of a celebrated cellist with a sophisticated pop vocalist results in a clever program as enjoyable as it is hard to classify though classical crossover seems like the best bet. This collection of classical and popular melodies features five by McFerrin, notably the Eastern-flavored "Grace," the rhapsodic "Stars," and "Hoedown!," which elicits some countrified stringsawing from Ma. Re-arranged classics include three Bach pieces—with an "Anna Magdalena" excerpt that falsestarts as Jimi Hendrix's "Purple Haze"-as well as material by Vivaldi, Rachmaninoff, Barriere, and Rimsky-Korsakov, whose showoff's staple "The Flight Of The Bumblebee" receives an amusingly flashy treatment.

BERLIOZ: SYMPHONIE FANTASTIQUE Vienna Philharmonic, Colin Davis Philips 432 151

Davis is an old hand with this repertoire and has, over the years, provided Philips with many distinguished Berlioz recordings, including two earlier "Fantastiques."
In his debut recording with the Vienna band, many of the same qualities of flowing line and dramatic intensity are apparent, wedded here with superior orchestral playing and recorded sound.

47

VITAL REISSUES

ALBERT AYLER Love Cry PRODUCER: Bob Thiele GRP/Impulse! 108

From the newest batch of GRP's Impulse! reissues comes this classic from a fallen genius of the '60s avantgarde. His saxophone an eccentric. haunting wail, Ayler created an idiosyncratic, alternate jazz world, accompanied by trumpet, amplified harpsichord, bass, and drums. Ayler's themes, like "Ghosts," "Omega," "Bells," and "Universal Indians," are naive, childlike melodies seemingly arranged for a Salvation Army band having a psychotic episode. At other times he fashions delightfully lyrical,

yet spacily arhythmic compositions. Contains four previously unreleased tracks.

CARTER FAMILY Clinch Mountain Treasures PRODUCER: Not listed County 112

These 20 cuts are from the original Carter Family's next-to-last recording session, Oct. 3, 1940, containing such familiar tunes as "Black Jack David,"
"Meeting In The Air," "We Shall
Rise," and "Little Poplar Log House
On The Hill." A fine introduction to a seminal country music sound. Contact: Box 191, Floyd, Va., 24091.

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.

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Business Turns Attention To Troubled Record World

WAITING FOR THE OTHER Shoe To Drop: With the announcement that National Record Mart will stabilize its financial situation by selling 20 stores to W.H. Smith for about \$10 million, the industry has turned its attention to the other large troubled account, Record World, to see which shoe drops-a bankruptcy filing or a sale of its

Retail

stores.

For about a year now, Port Washington, N.Y.-based Record World has been on the ropes. Things got better for awhile after General Atlantic agreed to walk away from its stake in the company, and new management was brought in. At that time, Chemical Bank, which had financed General Atlantic and management's leveraged buyout of Record World, assumed ownership of the chain and reached an agreement with the six majors to prop up the web until a buyer could be found. One such deal, with Minneapolis-based The Musicland Group, fell through at the last minute. Since then, a sale has proven to be a difficult task, partially because Chemical Bank has insisted on selling the company whole.

On Feb. 1, Record World's credit agreement with the six majors, which provided a moratorium on payment, expired, and, according to sources, the credit committee has sent a letter to the chain demanding payment. Record World's debt to the majors is said to be between \$8 million and \$12 million. and both the six majors and the banks are accusing the other of playing hardball, sources say.

At Record World, president David Bloom says, "We are working with our attorney to make sure we are prepared for a bankruptcy fil-I would say there is a very good chance that there will be a filing, which has nothing to do with performance because I think we have performed very well. But I don't know what the agendas are of all the different players [creditors] out there because there are a lot of them."

Bloom also admits that conversations about selling either all or part of Record World have heated un in the last two weeks, but declines to mention any suitors. Most observers suggest that interested parties probably include Philadelphia-based W.H. Smith, Albany, N.Y.-based Trans World Music Corp., and Musicland. But some financial observers suggest that Musicland is not in the running

anymore because it is filing to go public and if it were to make an acquisition it would have to file an amendment to its prospectus.

After seeing the Persian Gulf war killing its public offering in 1990, Musicland is probably eager to issue its stock while it still sees a window of opportunity and likely wouldn't do anything to derail or

slow the offering.

As for W.H. Smith, which operates as Wee Three in the U.S., some sources suggest that it is about to conclude a deal to buy about 60 of the Record World



by Ed Christman

stores. Both Bloom and Wee Three president Peter Bamford decline to comment.

In any event, a potential sale doesn't rule out a filing for protection under the U.S. bankruptcy laws, according to Bloom. "Bankruptcy may make it easier to make a deal," he says. "It is useful if we need to close some stores.

On the other hand, he cautions against assuming that part of the chain will be sold and the remaining stores closed. "The remaining stores just might not fit in with the first stores that are sold. They could be viable stores and may be sold to someone else.

THE COST OF DOING Business: In a move to reduce costs and improve efficiency of distribution, HMV USA has closed its Long Island City, N.Y., warehouse and reduced its payroll by 10 people. Four of the 12 employees working in the warehouse have lost their jobs while the remainder have been deployed into the company's two New York stores. In addition, the company cut two employees at its headquarters and eliminated four department heads at the store

prove efficiency of distribution, help change our marketing direction, simplify the store structure, and reduce costs," says Peter Luckhurst, president of HMV

'The most significant change was closing the warehouse," he says. "It was always intended to be a temporary situation. When we opened our stores in New York, the construction was behind schedule so we needed somewhere to process product while the stores were being built."

Then, the stores were opened before they were actually completed, which put HMV in the difficult position of playing catch-up, while still doing business. As a result, "we never had time to reorganize" distribution, Luckhurst adds.

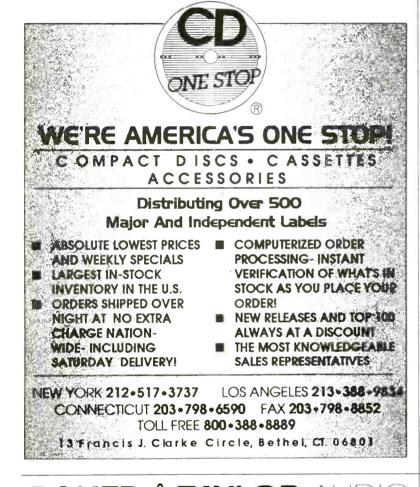
Moreover, last fall the company opened its Boston store, which is functioning just fine without using a warehouse.

The closing of the warehouse will likely be well-received by label and distribution executives who felt that the chain's distribution setup sometimes slowed the placement of product into the stores. While not exactly agreeing with that sentiment, Luckhurst acknowledges that the warehouse "was an unnecessary step that we were taking."

In order to accommodate direct distribution to the stores, the 86th Street and Lexington Avenue store will give up about 800 square feet of retail space. But Luckhurst adds that it won't impact store inventory because HMV will reposition browsers to maximize space. The 72nd Street and Broadway store on the West Side won't be affected by the change in distribution at all.

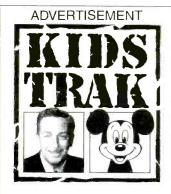
At the store level, the elimination of four department heads were made to simplify what Luckhurst termed "a complicated structure." With each department having its own supervisor, "suppliers were always asking 'who do we speak to,' and 'why are things different between the two stores.

(Continued on page 52)









He Rocks Tots

ST LOUIS, MO-THE AUDItorium was packed, the air thick with anticipation. Finally, the lights dimmed. All eyes turned toward the stage.

The band took their places. The star stepped to the microphone. He rocked—the crowd rolled. Parents and children alike were up and dancing in the aisles...



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It's a small world, after all...



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'Phone Magazine' Puts Music On The Line

New 900 Service Showcases Alternative Product

ALTERNATIVE MARKETING: Alternative rock labels looking for an inexpensive (heck, free) way to expose new music should investigate Bob Ferguson's new Alternative Music Hotline. The weekly 'phone magazine" features tunes, tour dates, and music news.

Callers to the 900-line service pay \$1.98 for the first minute, plus 98 cents for each additional minute. Labels pay nothing to participate, and need only supply Ferguson with music and press materials.

So far, the Califon, N.J.-based hot line has profiled Restless Records act the Cramps (with Yellow Magnetic Orchestra coming soon) and Rockville Records bands Shonen Knife and Uncle Tupelo. Ferguson inputs new material every Thursday night.
We called the hot line ourselves,

and found the "phone magazine" informative enough. (But that newsreader has to talk awfully fast for us to get our money's worth at a buck per minute).

Currently, the hot line plays complete songs, and at three-to-four minutes apiece, it's questionable how many tunes the listener can afford to preview. Ferguson says he is fiddling with the idea of playing snippets of songs, and he'll continue to revise the system as the market

THE OLD COLLEGE TRY: Students at New York Univ. are planning to debut their own Independent Music Fest April 2-4. The confab will showcase those "underdog" acts often overlooked at the New Music Seminar and the CMJ Convention.

Topics are set to meet the basic needs of indie entrepreneurs and musicians, such as how to shoot a video for less than \$1,000 and the truth about creating and operating your own indie label. Registration is \$20 for students and \$35 for everyone else. Write to the NYU Program Board, c/o the Indie Music Fest, for details.

Meanwhile, on the West Coast, in-



by Deborah Russell

die label entrepreneur/artist Carole Koenig will teach a UCLA Extension course titled "How To Succeed As A Single-Artist Label: Creating And Marketing One's Own Recordings." The class begins April 1 at the Los Angeles-based university and will meet Wednesdays from 7-10 p.m. through May 6. Inquiries can be directed to the UCLA Extension Dept. of the Arts.

SEEDS & SPROUTS: The act Negativland and SST Records of Los Alamitos, Calif., have severed their ties in the wake of a dispute over who pays the settlement costs to Island Records and Warner/Chappell in a copyright-infringement suit targeting Negativland's single ... Meanwhile, Bad Brains and singer Chuck Mosely have severed their own ties, and the band will audition vocalists Feb. 24-25 at NYC's Wetlands ... Alias Records (of Burbank/San Francisco) recently signed Minneapolis rockers the Magnolias and will release the band's fourth album, "Off The Hook," in March ... Blake Babies lead vocalist/bassist Juliana Hatfield will release her solo debut. "Hey Babe," on Carrboro, N.C.'s Mammoth Records in March. The boys in the band include Mike Watt (Minutemen/fIREHOSE), Todd Phillips and Clay Tarver (Bullet LaVolta), Evan Dando (Lemonheads), and John Wesley Harding

Albuquerque, N.M.-based Sound Of America Records, a label featuring Native American artists and music, is recording its debut rap project by Boyz From The Rez. The group's "Reservation Of Education" is coming soon.

SPEAKING OF SPROUTS: Cardiac Records president Cathy Jacobson is set to deliver her firstborn in the wee hours just before the National Assn. of Recording Merchandisers' conference, so don't go looking for her on the bayou this year. Jacobson reports she and Tommy Boy CEO Tommy Silverman continue to push labels to participate in the NARM indie music presentation: "The retailers are expecting this, we can't just go belly up," she

And though Jacobson won't be attending NARM, she claims to be making a button bearing her likeness-along with the new bambino's—which she expects Silverman to wear throughout the convention.

UN THE MOVE: Al Bergamo, former president of MCA Distribution, recently joined the team at San Rafael, Calif.'s Ray Lynch Productions. Bergamo will oversee RLP's marketing and sales departments, as well as handle artist development for new age instrumentalist Ray Lynch ... Pat Weaver is the new marketing and public relations director at Sebastopol, Calif.'s Mobile Fidelity Sound Labs.

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Storm Watch. The Atlanta WEA branch decked out in raingear to get in the spirit for a visit by the Storm. The Interscope recording group's current single, "I've Got A Lot To Learn About Love," reached the top 20 of Billboard's Album Rock Tracks chart. Shown in the center of the back row (and not wearing raingear), from left, are Storm members Gregg Rolie, Ross Valory, and Kevin Chalfant.

Top Pop. Catalog Albums.



Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



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SOUTH: Lee Ann Pack - 615-321-4294

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SMALL CHAINS, INDIE STORES BREAKING OUT OWN LABELS

(Continued from page 46)

That fresh approach applies to Cachet's A&R-many of the label's signees are Boomer's employees. Also, Boomer's stores are being used to test-market music while still in the recording process. For instance, demo tracks from the Swelele album were played in the store, and "seven people in 20 minutes came up and requested the album," says Ferguson. That marketing tack is "a hands-on, street-based marketing approach. We have to know: Do people want this? Are people going to like it?"
On the other hand, Bob Antisdel

and George Sweeting, co-owners of the Bad Habits store and label, are more concerned with just getting Maine musicians on the map. Antisdel says he became aware of the need for a small label when he

moved to Portland and found the local music scene thriving. "There were bands I'd never heard of, and I thought there should be a way for them to get heard," he says.
"Bad Habits is based in Maine to

support Maine musicians," says Antisdel, adding that since Portland-area band Devonsquare signed to Atlantic Records, some labels have become interested in a few more local acts.

Bad Habits' only signing so far is Pluck Theatre, a local alternative rock band. The band's first album, the cassette-only release "Fish Or Cut Bait," is distributed through Dutch East India Trading. Antisdel says it has sold respectably and is beginning to get airplay in Portland and Boston.

Bad Habits has not made con-

crete plans to sign any other acts, but Antisdel says he and Sweeting are talking to some Portland-area groups and artists.

In Michigan, Steve Berkman, owner of Schoolkids Records and president of the label, and partner Russell Hughes have already issued an album by Schoolkids' sole signing to date, Mr. B, a blues pianist. But Berkman adds he plans to sign singer/songwriter Dick Siegal to the label.

In the meantime, the label's first release by Mr. B is not only being sold by Schoolkids, but also at Harmony House and several other independent stores in the area.

The whole idea behind the label is to promote the artist, not the store, Berkman says. "We're taking it one step at a time, not rush-

ing into it too much," he adds.
Sound Future Compact Disc Centers principal Allan Restrepo also started slow, opening the Van Gogh record shop and starting the Carpe Diem label, which he ran for several years before buying Sound

One of the Carpe Diem acts, Course Of Empire, was recently signed to the BMG-financed Zoo label. Zoo just issued the group's

self-titled debut album, which had been released earlier on Carpe Diem.

The indie label's other artists include Rhett Miller, "an acoustic/ folk young kid out of Dallas," according to Restrepo; a reggae outfit called Leroy Shakespeare & the Ship Of Vibes, whose drummer was a founding member of New Bohemians; and "a mainstream pop band called Pop Poppins. Restrepo says the stores provide a natural retail base for the acts on the roster.



'Pop' Music. Geffen recording artist Rickie Lee Jones, right, chats with a fan at her first-ever record signing party at New York's Tower Records. Jones was in town to do a concert at Carnegie Hall in support of her new album, "Pop Pop."

• Displays twice the CD's in

ALBUM RELEASES

The following configuration abbreviations are used: CD-compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parenthe-ses following the catalog num-

POP/ROCK

THE BLACK SORROWS Harley & Rose CD Columbia 48995-CK CA 48995-CT

COWBOY JUNKIES Black Eyed Man

CD RCA 07863 61049-2 \$13 CA 07863 61049-4 \$9

FROZEN GHOST Shake Your Spirit

CD Atlantic 82363 CA 82363

KISS OF THE GYPSY

CD Atlantic 82279 CA 82279

YNGWIE MALMSTEEN Fire And Ice

CD Elektra 61137 CA 61137

POI DOG PONDERING Volo Volo

RADIOACTIVE GOLDFISH

LSD's The Bomb

LEON REDBONE

Up A Lazy River CD Private Music 82095-2 CA 82095-4

SOCIAL DISTORTION Between Heaven & Heli

CD Epic EK-47978 CA ET-47978 LP E-47978

SPAGNA No Way Out CD Epic EK-48684 CA ET-48684

TEN HANDS

CD Slipped Discs SDD23901 CA SDC23901

R&B/RAP/DANCE

COLONEL ABRAMS

About Romance CD Scotti Bros. 72392 75232-2 CA 72392 75232-4

EYE & I

CD Epic EK-47973 CA ET-47973

MAY MAY Introduction

CD Scotti Bros. 72392 75233-2 CA 72392 75233-4

LATIN SCIENCE Bilingual Swingle

CD Roughhouse/Co CA 48730-CT

CHERRY VANILLA/MAN PARRISH

CD Radikal Hal 12283 CA 12283

JAZZ/NEW AGE

WILLIAM AURA Every Act Of Love

CD Higher Octave Music HOMCD 7040 CA HOMC 7040

HIRAM BULLOCK Way Cool

CD Atlantic 82353 CA 82353

JACK DeJOHNETTE Earthwalk

CD Capitol/Blue Note B2-500-96690

JOHN HART

CD Capitol/Blue Note B2-500-95206

SUSANNAH McCORKLE

I'll Take Romance
CD Concord Jazz CCD-4491
CA CJ-491-C

TOMMY SMITH Standards

CD Capitol/Blue N te B2-500-96452

ANDREAS VOLLENWEIDER Book Of Roses

CD Columbia 48601-CK CA 48601-CT

COUNTRY

JIM EANES & BOBBY ATKINS Heart Of The South

CD RHYD-1012 \$12.98 CA RHY-1012 \$8.98

RONNIE McDOWELL When A Man Loves A Woman

CD Curb D277537 CA D477537

WAYNE NEWTON Moods And Moments

CD Curb D277556 CA D477556

SOMETIME BAND Strings

CD RHYD-1011 \$12.98 CA RHY-1012 \$8.98

SOUNDTRACKS

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CD Columbia 52434-CK CA 52434-CT

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MUSICLAND PREPARES FOR PUBLIC STOCK OFFERING

(Continued from page 46)

crease from \$168.6 million in 1990. The larger inventory was mostly due to the expansion of the compa-

ny's chains by 50 stores. The music chains had a net gain of 12 stores in the U.S. to make a total of 814 and the video chain Suncoast added 34 outlets to give 220. Internationally, four units were opened to make a total of seven. This year the company expects to open at least 75 stores overall, an effort that will require \$30 million in capital expenditures.

Suncoast specializes in the home video sell-through market. Its units average about 2,400 square feet each and are all in malls. They

feature an inventory of 5,000-8,000 videocassettes, on which the average retail price is \$17. The company says sales break down as follows: movies, 66.5%; special-interest video, 11.1%; music video, 5.7%; and accessories, 16.7%. Overall, catalog titles accounted for about 80% of unit sales.

The Suncoast stores, opened a full year in 1991, generated about \$284 a square foot in sales. Between 10 and 30 outlets are expected to be added this year.

Last year's overall store growth was far below the previous year's total of 166 stores added. The number of openings was reduced, according to the prospectus, because of the "weak economic environment and the company's highly leveraged position.

Musicland became a private company when investors and management acquired it in a \$436 million leveraged buyout in August 1988. At the end of last year its long-term debt totaled \$233.5 million, or 3.24 times the company's shareholders' equity of \$71.9 million. Interest payments of \$42.4 million were made during the year. And it is those big payments on debt that have depressed net profits since the LBO.

After the initial public offering

of stock, Musicland plans to redeem some of its high-interest debt, specifically \$110 million worth of 13.25% senior subordinated notes commonly known as junk honds.

Of the 12.5 million shares to be offered, 9.5 million are to be sold by the company and 3 million by big, institutional investors who took a stake in the LBO. The sale represents 42.2% of the outstanding common shares in the company. Current shareholders will hold 57.8%. These include the investment banking firm Donaldson, Lufkin & Jenrette, which will own 17.3% of the stock, and the company's management, whose ownership will shrink to 14.2% from

Musicland chairman, president, and CEO Jack Eugster, 46, is selling none of his 1.37 million shares but his stake will contract to 4.63% of the total. Other principal managers of Musicland include Keith Benson, 47, executive VP of administration; Arnold Bernstein, 48, executive VP of operations and marketing; and Gary Ross, 45, executive VP and president of the Suncoast division.

One major shareholder, Donaldson, Lufkin & Jenrette, is one of the Wall Street firms that are un-

derwriting the stock sale, along with Smith Barney, Harris Upham & Co., and Piper, Jaffray & Hopwood. Smith Barney is a subsidiary of Primerica Corp., which had owned 81% of Musicland before its 1988 LBO. Primerica remains an investor in the company, through an affiliate, Gulf Insurance Co., which will own 8.4% of the stock after the offering. Piper, Jaffray is a brokerage based in Musicland's headquarters city of Minneapolis.

Another use of proceeds from the stock offering is to reduce bank borrowings under Musicland's revolving credit agreements. At Jan. 24 of this year, Musicland had borrowed \$44 million from its revolver. Last year's average borrowings totaled \$97.6 million. The company generally uses these short-term loans to acquire between 15% and 70% of its inven-

Musicland's stock will be listed on the New York Stock Exchange.

The company employed 17,600 people, including 8,500 temporary seasonal workers as of Dec. 31. Approximately 40% of total revenues are booked in the fourth quarter. Distribution centers are located in Minneapolis and Edison,



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RETAIL TRACK

(Continued from page 48)

Luckhurst explains. "So I wanted a much more common approach to purchasing, merchandising, and communications."

In order to help the company present a more uniform approach, Simon Pumfrey, who was GM for the Lexington Avenue store, has been named the regional manager for New York. Pumfrey has been replaced as GM of that store by Jim Freeman, formerly the GM at the Broadway store. He in turn was replaced by Stuart Fleming, the retail manager from the company's Boston store.

Also, HMV now has three department heads in each store. At Broadway, they are Brian Yatzor, Damian Sgobbo, and Barry Myers, while in the Lexington Avenue outlet, Mark Hudson, Lane Dahlke, and Rich Bakos hold down the fort.

At the headquarters, two people were cut, the payroll supervisor and the advertising manager.

But in addition to improving efficiency, Luckhurst freely acknowledges that cost was a factor in the company's recent moves. 'Our overheads were high," he says. "Looking out the year, we think the economy will be the same, so we are doing what we have to do to reduce our costs."

The latest moves at HMV come on the heels of the departure by Peter Herd, VP of advertising, who helped lead the company's invasion into the U.S (Billboard, Feb. 1). With Herd's departure, Luckhurst announced that the company would shift its marketing approach. To help implement that, Steve Barrett has been appointed marketing manager of New York, with VP of marketing to be named soon, Luckhurst states.

UN THE MOVE: Alyssa Levy, manager of dance sales at Mercury, is moving over to become manager of alternative sales. Mindy Glasberg is leaving her post as director of West Coast operations at Concrete Management to become director of record marketing at Borman Entertainment, Gary Borman's personal management company. Borman's diverse client list includes Dwight Yoakam, Violent Femmes, Michael Franks, and Boom Crash Opera With the consolidation and cutbacks that have been going on for the last few months, you have to know there was heavy competition for the West Coast regional director's slot left vacant at Elektra by Rob Sides' recent move to Giant. Cory Connery, WEA's national merchandise manager, was tabbed to fill the spot.

Assistance in preparing this column was provided by Geoff May-

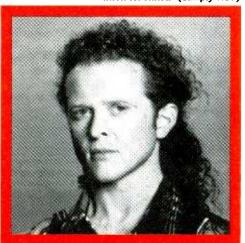


Making An Impact. Impact Records representative Pat Morris, left, and Uni Distribution Dallas branch manager Jim Weatherson congratulate Impact recording artist Kerri Anderson after her recent show in Dallas.



Beverly Craven

Mick Hucknall (Simply Red)



BY ADAM WHITE

Terry Ellis brought along his well-appointed luggage to last summer's annual general meeting of the British Phonographic Industry in London.

Not literally, of course, but figuratively. Ellis was completing his two-year term as chairman of the association—which protects the interests of U.K. record companies—and he was making an exit speech.

After summarizing the BPI's achievements and disappointments, Ellis told members that he was not only leaving office, but also leaving Britain. He and his family were shortly bound for New York, where they would begin a fresh life—he as founder of the Imago Recording Company.

A symbolic moment? The man who represented the U.K. record industry for two years departing for brighter opportunities elsewhere? And doing so with a parting shot (in the BPI annual report) that, artistically, British popular music was "at a low ebb, and we should take no comfort by deluding ourselves that this is just a function of the cyclical nature of the market"

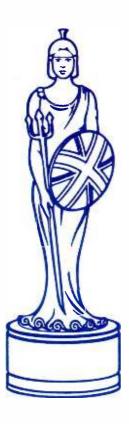
There is little apparent delusion among the industry leaders who once voted Ellis as their chairman. Rather, there is quiet conviction that British artists continue to make music as exciting, innovative and influential as ever—and there is pragmatic recognition that the rest of the world is not obligated to support and consume that music, but does so by choice.

To be fair to Terry Ellis, he was not naysaying the broad achievements of British music around the world, so much as pinpointing the difficulties facing new talent—upon which the industry depends as acts established in the '60s, '70s and '80s lose their firepower, or simply come to market less often.

In response to questions about fresh talent, senior U.K. record executives offer a robust rollcall of significant names developed over the last 24 months. It includes Lisa Stansfield, Seal, the Happy Mondays, EMF, Beverley Craven, Jesus Jones, Cathy Dennis and the KLF. Likewise, they are optimistic about those acts who began to sculpt an international profile in 1991 or are expected to do so this year. Among this wave: James, Massive Attack, Ned's Atomic Dustbin, the Levellers, Blur, Kenny Thomas, Carter, the Blessing, Zoe, Chesney Hawkes and the Manic Street Preachers.

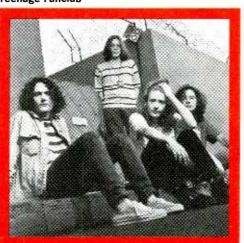
By common consent, Seal is the newcomer who embodies the Best of British at present. His debut WEA album performed well in such primary markets as the U.S., Germany, France, Canada, Australia and Holland (see separate story). Likewise, the impact of EMF and Jesus Jones in North America and elsewhere is cited.

There are also U.K. artists—not all of them brand new—with unusual overseas accomplishments, often hidden from view at home: the Silencers in France, the Cult in Australia, Immaculate Fools in Spain. Since most countries' artists carry more commercial clout at home than ever, those "Brits



BRITS AROUND THE WORLD

Teenage Fanclub





Kenny Thomas

Lisa Stansfield



around the world" success stories are all the more notable.

According to BPI statistics, British music companies sell

According to BPI statistics, British music companies sell records, tapes and compact discs worth approximately \$5 billion worldwide, which is 20% of the total \$25 billion global music market. Of this, an estimated \$800 million in royalties come back to the country in "invisible" earnings.

The value of prerecorded music sales inside the U.K. (En-

The value of prerecorded music sales inside the U.K. (England, Scotland, Wales, Northern Ireland) was around \$2.2 billion in 1990, a 9% slice of the total global pie. Less definable but equally important are other aspects of the nation's music business, which offers:

* A creative environment open to innovation and (occasionally) radical ideas, widely exposed in specialist and mass-appeal media:

peal media;

* Consistent opportunities to export that creativity and influence other artists worldwide, often permanently;

* Accurate, consumer-responsive charts which immediately measure the popularity of new ideas, small and large, domestic or foreign.

On the downside—directly mirroring these same assets in each case—are:

* A voracious print media which favors extreme judgment (artists appear to be superstars or nobodies) and trashes almost everyone at some career stage or other:

most everyone at some career stage or other;

* The most expensive deal-making terrain in the world, because of artists' international potential;

* A narrow chart focus (singles seem more important than albums) which doesn't measure the tastes of all who consume music.

Short-term conditions affecting the U.K. industry include the recession, the popularity in many venues of prerecorded music over live performance, and a U.S. market tough to crack because of domestic artists' particular popularity.

Long-term trends include demographic shifts (the number of 16-24 year-olds in Britain is declining from its 1985 peak) and a gradual increase in the number of radio/TV broadcast

"We're doing pharmaceutical laboratory work," says current BPI chairman Maurice Oberstein, who is also chairman/CEO of PolyGram. "We're the R&D lab of the world. So long as the world market keeps growing and we maintain our share, our income is secure.

"We do have more artists, more signings, more record-

ings—in fact, everyone's recording anything that walks—so our batting average doesn't look as good as before. We're probably spending more and getting less bang for our bucks, but in terms of what flows through the laboratories—as everyone looks for the latest thing—there are winners."

Warner Music chairman Rob Dickins concurs. "The de-

Warner Music chairman Rob Dickins concurs. "The demands made as a result of Britain's success over the last 25 years," he says, "have produced so many fragments of talent that the real nuggets are still few and far between: talent is a very rare commodity.

"People have been running with lots of different things, so that you're not seeing the wood for the trees. British talent is as successful as ever, but the failure rate may be higher—and the time to develop talent is certainly shorter—because of the number of acts which get signed and released."

Dickins asserts that the industry is going through a self-

According to British Phonographic Industry statistics, British music companies sell records, tape and compact discs worth approximately \$5 billion worldwide, which is 20% of the total \$25 billion global music market.

leveling phase, largely as a result of increased costs. "People say, 'We can't afford to have this many shots at the winner, so we'll cut back.' We're probably going to go into that, where we release fewer records, sign fewer acts, give them longer to develop, and spend more time per act. That's the key."

Citing his company's development of Seal and Enya, Dickins continues, "Everything has been thought out: mostly right, sometimes wrong, but always to the nth degree. Lisa Stansfield [at Arista] is another example. You think it through, work with the artist, and you get the results—and the results are still there year after year. The risk will be the same, but you're centering your resources—not necessarily money—on fewer projects."

Focus is the industry watchword in 1992, as Rupert Perry, managing director of EMI Records, affirms. "In the U.K. and North America, the effects of the recession are certainly making people look at the level of investment they want to continue with—and that can be whether you have a particular strat-

(Continued on page B-3)





(Continued from page B-1)

egy which relates to the development of new artists, or for signing acts from other companies, or whatever it may be.'

Even so, Perry says he hasn't noticed any significant dip in the general cost of deals. "They continue to be very competitive, and in that respect, it's all to do with market share, chart share, and a worldwide scenario which is becoming more and more important to the majors. "We're sticking very much to our A&R philosophies developed over the past couple of years. We've had tremendous success with EMF and Jesus Jones, which goes somewhat against the trend of what people have been saying about U.K. talent. But then, I've always disagreed with those statements. There is plenty of British talent, it's finding it, developing it, nurturing it—all of that is taking longer.'

BMG Records chairman John Preston suggests deal economics *have* been adjusted. "If you identify change overall," he says, "you'd identify it in the context of the recession. That's how it's perceived, although I'm not sure that is the correct perception.

"The issue is whether or not a company chooses to play the





Maurice Oberstein

Rob Dickins

game in the front-end competition which leads to deal inflation. We, the industry, compete and push up our signing costs and recording costs, then we do so again at the other end [in the retail marketplace] which is also highly competitive. And we compete internationally, by inference, by making world-class videos and so on.

'Some of those issues add up to notions of quality—which is what the U.K. has always been known for—but you must decide at some point that you can't go on competing at both ends. You have to reduce the investment at one side or another. I know which I prefer: in acquisitions, so that you deal in notions of value which are related to potential earnings.

Sony Music Entertainment chairman Paul Russell points to changing attitudes in territories usually open to British talent. "All these markets have become more and more sophisticated," he comments, "and to a very large extent have continued to move towards developing their own talent.

Consequently, says Russell, U.K. companies are looking more closely than ever at the exportability of potential new signings. "Somewhere in the back of their mind, they're asking themselves, 'Will this act travel creatively?' That's not to say they won't, but whereas five or six years ago, they would have traveled, now there's a question mark.

"So it has to be part of the A&R judgment. You can't go into these half-million or million-dollar expenditures without at least feeling that if the act breaks in the U.K., there's also a

good chance it will travel."

Yet some of the British newcomers may not even care to board the plane. BMG's Preston contends, "Manchester and the 'baggy' scene is in danger of being viewed in the same breath as punk—an enormous upsurge of U.K. creativity, using the borrowed language of a previous time musically, but not necessarily translating into international sales.

'That's coupled with a certain amount of parochialism on the part of some bands, which have not wanted to work as hard overseas in a lot of cases. I may be unfair in singling them out but look at, for example, the Happy Mondays: a superb band who ought to be top of that particular tree, but who initially haven't made the impact you might expect. It may be that it's like punk or that they haven't wanted to turn their attention outside the U.K."

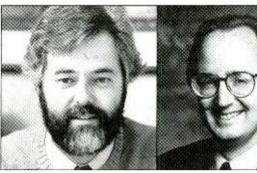
The independent sector has developed a number of the most promising bands, including the Mondays and Electronic (both on Factory), the Inspiral Carpets (Cow/Mute), the KLF (KLF Communications) and the Farm (Produce), as well as acts from such major-distributed indies as Beggars Banquet and Go! Discs.

For those and others like them, recoupment isn't only attainable through overseas sales. "It's more of a problem for majors," says Beggars Banquet managing director Martin

Mills, "because they have to look at things in a more commercial way than independents. Majors invest more money, therefore they have to sell albums around the world.

'Independents don't necessarily have to do that, depending on their size, and an indie can be really happy with a top twenty U.K. dance single which sells 100,000 copies—which

is not much use at all to a major unless it begins an artist."
Mills believes an "extraordinary split" has developed between the singles and album charts over the past couple of years. "Now you have artists who plainly don't belong in the



Rupert Perry

John Preston

singles chart and do belong in the album chart, and vice versa. The problem is the industry hasn't fully recognized that, and we still look to success in singles as our main means of exposure for albums."

Even though singles buyers tend to skew young, the Beggars Banquet chief doesn't feel the split means consumers are polarized along demographic lines. "There are plenty of young fans' bands who belong in the album charts, for exam-

ple, Teenage Fanclub.

"Although there is a huge difference in music between, say, a hardcore dance 12-inch and My Bloody Valentine, they do cross over in terms of audience. People who are interested in the dance records we release on XL are also interested in



Paul Russell

Paul Conroy

bands we put out on our main labels, which sound completely different.

Mills calls the chart divide a problem, while admitting, "What's nice about the U.K. is that it does give somebody who's got six minutes' worth of a great idea to get it across, which other markets tend not to allow.'

In that, he finds common cause with PolyGram's Maurice Oberstein. "It's a delight to be in a marketplace where you don't depend entirely on radio to break your records, in which you can get street hits that are never played [on radio] or only

obscurely," Oberstein says. "There's nothing wrong with that: it gives more opportunity to more types of music."

Where Oberstein and others have a problem is not with charts' accessibility, but with their speed. "We've got the most reliable sales indicator that could exist, but it moves too quickly. Media people who are running chart shows or newspapers or magazines are basing their exposure of artists purely on the charts.

"They're not programming by format, but by the top 40, irrespective of whether they like the record or not. They're too governed by 'a chart record we play, a non-chart record we don't.' So you see hits that fall off the charts for 30 seconds—and they're dead. That's horrible." In Oberstein's view, the practice damages artist development and the industry's ability to build real stars.

BPI members have discussed changes to the national charts—which the record industry finances with Chart Information Network (CIN)—but there is no consensus. "I don't see any way of slowing it down," says Tony Powell, managing director of MCA Records and chairman of the BPI/CIN chart committee. "A sale is a sale is a sale."

Powell does suggest there should be more emphasis on the

NOMINEES '92

Following are the nominations in key categories for the 1992 Brits Awards. The winners will be announced at the awards ceremony at London's Hammersmith Odeon on February 12, and will feature in the television show broadcast in the U.K. and worldwide.

BEST BRITISH MALE ARTIST

Elton John George Michael Kenny Thomas Phil Collins Seal Van Morrison

1991 winner: Elton John

BEST BRITISH FEMALE ARTIST

Annie Lennox Beverley Craven Cathy Dennis Lisa Stansfield Zoe

1991 winner: Lisa Stansfield

BEST BRITISH GROUP

Dire Straits James The KLF Pet Shop Boys Oueen Simply Red

1991 winner: The Cure

BEST ALBUM BY A BRITISH ARTISTBeverley Craven—*Beverley Craven* (Epic)
The KLF—*The White Room* (KLF Communications) Massive Attack—Blue Lines (Circa)

Seal—Seal (ZTT) Simply Red—Stars (East West)

1991 winner: George Michael-Listen Without Prejudice Volume I (Epic)

BEST BRITISH PRODUCER

David A. Stewart Johnny Marr Mark Knopfler Stock/Aitken/Waterman Trevor Horn Youth

1991 winner: Chris Thomas

BEST BRITISH NEWCOMER

Beverley Craven Cathy Dennis Kenny Thomas Seal

1991 winner: Betty Boo

BEST BRITISH VIDEO

Airhead—"Funny How"
Billy Bragg—"Sexuality"
Erasure—"Love To Hate You" Lisa Stansfield—"Change"
Midge Ure—"Cold Cold Heart"
Seal—"Killer"

Shakespear's Sister—"Goodbye Cruel World" Simply Red—"Stars" The Wonderstuff—"Size Of A Cow"

1991 winner: The Beautiful South "A Little Time"

lower regions of the singles chart, "to promote the newer bands which probably don't get as much attention. As an industry, we might find a vehicle to help them." He adds, "We should let broadcasters do what they have to with the top 40 while we emphasize the new talent."

That emphasis could be in the form of a "breakers" chart, which Paul Conroy, managing director of Virgin Records, prefers to proposals to "slow down" the best-seller rankings. "Because a record sells 20,000 the first week," he asks, "are we to take that out because we don't think it'll help the record

companies, or sell internationally?' Nevertheless, Conroy agrees that the speed of the U.K. market can impair career building. "I'd like to give people (Continued on page B-20)







Casebook: EMF Market: U.S.A.



BY THOM DUFFY

NEW YORK—Late last March, the five young chums in Britain's EMF played one of their first U.S. live shows at the Whisky A-Go-Go in Los Angeles before a crowd of 500.

Less than 10 months later, EMF were certified pop stars in the United States, closing their third tour of the year at Los Angeles' Universal Amphitheater before more than 6.000 fans.

Unbelievable? Not really. EMF's rise to No. 1 on the Billboard Hot 100 with the infectious dance-rock debut single "Unbelievable," and the million-plus U.S. sales of the band's debut album "Shubert Dip," followed a focused effort by EMF's management and EMI Records USA to propel the act past other British bands into the American pop mainstream.

By every measure—platinum record sales, Top 10 radio play, MTV exposure, concert success, and critical credibility—the members of EMF have it made in the States. But it took the recognition by their management of the difference between the U.K. and U.S. markets, the willingness of EMI USA to build the act slowly through alternative channels, and the band's commitment to repeatedly tour the U.S. to bolster its hit-single exposure. Although EMF played in Europe, Australia, Japan and New Zealand in 1991, the band also did nearly 50 concerts in its three North American trips.

"We did a crash course; we learned by being there," says Steve "Abbo" Abbott of U.K.-based Bedlam Management who, with his partner Linda Obadiah, made a decision to represent EMF directly in the U.S. Abbott says either he or Obadiah have been in the U.S. nearly continuously since EMF's rise began.

That climb began with the excitement generated by the band in Britain, first with informal "raves" around its Forest of Dean home district, then the acclaim for their EMI single, "Unbelievable," which reached the U.K. top three in December 1990. Each of the U.S. labels under the EMI Worldwide umbrella—SBK, Capitol, Chrysalis and EMI USA—began competing to sign the band for U.S. release.

As EMI USA was inking the deal in early 1991, says EMI

As EMI USA was inking the deal in early 1991, says EMI marketing VP Jim Cawley, "we let the 12-inch [of 'Unbelievable'] come over here as an import as we got everything ready to go here. The excitement was already brewing in late January."

Knowing it would not have an album from EMF to release until May, EMI USA sought to build the band's base at alternative radio and retail outlets. "What we chose was to really allow the whole thing to happen underground," says Cawley. "What you wanted to avoid was the overnight sensation sort of thing that could happen."

In fact, EMF's image suffered in the U.K. through initial teen-idol press coverage of the act as the Next Big Thing. In the U.S., the band's management contracted with Set To Run Public Relations, specializing in bringing alternative and hip-hop artists to the mainstream, to guide more appropri-

ate coverage of the band.

Meanwhile, the import of "Unbelievable" was gaining airplay on such key modern-rock outlets as WDRE Long Island, N.Y. "It was a huge buzz in England," recalls station PD Tom Calderone, and EMF's genre-bending blend of rock'n'roll and sampled dance grooves gave it an appeal "right up the middle," he says. MTV added the video of the track in March, just before the single's Hot 100 debut.

middle," he says. MTV added the video of the track in March, just before the single's Hot 100 debut.

"Part of our marketing plan then was to bring them in as soon as possible into key markets," says Geordie Gillespie, director of alternative and dance promotion at the time for

EMI USA. In a six-night blitz beginning March 21, EMF played to industry-heavy audiences in San Francisco, Los Angeles, Houston, New York and Toronto.

"Shubert Dip" was released in late May and debuted at No. 20 on the Billboard 200 Album chart. By mid-summer, it had been certified gold for sales of 500,000-plus and EMF returned for its second U.S. tour, including a high-profile date at the Ritz in New York, coinciding with the New Music Seminar. Two weeks before that tour opened, "Unbelievable" hit No. 1 on the Hot 100. Before the tour closed in Vancouver on Aug. 15, "Shubert Dip" had gone platinum. Thom Duffy is Billboard's Talent Editor, based in New York.

Casebook: NED'S ATOMIC DUSTBIN Market: JAPAN



BY STEVE McCLURE

TOKYO—For a start, there's the name: not the most userfriendly in the one nation to have been nuked. Translated into Japanese, it doesn't make a whole lot of sense, either.

As for radio airplay, given the kind of loud, hyperenergetic music the Neds play, forget it. Indie-style bands don't rate much of a chance from Japanese stations, which generally cater to MOR tastes. And since there are few music video shows on TV, getting clips aired here isn't easy.

Despite these obstacles, Ned's Atomic Dustbin has made some progress in the land of the Rising Sun. They played four sold-out dates last year at clubs in Osaka, Nagoya and Tokyo, and saw a respectable, if not overwhelming, amount of their records and videos bought by distinctly enthusiastic languese fans.

The idea of bringing the Neds to Japan was hatched by Caruzo Fuller, a Tokyo-based Briton who runs a music publishing company called Jade Music. When he set up a promotion company, Creative Man, last May, its first project was to bring the Neds to Japan for four concerts in August. Concurrently, staffers at Epic/Sony—on whose Furtive label the Neds' first album, "God Fodder," was released last May—were trying to drum up interest.

About the only way to promote a foreign (or domestic) indie-type band in Japan is to get coverage in this country's many music magazines. So Epic/Sony flew about eight writers from publications such as *Rockin' On* and *Crossbeat* to the U.K., where they saw the Neds in action and interviewed the band members.

The resulting coverage emphasized the Neds' strong point—manic, no-holds-barred concerts—and the word began to spread in Japan that they were worth checking out. Epic/Sony also bought advertising space, making a strong pitch to the dedicated foreign-music fans who make up the magazines' readership.

Epic/Sony released the British group's "Kill Your Television" as a single in July, just before they played their first Japanese date at Osaka's Club Quattro, which holds around 500. "The band said they expected everybody in Japan to be really quiet," recounts Ken Isayama of Epic/Sony's international A&R department, "but they were amazed by the response they got here. Everybody was yelling "Kill Your Television" during that song, for example."

The other three shows went equally well, and these perfor-

mances, the resulting good reviews and general word-of-mouth helped Epic/Sony place some Neds material on several late-night video-clip shows, as well as a 25-minute segment on the band shown on Yokohama-based TV Kan-

agawa.

Since its August release here, "God Fodder" has moved around 10,000 copies, with an additional 3,000-4,000 on import. An Epic/Sony video release, "Nothing Is Cool," has sold approximately 1,500 copies. Next up: a limited-edition, Japan-only album of remixes, outtakes and B sides, for February release.

It takes commitment, energy and luck to advance careers like this in Japan. In the case of Ned's Atomic Dustbin, the band is returning shortly for a second, seven-date club tour. Everyone's still striving, impenetrable name or not.

Steve McClure is Billboard's correspondent in Japan, based.

Steve McClure is Billboard's correspondent in Japan, based in Tokyo.

Casebook: THE CULT Market: AUSTRALIA



BY GLENN A.BAKER

SYDNEY—Despite only having toured Australia on one occasion, affronting British post-punk/thrash/hard rock outfit the Cult enjoy a loyal down-under following that has passed well beyond the cult level. So far beyond it, in fact, that their recent "Ceremony" album debuted on the national charts at position seven and has achieved gold status.

The startling debut came about as a direct consequence of a series of "Cult Listening Nights" staged in major cities by Virgin Australia the week prior to release. With free admission, Harley Davidsons roaring about the place and give-aways of paraphernalia, the events—featuring the screening of Cult videos and a single playing of the album through a full band PA system—each drew audiences of around 1 000

For Virgin, the process of breaking the act as a significant chart force has been a painstaking one. The band receives no rotation airlay on commercial FM or AM radio, although it is supported strongly by the national government-run ABC Triple J FM alternative rock network and a recent video (for "Wild Hearted Son") has been well aired by the ABC TV allnight clip program "Rage." This limited exposure, and active word of mouth, has been sufficient for the two albums preceding "Ceremony"—"Electric" and "Sonic Temple"—to both notch up gold-plus sales of over 50,000.

"Their back catalog is surprisingly strong," says Virgin managing director Laurie Dunne. "It might have something to do with their tour, a couple of years back, which was very controversial. Australia was the last port of call and they were tired so there was smashed gear and publicized incidents in Brisbane. Maybe that's added to their aura. Even their very early albums, back to the 'Southern Death Cult' period, sell well. There's something about them that obviously appeals to the Australian pub rock audience.

"It's been a bit of a pet project for us because Virgin doesn't really have many screaming-guitar type rock acts, so we see the Cult as our chance to have some success in that area."

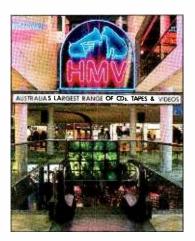
The Cult are due to undertake their second Australian tour in March, this time moving up from pub dates to 5,000-seat halls. This exposure should effectively push the band from gold to platinum album sales and may well result in Australia being, per capita, their strongest market of all. Glenn A. Baker is Billboard's correspondent in Australia.



TORONTO



TOKYO



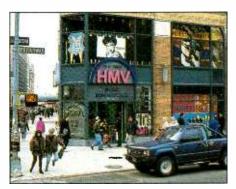
SYDNEY

CONGRATULATIONS TO ALL BRIT AWARD WINNERS FROM





LONDON



NEW YORK



Casebook: CATHY DENNIS Market: ITALY



BY DAVID STANSFIELD

MILAN—Cathy Dennis has an official fan club in Italy. Considering that international new and developing artists play second fiddle here to domestic talent, that's no mean achievement.

Second fiddle or not, Dennis' career burns bright in Rome—site of that fan club—and in the eyes of such influential tastemakers as Grant Benson, head of music at national RTL 102.5 Hit Radio. "We followed her from the start," he asserts. "We were pulling tracks from the album, 'Move To This,' before they were released as singles in the U.K. Cathy visited the station on a number of occasions, and was a pleasure to work with."

Dennis has been working Italy, hard. The singer—a 1992 Brits award nominee for best British newcomer—is signed to Polydor for the world. At the company's Italian affiliate, head of promotion Stefano Zappaterra says there was immediate excitement on first hearing Dennis' debut album. "I confirmed with Polydor U.K. that she was available for promotion. We received their full support and cooperation."

Radio stations weren't slow to move either, and most key players were already airing tracks from import copies of "Move To This" early last year. Zappaterra had organized TV appearances on public broadcaster RAI's "San Remo International" and Rafaella Carra programs. He followed with a 30-second advertising campaign on national network station Radio Deejay in the spring.

Meanwhile, Dennis' debut single, "All Night Long (Touch Me)," had become a radio hit and was a firm favorite in discotheques. Zappaterra says, "We'd reached a certain point and decided on a joint TV and radio advertising campaign."

Silvio Berlusconi's three private TV network channels aired 15-second spots, which were backed by a campaign on RTL 102.5. Dennis returned on more than one occasion for television appearances, plus press and radio interviews. And that's when she captured enough hearts for an official fan club to be launched.

Although Zappaterra declines to reveal sales figures, industry sources estimate that "Move To This" has moved around 10,000 copies in Italy—a respectable showing for a debut project by a new international artist, and a good base on which to build.

RTL 102.5 Hit Radio's Benson suggests that, following Dennis' U.S. success, she could well develop into a European Mariah Carey. "There's no doubt about her breaking big in Italy. It's just a matter of translating radio hits into sales success. She's perhaps perceived as a singles artist and that market's dead [here], but Polydor are sure to develop her as an album artist."

Another influential tastemaker believes in the impending Dennis breakthrough. Bruno Ployer, program director at Rome-based national network Radio Dimensione Suono, says, "Heavy radio airplay has let the public know Cathy exists. She's a good artist and an interesting person—facts which won't go unnoticed by the public when she releases her next album."

David Stansfield is Billboard's correspondent in Italy, based in Milan.

Casebook: THE KLF/THE FARM Market: GERMANY

BY FILLE WEINERT

MUNICH—The latest wave of British dance and/or indie bands have been hard pressed to establish themselves in Europe's single largest music market. In fact, new U.K. talent of any stripe has lately found Germany to be an obstacle course.

The odd house or rave party in key cities didn't spark an epidemic, either. Hamburg's Metronome Musik released a rave sampler in hopes of popularizing such acts as Happy Mondays, Primal Scream and the Soup Dragons, but with modest results. BMG Ariola even issued a local, German-language recording of "I'm Free" (modeled on the Soup Dragons' version of the Stones number) by the group Ravermeister which earned a lot of press coverage but little else.

ter, which earned a lot of press coverage but little else.

The exceptions—those British newcomers who have gained top 40 albums here—include the Farm, the KLF, Seal and EMF. Of those, the Farm and the KLF had something else in common: both acts were marketed in Germany by an independent record company, Stuttgart-based Intercord.

The KLF (whose "The White Room" has been nominated

The KLF (whose "The White Room" has been nominated for a Brits '92 award as best album) originated from indie KLF Communications in the U.K., and were signed to Intercord in a direct deal for Germany. Switzerland and Austria

cord in a direct deal for Germany, Switzerland and Austria. Their single, "3 A.M. Eternal," was released in January 1991 and climbed into the national top three during a 20-week chart run. "The White Room" spent even longer on the best-sellers, cresting at number 14 during a 35-week stay and selling around 230,000 albums. Another KLF single, "Last Train To Trancentral," reached the top five, followed in August by "What Time Is Love," which sold 200,000 copies.

Juergen Kramer, Intercord's international product chief, says, "Of course, the success of the band in Britain was beneficial—but it remains difficult to obtain airplay for dancefloor titles on German radio. We were able to break the KLF via radio and discotheques because of their melodic appeal."

Since the group does not perform on tour, promotional videos for each single were essential to Intercord's strategy. German music television shows are few and far between, but MTV Europe proved to be a major force. In addition, two sell-through videos of the KLF were distributed via Intercord's import service, accruing sales of 1,800 units—admittedly minimal business even in a territory where music videos only represent 3% of the video market.

The Farm's impact has been rather more fleeting, at least so far. The Produce Records band was licensed to Intercord for the G/S/A markets in 1990, and an initial single, "Groovy Train," sold an ignominious 2,000 copies.

But when the followup, "All Together Now," was issued in December that year, its catchy melody and anti-war sentiment—at the time of the Persian Gulf conflict—took off into the top five, spending a total of six months on the charts and selling 200,000 copies.



The KLF (top), The Farm

As importantly, the Farm's "Spartacus" album moved 100,000 units during a 15-week chart run, climbing into the top 40—higher than such British contemporaries as the Happy Mondays, the Inspiral Carpets (also on Intercord) and Beats International

Videos played an important part in the Farm's success—and Castle Communications distributed two sell-through titles—but this was a band which at least performed live. They came to Germany in 1991, playing venues in the 1,000-1,5000 capacity range and developing a solid fan base on which to build wider popularity.

Unfortunately, Intercord won't be the long-term beneficia-

Unfortunately, Intercord won't be the long-term beneficiaries. The Farm's most recent singles, "Mind" and "Love See No Colour," were not released in Germany because, according to the label's Juergen Kramer, the act is negotiating a worldwide deal with a major. "We built this group," he says ruefully, "and it's a shame that we weren't in a position to fortify their success with future product."

Ellie Weinert is Billboard's correspondent in Munich, Germany.

Casebook: IMMACULATE FOOLS Market: SPAIN



BY HOWELL LLEWELLYN

MADRID—London-based band Immaculate Fools apparently made a wise move in deciding to focus on Spain in the mid-1980s. Their dark, sinister-leaning demeanor and gloomy vocals were much in fashion in the country's underground scene at the time. They played dozens of concerts nationwide, established a cult following and soon found that they were more popular here than in England or anywhere else.

In 1989, the Fools became the only British act signed to the domestic roster of CBS Records (now Sony Music) Spain. In terms of their contract, they are 100% Spanish, according to the label's international a&r manager, Antonio Garcia Onate—even though they don't even speak the language. He describes the Fools' case as "quite exceptional and strange."

The executive behind the deal was CBS managing director Manolo Diaz (he has since advanced to European vice president for Sony Music International, based in London). Onate explains that the company was looking to adopt a foreign act as local. "If the idea was super successful, we would probably have repeated it," he says.

In that respect, the jury is still out—but the Fools' first album for CBS, "Another Man's World," has sold a decent 70,000 units in Spain. A new project, which the band spent most of last year recording, is scheduled for release this spring.

Before their Sony ties, the band was signed to A&M Records U.K. Worldwide sales of their first two albums for the label topped 250,000, but Onate believes the relationship wasn't progressing. "It seems they were not getting on with A&M," he says, "and when they became unsigned again, they accepted our offer with pleasure. As far as we were concerned, they were perfect for CBS Spain.

"They had a kind of obscurity about them, a dark edge, that was very fashionable at the time." Underground groups imitated their look and, to some extent, their sound. "This sort of music, and the Fools in particular, has a very loyal following here," continues Onate. "And to be honest, they were, shall we say, less expensive and more available than other bands in their mold who were not free to come to Spain."

The Fools' leanings were evident on the cover of their second A&M album, "Dumb Poet," which featured a painting by the great Spanish poet/playwright Federico Garcia Lorca. Also, the video for one single was shot in Cadaques, where Lorca's friends Luis Bunuel and Salvador Dali had made films. Commented the band's Kevin Weatherill, "Spain has really kept us going these past few years. We love [the country], the people and the culture. We even consider it our second home." Howell Llewellyn is Billboard's correspondent in Spain,

based in Madrid.

BILLBOARD FEBRUARY 15, 1992

B-8

STRAIGHT TO THE TOP.

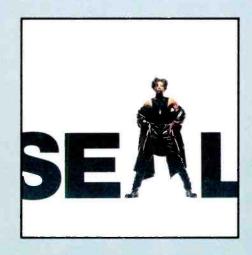


ENYA

ENTERED UK CHART AT NO.1 10TH NOVEMBER, 1991

BRITS NOMINATION FOR:
BEST INTERNATIONAL SOLO ARTIST

WORLDWIDE SALES IN EXCESS OF 2.5 MILLION



SEAL

ENTERED UK CHART AT NO.1 26TH MAY, 1991

BRITS NOMINATION FOR:
BEST BRITISH NEWCOMER
BEST BRITISH MALE ARTIST
BEST ALBUM BY A BRITISH ARTIST

BEST VIDEO (KILLER)
BEST BRITISH PRODUCER (TREVOR HORN)

WORLDWIDE SALES IN EXCESS OF 2 MILLION



SIMPLY RED

ENTERED UK CHART AT NO.1 6TH OCTOBER, 1991

BRITS NOMINATION FOR:

BEST ALBUM BY A BRITISH ARTIST

BEST BRITISH GROUP

BEST VIDEO (STARS)

WORLDWIDE SALES IN EXCESS OF 4 MILLION

COMING SOON:

AZTEC CAMERA · BETTY BOO · DINOSAUR JR.

THE JESUS & MARY CHAIN · HOWARD JONES · IAN MCCULLOCH · OCEANIC

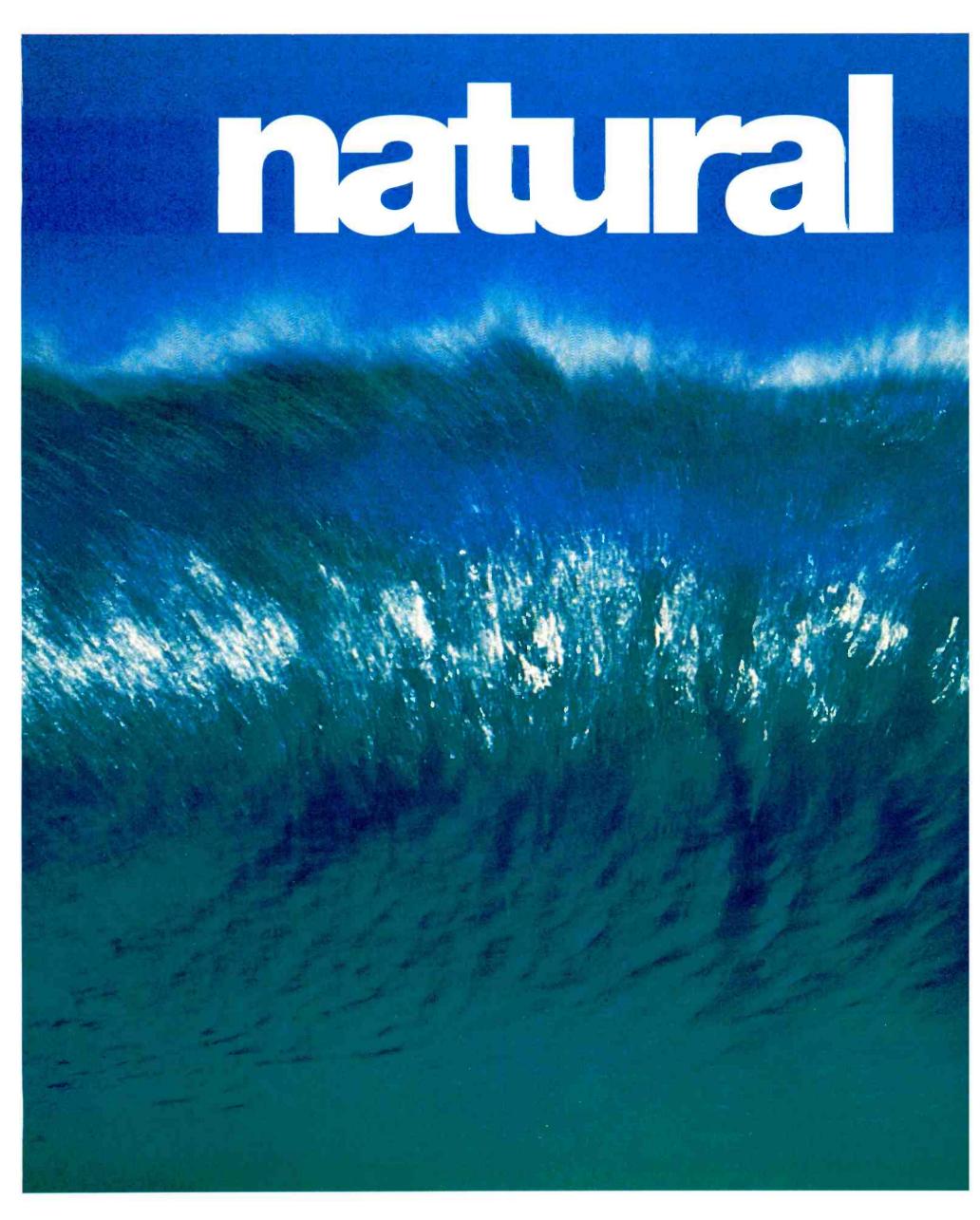
THE POGUES · SABRINA JOHNSTON · THE SISTERS OF MERCY

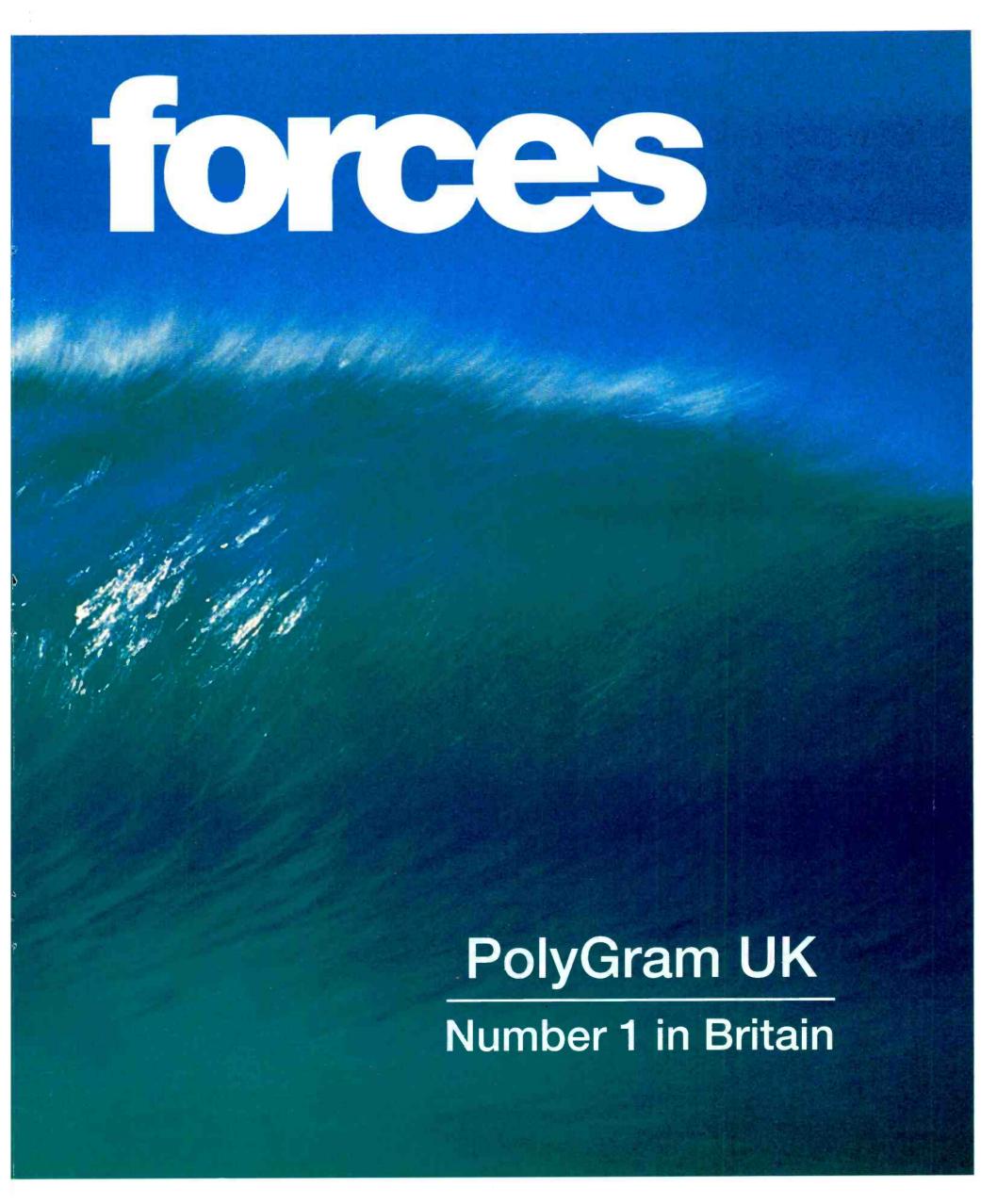
808 STATE · TANITA TIKARAM



wea

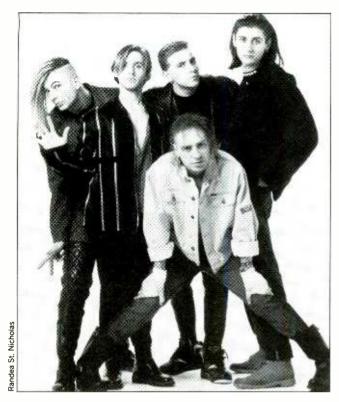








Casebook: JESUS JONES Market: NEW ZEALAND



BY GRAHAM REID

AUCKLAND—Jesus Jones was both an object lesson in what works in New Zealand's small, loyal and enthusiastic market, and also a unique convergence of interests which ensured one of 1991's best concerts and most successful artist promotions.

Doug Hood of Looney Tours—an experienced promoter who has had a long association with alternative bands—was aware of Jesus Jones via their early swing through Australia. "I didn't think they were a commercial proposition at that time," he says, "but when they came round again, I listened to the 'Doubt' album and saw they had changed and had clear commercial potential.

"New Zealanders like to see people play and like musicians to make the music: the real McCoy, as it were. Jesus Jones struck me as being a real band and not manufactured like so many British acts; I was also impressed by their videos. They were youthful and fresh which meant a Powerstation show [in Auckland] in a club situation, as opposed to a pub concert."

Jesus Jones' first EMI album, "Liquidizer," established them as a cult band through college radio, according to the label's Chris Caddick, "but only sold a couple of hundred copies. With 'Doubt,' we released three singles, but radio didn't pick up on them until the tour announcement. The prime mover was 91FM, which did an outstanding job in promoting the show."

Roger Clamp, 91FM program director, admits the station was little interested in the group until approached by EMI and Looney Tours for a four-way joint promotion, which also included Brash's music stores. "It was unusual," he says, "but the appeal for us was to be seen as being on the edge perceptionwise by our audience. The band was obviously different and on the verge of breaking through. They could just as easily have been taken on by Campus BFM [Auckland's college radio station] but it was useful for us to be associated with them."

It was also somewhat difficult for top-rated 91FM's audience to miss Jesus Jones. At one point, there were three campaigns running on the station: 91FM's concert promotion, advertisements for 'Doubt' from EMI; and the Jesus Jones-at-Brash's ads.

When the band came to town they did two in-stores at Brash's, one at the central city store and another in the sub-urbs—"unheard of," says Caddick, complimenting the band for its cooperativeness.

In advance of the show, EMI arranged for phoners with group frontman Mike Edwards to ensure blanket print coverage. On arrival, they also did television promo slots—important in a market with few video shows and teen magazines.

"Mike Edwards was an extremely good PR man," says Caddick. "He understands the star-making machinery and walked around the whole EMI office here introducing himself

and thanking people. That's a helluva way to get them on your side."

Radio play helped generate top 40 chart placings for "Right Here Right Now," "International Bright Young Things" and "Real Real Real." By the time of the third single, however, attention was diverted to "Doubt," which debuted at 14 and stayed on the album charts for six months after the concert.

With "Doubt" now close to 10,000 in sales, a sellout concert and the creation of a solid fan base, Jesus Jones are welcome back in this market, anytime.

Graham Reid is Billboard's New Zealand correspondent, based in Auckland.

Casebook: THE SILENCERS Market: FRANCE



BY EMMANUEL LEGRAND

PARIS—Maybe it's because Scotland and France share a celtic background, or because the Scots have a different attitude to the French than do the English. Whatever the reason that Gallic music buyers have taken to Scotland's Silencers, the record sales speak volumes.

The group's three RCA albums have cumulatively sold more than 250,000 copies here, their most recent ("Dance To The Holy Man") reaching 110,000 in only seven months with just one single release. Their manager, Bruce Findlay of Edinburgh-based Schoolhouse Management, declares that the French public is "less influenced by trends than the English, who are much more fashion-conscious."

Whether fashionable or not at home, the Silencers' impact abroad has been helped by more than their videos. The band has toured France twice, each time performing more than 15 gigs, and will be going back this spring. Says Dominique Revert of concert promoter On Stage Productions, "Usually, U.K. or U.S. bands consider France as part of a European tour, and therefore only play a couple of concerts. The difference with the Silencers is that they told us they were ready to play as many dates as we needed, without restrictions. It helps a lot!"

Revert is one who believes that the band's appeal lies in part with their celtic roots. "The public in Brittany is touched by the fact that a Scottish band plays in their province, for example," he says, while noting that there was, anyway, a demand from young concert goers for a band with "melodic, not aggressive, music."

Revert continues, "For their first French tour, they played before 400 to 700 people each night, but in 1991, they did 20 concerts with an average of 1,070 each time."

Another factor in the Silencers' success has been their willingness to heed the advice of the local record company. "They have always trusted [us]," comments RCA label manager Eric Vandepoorter. "Because they have been on the road often, the sales force has met them, and always has a thought for them. They've done a lot of in-store promotions. That creates special links." Confirms BMG France president Bernard Carbonez, "We've had complete support from the band. They've agreed to do everything we asked, and have always been available for promotion."

Nevertheless, BMG France must depend to some extent on marketing decisions made in the U.K., where the Silencers were originally signed. "The situation is not always easy to cope with," admits Vandepoorter. "For example, we can still be working on an album or a new single while the U.K. company has finished its marketing efforts. It forces us to invest much more than we normally do for a foreign band. It's more risky, but we don't regret it. The Silencers are one of our proudest accomplishments."

Emmanuel Legrand is a Billboard correspondent in France, based in Paris.

Casebook: MASSIVE ATTACK Market: THE NETHERLANDS



BY WILLEM HOOS

AMSTERDAM—The current wave of U.K. dance music may be tough to export worldwide, but Bristol's Massive Attack has made its mark in Holland. The group topped the Dutch charts last year with "Unfinished Sympathy," and parlayed that success into a second hit and a top 30-charted album, "Blue Lines."

Signed in the U.K. to Circa Records, Massive Attack is marketed in the Netherlands by Virgin Benelux. "Blue Lines" is a Brits 1992 award nominee for best album by a British artist.

The Dutch club circuit played an important role in the success of "Unfinished Sympathy." Prior to its official release, 12-inch vinyl versions of the single were supplied to key DJs. "The vibe from everyone was very good," says Dick Stolk, marketing and promotion manager at Virgin Benelux. "Unlike most other European markets, the Dutch dance scene is highly sensitive to new trends, and people were impressed by the sound of this record."

Massive Attack had already attracted local interest with their debut single "Daydreaming," released in the fall of 1990. "We knew then the group had a lot of hit potential," says the Virgin executive. "Unfortunately, 'Daydreaming' didn't reach the charts in Holland, but with 'Unfinished Sympathy,' we hit bingo."

In addition to club activity, the record owed its success to airplay on TROS Radio 3 and video exposure on MTV Europe. "Their impact is growing," says Stolk of MTV. "Even though the channel only has about 2% of the viewing audience here, that audience is really committed to music."

"Unfinished Sympathy" broke into the Dutch Top 40 (the Netherlands' leading singles hit parade) last March, reaching Number One in April during its 10-week chart run. "Blue Lines" was released in April to rave reviews, and charted for 15 weeks through the summer, peaking at number 21. Stolk declines to reveal sales figures.

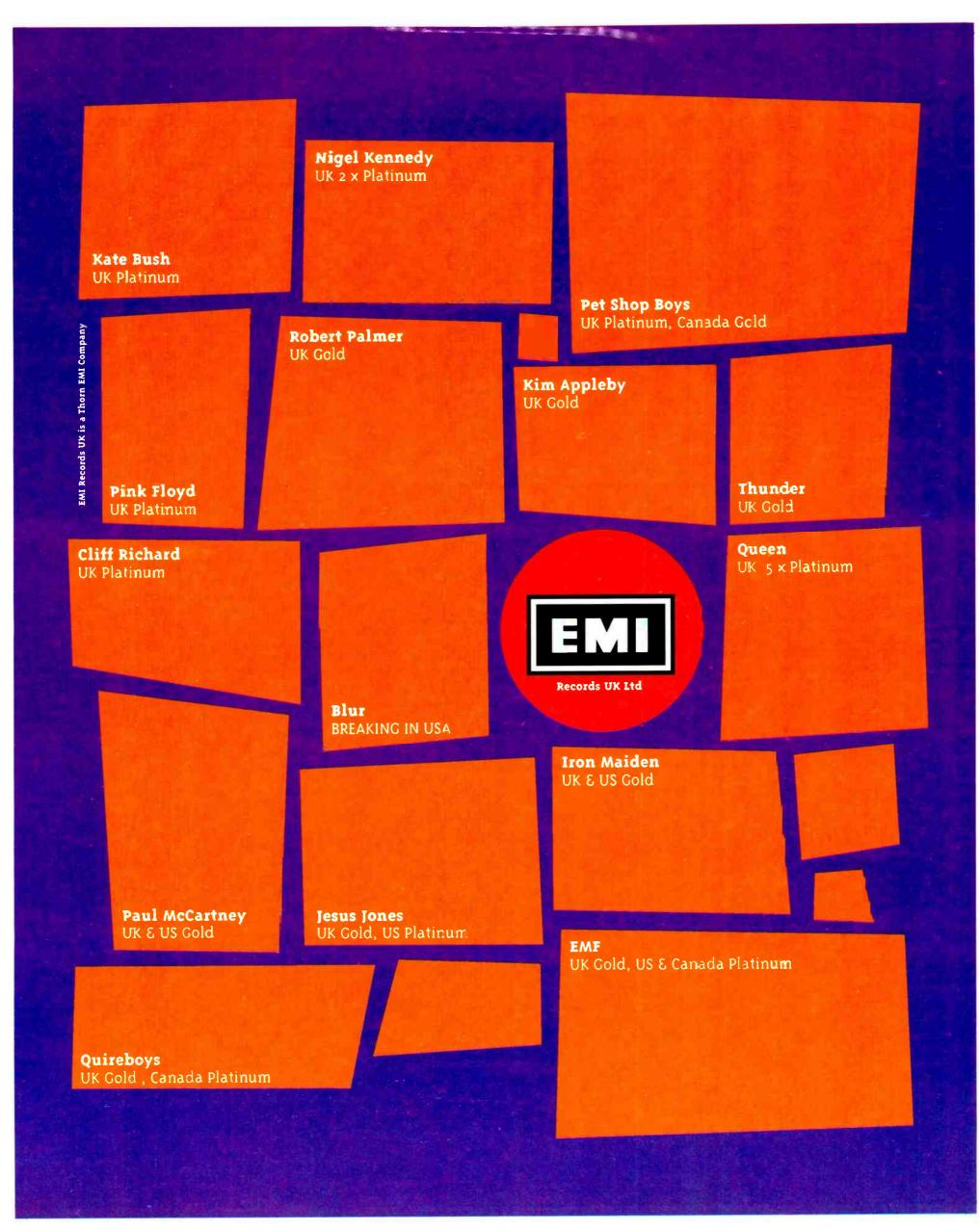
Because of Gulf War sensitivities, the band shortened its name to Massive for a period, later reverting to the full moniker. The West Country group visited Holland for the first time last April, appearing on the country's most popular pop/rock weekly TV show, "Countdown," and also undertaking a series of media interviews.

Stolk stresses how teamwork at Virgin Benelux played an important role in helping to break the band, which he says was the label's most successful project by a new U.K. act in 1991

So far, Massive Attack hasn't played any concerts in the Netherlands, but last June, group member 3-D made a solo guest appearance at an Amsterdam party organized by Dutch house music magazine *Wild!*

Earlier that year, in a Bristol wine bar, 3-D told a writer from another Dutch music magazine, *Disco Dance*, that Massive Attack wasn't too keen on playing concerts on a regular basis. "We're not looking to become megastars like New Kids On The Block," he said, reportedly with a straight face. Willem Hoos is Billboard's correspondent in the Nether-

lands, based in Hilversum.



EMI

KIM APPLEBY BLUR CARTER THE UNSTOPPABLE SEX MACHINE DIESEL PARK WEST DURAN DURAN EMF CHESNEY HAWKES JESUS JONES NIGEL KENNEDY KATE BUSH IRON MAIDEN MARILLION PAUL MCCARTNEY SINEAD O'CONNOR ROBERT PALMER PET SHOP BOYS QUEEN QUIREBOYS CLIFF RICHARD KENNY THOMAS THUNDER





SEAL? DANCE? ROCK? BLACK ROCK? POP?

Warner Companies Worldwide Steered Through A Fog Of Images In Breaking Britain's Most Successful Newcomer of 1991

BY DAVE LAING

With global sales of his debut album approaching three million, ZTT recording artist Seal was the most successful U.K. newcomer of 1991. It was quite an achievement, especially considering that his career began amid a fog of uncertainty—in the music industry as well as the media—over who he was and what kind of music he was making.

The question of identity arose from Seal's role as co-writer and vocalist on the 1990 hit "Killer," by Adamski. Mark Foster, international marketing director of WEA U.K., which distributes and co-owns ZTT, had the job of selling the newcomer to the company's branches across the world.

Foster's first task was to establish that Seal was an artist in his own right: "There was confusion in some people's minds. Was he Adamski? Was the band called Adamski and was he the lead singer? Did Adamski himself write 'Killer,' with Seal just the featured vocalist, as happens on so many dance tracks these days?"

In fact, the 27-year-old Sealhenry Samuel (born in London of Nigerian/Brazilian parents) had been discovered by ZTT A&R man Simon Aldridge some months before "Killer" was released. "We adored the quality of his voice," says ZTT managing director Jill Sinclair, who describes it as possessing "the depth of a Nat King Cole." And the choice of ZTT's Trevor Horn as Seal's producer—together with Sinclair's decision to create what she calls an "uncluttered" visual image—undoubtedly helped to establish the artist's credentials in a number of territories. Says Gerd Gebhardt, managing director of Warner Music Germany, "We got an advance tape of the first single, 'Crazy,' and loved it. So we

The debut album was released in most territories last May and has since picked up an impressive list of gold awards, including the U.S. (500,000), Germany (250,000), Holland (50,000), France, Italy, Canada, Sweden and Switzerland.

released the single at the same time as the U.K."

This was a typical response, according to Foster who, since overseeing the international Seal campaign, has become managing director of the Carrere Records division of Warner Music France. He recalls, "The Trevor Horn connection initially brought some credibility while people were learning just who Seal was but, even so, the reaction in the company was so immediate that it was relatively easy for me to convince them of the strategy."

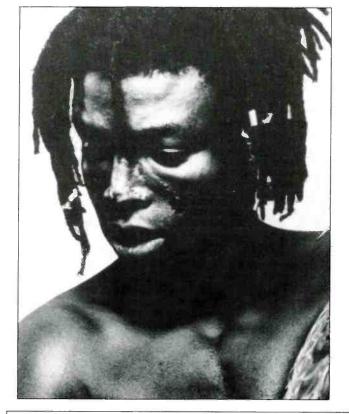
Foster adds the Adamski connection was also turned to advantage to provide a hook for media interest. "There was enough of a history to make that first conversation with media straightforward and the image was striking enough to get him noticed."

"Crazy" was released in November 1991, to instant success in the U.K. The impact in continental Europe was not long delayed. In Germany, it was first promoted primarily to pop radio, though there was some success in clubs. According to Gebhardt, WEA began seriously to work it in January: "It got to number two in the airplay charts, which is very unusual for an unknown artist."

In the Netherlands, "Crazy" topped the chart and sold 50,000 copies. It was number one in Sweden, Top 10 in France and Italy, chart placings that were helped by the video for "Crazy" (which "featured the artist rather than the video art!" as Gebhardt puts it) and in particular MTV Europe, which kept the video in heavy rotation for over two months. "That helped a lot in Northern Europe where there are few local TV clips shows," explains Foster, who adds that the station has maintained its commitment to Seal, while the artist has reciprocated by doing guest VJ slots: "It's been a good exercise in cooperation."

Stylistically, "Crazy" (unlike "Killer") appealed to several different audiences—in the U.S. it was a Top 10 pop single but also featured heavily on CHR playlists as well as Billboard's Dance chart.

It was at this stage that a clearer picture of Seal's standing as an artist began to emerge. "As they heard more and more album tracks, people began to realize that this was not going to be a dance album at all," says Foster. "In fact, as his live concerts were clearly to bear out, this was really a black rock artist who had just happened to have come to prominence through being featured on a dance track."



By this time, too, there was pressure from WEA companies for a Seal album. But first there was a second single, "Future Love Paradise," and promotional tours of Europe, the Pacific Rim and the U.S.

The debut album was released in most territories in May last year and has since picked up an impressive list of gold awards, including the U.S. (500,000 sales), Germany (250,000), Holland (50,000), France, Italy, Canada, Sweden and Switzerland, where it is platinum.

"Per capita, Switzerland is the most successful territory," comments Foster, "which is remarkable since Seal hasn't visited there yet!" In Japan, where the artist spent a week doing media promotion, the album has notched up a creditable 30,000 sales, while in the U.K. it is about to hit platinum sales of 600,000.

Among the countries yet to be conquered by Seal's music are Spain and Brazil, but both have been targeted for live shows early this year.

For Foster, Seal's live performances provided the clinching evidence to win over any remaining critics who suspected the artist to be no more than a striking image and a studio creation. But the timing of the European tour last November was also crucial: "From the early days he's talked about taking his band on the road, but with the initial uptake on the album, there was such a demand for him promotionally that touring had to be put on ice until we covered all the bases. But concentrating on the live side at the end of 1991 has enabled the album to have a much longer shelf life."

has enabled the album to have a much longer shelf life."
And "Crazy" itself is still in demand from advertising agencies. Seal's manager, John Wadlow, has been talking to several Japanese companies about using the track in TV commercials, while it has already been screened in Brazil as part of an ad for English language teaching.

For 1992, ZTT and Warner are expecting to have the second album ready for release in the fall. But both Mark Foster and Jill Sinclair stress the long-term nature of their commitment to Seal. "We're establishing an artist, as opposed to just selling a record," says the ZTT chief.

HMV'S GLOBAL PLAYING FIELD

Swift Entry Into The Two Largest Music Markets, Underpinned There—And Elsewhere—By Management Which Is Decidedly Local

BY DAVE LAING

The HMV name—if not its dog-and-trumpet (His Master's Voice) logo—is emblazoned across 140 stores in six countries and four continents, proof of the progressively global outlook of this British-based and British-owned music retailer.

er. "In 1991, 40% of our revenues came from non-U.K. activities," says Stuart McAllister, chief executive of the HMV Group. "Four years ago, not a penny did." And while parent Thorn EMI does not break out figures from the corporate division which includes HMV, the chain's non-U.K. sales are estimated to exceed \$250 million in 1991.

Before 1986, Thorn-EMI's international music retail interests were operating under different names scattered across

With heavy investment from Thorn EMI, there are now 52 Canadian stores, including the Montreal and Toronto superstores, with floor spaces of 17,000 and 26,000 square feet respectively.

the U.S., Canada and New Zealand. In that year, the HMV Group was formed by Thorn EMI chairman Colin Southgate, who gave McAllister the task of rationalizing those retail holdings and providing a global strategy for future growth.

"It didn't take long to decide to get rid of the stores in the U.S. and New Zealand," explains McAllister. The 24 Music Den outlets in the U.S. were sold to Musicland, while New Zealand's 27 EMI stores were eventually acquired by Australian retailer Brash's.

But McAllister decided to retain the Canadian retail base, which consisted of the Mr. Sound chain in the central and western regions and Sherman stores in Quebec.

"We had 30 stores which were poorly invested and a market share of only 3.9%," he says. "But we recognized that Canada was a vital music market, with 25 million people with a high propensity to spend on recorded music. And although there are differences to America, the proximity to (Continued on page B-18)

HMV's Boston Store



B-16 A BIL





(Continued from page B-16)

the U.S. and the synergy in terms of suppliers was helpful to us in learning about the North American marketplace."

Four years later, the transformed HMV chain has increased its Canadian market share fourfold to 17%. With heavy investment from Thorn EMI, there are now 52 stores, including the Montreal and Toronto superstores, with floor spaces of 17,000 and 26,000 square feet respectively.

The global strategy evolved by HMV involved a swift entry into the U.S. and Japan, which between them account for almost half the world's sales of music. "If you're going to be a global player, you have to be in those two markets," declares McAllister. Equally important was HMV's decision not to proceed by acquisition but to set up its own stores in a "greenfield" situation.

In Japan, where the company now has three outlets, this was a controversial approach. "All of our advice was to do a joint venture," recalls McAllister. "But when we really examined that, we felt that finance was not a problem—Thorn EMI is a wealthy company—and that if we could amass local knowledge we could go it alone."

The local knowledge was provided in part by HMV's general manager in Japan, Australian-born Chris Walker, who had previously successfully relaunched Levi's jeans in the Japanese market. Walker aside, all 300 HMV staff in Japan are locals. This is a point stressed by McAllister, who says, "I don't want to populate the world with Brits!" He adds proudly that in Canada only four of 700 employees are not Canadian nationals.

In approaching the Japanese market, McAllister's research showed that, despite its size, "the amount of money spent per head on music wasn't particularly high. Our conclusion was that retail was under-invested. We thought we could remedy that by bringing good retailing techniques into a market that is still under-served."

a market that is still under-served."

Among the techniques HMV has brought to Japan is the in-store personal appearance by recording artists. McAllis(Continued on page B-20)

ROOTING FOR THE UNDERDOG

As managing director of Tower Records' European operations, Ken Sockolov is an American who must be in tune with U.K. tastes. What does he think drives the average British buyer? * "Music print, for one thing, which seems to be much more accessible and exciting than in the States: NME, Melody Maker, Vox, Select, Q and a host of others. In fact, there is an entire spectrum of music press that people just seem to gobble up, which turns into word of mouth, not just through people reading but by passing information to friends.

* "I'm staggered by the amount of catalog and various types of music we sell. We sell more country music in Piccadilly Circus than we do in half the Tower stores in America. Granted, Piccadilly is a large store. But I'm not talking about a Number One album like Garth Brooks, but some new release, where we'll sell 30, 40, 50 copies on CD—which is unheard of in many of our U.S. stores.

* "What I don't like about singles sales here is that it seemed to be the end product rather than the enticement. You can see that from the way the charts activate, and the difference between the singles and album charts. The general populace is geared towards buying those singles that are on [national music TV show] 'Top Of The Pops' or whatever, and that's the end result.

* "Consumers here love to find an underdog: indie pop, local bands. And local here doesn't mean English, it means Notting Hill Gate [a district of London] or wherever. People in Manchester like to be able to say, "We've got a Manchester band in the Top 10".

* "That local pride is good, it stimulates working on local acts, although it does get lost on the major record companies. They don't seem to want to have a Manchester sound, say, or a Scottish sound. Yet you'll see a Scots band like Deacon Blue or Runrig at Number One in our Glasgow store, and it'll be supported not just for the week the album comes out, but for weeks on end."

VIRGIN TRAVELS THE WORLD

For The Company's Retail Division, Superstores (Not To Mention The Airline) Are Central To Its International Expansion Strategy

BY DAVE LAING

Although its most high profile divisions are in aviation and records, the origins of Richard Branson's Virgin Group—which is, to many, the quintessence of the new British entrepreneurial spirit—lie in music retailing. This is the field in which the company is now poised to undertake dramatic expansion, to become the major player in the post-1992 European Single Market.

From a current base of six megastores in France, Italy and Germany, the company has ambitious plans to increase to a network of 25 outlets over the next three years. Virgin Retail also has an Asia Pacific division with stores in Japan and Australia

Last year saw expansion into Milan, Berlin and Frankfurt, while this year Virgin will open megastores in Vienna, Barcelona, Hamburg and Brussels.

Masterminding the Virgin Retail Europe push is managing director Alastair Kerr, a soft-spoken Scot with a wealth of experience in pan-European retailing. He joined Virgin in October 1990 from children's clothing chain Mothercare Europe. He had previously worked for three other international retail groups, including a nine-month spell with FNAC, the French market leader in recorded music—and the nearest thing Virgin has to a rival in the pan-European stakes.

"I have no problems working in the different cultures and languages," Kerr asserts. "There are few European cities that I don't know well."

Until three years ago, Virgin's retail base was restricted to Britain and Ireland, where it had cut back its involvement by selling its smaller stores to W.H. Smith for more than \$40 million but retaining its fleet of 12 megastores. France was the first overseas target, with stores opening in Marseilles, Bordeaux and Paris, where the Virgin Megastore is in a head-to-head battle with FNAC's flagship outlet.

Last year saw expansion into Milan, Berlin and Frankfurt, while this year Virgin will open megastores in Vienna, Barcelona, Hamburg and Brussels. The 1993-94 phase also concentrates on Western Europe, but Kerr says that the schedule for new stores can often be upset by factors beyond Virgin's control: "In one European city, we are currently having problems getting permission from the local commune to trade the size of store we want. And whether we are able to open there depends on getting that permission."

Size is a vital factor in Virgin's brand identity. "In each city we aim to be the biggest music store, and usually the largest retailer of video and games," says Kerr, who estimates that between 60% and 85% of Virgin sales are of soundcarriers. Next comes video, then books (usually music-related only), T-shirts and in some cases a range of leisure clothing.

There are also restaurants in the French stores and a video cafe in Frankfurt. "And games is clearly a growing market across Europe," says Kerr. Virgin has a chain of specialist games stores in the U.K.

The commercial factors which determine where and when Virgin will expand involve careful calculations of likely profitability. "The rental has to fall within a certain percentage of the expected turnover of the store," Kerr stresses, adding that each new outlet is expected to reach break-even in fairly rapid time. The average cost of setting up a megastore is around \$3.6 million, while the Milan store with a floor space of 16,000 square feet is budgeted for first year sales of \$18 million.

In France, Virgin claims annual sales of \$180 million and a market share of 17% and the prospect of a retailer taking similar slices in each of several major territories opens up the issue of pan-European negotiations with suppliers. Kerr acknowledges this, saying that "it's certainly something other large companies have discussed with us. But at this stage we haven't gone any further."

Like other entertainment business companies, Virgin is looking carefully but cautiously at Eastern Europe. With the proviso that the general economic and social situation should be seen to have stabilized, Kerr can view "a logical extension from having opened in Vienna this year to look at somewhere like Budapest or possibly Prague a couple of years later."

(Continued on page B-20)

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(HMV continued from page B-18) ter says that a reluctance by retailers and labels to ask artists to do PA's, and the smaller size of the average store, have limited this kind of promotional activity in the past. Now, with Japan a more important part of world tour schedules than a few years ago, HMV is working with record companies and artist managers to bring about frequent in-store

McAllister's views on the scope for growth in the Japanese music market are borne out by reports from local retailers that Tokyo record sales have shown an overall increase since the arrival there of foreign retailers-both Tower and Virgin have stores in the Japanese capital. However, to date there is little evidence that the HMV way of doing business is influencing the company's Japanese competitors. "The foreign stores display a wide variety of goods on shelves in large volume. Our way is to attend to customers and recommend to them the best product," says one leading record retailer.

Walker aside, all 300 HMV staff in Japan are locals. He adds proudly that in Canada only four of 700 employees are not Canadian nationals.

HMV entered the U.S. market in November 1990 and now has two stores in New York City and one on Boston's Harvard Square. To critics who suggest that this is slow progress, McAllister points out that the combined area of the three is 90,000 square feet, "the equivalent of 40 small stores in one year."

With a small head office in Westport, Conn., run by Peter Luckhurst, who formerly helmed HMV Canada, the chain is actively looking at sites, but has no definite opening dates

HMV's current expansion plans are limited to the Northeast U.S.—"Our macho desire to go trans-American is being adequately suppressed!" says McAllister. "To enter the Californian market from the North East is like entering another country. Europeans often don't realize how much the States is a collection of different regional markets.'

That is a description he also applies to Europe itself, despite the ending of trade barriers next year with the arrival of the European Single Market. And Europe is no longer on HMV's list of priorities after what McAllister himself describes as a mistaken entry into the French market through Bordeaux, where HMV was forced to close its superstore after less than a year.

"For the first time we went off strategy," he explains. "Our strategy has always been to hit the major centers first and we tried for a considerable time to get an appropriate property in Paris. When we couldn't we went to Bordeaux, which was a mistake. But that doesn't mean we won't be back in the future.

Australia is the other market with an HMV presence. Its three outlets in Sydney are led by the "flagship" Pitt Street store of 35,000 square feet, which McAllister claims is the country's leading store in terms of sales. He adds that the adverse trading conditions in Australia, plus the number of small retailers in Sydney (more than in London or Los Angeles) will mean a shakeout in the retail sector in the near future."It's not dissimilar to the U.K. 10 or 12 years ago. The good independent stores will survive but you're likely to see people like ourselves, Brash's and Virgin become more dom-

While HMV has been growing globally, it has also doubled its presence in its home market, where it now has over 80 stores.

In its latest, in Manchester, the company has what it claims to be the most advanced EPOS (electronic point of sale) system in the U.K. This is the culmination of work on upgrading information systems begun in HMV's North American stores and an example of what McAllister calls his "lead business" strategy. Under this, the HMV chain in each country pioneers a retailing concept, with a view to exporting it. The U.K. group is currently acting as a lead business in its opening of several video-only HMV stores called Video Zone.

While the next two years are likely to see the emphasis placed on consolidating existing business rather than expansion into new regions, McAllister is proud of HMV's recent advances: "Fifteen months ago we were represented in 15% of the world market. We now have a presence in 65%." (VIRGIN continued from page B-18)

He also has Dresden and Leipzig in his sights, though he does not expect to move into the former East Germany until conomic reunification has progressed a lot further

Unlike some of its rivals in the international retailing business, Virgin has a policy of seeking local partners in each territory it enters. In Japan, it has a 50-50 joint venture with Marui, the country's largest credit sales department store. and in France, 38% is held by Parisbas, Credit Agricole and Saulnes-Chatillon.

There are also restaurants in the French stores and a video cafe in Frankfurt. "And games is clearly a growing market across Europe," says Kerr.

In addition, the Virgin Retail Europe holding company has Canal Plus, Asko and Parisbas as minority shareholders. As yet, the new Italian and German stores have no local involvement, but Virgin expects to find partners to take a 30%-40% stake to help finance expansion in each territory.

Along with local partners goes local staff, particularly those with an ear for the city-by-city variations in musical taste. Virgin's continental European stores typically have counter staff with music retail experience, while the general managers in each territory come from a similar international retailing background to Kerr himself.

Virgin Retail claims benefits from the visibility of the company's airline in key markets. Nowhere is this more true than Japan, where Virgin Atlantic had established its London-To-kyo route the year before the opening of the record store in the basement of Marui's central Tokyo emporium. However, some Japanese industry sources are skeptical about the relevance of the Virgin brand name. Instead, they point to the size of the Virgin store and its emphasis on displays as the keys to its success.



While Alastair Kerr admits the Virgin name is less wellknown in markets like Germany ("the record label has been there for a decade, but only the music fanatics are really aware of it," he opines), he sees the opening up of new air routes and new megastores going hand-in-hand, particularly outside Europe and North America. With a Tower store already open in Taiwan, Southeast Asia is definitely on the Virgin agenda. There can be little doubt, too, that it is among the many music business firms keeping a sharp eye on developments in South Africa.

But there is one large blank space on the Virgin retail map. Despite Virgin Atlantic's high profile in the U.S., the company believes that market conditions are currently stacked against a successful American launch for the megastore concept. "I get hundreds of letters a year about Virgin opening up in the States," Kerr admits, "but as far as we can see, all that's happening is that people are opening bigger and bigger stores and losing more and more money. The economy is still in a major downturn, so while we may go there in the fullness of time, the U.S. is not a priority for us. There are plenty of other markets nobody seems to be planning to go into."

Dave Laing is a London-based music business journalist and contributing editor of RPM Weekly, the U.K.'s newest trade magazine

(Continued from page B-3)

more breathing space when they first develop. In the past, when artists like Elton John were coming through, you'd give them that space. But today's music press chews up and spits out something new so quickly—and the national press is even worse. They don't give artists any chance, and they should realize that it's going to be hard for Britain to have any of our own stars. They just want to dig dirt. It's sickening."

At issue for EMI's Rupert Perry is how the charts can reflect a broader consumer base—particularly as the younger audience demographic is shrinking. "The big population is 25- and 30-plus," he says, "and those people tend to be buyers of albums, not singles. Are we getting at them? It's a major opportunity for the industry, certainly going forward into the '90s. Which is why you must have a broad approach to your artist roster.'

Still another chart issue involves independent distribution, which is currently the criteria for the national "indie" singles and album charts published by Chart Information Network. This divides industry leaders, many of whom want to use the word "alternative" instead of "independent" and want to see the chart criteria expanded to include majors with "alternative" repertoire.



Tony Powell

Jon Webster

"There is a real difference in the way independents and majors work," says Martin Mills of Beggars Banquet. "If it becomes purely a genre chart, and therefore completely accessible to majors, that's very dangerous. They'll use it as a marketing tool, and it will get swamped in perhaps the same way as the alternative chart is becoming in America—and then it will cease to be a tool for the smaller labels who we all need to care about."

The current indie chart criteria creates anomalies at the A&R level, too. Virgin International managing director Jon Webster, who until recently headed the company's U.K. operations, says, "We had a situation where a band was signed to one of our subsidiary labels and their first single came out. They said, 'Why aren't we in the indie chart?' We explained that we're not an indie, and they said, 'Well, we probably wouldn't have signed to you if we'd realized that.' It can get that bad.'

Webster says in that situation, majors "just have to be constructive and have an indie label. People don't like paying an independent for distribution when they've already got their own, but that's the price. You can see why some majors get upset about it, but that's life. I'm not in favor of just shutting it all down for that reason."

The indie charts have long been a magnet for U.S. labels looking for U.K. bands, including Sire, Geffen, Elektra and, most recently, SBK. This "alternative/new rock/post-modern" scene continues to interest the Americans, even while some of their own bands (such as Nirvana and the Black Crowes) out-Brit the British.

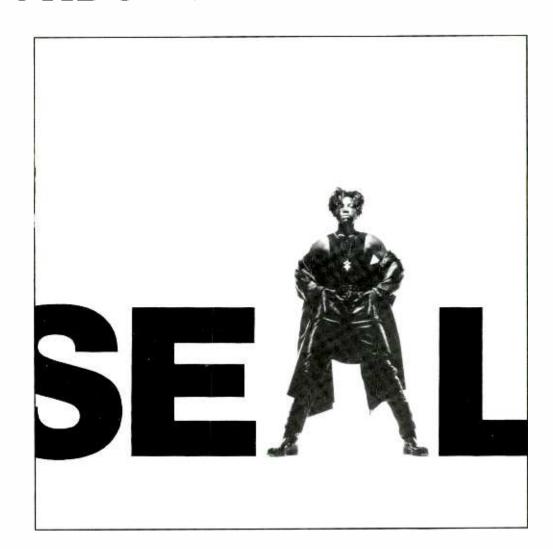
Those bands have done what the earlier English bands did to learn their trade," notes MCA's Tony Powell. "People are saying, 'How did Nirvana happen?" It's very simple: three guys, out there, playing. Not rushing around in luxury limos, being spoon-fed by the record company. Having a bloody hard time making a living, but they've done it."

That point underscores one of Britain's traditional assets in

music, which may be overlooked from time to time: its ability to set new trends or dictate a new agenda. Factory Communications' Tony Wilson argues that even when only two or three U.K. bands are in the top 20 of Billboard's album charts, '98% of the other seventeen acts are derivative from an En-

He contends, "Millions of records have been sold by bands influenced by Led Zeppelin, for example. There's a difference between the number of acts which come from the U.K. and the number which change the style. Britain changes the style. Adam White is Billboard's International Editor-In-Chief, based in London.

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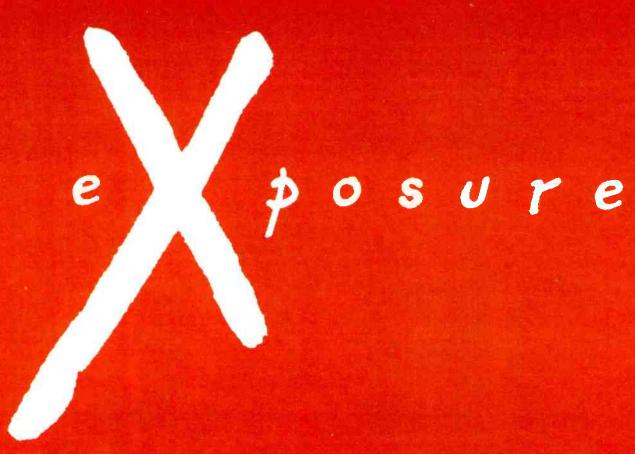
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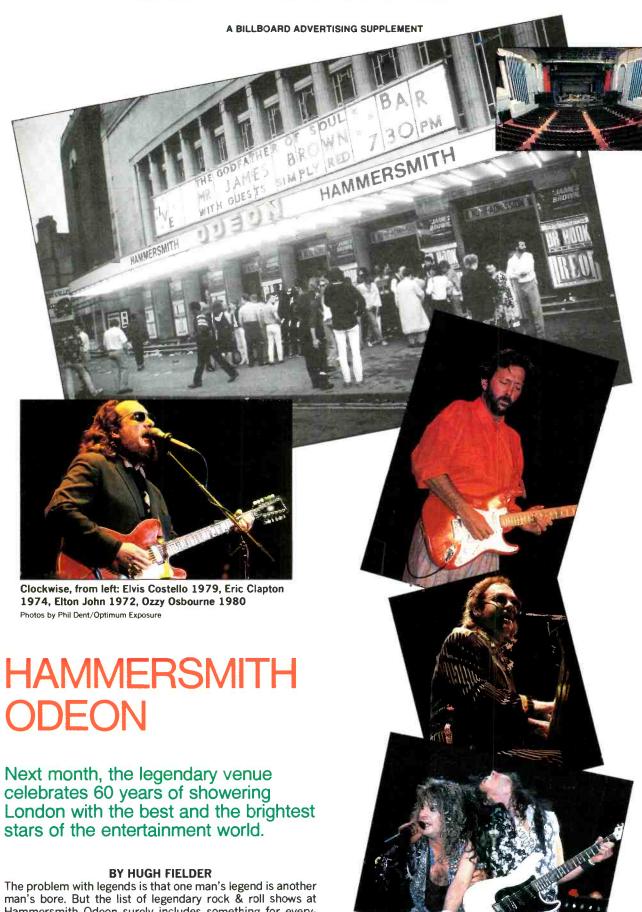
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(Pictured throughout this supplement are some of the major artists who have performed at Hammersmith, with the year each first appeared at the venue.)

stars of the entertainment world.

The problem with legends is that one man's legend is another man's bore. But the list of legendary rock & roll shows at Hammersmith Odeon surely includes something for every-

There are legendary gigs and legends who have played gigs at the Odeon. It's a matter of taking your pick. Like the Black Crowes, who walked out for their sound check, saying, "So this is the stage that Ozzy Osbourne stood on." Or the fan who can sit in the stalls and visualize every moment of the night David Bowie retired Ziggy Stardust.

Where to start depends on how you want to define "legendary." But Frank Sinatra's performance in June 1962 qualifies on most counts. It was the first time he'd been to the U.K. in a (Continued on page H-2)



Tammy Wynette 1975

Count Basie 1962

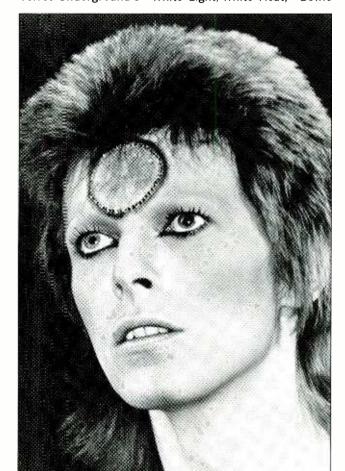
the "Aladdin Sane" album, which had topped the charts.

The tour had been intended as the prelude to European dates and a U.S. tour later in the year for which 38 shows had already been pencilled in. But after a searing version of the Velvet Underground's "White Light/White Heat," Bowie

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David Bowie 1973

stepped forward and announced to the Hammersmith Odeon audience: "This has been one of the greatest tours of our lives, and of all the dates on this tour this particular show will remain with us the longest because not only is it the last on the tour, but it's the last show we'll ever do."

While the audience erupted in consternation, his equally flabbergasted band launched into "Rock N Roll Suicide."

Among the songs that were inaudible behind a wall of screaming were "Twist & Shout," "I'm A Loser," "Baby's In Black," "Can't Buy Me Love," "I Feel Fine," and "Hard Day's Night."

Bowie's seemingly spontaneous decision set the music

press buzzing for weeks. The general consensus was that

he'd taken the title of his final song too literally. In fact, Bowie

had realized the limiting dangers of being professionally con-

sumed by the character he'd invented.

Less than a year later, having distanced himself further from Ziggy with the "Pin Ups" album of cover versions, Bowie was back on stage in the U.S. with the spectacular "Diamond Dogs" tour. Ten years later, Bowie returned to the Hammersmith Odeon to play a charity show at the end of his "Serious Moonlight" U.K. tour. And later, in 1983, RCA finally released the double album and film of that memorable night in Hammersmith, West London.

The Odeon has frequently hosted the debut U.K. date by American stars. In fact, during the 1970s, before the era of the arena, it became "the" place for U.S. acts to play in London. So when Bruce Springsteen planned his first European foray in November, 1975, the Hammersmith Odeon was naturally slated to start the tour. When it sold out quickly, a second show at the venue was added at the end of his itinerary. (Continued on page H-6)



Kate Bush 1979

Miles Davis 1982

(Continued from page H-1)

decade and interest was intense for the four London concerts he played in aid of the Sunshine Fund For Blind Babies & Children and the National Society For Mentally Handicapped Children.

He was accompanied by the Bill Miller Sextet and by all accounts was in the peak of form for shows which included such standards as "Day In, Day Out" and "Moonlight In Vermont." The U.K. visit was part of a world tour in aid of children's charities—just in case anyone thinks that musicians raising funds on a global scale started with "Live Aid"—and the London shows raised 28,000 pounds, a tidy sum in those days.

Sinatra's acquaintance with the Hammersmith Odeon was, it has to be said, brief. "He got straight out of his car, went straight through the stage door and straight on stage," remembers Phil Phillips, stage manager at the time. "He did his act, then walked offstage and straight back to the car. All the re-decorating we'd done in his dressing-room, the new toilet seat—and he never went near it."

Par for the course, as any Sinatra expert will confirm.

The Odeon's legend status for rock gigs began at the end of 1964 when the Beatles chose the venue for their series of Christmas season concerts. The group made a tradition of December tours around the U.K., climaxing with a series of

Sinatra "got straight out of his car, went straight through the stage door and straight on stage," remembers Phil Phillips. "He did his act, then walked offstage and straight back to the car. All the re-decorating we'd done in his dressing-room, the new toilet seat –and he never went near it."

London shows with a decidedly festive flavor.

On Christmas Eve, 1964, with "I Feel Fine" at the top of the charts, they arrived at Hammersmith Odeon for a 20-night run of "Another Beatles Christmas Show," a total 38 shows which remains a record for the venue.

The bill, hosted by Jimmy Saville, now Sir James Saville

The bill, hosted by Jimmy Saville, now Sir James Saville OBE (Order of the British Empire), featured the Mike Cotton Sound, Sounds Incorporated, Freddie & the Dreamers, Elkie Brooks and the Yardbirds, who included the young, mod-like (soon to be god-like) Eric Clapton. John, Paul, George and Ringo took part in one of the comedy routines before closing the show with a set that leant strongly on the just-released "Beatles For Sale."

Among the songs that were inaudible behind a wall of screaming were "Twist & Shout," "I'm A Loser," "Baby's In Black," "Can't Buy Me Love," "Honey Don't," "I Feel Fine," "She's A Woman," "Hard Day's Night," "Rock & Roll Music" and "Long Tall Sally." But by now the Beatles were used to their live efforts being rendered useless by the hysteria of their fans and simply consoled themselves with their share of the 90,000 pounds ticket receipts—it's almost impossible to calculate the value of that box-office take at 1992 prices.

Perhaps the most momentous single concert at Hammersmith Odeon was on July 3, 1973, when David Bowie stunned both the audience and his own band by pensioning off Ziggy Stardust at the height of his career. The date came at the end of a triumphant U.K. tour following the release of



Genesis 1976

How Hammersmith Works:

Efficiently, With A Staff Of Experts And A Newly Restructured Marketing Department

Building on a legend isn't easy, and when general manager David Elliot, veteran of a dozen Rank Organization cinemas up and down the U.K. in his 20-year career with the company, started at the Hammersmith Odeon in 1989 he was aware of the size of his task. "I felt the Odeon was living off its reputation. But times were changing and I wanted to change the image of the place," he says.

He aimed to encourage a wider range of acts to work

there to prove it wasn't just a rock venue. His aim was accurate: in the past couple of years, it has staged performances by superstar comedians Ben Elton and Billy Connolly, the Russian State Ballet, the London Chamber Orchestra (complete with PA system and lights)—plus world championship boxing.

Elliot dates the Odeon's rock reputation back to the early 1970s. "Phil Leivers, then manager, built it up from the occasional concert to what it is now. At that time there were a

TIM PARSONS, MCP (Midlands Concert Promotions): "The Odeon currently has the best management structure it's ever had, and they understand our needs for the kind of shows we do. It's a great place to build acts, particularly rock acts."

dozen or so other Rank cinemas around the country staging concerts, so the company could offer several venues for a U.K. tour."

But as cinema audiences declined, Rank started converting many of their cinemas to multi-screen complexes, reducing the number available for live shows. Hammersmith Odeon's success as a live venue ensured that it remained untouched.

The 1980s, however, saw the rise of arenas and stadia as the most lucrative locations in town. Against these bigger-capacity venues, the Odeon offered concert intimacy—that extra-special rapport between artist and audience which added up to the best possible night out.

Somewhere between big and small as a venue, the Hammersmith Odeon has a lot working in its favor. "The audience gets a great view, even from the back of the balcony. The band gets a good sound, which in turn makes them play better," says Elliot. "By making our advantages work for us, we're getting shows that might have gone to Wembley in recent years, but prefer to come here and play three or four nights—recent examples are Seal and Extreme. Erasure lined up a series of dates in the summer and expressed a passionate preference for the Hammersmith Odeon. Like others, they prefer the intimate rapport they can build in our hall.

"If a promoter books Wembley Arena and drops a clanger then it's costly. But you can put on two nights here and then add a third if the demand is there without risking too much. This year we'll see more of the major acts who have been playing arenas coming back to us."

When Elliot came to the Odeon, there was no mailing list, no leafleting: no real communication between venue, customers, promoters or any other interested parties. Promoters knew the value of the venue, but weren't particularly happy with the service they got. He has since introduced a computerized ticketing system, redecorated the two star dressing rooms, introduced a new bar downstairs and generally improved the decor. "It's a profitable venue, but it needs constant investment to keep it that way," says Elliot.

Credit card booking, introduced in June 1990, now accounts for 85% of box office business and has dramatically decimated the old booking office queues. Ticket sales for recent major attractions prove customers prefer to use credit cards. And business expansion is such that a new box office is being built next door to the theater.

is being built next door to the theater.

Today's box office staff have to cope with longer booking

(Continued on page H-4)



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Jerry Lee Lewis 1983

Marvin Gave 1981

(Continued from page H-2)

periods for concerts. Erasure tickets, for instance, went on sale in October, ten months ahead of the shows.

Elliot also restructured the marketing side of the operation. "The days of leaving it to the promoter to solely promote, advertise and sell his own shows are long gone," confirms marketing co-ordinator Chris J.Reed. "It's in our interest for shows to sell out. If we can help promoters sell shows in any way we can, then obviously we are likely to attract more busi-

ness.

"The marketing department adds an extra dimension as to the promoter's marketing of well as a supporting one to the promoter's marketing of shows. From our own advertising to leaflets, from press releases to competitions, in-house targeted publicity to a concert information telephone line—the list and potential for basic and creative marketing is endless.

"There are entire communications strategies in place and

being set up so we can use the most effective and efficient

PAUL FENN (Asgard Agency): "It's a smooth-running venue run by thoroughly professional people, which never gives us any problems...It's good to see the venue getting aggressive in their marketing again and responding to what agents and promoters want."

forms."

Reed recently carried out a survey of 7,000 prospective ticket buyers to research how they found about the shows at the venue. "Unsurprisingly, word of mouth came out top with 22%, followed by the *London Evening Standard* and *Capital*

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Radio," he says. "However, the free Oracle Teletext service came fourth, ahead of many other paid media.

'This is a valuable asset and service to promoters, which can be used for individual artists, and is especially useful when a long run is contemplated for an act. Or it can be used as a whole or in part. Some promoters are very strong on marketing and frequently use the services we provide. Others are just picking up on them."

Deputy general manager Marcus Ehresmann is aware that the Hammersmith Odeon can often be the saving grace of an U.K. tour. "Contrary to popular belief, promoters don't always make money. Sometimes they'll take on an act to develop and build them up. We'll always encourage them because it keeps the industry buoyant.'

Stage manager Tony Walton's job is to make sure that promoters' requirements are met on the night. After 10 years, he reckons he knows where every nut and bolt goes, along with all the applicable rules and regulations, plus the intricacies of the original ventilation system which still goes strong.

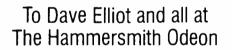
There's nothing we can't provide, given notice," says Walton. But if it's legal, I'll try and organize it.'

While he remains baffled why so many rock drummers want to defy gravity on stage, pyrotechnics and lasers are a common request which he treats with great care. "People who operate lasers are usually qualified technicians who know what they're doing.

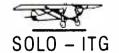
"But I'm very cautious about pyrotechnics because I've seen nasty accidents with confetti guns and fireworks."

The Plasmatics had a Hammersmith show cancelled on them in 1980 when they planned to blow up a car on stage. UFO ran foul of London Airport's air traffic controllers when two searchlights they had on the roof of the theater beaming into the sky started confusing incoming aircraft.

Walton says the business has got a lot more professional in



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Duke Ellington 1963 U2 1983

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Martha & the Vandellas, Stevie Wonder, the Supremes,

Louis Armstrong, Roy Orbison, the Beach Boys, Otis Redding, Tom Jones, Aretha Franklin, Slim Whitman, the Four Tops, Gladys Knight, Santana, Miriam Makeba, the Moody Blues;

Wilson Pickett, Gene Pitney, Roberta Flack, the Carpenters, Black Sabbath, Charles Aznavour, Gary Glitter, Status Quo, Supertramp, 10cc, Neil Sedaka, Cockney Rebel, Bay City Rollers, Tammy Wynette, Wings, Lynyrd Skynyrd, Dr. Feelgood, the Who, Bruce Springsteen, Dr. Hook, Queen, Joni Mitchell, J.J Cale, Kiss, Genesis, Bob Marley, Thin Lizzy, Joan Armstrading, Crophy & Nesh, Chicago, By Condor. Armatrading, Crosby & Nash, Chicago, Ry Cooder;

Bryan Ferry, Peter Gabriel, Procol Harum, the Jackson Five, Blondie, Bonnie Raitt, the Jam, Small Faces, B.B.King, Bob Seger, Judas Priest, Tina Turner, Rush, Sweet, Jasper Carrott, Boomtown Rats, the Kings, Ramones, Tom Robinson



Whitesnake, Ian Dury, Chic, Elvis Costello, Lou Reed, Kate Bush, Roxy Music, Squeeze, Dire Straits, the Police, the Shadows, AC/DC, the Clash;

The Specials, the Pretenders, the Byrds, Tom Petty, Genesis, ZZ Top, Ozzy Osbourne, Paul Simon, Human League, Talking Heads, Yes, OMD, Ultravox, Saxon, Slade, Japan, the Stranglers, Iron Maiden, Fats Domino, the Cure, Marvin Gaye, Kraftwerk, Duran Duran, Rainbow, Foreigner, Simple Minds, Chris De Burgh, James Brown, UB40, Sammy Hagar, Alice

Depeche Mode, Maze, Willie Nelson, Steve Miller, Joe Jackson, Mike Oldfield, Toto, Hall & Oates, Joe Cocker, Phil Collins, ABC, Elton John, Pat Benatar, Van Halen, U2, Def Leppard, Marillion, Dionne Warwick, Eric Clapton, David Bowie, Steve Winwood, the Commodores, Big Country, Wham!, Smokey Robinson, Eurythmics, Tears For Fears, Culture Club, Womack & Womack, David Gilmour, Twisted Sister, Je thro Tull, Cliff Richard, Sade, Level 42;
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To Hollywood, Bryan Adams, the Cult, the Pogues, Madness, Billy Bragg, INXS, Motley Crue, Cramps, Prefab Sprout, Huey Lewis & the News, Van Morrison, Patti Labelle, Bon Jovi, Guns N' Roses, Anthrax, Alexander O'Neal, Ben Elton, Style Council, John Cougar Mellencamp, Robert Plant, Clannad, Erasure, the Christians, Stevie Ray Vaughn, Bros; Los Lobos, Was (Not Was), David Lee Roth, Freddie Jack-

son, Belinda Carlisle, Robert Palmer, Robert Cray, Jimmy Page, Bruce Hornsby, Europe, the Monkees, Queensryche, Bananarama, REM, PIL, Julia Fordham, Skid Row, Aerosmith,

Jerry Lee Lewis, Runrig;
Neil Young, Jason Donovan, Lloyd Cole, Sinead O'Connor,
Faith No More, the Quireboys, Miles Davis, Nina Simone, John Lee Hooker, Aztec Camera, Suzanne Vega, Gary Moore, Lenny Kravitz, Jeff Beck, Jeff Healey, Pixies, Thunder, Beautiful South, Paul Young,

Bob Dylan, Deep Purple, A-ha, Sting, Joe Longthorne, the Temptations, Little Angels, Billy Connolly, the Allman Brothers, Beverley Craven, Morrissey, Crowded House, Guy, Black Crowes, Extreme, Seal, Slayer, Christy Moore, Whispers, Elkie Brooks, Nanci Griffith, Vic Reeves, Deacon Blue.

SECURITY We've all enjoyed working for the

past 12 years with the management and staff of The Hammersmith Odeon.

Here's to the next 12 years

CHEERS!



HAMMERSMIT 60th ANNIVERSARY

recent years. "Improved technology has also made parts of the job easier. It's the people who don't change. I remember the Spanish Opera Company going on strike just before they were due to start. They settled that one and began the show 45 minutes late. But they went on strike again in the interval and the show didn't finish until nearly midnight."

Stage security either side of the curtain depends on the type of show and on discussions with the promoter. "Obviously for a pop idol who usually creates hysteria, we'll be looking at extra security," says Marcus Ehresmann.

As a rock music enthusiast himself, Marcus knows how rock concerts generate excitement. "I was told not to stand on chairs by security as a kid and even though I've grown up I know how important it is to deal properly and sensibly with over-exuberant fans. Get too heavy and you can provoke trouble.

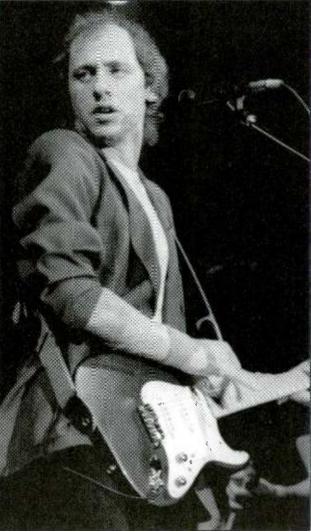
There's virtually unanimous praise for heavy metal and hard rock audiences from the Odeon staff.

The Hammersmith Odeon backstage security team, known as Bob and John, are also legends to promoters, agents and

BARRY COLLINGS (TAC): "It's a great place to build an act before going on to an arena, and sometimes afterward too. I did a couple of nights there with the Four Tops, who are doing a Wembley Arena this time around. But there's no reason they shouldn'y come back to the Odeon for another two or three nights next time."

artists as they go back some 20 years. They may be frustrating to someone who doesn't have the right pass, but promoters don't get unwarranted interruptions.

If your backstage pass is authentic, you can get in the backstage bar which can change in atmosphere from a quiet refuge to a seething mass of post-gig revellers within moments—presided over by Marco, who has seen it all in the past 15 years but remains the soul of discretion.



Dire Straits (Mark Knoofler) 1979

AC/DC AEROSMITH ACCEPT ASWAD ACE FREHLEYS COMET BON JOVI BROTHER BEYOND BRUCE HORNSBY AND THE RANGE BELINDA CARLISLE BILLY SQUIERS BLACKFOOT BOY GEORGE BONNIE RAITT BONFIRE **BLUE OYSTER CULT** THE BLACK CROWES CINDERELLA CHINA CRISIS CROWDED HOUSE CHEAP TRICK THE CURE DAVID LEE ROTH DEACON BLUE DEEP PURPLE DEBORAH HARRY DIAMOND HEAD DIO DEF LEPPARD DEPECHE MODE DEAD OR ALIVE DEVO DOKKEN ERASURE EURYTHMICS EXTREME FM FASTWAY FLOCK OF SEAGULLS FRANK MARINO AND MAHOGANY RUSH THE FIRM FRANKIE GOES TO HOLLYWOOD FRANKIE MILLER **FASTER PUSSYCAT** GARY NUMAN GARY MOORE GIRL SCHOOL GUNS N' ROSES GREG LAKE HUE AND CRY HUEY LEWIS AND THE NEWS IMAGINATION IRON MAIDEN INXS JONATHAN BUTLER JOE JACKSON JOURNEY JUDAS PRIEST JOHNNY CLEGG JASPER CARROT KROKUS

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Congratulates the "diamond" of British Theatres on its 60th Anniversary

LITTLE RIVER BAND LOU REED LYNYRD SKYNYRD MOTLEY CRUE MAGNUM MOTORHEAD MARILLION MR BIG MANOWAR MIDGE URE MICHAEL SCHENKER GROUP MEN AT WORK MANGO GROOVE NAZARETH OZZY OSBOURNE OMD OWEN PAUL PIL PSYCHEDELIC FURS PREFAB SPROUT PAT TRAVERS QUIETRIOT QUEENSRYCHE QUIREBOYS RICK WAKEMAN ROBERT PLANT ROBIN GEORGE REM RATT REO SPEEDWAGON SCORPIONS SKID ROW SQUEEZE SLADE SAXON STIFF LITTLE FINGERS THE SILENCERS SUZI QUATRO SIMPLE MINDS SECRET AFFAIR STEVE HILLAGE SIOUXIE AND THE BANSHEES SIMPLY RED STATUS QUO SPEAR OF DESTINY STRYPER SINEAD O'CONNOR THEN JERICHO THE ALARM TYGERS OF PAN TANG TRANSVISION VAMP THUNDER TOYAH THE JAM THE TOURISTS 10,000 MANIACS THE FLAMING MUSSOLINIS TED NUGENT THOMPSON TWINS TESLA UFO U2 ULTRAVOX VAN HALEN WARLOCK WAYSTEAD



Ray Charles 1963

Van Morrison 1979

Easter Eggs, Ink Spots And Dutch Fiddlers Anchor Hammersmith History

The venue opened, as Hammersmith Gaumont Palace, on March 28, 1932, hailed as "the last word in modern architecture." Sixty years on, it's now protected by an environ-

AMMERSMIT 60th ANNIVERSARY

mental Grade Two classification under which neither its exterior nor original interior fittings can be altered without government permission.

Still housed under the 64-ft, wide stage is the Mighty Compton Organ which in early years rose majestically into view for musical intermissions. Opening night entertainment included a Dutch fiddle player, the Gaumont Palace Symphony Orchestra and two movies, "Bad Company" and "A Night Like This." The first full stage production was "Our





Ella Fitzgerald 1964

Eurythmics 1983

Easter Egg," with a cast of 80.
Out of action through virtually all of World War II, the Gaumont Palace opened up again afterwards with the emphasis on films until the early 1950s when a policy change saw major U.S. acts including the Ink Spots, Mickey Rooney and Carmen Miranda booked in for Sunday concerts.

Phil Phillips, who started work as a page boy there in 1933, retiring as stage manager 51 years later, still recalls with affection the old four-hour programs of cine-variety: a second feature movie, followed by Gaumont British News, then an organ recital, trailers, a live performance or two, finally the main film. Price of a ticket? The 1930s equivalent of eight U.S. cents today.

He was working there when the Rank Organization took

over and effected the venue's subsequent name change.

That was 1962. Up in Liverpool that same year, a group called the Beatles was spearheading a musical revolution which would put the legend into Hammersmith Odeon's long

(Continued from page H-2)

While Springsteen could easily have sold out another couple of shows, his record sales then were still relatively low and CBS Records used the occasion to raise his profile by plastering "Finally London Is Ready For Bruce Springsteen" posters all over the city.

But Springsteen himself was not ready for the hype and furiously tore down the posters around the Odeon. His annoyance spilled over into his performance and the result was that Springsteen's first concert outside North America was a disappointment, both to the performer and his audience. The second show, eight days later, began nervously, too, but three



The Commodores 1979

hours and 21 songs later Springsteen was literally carried from the stage by the E Street Band. Finally, Bruce Spring-steen and London were ready for each other.

Ten years earlier, another U.S. phenomenon made a relatively low-key U.K. debut at the Odeon when the Motown Revue began a tour, March 23, 1965, to coincide with the launch of the Tamla Motown label in Britain. The line-up of Martha & the Vandellas, Stevie Wonder, the Supremes and the Miracles (featuring Smokey Robinson) seems almost inconceivable nowadays, but at that time only the Supremes and the Four Tops had made any real impression on the U.K. charts and Berry Gordy even added local hit artist Georgie Fame to beef up the bill. But anybody who was there wouldn't settle for anything less than...legendary.

The British experience of American soul revues had been strictly limited up to then, but Ike & Tina Turner pioneered the genre with a number of memorable Hammersmith shows in the late 1960s—it's impossible to forget Tina Turner's hyper-active dancing and carbo-hydrated soul delivery. This paved the way for the likes of B.B. King and James Brown, who became regular visitors in the 1970s. So regular, in fact, that one of the backstage staff remembers a hilarious paternity discussion between James Brown and a young woman taking place just inside the stage door while a pram containing the offending article travelled back and forth between the sparring partners.

B.B. King naturally never had such a problem. A consummate professional, he arrived late at Heathrow Airport just as he was due on stage. Less than one hour later, with the audience waiting patiently, King and his band stepped off their

THEATRE FRANCHISE U.K.

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Joni Mitchell 1976

Willie Nelson 1982

HAMMERSMITH 60th ANNIVERSARY



Nina Simone 1990

Guns N' Roses 1987

coach and walked straight on stage to begin the perfor-

During the 1970s, many American acts came to regard the Hammersmith Odeon as a second home when they came to the U.K. Maze, featuring Frankie Beverly, would simply add more shows every time they came over until they were playing a week at a time to ecstatic audiences.

The Fatback Band was another group guaranteed to raise the roof every visit, as were Funkadelic when they grooved over in their flying saucer at the end of 1978 to promote the "One Nation Under A Groove" album. They may not have been major stars to the country at large, but

After a searing version of the Velvet Underground's "White Light/ White Heat," Bowie stepped forward and announced to the Hammersmith Odeon audience: "This has been one of the greatest tours of our lives, and of all the dates on this tour this particular show will remain with us the longest because not only is it the last on the tour, but it's the last show we'll ever do."

to the fans who flocked to see them at the Odeon, they were heroes.

Ry Cooder was another who could sell out a week at Hammersmith with no difficulty. Indeed, he was arguably more popular in the U.K. than he was in the U.S. at the end of the 1970s.

The most flamboyant residency at the Odeon was definitely that of Elton John, who played 14 Christmas shows in 1982. Surely nobody else but Elton John would have even considered decorating the Hammersmith Odeon as a Christmas present—inside and out—and wrapping a preposterous pink and blue ribbon around the building. It was an extraordinary sight for the thousands of motorists who daily passed by the Odeon on the Hammersmith flyover. Inside, there were more ribbons and red carpets.

Elton John is also allegedly responsible for a small, bullet-like hole in the window of a backstage door, caused apparently at another show when the piano stool he intended to dispatch theatrically into the orchestra stalls overshot the mark and landed on a girl, who needed first aid treatment.

An angry Elton John fled the stage, knocked the hole in the window and got straight into his Rolls Royce, ordering the driver to drive round Hammersmith Broadway until he had calmed down. He returned to the theater to find his bemused band walking off stage.

The longest residency at the Hammersmith Odeon to date was set in 1991 by Scottish comedian Billy Connolly, who played 18 nights.

The excellent sound facilities at the Odeon has meant that many acts have recorded their shows there for inclusion on live albums. Motorhead even titled their 1981 live album "No Sleep 'Til Hammersmith," a reference to the fact that most U.K. tours climaxed at the venue; it was a

catchphrase among the band as they trekked the country.

The Odeon has also seen more than its fair share of charity shows, most notably at the end of 1979 with the "Concerts For Kampuchea," which ran over three nights, with the Clash, Ian Dury & the Blockheads and Matumbi sharing the first night, the Who, the Specials and the Pretenders the second, and Wings, Elvis Costello and Dave Edmunds' Rockpile the third.

The rumored Beatles reunion failed to materialize but

the final jam session saw 11 guitarists and three drummers powering through "Roll Over Beethoven."

And in 1988, Dire Straits warmed up for their headline appearance at the Nelson Mandela 70th birthday tribute at Wembley Stadium with two charity shows at the Odeon. It was the first time they'd played together for over two years and to bolster their confidence they brought in Eric Clapton, a veteran of more Hammersmith Odeon shows than he would care to remember.

Among the most amusing incidents in the scrapbook of Hammersmith Odeon history is the night that folk-rock band Steeleye Span tipped the night's takings—around 8,000 pounds-back over the audience at the climax of their gig. It was a publicity stunt, of course, and the local council put a stop to a repeat performance the following



Stevie Wonder 1965

night, fearing a riot, but several people still went home richer than when they arrived.

And then there was the night Paul Simon bought the audience a drink in 1980. He'd been reminiscing about the good times he'd had in England in the mid-1960s and how he'd never be able to repay the kindnesses when a wag in the balcony shouted out "Buy us a drink then." Paul agreed and the bar bill came to over 1000 pounds.

The manager of the Odeon carefully avoided the worst excesses of punk although the Jam and Siouxsie & the Banshees both played there, as did the Police. But the venue has experienced a fair amount of teenybop hysteria at concerts by the Bay City Rollers, Bros., the Osmonds and Wham!

However, the worst case of hysteria the backstage staff

can remember was for KajaGoogoo in the late 1980s, a band who could not have got themselves arrested, much less recognized, within a year. Such is the price of being a

Some legends came to the Hammersmith Odeon late. Bob Dylan didn't play the venue until 1990 when he stepped down from the stadium and arena circuit to play a week-long residency. One night he travelled to the Odeon on the London underground system, unrecognized by his fans and by the backstage staff, who were naturally suspicious of such a strange-looking character in a hooded sweater and claiming to be superstar Bob Dylan. But the doorman stayed cool. After all, some years earlier Bob Geldof had turned up to a Boomtown Rats show on his

David Elliot and his Management team wish to thank all -

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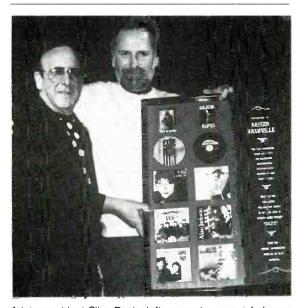
LAGUNA NEGAL, Calif.—"1992—A New Time, A New Commitment" was the theme of Arista's annual convention, held here recently. The five-day conference was attended by Arista and BMG personnel from across the U.S., U.K., and Canada. Highlights included product presentations, sales and marketing meetings, promotiom and sales awards dinners, and live performances by Sarah McLachlan, Brooks & Dunn, and Steve Wariner.



The staff of Arista Nashville socializes during the convention. Shown in back row, from left, are Steve Williams, manager of Gavin promotion; Steve Sharp, regional promotion manager, West Coast; Allen Butler, VP of promotion and artist development; Tim DuBois, senior VP/GM; Mike Dungan, national director of marketing and sales; and Mike Owens, regional promotion manager, Southeast. In front row, from left, are Denise Nichols, regional promotion manager; Ann Weaver, regional promotion manager, Southwest; Ramona Simmons, manager of office services; Rhonda Forlow, manager of retail marketing; and Merissa Ide, manager of media and artist development.



BMG staffers mingle at the Arista conference. Shown, from left, are Tom McIntyre, senior VP/chief financial officer, BMG; Rick Cohen, senior VP of sales, BMG Distribution; Rick Wilcoxen, director of national sales, BMG; Bob Morelli, national singles sales director, BMG; Barry LeVine, director of field marketing, alternative music, BMG; Candy Masengale, director of field marketing, mainstream, BMG; Pete Jones, president, BMG Distribution; Lisa Jackson, director of field marketing, black music, BMG; and David Steffen, senior VP/GM, BMG Video.



Arista president Clive Davis, left, presents a special plaque to Tim DuBois, Arista Nashville senior VP/GM, commemorating the No. 1 hits achieved since the country division was formed two-and-a-half years ago.





Recording artist Kenny G, left, accepts commemorative plaques representing multiplatinum sales of his albums from Arista president Clive Davis



Arista senior VP of promotion Rick Bisceglia, left, receives a special plaque from president Clive Davis commemorating Bisceglia's 10 years at the label.

Dinner is served at the Arista conference. Shown in back row, from left, are Dennis Turner, manager of Kenny G; Arista recording artist Bryan Loren; Jack Rovner, Arista senior VP; and Rick Bisceglia, Arista senior VP of promotion. Seated, from left, are Daphne Lubick, Dennis Turner's guest; Lindy Benson, the fiancee of Kenny G; Clive Davis, Arista president; Sarah McLachlan, Arista artist; and Roy Lott, executive V.P.and GM, Arista.



The LaFace Records family enjoys the festivities at the Arista conference. Shown, from left, are Constance Armstrong, A&R administrator; Davett Singletary, director of artist development; L.A. Reid, co-founder of the label; Sharliss Asbury, executive assistant to Reid; and Lamont Boles, VP of operations. Also in attendance, but not photographed, was label co-founder Babyface.



Talking shop, from left, are Gerry Griffith, Arista senior VP of black music; Clive Davis, Arista president; L.A. Reid; LaFace Records recording artist and Lamont Boles; and Doug Daniel, Arista VP of R&B promotion.

HomeVideo

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Price Doesn't Hamper Holiday-Season Purchases Of Video, Laserdisc Boxed Sets

(Continued from page 6)

cludes "Running Man," "Total Recall," and "Red Heat." "It did OK but didn't really blow out [as expected] with all the interest in 'Terminator

On the laserdisc side, MGM/UA Home Video's \$99.98 "The Golden Age Of Looney Toons ('33-'48)" and Image's \$99.98 "Aliens" special edi-tion and \$99.99 "Fantasia" deluxe version all did extremely well for Tower.

The "Fantasia" laser boxed set had sold more than 75,000 total units as of early January, according to Image Entertainment marketing VP David DelGrosso, as compared with more than 150,000 units vended of the \$39.99 CLV laser edition.

"It was surprising that consumers would go for all those different price points," Thrasher says of the panoply of gift-set retail tags. "A number of gift sets performed really well from \$29 up to \$149, which we were selling the [VHS] 'Civil War' for. There were some pretty high-end items. But if it's really good quality, then people are willing to pay for it."

VALUE FOR THE MONEY

"As long as the perceived value is there, then it's OK," says Mike Dungan, video buyer for the Camelot Music web. "A lot of consumers will price individual episodes [featured in a set]. They know when you're trying to pull one over on them." He points to Paramount's \$74.75 "Star Trek" VHS set as a good example of a value-added set. "It had a lot of additional attractions going for it."
Disney's \$99.99 VHS "Fantasia"

special edition was the biggest holiday winner for Camelot, and other hits included Warner's Clint Eastwood set, FoxVideo's "Die Hard" parts I and II, and Columbia TriStar Home Video's "Karate Kid" videocassette packages, along with the "Star Trek" set. Fox's "Star Wars" edition did well,

but "it does well all year round," says Dungan. He says boxed sets are definitely a fourth-quarter phenomenon, except for "Star Wars.

In laserdisc, the "Fantasia" special edition was No. 1 for Camelot, and the "Star Trek," "Godfather," and "Aliens" sets also sold well. "We really don't have a season in laser that's better," Dungan notes. He adds that "T2 was so late that it's still breaking and I wouldn't count it as a holiday title."
The "Star Wars" and "Star Trek"

boxes and Video Treasure's "Laurel And Hardy" five-tape package were the top gift sets for the 92-store Music Plus chain, according to senior video buyer Terrel Frey. "Back To The Future," Steven Seagal, and "Die Hard" VHS sets also sold well for the web, as did the PBS "Civil War" and "I, Claudius" boxed edi-

tions. "There were a couple of pleasant surprises, like the 'Lonesome Dove' and 'Twin Peaks' gift sets,' says Frey. "We brought in 30 [different] boxed sets for the holidays, and in general they did very well. We were very pleased and we'll definitely be doing it again next year."

REPEAT BUYERS

At Waldenbooks, the top five video boxed sets were "The Civil War," "Star Trek Collector's Set," "Fanta-sia," "Lonesome Dove," and the CNN "War In The Gulf" set, according to senior video buyer Bryan Curtis. The "Cosmos" boxed set, which carried a \$200 tag (as did "The Civil War"), also continued to sell well.

"I don't think any of us had any idea that the Gulf war stuff would do as well as it did," notes Curtis. "And we were very pleasantly surprised by the 'Star Trek' set. I thought that

surely most of the people [buying it] already own some of these movies or all of them, but it looks like some bought them over again with this

Boxed sets outsold all of Waldenbooks' single-title videos, except for the \$24.99 "Fantasia," "Home Alone," and "The Jungle Book," according to Curtis.

Boxed set sales are not limited to the fourth quarter for Waldenbooks. "We've been selling 'The Civil War' for 14 to 15 months. It's constant," says Curtis.

He advises manufacturers to "be sure they are giving the customer value. There were some [boxed sets] that didn't contain the retail value in terms of the merchandise if you added up what everything would cost separately. Consumers might get wise to that, though I think they [certain labels] got away with it this (Continued on next page)

Plans Cross-Promo Vid Campaign ■ BY JIM McCULLAUGH

Fox Makes 'Commitments'

LOS ANGELES-FoxVideo is supporting the April 9 rental release of "The Commitments"—director Alan Parker's film about the rise and fall of a Dublin-based soul band-with an elaborate campaign designed not only to heighten awareness of the title but also to create a cross-promotional synergy via music industry channels.

The film, which opened theatrically last August, met with many favorable critical reviews but, as is the case with many pop-music-oriented films, had limited box-office success, taking in about \$14 million.

Nonetheless, FoxVideo is projecting video sales of approximately 200,000 units, a higher figure than the film's box-office would normally dictate.

"The movie should find its audi-

ence on home video and have longevity," says Bruce Pfander, marketing VP of FoxVideo.

Based on the music from the film, MCA Records not only picked up the soundtrack album but also signed two of the young actors featured in the motion picture. (Billboard, August 24, 1991). The album reached platinum status and peaked at the No. 8 position on The Billboard 200.

A specially produced, 24-minute featurette called "The Making Of The Commitments" will be provided to video dealers and is targeted for both in-store play, as well as a free rental. One key aspect of the "making of" featurette is a never before seen music videoclip of "Treat Her Right."

The featurette, also directed and produced by Parker, showcases (Continued on page 55)

Very Big Shows: Disney Debuts Ed Sullivan Vids

ANGELES-Buena Vista Home Video plans to release two sellthrough volumes to begin its "The Ed Sullivan Show Collection."

"The Very Best Of The Ed Sullivan Show, Volumes I And II" will be available in video stores April 10 at \$19.99 each.

The shows are the latest distribution acquisitions by Buena Vista Home Video, which continues to aggressively step up both its acquisition and distribution of non-Disney originated special-interest product.

Among recent Buena Vista Home Video activity:

- A deal with Mattel for a "Dance! Workout With Barbie" tape (Billboard, Feb. 8).
- The release of "Frankenweenie," mega film director Tim Burton's first and virtually never-before-seen film (Billboard, Feb. 1).
- A distribution deal involving Muppet creator Jim Henson's library (Billboard, Jan. 4).

Buena Vista has already enjoyed considerable sales success with its "Rocky & Bullwinkle" tapes, an outside acquisition of the vintage Jay Ward-created TV show, and has also made inroads in the music video field with the two-volume "Elvis: The Great Performances" series.

The Sullivan deal also underscores the video market's growing programming interest in classic TV. The Sullivan show ran from 1948-71 and has never been seen in reruns.

The Ed Sullivan collection, according to Disney executives, is the result of an association with Andrew Solt and SOFA Entertainment, rights holders of the Sullivan video library.

Producer/director Solt's credits include "Elvis: The Great Performances," "Imagine: John Lennon," and "25X5: The Continuing Adventures Of The Rolling Stones."

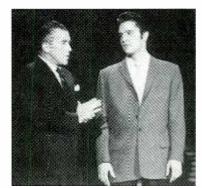
According to Solt, future programs will be culled from more than 1,000 hours of programming in the library.

The first two releases, Solt says, are "expanded versions" of the two recent Sullivan TV specials that aired on the CBS-TV network in February and November 1991.

The videos contain extended performances of such musicians as the Beatles, Elvis, the Stones, Ella Fitzgerald, and Nat King Cole, as well as comedians like Jimmy Durante.

Solt is the executive producer, director, and co-writer of the CBS Network Specials and "The Very Best Of The Ed Sullivan Show, Volumes I

Both Solt and Bill Mechanic, president of worldwide video and interna-



Rock'n'roll legend Elvis Presley, right, chats with Ed Sullivan during one of the singer's many appearances on the classic "Ed Sullivan Show." Buena Vista Home Video is releasing "The Ed Sullivan Show Collection," a new sell-through home video series that will draw from the Sullivan video

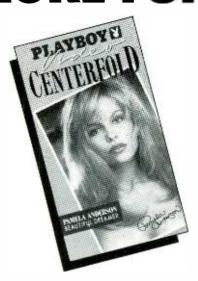
tional theatrical distribution for Buena Vista, say the Sullivan library offers flexible home programming opportunities.

Among the possibilities are 'themed" cassettes that might feature appearances by classic Motown acts or classic rock'n'rollers from a particular year or decade, a cassette

devoted to comedians, and the best of Sullivan's Christmas specials

One possibility, says Mechanic, is to assemble all of Elvis' performances and make that the third installment of the "Great Performances" series. Two more Sullivan tapes should be available by year's JIM McCULLAUGH end, he says.

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BILLBOARD FEBRUARY 15, 1992

VIDEO, LASERDISC BOXED SETS

(Continued from preceding page)

year." He points to the Turner "Citizen Kane" gift sets as "very good

TOO MUCH OF A GOOD THING?

MGM/UA Home Video VP of sales and marketing George Feltenstein affirms that "it's important for manufacturers to be judicious in what they bring out and how they bring it. out. With our library, I could bring out 200 or 300 boxed-set combinations if I followed the formulas that others did. But it's just not appropriate.

"Everybody rushed to the market with boxed sets and it wasn't well thought out on all sides. The sets that did the best-the 'Star Wars,' the 'Star Treks'-had something that really tied them together.'

Feltenstein adds that many of his key accounts "were a little overflooded with boxed sets and were not pleased with the degree to which everything was being put in a box. They can create merchandising, display, and security problems. Shelf space and display space for this kind of stuff are especially sparse.'

Nevertheless, "the trend will continue," predicts Feltenstein, whose label did well over the holidays with its Judy Garland, Humphrey Bogart, Bette Davis, and "MGM Cartoon Christmas" VHS gift packages.

On the laser side, "The best thing we had was the 'Golden Age Of Looney Tunes' boxed set, which outperformed my wildest dreams. We've sold about 7,000 of them at \$99.98 and we're back-ordered in the thousands. The 'Thin Man' and CAV 'Gone With The Wind' [laser boxed sets] also did very well."

"Aliens," "T2," and "The Golden Age Of Looney Tunes" were the most successful laserdisc boxed sets over the holidays for Dave's Video, the Laser Place, in Sherman Oaks, Calif. The "Star Trek" special edition was not in the store during Christmas, according to co-owner Dave Lucas. He says, "The biggest surprise was 'Looney Tunes.' I just keep selling them." Lucas adds that boxed sets sell year-round, not just at Christmastime.

Pioneer LDCA had success with its "Star Trek," "Godfather," and "Terminator 2" laser special editions, according to marketing manager David Wallace. The limited-edition "Star Trek" set sold more than 7,000 units, while the \$129.95 laser "Godfather Gift Set" is past 15,000 pieces, according to Wallace. The \$99.95 "T2" had a limited run of just 18,000 units, which is all shipped out.

Boxed Sets Key On Classics '92 An Anniversary Film Year

LOS ANGELES—The trend toward boxed sets, gift packages, and special-edition video packaging is likely to continue this year based on the brisk sales performance of the fourth quarter (see story, page 6).

This year, for example, MGM/UA Home Video will offer VHS packages featuring Spencer Tracy, Clark Gable, the Marx Brothers, and Laurel & Hardy, among others, and will launch volume two of "The Golden Age Of Looney Tunes" on disc in May.

One obvious programming hook, say suppliers, is to capitalize on the 40th and 50th anniversary of some classic films.

Asked if MGM/UA Home Video will launch any special 40th- or 50thanniversary boxed sets, George Feltenstein, VP of sales and marketing, responds, "Yes, and that I can't talk about. But it doesn't take a rocket scientist to figure out what we're going to do.'

In 1992, it will be the 50th anniversary of films made in 1942 and the 40th of those made in 1952. Neither

of those years were in the league of 1941 or 1939, which were arguably Hollywood's best years ever. But some notable films were made.

The three top possibilities are MGM/UA's "Singin' In The Rain" (1952), the grand musical that starred Gene Kelly, Debbie Reynolds, and Donald O'Connor and was directed by Kelly and Stanley Donen; Republic's "High Noon" (1952), the classic western directed by Fred Zinneman and starring Gary Cooper; and Turner's "The Magnificent Ambersons" (1942), directed by Orson

sary special editions include "The Quiet Man," "The Greatest Show On Earth," "The Bad And The Beauti-"Forbidden Games," and "Pat And Mike."

Other possibilities for 50th-anniversary special editions include "Yankee Doodle Dandy," "Mrs. Miniver,"
"Saboteur," "The Palm Beach Story," "Woman Of The Year," and CHRIS McGOWAN

Other candidates for 40th-anniver-

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THIS WEEK	LAST WEEK	WKS, ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Custostad
1	1	14	★ · FANTASIA	★ ★ NO. 1 ★ ★ ★ Walt Disney Home Video 1132	Animated	1940	G	2
2	2	13	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	2
3	3	24	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	1
4	4	24	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze	1990	PG-13	t
5	5	9	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video	Demi Moore Cher	1991	NR	H
6	9	40	THE JUNGLE BOOK	FoxVideo 2576 Walt Disney Home Video 0602	Animated	1967	G	+
7	7	20	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	╁
8	6	62	THE TERMINATOR	Hemdale Film Corp.	A. Schwarzenegger	1984	R	
9	8	13	1992 PLAYBOY VIDEO PLAYMATE	Hemdale Home Video 7000 Playboy Home Video			1	+
10	<u> </u>		CALENDAR RICHARD SIMMONS: SWEATIN' TO	Uni Dist. Corp. TBV0702	Various Artists	1991	NR	+
	10	70	THE OLDIES ♦ JANE FONDA'S LOWER BODY	Warner Home Video 616	Richard Simmons	1990	NR	+
11	15	12	SOLUTION SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	1
12	12	16	SPARTACUS♦	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	
13	11	70	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	
14	17	68	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	
15	13	90	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	
16	19	13	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	
17	21	277	THE SOUND OF MUSIC♦	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	T
18	22	13	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	t
19	14	15	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	t
20	25	6	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	t
21	28	22	CITIZEN KANE: 50TH ANNIVERSARY	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	Ì
22	RE-E	NTRY	20,000 LEAGUES UNDER THE SEA ♦	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	t
23	18	83	AN AMERICAN TAIL ♦	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	t
24	23	10	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artısts	1991	NR	t
25	20	5	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	H
26	24	26	GARTH BROOKS ▲ ²	Capitol Video 40023	Garth Brooks	1991	NR	t
27	31	43	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	+
28	30	24	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle	1963	G	-
29		NTRY	PLAYBOY: WET & WILD III	Playboy Home Video	Sid Caesar Various Artists	1991	NR NR	+
30	33	8	PENTHOUSE: FAST CARS/FANTASY	Uni Dist. Corp. 90625 Penthouse Video	Various Artists Various Artists	-	NR	
		-	WOMEN	A*Vision Entertainment 50289-3 Carolco Home Video	A. Schwarzenegger	1991		H
31	16	6	TERMINATOR 2: JUDGMENT DAY MAGIC JOHNSON: ALWAYS	Live Home Video 68952 CBS/Fox Video	Linda Hamilton	1991	R	L
32	27	3	SHOWTIME	FoxVideo 3189	Magic Johnson	1991	NR	
33	RE-E	NTRY	OZZY OSBOURNE: DON'T BLAME ME	SMV Enterprises 19V-49103	Ozzy Osbourne	1991	NR	L
34	26	13	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	
35	RE-E	NTRY	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR -	
36	36	14	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	
37	39	24	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. 0601	Lisa Matthews	1991	NR	
38	NEV	٧	THREE LIVES OF THOMASINA	Walt Disney Home Video 185	Karen Dotrice Patrick McGoohan	1964	G	1
39	35	4	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist, Corp. PBV0703	Various Artists	1991	NR	2
40	37	30	PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	1

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert, for sales of 100,000 units or \$2 million in sales at suggested retail. TA 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. TA platinum certication 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.

FOX'S 'COMMITMENTS'

(Continued from page 53)

casting scenes, interviews with the principal stars, rehearsal footage, and actual filming of scenes. Four free rental "making of"

Four free rental "making of" cassettes and a counter display are being mailed directly to each of the 22,000-plus FoxVideo preferred retailers, totaling 90,000 free cassettes.

It is also expected that VH-1 will air the "making of" featurette, which would likely promote both the rental movie and soundtrack.

Distributor sales representatives are also receiving a special kit containing a screener of the movie, the "making of" featurette, and a cassette version of the soundtrack.

Adds Pfander: "We're hoping the behind-the-scenes featurette will get a video spin on VH-1 as part of their programming. That should promote the featurette, the movie, and the soundtrack. It should air before the movie's release and help build consumer demand."

In terms of cross-promoting with MCA Records, Pfander says there is mention of the album on the featurette.

"We're also putting some money behind radio promotion," he says, "which should help to drive people into both video and record stores. The backbone of the promotion is the featurette, since it gets people into the music. And the promotion should give another kick to the soundtrack sales."

should give another kick to the soundtrack sales."

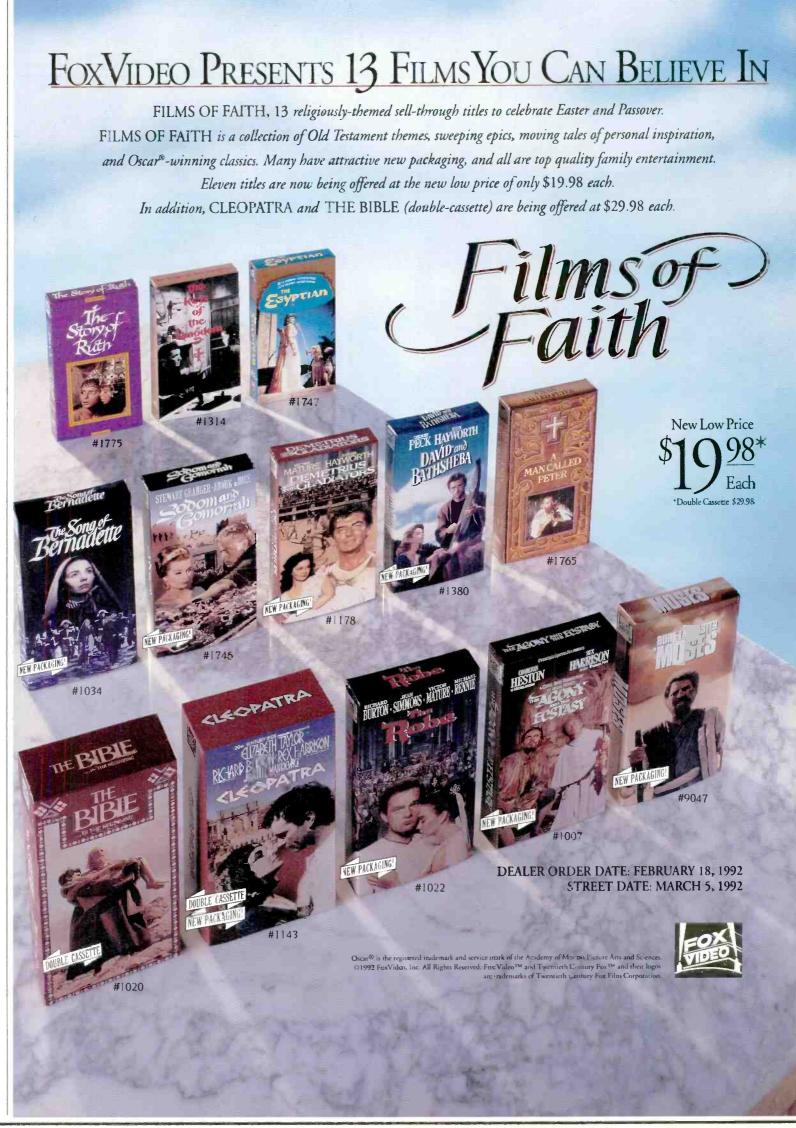
Another marketplace factor that should spur interest in "The Commitments" is the release on the Atco label of classic recordings by the original artists of the music featured in the movie.

Among artists on that album singing such clasic songs as "Mustang Sally" and "Chain Of Fools" are Wilson Pickett, Aretha Franklin, Otis Redding, Clarence Carter, James Brown, Joe Tex, Percy

Sledge, and Issac Hayes.
A second album from "The Commitments" band is also being prepped by MCA Records.



Actor Andrew Strong as "Deco Cuffe" lets one rip in "The Commitments," director Alan Parker's film about the rise and fall of a Dublin-based soul band. Making its home video debut April 9, the title is the focal point of an elaborate promotion by FoxVideo to heighten rental awareness.



VSDA Voices Support For Vote America Campaign

by Earl Paige

SDA VOTES: This is not about the trade group's upcoming elec-tion, though that will be interesting, but about Vote America and the Video Software Dealers Assn.'s role in encouraging young people to register and participate in democracy. Speaking to the VSDA regional chapter leaders in Scottsdale, Ariz., during the annual conference Jan. 25 was Linda Leinbach, executive director of Vote America. She was introduced by Mitch Lowe, a national board member and head of VSDA's

grass-roots voter-registration campaign.

Do such efforts pay off? You bet, said Leinbach, pointing to a

blitz effort in Austin, Texas, in 1990, a so-called off-year in which only congressional races were held. "We had an increase of 5,000 registered voters," Leinbach said. The effort has many advantages. "Video stores will become well known and respected," by pushing Vote America. "It helps when the time comes around to lobby for or against some bill."

VSDA members will be getting counter stands and can sponsor contests as ways to really get into voter registration, Lowe said. Public-service material will be available to manufacturers for inclusion on home videos by April.

GROCERS GRAPPLE: The battle lines between grocery stores emphasizing video departments are drawn around Southern California, says John Vance, a field supervisor at Video II, a Utah firm racking "just over 300" Albertson's from Florida to the West Coast. Albertson's is moving into Southern California basically from the east, while Smith's is coming in from Oxnard, Calif.

Word around the market is that Lucky's is adding video departments, as with a new store in the Crenshaw area of Los Angeles, and that Vons is also busy with plans.

One of Video II's best Albertson's outlets, "often in the top 10," is a department in Blythe on the Arizona border. It has 2,000 titles. While many departments offer two-day rental on Wednesdays, "We do well enough that we don't have to offer it," says Mike Smith, manager. New releases are \$1.99, catalog is 79 cents per tape. Rental duration is one day, due back at 6 p.m. An exception is Nintendo, which rents at \$1.98 and is offered for two days.

Video II attentively services Albertson's, stationing Linda Jeppson permanently in the Blythe outlet. A separate racker handles sell-through, an increasingly important component of the grocery

video scene. Albertson's has stores in Florida, Texas, Oklahoma, Colorado, Wyoming, Oregon, Washington, and the home state of Idaho, where the chain was founded in 1939.

ADULT AGGRAVATION: The adult video community, manufacturers and distributors, once again took the initiative Feb. 1, organizing a picket line outside the Hollywood Roosevelt Hotel in response to a call for a new motion picture and television code by Cardinal

5.55

Roger Mahony, head of the Archdiocese of Los Angeles. It marked the second recent such public

effort, follow-

ing an anti-censorshop rally Dec. 13 at the Federal Building in L.A. attacking the U.S. Justice Department's Child Exploitation and Obscenity Section (Billboard, Jan. 4).

Mark Schwed, spokesman for the Free Speech Legal Defense Fund, said the adult home video issue had been "dragged in" because Mahony's main thrust is conventional and contemporary feature films and TV program-

Mahony spoke at the annual Public Forum on Pornography, sponsored by the Knights Of Columbus Southern California Chapter and the Hollywood Anti-Pornography Coalition in cooperation with the Archdiocesan Commission On Obscenity and Pornography.

David Kastens, president of the Adult Video Assn., and attorney Clyde DeWitt, of Weston & Sarno, both outside the Roosevelt, angrily responded to references about a recent widely publicized trial in Dallas. The exception was to a remark describing a picket sign critical of tax money going for prosecution of obscenity. The audience was told an \$11 million forfeiture decided in the Dallas case would more than pay for U.S. Justice Department enforcement costs "for five years."

DeWitt said, "That's just not true. The government was not

granted a forfeiture." He cited a 39-page opinion Oct. 17, 1991, by Chief Judge Barefoot Sanders denying the forfeiture in the case of California Publishers Liquidating Corp., Video Team Inc., and Investment Enterprises.

WE NEVER CLOSE: If you ever get the sudden urge to go out and buy a VCR or something at 3 a.m. while visiting Los Angeles, you have The Good Guys, a component store that also stocks video games. The store, located across from Beverly Center (and next door to a Wherehouse outlet), is (Continued on next page)

Top Video Rentals...

	Г						Т
WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIO	NAL SAMPLE OF RETAIL STORE RENTAL REPO	ORTS.	9.	
THIS WEEK	LAST	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			* 1	* * No. 1 * * *			
1	3	4	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
2	1	6	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	F
3	2	9	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-
4	4	5	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-
5	5	5	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-
6	11	2	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	F
7	8	3	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	
8	6	13	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	
9	10	2	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	
10	12	3	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	P
11	7	14	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	F
12	9	13	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	P
13	14	10	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown	1991	PG-
14	13	9	SOAPDISH	Paramount Pictures	Brian Dennehy Sally Field	1991	PG
15	16	9	ONLY THE LONELY	Paramount Home Video 32445 FoxVideo 1877	John Candy	1991	PG
16	15	14	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek	Maureen O'Hara Kevin Costner	1991	PG
17	17	13	MORTAL THOUGHTS	Warner Home Video 14000 Columbia TriStar Home Video 50743-5	Demi Moore	1991	
18	18	5	DUTCH	FoxVideo 1929	Bruce Willis Ed O'Neill	1991	PG
19	19	9	TOY SOLDIERS	SVS/Triumph	JoBeth Williams Louis Gossett Jr.	1991	1
20	20	11	OUT FOR JUSTICE	Columbia TriStar Home Video 70623-5 Warner Bros. Inc.	Sean Astin Steven Seagal	1991	F
21	21	5	DELIRIOUS	Warner Home Video 12219 MGM/UA Home Video 902243	John Candy	1991	' P
22	24	6	STRAIGHT OUT OF BROOKLYN	· · · · · · · · · · · · · · · · · · ·	Mariel Hemingway		-
23		3		HBO Video 90668 Warner Bros, Inc.	Lawrence Clifford, Jr. Dolph Lundgren	1991	f F
24	25		SHOWDOWN IN LITTLE TOKYO	Warner Home Video 12311	Brandon Lee Gene Wilder	1991	f
	NEV		ANOTHER YOU	Columbia TriStar Home Video 70663 TriStar Pictures	Richard Pryor Bruce Willis	1991	F
25	23	10	HUDSON HAWK	Columbia TriStar Home Video 70593-5	Danny Aiello	1991	F
26	22	6	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates Theresa Russell	1991	PG-
27	NEV	-	WHORE	Vidmark Entertainment 5512 Universal City Studios	Benjamin Mouton John Ritter	1991	N
28	26	7	PROBLEM CHILD 2	MCA/Universal Home Video 81117 Hollywood Pictures	Michael Oliver	1991	PG-
29	30	12	V.I. WARSHAWSKI	Hollywood Home Video 1254	Kathleen Turner	1991	F
30	27	11	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-
31	29	23	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-
32	38	15	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	P
33	34	17	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	F
34	35	23	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	P
35	36	2	BLACK RAINBOW	Media Home Entertainment FoxVideo M012820	Rosanna Arquette Tom Hulce	1991	F
36	28	14	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	F
37	31	2	THE NASTY GIRL	HBO Video 90621	Lena Stolze Hans-Reinhard Muller	1990	PG-
38	33	10	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker	1991	R
39	NEV	V >	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Danny Glover Cliff Robertson	1991	G
		-			Gabrielle Anwar		_

♦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 certication 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.

MUSIC VIDEO REVIEWS

"Queen: We Will Rock You," Strand Home Video, 90 minutes, \$14.98.

Just weeks after Queen singer and front man Freddy Mercury succumbed to complications from the AIDS virus, Strand Home Video has released a gem of a concert video from 1982 that shows the group in top form.

The late Mercury and his mates rip through some of their best-known songs, including "Tie Your Mother Down," "Bohemian Rhapsody," "We Will Rock You," "We Are The Champions," "Another One Bites The Dust," and "Under Pressure."

While the members of Queen have always had a reputation for flamboyance, what's most remarkable about them in this program is their musical versatility. Mercury is equally at ease sitting at the piano, swinging an acoustic guitar, or strutting across the stage with his mike stand. Drummer Roger Taylor shifts effortlessly from tasteful drumming to a melodic percussion solo on his trap kit and timpani to lead vocal parts, which he executes with style and vigor without missing a beat. And guitarist Brian May and bassist John Deacon show their chops on their instruments as well as vocally.

With the exception of the operatic suite in "Bohemian Rhapsody,"

which is played on a tape, these guys pull off their often-extravagant studio productions on stage with great aplomb.

Mercury's death has touched off a surge of interest in Queen that has propelled the band to the upper reaches of the charts in several nations. Fans of the band, if they're made aware of this tape, will be eager to get their hands on it

Strand Home Video plans to donate a percentage of its profits from "Queen: We Will Rock You" to the Magic Johnson Foundation for AIDS research.

Ned's Atomic Dustbin, "Nothing Is Cool," Sony Music Video, approximately 47 minutes, \$9.98.

At the conclusion of this longform, Ned's Atomic Dustbin bassist Alex discloses that while filming he and his band mates realized that "nothing, in actual fact, is cool." Fans, however, might surmise that the band itself is cool, read aloof, based on the attitude conveyed in interview footage here.

Filmed between June 1990 and March 1991 in various locations in the U.K., Ireland, and the Netherlands, the video offers ample footage of the explosive live performances that have helped fuel the recent international breakthrough

of the U.K. pop outfit—drummer Dan Dan, bassists Alex and Mat, guitarist Rat, and lead singer John.

Highlights of the color and black-and-white clips for 13 songs, almost all of which are found on the band's ambitious Columbia debut, "God Fodder," include rousing renditions of "Kill Your Television" and "Selfish" and a self-produced video accompanying "Until You Find Out" that features footage of the band members jumping into a pool played in fast-forward and backward.

Unfortunately, this energy is strapped to a bevy of cumbersome banter that has the effect of halting it in its tracks. While the interview segments do have their poignant moments, such as when the guys discuss the dangers of playing in large venues, they generally seem more insipid than inspired as they outline the banal tasks of life on the road and engage in what seems to be contrived dialog

seems to be contrived dialog.

While "Nothing Is Cool" does not disappoint with its powerhouse performances of engaging pop music, it offers little insight into the band behind it—something that would be welcome as it continues to attract new fans. In this case, the music simply speaks for itself.

CATHERINE APPLEFELD

STORE MONITOR

(Continued from preceding page)

open 24 hours "because it allows us that note of exclusivity," a manager says. It's the one store in the chain open those hours. Also open 24 hours are select 24-Hour Video outlets, part of a 122-store Canadian chain based in Vancouver, where Frank Worsley, president, reports about 20% never close. Again, the notion was establishing exclusivity,

"plus it makes sense in communities where you have factory shifts," says Terry Maguire, buyer, who explained some of the extremely low-key chain's philosophy while at the VSDA conference in Scottsdale. "The bars close in Vancouver at 2 a.m. So you get business after that, too."

WEEKLY GROSSES MOVIE NO. OF SCRNS WKS GROSS TO DATE (\$) THIS WEEK PICTURE/*(STUDIO)* PER SCRN AVG (\$) IN REL **Hand That Rocks** 8,120,455 3 42,852,585 the Cradle (Buena Vista) 4617 Fried Green Tomatoes 6,675,765 1,048 5 16,816,819 (Universal) 6,370 Shining Through (20th Century Fox) 6,406,829 1432 6.406.829 4474 Father of the Bride 68,748,711 3.820.796 1649 6 (Buena Vista) 2255 **Grand Canyon** 1223 20,534,475 3,628,290 5 (20th Century Fox) Beauty and the Beast (Buena Vista) 3,276,760 1648 11 103,446,010 1988 Hook (TriStar) 3,231,360 107,260,204 3 185 727 JFK 1395 6 54,682,068 (Warner Bros.) 2284 **Prince of Tides** 3.024.206 56,480,546 (Columbia) 1956 Juice 2.154.600 1079 14,762,545

UPERATION OSCAR: Two VSDA chapters are intent on having the best Oscar-night turnout March 30-the Los Angeles and Southern California groups—according to Sharrol Kaufman, secretary of the L.A. Chapter from American Video in Simi Valley and event coordinator. The list of committee members: Executive committee: Linda Plaks, president of L.A. Chapter, Moorpark Video, Moorpark; Vicki Lun-din-Taylor, president of Southern California Chapter, Cheap Seats Video, Glendale; Ron Lehman, L.A. Chapter VP, Commtron Corp., Van Nuys; and Nancy Crow, Southern California Chapter VP, National Captioning Institute. Reservation: Glen Veneracion, L.A. Chapter treasurer, Video Station, Camarillo; John Biber, Woodcrest Video, Riverside; and Glen Powers, Video Station, Laguna Hills. Location: David Nay, Carmen Video, Camarillo; Lehman; and Jim Beaumont, Buena Vista Home Video. Hospitality: Brad Smith, Commtron, Santa Ana. Entertainment: Smith, Nay, Beaumont, and Lundin-Taylor. Decoration: Mary Flynn, Major Video Concepts; Plaks; Tami Davis, treasurer, Southern California Chapter, Blockbuster Video; David Crispin, U.I. Video (Blockbuster); and Powers. Audio-Visual: Beaumont. Sponsorship: Sid Spinak, Video Zone, Newport Beach; Don Farr, Baker & Taylor, Sun Valley; Herb Fischer, West Coast Duplicators; Bret Hayden, Commtron, Van Nuys; and Tom Rooney, Video Pipeline.

Top Music Videos...

THIS WEEK	S. AGO	ON CHART	Compiled from a national sample of retail sto	ore sales reports.		Suggested List Price
THIS	2 WKS.	WKS.	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Sugg List P
1	3	9	★★ NO. 1 ★★ LIVE AT THE EL MOCAMBO SMV Enterprise; 19v-49111	Stevie Ray Vaughan	LF	19.98
2	1	71	THE THREE TENORS IN CONCERT ▲3 PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
3	2	27	GARTH BROOKS ▲ ² Capitol Video 40023	Garth Brooks	LF	14.95
4	4	9	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98
5	11	17	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
6	6	13	TWO ROOMS PolyGram Video 083589-3	Various Artists	LF	19.95
7	5	5	2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF	19.98
8	7	9	THE HEART IN MOTION VIDEO COLLECTION A&M Video PolyGram Video 617433	Amy Grant	SF	14.95
9	9	15	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
10	8	5	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98
11	RE-E	NTRY	FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF	14.98
12	17	5	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
13	13	13	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
14	16	21	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
15	22	18	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
16	10	11	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
17	15	9	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF	29.98
18	14	19	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
19	21	15	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98
20	29	63	THE IMMACULATE COLLECTION ▲4 Warner Reprise Video 3-38195	Madonna	LF	19.98
21	12	15	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
22	20	18	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
23	24	3	LIVE AT THE HOLLYWOOD PALLADIUM Virgin Music Video 50271	Keith Richards	LF	19.98
24	18	21	GETT OFF ● Warner Reprise Video 38259	Prince And The N.P.G.	SF	14.98
25	NE	wÞ	WE WILL ROCK YOU Strand Home Video 2115	Queen	LF	14.98
26	RE-EI	NTRY	REBA IN CONCERT MCA Music Video 10380	Reba McEntire	LF	14.95
27	RE-EI	NTRY	O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	ice-T	LF	16.98
28	30	21	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98
29	RE-ER	ITRY	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
30	25	19	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	Various Artists	LĖ	19.99

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100.000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.



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(Paramount)

'Fievel' Sequel Going To Laser; 'Other People's Money' Due, Too

CA/UNIVERSAL HOME Video will release "An American Tail: Fievel Goes West" on laserdisc March 26. Steven Spielberg and Robert Watts produced the 75-minute animated film, which features the voices of James Stewart, John Cleese, Dom DeLuise, and Amy Irving. There are two laser versions: a pan-scan \$24.98 edition and a widescreen \$39.98 edition (the latter also features side 3 in the CAV format).

"Fievel Goes West" is the sequel to MCA's 1986 "An American Tail," also available on disc in a \$24.98 CLV version and a \$49.98 CAV edition DEVITO ON JUNK BONDS: Diminutive corporate raider Danny Devito feasts on doughnuts and terrorizes Wall Street in "Other People's Money," which Warner Home Video launches March 18 on disc (\$29.98); the VHS edition will retail for \$94.99. Gregory Peck, Penelope Ann Miller, Piper Laurie, and Dean Jones also star in this sordid tale of greed and excess.

LANY BRITISH COLUMBIA offers up 11 wacky animated short films in "The Rocketship Reel" (CAV, \$34.95), which LumiVision will launch this month. Mary New-

land, Dan Collins, and Dieter Mueller are among the featured directors of such metaphysical adventures as "Bambi Meets Godzilla," "Dog Brain," and "Black Hula."

WARNER NEW MEDIA continues to forge ahead in the burgeoning interactive multimedia market. "Desert Storm" (CD-ROM, \$39.99), released last year, includes correspondents' reports, eyewitness accounts, photos, audio recordings, maps, research, and key documents gathered by the Time magazine editorial staff. It can be played on Macintosh computers with CD-ROM drives, and an

MPC ("Multimedia PC") version for computers using Windows will soon be made available.

Warner New Media recently introduced "The Orchestra" (CD-ROM, \$79.98), which includes a full-length,

LASER SCANS

by Chris McGowan

illustrated analysis of Benjamin Britten's "Young Person's Guide To The Orchestra," plus photos, commentaries, diagrams, analysis, historical information, a musical glossary, and additional musical examples. A Macintosh is required for "The Orchestra" and the following two titles.

"The View From The Earth" (CD-

"The View From The Earth" (CD-ROM) is another new title that celebrates the solar eclipse of July 11, 1991. Color photographs of celestial bodies and the Earth are included in this astronomical journey. "Funny:

The Movie In QuickTime" (CD-ROM), based on a film by Bran Ferren, launches this spring and requires Apple's QuickTime system-enhancement software. It features some 100 live-action segments of Henny Youngman, Dick Cavett, Melissa Gilbert, Alan King, and others recounting their favorite jokes and funny stories.

CD-ROM is becoming a format for special-interest video and select feature films as we enter the era of digital home video (Billboard, Jan. 18). The number of CD-ROM drives in the U.S. should pass the laserdisc hardware population this year. In addition, last year Commodore and Philips launched their own CDTV and CD-I systems that plug directly into televisions and play CDTV and CD-I discs, respectively (the latter are format-specific variations of CD-ROM discs): and Tandy is expected to introduce a new CD-ROM-based player later this year (Billboard, Feb. 1).

Billboard®

FOR WEEK ENDING FEBRUARY 15, 1992

Top Laserdisc Sales.

THIS WEEK	2 WKS. AG	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			* 1	* * No. 1 * * *	-			
1	1	7	TERMINATOR 2: JUDGMENT DAY	TERMINATOR 2: JUDGMENT DAY Carolco Home Video Pioneer LDCA, Inc. LD68952-2				
2	2	13	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
3	9	3	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
4	3	9	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
5	6	7	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
6	4	13	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
7	7	11	DANCES WITH WOLVES	Orion Pictures		1990	PG-13	49.95
8	12	13	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
9	5	24	ALIENS FoxVideo FoxVideo Sigourney Weaver FoxVideo FoxVide		Sigourney Weaver	1986	R	99.98
10	NEW >		JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
11	8	5	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	2 1/2: THE SMELL Paramount Pictures Leslie Nielsen Pioneer LDCA, Inc. LV32365 Priscilla Presley		1991	PG-13	34.95
12	11	11	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
13	10	5	MADONNA: TRUTH OR DARE	Live Home Video Pioneer LDCA, Inc. LD68990	Madonna	1991	R	34.95
14	17	34	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
15	13	5	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R	24.98
16	14	5	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
17	18	3	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID83940R	Bryan Brown Brian Dennehy	1991	PG-13	34.95
18	RE-E	NTRY	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
19	NE	w >	FORBIDDEN PLANET	MGM/UA Home Video Pioneer LDCA, Inc. ML102321	Walter Pidgeon Leslie Nielsen	1956	G	24.98
20	NE	w >	THE THING FROM ANOTHER WORLD	Turner Entertainment Co. Image Entertainment ID6996TU	Kenneth Tobey Margaret Sheriden	1951	NR	69.95
21	16	23	HOME ALONE	FoxVideo Image Entertainment C1866-85	Macaulay Culkin Joe Pesci	1990	PG	29.98
22	23	5	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13	24.98
23	19	31	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
24	22	21	IT'S A MAD, MAD, MAD WORLD	MGM/UA Home Video Pioneer/Image Ent. ML102194	Milton Berle Sid Caesar	1963	G	49.98
25	NE	W	THE FIVE HEARTBEATS	FoxVideo Image Entertainment ID1868-80	Robert Townsend Michael Wright	1991	R	49.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

NEWSLINE

Van Damme Picture Has Record 'Impact' On Epic; Heads For Vid

Epic Home Video says "Double Impact" has become the company's all-time sales champ, having racked up sales of 300,000 units. The Jean-Claude Van Damme action/adventure picture, which arrives in stores Feb. 12, is distributed through Columbia TriStar Home Video.

'Visions' Vid Contest Adds Kids Category

The Eighth Annual "Visions Of U.S."—the home video contest sponsored by Sony and administered by the American Film Institute—has added a new category, firmed up this year's judges, and imposed a new maximum 20-minute length for submissions. The "Young People's Category" is for video makers age 17 and under, while the other categories remain fiction, non fiction, experimental, and music video. Judges include actors Tim Allen and LeVar Burton, directors Francis Ford Coppola and Ron Underwood, producer Kathleen Kennedy, songwriter/performer Carole King, and actress/producer Shelley Duvall. Grand prize is a new CCD-V801 Hi8 Handyman Camcorder video system.

Republic/Pepsi Join In Black History Promo

Republic Pictures Home Video and Pepsi-Cola have teamed up to promote February as Black History Month with the studio's "Separate But Equal," starring Sidney Poitier, as the focal point. Pepsi will distribute a special edition of the movie, which traces the Supreme Court's rejection of the separate but equal doctrine in the '50s, to junior high and high schools nationwide free of charge. Each of the tapes will carry a recently taped segment with Poitier encouraging students to "shape the course of events to fit your vision of what you want your life to be." Moreover, a teacher's guide will be included with each specially packaged videocassette copy.



Newsmakers



Flying High On Capitol. Capitol Records president Hale Milgrim, back row, third from left, announces that the label has signed the English group Levitation to an exclusive recording contract. Levitation, formed by ex-House Of Love guitarist Terry Bickers, has released two EPs in the U.K.—"Coppelia" and "The After Ever EP." The band's new Capitol release, "Coterie," includes songs from the EPs as well as previously unreleased live tracks. Shown with Milgrim, from left, are band members Bob White, Bic Hayes, Dave Brancolini, and Terry Bickers; and manager Dai Davis. In front is band member Laurence O'Keefe.



A Pearl Of A Visit. Epic recording group Pearl Jam drops by label headquarters while in New York for four sold-out shows at Roseland. Shown in top row, from left, are Epic VP of A&R John Doelp; Epic senior VP of promotion Polly Anthony; and band member Stone Gossard. In third row, from left, are Epic VP of album promotion Harvey Leeds; Epic metal director Michael Schnapp; Epic associate director of alternative music Dave Gottlieb; Epic VP of A&R Michael Goldstone; and band member Mike McCready. In second row, from left, are Epic president Dave Glew; Epic manager of album promotion Laura Curtin; band member Eddie Vedder; and Michael Anthony, senior VP of Sony Music. In bottom row, from left, are Epic VP of alternative and video Steve Backer; and band member Jeff Ament.



JRS Jubilee. JRS Records showcased three artists—Seth Marsh, Another Carnival, and East Of Gideon—at the Associated Collegiate Press/College Media Advisers Convention in Denver. The showcase was the first held by a record company for the 51-year-old organization, and drew more than 500 college newspaper editors. Shown in back row, from left, are Jamie Kalish, Platinum Management; Scott Welch, Platinum Management; Marsh; drummer Nick Rodes; bassist Mark Montague; and JRS VP of A&R Stan Shuster. In front row, from left, are guitarist Bryan Lemar and JRS director of A&R Beth Hollander.



Sweet Show. Atco/EastWest executives congratulate Fiction/EastWest group Candyland after its performance at New York's Limelight, which was taped for MTV's "120 Minutes." Candyland's current single, "Bitter Moon," is the second off its debut album, "Suck It And See." The album's first single, "Fountain O'Youth," reached the top 30 of the dance singles chart. Shown, from left, are Johnny Podell, William Morris Agency; Chris Parry, chairman, Fiction Records; Mike Mathison, manager; Marcus Peterzell, president, Fiction Records; band members David Wesley Ayers Jr. and Felix Tod; Craig Lambert, senior VP of promotion, Atco/EastWest; Vince Faraci, co-president, Atco/EastWest; John Mrvos, A&R, Atco/EastWest; and Harry Palmer, co-president, Atco/EastWest.



Reaching New 'Peaks.' The team of David Lynch and Angelo Badalamenti meet with MCA Music Publishing executives to discuss their worldwide joint publishing deal with MCA Music Publishing and Geffen Music. Among the pair's collaborative efforts included in the agreement are the Grammy-winning score of the TV series "Twin Peaks," the score of the film "Wild At Heart," and Julee Cruise's international hit single "Falling." Lynch and Badalamenti are currently working on the music for the upcoming "Twin Peaks" film "Fire Walk With Me," the torch and closing themes for the 1992 Summer Clympics, and songs for Cruise's next Warner Bros. album. Shown in front row, from left, are Badalamenti and Lynch. In back row, from left, are Merril Wasserman, VP of international acquisitions, MCA; John McKellen, executive VP, MCA; Betsy Anthony, VP of talent acquisitions/West Coast, MCA; and Fred Goldring, attorney for Badalamenti and Lynch. Also at the meeting, but not pictured, was Geffen Music president Ronny Vance.



A New Deal. Phil Galdston announces his new publishing deal with PolyGram/Island Music Publishing. Shown in front row, from left, are Galdston and Lionel Conway, chairman, PolyGram/Island Music Publishing (USA). In back row, from left, are David Passick, Kushnick Passick Management; and John Titta, director of creative operations, PolyGram/Island Music Publishing.



A(ngela) To Z(cmba). Angela Bofill, center, celebrates her new long-term publishing contract with Zomba Music backstage at the Wiltern Theater in Los Angeles, where she was performing. Aside from recording numerous hit singles and albums as a performer, Bofill recently had two of her songs become hits for Jennifer Holliday and Will Downing. Congratulating Bofill are Neil Portnow, Zomba VP of West Coast operations, and Lauren Little, Bofill's manager.

Pro Audio

Echoes Of Sound-Reinforcement MeetComputer Control Of Amps A Hot Topic

BY JIM PAUL

ORANGE, Calif.—Computer control of audio amplifiers was one of the hot topics covered at the Third Syn Aud Con Sound Reinforcement Seminar at Chapman Univ. here.

Held Jan. 14-16, the event brought together panelists representing five major sound-reinforcement companies, manufacturers of professional sound equipment, and international attendees from all levels of the sound industry.

sound industry.

Longtime industry veterans and business competitors agreed to "hang up their guns at the door" and provide the nearly 100 attendees a unique opportunity to see and hear about the business from an insider's perspective.

Panelists included panel chairman Will Parry from Baltimore-based Maryland Sound Industries; M.L. Procise from Showco, Dallas; Mick Whelan from Electrotec Productions, Canoga Park, Calif.; Ron Borthwick of Lititz, Pa.-based Clair Brothers Audio; and Alber Lecesse from Audio Analysts, U.S.A., Colorado Springs, Colo. David Scheirman of Concert Sound Consultants, Julian, Calif., doubled as a panelist as well as facilities coordinator.

The three-day seminar included informative and intensive lectures, hands-on laboratories, small-group discussions, and product demonstrations. Presenters offered a wide diversity of topics ranging from audio system fundamentals to business perspectives to the esoteric aspect of live mixing. Their presentations were augmented by several large video monitors that made demonstrations of equipment and technique visible to the entire audience.

Computer control of audio amplifiers was demonstrated by Crown International and Crest Audio, which demonstrated their respective systems.

Business perspectives & live mixing were among other issues

The Crest NexSys is an MS-DOS-based system that provides user control over basic amp functions such as input attenuation and muting, and also provides monitoring of vital information such as temperature, clipping, and thermal protection parameters. The system uses a network design in which each bank of amps has a controller and can be networked to control large numbers of individual amps.

The Crown IQ 2000 system is Macintosh-based and takes full advantage of the Mac's graphics capabilities. While offering the same basic functions as the NexSys, it allows the user to design complete systems of amplifiers in a graphical, musiclike setting that will appear very familiar to designers of sound systems. The Crown data buss also allows control of peripheral devices.

One of the companies that has already jumped on the computer control bandwagon is T.C. Electronic of Denmark. The company manufactures the TC1128, a computer-controlled 29-band equalizer of audiophile quality. The TC1128 possesses a bandwidth from 10Hz to 100kHz and may be operated under the proprietary EqTALK software from TC Electronic.

The 1128 has recently been made to directly interface with the

Crown IQ 2000, and the company has begun shipping units to accompany installations of the Crown system. T.C. Electronic also produces the 6032 remote controller, which is a sophisticated device capable of controlling a network of 1128 EQs with motorized faders and a backlit LCD display.

Other topics covered included electrical grounding, distributed sound systems, safe and sane rigging and flying of speaker cabinets, and the setup, equalization, and application of a state-of-theart sound-reinforcement system

(Continued on next page)



SPARS Meet Draws Crowd. The Society of Professional Audio Recording Services held its Studio Business Conference Jan. 25-26 in Los Angeles. Among the many industry pros at the conference, in foreground, are SPARS executive director Shirley Kaye and SPARS president Richard Trump. In the second row, from left, are board members Paul Christensen, Omega Productions; Lee Murphy, Brigg's Bakery; Pete Caldwell, Doppler Recording; Dwight Cook, Cook Sound and Picture Works; and Guy Costa, Quadim Corp.

NEW PRODUCTS AND SERVICES

TECHNOLOGY COLLECTION: The NARAS Foundation acquired the SAVET collection of several hundred entertainment technology artifacts that span the development of audio recording and playback from 1900 to 1960. NARAS plans to curate and display the artifacts in a special Living Technology Exhibition, which it expects to house in the Los Angeles area. Included in the collection is an Ampex Model 200, the first American professional tape recorder, and a Stancil Hoffman, the first battery-operated tape recorder. SAVET, Hollywood, Calif., was formed by audio pioneer John T. Mullin, former curator and builder of the Ampex Museum of Magnetic Recording Peter D. Hammer, and audio engineer Shelley Herman, who now serves as president of the company.

AUGHAN TRIBUTE: Fender Musical Instruments, Brea, Calif., unveiled its Stevie Ray Vaughan Signature Series Stratocaster. Commissioned by Vaughan, the guitar was in development before the singer's death in 1990, and production was resumed with encouragement from his brother, Jimmy. The suggested retail price for the instrument is \$1,300. It features a Brazilian Rosewood fretboard with 12-inch radius, vintage dot fretmarkers, and Vaughan's selected Dunlop 6105 frets.

GETTING IN SHAPE: An amended plan of reorganization under Chapter 11 of the U.S. Bankruptcy Code was filed by William A. Brandt Jr., trustee of Shape Inc. and Shape Optimedia and the company's committee of holders of indebtedness and preferred equity interests. A hearing on approval of the plan and its accompanying disclosure statement is slated for Feb. 27. Shape is based in Biddeford, Maine.

Andora Studios, Hollywood, Calif., was the site of a George Massenburg Labs computer installation. A 72-channel GM: moving fader system was installed in the studio's Neve VR-

72 console. The control room also features the first Genelec 1035A three-way monitoring system installed in L.A., according to the facility.

VIDEO STANDARDS: The board of directors of ITA, the international association of magnetic and optical media manufacturers, has approved the "Recommended Practices For Duplicating VHS Videocassettes (NTSC)." Developed over more than two years, the standards, document ITA-V-101, are available from the New Yorkbased association. Compliance with the standards is strictly voluntary.

Sony MEXICO GOES GAUSS: Sony Music acquired high-speed audiocassette duplicating equipment from Gauss, Sun Valley, Calif. The record company is installing the equipment in its expanding duplicating operation in Naucalapan, Mexico.

CHUNG KING GETS TRIDENT: Chung King Recording Studios, New York, debuted its new Studio C MIDI production suite. The room features a new Trident Series 65 console and Studer 24-track tape machine. Studio B is slated to reopen in early March. Both rooms were designed by Frank Comentale. In addition, Caryn Gardner has been named

DOLBY COST REDUCTION: Dolby Labs, San Francisco, introduced the SRP Series of multitrack units incorporating Dolby SR noise reduction with as much as a 25% lower price than the least expensive 24-channel unit previously available. The new SRP-24 has a list price of \$16,875.

ORPHEUS ASCENDING: Sennheiser introduced the HE/HEV 90 limited-edition, \$13,000 headphone system that includes its own application-specific tube amplifier and digital-to-analog bitstream converter. The headphones use electrostatic transducers of ultrathin gold-coated polymer foil driven by glass electrodes. Only 300 of the systems are being made available by the Old Lyme, Conn., firm.

C-LAB DISTRIBUTES: C-Lab has

appointed Ensoniq, Malvern, Pa., as its authorized U.S. distributor. C-Lab is creator of Notator and Creator products for Atari computers, and plans on releasing products on other computer platforms.

GOLD LINE INTRODUCTIONS: Gold Line, West Redding, Conn., debuted several new products, including the DSP-30 one-third octave audio spectrum analyzer, and the Celebrity boundary microphone. Other new products include the PN-3 gated pink noise generator and timer module, and the APT-1 and APT-2 absolute polarity/phase analyzer.

D-I GUIDE: "Discovering CD-I," a guide to CD-interactive, offers a technical perspective on the hardware, current authoring software, title design, and production considerations. Written by Eric Miller and Walden Miller, it is published by Microware Systems Corp., Des Moines, Iowa.

OTARI DELIVERS: Otari Corp., Foster City, Calif., is slated to deliver its new DTR-7 DAT recorder starting in March at a suggested list price of \$1,695. Also scheduled to start delivery in March is the company's DTR-90N four-head DAT, priced at \$8,495, and its companion CB149 editor with a suggested list of \$3,695. A timecode generator/reader/synchronizer and external video sync card can also be purchased.

EAW NEARFIELDS: EAW, Whitinsville, Mass., debuted its MS Series nearfield monitors. The MS103 and MS63 incorporate 12- or 15-inch woofers, a 6-inch carbon fiber midrange cone driver, and a waveguide-coupled soft dome tweeter.

MACKIE AUTOMATES: Mackie Designs, Woodinville, Wash., introduced a full-fader MIDI automation system for its CR-1604 16-channel mike/line mixer. With a suggested list price of approximately \$700, the board is designed to provide full fader automation plus muting for all 16 inputs, four stereo aux returns, and main outputs of the mixer. The company also debuted an eight-buss mixing console series slated for June delivery in the \$3,000-\$5,000 price range.



Sharrock Seeks Absolute Sound. Sonny Sharrock, right, visits mastering engineer Brad Johnson at Absolute Audio Inc., New York. Sharrock's awardwinning 1985 album "Guitar" was remastered on the Neve DTC-1 console for Enemy Records. The studio has been open approximately six months.

Pro Audio

Keith Cohen Focuses On Hits & Mixes

His Track Record Includes Work With Abdul, Prince

BY SUSAN NUNZIATA

NEW YORK—A graduate of the Univ. of Miami's music engineering program, Keith Cohen started his career in 1985 as a janitor for The Record Plant in Los Angeles. In the six years since his broom-

PRO FILE pusher days, he has mixed, co-produced, and remixed projects for Paula Abdul, Prince, and a range of other artists.

"I was a guitar player in high school and was in bands, and I always wanted to be involved in making

music," says Cohen. "If I couldn't make it as a player, I could make it behind the scene. Once I went into the studio ... I knew I liked the vibe."

Cohen primarily works out of Larrabee Sound in Los Angeles, where he spends about 60%-70% of his time doing mixes and remixes. "I like remixing a lot because I get to work on a lot of good songs that world-famous producers have worked on," says Cohen. "I like to work on it as an outsider and see how to make things better."

When Cohen produces an album, he brings in someone fresh to do the mixes. "When you produce, for me, it's more of a crapshoot," he says. "Only 8% of all records make money, and the other 92% fall into the cracks. As a remixer, I get to work on a lot of songs that are hits. In one week, I can do two-three remixes of a single, in a month I can do 10 remixes, and in three months, there are 30 remix-

Cohen mixed Abdul's "Spellbound" and Prince's "Graffiti Bridge" albums, as well as co-producing and mixing the tracks "Cream," "Do Your Dance," and "Sex" on Prince's latest album.

He has also worked with Spunkadelic, Cherrelle, Marc Alex, Glenn Medeiros, Technotronic, and Elton John. Recently, Cohen has been mixing the Prince-produced act Carmen, slated for Paisley Park or Warner release, a band called Flash from Minneapolis, and

Island act Donny.

"My trademark has been a big drum sound with a lot of low end, just the whole rhythm-and-drumtrack-in-your-face kind of mixing," says Cohen. "I don't mix a lot of ballads or soft-sounding music. I like mixing ballads, I mixed all the ballads Paula did, but I get more excited when it's a hard-hitting, up-tempo kind of song."

Cohen uses his musician's perspectives in his remixes. "When I do remixes, I like to do my own arrangements," he says. "I do more musical arrangements of parts. I try to see how much I can take out to try and make it sound better, and then build it up later, make the song have some kind of finale. If you hear a keyboard part right at the beginning of a song, you might tune it out, but if you hear new things coming in and out of the song your ear gets more excited."

Although he makes use of a standard array of outboard gear, Cohen compares using such equipment with adding spices to a recipe. "It plays a role, but it's not the end-all," he says. "If it's a good song, it would sound good dry. Reverbs are just to make a song sound exciting."

sound exciting.

"I compress a lot of stuff," he adds. "It's not really all that elaborate. It's not anything you wouldn't find in a state-of-the-art studio in New York or L.A. I like to really concentrate on getting the rhythm tracks—the drums, bass, low end, and percussions—down first and then everything else kind of falls into place."

The plethora of processing technology available interests Cohen. "It's fun playing with certain gear, anything you can imagine you can almost create now," he says, noting spatial-enhancement systems like Roland's RSS and Archer's QSound.

Cohen mixed Abdul's album using QSound and used RSS on a Karyn White song

"As a mixer it was fun to be able to place things in a three-dimensional space," says Cohen. "A lot of times we'd put percussive instruments in QSound and you'd hear it in place, but it kind of removed that instrument from the rhythm track; it didn't seem like it



Keith Cohen, former janitor at the Record Plant, now spends most of his time doing mixes and remixes for a range of artists, including Prince and Paula Abdul.

was grooving with the band anymore. QSound and RSS are good as an effect but . . . I think they're just scratching the tip of the iceberg."

Larrabee Sound, where Cohen does most of his work, is equipped with Solid State Logic G Series consoles and George Augsperger custom TAD monitors.

"When I first started, I chose Larrabee because the guys I looked up to, like Taavi Mote and Louil Silas, and Jimmy Jam & Terry Lewis, worked there," says Cohen. "When I got there, I was happy with the equipment, and the sound of the speakers, and the staff. I got along with the assistants I had, and it was kind of like an R&B studio, with all the other people in other rooms working on R&B. I liked the atmosphere."

After a year at the Record Plant, Cohen moved to Yamaha Recording Studio, where he worked under Barney Perkins and mixed El De-Barge. He worked on the remixes for the Bangles' "Walk Like An Egyptian" and did several projects with Silas at MCA. Cohen has also worked with producers Jesse Johnson and L.A. and Babyface.

SOUND-REINFORCEMENT SEMINAR

(Continued from preceding page)

featuring a live band.

This year's seminar was co-sponsored by Synergistic Audio Concepts, a high-level audio education operation, and Pro Sound News, an industry monthly.

Attendees represented a mixed sampling of people in the sound reinforcement industry, traveling in, domestically, from Minnesota, Florida, New York, and, internationally, from Canada, Guam, Germany, and Denmark.

Employees and owners of small-

and medium-size sound companies co-mingled with theater and hotel entertainment staff, free-lance engineers, and employees from equipment manufacturers.

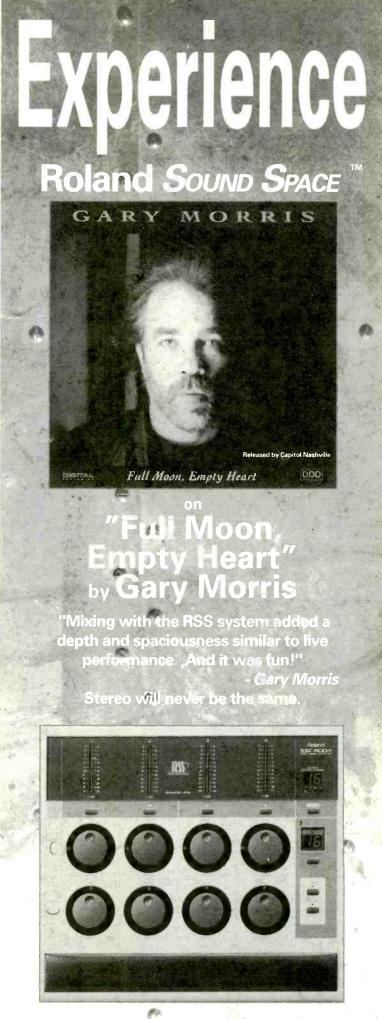
Also present were equipment or representatives from several manufacturers whose products support the pro sound industry, including JBL Professional, Soundcraft USA, Shure Brothers, Yamaha Professional Audio, Midas U.S.A., T.C. Electronic of Denmark, Meyer Sound Labs, and

Aphex Systems.

The sound system for the seminar was provided by Sound Image of San Marcos, Calif.

FOR THE RECORD

Frank Comentale designed the Donald Fagen/Gary Katz-owned River Sound. His name was misspelled in a Profile on the facility in the Feb. 1 issue.





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Pro Audio

AUDIO TRACK

NEW YORK

AT PRIME CUTS, PRODUCER Prince Paul worked on material for Justin Warfield's upcoming Qwest/Warner Bros. release. Scott Harding engineered. Producer Daniel Abraham was in putting down tracks for Sophia's "State Of Mind" for Warner Bros. Richard Van Benschoten engineered, with Joey Moskowitz programming. Mark Kamins was in producing remixes of Hashim's "Al-Noofiysh (The Soul)" for Cutting Records. Jerry Calliste Jr. and Aldo Marin co-produced. Steven "BOOM" Barkan engineered with Tuta Aquino

programming.
Composer/artist Donald Fagen was in River Sound with producer Elliot Scheiner to remix "Century's End" from Steely Dan's "Gold" CD. Gary Katz was in with the original members of 10cc while the group recorded its first album in eight years. The project is scheduled for release in March. Wayne Yurgelun engineered. Roger Daltrey was in working on his new solo album with producer Gerard McMahon. Tony Volante engineered. River Sound is owned by Fagen and Katz.

Russ Titelman was in East Hill tracking with artist Jenni Muldaur. Dave O' Donnell engineered, assisted by UE Nastasi. Muldaur's project is scheduled for release on Warner Bros. Brian Koppelman and Peter Zizzo produced tracks on Josh Kadison for SBK Records. Mark Harder engineered, assisted by Nastasi.

LOS ANGELES

POLYDOR ARTIST Don Ciccone was in Clear Lake Audio tracking his upcoming album with producer Jerry Corbetta. Bob Margeloff engineered. Brant Biles assisted. The project features Buzzy Feiten on guitar, Reggie McBride on bass, Steve Klong on drums, and Jerry Corbetta and Steve Williams on keyboards.

The Lettermen completed four songs at Take One Recording with producers Tony Butala and Mike Erickson. Sam Hudson engineered, assisted by Duncan Aldrich. Ruthless/Priority artist Eazy-E recorded two songs for an

upcoming N.W.A album. Jimmy Z produced the project, which features performances by Guns 'N Roses members Slash and Matt Sorum. Micajah Ryan engineered, assisted by Randy Pekich.

Producer Jeffrey Weber was in Sheffield Lab producing tracks by Seven Steps, seven backing singers-Maxi Anderson, Clydene Jackson Edwards, Myrna Matthews, Alfie Silas, Carmen Twillie, Yvonne Williams, and Mona Lisa Young-who recently made the decision to step into the spotlight. The group, named after the Miles Davis song "Seven Steps To Heaven," has backed artists such as Michael Jackson, Madonna, U2, Barbra Streisand, Bruce Springsteen, Neil Diamond, Rod Stewart, Whitney Houston, Dolly Parton, Kenny Rogers, Marvin Gaye, and Elton John. The vocalists and musicians were recorded live to two-track (Billboard, Feb. 8).

Studio 56 had producer Richard Feldman in working on the Wailing Souls' new album for Sony Music. Phil Nicolo engineered the mix on the Neve VR-60 with Flying Faders. Doug Michael assisted. The album is scheduled for release in April. Rita Coolidge was in Studio B putting down vocals for a duet with Dutch artist Ge' Reinders. Dennis MacKay engineered. Michael assisted.

Warner Bros. artist k.d. lang was in Skip Saylor overdubbing and mixing her new album with producers Greg Penny and Ben Mink. Marc Ramaer and Penny engineered, assisted by Chris Puram and Louie Teran. Sony artist Susanna Hoffs worked on guitar and vocal overdubs with producer/engineer David Kahne. Puram assisted. Ruthless act Penthouse Players recorded and mixed their debut album with producer DJ Quik and engineer Louie Teran. Eazy-E (N.W.A) was executive producer.

NASHVILLE

NITTY GRITTY DIRT BAND was

in Masterphonics recording the group's first studio album in $2\frac{1}{2}$ years. Jimmy Bowen and Chuck Howard produced the tracks for Capitol Nashville. The album is scheduled for release in June.

R&B singer Clarence Carter was in Disc Mastering's editing suite working on a project he produced on artist Pat Cooley. Mastering engineer Hoyt Dooley III completed cassette and CD masters. Randy Kling mastered the album, slated for release on Carter's own label. The facility's new digital editing suite features Tannoy DMT monitors and Neve DTC-1 digital transfer console.

OTHER CITIES

RHINOCEROS RECORDINGS, Sydney, had INXS in working on the album follow-up to "Live Baby Live" with engineer Niven Garland. The band and Mark Opitz co-produced. Several tracks on the project were recorded with the 65-piece Australian Concert Orchestra.

Scott Spain engineered and produced an album for Silver Shadow titled "Me And My Shadow" at Klub Kev's, Seattle. Spain also tracked a project with C.A.Y.A. (Central Area Youth Assn.), with Maurice Jones producing. Eric Janko tracked for Violation, tracked and mixed O.T.T. for Cheetah Records with producer Scott Harrison, and tracked and mixed an album by Criminal Nation for Cold Rock Records and Nastymix.

Producer Mitch Easter completed tracks and mixes by the Forget-Me-Nots at Reflection Sound Studios in Charlotte, N.C. Mark Williams engineered the Sony project, assisted by Tracey Schroeder. Psychedelic rock act the Lie was in working on a new 10-song CD. Williams engineered, assisted by Schroeder.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.





Encore For Da Boys. Motown artists Da Boys in Encore Studios, Burbank, Calif., recording and mixing tracks for an upcoming album on the 80-input SL 4000 G Series console. At the board, from left, are engineer John Karpowitz, Da Boys' Hakim, project coordinator Sarah Nakane, and Da Boys' Tray-Ski.

REPRINTS

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Pro Audio

Billboard.

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK		
TITLE Artist/ Producer (Label)	I'M TOO SEXY Right Said Fred/ Tommy D (Charisma)	STAY Jodeci/ D.Swing AI B.Sure (Uptown)	A JUKEBOX WITH A COUNTRY SONG Doug Stone/ D.Johnson (Epic)	THE PHUNCKY FEEL ONE Cypress Hill/G (Ruffhouse/ Columbia)	WHAT'S GOOD Lou Reed/ L.Reed M.Rathke (Sire)		
RECORDING STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	QUANTAM (New Jersey) Mark Partis	NIGHTINGALE (Nashville) Doug Johnson	IMAGE (Los Angeles) Jason Roberts	MAGIC SHOP (New York) Roger Moutenot		
RECORDING CONSOLE(S)	MCI JH542BC	SSL 4000 E Series	Helios	Trident A Range	Custom Neve 80 Series		
MIJLTITRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Studer A-800	Studer A-820	Otari MTR-100	Studer A-80 Mark III		
STUDIO MONITOR(S)	Yamaha NS10	UREI 813C Yamaha NS10	Genelec	UREI 813	Tannoy SSMU		
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456		
MIXDOWN STUDIO(S) Engineer(S)	RED BUS (London) Graham Bonnett	HIT FACTORY (New York) Paul Logus	MASTERMIX (Nashville) Doug Johnson Doug Stone	STUDIO 4 (Philadelphia) Joe Nicolo	ELECTRIC LADY (New York) R.Moutenout, L.Reed M.Rathke		
CONSOLE(S)	SSL 6052 E Series	SSL 4056 G Series	Calrec UA 8000	SSL 4000	Focusrite		
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Studer A-800	Otari DTR-90	Studer A-80	Studer A-820		
STUDIO MONITOR(S)	Yamaha NS10M	Tannoy	Claude Fortier	Westlake BB15	Augsberger		
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467	3M 996		
MASTERING (ALBUM) Engineer	TOWNHOUSE (London) Tommy D G.Bonnett	HIT FACTORY DMS Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Bob Ludwig		
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing		
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing		

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Patric

ith Dolby SR, the music comes back the way I'm used to hearing it, but without the noise."

Occupation

Producer, keyboardist, songwriter.

Recent credits

Produced and/or co-wrote albums for Madonna, Julian Lennon, Bryan Ferry and many others. Composed film scores including "At Close Range", "Nothing In Common", and "Nameless" (due in early '91). And recently released "Toy Matinee", his own band project.

On what he does

"I like it all, I have to do it all. I feel a need to challenge myself in areas I haven't entered before."

On his technique

"I find the air and space around the principal elements in a recording are becoming more important to me. The music becomes more centered, with less need for effects and layering."

On Dolby SR

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Update

LIFELINES

BIRTHS

Girl, Kacey Christine, to Lucas and Ellen Held, Jan. 15 in Clovis, Calif. He is a district manager for Wherehouse Entertainment. She is an account executive for Entertainment Publications.

Girl, Kirsten Elizabeth, to Peter and Della Conti, Jan. 17 in Richmond, Va. He is owner and president of Digits, a three-store music retail chain there.

Boy, Nathaniel Anthony, to Scott and Miriam Barrett, Jan. 18 in Nashville. He is administrative services assistant at the Country Music Assn.

Boy, Marcel, to Joseph and Julia Lipari, Jan. 19 in New York. She is product manager for Jive Records.

Girl, Dana Michelle, to Jason and Lora Blaine, Jan. 22 in Marin County, Calif. He is president of The Music People, a one-stop in Oakland, Calif.

MARRIAGES

David Stieffel to Mary Siefken, Jan. 2 in Wailea, Maui. He is the New Orleans-based sales representative for CEMA Distribution. She is the afternoon announcer for WWNO-FM, and also works parttime for WNOE-AM-FM New Or-

Daniel Hersch to Candace Robaben, Jan. 19 in Pasadena, Calif. He is partner and mastering engineer of DigiPrep Inc. She is director of product services for MCA Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

HEAL THE WORLD is the name of a song on Michael Jackson's new hit Epic album, "Dangerous," and the name of the foundation launched Feb. 3 in New York, beginning with a \$100,000 donation from Pepsi-Cola International, which is sponsoring his upcoming world tour. Jackson says he hopes to gross \$100 million with his tour through December 1993, with profits aiding children worldwide (see story, page 10).

FOR THEIR VISION: Lou Fogelman, president/CEO of Music Plus: Emmet Murphy, president of Technicolor Videocassette: and Louis Siracusano, founder/CEO of Video Services Corp. will be honored for their philanthropic endeavors by the Vision Fund of America, an association of visual media industry professions to promote research and resources for visually impaired people. The association's banquet will take place April 30 at the Grand Hyatt Hotel in New York. Comedian Robert Klein is the MC. For more info, contact Gilda Gold at 212-808-0077.



A Bigger And Better Deal. EMI Music Publishing announces it has extended its subpublishing agreement with Jobete Music for four more years. As part of the agreement, EMI's representation of the catalog will expand to include the U.K. and Japan. As a result, EMI will now administer the catalog for the entire world excluding North America. Shown at a dinner honoring Jobete during the MIDEM conference in Cannes, from left, are James Fifield, president/CEO, EMI Music; recording artist Smokey Robinson, whose work as a songwriter and performer is represented in the Jobete catalog; Martin Bandier, chairman/CEO, EMI Music Publishing; Vince Perrone, VP and general counsel, Jobete Music Co.; and Frank Banyai, executive VP/GM, Jobete Music Co.

MOOG KEYBOARD OFFERS GREATER EXPRESSIVENESS

(Continued from page 10)

which routes the signal to affect any possible aspect of musical continuity desired. Loudness, pitch, vibrato, tremolo, reverb, tone color, and instrumental change can all be affected, as well as the speed, pitch, or any other aspect of a prerecorded musical sequence, and any other application imaginable that can be dealt with by a modern sound synthesizer or sound-generating computer program.

Synthesizers, computers, and other equipment can be linked to the keyboard using the Musical Instrument Digital Interface, although Eaton notes that other interfaces can be easily added.

Only three of the keyboards will be built by Moog. They will be housed in the university's computer music studio. On May 29 at the Univ. of Chicago, Eaton will demonstrate the instruments in a live concert.

"After that, I really want as many composers and musicians to use it as possible, but of course I'd want people who will take care of it," says Eaton. "I bet Bob [Moog] will get orders for more because when people begin to hear what it can do it will be a very much in-demand item."

There are no plans to market the keyboards commercially. Although information on the cost of making the keyboards was unavailable, Eaton stresses that the instrument is very expensive.

Eaton compares using the instrument with playing both a very sensitive stringed instrument and a keyboard instrument, and notes that, like

FOR THE RECORD

Gary L. Chappell is VP of sales and marketing at Real Music. The company name was reported incorrectly in the Feb. 8 Commentary.

conventional instruments, it will take some time for performers to master

"I think this is a positive thing, the fact that it is difficult to play and is going to take a while for people to see everything it can do and use it in a meaningful way," says Eaton. "It goes in the opposite direction of many electronic instruments, which have concentrated on unleashing new sounds and materials. It goes directly toward the sensitive human control of those materials and, because of that, the sounds it creates will be very fresh."

The keyboard was developed by Moog based on ideas partially suggested to him by Eaton, who was among the first composers to use synthesizers. Eaton is using part of his MacArthur Fellowship to complete the keyboard project.

Synthesizers can be programmed to create a wide range of musical sounds and are usually controlled through a piano-style keyboard. Two early modern synthesizers were the Synket, developed in 1964 by engineer Paul Ketoff for use by Eaton, and the Moog Synthesizer, first used in 1965 by composer Herbert Deutsch

After designing several successful prototype synthesizers, Moog established his own manufacturing company in the mid-'60s to produce commercial versions of his Moog synthesizer.

The Moog synthesizer was used by the Beach Boys on "Good Vibrations" in 1966, the Beatles on "Sgt. Pepper's Lonely Hearts Club Band" in 1967, and Walter Carlos on "Switched On Bach" in 1968.

Named a MacArthur Fellow in 1990, Eaton has written internationally acclaimed orchestral, chamber, and electronic works. While living in Europe during the early '60s, Eaton worked with Ketoff on the design of the portable Synket, the forerunner of the new Eaton-Moog instrument.

NEW COMPANIES

Bamford Entertainment Group, formed by Joe Bamford. An entertainment consulting and artist management firm. Subsidiary, Haljoe, is a production and transportation facility. Joe Bamford spent 10 years as cofounder of Management West. 14 Sumach St., Toronto, Ontario M5A 3J4; 416-360-5774.

Hype Management, formed by H. Patrick Sandford and Tony Motley. A full-service artist management firm. 358 Mount Prospect Ave., Suite E3, Newark, N.J. 07104; 201-268-9684.

Poggi Promotional Services, formed by Pietro Poggi. A full-service music promotion firm specializing in world music. Company publicizes world music clients, books and advances tours, and provides consulting services, including promotion, marketing, and career strategy. 1458 Union St., San Francisco, Calif. 94109; 415-567-4607.

Full House Entertainment, formed by Vern Thomas. A management, promotion, production, and publishing company, currently seeking material from bands, singers, and songwriters. Send demo tape and press package. 5227 Lakewood Blvd., Suite 239, Lakewood, Calif. 90712.

GEL Music, formed by Gene Land and Cory Gardner. Company provides music production, promotion, and artist development. Currently seeking national distribution. First release is the album "Gene Land." P.O. Box 36553, Kansas City, Mo. 64111; 913-831-2123.

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.

FEBRUARY

Feb. 5-9, The Urban Network Power-Jam, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 5-9, IRTS 20th Annual Faculty Industry Seminar, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?," New York Marriott East Side, New York. 212-867-6650.

Feb. 6-9, 12th Annual Performance Summit, San Diego Marriott Hotel & Marina, San Diego. Shelly Watkins. 817-338-9444.

Feb. 7-8, Midwest Regional Conference of College Broadcasters, Indiana Univ., Bloomington, Ind. 401-863-2225.

Feb. 8, Genesis Music R&B Showcase, Holiday Inn City Center, Chicago. 312-645-0300.

Feb. 12, "From the Musical Idea to the Charts Hit," presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-207-1793.

Feb. 12, **Brits Awards**, Hammersmith Odeon London, 011-44-71-629-8642.

Feb. 12, Entertainment Biz/1992, seminars presented by Middle Passage Enterprises, 310 West 43rd St., New York. 718-398-7207.

Feb. 12-13, **Broadcast Regulation Today**, Park Hyatt, San Francisco. 415-392-1234.

Feb. 13-15, Gavin Seminar, Westin St. Francis Hotel, San Francisco. Diane Rufer, 415-495-1990. Feb. 14-15, Rocky Mountain Music Assn. Musicfest '92, various locations, Denver. Laura Jean,

Feb. 21-23, Second Annual Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472

303-477-6910

Feb. 22, RMS Music Society Seventh Annual Music Awards Ceremony, 11 Heath Court, Sicklerville, N.J. 609-232-8427.

Feb. 25, 34th Annual Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

Feb. 27, Fourth Annual Frank Sinatra Invitational Golf Tournament, Marriott Desert Springs Resort's Palms Course, Palm Desert, Calif. Erika Byrd. 619-325-1437.

Feb. 27-29, Sixth Annual McVay Media Management, Marketing & Programming Seminar, Key Biscayne, Fla. Mike McVay, 216-892-1910.

Feb. 28, Intercollegiate Broadcasting System National Convention, for school and college radio broadcasters, Ramada Hotel at Madison Square Garden, New York. 914-565-0592.

MARCH

March 4-7, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Frank Mull 615-327-4487

March 5, National Assn. of Black-Owned Broadcasters (NABOB) Eighth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 6, 12th Annual Tejano Music Awards, San Antonio Convention Center, San Antonio, Texas. Rudy Trevino, 512-377-0588.

March 7, 15th Annual Bay Area Music Awards (BAMMIES), San Francisco Civic Auditorium, San Francisco. Jeff Nead. 415-864-2333.

March 10, Sixth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. Ramon Hervey II or E. Zoe Katsulos, 310-858-6016.

March 10, RIAA 19th Annual Cultural Award Dinner, Washington Hilton Hotel, Washington, D.C. 202-775-0101.

March 11-15, Sixth Annual South by Southwest Music and Media Conference, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, 34th Annual NARM Convention, Marriott, New Orleans, 609-596-2221.

March 20-22, Fourth Annual Western Conference of College Broadcasters, Univ. of Southern California, Los Angeles. 401-863-2225.

March 20-22, Fourth Annual Northwest Area Music Assn. Music Business Conference, including the Fifth Annual Northwest Music Awards Show on March 22, presented by the Northwest Area Music Assn., Washington State Convention Center, Seattle. 206-322-5045.

March 24-27, Audio Engineering Society Convention, Austria Center, Vienna. 212-661-8528.

March 24-28, Winter Music Conference, Fountainbleau 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 26-28, The Record's Music Canada Conference and Awards, Harbor Council, Toronto. 416-533-9417

March 29, 21st Annual Juno Awards, O'Keefe Centre, Toronto. Katie White, 416-485-3135.

APRIL

April 4, Third Annual Mid-Atlantic Regional Conference of College Broadcasters, Luzerne Country Community College, Nanticoke, Pa. 717-821-0932 or 401-863-2225.

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(Continued on page 66)

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MARKETING

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Application: Review of applications will begin March 10, 1992 and will continue until the position is filled. To apply, submit a complete current resume, portfolio tape, names, addresses and telephone numbers of three professional references and a copy of all college transcripts.

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Aussies Still Undecided About Nonpirated Imports

■ BY GLENN A.BAKER

SYDNEY—The Australian government at last appears ready to act on the controversial recommendations of the Prices Surveillance Authority inquiry into the local record industry. But it is unclear whether it will embrace the PSA's suggestion that the copyright law be amended to allow nonpirated imports into the country to encourage greater competition.

Industry sources suggest that the cabinet will make and reveal its decision Monday (10)—although at least three such previous days of decision have been deferred by ministers, the most recent Jan. 28.

The PSA study was set into motion two years ago by the government, and its findings were published in December 1990. The report concluded that record retail prices in Australia were excessive—for example, CDs were said to be 42% higher than those in the U.S.—and recommended a number of significant changes to industry practices (Billboard, Jan. 12, 1991).

The record industry vigorously

opposed the authority's findings—at one point, well-known Australian artists took to the anti-PSA trail—and has been lobbying the government intensely against accepting the recommendations.

Although not as fearful as it was a year ago that the government would uncritically endorse the PSA report, the industry has continued to apply pressure in support of its interests.

Most recently, anti-PSA forces pointed to an expression of concern by the World Intellectual Property Organization over prospective changes to existing Australian copyright legislation. The commentary arose in a WIPO memo about a proposed protocol to the Berne Convention for the protection of literary and artistic works. After affirming that authors have the exclusive right to allow importation of their works, the memo highlighted the fact that "under the recent laws of the two countries. Australia and Malaysia, importation of copies without the consent of copyright owners is permitted."

The Australasian Performing

Rights Assn. noted in a circular to its members, "It is now clear that the government, in considering the response to the PSA recommendations, will have to squarely confront the fact that those recommendations, if implemented, will place Australia—if not in breach of international law—certainly prospectively in breach."

SEES VINDICATION

Emmanuel Candi, executive director of the Australian Record Industry Assn., which has been battling the PSA and its chairman, Professor Allan Fels, for more than two years, welcomes WIPO's proposed protocol to the Berne Convention as a vindication of its own stand on behalf of copyright protection.

"Everything we put forward from day one is now confirmed by bodies such as WIPO," says Candi. "We've never stopped insisting that import provisions are a fundamental part of copyright, but it's always been a case of 'go away, we don't agree with you."

Although the federal Attorney General remains hostile to the industry's positions on both the PSA recommendations and the mounting threat of CD rental, many important political figures are coming to its aid, notably Senator Graham Richardson (social security minister), Ros Kelly (arts minister), David Simmons (tourism minister), Leo MacLeay (speaker of the House of Representatives), and Terry Aulich (chairman of the Caucus Legal & Administration Committee).

In December, Aulich publicly called for a Christmas truce in the long-running record war, saying, "Cabinet has obviously reached a stalemate on the future of the Australian music industry." He accused Fels of "grandstanding" and of advocating flat-earth economies for Australian music.

Australian music.
Said Aulich: "Australia has the same copyright laws as the other major music-producing nations, but Professor Fels expects Australia to compete in the highly competitive international music market with the playing field tilted against us. That is not economic rationalism. That is economic madness."

BDS EXPANDING ITS TRACKING SERVICES

(Continued from page 5)

Meanwhile, BDS' 2-year-old discussions with performing rights society BMI may be on the verge of bearing fruit. "We are preparing a schedule and a proposal for BMI that will let them begin accessing comprehensive playlists," says Feely. "We anticipate that this will begin on or about April 1. We are also working with ASCAP to give them access to the system so they can go through a validation process."

BMI VP Richard Mack says, "We're considering [the BDS proposal] at this time, but we haven't accepted it yet."

Currently, he says, BMI tracks about 400,000 broadcast hours a year from logs supplied by radio stations. That tracking system is the basis of BMI's allocation of airplay performance royalties to its members. (ASCAP tracks 60,000 broadcast hours a year, but does the listening itself.)

MANPOWER SAVINGS

Feely says BDS could provide access to data from 14 million hours of broadcasting per year to the rights societies. While he admits that it is unclear how much accuracy this would add to BMI's and ASCAP's tracking systems, he argues that the use of BDS could save the rights societies money in manpower and administration.

BDS also plans to expand its Radio Track service to include comprehensive AC playlists July 1, Feely says. Right now, he notes, "Radio Track products are only being sold to top 40 and country formats, because that's where we have fairly comprehensive playlists, and radio has indicated interest in comprehensive playlists, not just currents."

According to Joe Wallace, GM of BDS' music division, the company now has about 150 radio subscribers, including some consultants. "That's not bad, considering there are only two formats," he points out.

The addition of AC playlists is expected to boost this product line considerably, since, as Wallace says, AC is "the biggest and most profitable

[radio] format."

Feely does not believe there is much of a market for comprehensive album rock or urban playlists. "The most successful stations are AC, and there are 2,000-plus country stations, and top 40 is incredibly competitive," he notes. "So these are our natural markets for Radio Track."

Meanwhile, Record Track continues to be a very strong product for BDS. According to Wallace, a typical major label might follow 30 records at a time, or about seven-10 each for its urban, pop, and rock departments.

BDS has also become a very important part of the Billboard chart mix. It has supplied data for the Hot Country Singles & Tracks chart since January 1990 and has furnished the Top 40 Radio Monitor for more than a year. Now that data on actual airplay is also integrated into the Hot 100 Singles chart (Billboard, Nov. 9).

BDS is currently monitoring 670 radio outlets and 425 TV stations in 85 U.S. markets. Because it does not have monitors in the smallest markets, Billboard combines 100 smallmarket playlists with BDS and sales information in compiling the Hot 100.

SOUL OF A NEW MACHINE

The BDS system, which grew out of Defense Department research into methods of locating submarines, depends on the fact that every recording of every song (as well as every commercial and program) has a unique electronic wave form. When a particular title is encoded in BDS' central computers in Kansas City, a unique pattern or "fingerprint" created in their memory. The fingerprint is then transmitted via telephone lines to remote monitors all over the country. When the song, ad, or program is broadcast by one of the monitored radio or TV stations, the computer matches it with the wave form in its memory and logs the performance, noting the station and the time of the day when it was detected.

Back in Kansas City, the central processors poll the monitors at fixed intervals and retrieve everything they have gathered. By combining

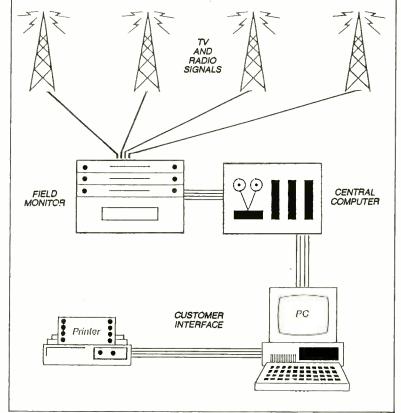


Diagram shows the steps involved in the BDS tracking system. In the case of a song broadcast, remote monitors all over the country match its unique "fingerprint" with the wave form in their memory and log the performance. The central processors periodically poll the monitors and assimilate the data, which can then be supplied to customers.

this tracking information with Arbitron and other data in the computer memories, BDS programmers can tell a client, for example, what the quarter-hour share and demographics of a particular station were when a certain song was being played.

Feely says that BDS is now detecting songs on the air with an accuracy rate of 99.6%, not counting tracks that are not in the system's library. He says that claim is based on "hundreds of hours of quality control each week, where we take a number of stations in rotating markets. We have people go there and listen to see where we missed."

Right now, he points out, "we're on direct servicing [of records] from all the labels we can dig up." He adds, "We're doing a pretty good job of expanding our library. We're only missing some 'gold' cuts, and we're getting these things solved as well. We add new stuff all the time."

According to Feely, BDS parent BPI Communications has invested about \$30 million in the venture, which employs about 55 people in Kansas City, Mo., New York, and California. "Given the size of the investment in equipment and associated deployment expenses, BDS hasn't gotten into the black yet," says Feely. Nevertheless, he expects '92 to be a pivotal year. If the company can sew up some contracts with ad agencies, he says, "we're looking to break even in '92."

Medialine 1

Dixon Leaves Written Legacy Of The Blues; Punk's Ink Swell; Marc Eliot's Boss Book

FAREWELL, WILLIE: Bluesman Willie Dixon, who died Jan. 29 in Burbank, Calif., at the age of 76 (Billboard, Feb. 8), bequeathed to his fans more than his great songwriting legacy. He also left behind a book, "I Am The Blues: The Willie Dixon Story," that stands as one of the handful of great first-hand accounts of the blues life.

The book, written by Dixon and the Blitz's good friend, longtime Los Angeles Times contributor Don Snowden, was first published in England in 1989 and finally saw release here last year by Da Capo. It uses Dixon's own testimony and the recollections of a cross-

section of observers to paint a rich picture of the Chicago blues' heyday in the '50s and '60s, with rare candor and detail.

Willie Dixon was more than the blues' preeminent writer—he was also a philosopher of the blues, who could expound on the significance of the music in larger-than-life terms. His unique point of view is heard loud and clear in the pages of his book.

He didn't stop creating until ill health hampered him very near the end. It was part of the way he looked at life; as he wrote, "Every time you change the news, you got to change the blues because the news ain't always the same. The blues changes just like everything else changes."

Willie Dixon changed the blues; the blues would have been different without him, and won't be the same now that he's gone. Read his exceptional testament to learn more about his massive contribution to American music

POGOMANIA: Don't toss out those tattered, safetypinned late-'70s duds yet—if current publications are any barometer, a punk revival may be upon us.

Hard on the heels of Jon Savage's superlative punk history "England's Dreaming," reviewed here Jan. 11, the collector's magazine Goldmine ran an issue devoted to such punk icons as the Sex Pistols, the Ramones, and Joy Division. Now, England's Omnibus Press (distributed in America by Music Sales Corp. in Chester, N.Y.) has issued the Pistols photo album "Never Mind The B*ll*cks" and a Sid Vicious bio, "Sid's Way," by Keith Bateson and Alan Parker.

Everybody pogo ...

BOSS BUSTING: This fall, Simon & Schuster will publish "Down Thunder Road: The Making Of Bruce Springsteen" by Marc Eliot, author of the estimable Phil Ochs study "Death Of A Rebel." According to a Los Angeles Times report, the book, which draws on court depositions from Springsteen's litigious past, could be a much less flattering depiction of the star than some hagiographers have offered before.

VETERANS' DAYS: Nik Cohn, author of the memorable history "Rock From The Beginning" (also known as 'Awophobaloobop Alophamboom"), a classic piece

on Phil Spector in "The Rolling Stone Illustrated History Of Rock & Roll," and the New York magazine article that became the film "Saturday Night Fever," has returned with a new book, "The Heart Of The World" (Knopf, \$21). The tome isn't about rock'n-'roll—it's a walking tour of Broadway and its resident crazies and outcasts—but it's a typically biting and well-observed work by this veteran music writer...Joachim-Ernst Berendt, whose "The Jazz Book" has been a standard reference text for more than 40 years, will soon be represented in bookstores with "The Third Ear" (Henry Holt). Berendt's new book is a complex application of philosophy, physiology, and musicology to the art of listening. Not for the casual read-

er, "The Third Ear" nonetheless contains typically insightful writing by the longtime record producer, lecturer, and journalist.

FOOTLIGHT FOOTNOTES: Jack Good, producer of the fondly remembered '60s TV show "Shindig!" and England's "Ready, Steady, Go!," is back with a new musical, the punfully titled "Good Rockin' Tonite," which opened Jan. 20 at the Strand Theatre in London's West End

RAILERS: Madonna will co-star with Willem Dafoe in director Uli Edel's "Body Of Evidence." A press release, penned with sweaty palms, describes the film as "a searing erotic thriller that explores the outermost boundaries of sexual obsession." Woo woo.



The Blitz

CHRIS MORRIS



SHOTS FROM THE HIP By Charles Shaar Murray (Penguin, \$10.95)

This 476-page compilation by former New Musical Express mainstay Charles Shaar Murray is very aptly titled. "Shots From The Hip" alternately brims with on-deadline frenzy and boozy fatigue, with many of the stories centering on the author's relationship with the artist being discussed or interviewed.

One read writers like Murray in the late '60s and '70s in such U.K. music papers as Melody Maker, Sounds, and New Musical Express and spinoffs like Disc, Record Mirror, and Oz as much for the writers' humor and bitchy insiders' gossip as for their musical insight.

Murray (author of the superb Jimi Hendrix study "Crosstown Traffic") is one of those English pop writers who seems to work standing up, prepared with all manner of metaphor and imagery to rip the spleen out of any poor (or rich) bugger causing him displeasure or unable to produce an efficient "bop-shu-bop" on demand. Much of the material here (the majority of which is drawn from the NME) is vintage Murray.

While many Brit scribes thought Bruce Springsteen wasn't the real deal, Murray figured he was real, but was certainly being overhyped by the Yanks. "Hey Bruce—just remember who you say you are and keep yer nose cleaned," advised Murray in 1975.

A description of Murray squirming through a 1975 interview with Paul and Linda McCartney, in which the writer cannot bring himself to inform the ex-Beatle and his mate he thinks their new record "Venus And Mars" is "a terrible album," is one of many hilarious episodes detailed here.

Murray's jaunts with the Rolling Stones and their offshoot band, the New Barbarians, are also chronicled. A 1976 piece describes his backstage ouster by a livid Mick Jagger at a gig in Frankfurt. In a 1979 report on the Barbarians, Keith Richards greets the author with the remark, "Hello, Charles, what are you going to do now that punk is dead?" Murray, an early punk supporter, then fails to convince Richards of the merits of such postpunks as Public Image, Stiff Little Fingers, and Magazine.

Perhaps it's because we've entered the age of mass marketing, when few labels or managers agree to sacrifice a couple of hours of an artist's time to hang out with a pop journalist, but Murray's most recent pieces generally lack the bite, subjective insight, and humor of his earlier work.

For two decades, Murray has stylishly written up such phenomena as Northern Soul, glam rock, Marc Bolan, Guy Stevens, John Cooper-Clarke, and the Sex Pistols. His text is a worthwhile read for anybody who loves pop music or British music papers.

LARRY Leblanc

Spring Booked With New Texts

Morrison, Elton, Elvis Among Subjects

■ BY CHRIS MORRIS

LOS ANGELES—Publishers' spring lists offer a preview of a diverse cornucopia of music books this season.

Jim Morrison of the Doors will be the subject of yet another biographical study, but one with a twist. "Strange Days: Life With & Without Jim Morrison" (Dutton, May) is penned by Patricia Kenneally, a rock writer and "witch" who was Morrison's longtime companion (and, she maintains, his "wife").

Among the forthcoming music biographies are two titles devoted to Elton John: "The Many Lives Of Elton John" by Patricia Burstein and Susan Crimp (Carol/Birch Lane, April) and "Elton John" by Philip Norman (Harmony, March). The latter bio is the work of the author of much-lauded works on the Beatles ("Shout!") and the Rolling Stones ("Sympathy For The Devil").

The perennially popular Beatles are the subject of two upcoming books: "The Beatles Album" (Smithmark, May), a photographic compilation by Julia Delano, and "The Beatles: The Ultimate Recording Guide" (Facts On File, June), a guide to the group's studio work by Allen Wiener. John Lennon's artwork will be collected in "Ai: Japan Through John Lennon's Eyes" (Cadence, March), with a foreword by Yoko Ono.

To date, rap bios have been few and far between, so one of the more provocative titles is "As Nasty As They Wanna Be: The Uncensored Story Of Luther Campbell Of The 2 Live Crew" (Barricade, February), Campbell's first-hand story of his tumultuous career.

Spring also brings a new biography of Rick Nelson, "Teenage Idol, Travelin' Man," by Philip Bashe

(Hyperion, May).

Thunder's Mouth Press will launch a new series of performingarts books, "American Originals," with titles devoted to David Byrne and Laurie Anderson (May), both by John Howell.

Other biographical/autobiographical works on the way include "Fanny Brice: The Original Funny Girl" by Herbert Goldman (Oxford, March); "A Satisfied Mind: The Country Music Life Of Porter Wagoner" by Steve Eng (Rutledge Hill, April); and "I Put A Spell On You" by Nina Simone (Pantheon, February).

One collection of essays will almost assuredly arouse the ire of some critics: "Sound Bites: An Anthology" (Turtle Bay, May) by Albert Goldman, the controversy-courting author of "Elvis" and "The Lives Of John Lennon."

Critic and essayist Ellen Willis will offer a collection of her work, "Beginning To See The Light: Sex, Hope, And Rock-And-Roll" (Univ. Press of New England, April).

Another woman's point of view on rock will be found in "She's A Rebel: The Rise Of Women In Rock & Roll, 1950s-1990s" (Seal, June) by Gillian G. Gaar.

A wealth of jazz-related texts are due, many from academic presses. Among them: "Hard Bop: Jazz And Black Music, 1955-1965" (Oxford, April) by David H. Rosenthal; "West Coast Jazz: Modern Jazz In California, 1945-1960" (Oxford, June) by Ted Gioia; a revised edition of "The Baby Dodds Story" (Louisiana State Univ. Press, March) by Dodds as told to Larry Gara; "Voices Of The Jazz Age: Profiles Of Eight Vintage Jazz Men" (Univ. Of Illinois, March) by Chip Deffaa; and "Crazy Fingers: Claude Hopkins' Life In Jazz" (Smithsonian, May) by Warren W. Vaché Sr.

The classic song repertoire will be reviewed in "The Poets Of Tin Pan Alley: A History Of America's Great Lyricists" (Oxford, May) by Philip Furia.

Hip-hop gets its due in "Fresh Fly Flavor: Words And Phrases Of The Hip-Hop Generation" (Longmeadow, April), a "raptionary" by "Yo! MTV Raps" regular Fred "Fab 5 Freddy" Braithwaite; "Rap Attack 2: African Rap To Global Hip Hop" (Serpent's Tail, April), an updated look at the genre by David Toop; and "The Hip-Hop Dictionary" (Workman, April), another

glossary by Dr. Worn James.

Two well-known rock photographers will step forward with collections of their work. "Classic Rock And Other Rollers" (Squarebooks, July) pulls together shots by Baron Wolman, the lensman who was a mainstay of Rolling Stone in the late '60s. "Monterey Pop" (Chronicle, May) is a visual record of the fabled '67 festival by Jim Marshall, with text by Joel Selvin of the San Francisco Chronicle.

Trivia buffs and argumentative types will find some opinions to chew on in "Rock And Roll: The Best 100 Singles" (Carroll & Graf, August) by Crawdaddy founder Paul Williams, and "The Best Rock 'N' Roll Records Of All Time" (Carol/Citadel, May) by Jimmy Guterman, who raked rock over the coals last year with "The Worst Rock 'N' Roll Records Of All Time."

More obscure info for collectors may be found in "The Official Identification And Price Guide To Rock And Roll Magazines, Posters And Memorabilia" (House Of Collectibles, June) by David K. Henkel, and the fifth edition of "The Billboard Book Of Top 40 Hits" (Billboard, April) by Joel Whitburn.

For practicing musicians, the best bets include the revised edition of "American Guitars" (Harper, May) by former Guitar Player editor Tom Wheeler, and "The Musician's Home Recording Handbook" (Miller Freeman, March) by Ted Greenwald.

Elvis Presley is a fertile subject for fiction this season. "Graceland" (Grove Weidenfeld, May) by Laura Kalpakian views the King through the eyes of his fans, while "Elvis Presley Calls His Mother After The Ed Sullivan Show" (Coffee House, April) by critic Samuel Charters looks at Presley at a critical juncture of his career.

Austin, Texas, musician-turnednovelist Jesse Sublett is back with "Boiled In Concrete" (Viking, April), the third mystery starring his rocker-turned-PI Martin Fender.

Finally, culinary and fiscal advice may be found in the jocularly titled "The Willie Nelson 'Cooked Goose' Cookbook And IRS Financial Advisor" (Longstreet, March) by Sherman and Kent Wildman.

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Radio

AC Rebounds From Great Drop With A Good Fall

■ BY SEAN ROSS

NEW YORK—Adult contemporary radio, which had unusually soft summer numbers, recovered some ground in the fall ratings. In doing so, AC re-opened its lead on news/talk and country at the top of the exclusive Billboard and Arbitron rankings of national format listening.

AC was down 18.6-17.4 during the summer. In the fall it rebounded to an 18.1. AC stations now lead the next biggest format, news/talk, by more than four percentage points. This despite the fact that N/T was up 13.4-13.8—its best showing since the Gulf War.

In other highlights:

- Country, a format whose growth slowed to a trickle during the summer, was up 11.6-12.1 largely on the strength of some lower-demo gains. This spurt allowed country to extend its lead over top 40, which was down 11.2-10.8.
- Oldies, a format expected to thrive in bad times, had the sharpest drop of any format, 6.8-6.0. Also off: album rockers (10.2-9.9) and their classic counterparts (3.6-3.4).
- Spanish-language stations, which were expected to get a boost from new census data added to Arbitron's weighting this fall, were indeed up 3.8-4.3. Urban stations, which were anticipating a drop because of the new data, were off 9.0-8.8, although the only dramatic change for either format seems to be in the 18-34 cell.

COUNTRY & AC DIVVY UP DEMOS

Country was due for a big book this fall. After all, it had nudged forward in the summer, when it usually declines. And in the fall it benefited from the Country Music Assn. awards, the Judds' farewell tour, and continued Garth Brooksmania.

Country was up in all dayparts and demos again, showing its highest-ever numbers since the start of national measurement in spring '89. The format was up 12.0-12.2 in mornings, 11.8-12.6 in middays, 11.6-12.3 in afternoons, and 9.1-9.4 at night.

In teens, country was up 5.0-6.2—its sharpest jump ever in that demo, and nearly double the 3.3 12-17 share it held in fall '90. In 18-34, country was up 9.5-10.1. Its upperdemo gains were smaller: 12.6-12.8 in 25-54 and 14.8-15.0 in 35-64. Country was up 11.9-12.5 in women and 12.3-12.5 in men, marking the first time the demos have ever been tied.

AC, meanwhile, was down in teens for the first time (8.8-7.7) and up only slightly in 18-34 (16.5-16.8). AC's big gains were 20.3-21.1 in the 25-54 demo and 20.9-22.0 in 35-64.

Oldies radio, which competes with both formats, was down across the board. It had its worst-ever showing in 18-34 (5.0-4.2) and 25-54 (9.7-8.4). It was also off 10.4-9.2 in 35-64.

It is hard to determine if the oldies format's key titles are finally burning after six years, or if this is just the fluke book that AC had last summer. But the numbers prove that oldies do not always do well in a bad economy. Further, the results are chilling news for the markets that recently got second oldies FMs. Such stations had problems even when the format was on the rise.

In any event, there seems to be a redistribution of younger adults toward country and older adults back to AC. While that could reflect only on how much more room to grow country has at the lower end, it is also worth noting that this took place as a lot of country stations were weeding out their oldest oldies to concentrate on the new crop of artists from the last few years, and adding slogans like "today's hot country."

TOP 40: WILL THE SLIDE SUBSIDE?

For top 40 PDs, the only good news this fall is that things could have been worse. The new census data was expected to hurt younger formats. And being down 11.2-10.8 isn't as bad as the two percentage points top 40 lost from summer '90 to winter '91.

The best news is that top 40 was up 9.5-10.1 in mornings—the first time the format has been up significantly in mornings since the beginning of these measurements. It's an interesting rise when you consider that the economy kept most top 40s from doing the bigmoney contests usually used to promote morning drive.

Top 40 was also up 13.9-15.1 at night, tying it with AC for the lead

in that daypart. However, it is not unusual for top 40 to get a night-time boost in the fall when teen listening shifts back from middays to nights.

The real problem comes in middays, which were down 10.6-8.5. That's less than the three shares top 40 dropped in middays last fall. But it's more than the share the format seemed to gain from the summer teen redistribution. Top 40, incidentally, continues to lose teens, falling 43.7-42.5 this time. (Coincidentally, that equals what country picked up in teens.)

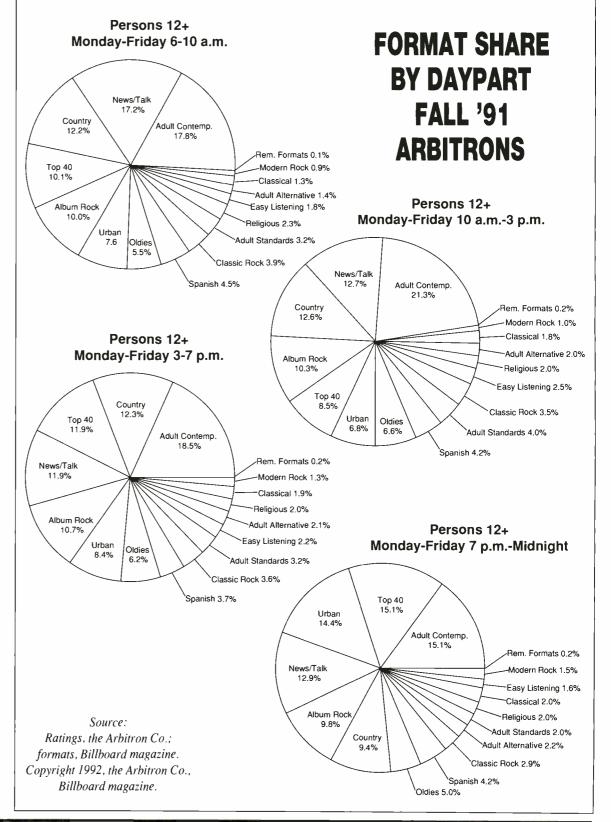
Otherwise, top 40's bloodletting

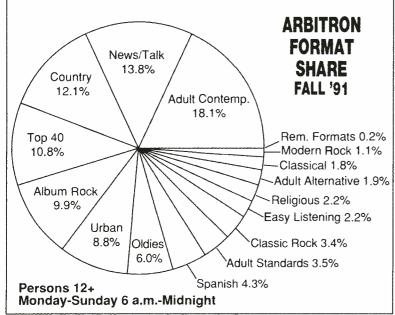
is a trickle, not a gusher. Top 40 is actually flat in afternoons at an 11.9. It's down by a few tenths in 18-34 (15.5-15.2), 25-54 (8.3-8.2), 35-64 (5.1-4.9), women (9.6-9.4), and men (7.6-7.4).

SPANISH UP. URBAN DOWN (SORT OF)

Spanish-language stations were expected to do well this time, and did. They were up in mornings (4.2-4.5), middays (3.7-4.2), afternoons (3.3-3.7), nights (3.7-4.2), 18-34 (4.0-4.9), 25-54 (4.1-4.6), 35-64 (4.1-4.3), women (4.4-4.7), and men (3.5-4.1).

It was the format's best ever 12-(Continued on page 72)





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LMA Support Plans Unveiled At RAB Managing Sales Meet

■ BY EDWARD MORRIS with PHYLLIS STARK

NASHVILLE—As local marketing agreements proliferate, the Radio Advertising Bureau is launching a new program of support services for stations involved in LMAs. RAB VP Mike Mahone has been appointed liason between the bureau and LMA stations. Mahone will advise stations, provide guidance, and aid in the formation and staffing of LMAs. The RAB will also develop training programs and seminars specifically for LMA stations.

This program was unveiled to the more than 1,200 attendees at the RAB's Managing Sales Conference here, Jan. 30-Feb. 2, during a special session on LMAs. At that panel, attendees were told, "If you don't have an LMA in your market, you probably will have," by Tim Menowsky of Media Mergers & Acquisitions. While LMAs let an operator control more of a market's inventory and, presumably, more revenue, Menowsky says, "Media buyers aren't jumping on these LMAs, [because] they don't understand them."

Jim Timm, who oversees a fourstation LMA in Wisconsin, had these tips: (1) Put all the station names on all stationery, including business cards; (2) Conduct weekly productknowledge training sessions for salespeople; (3) Do product pricing and packaging and use a single rate card; (4) Set goals that include new LMAs; (5) Try to get key accounts into the LMA; (6) Familiarize salespeople with all the stations' programming and traffic patterns; and (7) Expect a "lot of badmouthing" from those laid off because of the LMA.

RAB's new president Gary Fries encouraged station advertising salespeople to "stop selling spots and start selling results." Fries also urged broadcasters to start viewing ad agencies as partners, rather than the enemy.

RAB's Saturday-luncheon speaker was nationally syndicated talk host Rush Limbaugh, who seeded his remarks with conservative *schtick*. He urged radio to take greater risks with talent, using his own success as a case in point. "I'm perceived to be controversial by whom," he asked rhetorically, and added, "but is the program all that controversial?"

Also covered at the RAB meet:

- Recently updated FCC rulings on political advertising, which are unclear and potentially dangerous to radio, according to National Assn. of Broadcasters attorney Barry Umansky. He urged stations to call NAB headquarters to seek interpretations of specific legal questions on political ads.
- The Rise of Value Added Promotions: While programmers dread such promotions, Lisa Fransen-Bittman of the Minneapolis-based Fransen Custom Communications, said "value added is here to stay... it is a part of our culture" and that such promotions must "start with clients and their needs, not a station and its needs." Beck-Ross Communications' Jim Champlin noted, "Value added must be value added for the station as well as the client."

AC RADIO FORMAT REBOUNDS IN FALL RATINGS

(Continued from page 70)

plus book, but only by a tenth of a share since the format had a 4.2 last fall. Most of Spanish-language radio's dayparts and demos are comparable to what the format had 12-15 months ago. The exception is the 18-34 demo, where the format is a half share ahead of its best-ever number from last fall.

Urban, meanwhile, was actually up 7.3-7.6 in mornings and 13.4-14.4 at night. It was up 19.0-20.4 in teens. It was down in middays (7.6-6.8), afternoons (8.6-8.4), 18-34 (12.3-11.7), and 25-54 (9.1-8.5).

Again, the midday and night moves are explained by the same teen-listening redistribution seen at top 40. Urban's 6.8 share in middays is exactly what it had there six months ago. The same goes for afternoons and 25-54. The only demo where urban loses more than it gained in the summer is 18-34—the same demo where Spanish was up. There, urban has gone 11.9-12.3-11.7 over the last six months.

OTHER HIGHLIGHTS

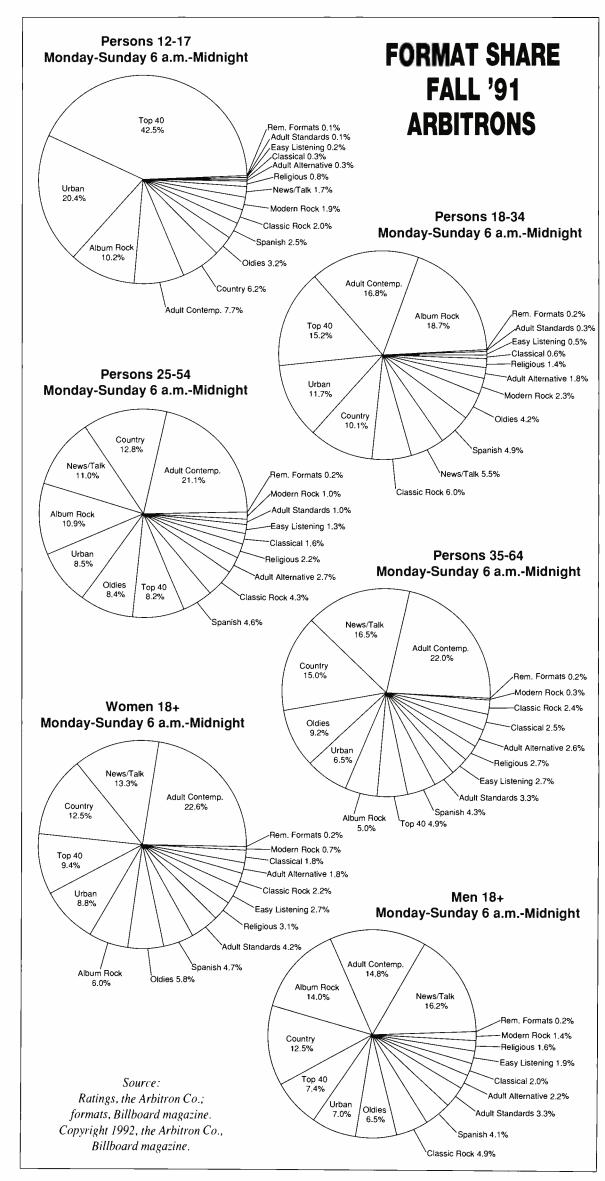
The news/talk format usually has big news to report or discuss during the fall. Two years ago it was the opening of Eastern Europe. Last year it was the imminent Gulf War. This year it was the

Clarence Thomas hearings and the William Kennedy Smith trial. And the resulting 13.4-13.8 gain was the format's best showing of any book with the exception of last winter.

Talk stations tended to do better than their all-news counterparts, which might explain why the format was up in middays (11.6-12.7) and afternoons (11.6-11.9) and down slightly in all-news' morning stronghold (17.5-17.2). N/T was also down 14.5-12.9 at night, but that usually happens when baseball season ends. Notably, N/T's women were off 13.4-13.3, but its male numbers were up 15.3-16.2.

Album radio and classic rock tended to show the same pattern they displayed last year: a great spring, a decent summer, and a bad fall. Album rock's drops were usually two or three-tenths of a share except in 18-34 (19.4-18.7) and teens (10.8-10.2).

Notably, modern rock—a format still not represented in more than a third of the markets measured here—nudged forward in most demos and dayparts going 1.0-1.1 12-plus, 1.1-1.3 in afternoons, and 1.2-1.5 at nights. In teens, modern rock was up 1.2-1.9; in 18-34 it was up 2.0-2.3.



S.C. Country Scene Heats Up As Bubba Meets The Weasel

■ BY SEAN ROSS

NEW YORK—Until the mid-'80s, most new country FMs signed on more conservative and gold-based than the station they were challenging. Then, when KMLE Phoenix began its run at incumbent KNIX, a new model emerged as more current-based country FMs began building their base with younger listeners.

So what to make of the Charleston, S.C. country battle? There, incumbent WEZL (The Weasel) has added the slogan "Today's Hottest Country Music" and become more current and recurrent-oriented. The new WBUB (Bubba 107), meanwhile, signed on Sept. 8 with a healthy dose of the gold titles that other stations are now pulling out in an effort to cement the "today's country" franchise.

CHARLESTON MUSIC MONITOR



Garth Brooks, "Shameless"; Doug Stone, "In A Different Light"; Joe Diffie, "Is It Cold In Here"; Tanya Tucker, "Strong Enough To Bend"; Trisha Yearwood, "That's What I Like About You"; Diamond Rio, "Mirror Mirror"; Juice Newton, "Queen Of Hearts"; Earl Thomas Conley, "Hard Days And Honky Tonk Nights"; George Strait, "Love Without End Amen"; Pam Tillis, "Maybe It Was Memphis"; Vince Gill, "When I Call Your Name"; Steve Wariner, "The Tips Of My Fingers"; Alabama, "Tennessee River"; Dwight Yoakam, "It Only Hurts When I Cry"; Hal Ketchum, "Small Town Saturday Night."



Clint Black, "Nothing's News": Lionel Cartwright, "Leap Of Faith"; Eddy Raven, "Right Hand Man"; Garth Brooks, "What She's Doing Now"; Don Williams, "Desperately"; Tanya Tucker, "Walkin' Shoes"; Michael White, "Professional Fool"; Holly Dunn, "Are You Ever Gonna Love Me"; Randy Travis, "Point Of Light"; Pam Tillis, "Maybe It Was Memphis"; Ricky Van Shelton, "I'll Leave This World Lovin' You"; Rosanne Cash, "I Don't Want To Spoil The Party"; Mike Reid, "I'll Stop Loving You"; Earl Thomas Conley, "Bring Back Your Love To Me"; Keith Whitley, "When You Say Nothing At All"; Trisha Yearwood, "That's What I Like About You"; Larry Gatlin, "Love Is Just A Game."

To further confuse the "today's country" issue, WBUB PD Charlie Lindsey came from WEZL and brought the night jock, overnighter, and several part-timers with him. His replacement, T.J. Phillips, programmed WEZL's last major competitor, WXLY.

WEZL slipped 12.9-10.7 12-plus in the fall Arbitron, but remained No. 1 overall. WBUB went 0.6-8.1 in its first book, came in second, and did indeed make strong gains in 18-34 and 25-54 while WEZL was the least affected in 35-64.

WBUB's eight-share debut is particularly impressive when you consider that KMLE Phoenix, widely considered the model for challenging a heritage FM, has taken three years to build a seven share. So did WXLY, which did country from 1984-87 before switching to oldies.

POP GOES AGAINST WEASEL

Phillips, who joined WEZL from WQUT/WJCW Johnson City, Tenn., initially launched WXLY on as mainstream country before switching to a country/rock hybrid toward the end of the station's run. Lindsey, meanwhile, spent 18 years at WEZL under four different owners. In August, he joined WEZL's second owner, Buddy Barton, at the former WKQB, then simulcasting AC WSUY as part of a local marketing agreement.

Some of the difference in WBUB and WXLY's debuts has to be timing. WXLY came on during the heart of the country format's doldrums. And unlike WEZL, which had "no TV, no billboards, no nothing," Phillips says Bubba "came out of the chute with the guns running." While WEZL had a "heavy" TV campaign last fall, as well as a \$30,000 cash contest built around Social Security numbers, Phillips thinks WBUB "probably spent twice what we did" on TV.

Musically, "Bubba is what WEZL was doing 18 months ago," says Phillips. "We may play three Mickey Gilley oldies. They play his whole library. Our format has a lot fewer titles, concentrating on currents and recurrents which . . . seems to fit the requests we get and what we're hearing on the street."

But Lindsey says the old Mel McDaniels and Bellamy Brotherstype titles he plays still test well. "I don't have a problem with staying current... But you still have to maintain your character and hold on to traditions. Anybody who forgets their traditions is throwing away a gold mine."

Lindsey also says that unlike WEZL, which still plays a few Eagles and Bob Seger titles, "Our deal was that we were going to be a country station instead of being an AC... We played country music and made no bones about it." About WEZL's old rival he says, "I'm not so sure WXLY was a country station anyway. When they started to gain shares, they were playing so much southern rock that [they might have been] country in name only."

As for WBUB's name, "Bubba" might seem like an odd choice when (Continued on page 75)



of the week

Bruce Van Dyke KTHX Reno, Nev.



FOR A 14-MONTH-OLD station, KTHX Reno, Nev., has a pretty colorful history already.

In late 1990, PD Bruce Van Dyke decided he was "sick of working at constipated, computerized AOR stations" and returned to Reno to start an eclectic rocker along the lines of a KBCO Denver or WXRT Chicago. On Aug. 2, 1991, management pulled the plug and started simulcasting N/T AM KOH on KTHX's frequency. On Aug. 19, following a torrent of letters and newspaper articles, KTHX returned.

And in the fall Arbitron, KTHX was up 4.2-8.6 12-plus, making it the No. 3 station in town, behind top 40 KWNZ (11.1) and country KBUL (8.8), as well as the No. 1 25-54 station with more than a 13 share. KTHX was on top in an album rock field that also included classic rock KOZZ (8.1), Z-Rocker KZAK (4.7), and mainstream KRZQ (2.7).

Van Dyke—who says he would have been happy in the 5-6 share range—worked at KOZZ as well as its predecessor, KGLR, when it was Reno's progressive outlet. After stints at KZEP San Antonio, Texas, and KAZY Denver, he wanted to work at an eclectic rock outlet, but found "there weren't a whole let of KBCOs and WXRTs to apply to. You could bug the PD as much as you wanted, but there just weren't any openings."

ed, but there just weren't any openings."

So Van Dyke came back o Reno—"not because I thought it was a fertile area" for such a format, but because he was a known quantity there and because his friends who had been account executives when he left the market were now GMs. On Nov. 1, struggling top 40 KSXY became "The X," changing calls to KTHX six weeks later.

Initially, KTHX played about 600 cuts, as compared with the 2,500 it plays now. It also had more of a modern rock lean. Eventually, he says, "we realized our target was not 18-34 as much as 25-plus [so] I couldn't play anything too wild or too dancey, the teen white-disco stuff that's so prevelant at KITS (Live 105) San Francisco. But I could play a bunch of the new rock acts—John Wesley Harding, Robyn Hitchcock, and the Judybats—as opposed to Depeche Mode and the Cure."

KTHX plays about 40 currents that rotate about once a day. There are as many as five hourly jock option slots, or "cheat records" as Van Dyke calls them. And jocks are encouraged to do things like auditioning records at home, looking for segues, and arranging peaks and valleys in their music flow that have not been encouraged at many rock outlets since the "70s.

Here's KTHX in morning drive; Van Dyke's "cheat records" are asterisked: Leon Russell, "Back To The Island"; J.J. Cale, "Call Me The Breeze"; Ronnie Earl, "One Of These Mornings"; B-52's "Ain't That A

Shame"; Marvin Gaye, "Mercy Mercy Me"; Who, "Another Tricky Day"; Bruce Cockburn, "Great Big Love"; Country Joe, "Hold On It's Comin' "*; Simon & Garfunkel, "Keep The Customer Satisfied"; the KLF & Tammy Wynette, "Justified & Ancient"; Aaron Neville, "Louisiana 1927"; Randy Newman, "Burn On"*; R.E.M., "Cuyahoga"*; Jackson Browne, "Rock Me On The Water"; and Elvis Presley, "All Shook Up."*

KTHX had a 4.8 in its transition book, then a 4.2 in the spring. That, Van Dyke says, was not enough progress for struggling group owner Olympic Broadcasting, which pulled the plug one day after Van Dyke had held a meeting to congratulate his jock staff on KTHX's upperdemo growth.

While any station that drops an eclectic rock format usually gets the "firestorm of support" that the death of KTHX generated, the difference was that KTHX's listeners kept at it. About a week later, as Van Dyke was looking for another local station to take his format, the sales staff went out to see if it could find advertisers who would commit to a reborn KTHX.

Van Dyke admits that going away for two weeks became, in effect, KTHX's fall book promotion. KTHX had some TV. It didn't do any contesting beyond CDs and concert tickets. "There's no getting around it. The newspaper blitz in mid-August really helped. It alerted a lot of people who didn't know we were there that there was something special on 101.7 that was creating this exceptional uproar."

Yet, despite the curiosity cume, Van Dyke says, "We came back a month before the book started. While the newspaper articles helped us, if people didn't think we were doing something worthwhile and interesting, they never would have stuck around to fill out some diaries."

Despite Reno's reputation as a conservative market, KTHX has benefited from what Van Dyke calls "the California refugee scene. A lot of people want to get the hell out of the Bay area . . . I knew these people had in their past a KZAP Sacramento, Calif., or a KSAN San Francisco that used to be the most bitching radio they ever heard in their life. I felt that if we could remind them of those glory days of FM radio that we'd at least be on a button."

Van Dyke, who was at KAZY when it made a short, unsuccessful foray onto KBCO's turf, hasn't seen much reaction to KTHX from the other rock stations in town. "They're going to do what they're going to do. There might be some small stretching, but I haven't seen it yet." Which, he says, is fine. "If corporate AOR is going to leave people like Luka Bloom, Lyle Lovett, and John Hiatt to me, I'm going to take them and be happier than hell that these guys are all mine." SEAN ROSS

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			Z.	COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 89 MONITORED ALBUM ROCK STATIONS.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST
1	1	1	12	* * * NO. 1 * * * MYSTERIOUS WAYS * U2
(2)	2	3	11	ISLAND 866 189-4/PLG
3	5	5	12	GHOST OF A CHANCE RUSH
4	3	2	28	ATLANTIC ALBUM CUT RIGHT NOW ◆ VAN HALEN
5	4	4	9	WARNER BROS. 4-19059 KING'S HIGHWAY ◆ TOM PETTY & THE HEARTBREAKERS
6	6	15	4	MCA ALBUM CUT AGAIN TONIGHT MERCURY 866 414-4 ◆ JOHN MELLENCAMP
$\overline{7}$	7	12	10	MAMA, I'M COMING HOME PIC ASSOCIATED 35-74093/EPIC ◆ OZZY OSBOURNE
8	11	20	6	THE BUG WARNER BROS. ALBUM CUT
9	12	22	4	EMPTY ARMS STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC ALBUM CUT
10	9	14	6	TEARS IN HEAVEN REPRISE 4-19038 ◆ ERIC CLAPTON
11	13	8	16	LOVE & HAPPINESS MERCURY ALBUM CUT
12)	19	33	3	UNTIL THE END OF THE WORLD ISLAND ALBUM CUTPLG U2
13	10	7	16	SMELLS LIKE TEEN SPIRIT DGC 19050 ◆ NIRVANA
14	8	6	11	THERE WILL NEVER BE ANOTHER TONIGHT♦ BRYAN ADAMS
15	15	18	20	ANOTHER RAINY NIGHT (WITHOUT YOU) ◆ QUEENSRYCHE EMI 50372
16	28	39	3	EVERYTHING ABOUT YOU MERCURY ALBUM CUT ◆ UGLY KID JOE
17	17	16	33	TOP OF THE WORLD warner Bros. 4-19151 ◆ VAN HALEN
18	14	10	16	THE UNFORGIVEN ELEKTRA 4-64814 ◆ METALLICA
19)	23	27	7	ALIVE EPIC ALBUM CUT ◆ PEARL JAM
20	18	11	10	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT ◆ EDDIE MONEY
21	22	17	22	HEAVY FUEL WARNER 8ROS. 4-19094 ◆ DIRE STRAITS
22	16	9	15	THE SKY IS CRYING STEVIE RAY VAUGHAN EPIC ALBUM CUT
23	20	19	14	CALL IT WHAT YOU WANT GEFFEN 19113 TESLA
24	25	21	21	NOVEMBER RAIN GUNS N' ROSES GEFFEN ALBUM CUT
25)	32	37	4	***POWER TRACK*** COME AS YOU ARE NIRVANA
26	26	24	15	DGC ALBUM CUT WILD ON THE RUN TALL STORIES
(27)	29	40	4	SHOW ME THE WAY THE STORM
				INTERSCOPE ALBUM CUT/ATLANTIC TO BE WITH YOU ◆ MR. BIG
(28)	31	30	l 19 l	17. 11.70 1 07.00
28	31	30 25	19 4	ATLANTIC 4-87580 HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS
				HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE BOB SEGER & THE SILVER BULLET BAND
29	24	25 13	4	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS ◆ BABY ANIMALS
29 30 31	24	25	12	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS IMAGO 25006 JESUS HE KNOWS ME SCORPIONS BOB SEGER & THE SILVER BULLET BAND BABY ANIMALS GENESIS
29	24 21 34	25 13 29	4 12 7	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS IMAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ◆ RUSH
29 30 31 32	24 21 34 36	25 13 29 38	4 12 7 9	HIT BETWEEN THE EYES (FROM "FREEJACK") SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS IMAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT LOVE WALKED IN SCORPIONS BOB SEGER & THE SILVER BULLET BAND BABY ANIMALS GENESIS ATLANTIC ALBUM CUT THUNDER
29 30 31 32 33	24 21 34 36 27	25 13 29 38 23	4 12 7 9 18	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34	24 21 34 36 27 38	25 13 29 38 23 36	4 12 7 9 18 12	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35	24 21 34 36 27 38 42	25 13 29 38 23 36 44	4 12 7 9 18 12 4	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36	24 21 34 36 27 38 42	25 13 29 38 23 36 44 34	4 12 7 9 18 12 4	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31) 32) 33 34) 35) 36) 37	24 21 34 36 27 38 42 40	25 13 29 38 23 36 44 34 28	4 12 7 9 18 12 4 10 22	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38	24 21 34 36 27 38 42 40 33 30	25 13 29 38 23 36 44 34 28 35	4 12 7 9 18 12 4 10 22 20	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS MAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT LOVE WALKED IN GEFFEN ALBUM CUT TOUGH IT OUT PRAXIS ALBUM CUT/ZOO WASTED TIME ATLANTIC 4-87565 NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC GET A LEG UP MERCURY 867 890-4 LEVON SOB SEGER & THE SILVER BULLET BAND GENESIS ATLANTICALBUM CUT WEBB WILDER O ZZY OSBOURNE FINANCE ASSOCIATED 35-73973/EPIC JOHN MELLENCAMP MERCURY 867 890-4 LEVON JON BON JOVI
29 30 31 32 33 34 35 36 37 38 39	24 21 34 36 27 38 42 40 33 30 35	25 13 29 38 23 36 44 34 28 35	4 12 7 9 18 12 4 10 22 20 7	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38 39 40	24 21 34 36 27 38 42 40 33 30 35	25 13 29 38 23 36 44 34 28 35	4 12 7 9 18 12 4 10 22 20 7	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38 39 40 41	24 21 34 36 27 38 42 40 33 30 35 46	25 13 29 38 23 36 44 34 28 35	4 12 7 9 18 12 4 10 22 20 7 2	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS MAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT LOVE WALKED IN GEFFEN ALBUM CUT TOUGH IT OUT WEBB WILDER PRAXIS ALBUM CUT/ZOO WASTED TIME ATLANTIC 4-87565 NO MORE TEARS PIC ASSOCIATED 35-73973/EPIC GET A LEG UP MERCURY 867 890-4 LEVON POLYDOR ALBUM CUT/FLG HELP ME UP REPRISE ALBUM CUT/FLG HELP ME UP ART CLAPTON PRAZIS ALBUM CUT/FLG GO BACK TO YOUR WOODS ◆ ROBBIE ROBERTSON
29 30 31 32 33 34 35 36 37 38 39 40 41 42	24 21 34 36 27 38 42 40 33 30 35 46 48	25 13 29 38 23 36 44 34 28 35 31	4 12 7 9 18 12 4 10 22 20 7 2 2	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	24 21 34 36 27 38 42 40 33 30 35 46 48 41	25 13 29 38 23 36 44 28 35 31 —	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS MAGO 25006 ◆ BABY ANIMALS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT LOVE WALKED IN GEFFEN ALBUM CUT TOUGH IT OUT PRAIS ALBUM CUT/ZOO WASTED TIME ATLANTIC 4-87565 NO MORE TEARS PIC ASSOCIATED 35-73973/EPIC GET A LEG UP MERCURY 867 890-4 LEVON POLYDOR ALBUM CUT/FLG HELP ME UP REPRISE ALBUM CUT UNTIL YOUR LOVE COMES BACK AROUND FRIZ GIANT 4-19051 GO BACK TO YOUR WOODS ◆ ROBBIE ROBERTSON GEFFEN ALBUM CUT I'VE GOT A LOT TO LEARN ABOUT LOVE THE STORM INTERSCOPE 4-98726/ATLANTIC INTO THE GREAT WIDE OPEN♦ TOM PETTY/HEARTBREAKERS MCA 54131 DON'T CRY GEFFEN 19027
29 30 31) 32) 33 34) 35) 36) 37 38 39 40 41) 42 43 44	24 21 34 36 27 38 42 40 33 30 35 46 48 41 37	25 13 29 38 23 36 44 28 35 31 —————————————————————————————————	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2 2 2	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	24 21 34 36 27 38 42 40 33 30 35 46 48 41 37 39 43	25 13 29 38 23 36 44 28 35 31 26 32 42	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2 2 2 21 22 22	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	24 21 34 36 27 38 42 40 33 30 35 46 48 41 37 39 43	25 13 29 38 23 36 44 28 35 31 — — — — 26 32 42 41	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2 2 2 2 2 1 2 2 2	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS MAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT LOVE WALKED IN GEFFEN ALBUM CUT TOUGH IT OUT WEBB WILDER PRAXIS ALBUM CUT/ZOO WASTED TIME ATLANTIC 4-87565 NO MORE TEARS PIC ASSOCIATED 35-73973/EPIC GET A LEG UP MERCURY 867 890-4 LEVON POLYDOR ALBUM CUT/FLG HELP ME UP REPRISE ALBUM CUT/FLG HELP ME UP REPRISE ALBUM CUT UNTIL YOUR LOVE COMES BACK AROUND FREE CABSOCIATED 35-73973/EPIC GO BACK TO YOUR WOODS ◆ ROBBIE ROBERTSON GEFFEN ALBUM CUT I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATLANTIC INTO THE GREAT WIDE OPEN◆ TOM PETTY/HEARTBREAKERS MCA 54131 DON'T CRY GEFFEN 19027 SWEET EMOTION COLUMBIA 38-74101 ★★★FLASHMAKER★★★ WHAT YOU GIVE GEFFEN ALBUM CUT ANYBODY LISTENING? ◆ QUEENSRYCHE
29 30 31) 32) 33 34) 35) 36) 37 38 39 40) 41 42 43 44 45 46	24 21 34 36 27 38 42 40 33 30 35 46 48 41 37 39 43	25 13 29 38 23 36 44 28 35 31 — — — — 26 32 42 41	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2 2 21 22 22 21	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT PAINLESS IMAGO 25006 JESUS HE KNOWS ME ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT ROLL THE BONES ATLANTIC ALBUM CUT TOUGH IT OUT PRAXIS ALBUM CUTZOO WASTED TIME ATLANTIC 4-87565 NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC GET A LEG UP MERCURY 867 890-4 LEVON DOLYDOR ALBUM CUT UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051 GO BACK TO YOUR WOODS GEFFEN ALBUM CUT I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATLANTIC INTO THE GREAT WIDE OPEN♦ TOM PETTY/HEARTBREAKERS MCA 54131 DON'T CRY GEFFEN ALBUM CUT ★ ★ FLASHMAKER ★ ★ WHAT YOU GIVE GEFFEN ALBUM CUT ANYBODY LISTENING? EMI ALBUM CUT OUTSHINED ◆ SOUNDGARDEN
29 30 31) 32) 33 34) 35) 36) 37 38 39 40) 41) 42 43 44 45 46 47)	24 21 34 36 27 38 42 40 33 30 35 46 48 41 37 39 43 44 NEV	25 13 29 38 23 36 44 28 35 31 26 32 42 41	4 12 7 9 18 12 4 10 22 20 7 2 2 2 2 2 2 2 11 22	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUTMERCURY TAKE A CHANCE CAPITOL ALBUM CUT BOB SEGER & THE SILVER BULLET BAND CAPITOL ALBUM CUT PAINLESS

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

CBS Sports Going For Gold With Its **Olympic Coverage**

LOS ANGELES-Two-and-a-half years of hard work is finally coming to fruition for CBS Radio Sports as the network begins its 16-day coverage of the XVI Olympic Winter Games Feb. 8 to an estimated 25 million listeners.

This year marks the first time since 1966 that CBS owns the rights to the games. Although the network is known for covering major sporting events, the French Alps location makes this one different.

"This particular Olympics is the most challenging ever in terms of straight-ahead logistics," says executive producer Frank Murphy, citing the 13 venues over a 700-square-mile area. "It's so remote, all the reporters and coverage teams are staying at the various venues. They're not even coming back at night to one place. They're basically out there on



by Rochelle Levy

their own."

To make the feeds as user-friendly as possible, CBS is concentrating on short-, rather than longform reports, with daily medal updates and interviews with the competitors. "Stations can incorporate short sound bites from the athletes into their local sportscasts," says Murphy. Affiliates can even request a one-on-one interview to be fed from the remote venue back to their stations.

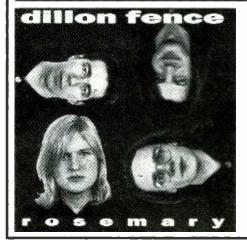
With 20 sportscasters and analysts broadcasting more than 300 reports, plus live coverage of the U.S. hockey team's games, Murphy says the network's news experience is coming in very handy. "[It's like] covering political conventions and extended news events. It would be very hard to do this not having that experience of dealing with complicated remotes. It's easier to cope with."

AROUND THE INDUSTRY

The National Basketball Assn.'s new network (Billboard, Oct. 26) now has an official name-NBA Radio. Debuting Sunday (9), NBA Radio will be heard in 61 cities, including 22 NBA markets. The NBA Radio team is play-by-play announcer Joe McConnell; color analyst and former NBA great Bob Lanier; and studio host Tom Hanneman.

MediaAmerica will premiere "The Rush Morning Update" March 2 as part of the Excellence in Broadcasting Network lineup. The 21/2-minute feature, hosted by Rush Limbaugh, is available for broadcast weekdays 6-10 a.m.

North East Satellite Entertainment has five new affiliates—WBNC/WMWV Conway, N.H.; WCPA Clearfield, Pa., which segues from oldies to AC as part of the (Continued on next page)



the long-awaited full-length release produced by **RON ST. GERMAIN**

featuring: Hey Mockingbird Daylight • I Will Break

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Billboard®

FOR WEEK ENDING FEBRUARY 15, 1992

Modern Rock Tracks...

			NO.	COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.			
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	1	2	5	* * * NO. 1 WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	★ ★ ★ ◆ LOU REED 2 weeks at No. 1		
2	2	1	9	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS		
(3)	7	6	5	COME AS YOU ARE	NIRVANA		
4	6	13	3	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION		
5	5	7	3	UNTIL THE END OF THE WORLD	U2		
6	11	21	3	THE LIFE OF RILEY MCA ALBUM CUT	THE LIGHTNING SEEDS		
1	4	4	5	GIRLFRIEND ZOO ALBUM CUT	◆ MATTHEW SWEET		
(8)	16	_	2	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES		
9	3	3	11	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA		
(10)	10	14	4	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	◆ LIVE		
(11)	17	23	3	WINDOW PANE	◆ THE REAL PEOPLE		
12	12	17	4	WHAT ARE WE GONNA DO	DRAMARAMA		
13	15	12	5	COLD, COLD HEART	MIDGE URE		
14	14	11	5	ONLY LOVE CAN BREAK YOUR HEAR	ST. ETIENNE		
(15)	26	_	2	WARNER BROS. 2-40196 FOR LOVE	LUSH		
16	13	10	7	4.A.D ALBUM CUT/REPRISE THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT	◆ CLIFFS OF DOONEEN		
<u>(17)</u>	NE\	N >	1		RED HOT CHILI PEPPERS		
18)	20	25	4	ALIVE EPIC ALBUM CUT	◆ PEARL JAM		
19	NEV	N >	1	THE CONCEPT DGC 19122	TEENAGE FANCLUB		
20	9	8	12	STAR SIGN DGC ALBUM CUT	◆ TEENAGE FANCLUB		
21	8	5	13	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	♦ U2		
(22)	NEV	N	1	INTO THE FIRE ARISTA 2390	◆ SARAH MCLACHLAN		
23	18	15	7	ONE ISLAND ALBUM CUT/PLG	U2		
24	21	_	2		FEAT. TAMMY WYNETTE		
25	19	20	7		DUXSIE & THE BANSHEES		
26	24	- 1	2	BREATHE DEEPLY NOW DEDICATED 62177/RCA	THIS PICTURE		
27	NEV	V	1	MERCURY SIRE ALBUM CUT/REPRISE	◆ THE OCEAN BLUE		
28	NEV	V	1	BONFIRES BURNING VIRGIN ALBUM CUT	◆ THE ORIGIN		
29	25	_	2	LITHIUM DGC ALBUM CUT	NIRVANA		
30	NEV	V >	1	MAKING PLANS FOR NIGEL INTERSCOPE ALBUM CUT/ATLANTIC	PRIMUS		
	acks wil	h the m	eatest a	irolay gains this week Wideoclin availability	≥ 1002 Pillhoard/PPI		

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

Hot Adult Contemporary...

	U		141	ait contonipor ai Jm
			N.	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST
->	>	24	>0	LABEL & NUMBER/DISTRIBUTING LABEL ★ ★ ★ NO. 1 ★ ★ ★
1	1	2	11	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086 G. MICHAEL 2 weeks at No. 1
2	4	12	5	WHAT BECOMES OF THE BROKENHEARTED PAUL YOUNG
3	3	3	14	MCA 54331 BEAUTY AND THE BEAST ◆ CELINE DION/PEABO BRYSON
4	6	13	4	EPIC 34-74090 MISSING YOU NOW ◆ MICHAEL BOLTON
5	2	1	14	CAN'T LET GO ◆ MARIAH CAREY
6	8	8 .	13	COLUMBIA 38-74088 SOMEWHERE, SOMEBODY ◆ AARON NEVILLE
7	10	11	13	A&M 1577 I FALL ALL OVER AGAIN ◆ DAN HILL
8	5	4	16	QUALITY 15180 KEEP COMING BACK ◆ RICHARD MARX
9	9	6	19	CAPITOL 44753 I CAN'T MAKE YOU LOVE ME ◆ BONNIE RAITT
(10)	19	24	5	GOOD FOR ME ◆ AMY GRANT
				A&M 1573 SAVE THE BEST FOR LAST ◆ VANESSA WILLIAMS
(11)	18	30	4	MERCURY 865 136-4 YOUR SONG ROD STEWART
12	15	25	4	POLYDOR ALBUM CUT/PLG BROKEN ARROW ROD STEWART
13	7	5	18	WARNER BROS. 4-19274 NO SON OF MINE ◆ GENESIS
14	11	9	16	I KEEP COMING BACK TO YOU BETH NIELSEN CHAPMAN
(15)	16	21	9	REPRISE ALBUM CUT DANIEL WILSON PHILLIPS
16	12	7	14	POLYDOR ALBUM CUT/PLG
17	14	10	21	A&M 1566
(18)	22	26	9	I'LL GET BY ◆ EDDIE MONEY COLUMBIA 38-74109
(19)	26	27	7	STARS ♦ SIMPLY RED ATCO EASTWEST 4-98636
20	13	14	12	CHANGE ARISTA 1-2362 ♦ LISA STANSFIELD
21	20	18	20	I WONDER WHY ARISTA 1-2331 ◆ CURTIS STIGERS
22	23	23	11	DON'T TURN AROUND COLUMBIA ALBUM CUT ◆ NEIL DIAMOND
23	21	17	17	CONVICTION OF THE HEART COLUMBIA 38-74029 ◆ KENNY LOGGINS
24	25	16	21	SET THE NIGHT TO MUSIC ◆ ROBERTA FLACK/MAXI PRIEST ATLANTIC 4-87607
25	17	15	12	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572 ◆ BETTE MIDLER
				* * * POWER PICK* * * MASTERPIECE ATLANTIC STARR
26	36	_	2	REPRISE 4-19076
27	27	29	22	LIVE FOR LOVING YOU EPIC 34-73962 ★ GLORIA ESTEFAN
28	33	40	3	THE REAL THING COLUMBIA 38-74186 A FOIC CLADION
<u>(29)</u>	32	34	5	TEARS IN HEAVEN REPRISE 4-1903B ALINDA PONSTADT
30	24	19	14	DREAMS TO DREAM MCA 54203 ◆ LINDA RONSTADT
31	29	28	25	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020 MICHAEL BOLTON
32	34	44	4	TO BE WITH YOU ATLANTIC 4-87580 ◆ MR. BIG
33	45	_	2	HAZARD CAPITOL 44796 ◆ RICHARD MARX
34	30	2 2	14	SPENDING MY TIME EMI 50366 ◆ ROXETTE
35	28	20	17	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN ◆ PAULA ABDUL
36	39	46	3	REMEMBER THE TIME EPIC 34-74200 ◆ MICHAEL JACKSON
37	35	36	6	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088 ◆ KARYN WHITE
38	31	31	9	HOLDING ON EPIC 34-73963 ◆ BEVERLEY CRAVEN
39	38	35	26	DON'T WANT TO BE A FOOL EPIC 34-73879 ◆ LUTHER VANDROSS
39 40		35 37	26 33	DON'T WANT TO BE A FOOL ◆ LUTHER VANDROSS
-	38		-	DON'T WANT TO BE A FOOL ◆ LUTHER VANDROSS EPIC 34-73879 ◆ BONNIE RAITT
40	38 42		33	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ♦ CURTIS STIGERS
40 41 42	38 42 48 43	37	33 2 2	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 (I'VE GOT TO) STOP THINKIN' 'BOUT THAT JAMES TAYLOR COLUMBIA 38-74214 ** * HOT SHOT DEBUT * *
40 41 42 43	38 42 48	37	33 2 2	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 (I'VE GOT TO) STOP THINKIN' 'BOUT THAT ◆ JAMES TAYLOR COLUMBIA 38-74214 ★★★HOT SHOT DEBUT★★ TELL ME WHAT YOU WANT ME TO DO ◆ TEVIN CAMPBELL QUEST 4-19131/WARNER BROS.
40 41 42	38 42 48 43	37	33 2 2	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 (I'VE GOT TO) STOP THINKIN' 'BOUT THAT ◆ JAMES TAYLOR COLUMBIA 38-74214 ★★ HOT SHOT DEBUT ★★ TELL ME WHAT YOU WANT ME TO DO ◆ TEVIN CAMPBELL QUEST 4-19131/WARNER BROS. EVER CHANGING TIMES ARETHA FRANKLIN ARISTA 1-2394
40 41 42 43	38 42 48 43	37 — —	33 2 2	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 (I'VE GOT TO) STOP THINKIN' 'BOUT THAT ◆ JAMES TAYLOR COLUMBIA 38-74214 ★★ ★ HOT SHOT DEBUT ★ ★ TELL ME WHAT YOU WANT ME TO DO QUEST 4-19131/WARNER BROS. EVER CHANGING TIMES ARISTA 1-2394 ARISTA 1-2394 ◆ MICHAEL JACKSON EPIC 34-74100
40 (41) 42 (43) (44)	38 42 48 43 NEV	37 — — N D	33 2 2 1 1 12 17	DON'T WANT TO BE A FOOL EPIC 34-73879 SOMETHING TO TALK ABOUT CAPITOL 44724 YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391 (I'VE GOT TO) STOP THINKIN' 'BOUT THAT ◆ JAMES TAYLOR COLUMBIA 38-74214 ★★ ★ HOT SHOT DEBUT ★★ TELL ME WHAT YOU WANT ME TO DO ● TEVIN CAMPBELL QUEST 4-19131WARNER BROS. EVER CHANGING TIMES ARISTA 1-2394 BLACK OR WHITE EPIC 34-74100 SAVE UP ALL YOUR TEARS GEFFEN 19105
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Records with the greatest airplay gains this week.

Videoclip availability.

1992, Billboard/BPI Communications.

WLUP Case Seems Court-Bound *Would Be 1st Over Indecency Rules*

■ BY BILL HOLLAND

WASHINGTON, D.C.—In a federal action that will probably become the first-ever court case involving a radio station challenge to FCC indecency rules, the FCC asked the Justice Department Feb. 5 to initiate civil en-

WASHINGTON ROUNDUP

forcement proceedings against Evergreen Media and its WLUP Chicago.

Lawyer Rick Bernthal says Evergreen will refuse on principle to pay the \$6,000 fine levied last June; if the Justice Department takes on the collection proceeding, the case will go to U.S. District Court in Chicago.

Evergreen has told the FCC in its reconsideration request, which was also denied last year, that it does not feel it violated the section of the Communications Act dealing with indecent broadcasts. "The FCC is being too cute about this," says Bernthal. "In their releases, it's like we're being deadbeats. Well, we're not paying because we think we haven't violated

the law."

Normally, if someone disagrees with a federal agency's decision, an appeal is filed, which, if not granted, goes to the court of appeals. But in the case of the FCC, there is no appeal process, and the only remedy for review is to not pay the fine and go to court on the charges that engendered the fine.

This development is the latest in the battle between the FCC and WLUP over alleged indecent broadcasts during daylight hours in 1987 and 1989. Federal prosecutors at Justice have the leeway to dismiss the enforcement proceeding, but insiders say Evergreen's eagerness to settle the matter in court means the proceeding will engender a court case.

Meanwhile, a Supreme Court spokesman says the High Court could decide to hear the case involving the constitutionality of the 24-hour ban against broadcasting indecent material by early spring after administration petitions and opposition briefs are settled. Opponents have 40 days to reply to administration petition to review the case, after which the Court will decide whether to hear it.

S.C. COUNTRY RADIO SCENE HEATS UP

(Continued from page 73)

country music is finally shaking off a longtime redneck stereotype. But Lindsey says the word "bubba" carries no such baggage in Charleston.

"Bubba is a Low Country term [for] the kind of friend who won't let you down," he says. "It's a genderless term. Everybody is a 'bubba,' whether they're a farmer in Berkley County or a lawyer on Broad Street. Everybody always hollers, 'Hey bubba, how are you?'"

That's why WBUB listeners are encouraged to pick up "bubba stickers" and "show the world you're a bubba." PSAs begin with "bubba says...," and a jingle identifies the station as "the big bubba—uh huh." Phillips calls WEZL "very upbeat,

Phillips calls WEZL "very upbeat, with a lot of jingles and a wide-open morning show as opposed to the more music-intensive format they have." Lindsey admits that, aside from the stationality inherent in its name, WBUB's initial presentation was heavily scripted. But he says that has loosened up in recent months. "We don't want to be a staid, liner-card radio station. We just want to be warm and relatable."

There was little warmth during Charleston's last big format war—

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the one involving four urban FMs and two AMs. A year after that situation was profiled here, only one FM and one AM are left. The others have gone dark or changed after a year of stations showing up at each other's concerts and bogus format change press releases being sent out.

But both sides say the country battle here has been civil. WBUB has not attacked WEZL on air—either by name or by inference. Labels are not being held hostage over concert copromotions or artist exclusives, although Phillips does say that WBUB has been able to cut into some of WEZL's club business.

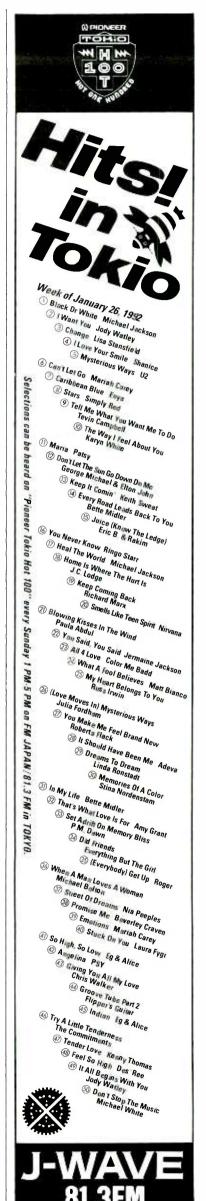
That is probably because it is a better time to be one of two country stations than to be one of four urban FMs. "When I looked at the revenue before I came here, I was pleasantly surprised to see they had a remarkable year, when a lot of stations were glad just to stay alive," says Phillips. "Going into this year, we're anticipating solid growth again."

NETWORKS

(Continued from preceding page)

change; WCXU Caribou, Maine; and WCXX Madawaska, Maine. This marks NESE's first foray into New Hampshire and Maine.

Former Unistar Radio Networks director of programming sales Tony Garcia is now network director/president of Randall Broadcasting ... Suzanne Drolet joins Media-America's affiliate relations team. She previously cleared programming for the CBS Radio Network ... Former CRSS Inc. accounting manager Jack DeWeese moves to Media-America, holding the same title.



WER 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



Roston P.D.: Sunny Joe White

P.D.: Sunny Joe \
Color Me Badd, All 4 Love
Shanice, LLove Your Smile
Prince & The N.P.G., Diamonds And Pea
Boyz II Men, Uhh Ahh
George Michael & Ethon John, Don't Le
NKO'l B., 17 You Go Away
UZ, Mysterious Ways
Keith Sw Boyz II men, Jun. Services and Services and



P.D.: Chuck Beck Washington, D.C.

mington, D.C.

Mr. Big, To Be With You
Keith Sweat, Keep It Comin'
Keith Sweat, Keep It Comin'
Right Said Fred, I'm Too Sexy
Shanice, I Love Your Smile
Prince & The N.P.G., Diamonds And Pea
Kif, Justified & Ancient
Atlantic Starr, Masterpiece
Shabba Ranks, Mousecall
UZ, Mysteriouw Way
Light Starry Marker Me
Acryn White, The Way I Feel About You
Michael Jackson, Remember The Time
Bryan Adams, Do. I Have To Say The Wor
Tevin Campbell, Tell Me What You Want
Nirvana, Smells Like Teen Spirit!
Color Me Badd, All 4 Love
Cc Ce Peniston, Finally
NKOTB, II You Go Away
Kym Sims, Too Blind To See It
George Michael & Etton John, Don't Le
Mariah Carey, Make It Happen
Paula Abdul, Vibeology
Jesus Jones, Right Here, Right Now
Genesis, No Son Off Mine
Extreme, Hole Hearted
Michael Jackson, Black Or White
Genesis, I Can't Dance
Mint Condition, Breakin' My Heart
R.E.M., Losing My Religion
Marky Mark & The Funky Bunch, Good Vi

MOJO RADIO 75.5 FM

P.D.: Tom Cuddy

Mr. Big, To Be With You
Celine Dion & Peabo Bryson. Beauty An
Color Me Badd, All 4 Love
George Michael & Ethon John, Don't Le
Amy Grant, That's What Love Is For
Firehouse, Love Of A Lifetime
Bonnie Rait, I Can't Make You Love M
Rod Stewart, Broken Arrow
Shanice, I Love Your Smile
Genesis, I Can't Dance
Eddie Money, Ill Get By
Extreme, Hole Hearted
Amy Grant, Good Ferghee
Genesis, Mr. Son Of Mine
Paul Young, What Becomes Of The Broke
Gloria Estefan, Live For Loving You
Right Said Fred, I'm Too Sey
Roberta Flack, Set The Night To Music
Prince & The N. P.G. Diamonds And Pea
UZ, Mysterious Ways
On Bon Jovi, Levon
RTZ, Until Your Love Comes Back Aroun
Michael Jackson, Remember The Time
Michael Botton, Missing You Now
Cathy Dennis, Too Many Walls
Mariah Carey, Can't Let Go
John Mellenamp, Again Tonight
Karyn White, The Way I Feel About You
R.E.M., Losing My Religion



Philadelphia

P.D.: Jefferson Ward

delphia P.D.: Jefferson W
Keith Sweat, Keep It Comin'
Ce Ce Peniston, We Got A Love Thang
Heavy D. & The Boyz, Is It Good To Yo
Shance, I Love Your Smile
Sait-N-Pea, You Showed Me
KLT, Justified & Ancient
Day J. Mean, You Showed
F.M. Double Cool Shower
F.M. Dawn, Set & The Fresh Pr. You S
Clubband Hold On (Tighter To Love)
Paula Abdul, Vibeology
Massive Attack, Be Ihankful For What
Right Said Fred, Jim Too Seay
Pince & The N.P.G. Diamonds And Pea
Simone, My Family Depends On Me
Atlantic Starr, Masterpiece
Michael Jackson, Remember The Time
Color Me Badd, All 4 Love
Giggles, What Goes Around C
T.P.E., Forever And A Day
Amy Grant, Good For Me
TKA, Louder Than Love
F.M. Dawn, Set Adrift On Memory Bliss
Clear Touch, Fallen Angel
Chris Cuevas, You Are The One
NKOTB, If You Go Away
Vanessa Williams, Save The Best For L
Paul Young, What Becomes Of The Broke
2 Hyped Brothers & A Dog, Doo Doo Bro

Pittsburgh

ittsburgh P.D.: Buddy S

1 Mariah Carey, Can't Let Go
2 Mr. Big, To be With You
3 Shanice, I Love Your Smile
4 Karyn White, The Way I Fell About You
5 Anny Grant, Thal's What Love Is For
6 Prince & The N.P.G., Diamonds And Pea
Michael Botton, Missing You Now
8 Goorge Michael & Etton John, Oon't Le
9 Storm, Per Got A or To Learn About
11 Michael Jackson, Remember The Time
12 Stormine, Got A or To Learn About
13 Scorpions, Send Me An Angel
14 Genesis, I Can't Dance
15 Tevin Campbell, Tell Me What You Want
16 Bryan Adams, There Will Never Be Anot
17 Roxette, Spending My Time
19 Williams Brothers, Can't Cry Hard Eno
11 Lisa Stansfield, Change
12 John Mellencamp, Again Tonight
13 Amy Grant, Good For Me
14 Keith Sweat, Keep It Comin'
15 Color Me Badd, Thinkin' Back
16 Rod Stewart, Broken Arrow
17 P.M. Dawn, Set Adritt On Memory Bliss
18 Right Said Fred, I'm Too Sexy
18 Hammer, Addams Groove
29 Hammer, Addams Groove
20 Jesus Jones, Right Here, Right Now P.D.: Buddy Scott

POWER 99 FM

P.D.: Rick Stacy

tlanta P.D.: Rick Sta

1 Mr. Big, To Be With You
2 Storm, I've Got A Lot To Learn About
3 Atlantic Starr, Masterpiece
4 Amy Grant, Good for Me
5 Karyn White, The Way I feel About You
6 Natural Selection, Hearts Don't Think
7 KLF, Justified & Ancient
8 Bryan Adams, here Will Never Be Anot
8 Bryan Adams, here Will Never Be Anot
9 Michael Jackson, Remember The Time
10 Digital Lockson, Remember The Time
11 Digital Lockson, Remember The Time
12 Digital Lockson, Remember The Time
13 Laissez Faire, In Paradiss
14 Laissez Faire, In Paradiss
15 Paula Abdul, Vibeology
16 RTZ, Until Your Love Comes Back Aroun
17 P.M. Dawn, Paper Doil
18 Richard Marx, Hazard
19 Eddie Money, I'll Get By
19 Guns N' Roses, Live And Let Die
17 Tevin Campbell, Tell Me What You Want
19 Faul Young, What Becomes Of The Broke
10 Guns N' Roses, Live And Let Die
17 Tevin Campbell, Tell Me What You Want
18 Paul's Augung, What Becomes Of The Broke
19 Guns N' Roses, Live And Let Die
19 Guns N' Roses, Live And Let Die
10 Guns N' Roses, Live And Let Die
11 Tevin Campbell, Tell Me What You Want
19 Gulve Se Effect, You Think You Know He
10 Clivilles & Cole, Pride (In The Name
10 Uydans, Planet Love
10 Ce Ce Peniston, We Got A Love Thang
11 Love & Rockets, So Alive
11 Justified All Justified
11 Justified All Justified
12 Love & Rockets, So Alive
13 Justified All Justified
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OTI MECL

P.D.: Joel Folger

S P.D.: Joel Fo
Shanice, I Love Your Smile
U2, Mysterious Ways
Prince & The N.P.G., Diamonds And Pea
Mr. Big, To Be With You
KLF, Justified & Ancient
Karyn White, The Way I Feel About You
Amy Grant, Good For Me
Michael Jackson, Black Or White
Michael Jackson, Black
Storm I Van
Storm, I've Got A Lot To Learn About
Erasure, Chan't Darine
Genesis, E. Grant Oance
Genesis, E. Grant Oance
Genesis, E. Groth, Triani
Farm, Groovy Train
Berlin, Take My Reath Away (Re
Berlin, Take My Reath Away (Re) Cause & Effect, rou round Ce Ce Peniston, Finally Farm, Groovy Train Berlin, Take My Breath Away (Re Natural Selection Feat, Niki H, Do An Keith Sweat, Keep II Comin Van Halen, Right Now George Michael & Ethon John, Don't Le Natural Sciection, Hearts Don't Think Karyn White, Romantic Boyz II Men, Motown Philly Jesus Jones, Right Here, Right Now Bryan Adams, There Will Never Be Anot Nirvana, Smells Like Teen Spirit!



P.D : Dave Shakes

Right Said Fred, I'm Too Sexy
Tevin Campbell, I'ell Me What You Want
Shanice, I Love Your Smile
Laisser Faire, in Paradise
Prince & The M.P.G., Diamonds And Pea
Kym Sims, Ioo Bind To See II
Ce Ce Peniston, We Got A Love Thang
Clubland, Hold On (Tighter To Love)
George Michael & Ethon John, Don't Le
Clivilles & Cole, Price (In The Name
Stacy Earl, Love Me All Up
Kerth Sweat, Keep It Comin
Karyn White. The Way I Feel About You
Berlin, Take My Breath Away (Re
Atlante Stary, Masternie
Ce Ce Peniston, Finally
MKOTB, I You Go Away
KLF, Justified & Ancient
Michael Jackson, Black Or White
C & C Music Factory, Just A Touch Of
Corina, Whispers
Robert Dwens, I'll Be Your Friend
Color Me Badd, All 4 Love
I.P.E., Then Came You
Shamen, Move Any Mountain
Vanessa Williams, Save The Best For L
H-Five, I. Cant Wait Another Minute
Giggles, What Goes Around C
Boyz II Men, Uhh Ash Chicago

95.3 FM

poit P.D.: Rick Gillet
Paula Abdul, Vibeology
NKOTB, II You Go Away
Shanice, I Love Your Smile
Mint Condition, Breakin My Heart (Pr
Mint Condition, Breakin My Heart (Pr
Prince & The N.P.G., Diamonds And Pea
Color Me Badd, Finkin Back
Olor Me Badd, All & Love
Ge Ge Peniston, Finally
Paula Abdul, Blowing Kisses in The Wi
Boyz I Men, Il Showing Kisses in The Wi
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Boyz

KOWB 1013

Minneapolis/St. Paul P.D.: Mark Bolke

eapolis/St. Paul P.D.: Mark Bo Amy Grant, Good For Me Shanice; I. Love Your Smile George Michael & Ethon John, Don't Le Mr. Big, To Be With You Marish Carey, Can't Let Go Prince & The N.P.G., Diamonds And Pea Ce Ce Peniston, Finally Eddie Money, Illi Get By Let Good Michael St. Bond Hong, Illi Get By Let Good Michael St. Bond Hong, Illi Get By Let Good Michael St. Bond Hong, Illi Get By Limbert Book Michael St. Bond Hong, Illi Good Michael Jackson, Black Or White Hong, Illi Good Hong, Illi Good Michael Jackson, Black Or White

COUNTRY

nville/Spartanburg
Alan Jackson, Dallas
Pam Tillis, Maybe It Was Memphis
Tinsha 'learnyood, That's What I Like A
Randy Travis, Better Class O'Losers
Aaron Topin, There Ain't Nothin Wro
Travb Tiffer, I to Miniskey Ain't Work
Day Travis, There Ain't Nothin Wro
Travb Tiffer, I to Miniskey Ain't Work
Day Tiffer, I to Miniskey Ain't Work
Diamond Rio, Mama Don't Forget To Pra
John Anderson, Straight Tegula Night
Sammy Kershaw, Cadillac Shie
Dong Stone, A Jukebox With A Country
Sury Bogguss, Outbound Plane
Reba Mcontire, Is There Life Out Ther
Garth Brooks, What She's Doing Now
Travis Tifft, Anymore
Travis Tifft, Anymore
Travis Loves, Shameless
Pirates Of The Mississippi, Fighting
Collin Raye, Love, Me
Brooks & Dunn, My Next Broken Heart
George Strait, Lovesick Blues
Mark Chesnutt, Broken Promise Land
Steve Wariner, The Tips Of My Fingers
Earl Thomas Conley, Hard Days And Hon
Diamond Rio, Mirror Mirror
Tanya Tucker, (Without You) What Do I
Alabama, Bon't Country
Lorie Morgan, Except For Monday
Tracy Lawrence, Today's Lonely Fool Greenville/Spartanburg

Baton Rouge

Reba Mcentire, Is There Life Out Ther John Anderson, Straight Tequila Night Jowint Volaskam, It Dolly Hurts When I C Randy Travis, Better Class Of Losers Pam Tillis, Maybe It Was Memphis Hall Ketchum, Past The Point Of Rescue George Straft, Loversick Blues Alan Jackson, Dallas Lorrie Morgan, Escept For Monday Garth Brooks, What She's Doing Now Diamond Rio, Mama Don't Forget To Pra Tracy Lawrence, Sticks And Stones Patty Loveless, Jealous Bone Lights G Martin Delray, Who, What, Where, When Edde Rabbutt, You Look Like An Angel Celev Trans, When What, Where, When Edde Rabbutt, You Look Like An Angel Celev Trans, Index Brit Mothin' Wro Dards Stone, A Jukebox With A Country Davis Daniel, Fighting Fire With Fire Steve Wariner, The Lins Of My Fingers Lee Roy Pamell, The Rock, Hank Williams, Jr., Hotel Whiskey Joe Diffe, Is It Cold In Here Trisha Warwood, That's What I Like A Sammy Kershaw, Don't Go Near The Wate Billy Dean, Only The Wind Little Teas, First Time For Everythi Vince Gill, Take Your Memory With You Alabama, Born Country

WGEE

Green Bay

Tay Lawrence, Sticks And Stones
Doug Stone, A Jukebox With A Country
Sawger Brown, The Dirt Road
Rompie Missa, Turn That Badio On
John Diffie, Is It Cold in Here
Randy Travis, Better Class Of Losers
Pam Tillis, Maybe It Was Memphis
Travis Trift, The Whiskey Ain'ft Work,
Ricky Van Shelton, After The Lights G
Garth Brooks, What She's Doing Now
John Anderson, Straight Tequila Night
Billy Dean, Only The Wind
Alabama, Born Country
Lorrie Morgan, Except For Monday
Dwight Yoakam, It Only Hurts When I C
Alan Jackson, Dallas
George Strait, Lovesick Blues
Reba Mecnire, Is Three Life Out Ther
Trisha Warwood, That's What I Like A
Partly Loveless, Jealous Bon Froget To
Paulette Carison, I'll Start With You
Paul Overstreet, I'l Could Bottle Th
Juamond Rio, Mama Don't Forget To Pra
Suzy Bogguss, Outbound Plane
Ricky Skaggs, Same O'l Low Went
Garth Brooks, Shameless
Earl Thomas Conley, Hard Days And Hon
Rob Crosby, Working Woman

KZLA

Los Angeles

Ingeles

Doug Stone, A Jukebox With A Country
Sawyer Brown, The Dirt Road
Kenny Rogers, If You Want To Find Lov
Travis Intit, The Whiskey Ant Worki
Randy Travis, Better Class Oil Losers
Joe Diffie, Is It Cold in Here
Garth Brooks, What She's Doing Now
Ronne Milsap, Turn That Radio On
Pan Tillis, Mayoe It Was Memphis
Adabama, Born Alayee It Was Memphis
Adabama, Born Straight Tequila Night
Paulette Carlos, Il'll Start With You
Trisha Nearwood, That's What I Like A
Mike Redi, I'll Stop Loving With You
Lorrie Morgan, Except For Monday
Reba Mecafter, Is There Life Out Ther
Alain Jackson, Dallas
Diamond Ris, Mama Don't Forget To Pra
Billy Dean, Only The Wind
Wight Yoakam, It Only Hurts When I C
Suzy Bogguss, Outbound Plane
Ricky Van Shelton, After The Lights G
Sammy Kershaw, Cadillae Style
Restless Heart, You Can Depend On Me
Suzy Bogguss, Someday Soon
Brooks & Dunn, My Next Broken Heart
Vince Gill, Liza Jane
Little Texas, Some Guys Have All The
Patty Loveless, Hurt Me Bad (In A Rea
Bonnie Raitt, I Can't Make You Love M 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

KSOP

Salt Lake City

Lake City

Sury Bogguss, Outbound Plane
Trisha Yearwood, That's What I Like A
Paulette Carson, "Il' Start With You
Alan Jackson, Dall'as
Lorrie Morgan, Except For Monday
Alabama, Born Country
Reba McEntire, Is There Life Out Ther
Diamond Ris, Mama Don't Forget To Prai
Travis Tritt, The Whiskey Ain't Worki
Pam Tillis, Mayabe It Was Memphis
Kenny Rogers, Il You Want To Find Lov
John Anderson, Straight Tequila Night
Vince Gill, Take Your Memory With You
Patty Loveless, Jealous Bone
Garth Brooks, What She's Doing Now
Ronnie Milsap, Turn That Radio On
George Strait, Lovesick Blues
Randy Travis, Bettler Class Off Losers
Dwight Yoakam, It Only Hurts When I C
Ricky Van Shelton, After The Lights G
Joe Diffie, Is It Cold in Here
Wynonna Judd, She Is His Only Need
Highway 101, Baby, I'm Missing You
Billy Dean, Only The Wind
Tanya Tucker, Some Kind Ol Trouble
Mike Reid, I'll Stop Loving You
Joe Diffie, New Way (To Light U p An O
Tracy Lawrence, Sticks And Stones
Rob Crosby, Working Woman
Tanya Tucker, Down To My Last Teardro.

KZSN

Wichita

Pam Tillis, Maybe It Was Memphis Tracy Lawrence, Sticks And Stones Garth Brooks, Mhal Sne's Doing Now Doug Stone, A Jukebox With A Country Randy Travis, Better Class Of Losers Travis Tritt, The Whiskey Anit Worki Sawyer Brown, The Dirt Rood On Jones Histop, Travis Tritt, The Whiskey Anit Worki Sawyer Brown, The Dirt Rodd On Jones William (1998) The Country of Country of the Coun 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30

KCYY

Collin Raye, Love, Me
Trisha 'barwood, That's What I Like A
Diamond Rio, Mana Don't Forget To Pra
Lorne Morgan, Except For Monday
Alan Jackson, Dallas
Alabama, Born Country
Ricky Van Shelton, After The Lights G
Tanya Tucker, (Without You) What Do
Billy Dean, Only The Wind
Garth Brooks, Shameless
Paul Overstreet, If Louid Bottle Th
John Anderson, Straight Tequila Night
Suzy Bogguss, Someday Soon
Mike Red, Till Stop Loving You
Sammy Kershaw, Cadillac Style
Reba Mccniter, For My Broken Heart
Clint Black, Where Are You Now
Steve Wanione, Leave Him Out Of This
Trisha 'kearwood, Like We Never Had A

HOT R&B PLAYLISTS...

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

WGCI 107.5FM

Chicago P.D.: James Alexander

P.D.: James Alexander
Prince And The N.P.G., Insatiable
Jodeci, Stay
Godeci, Godeci, Godeci
Godeci, Godeci
Godeci, Godeci
Godec

FM 92-THE BEAT

Los Angeles P.D.: Mike Stradford

les P.D.: Mike Stradford Stevie Wonder, These Three Words Tevin Campbell, Tell Me What You Want Jodeci, Stay Keth Sweat, Keep It Comin' Mariah Carey, Can't Let Go Boyz II Men, Uuh Ahh Jodeci, Forever My Lady Karyn White, The Way I Feel About You Michael Jackson, Remember The Time Prince And The N.P.G. Diamonds And PGerald Levert Duet With Eddie Levert, Fourplay Featuring El Debarge, After Guy, Let's Stay Together Bebe & CeC Winans Featuring Mavis St Bubba, I Like Your Style Gary Taylor, in 8 Out Of Love Variessa Williams, Des The Best For L Variessa Williams, Des The Best For L Waressa Williams, Des Williams, Des Waressa Williams, Des Waressa Williams, Des The Best For L Waressa Williams, Des Waressa Waress



Washington D.C. P.D.: Barbara Prieto

gton D.C. P.D.: Barbara Prieto
Jodeci, Stay
Boyz II Men, Uuh Ahh
Lufher Vandross, The Rush
Mint Condition, Breakin' My Heart (Pr
Mariah Carey, Can't Let Go
Jody Watey, I Want You
Stevie Wonder, These Three Words
Keith Sweat, Keep It Comi',
Game, All Night All Day
Gerald Levert Duet With Eddie Levert,
Prince And The N.P.G., Insatiable
Whitney Houston, I Belong To You
Prince And The N.P.G., Diamonds And P
The Brand Now Heavies, Stay This Way
Karyn White, The Way I Feel About You
Michael Jackson, Remember The Time
Chris Walker, Take Time
R. Keily & Public Announcement, She's
Joe Public, Live And Learn
Patti LaBelle, Somebody Loves You Bab
Hammer, Addams Groove
Guy, Let's Stay Together
Tone-Loc, All Through The Night
Lisa Fischer, So Intense
Vanessa Williams, Save The Best For L
Fevin Campbell, Tell Me What You Want
Sounds Of Blackness, Testify
The Chill Deal Boyz, Make Ya Body Mov
Torry Terry, Everlasting Love
Del Tha Funkee Homosapien, Mistadobal

35 Naughty By Nature, Everything's Gonna
44 Atlantic Starr, Masterpiece
43 David Peaston, Lusury Of Love
39 Small Change, This Must Be Love
40 Coloned Abrams, You Don't Know (Someh
41 Bebe & CeCe Winars, It's On't Know
42 Glenn Jones, Here I Go Again
45 Roberta Flack, You Make Me Feel Brand
40 Barry White, Put Me In Your Mix
51 Heavy D. & The Boyz, Peaceful Journey
46 Barry White & Isaac Hayes, Dark And L
Aaron Hall, Don't Be Afraid
47 Vibrophonics, I See Yelley To Love)
48 Gladys Knight, Where Would I Be
53 Peabo Bryson, Lost In The Night
50 John Payne. She Just Can't Help It
52 Gary Taylor, In & Out O'L Love
53 The UM. C. S, One To Grow On
54 Check Med Mashington, When You Love Someb
55 Enc Gable, Straight From My Heart
56 Bobb, Straight From My Heart
56 Bobb, Calwell, Don't Lead Me On
58 B. King, The Blues Come Over Me
58 Smokey Robinson, I Love Your Face



P.D.: Michael Spears

P.D.: Michael Spears
Mint Condition, Breakin' My, Heart (Pr.
Gerald Levert Duet With Eddie Levert,
Jodeci, Stay
Prince And The N.P.G., Insatiable
Mariah Carey, Can't Let Go
Prince And The N.P.G., Diamonds And P
Keith Sweat, Keep It Comin'
Patti LaBelie, Somebody Loves You Bab
Michael Jackson, Remember The Time
Boyz I! Men, Ush Ahh
The Chill Deal Boyz, Make Ya Body Mov
D.J. Jazzy Jerf & The Fresh Prince, T
Naughty By Nature, Everything's Gonna
MC Lyte, Poor Georgie
Queen Latifah, Latifah's Had It Up 2
M.C. Brains, Occhie Coochie
Karyn White, The Way I Feel About You
Attantic Start, Masterpiece
Luther Vandross, The Rush
Phyllis Hyman, When You Get Right Dow
Color Me Badd, Thinkin' Back
Lee Cube, Jizady Moobin
Vanessa Williams, Save Te Best For L
Hammer, Do Not Pass Me By
Brotherhood Creed, Helluva 10 7 15 19 16 11 12 13 14 24 25 17 21 20 22 23



Los Angeles

geles
Boyz II Men, Uuh Ahh
Stevie Wonder, These Three Words
Jody & Stelley, I Want You
Jodeci, Slay
Mariah Carey, Can't Let Go
Karyn White, The Way I Feel About You
Whitney Houston, I Belong To You
Guy, Let's Stay Together
Gerald Levert Duet With Eddie Levert,
Michael Jackson, Remember The Time
Patit LaBelle, Somebody Loves You Bab
R. Kelly & Public Announcement, She's
Tony Yerry, Everlasting Loves You
Kerth Sweat. Keep It Comin'
State Of Art, Understanding
Prince And The N.P.G., Diamonds And P
Glenn Jones, Here I Go Again
Phyllis Hyman, When You Cet Right Dow
Mint Condition. Breakin' My Heart (Pr
Ice Cube, Steady Mobbin'
Stylistics, Always On My Mind
Gary Taylor, In & Out Of Love
Vanessa Williams, Save The Best For L
MC Lyte, Poor Georgie
Lisa Fischer, So Intense
P.M. Dawn, Paper Doil
Joe Public, Live And Learn
Sounds Of Blackness, Testify
David Peaston, Luxury Of Love
Chris Walker, Jake Time
Luther Vandross, The Rush
Gene Rice, Love Is Galling You
The Brand New Heavies, Stay This Way
Hammer, Addams Groove
Atlantic Start, Masterpiece
Smokey Robinson, I Love Your Face
Bebe & Cec Winnas, II's O.K.
Aretha Franklin Featuring Michael McD
Surface, ... A Nice Time For Lovin'
Alex Bugnon, So In Love

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

Billboard.

× × -

Top 40 Radio Monitor...

		_		_	1	,	1
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			** NO. 1 **	38	28	18	LIVE FOR LOVING YOU GLORIA ESTEFAN (EPIC)
1	1	14	I LOVE YOUR SMILE SHANICE (MOTOWN) 3 weeks at No. 1	39	30	14	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	2	10	DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PAISLEY PARK/WB)	40	36	10	HEARTS DON'T THINK (THEY FEEL) NATURAL SELECTION (ATCO EASTWEST)
3	3	19	ALL 4 LOVE COLOR ME BADD (GIANT)	41	48	4	UNTIL YOUR LOVE COMES BACK
4	8	5	REMEMBER THE TIME MICHAEL JACKSON (EPIC)	42	27	20	WHEN A MAN LOVES A WOMAN MICHAEL BOLTON (COLUMBIA)
5	4	11	DON'T LET THE SUN GO DOWN GEORGE MICHAEL/E. JOHN (COLUMBIA)	43	33	14	LOVE ME ALL UP STACY EARL (RCA)
6	5	17	CAN'T LET GO MARIAH CAREY (COLUMBIA)	44	43	9	SMELLS LIKE TEEN SPIRIT NIRVANA (DGC)
7	6	22	FINALLY CE CE PENISTON (A&M)	45	44	7	MOVE ANY MOUNTAIN THE SHAMEN (EPIC)
8	10	15	TELL ME WHAT YOU WANT ME TEVIN CAMPBELL (QWEST/WB)	46	37	16	2 LEGIT 2 QUIT HAMMER (CAPITOL)
9	12	6	TO BE WITH YOU MR. BIG (ATLANTIC)	47	42	10	ON A SUNDAY AFTERNOON A LIGHTER SHADE OF BROWN (PUMP)
10	7	12	THE WAY I FEEL ABOUT YOU KARYN WHITE (WARNER BROS.)	48	52	3	WE GOT A LOVE THANG CE CE PENISTON (A&M)
11	9	9	I'M TOO SEXY RIGHT SAID FRED (CHARISMA)	49	46	13	I WANNA BE YOUR GIRL ICY BLU (GIANT)
12	15	5	GOOD FOR ME AMY GRANT (A&M)	50	45	18	TENDER KISSES TRACIE SPENCER (CAPITOL)
13	14	6	MASTERPIECE ATLANTIC STARR (REPRISE)	51)	57	10	IN PARADISE LAISSEZ FAIRE (METROPOLITAN)
14	11	12	MYSTERIOUS WAYS U2 (ISLAND/PLG)	52	51	7	THERE WILL NEVER BE ANOTHER BRYAN ADAMS (A&M)
15	17	13	KEEP IT COMIN' KEITH SWEAT (ELEKTRA)	53	56	7	HOLD ON (TIGHTER TO LOVE) CLUBLAND (GREAT JONES/PLG)
16	19	6	VIBEOLOGY PAULA ABDUL (CAPTIVE/VIRGIN)	54)	67	5	WHAT GOES AROUND COMES GIGGLES (CUTTING)
17	16	24	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN (MOTOWN)	(55)	73	2	AGAIN TONIGHT JOHN MELLENCAMP (MERCURY)
18	13	20	SET ADRIFT ON MEMORY BLISS P.M. DAWN (GEE STREET/ISLAND/PLG)	56	_	1	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
19	22	3	MISSING YOU NOW MICHAEL BOLTON (COLUMBIA)	57	53	20	BLOWING KISSES IN THE WIND PAULA ABDUL (CAPTIVE/VIRGIN)
20	50	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS (MERCURY)	58	49	20	I WONDER WHY CURTIS STIGERS (ARISTA)
21	18	13	BLACK OR WHITE MICHAEL JACKSON (EPIC)	59	47	16	KEEP COMING BACK RICHARD MARX (CAPITOL)
22	21	5	PAPER DOLL P.M. DAWN (GEE STREET/ISLAND/PLG)	60	_	1	I NEED MONEY MARKY MARK (INTERSCOPE/ATLANTIC)
23	20	15	NO SON OF MINE GENESIS (ATLANTIC)	6 1)	_	1	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON (EPIC)
24	34	2	I CAN'T DANCE GENESIS (ATLANTIC)	62	64	11	KISS YOU BACK DIGITAL UNDERGROUND (TOMMY BOY)
25	23	7	I'LL GET BY EDDIE MONEY (COLUMBIA)	63	54	13	IN MY DREAMS THE PARTY (HOLLYWOOD/ELEKTRA)
26	25	10	I CAN'T MAKE YOU LOVE ME BONNIE RAITT (CAPITOL)	64)	71	6	LEVON JON BON JOVI (POLYDOR/PLG)
7	32	7	UHH AHH BOYZ II MEN (MOTOWN)	65	55	20	SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
28	26	15	TOO BLIND TO SEE IT KYM SIMS (I.D./ATCO EASTWEST)	66	59	15	FOREVER MY LADY JODECI (MCA)
29	41	3	THINKIN' BACK COLOR ME BADD (GIANT)	67	65	6	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE (COLUMBIA)
30	39	3	JUSTIFIED AND ANCIENT THE KLF/TAMMY WYNETTE (ARISTA)	68	63	12	I WANT YOU JODY WATLEY (MCA)
31)	58	2	IF YOU GO AWAY NKOTB (COLUMBIA)	69	61	16	CHANGE LISA STANSFIELD (ARISTA)
32	31	15	BROKEN ARROW ROD STEWART (WARNER BROS.)	70	70	15	WITHIN MY HEART VOYCE (ATCO EASTWEST)
33	29	11	I'VE GOT A LOT TO LEARN THE STORM (INTERSCOPE/ATLANTIC)	71	62	16	SPENDING MY TIME ROXETTE (EMI)
34	24	20	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)	72	_	1	TOO MUCH PASSION THE SMITHEREENS (CAPITOL)
35)	38	5	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)	73	69	12	SAVE UP ALL YOUR TEARS CHER (GEFFEN)
36)	40	3	WHAT BECOMES OF THE PAUL YOUNG (MCA)	74)	_	5	TAKE MY BREATH AWAY (REMIX) TERRI NUNN (DGC)
37	35	3	YOU SHOWED ME SALT-N-PEPA (NEXT PLATEAU)	75)	_	1	OOCHIE COOCHIE M.C. BRAINS (MOTOWN)
Oī	rack	s mo	oving up the chart with airplay gains. © 1	992	Bill	oard	d/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	10	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)	14	14	25	LOSING MY RELIGION R.E.M. (WARNER BROS.)
2	3	6	HOLE HEARTEO EXTREME (A&M)	15	16	18	TEMPTATION CORINA (CUTTING/ATCO EASTWEST)
3	2	13	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M)	16	_	1	WHISPERS CORINA (CUTTING/ATCO EASTWEST)
4	4	7	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)	17	20	36	SOMEDAY MARIAH CAREY (COLUMBIA)
5	8	13	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	18	21	12	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
6	9	5	EMOTIONS MARIAH CAREY (COLUMBIA)	19	19	14	I CAN'T WAIT ANDTHER MINUTE HI-FIVE (JIVE/RCA)
7	10	5	ROMANTIC KARYN WHITE (WARNER BROS.)	20	15	29	BABY BABY AMY GRANT (A&M)
8	7	9	LOVE OF A LIFETIME FIREHOUSE (EPIC)	21	_	14	EVERY HEARTBEAT AMY GRANT (A&M)
9	6	7	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)	22	17	39	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
10	12	5	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)	23	18	3	CAN'T STOP THIS THING WE BRYAN ADAMS (A&M)
11	5	10	WITH YOU TONY TERRY (EPIC)	24	24	29	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)
12	13	25	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	25	22	3	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)
13	11	19	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)				titles which have appeared on the Mor nd have dropped below the top 20.

HOT 100 A-Z

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

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

2 LEGIT 2 QUIT (Bust-It, BMI)
ADDAMS GROOVE (Bust-It, BMI)/Orion, ASCAP) WBM
AGAIN TONIGHT (Full Keel, ASCAP) WBM
AINT GONNA HURT NOBODY (Hittage/Caliber/Good
High/Kid 'N Play, ASCAP)
ALL 4 LOVE (Me Good, ASCAP/Howie Tee,
BMI/Irving, ASCAP) CPP
ALL SHE WROTE (Sony Tunes, ASCAP/Wocka-Wocka,
ASCAP) HIT 93

ASCAPY HL
ANGEL BABY (Longitude, BMI) WBM
BABY HOLD ON TO ME (Trycep, BMI/Ramal,
BMI/Willesden, BMI)
BEAUTY AND THE BEAST (Walt Disney,

ASCAP/Wonderland, BMI) HL

20

ASCAP/Wonderland, BMI) HL
BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane,
BMI/Ignorant, ASCAP) WBM
BLINDED BY LOVE (Warner-Tamerlane, BMI/Could Be
Music, ASCAP/Bayjun Beat, BMI) WBM
BLOWING KISSES IN THE WIND (EMI April,

63

89

BLOWING KISSES IN THE WIND (EMI APRI),
ASCAP/LEOSUM, ASCAP) WPM
BOOM! I GOT YOUR BOYFRIEND (Malasongs,
BMI/Heatwave, BMI/Music West, BMI)
BREAKIN' MY HEART (Flyte Tyme, ASCAP) WBM
BROKEN ARROW (Medicine Hat, ASCAP/EMI APril,
ASCAP) HL
CANT (CRY MADD FMOHEN (PSO Assan/Rlue Saint

CAN'T CRY HARD ENOUGH (PSO, Ascap/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP)

10

CPP
CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB,
ASCAP/Wallyworld, ASCAP) HL/WBM
CHANGE (Careers-BMG, BMI) HL
COLD SHOWER (Sudano Songs, BMI)
THE COMFORT ZONE (Pecot, ASCAP/Kipteez,
ASCAP/Kigin, ASCAP/Somethin' Stoopid,
ASCAP/Almo, ASCAP) HL/CPP

DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM

DON'T LET THE SUN GO DOWN ON ME (Big Pig, PRS/Intersong U.S.A., ASCAP) HL

EVERLASTING LOVE (Sun Face, ASCAP/Shaman

82 EVERYTHING'S GONNA BE ALRIGHT (Naughty,

EVERYTHING'S GOMA BE ALRIGHT (Naugnty, ASCAP/Island, BMI) HL FINALLY (Wax Museum, BMI/Mainlot, BMI) FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Surel, ASCAP) HL/WBM

GLOBE (The Voice Of London, BMI)
GLOBE (The Voice Of London, BMI)
GOOD FOR ME (J-88, ASCAP/Age To Age,
ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen,
ASCAP) WBM/HL
ARABD (CEI B...)

ASCAP) WBM/HL
HAZARD (Chi-Boy, ASCAP)
HEARTS DON'T THINK (THEY FEEL) (Tuareg,
ASCAP/Peasant, ASCAP)

HOLD ON CTIGHTER TO LOVE) (Colgems-EMI, ASCAP/MCA, ASCAP) HL/WBM HOME SWEET HOME (Warner-Tamerlane, BMI/Motley

I CAN'T DANCE (Anthony Banks, BMI/Philip Collins, 29

PRS/Michael Rutherford, BMI/Hit And Run, ASCAP)

WBM
I CAN'T MAKE YOU LOVE ME (Almo, ASCAP/Brio
Blues, ASCAP/Hayes Street, ASCAP) CPP
I'LL GET BY (Tom Sturges, ASCAP/Chrysalis,
ASCAP/Pillarview B.V., BMI/Cashola, ASCAP) CLM

I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude

I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun,

I NEED MONEY (WB, ASCAP/Donnie D, ASCAP/Marky 83 Mark, BMI/Warner-Tamerlane, BMI)
IN MY DREAMS (WB, ASCAP) WBM

IN MIN DREAMS (MD, ASCAP) WOM
IN PARADISE (Play The Music, ASCAP)
IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme,
ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM
IT'S SO HARD TO SAY GOODBYE TO YESTERDAY

I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog, ASCAP/Full Keel, ASCAP/Dial M For Music, ASCAP)

WANNA BE YOUR GIRL (One Word, ASCAP/BMG, 75

35

I WANNA BE TOUR GIBE.

ASCAP) HL
I WANT YOU (Rightsong, BMI/EMI April,
ASCAP/Ultrawave, ASCAP) WBM/HL
JUSTIFIED AND ANCIENT (E.G., BMI/Warner Chappell,
ASCAP/WB, ASCAP/BMG, ASCAP) WBM
KEEP COMING BACK (Chi-Boy, ASCAP) CLM
KEEP IT COMIN' (Harrindur, BMI/Joe Public,
BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP)

KISS YOU BACK (GLG Two, BMI/Pubhowyalike, BMI/Willesden, BMI/Bridgeport, BMI)
LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI)

51

CPP
LIVE FOR LOVING YOU (Foreign Imported,
BMI/Realsongs, ASCAP) CPP
LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie
Squeech, ASCAP/Dickiebird, BMI)
MAMA, I'M COMING HOME (Virgin, ASCAP)
MASTERPIECE (Kenny Nolan, ASCAP) CPP
MIND PLAYING TRICKS ON ME (N-The Water,
ASCAP).

ASCAP

ASCAP)

MISSING YOU NOW (Warner Chappell,
BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB,
ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
MOVE ANY MOUNTAIN (Amokshasong, PRS)
MYSTERIOUS WAYS (Chappell & Co., ASCAP) HL

NO SON OF MINE (Hidden Pun. BMI) WBM

NO SON OF MIRE (FIGORET PUR, 5MT) WBM
ON A SURDAY AFTERNOON (RMI, BMI /Delicious
Apple, BMI/Longitude, BMI/Purple Records,
ASCAP/Stone Agate, BMI/Fun City, BMI) WBM
OOCHIE COOCHIE (Mike Ten, BMI/Biv Ten,
BMI/Music Corp. Of America, BMI) HL
PAPER DOLL (MCA, ASCAP) HL

THE PHUNCKY FEEL ONE (Cypress Hill, ASCAP/BMG,

ASCAP)
PRIDE (IN THE NAME OF LOVE) /A DEEPER LOVE
(Chappell & Co., ASCAP) HL
REMEMBER THE TIME (Donril, ASCAP/Zomba,
ASCAP/Migac, BMI/WARGH-Tamerlane, BMI/WB,
ASCAP/B Funk, ASCAP) WBM

ASCAP/D FURIK, ASCAP) WBM RIGHT NOW (Yessup, ASCAP/WB, ASCAP) CLM RING MY BELL (Two Knight, BMI) THE RUSH (EMI April, ASCAP/Incle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL SAVE THE BEST FOR LAST (Longitude, BMI/Moon & 27 Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'i, ASCAP)

Top POS Singles Sales...

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SoundSoun

THIS WEEK	AST WEEK	WEEKS ON	TITLE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE
F	-	\$	ARTIST (LABEL) ★★ NO. 1 ★★	38	36	24	ARTIST (LABEL) LET'S TALK ABOUT SEX
1	1	4	I'M TOO SEXY RIGHT SAID FRED (CHARISMA)	39	35	12	BROKEN ARROW
2	2	11	SMELLS LIKE TEEN SPIRIT	40	40	12	CHANGE
3	3	13	NIRVANA (DGC) 2 LEGIT 2 QUIT	41	1	1	JUSTIFIED AND ANCIENT
4	6	6	TO BE WITH YOU	42	42	6	THE KLF/TAMMY WYNETTE (ARISTA) I WANNA BE YOUR GIRL
5	4	9	MR. BIG (ATLANTIC) DON'T LET THE SUN GO DOWN	43	43	14	AIN'T GONNA HURT NOBODY
6	8	11	I LOVE YOUR SMILE	44	38	13	NO SON OF MINE
7	7	12	SHANICE (MOTOWN) ALL 4 LOVE	45)	_	1	GENESIS (ATLANTIC) SAVE THE BEST FOR LAST
8	5	10	COLOR ME BADD (GIANT) ADDAMS GROOVE	46	37	20	VANESSA WILLIAMS (MERCURY) CREAM
9	9	14	TELL ME WHAT YOU WANT ME	(47)	55	2	PRINCE & THE N.P.G. (PAISLEY PARK/WB) THE PHUNCKY FEEL ONE
10	10	7	DIAMONDS AND PEARLS	48	41	14	BLOWING KISSES IN THE WIND
11	11	15	PRINCE & THE N.P.G. (PAISLEY PARK/WB) FINALLY	49	67	3	MOVE ANY MOUNTAIN
_	<u> </u>	-	CE CE PENISTON (A&M) TEARS IN HEAVEN		50	9	THE SHAMEN (EPIC) KEEP IT COMIN'
13	45 13	12	CAN'T LET GO	(50)	1		UNFORGETTABLE
			MARIAH CAREY (COLUMBIA) REMEMBER THE TIME	52	44	33	NATALIE COLE (ELEKTRA) HOME SWEET HOME
15	28	13	MICHAEL JACKSON (EPIC) BLACK OR WHITE	53	46	12	MOTLEY CRUE (ELEKTRA) KEEP COMING BACK
	12	-	MICHAEL JACKSON (EPIC) UHH AHH		-	-	RICHARD MARX (CAPITOL) IN MY OREAMS
(16)	20	10	BOYZ II MEN (MOTOWN)	54	54	4	THE PARTY (HOLLYWOOD/ELEKTRA) PAPER DOLL
(17)	24	4	M.C. BRAINS (MOTOWN)	(55)	-	1	P.M. DAWN (GEE STREET/ISLAND/PLG)
18	14	14	MILDSIDE MARKY MARK (INTERSCOPE/ATLANTIC)	56	48	33	HEAVY D. & THE BOYZ (UPTOWN/MCA)
19	27	4	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)	57)		1	MISSING YOU NOW MICHAEL BOLTON (COLUMBIA)
20	15	21	DON'T CRY GUNS N' ROSES (GEFFEN)	58	52	11	INSATIABLE PRINCE & THE N.P.G. (PAISLEY PARK/WB)
21	16	10	MYSTERIOUS WAYS U2 (ISLAND/PLG)	59	66	2	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE (TOMMY BOY)
22	18	7	JODECI (UPTOWN/MCA)	60	_	1	JUICE (KNOW THE LEDGE) ERIC B. & RAKIM (SOUL/MCA)
23	19	7	LIVE AND LET DIE GUNS N' ROSES (GEFFEN)	61	49	19	RING MY BELL D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
24	21	26	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	62	47	16	SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
25	17	11	THE UNFORGIVEN METALLICA (ELEKTRA)	63	56	2	BOOM! I GOT YOUR BOYFRIEND M.C. LUSCIOUS (AVENUE)
26	22	23	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	64	_	1	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE (COLUMBIA)
27)	39	4	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON (EPIC)	65		1	I'LL GET BY EDDIE MONEY (COLUMBIA)
28	26	14	KISS YOU BACK DIGITAL UNDERGROUND (TOMMY BOY)	66	51	7	SPENDING MY TIME ROXETTE (EMI)
29	23	22	CAN'T STOP THIS THING WE BRYAN ADAMS (A&M)	67	61	24	EMOTIONS MARIAH CAREY (COLUMBIA)
30	30	2	VIBEOLOGY PAULA ABDUL (CAPTIVE/VIRGIN)	68	64	11	ALL THROUGH THE NIGHT TONE-LOC (DELICIOUS VINYL/PLG)
31	25	12	ON A SUNDAY AFTERNOON A LIGHTER SHADE OF BROWN (PUMP)	69	63	6	GIVE IT AWAY RED HOT CHILI PEPPERS (WARNER BROS.)
32	34	6	I CAN'T MAKE YOU LOVE ME BONNIE RAITT (CAPITOL)	70	53	16	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)
33	31	18	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)	71	68	10	ALL SHE WROTE FIREHOUSE (EPIC)
34	29	17	ANGEL BABY ANGELICA (ULTRA/QUALITY)	72		1	THERE WILL NEVER BE ANOTHER BRYAN ADAMS (A&M)
35	33	19	FOREVER MY LADY JODECI (UPTOWN/MCA)	73	59	24	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN (MOTOWN)
36	32	27	ENTER SANDMAN METALLICA (ELEKTRA)	74	75	24	ROMANTIC KARYN WHITE (WARNER BROS.)
37)	62	2	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)	75	58	29	AIN'T NO FUTURE IN YO' FRONTING M.C. BREED & D.F.C. (S.D.E.G./ICHIBAN)
	Single	s wit	h increasing sales. © 1992, Billboard/BPI (Commi	ınica	tions	
77	WBA		ALL VOID TEADS (Pealcance ASCAD/SMI	74			SCAP)

WBM/HL
7 SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
68 SEND ME AN ANGEL (Rudolph Schenker, ASCAP/Klaus Meine, ASCAP/M, ASCAP) HL
33 SET ADRIFT ON MEMORY BLISS (MCA,

ASCAP/Reformation, ASCAP) HL 9 SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End

OF MUSIC, 5MI) HL
SPENDING MY TIME (Jimmy Fun, BMI/EMI
Blackwood, BMI) CLM
STARS (EMI, ASCAP/So What, ASCAP/EMI April, 69

STAY (EMI April, ASCAP/DeSwing Mob. ASCAP) WBM

STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
STREET OF DREAMS (Warner-Tamerlane, BMI/Could
Be Music, ASCAP/Bayjun Beat, BMI) WBM
TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS)
TELL ME WHAT YOU WANT ME TO DO (Gratitude
Sky, ASCAP/Tevin Campbell, ASCAP) CPP
TENDER KISSES (Zodrog, ASCAP/Zodboy,
ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love

ASCAP/Contions Et, ASCAP/Sir Spence, ASCAP/Love
Tone, ASCAP/MAT Spencer, ASCAP, WIN
THERE'S NO OTHER WAY (MCA, ASCAP) HL
THERE'S NO OTHER WAY (MCA, ASCAP) HL
ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatlyme,
ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatlyme,
ASCAP/Almo, ASCAP/ASCAP/ASCAP, ET,
ASCAP/ASCAP, CASCAP/ASCAP, ET,
ASCAP/ASCAP, CASCAP, CAS

ASCAP) CPP

38 THINKIN' BACK (Me Good, ASCAP/Azmah Eel,
ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)

5 TO BE WITH YOU (EMI April, ASCAP/Eric Martin,
ASCAP/Dog Turner, ASCAP) HL

40 TOO BLIND TO SEE IT (Last Song, ASCAP/Third

74 TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM
98 TOP OF THE WORLD (Yessup/WB, ASCAP) CLM
21 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten,

59 THE UNFORGIVEN (Creeping Death, ASCAP) CLM
40 UNTIL YOUR LOVE COMES BACK AROUND (Shire,

ASCAP)
VIBEOLOGY (EMI April, ASCAP/LooSun,
ASCAP/Manami, ASCAP/EMI Blackwood,
BMI/Vermal, BMI) WBM
THE WAY I FEEL ABOUT YOU (Warner-Tamerlane,
BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme
1/2, ASCAP/Welbock, ASCAP/Leftover Soupped,
ASCAP/ATV, BMI) WBM/HL

ASCAP/ATV, EMI) WBM/HL

S WE GOT A LOVE THANG (Last Song, ASCAP/Third
Coast, ASCAP)
WHAT BECOMES OF THE BROKENHEARTED (Stone
Agate, BMI/Jobete, ASCAP) CPP
WHAT GOES AROUND COMES AROUND (Charlie

'Rock", BMI/It's Time, BMI)

WHEN A MAN LOVES A WOMAN (Pronto, RMI/Ouinvy, BMI/Warner-Tamerlane, BMI) WBM 57

BMI/Quinvy, BMI/Warner-Tamerlane, BMI/Screen Ge

87 WITHIN MY HEART (Funny Bear/Angel Lebron, Jr./Berrios/ABL/EMI April, ASCAP)

YOU ARE THE ONE (Chrississippi/Hats Off,ASCAP)
YOU SHOWED ME (Tickson, BMI)

Single Reviews

POP

CHIC Chic Mystique (4:05) PCHIC Chic Mystique (4:05)
PRODUCERS: Bernard Edwards, Nile Rodgers
WRITERS: N. Rodgers, B. Edwards, Princesa
PUBLISHERS: Tommy Jym/Warner-Chappell, BMI;
Bernard Edwards Productions/WB, ASCAP
REMIXERS: "Little" Louie Vega, Kenny "Dope"
Gonzalez, Roger S., Brothers In Rhythm
Warner Bros. 19132 (cassette single)

Legendary disco act twirls back onto the dance floor with a vengeance. Preview into the much-anticipated "Chicism" album proudly jams the sound that many continue to emulate: jittery funk guitars, muscular rhythms, and smooth femme vocals. Although track has been remixed to the hilt for the clubs by cream-of-thecrop producers, nothing tops the flawless original version.

DIGITAL UNDERGROUND No Nose Job (4:24) PRODUCERS: The Underground Production Squad WRITERS: E. Humphrey III, Greg Jacobs PUBLISHERS: GLG Two/Pubhowyalike/Willesden, BMI REMIXERS: Live Squad Tommy Boy 513 (cassette single)

On the heels of the festive "Kiss You Back," hip-hopsters drop a cute'n'clever jam that takes a stab at black artists who turn to plastic facial surgery once they become successful. Comical context is complemented by a fun and anthemic chorus, and should work well at pop and urban radio. Contact: 212-722-2211.

STACY EARL FEATURING THE WILD PAIR Romeo & Juliet (4:14)
PRODUCER: Oliver Leiber
WRITER: O. Leiber
PUBLISHERS: Virgin/Oliver Leiber, ASCAP
RCA 62191 (c/o BMG) (cassette single)

Pop ingenue aims to build upon increasing top 40 momentum with a dance-anchored ditty that's somewhat derivative of past hits by Paula Abdul. Earl's voice is thoroughly engaging, though this track's fluffy nature does not serve it well.

★ VOICE OF THE BEEHIVE Perfect Place (3:24)

(3:24)
PRODUCER: Alan Tarney
WRITERS: T. Bryn, M. Jones, M. Brooke
PUBLISHER: (none listed)
London 534 (c/o PolyGram) (CD promo only)

Top 40 radio programmers would be wise to pick up on this melodic masterpiece by band already warmly embraced at alternative radio. Production is heavy on the high-end, and highlights sweetly sophisticated female vocal harmonies. The tune has a buoyant, lighter-than-air quality.

MSG When I'm Gone (3:59) PRODUCER: Kevin Beamish
WRITERS: J. Harris, R. McAuley
PUBLISHER: not listed
Impact 1682 (c/o Uni) (cassette single)

Band delivers the tough rock edge necessary to transform this formulaic power ballad into a worthy contender for top 40 and album rock radio play. Worldly vocals are offset by snakey lead guitar work.

R&B

GEORGE MICHAEL | Believe (When I Fall Love It Will Be Forever) (no timing listed) PRODUCER: George Michael WRITERS: S. Wonder, Y. Wright PUBLISHER: Jobete/Black Bull, ASCAP Columbia 4429 (c/o Sony) (cassette single)

At this point, Michael's heartfelt rendition of Stevie Wonder's nugget is being promoted to urban radio exclusively. Don't be surprised, however, if this lovely track receives universal approval. All Michael's proceeds will go to such charities as the United Negro College Fund and the National Center for Missing and Exploited Children.

CALLOWAY Let's Get Smooth (no timing

listed)
PRODUCERS: Reggie Calloway, Cino Calloway
WRITERS: R. Calloway, K.Robertson, S. Backham
PUBLISHERS: Epic/Solar Songs/Calloco/S-Beck/KRob/Screen Gems/EMI, BMI
Solar/Epic 74541 (c/o Sony) (cassette single)

Act that scored with 1990's cutesy "I Wanna Be Rich" resurfaces with a matured, mid-tempo gem. Track is fueled with seductive vocals, a memorable hook, and an insinuating new-jack-vibe groove. Love that jazzy guitar solo! Here's a multiformat smasheroo waiting to happen.

PATTI AUSTIN I'll Be Waiting For You (3:56) PRODUCER: David Pack WRITER: J. Williams PUBLISHER: Diesel, BMI GRP 9977 (cassette single)

Austin's distinctive voice is the focal point of this lush R&B/AC ballad. Support is provided by a number of top-notch singers and musicians such as Michael McDonald, James Ingram, and Greg Phillinganes, Radio programmers would be wise to give this delightful entry a try.

PRIDE 'N POLITIX Hold On (4:04) PRODUCER: Robyn Smith WRITERS: N. Romillie, R. Smith PUBLISHER: Pride 'N Politix, ASCAP EastWest 4049 (cassette single)

Jazzy R&B track clips along quite nicely thanks to its nimble, uptempo bass line. Sophisticated cut (is that a xylophone we hear?!) is mature and funky at the same time and should play well at AC and urban outlets. Vocals are superslick and wellproduced, and harmonies are right on

THE ESCOFFERYS Unobtainable (Standing In

Need) (4:13)
PRODUCERS: Marcus Johnson, Steve Campbell WRITERS: M. Johnson, S. Escoffery
PUBLISHER: not listed
Atlantic 4356 (cassette single)

Standard, easy-listening R&B ballad is warm and lush. Intricate. multidimensional vocals wash gently over light, percussive instrumental base. Track is tailored for candlelight dinners and quiet-storm playlists.

NEW & NOTEWORTHY

GALLIANO Jus' Reach (3:35) PRODUCERS: Nellee Hooper, Mick Talbot WRITERS: R. Gallagher, C. Weir, C. Robinson PUBLISHER: MCA, ASCAP 4th & B'way 162-440552 (c/o PLG) (12-inch

U.K.-based act was a fave with import-savvy jocks here last year thanks to its astute combination of deep funk, hip-hop, and retro-soul. With this appetizing peek into a set of fresh material, band progresses nicely, focusing on a muscular bass line, contagious chants, and sultry femme vocals. A more breakconscious remix is needed for club approval, though adventurous urban programmers will find this a friendly companion to tunes by Brand New Heavies and Lisa Stansfield.

LITTLE VILLAGE She Runs Hot (3:17) PRODUCERS: Little Village
WRITERS: Cooder, Hiatt, Keltner, Lowe
PUBLISHER: not listed
Reprise 5228 (c/o Warner Bros.) (cassette single)

Supergroup, composed of Ry Cooder, John Hiatt, Nick Lowe, and Jim Keltner, serves up a swampy blend of retro-rock and blues. Crisp production and tight instrumentation will make this an instant hit with album rock radio programmers, though popsters shouldn't be shy either. Be on the lookout for band's eponymous album.

COUNTRY

TANYA TUCKER Some Kind Of Trouble (3:49)
PRODUCER: Jerry Crutchfield
WRITERS: M. Reid, B. Maher, D. Potter
PUBLISHERS: Almo/Brio Blues/Welbeck/Blue
Quill/Sheep in Tow, ASCAP/BMI
Capitol 79132 (c/o CEMA) (CD promo)

Vampy vocal presentation is supported by upscale instrumentation and good-time production. The accompanying video enhances the amusement of this record.

SAMMY KERSHAW Don't Go Near The Water (3:04)

(3:04)
PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: C. Hartford, J. Foster
PUBLISHERS: Sony Tree/Bleamus/Willesden, BMI
Mercury 866324 (c/o PolyGram) (7-inch single)

Here is another shot of Kershaw's searing talent. Strong material is produced with commercial appeal.

TRACY LAWRENCE Today's Lonely Fool

(3:50)
PRODUCER: James Stroud
WRITERS: K. Beard, S.P. Davis
PUBLISHERS: Golden Reed/New Clarion/Loggy Bayou, ASCAP Atlantic 4348 (CD promo)

Smooth and honest delivery from Lawrence, who is proving to be Atlantic/Nashville's pot of gold. Stroud's production offers dimension

MARK COLLIE It Don't Take A Lot (3:16) PRODUCERS: Doug Johnson, Tony Brow WRITERS: M. Collie, L. Shell PUBLISHERS: Ha-Deb/Pier Five, ASCAP MCA 54224 (c/o Uni) (7-inch single)

Collie slows this ballad nearly to the point of speaking instead of singingand he completes the task with finesse. Simple production and music progression add emotion.

EDDIE RABBITT You Look Like An Angel (3:28) PRODUCER Richard Landis WRITERS: E. Ralbbitt. R. Nielsen PUBLISHERS: Eddie Rabbitt/Englishtown Capitol 79024 (c/o CEMA) (CD promo)

A favored ballad from Rabbitt's "Ten Rounds" album. Strong gospel-like harmonies color this number

RONNA REEVES The More I Learn (The Less I Understand About Love) (3:18) PRODUCERS: Harold Shedd. Clyde Brooks WRITERS: S. Dean, K. Staley Mercury 866380 (c/o PolyGram) (7-inch single; cassette version also available; Mercury 866380)

Reeves captivates listeners with bouncy rhythm and her undeniably country accent, Simple progression is hooky and fun.

DANCE

ADEVA Independent Woman (7:36)

PRODUCERS: Smack WRITERS: Daniels, Perez, Cameron, Gooda PUBLISHER: Music Corporation of America, BMI REMIXERS: Yvonne Turner, Goh Hotoda, Tony Capitol 15803 (c/o CEMA) (12-inch single)

One of clubland's fierce ruling divas follows her No. 1 hit, "It Should've Been Me," with an equally assertive houser. Although album version stands tall on its own, bass-conscious remixes are intended to keep underground fans in tow. The true highlight, of course, is Adeva's swaggering, no-nonsense vocal. Now if only pop radio would get a clue.

INTERACTIVE Who Is Elvis (5:32) PRODUCERS: Jens Lissat, Ramon Zeiker WRITERS: J. Lissat, R. Zeiker PUBLISHERS: Uptight Songs/Akropolis/B. Mikulski ZYX 6645 (12-inch single)

Techno-logists infuse a sped-up garage beat into this frenetic rave. Heavy-handed keyboards and rumbling percussion have the potential to please both purists and mainstreamers. Also, be aware of the ominous "Sanctuary" on the flipside. Contact: 516-253-0126.

MENUDO Dancin' Movin' Shakin' (7:04) PRODUCERS: Mickey Garcia, Elvin Mol WRITERS: M. Garcia, E. Molina PUBLISHERS: Micmac/Molina, ASCAP Micmac 573 (12-inch single)

That's right, those world-famous Latin boys are back, and are attempting to toughen up their image with this sugary slice of pop/hip-house. Strictly for lovestruck teenage girls, though some jocks may find solace in the festive dub. Contact: 212-675-4038.

ROCK TRACKS

CINDERELLA Hot & Bothered (4:14) PRODUCERS: Gary Lyons, Tom Keifer WRITERS: T. Keifer, E. Brittingham PUBLISHERS: Eve Songs/PRI & Brittingham/PRI, ASCAP

Reprise 5309 (c/o Warner Bros.) (CD promo)

Heavy metal screecher, taken from the soundtrack to "Wayne's World," should delight headbanging fans partial to pure and simple loud rock Air-guitar wizards beware: The licks are fast and furious.

COWBOY JUNKIES Murder, Tonight, In The

Trailer Park (4:31)
PRODUCER: Michael Timmons
WRITER: M. Timmons
PUBLISHERS: BMG Songs, ASCAP; Paz Junk, CAPAC
RCA 62206 (c/o BMG) (cassette single)

Canadian quartet spins an enthralling tale on this first single from the new "Black-Eyed Man" album. Margo Timmons turns in her most animated vocal performance to date. Fleshy rock instrumentation will spark quick interest at album rock and alternative

THE GRAPES OF WRATH You May Be Right (4:24)

(4:24)
PRODUCER: John Leckie
WRITERS: Hooper, Kane, Hooper, Jones
PUBLISHER: not listed
REMIXER: George Tutko
Nettwerk/Capitol 79169 (c/o CEMA) (CD single)

Delicious treat from band's cool "These Days" album contrasts sensitive vocal delivery with prominent electric guitar riffing. Catchy chorus borders on being Beatles-esque at times and should help keep loyal fans at alternative radio happy. CD single features two previously unreleased tracks well worth investigating: "Let Me Roll It" and a live version of "Peace Of Mind."

MIRACLE LEGION Snacks And Candy (3:50) PRODUCER: John Porter WRITERS: Mark, Ray, Spot, Dave PUBLISHER: Warner Chappell (PRS)/Mr. Myxplyxtlyx, BMI Morgan Creek 0012 (c/o PLG) (CD promo only)

Poppy, up-tempo rocker juxtaposes upbeat instrumentation with socially charged lyrics chronicling the Bensonhurst murder of Yusef Hawkins. Head-bobbing, melodic rhythm section is the perfect backdrop for classic rock'n'roll guitar leads and distinctive vocals

RODUCER: Pierre Marchand
WRITERS: S. McLachian, P. Marchand
PUBLISHER: Music Corporation Of
America/Nettwerk, BMI
REMIXER: John Fryer
Nettwerk/Arista 2390 (c/o BMG) (cassette single)

It's difficult to peg where this fine first single from the Canadian chanteuse's excellent new album, "Solace," will land. Remix by John Fryer is potent enough to entice alternative radio and club programmers, though original version is delicate enough to score at AC. Regardless, McLachlan's intoxicating

voice, coupled with poetic lyrics, makes this a listening experience that everyone should seek out.

FIVE THIRTY Strange Kind Of Urgency (4:25)
PRODUCERS: Five Thirty, Marc Waterman
WRITER: Bassett
PUBLISHER: EMI, BMI
Atco 4364 (c/o Atlantic) (CD promo) Inviting bass riff opens this

alternative gem, lending an appropriate sense of up-tempo urgency to the listening experience. Melodic rocker features swirling, fuzzy guitar and hoarsely passionate vocals, which should fill the bill at college outlets and modern rock radio.

DRAMARAMA Haven't Got A Clue (4:02) PRODUCER: not listed WRITER: John Easdale PUBLISHERS: Longitude/Binky, BMI Chameleon 8435 (CD single)

Lennon-esque rock'n'roll tune should push alternative rockers further into the spotlight, which is where they belong. Track is tightly wound around an engaging melody and unforgettable chorus.

PANTERA Mouth For War (3:56) PRODUCERS: Terry Date, Vinnie Paul WRITERS: Pantera PUBLISHERS: Power Metal/Cota, BMI Atco 4414 (c/o Atlantic) (CD promo)

Speed/thrash metallurgists appear to be bypassing radio play in favor of brain-melting guitar riffs and thunderous drums. Preview of their forthcoming second album, "A Vulgar Display Of Power," is a completely cathartic affair that works best when cranked up to 10. Slammin'.

THE AQUANETTAS Whoa! (4:54) PRODUCERS: Andrew Innes, Bruce Calder, The Aquanettas WRITERS: The Aquanettas WRITERS: Prize Pagoda, ASCAP REMIXER: Andrew Innes Major Label 001 (12-inch single)

Femme rockers continue to mine quirky girl-group territory abandoned by the Go-Gos and the Bangles. Jittery guitar work, staccato rhythms, and chirpy vocals add up to a refreshing respite from the standard college radio fare. Label based in New

RAP

ARRESTED DEVELOPMENT Tennessee (4:43)

PRODUCER: Speech WRITERS: Speech, Taree PUBLISHER: Arrested Development, BMI Chrysalis 23829 (c/o CEMA) (cassette single) Melodic, sing-song rap possesses a

modern spiritual quality. Female vocalist Dionne adds heavy, soulful element to the proceedings. Socially relevant, thought-provoking lyrics lead listener into a hook-driven, memorable chorus. Track has a unique appeal and would add a new dimension to the average urban playlist.

ORIGINAL FLAVOR When I Make It (3:53) PRODUCER: Ski WRITERS: D. Willis, P. Reevers. G. Benson PUBLISHERS: Dem Carol/Oflavor/Ski/Communicated, BMI REMIXER: D. Clark Kent Atlantic 4407 (cassette single)

Duo deftly illustrates its method for breaking out of poverty on this sullen hip-hop shuffler. Dropped onto a groove that samples guitar solos by George Benson, track is infectious enough to entice radio play Particularly strong is DJ Clark Kent's "Super Remake I" remix.

PICKS (): New releases with the greatest chart potential, CRITIC'S CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

"M TOO SEXY" BY Right Said Fred (Charisma) holds at No. 1 with a bullet, scoring another 12% gain in sales to lead the No. 2 sales record by almost 50%. It is slipping on the Top 40 Radio Monitor (9-11) but its enormous lead in sales may allow it to hold at the top for a third week. "To Be With You" by Mr. Big (Atlantic), the biggest point gainer on the entire chart, will make a serious challenge for No. 1 next week and might pass "Sexy." The singles by Shanice and Prince & the N.P.G. continue to be bulleted at Nos. 1 and 2, respectively, on the airplay monitor but their sales are not large enough to amass the point total needed to overtake "Sexy" and hit No. 1 overall—unless "Sexy" collapses next week, which is unlikely.

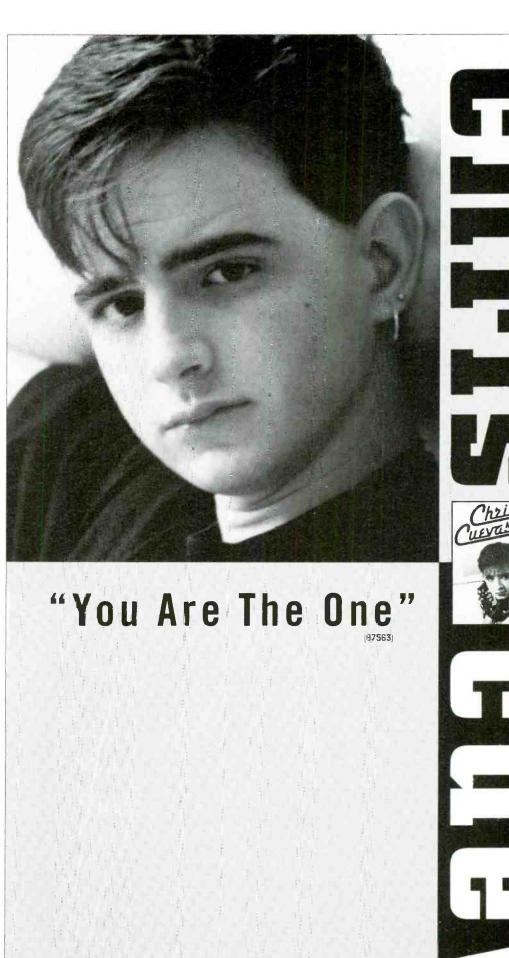
NOW THAT THE HOT 100 uses actual unit sales counts, records whose chart positions are heavily fueled by sales points will bounce around a little as sales fluctuate. This week, "Live And Let Die" by Guns N' Roses (Geffen) and "Stay" by Jodeci (Uptown) drop back to Nos. 33 and 50, respectively. Airplay growth is positive for both records, but sales dip slightly this week, and since sales account for a large part of their point totals—47% for "Live" and 68% for "Stay"—the sales decline overcomes the airplay gain and the records slip. Both records are still active, however, and they can easily resume upward movement next week.

TEARS IN HEAVEN" BY Eric Clapton (Reprise) is the second-biggest total point gainer on the entire chart and has the biggest sales gain on the Hot 100, winning the Power Pick/Sales with a spectacular jump of 45-12 in sales. Overall, it skyrockets 45 places to No. 36. Airplay, although increasing nicely, is still too light to make the Monitor chart, so the sales are fueled by MTV play, adult contemporary radio play, and the movie "Rush," in which it's featured. AC radio play has also been a key in breaking another movie single, "Beauty And The Beast" by Celine Dion & Peabo Bryson (Epic), which sprints 24 places to No. 48 with top 40 play just starting (No. 61 on the Monitor) but great sales (39-27). "Beast's" early top 40 play includes No. 2 in airplay on WPLJ New York. The biggest airplay gainer on the entire chart, winning the Power Pick/Airplay, is "Save The Best For Last" by Vanessa Williams (Mercury). It's up 37 places overall to No. 27 and by winning the airplay pick gives Williams an 85% chance of having her first top five single.

QUICK CUTS: The new entries include two Hot 100 newcomers, and both debut from sales rather than top 40 airplay. "Baby Hold On To Me" (Atco/EastWest) is the first solo Hot 100 entry for Gerald Levert. (He is lead singer for the group LeVert, which had the top five hit "Casanova"). "Baby" enters with almost 100% of its points from crossover R&B sales—it's No. 4 on the Hot R&B Singles chart. L.A. rap group Cypress Hill also makes its chart bow from sales with "The Phuncky Feel One" (Ruffhouse), already No. 1 on the Hot Rap Singles sales chart . . . Look for strong debuts next week for two records garnering major airplay as album cuts, both of which will be released by Columbia Records as singles next week: "If You Go Away" by NKOTB (No. 31 on the Monitor) and "Make It Happen" by Mariah Carey (No. 56).

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WFEKS ON	TITLE ARTIST (LABEL)
1	-	1	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)	16	-	1	CREAM PRINCE AND THE N.P.G. (PAISLEY PARK/WB
2	1	3	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	17	10	2	SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
3	4	6	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)	18	18	12	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
4	2	3	CAN'T STOP THIS THING WE BRYAN ADAMS (A&M)	19	13	11	WITH YOU TONY TERRY (EPIC)
5	3	2	DON'T CRY GUNS N' ROSES (GEFFEN).	20	17	4	I WONDER WHY CURTIS STIGERS (ARISTA)
6	8	5	EMOTIONS MARIAH CAREY (COLUMBIA)	21	21	12	TEMPTATION CORINA (CUTTING/ATCO EASTWEST)
7	11	7	ROMANTIC KARYN WHITE (WARNER BROS.)	22	19	12	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)
8	12	11	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)	23	-	1	WHISPERS CORINA (CUTTING/ATCO EASTWEST)
9	6	12	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS (A&M)	24	24	12	LOSING MY RELIGION R.E.M. (WARNER BROS.)
10	5	7	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)	25	22	8	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
11	7	7	RUNNING BACK TO YOU VANESSA WILLIAMS (MERCURY)	26	20	6	ENTER SANDMAN METALLICA (ELEKTRA)
12	9	9	HOLE HEARTED EXTREME (A&M)	27	23	11	SOMETHING TO TALK ABOUT BONNIE RAITT (CAPITOL)
13	16	12	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)	28	29	2	SOMEDAY MARIAH CAREY (COLUMBIA)
14	15	12	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	29	25	12	CRAZY SEAL (SIRE/WARNER BROS.)
15 Recu	14	12	LOVE OF A LIFETIME FIREHOUSE (EPIC)	30	-	6	UNBELIEVABLE EMF (EMI)



SOMEWAY

SOMEHOW,



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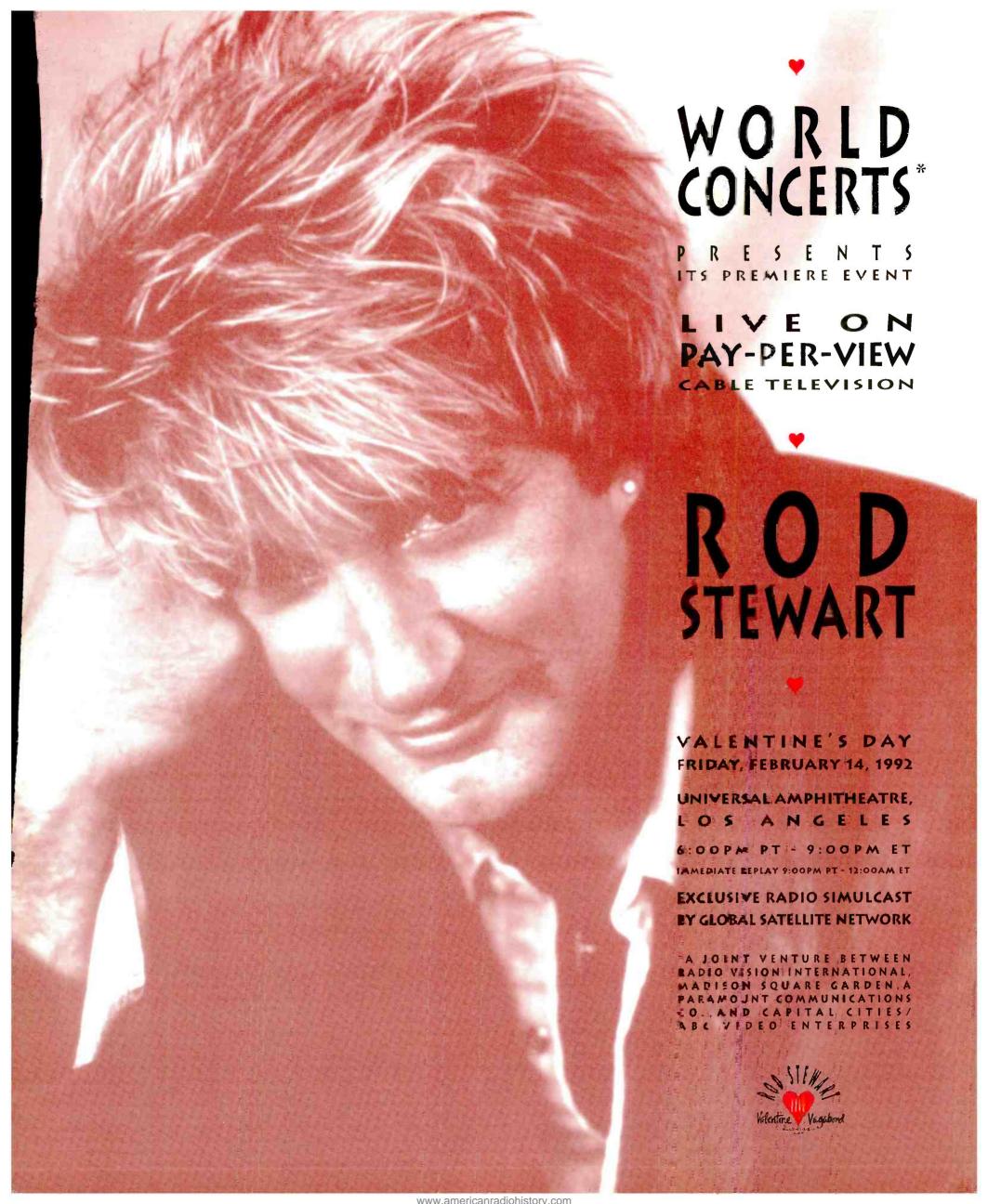
THE Bilboard 200 TOP ALBUMS FOR WEEK ENDING FEBRUARY 15, 1992

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

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THIS	LAST	2 WKS AGO	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAR
				ARTIST CAREL & NUMERPROISTRIBUTING LABEL SUGGESTED UST PRICE OR SOURCE THE COLOR ARTH BROOKS ▲* LUBERTY 98950** (1.08915.98) 12 weeks at Ne. 1 ROPIN' THE WIND NIRVANA ▲* OGC 244256CFFEN (9.9813.98) NO FENCES 3 MICHAEL JACKSON ▲* * FENC 45400 (10.9815.98) NO FENCES 3 MICHAEL JACKSON ▲* * FENC 45400 (10.9815.98) NO FENCES 3 MICHAEL JACKSON ▲* * FENC 45400 (10.9815.98) NO FENCES 3 MICHAEL JACKSON ▲* * FENC 45400 (10.9815.98) COOLEYHIGH-HARNONY 3 ***TOP 20 SALES MOVER *** COLOR ME BADD ** OWN 72429 REPRISE (19.9815.98) COOLEYHIGH-HARNONY 3 ***TOP 20 SALES MOVER *** COLOR ME BADD ** OWN 72429 REPRISE (19.9815.98) TOO LEGIT TO QUIT 74 MICHAEL BOLTON ▲* MICHAEL BOLTON ▲* MICHAEL BOLTON A* MICHAEL BOLTON A* MICHAEL BOLTON A* METALLICA A** "LEKTRA 61133 (10.9815.98) JOHANONDS & PEARLS 3 RATALLICA A** "LEKTRA 61133 (10.9815.98) DIAMONDS & PEARLS 3 MATALLICA A** "LEKTRA 61133 (10.9815.98) DIAMONDS & PEARLS 3 MATALLICA A** "LEKTRA 61133 (10.9815.98) DIAMONDS & PEARLS 3 MATALLE COLE A** LIDETTA 6109 (11.9815.98) UNFORGETTABLE BONNIE RAITT A** COMPINE A4798 (11.09815.98) USE YOUR ILLUSION I GENESIS A ATLANTIC 82344* (10.9815.98) USE YOUR ILLUSION I GENESIS A TLANTIC 82344* (10.9815.98) USE YOUR ILLUSION I GENESIS A TLANTIC 82344* (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24415 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24415 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24415 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24415 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24420 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.9815.98) USE YOUR ILLUSION I GENESIS A CEPTER 24435 (10.	
1	1	2	21	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98) 12 weeks at No. 1 ROPIN' THE WIND	1
2	2	1	19		1
3	3	5	74		3
5	7	7	10 38		+
رن			30		3
6	11	13	28		3
7	5	4	14	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98) TOO LEGIT TO QUIT	2
8	8	9	41		1
9	6	6	11		1
10	9	8	25	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98) METALLICA	1
11	10	11	18		3
(12)	19	15	34		1
13	12	10	20	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ/15.98) EMOTIONS	4
14)	17	18	12	GENESIS ▲ ATLANTIC 82344* (10.98/15.98) WE CAN'T DANCE	4
15	15	14	32	BONNIE RAITT ▲ 2 CAPITOL 96111 (10.98/15.98) LUCK OF THE DRAW	2
16	14	12	20	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98) USE YOUR ILLUSION I	2
17	13	23	93		13
18	16	16	20		1
19	20	17	19		+
20	18	22	5		-
21	22	21	23		
22	26	27	11		+
23	21	19	15		-
(24) (25)	28 32	28 35	22		16
26	30	36	19		19
27	29	29	20		7
28	23	20	38		1
				POWER PICK	
29	44	40	58	C&C MUSIC FACTORY 3 COLUMBIA 47093 (9.98 EQ/15.98) GONNA MAKE YOU SWEAT	2
30	24	24	28		21
31	25	37	3	SOUNDTRACK REPRISE 26794* (10.98/15.98) RUSH	25
32	27	26	10	KEITH SWEAT ● ELEKTRA 61216* (10.98/15.98) KEEP IT COMIN'	19
33	42	56	8	MR. BIG ATLANTIC 82209* (9.98/13.98) LEAN INTO IT	33
34	31	25	48	AMY GRANT ▲ 2 A&M 5321 (10.98/15.98) HEART IN MOTION	10
35	35	30	18		13
(36)	37	38	36		22
37	47 34	58 33	7 14		
	-	39	13	STEVIE BAY VALIGHAN & DOLIRI E TROLIRI E A	
39	36	-		PHRIC FNFMY A	
40	33	32	> 18		4
41	46	47	11	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/15.98) T.E.V.I.N.	41
42	38	31	18	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98) DECADE OF DECADENCE	2
43	39	34	47		1
44	40	41	17		17
45	41	43	45 48		37
47	43	44	12		43
48	50	60	17		48
49	48	45	19	RED HOT CHILI PEPPERS ● RIOOD SLIGAR SEX MAGIK	14
50	49	54	7	WARNER BROS. 26681* (10.98/15.98) BEGOD SOGAN SEA MAGIN CYPRESS HILL CYPRESS HILL	49
51	52	46	33	VAN HALEN ▲ 2 EOR LINEAWELL CARNAL KNOWLEDGE	1
-				WARNER BROS. 26594* (10.98/15.98)	
52	51	48	18	GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98) OF THE HEART, THE SOUL & THE CROSS	48
(53) (54)	59 61	50 72	30	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98) HOMEBASE GERALD LEVERT ATCO EASTWEST 91777* (10.98/15.98) PRIVATE LINE	12
<u>54</u>)	61	12	16	GERALD LEVERT ATCO EASTWEST 91777* (10.98/15.98) PRIVATE LINE	J4

			тм	FOR WEEK ENDING FEBRUARY 15, 1992	
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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK
(55)	69	76	10	BLACKSHEEP MERCURY 848368 (9.98 EQ/13.98) A WOLF IN SHEEP'S CLOTHING	55
56	55	52	5	GEORGE STRAIT MCA 10450* (10.98/15.98) TEN STRAIT HITS	46
57	53	51	74	QUEENSRYCHE ▲ ² EMI 92806 (9.98/15.98) EMPIRE	7
(58)	74	78	40	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98) POWER OF LOVE	7
59	54	55	12	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98) ALL I CAN BE	54
60	66	59	50	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98) FIREHOUSE	21
61	65	62	31	TRISHA YEARWOOD ● MCA 10297 (9.98/13.98) TRISHA YEARWOOD	31
62	58	57	30	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/14.98) WE CAN'T BE STOPPED	24
63	56	49	12	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98) MUSIC FROM "FOR THE BOYS"	22
64	64	61	38	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98) DON'T ROCK THE JUKEBOX	17
65	62	64	22	RUSH ● ATLANTIC 82293* (10.98/15.98) ROLL THE BONES	3
66	60	65	31	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98) WHAT DO I DO WITH ME	54
67	57	53	19	A TRIBE CALLED QUEST JIVE 1418* (9.98/13,98) LOW END THEORY	45
68	71	63	86	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98) MARIAH CAREY	1
69	67	74	102	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
70	63	69	18	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98) NEW MOON SHINE	37
71	72	70	21	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98) ON EVERY STREET	12
72	68	68	100	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/13.98) SHAKE YOUR MONEY MAKER	4
73	70	66	62	EXTREME ▲ A&M 5313 (9.98/15.98) EXTREME II PORNOGRAFFITTI	10
74	82	84	135	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
75	90	103	24	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ/15.98) THE COMFORT ZONE	75
<u>76</u>)	93	90	53	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98) INTO THE LIGHT	5
77	80	86	5	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98) STICKS & STONES	77
78	83	88	58	SALT-N-PEPA ● NEXT PLATEAU 1019 (9,98/14,98) BLACK'S MAGIC	38
79	75	75	64	MADONNA ▲ 3 SIRE 26440WARNER BROS. (13.98/18.98) THE 1MMACULATE COLLECTION	2
80	73	94	5	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98) MENTAL JEWELRY	73
81	76	77	13	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/15.98) AIN'T NO DOUBT ABOUT IT	72
82	92	101	9	AMG SELECT 21642* (9.98/15.98) BITCH BETTA HAVE MY MONEY	82
83	86	107	5	SHANICE MOTOWN 6319* (9.98/13.98) INNER CHILD	83
84	79	71	12	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98) PERFORMS ANDREW LLOYD WEBBER	54
85	78	83	17	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98) SPORTS WEEKEND	22
86	77	67	13	RICHARD MARX ● CAPITOL 95874* (10.98/15.98) RUSH STREET	39
87	89	92	14	2ND II NONE PROFILE 1416 (9,98/14,98) 2ND II NONE	87
88	87	81	31	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/13.98) PEACEFUL JOURNEY	21
89	91	102	90	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
(90)	116	127	39	LORRIE MORGAN ● RCA 3021* (9.98/13.98) SOMETHING IN RED	71
91)	105	110	6	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9 98 EQ/13.98) GOD FODDER	91
92	97	104	18	PATTI LABELLE MCA 10439 (9.98/13.98) BURNIN'	78
93	85	99	16	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98) SONS OF THE P	44
94)	115	145	4	PAM TILLIS ARISTA 8642* (9.98/13.98) PUT YOURSELF IN MY PLACE	94
95	100	106	7	NIRVANA SUB POP 34 (8.98 EQ/13.98) BOR SEGED & THE SILVED BUILET BAND A	95
96	81	73	23	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/15.98) THE FIRE INSIDE	7
97	94	95	142	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98) NICK OF TIME	1
98	84	108	6	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98) THE PRINCE OF TIDES	84
99)	NEV	v >	1	***TOP DEBUT*** CE CE PENISTON A&M 5381* (9.98/13.98) FINALLY	99
100	107	122	12	YANNI PRIVATE MUSIC 82093* (9.98/13.98) IN CELEBRATION OF LIFE	60
101	101	87	31	TOM PETTY & THE HEARTBREAKERS ▲ INTO THE CREAT WIDE OREN	+
101	101	114	18	MCA 10317 (10.98/15.98)	13
102	109	79	21	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98) STARS THE JUDDS ● CURB 61018*/RCA (9.98/13.98) GREATEST HITS VOL. TWO	79 54
103	96	89	23	THE JUDDS CURB 61018 CARCA (9,98/13,98) GREATEST HITS VOL. TWO SOUNDTRACK MCA 10286 MCA 1028	8
104	88	80	3	LOU REED SIRE 26662*WARNER BROS. (10.98/15.98) MAGIC & LOSS	80
106	117	168	31	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98) DIFFERENT LIFESTYLES	74
107					
	95	82	37	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98) BACKROADS	23
108	95 103	93	37 65		23
108					

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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.



Billboard 200 Top Albums continued

FOR WEEK ENDING FEBRUARY 15, 1992

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TITLE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
110	106	91	17	ALABAMA RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
111	99	97	65	SCORPIONS ▲ 2 MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
112	112	113	17	GEORGE WINSTON WINDHAM HILL 11107 (10.98/15.98)	SUMMER	55
113	114	100	21	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
114	110	111	61	NINE INCH NAILS TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
115	113	98	23	BELL BIV DEVOE MCA 10345 (10.98/15.98) WBBD -	BOOTCITY! THE REMIX ALBUM	18
(116)	142	152	34	AARON NEVILLE ◆ A&M 5354* (9.98/13.98)	WARM YOUR HEART	44
117	126	141	83	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15	.98) WE ARE IN LOVE	22
118	125	112	14	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	102
119	98	85	34	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
120	123	118	51	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
121	129	124	74	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
122	118	115	19	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
123	172	194	3	SOUNDTRACK WARNER BROS. 26707* (10.98/15.98)	INTIL THE END OF THE WORLD	123
124	128	120	36	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
125	119	105	31	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
126	132	137	199	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
127	127	135	36	DIAMOND RIO ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
128	111	96	31	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	BIN HOOD: PRINCE OF THIEVES	5
129	104	119	7	SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/15	5.98) MY GIRL	104
130	121	121	21	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
(131)	143	142	34	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
(132)	197		2		AS UGLY AS THEY WANT TO BE	132
133	139	156	11	THE STORM INTERSCOPE 91741*/ATLANTIC (9,98/13,98)	THE STORM	133
134	135	144	3	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	134
135	122	123	43	MARC COHN ATLANTIC 82178* (9.98/13.98)	MARC COHN	49
136	141	150	81	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
137	124	140	7	JODY WATLEY MCA 10355 (10.98/15.98)	AFFAIRS OF THE HEART	124
138	130	134	161	SOUNDTRACK ▲ ³ ATLANTIC 81933 (9.98/15.98)	BEACHES	2
139	131	116	23	RANDY TRAVIS ■ WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
140	133	126	72	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
141	120	109	44	ROXETTE ▲ EMI 94435* (10.98/15.98)	JOYRIDE	12
(142)	150	175	3	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	142
143	138	133	65	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITSLIVE!	11
144	148	187	114	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 €Q/13.98) MUSIC FROM	M "WHEN HARRY MET SALLY"	42
145	134	155	18	QUEEN LATIFAH TOMMY BOY 1035 (9.98/14.98)	NATURE OF A SISTA'	117
146	136	132	135	DON HENLEY ▲ ³ GEFFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
147	137	130	21	KARYN WHITE WARNER BROS. 26320* (10.98/15.98)	RITUAL OF LOVE	53
148	155	_	36	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/1	98) 20	133
149	164	_	2	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	149
150	157	162	10	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98/15.98)	ACT LIKE YOU KNOW	102
151	140	129	97	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98/13.98)	WILSON PHILLIPS	2
152	149	165	41	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
153	176		2	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	153
154	145	157	4	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	145
155	165	_]	2	MINT CONDITION PERSPECTIVE 1001/A&M (9,98/13.98)	MEANT TO BE MINT	155

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
156	146	136	102	HAMMER ▲ 10 CAPITOL 92857 (9.98/13.98) PLEASE HAMMER DON'T HURT 'EM	1
(157)	200	_	16	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98) SAILING THE SEA OF CHEESE	116
158	151	161	113	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	16
159	162	164	26	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98) GLOBE	76
160	160	172	3	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/13.98) RIGHT HERE	160
161	154	151	17	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98) MR. SCARFACE IS BACK	51
162	144	131	23	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98) LOVESCAPE	44
(163)	195	190	28	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98) AS RAW AS EVER	89
164	171	166	99	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98) HERE IN THE REAL WORLD	57
165	180	154	79	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98) COUNTRY CLUB	70
166	147	143	12	POISON CAPITOL 98046* (15.98/26.98) SWALLOW THIS LIVE	51
167	152	128	33	CHER ● GEFFEN 24369* (10.98/15.98) LOVE HURTS	48
168	161	163	77	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98) REFLECTIONS OF PASSION	29
169	167	138	22	STEVIE NICKS	30
170	156	148	16	MODERN 91711*/ATLANTIC (10 98/15.98) ERASURE SIRE 26668*/REPRISE (10.98/15.98) CHORUS	29
171	158	146	46		-
171	177	146	46 72	DOLLY PARTON ● COLUMBIA 46882* (9.98 €0/13.98) EAGLE WHEN SHE FLIES LL COOL LA 2 SEE WA 468829801 WERE (9.98 €0/13.98) MAMA SAID KNOCK YOU OUT	24
-		_		L.L. COOL J ▲ ² DEF JAM 46888/COLUMBIA (9,98 EQ/13,98) MAMA SAID KNOCK YOU OUT ANOTHER BAD CREATION ▲	16
173	179	139	50	MOTOWN 6318* (9.98/13.98) COOLIN' AT THE PLAYGROUND YA' KNOW!	7
174	168	198	3	HAL KETCHUM CURB 77450* (9,98/13.98) PAST THE POINT OF RESCUE	168
175	169	158	13	PET SHOP BOYS EMI 97097* (13.98/19.98) DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
176	166	149	15	TINA TURNER CAPITOL 97152* (13.98/19.98) SIMPLY THE BEST	113
177	153	185	3	THE SHAMEN EPIC 48722 (9.98 EQ/13.98) EN-TACT	153
178	163	125	15	SOUNDTRACK SBK 97722* (10.98/15.98) COOL AS ICE	89
179	186	186	174	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98 EQ/13.98) FOREVER YOUR GIRL	1
180	183	159	17	ERIC CLAPTON DUCK 26420*/REPRISE (23.98/29.98) 24 NIGHTS	38
180	183 NE V		17 1	R. KELLY & PUBLIC ANNOUNCEMENT BORN INTO THE '90'S JIVE 41469 (9.98/13.98) 24 NIGHTS	<u> </u>
				R. KELLY & PUBLIC ANNOUNCEMENT POPULINTO THE 200'S	38
181	NEV	N	1	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98) BORN INTO THE '90'S	38 181
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MCA GERMANY BOOSTED BY AMERICAN ROCK

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was up and running under managing director Heinz Canibol, it took over marketing functions from BMG.

Canibol, formerly with Sony Music estimates that MCA group repertoire took a 2.5%-3% share of the German market last year. He declines to provide sales figures, but industry sources estimate the company's business was worth about \$35 million. During the official opening ceremonies, Teller said the German firm's 1991 revenues were 75% ahead of the previous year's, and that these accounted for almost 20% of MCA Music Entertainment's total international husiness in '91

Later, Teller told Billboard MCA Germany's target of a 5% market share by the end of 1993 was "aggressive but do-able." He said he expects a major contribution from catalog as well as front-line releases.

'We have an enormous catalog," he noted, "and it's very difficult to maximize that when you're a licensed label. Heinz comes from a very strong catalog-exploitation background at Sony; he is trained to make that business happen."

THINGS GO BETTER WITH BMG

Before switching to BMG last year, the MCA labels were licensed to Warner Music International. Commenting about the group's results in general, Teller said, "Our BMG numbers are ahead of our Warner numbers, and we're ahead of budget in Japan and in Germany. I'm very pleased'

He added that he expects MCA Germany to make a profit this year, with virtually all revenues derived from international product. "Our initial moves with German artists will come next year," he said. "To show you're a player, you [eventually] have to be in national repertoire."

Canibol has made a license deal



Top executives from MCA Music Entertainment Group, Geffen Records, and GRP Records meet in Hamburg to mark the opening of MCA Music Entertainment GmbH. Pictured, from left, are Stuart Watson, senior VP, MCA Records International; Richard Palmese, president, MCA Records; Mel Posner, director, international, Geffen: Al Teller, chairman, MCA Music Entertainment Group; Heinz Canibol, managing director, MCA Music Entertainment GmbH; Zach Horowitz, executive VP, MCA Music Entertainment Group; and Larry Rosen, president, GRP.

with PolyGram Austria for MCA to release an Austrian act, Ostbahn Kurti & His Chef Partie, in Germany. He said the band offers dialect rock with Viennese humor, somewhat akin to Spinal Tap. Its album, "2 As Wild," could attain sales of 20,000 units, "and it will give us a chance to train our team on a nearly-local art-

The \$2 billion-plus German market favors international repertoire over domestic by a 70:30 ratio, which accounts for the acceptance of Guns N Roses, Nirvana, Petty, Cher, and other MCA-affiliated acts. Geffen international chief Mel Posner, in Hamburg for the launch ceremony, said Germany was now the leading overseas territory for Guns N' Roses' 'Use Your Illusion" albums, with

combined sales of nearly 1 million units. The second "Illusion" title has moved approximately 530,000 pieces and the first set, about 425,000.

Posner noted that the band's previous releases, "Appetite For Destruction" and "GN'R Lies," sold more than 350,000 and 150,000 units, respectively, in this market.

Sales of Nirvana's "Nevermind" in Germany are above the 300,000 mark, added Posner, who praised Canibol's team for an aggressive marketing campaign that included a January promotion with the World of Music retail chain. "Heinz has put together a staff that's a little bit young and inexperienced—and definitely hungry." Nirvana's "Smells Like Teen Spirit" is currently No. 2 on the singles charts.

Stuart Watson, London-based senior VP of MCA Records International, points to equally positive German numbers for Petty & the Heartbreakers' "Into The Great Wide Open." The album is at 270,000 in sales, he says, compared with 160,000 for the group's last, "Full Moon Fever."

SEPARATE PRODUCT MANAGERS

Watson estimates that MCA Germany's product flow will be in the range of 20-25 albums a month (including catalog) across MCA, Geffen, and GRP. Each label has its own product manager among the company's 26 employees. Likewise, the firm has a full promotion team, with four national staffers in Hamburg and local representatives in Munich, Cologne, Berlin, Hamburg, and Frankfurt.

GRP co-founder Larry Rosen said his label is already feeling the benefits of MCA Germany. "There's a strength and penetration we never experienced before in this market." The label's top seller here at present is Dave Grusin's "The Gershwin Connection "

Germany represents the major's fourth stand-alone company outside the U.S., joining Canadian and U.K. firms, and a joint-venture in Japan. Teller said the next affiliate would "more likely than not" debut in 1993, but he declined to say where.

Industry observers say the most probable location is France, where by April, four employees will be on the MCA group payroll inside BMG. Insiders say MCA's worldwide deal with BMG allows for flexibility, and that if the company were to open in France, a transition similar to the German arrangement would occur.





by Geoff Mayfield

AN EVEN DOZEN: Garth Brooks logs his 12th week at No. 1 on The Billboard 200 with "Ropin' The Wind," while his second set, "No Fences," holds on to the No. 3 spot. The only blemish on Brooks' chart performance is his self-titled debut, which drops four places, to No. 17. Interestingly, of Brooks' three albums, "Garth Brooks" is the one that loses the fewest units, but sales erosion experienced by the other two don't affect their positions.

AND THE WINNERS ARE The 19-year-old American Music Awards program has established itself as a catalyst for sales activity. and there's dramatic evidence of that on The Billboard 200. Of the acts that received exposure on the Jan. 27 broadcast, the biggest gainers are, by far, Color Me Badd, which scores an increase of more than 17,000 units to earn the Top 20 Sales Mover award, and multi-award winner C&C Music Factory, which grabs a 38% gain to win the Power Pick.

MORE: Other AMA beneficiaries are Boyz II Men (7-5), Natalie Cole (19-12), Naughty By Nature (32-25), Travis Tritt (37-36), D.J. Jazzy Jeff & the Fresh Prince (59-53), Firehouse (66-60), Luther Vandross (74-58), and Lorrie Morgan (116-90). Also, the duet by Celine Dion and Peabo Bryson juiced the "Beauty & The Beast" soundtrack to a new peak at No. 24. Naomi Judd's broadcast debut as a solo artist on that program brought on upward moves for the two greatest-hits albums by the Judds.

WHAT IS CURIOUS is that AMA host Hammer, who performed two numbers on the show, loses sales. His "Too Legit To Quit" falls out of the top five for the first time, which, considering the handsome TV ratings he drew in December as the host of "Saturday Night Live," is hard to figure . . . A health emergency suffered by Garth Brooks' wife forced him to miss his scheduled AMA stop. The cancellation obviously didn't hurt his chart performance, and some industryites wonder if the publicity surrounding his wife's plight kept him in the spotlight. We know, though, that in the wake of the last two AMAs, Brooks' albums rolled big numbers on The Billboard 200.

SUPER: By the time this year's lopsided Super Bowl was half over, I was doing my laundry, and almost everyone I know had tuned in to the special edition of "In Living Color." But, someone must have been watching the game's halftime program, because Gloria Estefan, who performed portions of two songs during the intermission, has a glorious week. Her latest album sees an 11% gain as it sprints ahead 17 places to No. 76... The three Harry Connick Jr. albums that appear on The Billboard 200 all move up. The Columbia artist sang the National Anthem at the Super Bowl, but if you'll look at last week's chart, you'll see he already had momentum going. Columbia attributes the rise to an article in Parade, the Sunday newspaper magazine, along with his concerts and co-op ads that had been placed in anticipation of his Super Bowl performance

 $oldsymbol{G}_{ ext{RAB BAG: Tammy Wynette}}$ stands by the KLF. Her unlikely appearance on the band's current single causes its album to jump 143-131—even though her "Justified And Ancient" vocal is not on the album While all eyes are on Nirvana's "Nevermind," its Sub Pop debut sneaks ahead to No. 95 on The Billboard 200.

JACKSON'S 'DANGEROUS' IS QUADRUPLE-THREAT IN JANUARY CERTS

(Continued from page 12)

its third hit, "All 4 Love."

Aaron Neville landed his first gold album of a 25-year career with "Warm Your Heart." Another critics' favorite, Van Morrison, earned a platinum album for "The Best Of Van Morrison"—his first million-selling album since "Moondance," which was released in 1970.

Columbia Records landed its secand gold boxed set in less than two months as Aerosmith's "Pandora's Box" followed Barbra Streisand's 'Just For The Record . .

Def Leppard's 1983 album, "Pyrotopped the 8-million sales mark. This was the band's warmup for its 1987 release, "Hysteria, which has passed the 10-million mark.

Here is the complete list of January certifications:

MULTIPLATINUM ALBUMS
Def Leppard. "Pyromania," Mercury, 8 mil-

Garth Brooks. "No Fences." Liberty. 6 mil-

Garth Brooks, "Ropin' The Wind," Liberty, 6

Natalie Cole, "Unforgettable," Elektra, 4 mil-

Michael Jackson, "Dangerous," Epic, 4 mil-

lion.
"Metallica," Elektra, 4 million
"Carlibound" C Paula Abdul, "Spellbound," Captive/Virgin, 3

Boyz II Men, "Cooleyhighharmony," Mo-

wn, 3 million. **"Garth Brooks,"** Liberty, 3 million. **Guns N' Roses,** "Use Your Illusion I," Geffen,

Hammer, "Too Legit To Quit," Capitol, 3 mil-

on.

Kenny G, "Silhouette," Arista, 3 million.

Bryan Adams, "Waking Up The Neighours," A&M, 2 million.

Color Me Badd, "C.M.B.," Giant/Reprise, 2

The Judds, "Greatest Hits," RCA, 2 million

L.L. Cool J, "Mama Said Knock You Out," Def Jam/Columbia, 2 million. Nirvana. "Nevermind," DGC, 2 million.

Nirvana. "Nevermind," DGC, 2 million.
Prince & the N.P.G., "Diamonds And Pearls,"
aisley Park/Warner Bros., 2 million.
U2. "Achtung Baby," Island, 2 million.
PLATIUM ALBUMS
George Strait, "Chill Of An Early Fall," MCA,

Dan Fogelberg, "Captured Angel," Epic, his

seventh.
George Strait, "Does Ft. Worth Ever Cross Your Mind," MCA, his seventh.
John Mellencamp. "Whenever We Wanted,"

John Mellencamp. Whenever we wanted, Mercury, his sixth.
U2, "Achtung Baby," Island, its sixth.
Glen Campbell, "By The Time I Get To Phoenix," Capitol, his fourth.
Charlie Daniels Band, "Fire On The Mountain "Feight in fourth.

in," Epic, his fourth.

Michael Jackson, "Dangerous," Epic, his

Stevie Ray Vaughan & Double Trouble, The Sky Is Crying," Epic, their fourth. Hammer, "Too Legit To Quit," Capitol/Bust

Stevie Ray Vaughan & Double Trouble, "Texas Flood," Epic, their third.
Vince Gill, "Pocket Full Of Gold," MCA, his

Van Morrison, "The Best Of Van Morrison,"

Van Morrison, "The Best Of Van Morrison,"
Mercury, his second.
Jodeci, "Forever My Lady," MCA, its first.
Marky Mark & the Funky Bunch, "Music
For The People," Interscope, their first.
Ricky Skaggs, "Highways And Heartaches,"
Epic, his first.
Various Artists, "Two Rooms: Celebrating
The Songs Of Elton John and Bernie Taupin," Polyder

GOLD ALBUMS

Aerosmith, "Pandora's Box," Columbia, its

John Mellencamp, "Whenever We Wanted,"

"George Thorogood & The Destroyers."
Rounder, their sixth.

Rounder, their sixth.

U2, "Achtung Baby," Island, its sixth.

Stevie Ray Vaughan & Double Trouble.
"The Sky Is Crying," Epic, their fifth.
"Jeff Beck, Tim Bogert, Carmine Appice."

Epic, Beck's fourth, Bogert's first, Appice's first.
Michael Jackson, "Dangerous," Epic, his

Van Morrison, "Hymns To The Silence," Polydor, his fourth.

George Winston, "Summer," Windham Hill,

Hammer, "Too Legit To Quit," Capitol, his third Keith Sweat, "Keep It Comin'," Elektra, his

Richard Marx, "Rush Street," Capitol, his

Enya, "Shepherd Moons," Reprise, her sec-

nd. k.d. lang, "Shadowland," Sire, her second. Lisa Stansfield. "Real Love," Arista, her sec

ond.
Gary Morris, "Why Lady Why," Warner

Bros., his first Aaron Neville, "Warm Your Heart," A&M,

Shabba Ranks. "As Raw As Ever," Epic, his

first.
Various Artists, "Two Rooms: Celebrating
The Songs Of Elton John & Bernie Taupin," Polydor.

PLATINUM SINGLES

Michael Jackson, "Black Or White," Epic, his

GOLD SINGLES

Michael Jackson, "Black Or White," Epic, his Prince & the N.P.G., "Cream," Paisley Park/

Warner Bros., his 10th.

George Michael/Elton John, "Don't Let The
Sun Go Down On Me," Columbia, Michael's fifth.

Hammer, "Addams Groove," Capitol, his

Color Me Badd, "All 4 Love," Giant/Reprise,

its third.

Hammer, "2 Legit 2 Quit," Capitol, his third.

Linda Ronstadt/James Ingram, "Somewhere Out There," MCA, Ronstadt's third.

Nirvana. "Smells Like Teen Spirit," DGC, its

Ce Ce Peniston, "Finally," A&M, her first.

FOR THE RECORD

Bonnie Raitt's "Luck Of The Draw" on Capitol is her second multiplatinum album in a row. The information was deleted from a story on December sales certifications in the Jan. 18 issue.

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BILLBOARD FEBRUARY 15, 1992 www.americanradiohistory.com

BILLBOARD REPORT ' S $W \quad E \quad E \quad K \quad L \quad Y$ NATIONAL O N N E W A N D DEVELOPING ARTISTS



Impressive. "A Violent Impression," the debut effort by England's This Picture, is bubbling under the Heatseekers albums chart. The quartet, which at times recalls Joy Division, Echo & the Bunnymen, and early U2, recently logged its second Modern Rock Tracks entry with "Breathe Deeply Now," which stands at No. 26 this week

GRADUATION: Ned's Atomic Dustbin is this week's sole graduate. On a 10% gain, the Columbia act becomes ineligible for Heatseekers by moving to No. 91 on The Billboard 200.

There has been at least one graduate from Heatseekers in six of this year's seven issues of Billboard. Artists are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of the country or R&B albums charts, or the top five of one of our MOUNTAIN
A Lighter Shade Of Brown, Brown & Proud other popular-format charts.

PICTURE THIS: Take an admirable collection of press clippings, add a smidgen of MTV play, and stir in a lot of road work. That is the recipe that's cooking up regional sales for RCA's This

The label's sales team is noticing that the U.K band's U.S. appearances are generating sales of its "A Violent Impression." Besides playing dates, This Picture is also doing radio interviews and in-store stops.

Pockets of support are simmering in New York, Los Angeles, San Francisco, Boston, Cincinnati, Sacramento, Calif., and other markets.

SNEAK PREVIEW: Popular Uprisings attended the Jan. 14 showcase by Los Angeles-based Mozart, and was impressed by the size of the following this quartet has already developed in its competitive home market. Though the SBK-signed band has never released any recordings, the Roxy was packed for this date. Besides a large contingent of industry types, the club also opened its doors to a line of Mozart followers that extended from the Roxy's doors down to the Whisky A Go-Go, a good two blocks away. Sources say between 500 and 1,000 fans were turned away. One reason for the heavy traffic was pent-up demand: The group hadn't played L.A. in more than a year.

Mozart's sound and elaborate visual presentation are described as "opera rock." and the band acknowledges it has been inspired by Queen. In fact, Roy Thomas Baker, the man be-



Hot Country. Mercury's rising in Nashville, thanks in part to Davis Daniel's "Fighting Fire With Fire." The singer's debut effort is No. 29 on the Heatseekers albums chart and No. 61 on the Top Country Albums list, while the title track climbs to No. 29 on the Hot Country Singles & Tracks chart. Dr. John manager Ron Haffkine produced the album.

hind Queen's sound, is producing Mozart's debut set. But, this is no clone band. Although lead singer Adam (he doesn't use a last name) can hit the high notes, he spends more time in his lower register than Freddie Mercury did. Mozart's album is tentatively scheduled for the second quarter.

REGIONAL HEATSEEKERS #1

EAST NORTH CENTRAL

Ugly Kid Joe, As Ugly As They Want To Be

WEST NORTH CENTRAL

Ugly Kid Joe, As Ugly As They Want To Be

Nubian Again. Afrocentric rap crew Brand Nubian returns to the Heatseekers albums chart this week with "One For All," its debut effort on Elektra Entertainment. Don't be surprised if some controversy develops surrounding the release, since the act uses the tenets of the radical Islamic 5% Nation as the basis of its raps

NEW BALLET: Asphalt Ballet (Virgin) has racked up an impressive string of victories in MTV's phone-request "Headbangers' Ballbuster" segment. In the Saturday night series, the group has bested the Cult, Tesla, and Warrior Soul.

Asphalt Ballet played a Jan. 27 show at the Roxy in L.A. that was co-sponsored by KQLZ (Pirate Radio) Los Angeles.

> HOMEGROWN: From the Midwest comes word of the Hannibals, a Lansing, Mich.-based band that has been conquering fans in Illinois, Ohio, Indiana, and its home state. The unsigned band plays those states extensively, and that is leading to sales of its two self-produced albums, "Monkeysuit" and "from can to can't."

> Sales have been reported by such Midwestern independents as SchoolKids Records, Sam's Jams, Magnolia Thunderpussy, and at stores run by Tower Records and Musicland. The band, in

fact, has received encouraging words from Musicland executive VP Arnie

SOUTH CENTRAL

R. Kelty & Public Announcement, Born Into The '90's

THE REGIONAL ROUNDUP Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC

Hi-C Featuring Tony A, Skanless

- EAST NORTH CENTRAL

 1. Ugly Kid Joe. As Ugly As They Want To Be

 2. The Storm, The Storm

 3. Curtis Stigers, Curtis Stigers

 4. Primus, Sailing The Sea Of Cheese

 5. The Shamen, En-Tact

 6. Buddy Guy, Damn Right I've Got The Blues

 7. Matthew Sweet, Girl Friend

 8. Teenage Fanclub, Bandwagonesque

 9. R. Kelly, Born Into The "90's

 10. Nemesis, Munchies For Your Bass

- SOUTH ATLANTIC

 1. Techmaster P.E.B., Bass Computer
 2. Curtis Stigers, Curtis Stigers
 3. Mint Condition, Meant To Be Mint
 4. The Storm, The Storm
 5. R. Kelly, Born Into The '90's
 6. Ugly Kid Joe. As Ugly As They Wan
 7. Tony Terry, Tony Terry
 8. The Shamen, En-Tact
 9. Primus, Sailing The Sea Of Cheese

- 10. Hal Ketchum. Past The Point Of Rescui

Rernstein

NORTHEAST Curtis Stigers, Curtis Stigers

MIDDLE ATLANTIC
Ugly Kid Joe, As Ugly As They Want To Be

SOUTH ATLANTIC Techmoster P.E.B., Bass Computer

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In a letter sent last summer to a band representative. Bernstein wrote that the Hannibals "look and sound great," and added, "You should also know that if the Hannibals are signed to a label contract, The Musicland Group stands ready to help break the band in our 850-plus stores." ... L.A.-based Samba Hell, one of the regional winners in the 1991 Tanqueray Rocks talent contest who are featured on the Tanqueray/Tower Pulse! CD (Billboard, Dec. 7), has decided not to wait for a label deal. Its self-produced "It" is being sold in area stores. The trio celebrated the release by playing a free showcase at Club Lingerie.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton, Paul Page and Craig Rosen.

BILLBOARD' ALBUM CHART

THIS	LAST WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING FEBRUARY 15, 1992 FROM A N SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COL COMPILED, AND PROV	LECTED, I I I I I I I I
= >	≥د	≤0	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	JIVALENT FOR CASSETTE/CD)
			* * * No. 1 *	* *
1	2	17	CURTIS STIGERS ARISTA 18660* (9.98/13.98) 2 wee	eks at No. 1 CURTIS STIGERS
2	10	4	UGLY KID JOE MERCURY 68823* (6.98 EQ/10.98)	AS UGLY AS THEY WANT TO BE
3	3	17	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
4	7	4	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT
5	11	17	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
6	8	16	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE
7	5	6	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
8	21	3	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98/	13.98) BORN INTO THE '90'S
9	6	7	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (S	9.98/15.98) SKANLESS
10	13	16	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
11	9	13	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98	(15.98) BROWN & PROUD
12	14	7	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
13	18	3	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
14	12	4	TEENAGE FANCLUB DGC 24461*/GEFFEN (9.98/13.98)	BANDWAGONESQUE
15	15	17	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
16	16	17	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
<u>(17)</u>	25	3	MATTHEW SWEET zoo 11015* (9.98/13.98)	GIRL FRIEND
18	23	17	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
19	22	17	BUDDY GUY SILVERTONE 1462 (9.98 EQ/13.98)	DAMN RIGHT I'VE GOT THE BLUES
20	17	12	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ/13.98)	PENICILLIN ON WAX

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	26	5	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98-13.98)	BETH NIELSEN CHAPMAN
22	28	17	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
23	20	10	BLUR SBK 97880* (9,98/15.98)	LEISURE
24	24	11	THE OCEAN BLUE SIRE 26550*/REPRISE (9.98/13.98)	CERULEAN
25	30	6	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
26	19	12	NATURAL SELECTION ATCO EASTWEST 91787* (10.98/15.98)	NATURAL SELECTION
27)	_	1	CHIEFTAINS RCA 60916* (9.98/13.98) IRISH EVEN	ING - LIVE AT GRAND OPERA
28	27	3	2 PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2 PACALYPSE NOW
29	31	3	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
30	_	5	CRYSTAL WATERS MERCURY 48894* (9,98 EQ/13.98)	SURPRISE
31	40	7	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
32	34	2	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98) W	ISH MY BROTHER GEORGE
33	32	17	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9:98/15.98)	M.C. BREED & D.F.C.
34	_	1	STACY EARL RCA 61003* (9.98/13.98)	STACY EARL
35	29	4	PANTERA ATLANTIC 91372* (9.98/13.98)	COWBOYS FROM HELL
36	33	6	RAW FUSION HOLLYWOOD BASIC 61236/ELEKTRA (10.98/15.98)	IVE FROM THE STYLEETRON
(37)		14	LISETTE MELENDEZ FEVER 46945/COLUMBIA (9.98 EQ/13.98)	TOGETHER FOREVER
38	35	11	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/14.9.	8) BACK TO HAUNT YOU
39	39	4	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9:98/13.98)	NOBODY SAID IT WAS EASY
40		9	BRAND NUBIAN ELEKTRA 60946 (9.98/13.98)	ONE FOR ALL

'MAMBO KINGS' SOUNDTRACK AIMED AT CROSSOVER MARKETS

(Continued from page 10)

thinking about this project several months ago, a lot of discussion was centered around how to position it because of the special nature of the music. How do we carry it beyond the Latin music fan or the '50s mambo fan and move it up to a broader level? The idea was to start in the clubs, because that's where all hits begin.

Elektra is being careful not to exploit the mambo as the rave of the moment. Bither says, "We've always een aware of the fact that this should not be turned into some kind of overheated, overhyped craze of the moment, but that this is a real ongoing tradition. This is a music that has great artists. We're trying to cast a new light on it. To try to invent or blow it out of proportion like the lambada would have undermined the integrity of the whole project."

In order to ensure that the soundtrack would appeal to mambo purists as well as a broader audience accustomed to having its Latin music served on a pop platter, Elektra enlisted a combination of veteran mambo artists and younger, more mainstream musicians.

Watching what happened around here last year with the Natalie Cole thing, people had a real appetite for music that's authentic to a certain pesays Steve Ralbovsky, senior VP of A&R at Elektra. Hence the appearance of period stalwarts like Cruz, Puente (known in the '50s as 'the king of the mambo"), and Ray Santos, an arranger who assembled the Mambo All-Stars band. Elektra even licensed a pre-mambo-era track, Beny Moré's "Como Fue." from RCA Records to provide historical perspective on the genre.

But Elektra also tapped the marquee value of such mainstream artists as Los Lobos and Ronstadt, both of whom have had certifiable success selling Latin product on a massive level. Ronstadt's "Canciones De Mi Padre," a 1987 Elektra album of Spanish-language versions of Mexican mariachi standards, went platinum; her recent follow-up, "Más Canciones," peaked at No. 88 on The Billboard 200.

Similarly, the Warner Bros. soundtrack to "La Bamba" was propelled to double-platinum levels by Los Lobos' Spanish-language interpretation of the title track.

"I think we've learned a lot about

the Latin music market with the Linda Ronstadt projects," says Bither.
The Ronstadt and Los Lobos com-

parisons aside, the project that bears the greatest resemblance to "Mambo Kings"-at least from a marketing perspective—is the 20th Century Fox "The Commitments" and its MCA Records soundtrack. Both movies chronicle a decades-old musical tradition, both were widely anticipated, both had a budget in the \$12.5 million-\$15 million range, and both were accompanied by soundtracks loaded with potential hits.

"The comparison to 'The Commitments' is interesting because it's a film about music-music is an integral part of it," says Bither, adding that such films are "difficult right off the bat. You've seen popular films with disastrous soundtracks and less popular films with wildly successful soundtracks because of the singles."

Bither notes that the marketing of "The Commitments" soundtrack was facilitated by the fact that its target audience-lovers of '60s soul musicwas easier to reach than the mambo crowd, which one has to find.

One similarity is that many of the actors featured in both films are also recording artists. And just as two of the actors who appeared in "The Commitments" subsequently signed record deals with MCA Records, Antonio Banderas, co-star of "Mambo Kings," is now negotiating a recording contract, according to Robert Kraft, executive music producer on the film and producer of the sound-

Kraft says, "I'm pressing right now to find interest to record Banderas." who sings "Beautiful Maria" in the film and on the soundtrack. "I was absolutely floored by how beautiful his voice was. I also feel strongly about the Mambo All Stars, which is a band that we put together to make those tunes." Kraft says discussions are under way to preserve the All Stars as a performing and/or recording outfit.



Mambo legend Tito Puente, center left, works out on percussion with Armand Assante in a scene from "The Mambo Kings."

"The Commitments" grossed \$15 million in the U.S. and \$35 million overseas, according to a spokesperson at MCA Records, which is preparing to issue a second volume of the soundtrack.

Warner Bros.' "The Mambo Kings"-based on Oscar Hijuelos' Pulitzer Prize-winning novel "The Mambo Kings Play Songs Of Love"-opens theatrically Feb. 28.

According to Bither, the studio aims to get the \$14 million picture on 500 screens nationwide within the first two weeks of release.

However, Elektra is not pinning its expectations for the soundtrack to the box-office performance of the film. "We're treating the soundtrack as a stand-alone piece," says Bither. "If the film is a big hit, that's only going to enhance what we're doing.

Pioneering Steps In Making Mambo A Musical Craze

NEW YORK-The mambo is an Afro-Cuban musical and dance genre with elements of American bebop and big-band swing. Although its origins can be traced to pre-World War II Cuba, the genre as it is known today blossomed in New York ballrooms in the late '40s and reached the height of its popularity in the '50s.

Its pioneers were such band leaders as Pérez Prado, Mario Bauza, Tito Puente, Tito Rodríguez, Machito, Noro Morales, and Arsenio Rodríguez, many of whom personified the vibrant New York club scene at such dance halls as the Park Plaza and the Palladium. These musicians borrowed rhythms from African music and adapted them to the Spanish song forms that prevailed in those days.

As a dance, the mambo evolved from the rhumba and iitterbug, according to Josie Powell, technical consultant to "The Mambo Kings" film and a former dance partner to Puente. It spread from a ballroom craze to a national phenomenon thanks largely to instructors who traveled to such re-

Catskill Mountains teaching the dance to enthusiasts of all ethnic groups. Eventually, the mambo reached urban centers throughout the U.S. and Cana-

The centerpiece of a typical mambo band is its rhythm section, consisting of timbales, conga drums, bongos, and other assorted percussion instruments like cowbells and maracas. Most mambo bands featured sizable horn sections as well as a bass player, a pianist, and sometimes a drummer playing a standard American trap kit.

Musically, the genre is built around a clave, an offbeat, two-bar rhythmic figure that originated in Africa and was brought to Cuba before World War II. The clave—which is not necessarily played on a single instrument but is always implicit in the music—exists in two versions: a 3/2 pattern and a less common 2/3 pattern. The 3/2 clave was appropriated by some of the rock'n'roll and R&B pioneers of the '50s, particularly Bo Diddley, who used it in many of his most famous compositions.

The mambo is often confused with other Cuban genres, especially the cha cha cha, which developed from it. In fact, in a Billboard story dated Sept. 3, 1955, Prado attacked the cha cha cha as "a blatant phony" and offered \$5,000 "to the person or persons who can prove there is any difference between the mambo and this 'so-called new rhythm.' '

PAUL VERNA

LUTHER VANDROSS. SONY MUSIC SWAP SUITS

(Continued from page 10)

Sony fired back Jan. 24 with a countersuit filed against Vandross, his company Vandross Ltd., and the singer's publishing company, Uncle Ronnie's Music Co., in New York State Supreme Court.

"Because of Mr. Vandross' California lawsuit and in order to protect its rights, Sony Music was forced to sue Luther Vandross in New York," says

a statement issued by Sony Music. "Mr. Vandross is seeking to end his relationship with the company, betraying the spirit and good faith of his contract and leaving Sony Music no choice but to enforce its legal rights."

In its suit, Sony disputes the claims in Vandross' filing, stating "that both agreements were entered into in

New York by parties that had numerous significant New York contracts' and "that the agreements [should] be interpreted and enforced under New York law."

Although Engel admits that Vandross was not a California resident in 1981 when he signed to Sony, then CBS, he has been a California resident since 1986 and has "furnished personal services as a California resident, and performed primarily in California on most of his records. California law protects him from a contract that extends too long.'

The Sony suit goes on to state that Vandross has "an ongoing and exclusive obligation to deliver to Sony Music up to six additional albums under the 1986 agreement."

Sony also contends that Vandross owes Sony more than \$390,000 and interest from a 1986 loan, and \$1.25 million plus interest from a 1988 loan.

Another cause of action in Sony's suit requests that Vandross be permanently enjoined from recording for another label, until he fulfills his 1986 agreement with Sony.

Sony lawyers also ask that Vandross and his representatives be enjoined from further prosecution against the record company in California. Sony also seeks compensatory damages (including lost future revenues of approximately \$100 million for the six undelivered albums), with interest, and attorneys' fees.

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Mixed 4th-Qtr. Tally For Radio Operators

■ BY DON JEFFREY

NEW YORK-The profitability of radio-station operators was mixed in the fourth quarter and for all of 1991, according to a sample of broadcasting industry earnings reports.

Capital Cities/ABC Inc., operator of 21 radio stations and the ABC Radio Networks, says broadcasting profits fell 16.6% in the fourth quarter to \$223 million and 19.3% for the whole year to \$669 million.

Most of that decline is attributed to sluggish spending by advertisers on TV during the recession, but the New York-based company indicates that radio's profits were down, too. Broadcasting revenues were essentially flat for the quarter and the year, at \$1.28 billion and \$4.33 billion, respectively.

CapCities also owns the ABC tele-

vision network, eight TV stations, and many publishing properties.

Multimedia Inc., the Greenville, S.C.-based operator of eight radio stations, reports that although broadcasting revenues rose 15.3% in the fourth quarter to \$40.2 million and 11.7% for the year to \$150.6 million, the company's profits were down for both periods

Operating profit fell 8.2% in the quarter to \$43.2 million and 8.5% for the year to \$155.8 million. Profits were down because of a 19% rise in operating expenses during the year.

Multimedia also owns five TV stations, 61 newspapers, a video production company, and more than 100 cable franchises, and produces programming, including "Donahue," for TV syndication.

Another radio company, Clear Channel Communications Inc., says that, although net broadcasting revenues were flat in the fourth quarter compared with the year before, operating profit was up significantly for the quarter and the year.

The San Antonio-based operator of 16 stations says broadcasting revenues inched up to \$19.6 million in the fourth quarter but operating profit rose 24.1% to \$4.7 million. For the year, net broadcasting revenues rose 6.7% to \$64.4 million and operating income went up 15.5% to \$11.7 million. The gains were due in part to a reduction in fourth-quarter operating expenses. The company also owns five TV stations.

On Feb. 5, when some stock-market indices reached record highs, Capital Cities/ABC rose \$12 a share to \$435.50 on the New York Stock Exchange. Multimedia went up 25 cents to \$24.50, and Clear Channel slipped 25 cents to \$15.125, in overthe-counter trading.

BILLBOARD FEBRUARY 15, 1992 www.americanradiohistory.com

FARM AID ROLLS ON, BUT PUBLIC FOCUS CHANGES

(Continued from page 1)

late than the cause he has so stead-fastly championed.

But Nelson and his high-profile musical colleagues will make another pitch to spotlight financially besieged farmers March 14 with the staging of Farm Aid V in Irving, Texas, near Dallas. The last such benefit concert took place April 7, 1990, in Indianapolis.

Farm Aid V will be held at Texas Stadium. Tickets are \$45 and \$25 each and will go on sale Saturday (15).

The talent lineup for the daylong event is still in the embryonic stage, with only Nelson, Farm Aid cofounders John Mellencamp and Neil Young, the Highwaymen (Nelson, Johnny Cash, Waylon Jennings, Kris Kristofferson), and the Black Crowes confirmed. This year, big-name acts will get more stage time than was accorded them in the rigidly democratic scheduling system of old. Because of this approach, says Farm Aid attorney Joel Cherry, the lineup will likely be smaller than the 40-60-act rosters at the earlier Farm Aids. "We'll still be an eight-10-hour event," he adds.

Besides raising public consciousness with the concert, Farm Aid hopes to replenish its rapidly emptying coffers. Since its founding in 1985, the organization reports it has

given more than \$10 million in grants to approximately 100 farm organizations, hot lines, churches, and service agencies in 41 states.

Says Farm Aid representative Glenda Yoder, "We don't do an annual concert—we do the concerts as needed, as the funds run out or whatever. We have some funds, but we definitely feel we need to raise more money now."

Benefit organizers may be faced with the public perception that the "farm crisis" is now over. Don Reimund, an economist at the U.S. Department of Agriculture, tells Billboard that "the real major farm decline was back in the '50s and '60s... The actual farm-number decline is slowing down. During the '80s, there was a total decline in the number of farms of about 11%. We're expecting from 1991 through 1995 about a $3^{1}/_{2}$ % drop and by the end of this decade about a 6% drop—and that's from 1990."

"What's missing [in these statistics]," responds David Senter of the American Agricultural Movement, who is a spokesman for Farm Aid, "are the letters 'er.' It's about farms—not farmers." Senter argues that the concentration of the same amount of land in fewer hands allows

for corporate farming to hold the country "by the throat."

Moreover, he says, small farmers are "the most environmentally conscious of the agricultural sector," whereas "large corporate agricultural types just worry about the bottom line"

Cherry reports that sponsorship negotiations are still in progress but that he expects to end up with a total of five major Farm Aid sponsors.

Complicating the search for corporate backers is the fact that Farm Aid is still jockeying for broadcast outlets. "Our hope," says Yoder, "is to have live coverage on a cable carri-

er all day—probably TNN—and then we are working with Billboard Entertainment to negotiate a deal with one of the four networks to provide a prime-time viewing of two or three hours."

The concerts have been characterized from the beginning with great good will and down-to-the-wire problems. The first Farm Aid, held Sept. 22, 1985, in Champaign, Ill., was broadcast live on a 300-station radio network and on TNN. The network refused, however, to carry the performances of Eddie Van Halen and Sammy Hagar because of Hagar's use of obscenities.

Farm Aid II, held July 4, 1986, in Austin, Texas, was plagued by insurance problems and, because of this, was forced to change venues just days before show time. Farm Aid III took place Sept. 19, 1987, in Lincoln. Neb. At that event, Nelson declared it would probably be his last Farm Aid, primarily because of the burden of staging such an extravaganza.

The Indianapolis edition two years ago turned into a gigantic and tearfu farewell for young AIDS victim Ryan White. Elton John came directly from White's bedside six blocks away from the Hoosier Dome to perform for the crowd of 45,000.

UNBOXED: LABELS CULL HITS FROM HIGHER-PRICE SETS

(Continued from page 12)

item for the boxed set were packaged together. $\,$

"Led Zeppelin" is not the only box that has been repackaged. In January Sony's Legacy imprint issued the single-disc "20 Essential Tracks From The Boxed Set: 1965-1990" (\$15.98-list CD) by the Byrds, despite the fact that previously released single-disc Byrds hits packages are still in print. "There are four new recordings that were only available on the box," says Jerry

Shulman, Sony Music VP of marketing development/Legacy GM. "The philosophy behind this album is to make these new songs available to people that didn't want to spend \$49.98, and it only makes sense to capitalize on the new mastering that takes place for a boxed set."

Stan Goman, VP of retail operations for the West Sacramento, Califbased Tower Records chain, welcomes the less expensive packages. "Maybe the boxes are too expensive," he says. "Some people just want the greatest hits, but it has to be priced right."

While Atlantic and Legacy waited more than a year to follow up the Zeppelin and Byrds boxes with less-expensive compilations, Polydor waited only about six months after the release of James Brown's "Star Time" boxed set to issue the single-disc "20 All Time Greatest Hits!" (\$13.98-list

CD).

"James Brown did real well, but at a certain point sales halted," says Bill Levenson, director of catalog development for PolyGram. "The high price point was keeping it from the larger audience."

Although the single-disc Brown collection is primarily aimed at consumers who did not buy the box, there is also something for collectors on the new release. While "Star Time" features full-length album ver-

sions of various Brown classics, the smaller collection includes the single versions from different masters; which are not included in the box.

Levenson admits there is a risk the new single-disc compilations could cut into the more lucrative boxed-set sales. "It's a tradeoff," he says. "You are taking in a firm \$15 sale instead of a possible \$60 sale."

Warner Bros. has also used this strategy. After a new recording of "Downtown Train"—available only on the Rod Stewart boxed set "Storyteller—The Complete Anthology! 1964-1990"—became a hit single, the label issued the single-disc "Downtown Train: Selections From The Storyteller Anthology," which combined nine Stewart classics with three new recordings previously available only on the boxed set.

Warner Bros. also issued a one-disc version of its Reprise Frank Sinatra box (Billboard, May 18).

The release of less-expensive packages following boxed sets may also signal a change in the way catalog releases will be handled in the future. PolyGram recently simultaneously issued a single-CD hits collections and double-CD sets from the Platters and Jerry Butler. "I feel there is a marketplace for a \$30 set, and also a midpriced set for the novice that wants the 12 greatest hits at a lower price," says Levenson.

BMG APPEARS POISED TO ACQUIRE VIRGIN MUSIC GROUP

(Continued from page 1)

sources say the German company has made an offer considered attractive by Virgin founder Richard Branson, and that BMG officials are currently reviewing the label's operations and financial condition. Agreement on a deal is said to be just weeks away, assuming no unforeseen obstacles.

Virgin continues to dampen such speculation, as it has done in the past. "We are obviously delighted that there is so much fuss over whether we plan to lose our virginity or not," says Branson. "However, for 20 years we have kept it intact and—despite a number of flattering approaches—no one has made us an offer we cannot refuse."

A BMG representative declines to comment on whether the company is pursuing Virgin.

EMI Music made a widely reported offer for Virgin prior to BMG's bid. According to one source, Virgin did not reject the bid out of hand, and EMI was in the process of due diligence when it decided to pull out. "There is always, always a reason for pulling out of a deal," he comments. "I don't think it's fair to say that EMI just found something they didn't like."

On the other hand, an EMI source denies that the company has dropped its bid, although he does not believe Virgin is interested at this time. EMI Music CEO Jim Fifield was unavailable for comment at presstime.

The Virgin Music Group's 1991 revenues were approximately \$580 million at current exchange rates, but this includes the music publishing and recording studio divisions as well as the record company. Virgin has

FOR THE RECORD

The midday host at WSIX Nashville should have been identified as Hoss Burns in the Feb. 1 issue. Hoss Allen works at rival WLAC. stand-alone record companies in the U.S., Japan, the U.K., France, Germany, and a number of other territories.

Aside from music, the parent Virgin Group's interests include retail, communications, and the Virgin Atlantic airline. Total 1991 revenues were thought to be approximately \$1.8 billion. It is the airline that preocupies Branson most, insiders say, and his determination to expand in a highly capital-intensive industry is behind the prospective sale of his music division.

An acquisition of the Virgin Music Group might or might not involve Japanese media conglomerate Fujisankei, which paid \$150 million for a 25% stake in the Virgin Music Group in 1989. Fujisankei owns 50% of Virgin in Japan, where it operates units for domestic and international repertoire. Sources say the domestic record division lost about \$12 million in 1989-90

Says Harry Kaneko, GM of corporate development at Fujisankei subsidiary Pony Canyon, "Outside of all the rumors that have been going on for the past six to eight months, we have not, as of this date, received a formal notice from the Virgin Music Group that they [have a] positive intention to sell the company.

"Of course, we understand the rumors and we understand that a couple of major record companies have been approaching Virgin. But the way we see it, we've not yet received a firm notice about whether Virgin will sell in the very near future or are planning to sell."

Kaneko, a member of the Virgin Music Group board of directors, was scheduled to travel to London the weekend of Feb. 8-9 for a regularly scheduled board meeting.

One Japanese industry source said it would actually make more sense if Fujisankei were to buy the Virgin Music Group. "I wouldn't count them out," he says. If Fujisankei had Virgin product to distribute, he notes, it could have a big global presence.

It should be noted that, outside of Japan, Virgin is distributed by EMI in Asia. Pony Canyon distributes Virgin product in Japan.

Asked whether, under the terms of its contract with Virgin, Fujisankei cannot sell its stake to a third party, Pony Canyon's Kaneko says, "Not exactly. There are a lot of provisions and obligations in the contract and restrictions also. . . . VMG is the majority shareholder and we are the minority shareholder, which means that, of course, there are some restrictions on selling our stake to any third party."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

JAPAN MUSIC BIZ BEAT THE GLOBAL BLAHS IN '91 SALES

(Continued from page 1)

brisk because songs used in TV commercials and as TV drama themes sold very well." For example, the year's No. 1 song, "Say Yes" by Pony Canyon pop duo Chage & Aska, sold 2.85 million copies—mainly due to its use as the theme for "The 100th Proposal," a drama series on Fuji Television. Like Pony Canyon, Fuji is part of the Fujisankei conglomerate.

Likewise, the CD single "Oh!" by veteran singer Kazumasa Oda, issued in February by Fun House Records, sold more than 2.6 million copies after employment as the theme for "Tokyo Love Story," another TV drama series.

Another artist who has been boosted by TV exposure is Dick Lee, whose popularity rests partly on videoclips that spoof Asian stereotypes. Lee, who was originally signed by Warner Music Singapore and was later picked up by WEA Music K.K. in Japan, is one of the first non-Japanese Asian artists to break through in the island market.

CD single sales have been boosted by Japan's increasingly popular kar-

aoke boxes, in which customers can sing in privacy. "Now we don't have music programs on TV delivering top 10 rankings, people can find out about new records by means of karaoke boxes," says Hiroshi Akao, of the planning division of Pony Canyon's promotions department. "Young women and high-school students are the main users of karaoke boxes, which serve as a vehicle for promoting hit singles."

WORSHIPPING TEEN IDOLS

Keith Cahoon, managing director of Tower Records Far East, cites another reason for the CD single's popularity. "Because in Japan, they standardized the price more or less, and they definitely standardized the packaging." Another reason is the important role teen idols play in the Japanese market, Cahoon says. Many fans will buy everything an idol singer releases, and that means a lot of CD singles aimed at collectors.

Nonetheless, CD albums still account for the bulk of the industry's business. Analog discs are bought

only by collectors and specialty markets such as dance music enthusiasts, while tape sales continue to fall.

Breaking the 1991 statistics into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 78.98 million units, up 10.5% from 1990, and was worth 113.38 billion yen (\$841 million), a rise of 8.5%.

By comparison, production of domestic artists' material was 266.1 million units, up 21.4%, for a value of 335.87 billion yen (\$2.49 billion), an 18.5% increase. This means foreign music accounted for 22.9% of product manufactured in Japan in 1991 on a unit production basis, and 25.2% in terms of production value.

Although international artists are not making great strides in the Japanese market, some Japanese acts are looking to make waves abroad. For example, Sony Music Japan's Nokko, who has released 12 albums in her native land, is now working on a U.S. release on Epic Records that will feature Bernie Worrell on keyboards.

SAMPLING SUIT TARGETS TERMINATOR X

(Continued from page 12)

for platinum-selling rap act Public Enemy. The album was released last March by P.R.O. Division, a Rush Associated Label helmed by Chuck D of Public Enemy.

Bridgeport Music claims Terminator X, whose real name is Norman Rogers, and rapper Celo of the Casino Brothers—who are featured on the album—sampled segments of "Body Language," a song co-written by Clinton, Donnie R. Sterling, and Richard Johnson. The allegedly unauthorized sample appears on "Wanna Be Dancing," on the Terminator X album.

The publisher is asking for damages in excess of \$500,000 and a permanent injunction against the manufacture and sale of the album.

Also named as co-defendants are Lamont Lake, co-writer with Rogers of "Wanna Be Dancing"; publisher Shocklee Music; P.R.O. Division; Rush Associated Labels; and distributor Sony Music Entertainment.

This suit comes on the heels of a landmark decision in the recent copyright infringement suit by singer/songwriter Gilbert O'Sullivan against Biz Markie, in which the plaintiff was granted a preliminary injunction to stop all manufacture, distribution, and sale of the rapper's Cold Chillin' album "I Need A Haircut." That suit involved an unauthorized sample of O'Sullivan's "Alone Again Naturally" on a similarly titled Markie track. Markie's album was yanked from store shelves just two months after it had been released

(Billboard, Jan. 4).

Bridgeport Music's action against Terminator X comes nearly a year after "Terminator X And The Valley Of The Jeep Beats" first reached retail. Produced by Terminator X and featuring a number of acts, including Sister Souljah and newcomers the Casino Brothers, the album peaked at No. 19 after eight weeks on the Top

R&B Albums chart in July 1991 before falling off the chart in September. According to SoundScan point-of-sale data, it has sold about 1,000 copies a week in recent weeks.

According to the suit, representatives of P.R.O. Division/RAL contacted Bridgeport in April 1991 to request permission to sample the Clinton song on the Termina-

'All types of sampling cases have been brought to court'

tor X track. Bridgeport refused to grant the license when P.R.O./RAL balked at the terms of the license agreement. According to the complaint, "Body Language" was nevertheless incorporated into the track "Wanna Be Dancing." The plaintiff is now seeking "all gains, profits, and advantages derived by the defendant from the infringing work."

Bridgeport's attorney, Elizabeth McNicoll of the firm Eisenberg Tanchum & Levy, says that Bridgeport Music is the copyright holder of a number of works by Clinton, who was the driving force behind '70s funk supergroups Parliament and Funkadelic. McNicoll, who would not divulge the names of the principals of the publishing company, adds that Bridgeport did not file the suit until last month because it previously was unaware of the alleged infringement. She adds that Bridgeport was not influenced by the outcome of the Biz Markie trial.

"The Biz Markie case wasn't the first copyright infringement case brought against a rapper. All types of sampling cases have been brought to court," she says. "If the Biz Markie case had never happened, Bridgeport still would have filed their suit. This is a substantial use of a registered copyright without authorization."

David Harleston, president of RAL, says, "We have not withdrawn or recalled albums and we have no intention of doing so. We see no similarity between this case and the Biz Markie case . . . We will vigorously defend this and I am confident that the record company will prevail."

BRIT MUSIC TRADE SEES BETTER TIMES AHEAD

(Continued from page 6)

label as follows: Phonogram, 4.7%; Polydor, 4.3%; London, 2%; Island, 2%; and A&M, 2.4%, with classical accounting for 2.4%. The remainder of PolyGram's album business comes from the company's numerous smaller labels.

In singles, the breakdown of key labels was Polydor, 5.3%; Phonogram, 4.7%; London, 4.1%; and Island, 3.4%. A&M, bolstered by the biggest single of the year, Bryan Adams' "(Everything I Do) I Do It For You," was the U.K.'s top singles label with 5.9% of the market.

Following PolyGram and EMI in

the albums category were Warner Music (12.6%), Sony (11.6%), Virgin (6.4%), BMG (5.2%), TV merchandiser Telstar (4.2%), MCA (3.8%), and Chrysalis (2%).

Speaking as chairman of PolyGram U.K., Oberstein says he does not know how much growth potential is left in his company. He adds, "Our objective is to keep breaking acts. The market share we gain as a result is merely an indication of how we have succeeded." He does, though, cite himself as "very pleased with the performance of the PolyGram group of companies" in 1991.

CASSETTE MAKERS EYE END OF HEYDAY

(Continued from page 5)

amount of overflow in the past, but it's certainly not up as it used to be. Demand is down in relation to the capacity [record companies] already have."

SPOKEN-WORD BOOM

Despite the drop in prerecordedmusic-cassette business, some industry observers stress that the market is not yet in an overcapacity situation. "The capacity situation in any season of the year or any year of the cycle is as long as an Indiana spring, and that's about one day," Frische. "We're never assured we're going to be at the right capacity either going up or going down. We adjust the quantities we manufacture [throughout the year], but that doesn't mean we close the doors. We [traditionally] make far fewer cassettes in July than October ... and we make adjustments in equipment and personnel."

However, some duplicators do see an overcapacity in the market. "My guess is that there's probably at least a 30% overcapacity out there," says Cinram's Ambeault.

"We project that overcapacity now will also have implications in the next few months," adds Baier. "It's going to be tough."

However, the burgeoning market for spoken-word material, estimated by one source at anywhere from 100 million-350 million units per year, is picking up some of the slack in music cassettes.

Although there are no official figures on capacity in the cassette manufacturing industry, duplicators estimate it ranges between 800 million and 1.1 billion cassettes per year, with independent duplicators encompassing approximately 200 million-300 million of that.

SMALLER FACILITIES DOMINATE

There may be as many as 500 custom duplication houses in the U.S., but most of these are small-run facilities. There are only a handful of major-capacity independent duplicators in the U.S., including Sonopress, which shares a corporate parent with BMG Records but operates independently; the Toronto-based Cinram, which took over the former PRC plant in October 1990; and HMG Ltd. The ranks of these major independents was reduced when Electro-Sound, in Hauppauge, N.Y., exited the business last year, but this did little to ease the competition for a dwindling amount of business

Most major custom duplicators are

also involved in manufacturing several other formats. HMG Ltd. also duplicates videocassettes. Cinram also has video capacity and is scheduled to begin replicating CDs and laserdiscs by year's end.

Video duplicator Technicolor is reportedly exploring a move into either music-cassette or CD manufacturing, although sources say the company has not made a final decision on which format it will choose.

Digital loop bin duplication systems, which improve the sound quality of cassettes, appear to be the only area of investment in analog cassettes, according to equipment manufacturers. These systems may eventually be modified to accommodate DCC duplication.

WEA and Sonopress have used Concept Design digital bin systems for some time, and Cinram is also using those systems in its plant. This month, MCA is installing a digital bin system manufactured by Duplitronics

With the exception of Cinram, which was in a ramp-up phase through 1991, none of the major music duplicators has purchased additional analog equipment for expansion.

Victor Co. Keeps Up VHS Patent Pressure With Suit

LOS ANGELES—Victor Co. of Japan Ltd. is continuing its aggressive campaign to enforce its patent and trademark for the VHS videocassette system by filing a second U.S. lawsuit, this time against a Pittsburgh duplicator.

In an infringement complaint filed Feb. 4 in the U.S. District Court in New York, JVC names WRS Motion Picture & Video Laboratory seeking injunctive relief, damages, and costs, but stating no specific sum.

Almost a year ago, JVC filed an

action against duplication firm Resolution Inc. of South Burlington, Vt. That suit also named a wholesaler, Artec Distributing Inc. of Shelburne, Vt., on the basis of "contributory infringement" (Billboard, May 4, 1991). After Artec was dropped from the suit, it was settled out of court.

In the current dispute with WRS, "talks have broken down after several months," says Larry Finley, a consultant representing IVC

ing JVC.
WRS was unavailable for comment by press time.

PACIFIC TESTS CONTINUITY PLAN

(Continued from page 6)

with special displays at the store locations.

Among advertising elements aimed at shoppers, according to Steele, were video department signage, advertising in the in-store circular, bag stuffers, and mailers.

According to Stop N' Shop video buyer Chris Johnson, "The managers felt it was a well-run program. The only negative comment was that more of volumes four through nine should have been purchased in the initial order.

"Volumes one through three buying was what really drove the whole program. After two to three weeks we found that sales were very consistent. Whatever was sold then was what finished at the end of the program. We found that people stuck with the program throughout the promotion."

Neither Pacific Arts nor Stop N' Shop will reveal total sales numbers for the test, but Steele indicates the results were so encouraging that rolling out the campaign to more stores in other markets around the country is warranted.

Time-Life holds the direct-mail continuity rights to the set.

While the PBS Home Video line is

While the PBS Home Video line is relatively recent for Pacific Arts, the independent label founded by Michael Nesmith has always had an eclectic mix of movie and special-interest programming.

Among other recent PBS product

offerings are multisets of "The Astronomers," "American Indians," and "I, Claudius." Steele indicates that those sets, as well as others, could be the subject of future continuity programs in grocery outlets and other nontraditional outlets.

The four Stop N' Shop test site locations were Branford, Conn.; Stratford, Conn.; Cohasset, Maine; and Westboro, Maine.

MIRAMAX DISTRIB DEAL

(Continued from page 6)

amax Home Video.

Previously, Miramax had an output/distribution deal with HBO Video and limited home video deals for one or more films with such suppliers as LIVE Home Video, Columbia TriStar Home Video, and Media Home Entertainment.

Paramount is describing the deal as one of the "most innovative" marketing arrangements in the film business. "Because it is so broad, it even eventually can include theatrical releases," Doctorow says.

The pact "has no finite end" or duration, adds Doctorow, who would not divulge any financial aspects of the deal that gives Paramount another imprint for distribution.

Paramount already distributes product from Skouras Pictures and Full Moon Entertainment.

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DELICIOUS VINYL BENDS TOWARD WEA

Delicious Vinvl co-owner Mike Ross has confirmed rumors that the label is nearing a new U.S. distribution deal, which Ross says he hopes will involve an equity investment by the distributor. Ross says his label is "leaning toward WEA," adding that Delicious has had discussions with Atlantic, Interscope, Virgin, and Epic. According to sources, Atlantic is the front-runner, but a label spokesperson had not offered confirmation or comment by press time. Delicious received permission to seek another U.S. distributor from Island, after Delicious expressed dissatisfaction with Island's efforts following its acquisition by PolyGram. After a pact is made, probably within the month, the first product to be issued will be singles by Tone Loc, Def Jeff, and the Brand New Heavies that Delicious has been holding back in anticipation of a new arrangement.

THE BOSS COMING TO CABLE?

A spokesperson for HBO says the cable channel is having "continuing conversations" with Bruce Springsteen about several projects, but would not confirm reports that one of those projects is a free concert in Central Park. New York City Parks Department special events director Chris Wangro says, "We have never spoken to anyone in any seriousness about having 'the Boss' in Central Park. We would have serious concerns

about the size of a concert like that and the impact on the park." spokesperson for Springsteen's publicity firm, Shore Fire Media, denies that Springsteen is even negotiating with HBO.

THEY'LL BE UP FOR THE GRAMMYS

For the upcoming three-hour Grammy Awards telecast Feb. 25, it's a new world order of sorts as the event is being shown for the first time in the 15 former Republics of the Soviet Union, which are getting the show on tape via Central Television, the new name for Gosteleradio/Soviet Television. Overall, a record worldwide audience of 1.5 billion people are expected to view the event in 86 countries, the most ever for a Grammy show ... As for the Brits Awards, U.K.'s Grammy equivalent, its U.S. outlet will be via E! Entertainment Television Feb. 16 in prime time, four days after the event at London's Hammersmith Odeon. E!, which is repeating the show twice daily the following week, is seen in an estimated 21 million cable homes in the U.S.

NEW LABEL WITH GOLDEN OLDIES

Sam Moore, a recent inductee into the Rock and Roll Hall of Fame, is returning to a label roster via AOC Music, a new label set up in Paris by Jean Karakos, who spent a decade in New York running Celluloid Records. Distributed by Sony Europe, AOC Music also has Moore's onetime Stax/Volt label

mates Carla and Rufus Thomas. In another reunion. Moore is writing songs with Isaac Hayes and David Porter, who wrote a number of Sam & Dave hits. A Moore album is due next year. Dave Prater died in 1988.

JAPAN RENTAL TALKS: JUST TALK

Talks between Japan's record-rental industry and top multinational record companies over the controversial rental issue are apparently getting nowhere, other than an agreement to keep the talks going at a meeting in mid-February. A spokesman for the Japan Record Rental Commerce Trade Assn. says the group understands the record companies basically want to see Japan's rental industry abolished. While Jay Berman, president of the Recording Industry Assn. of America, does not respond directly to this, he notes that the Japanese rental industry has prospered in the last 10 years at the expense of producers of for-eign repertoire. They haven't paid a cent for the use of our music.

MICHAEL JACKSON, TOURIST, IN AFRICA

Away from the hubbub of New York, where he revealed his Pepsisponsored world tour plans and children's foundation Feb. 3 (see story page 10), Michael Jackson is scheduled to begin a 14-day nonbusiness expedition in Africa, starting Tuesday (11) with a visit to the Republic of Gabon.

Multiplatinum Mania Hits Billboard 200

THE HOT GET HOTTER: Eighteen of the albums in the top 20 on The Billboard 200 have been certified multiplatinum by the Recording Industry Assn. of America. Last year at this time, just eight of the albums in the top 20 had been declared multiplatinum.

And it's not simply a case that older hits are hanging on longer. Seven albums in the current top 20 have been listed on the chart for six months or more, the same number as a year ago.

Garth Brooks contributes mightily to the multi-

platinum tally. His three albums have sold a combined total of 15 million copies in the U.S. and are still going strong. "Ropin' The Wind" logs its 12th week at No. 1, "No Fences" holds at No. 3, and "Garth Brooks" dips to No. 17 after climbing as high as No.

Incidentally, CEMA has distributed the last three albums to

log 12 or more weeks at No. 1. Brooks' album on Liberty was preceded by Hammer's "Please Hammer Don't Hurt 'Em" on Capitol and Vanilla Ice's "To The Extreme" on SBK.

AST FACTS: Eric Clapton lands his first top 40 hit in seven years as "Tears In Heaven" vaults from No. 81 to No. 36 in its second week on the Hot 100. It's the lead single from Clapton's "Rush" soundtrack. Brad Rosenberger, director of film and TV music for Warner/Chappell Music, notes that this is not Clapton's first soundtrack project. The rock legend composed the score for "Homeboy," a 1988 film starring Mickey Rourke, and has collaborated on the scores to the two "Lethal Weapon" flicks.

Two singles explode in their third week on the Hot 100. Vanessa Williams' "Save The Best For Last"

surges from No. 64 to No. 27; "Justified And Ancient," by the KLF featuring Tammy Wynette, leaps from No. 53 to No. 35. The latter entry marks the first time that a country star has appeared on a top 40 hit since Kenny Rogers scored in 1984 with 'What About Me?," a collaboration with Kim Carnes and James Ingram.

Enya's "Shepherd Moons" jumps from No. 26 to No. 22 on The Billboard 200, becoming the highestcharting new age album since Vangelis' "Chariots

Of Fire" soundtrack hit No. 1 in 1982 (and paved the way for the acceptance of the genre). "Shepherd Moons" surpasses Enya's 1989 album, "Watermark," which peaked at No. 25, and Yanni's "Reflections Of Passion," which reached No. 29 a

C&C Music Factory's "Gonna Make You Sweat" rebounds

from No. 44 to No. 29 following the group's sweep at the American Music Awards . . . Another sign of the show's impact: Celine Dion & Peabo Bryson's AC hit "Beauty And The Beast"-which had been struggling on the Hot 100-vaults from No. 72 to No. 48 following the duo's performance of the song on the telecast.

U2's "Mysterious Ways" logs its 10th week at No. 1 on the Album Rock Tracks chart. That's a record, according to Anthony Colombo, who manages the

Prince has established a new record for most consecutive years with a top 10 hit on the Hot 100. The Purple One has appeared in the top 10 for 10 straight years, beating the old record of nine years set by the Temptations from 1965-73. (Thanks to Steve Nadel of the Bronx.)





by Paul Grein

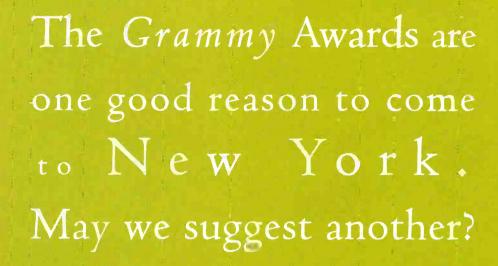
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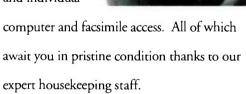


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