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Suit Alleges Abdul Got 'Vibeology' Help

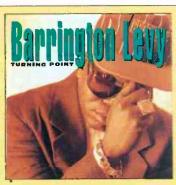
**FEBRUARY 29, 1992** 

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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BARRINGTON LEVY-nobody ranks higher. His new album, TURNING POINT (PRO-1423), confirms his status as Jamaica's number one male vocalist A modern reggae classic. On Profile



## **Mixed Up Over Single Remixes** Radio-Only Access Confuses Consumers

BY LARRY FLICK

NEW YORK-As major labels increasingly try to generate multiformat hits, they are issuing numerous remixes of singles that may change the style and content of a song dramatically. Unfortunately, note retailers, their customers are often bewildered and irritated by the fact that albums rarely include the remixed versions of a hit single heard on radio or in clubs.

Among the recent chart hits that

## **Oldies Format's Burning Question:** Why The Falloff?

BY SEAN ROSS

NEW YORK-Program directors at oldies radio stations attribute the format's worst book in several years to the rise of country radio or, in some cases, to the success of news/talk. But they vehemently deny that their core records are burning out, even as libraries become tighter and more narrowly focused.

The oldies genre was off 6.8-6.0 12plus in the most recent Billboard/Arbitron national format ratings, going from its best numbers since the inception of the national ratings to its lowest in two years. Oldies outlets were off in all dayparts and demos, including 25-54 (9.7-8.4, their lowest (Continued on page 65)

## In Billboard Bulletin...

## **GN'R Expected To Join London AIDS Benefit**

PAGE 86

retailers say have caused consumer confusion are "Mysterious Ways" by U2, "Keep Coming Back" by Richard Marx, "Live For Loving You" by Gloria Estefan, "Too Many Walls" by Cathy Dennis, and each of the singles from Amy Grant's "Heart In Motion" album.

In most cases, labels take pop or rock-oriented songs and give them an urban/funk edge or a dance groove. Much of the confusion stems from the fact that the remixes are generally what receives the lion's share of radio airplay. This has been particularly true of Dennis' and Grant's singles.

Although these particular remixes are available on 12-inch, CD, and maxi-cassette single formats, some retailers say that the absence of these alternate versions on the artists' albums contradicts the traditional purpose of releasing singles.

"I always thought the idea of a

single was to boost the sales of an album," says Don Garbret of Mega Discs in Tulsa, Okla. "This is like tricking people into spending more money. [Labels] want them to buy the album, and then they have to go back and buy the single in order to get the song that they hear on the radio. More and more people are coming in and trying to get refunds on albums because the song they like isn't on it.'

Others say that it is confusing and difficult for them to sell albums in a particular musical area when singles are remixed for appeal within several genres of music.

"It's wild to see people looking for an Amy Grant album in the dance section, because their main exposure to her has been at that levsays Fred Lumocca of Discorama in Milwaukee. "I now have to make it a practice to play a little bit (Continued on page 75)

ago," says Kari-Ulrich Walterbach,

owner of Berlin-based Noise Rec-

ords, which developed the career of

## **Audio-Recording Bill Gets Warm House Reception**

BY BILL HOLLAND

WASHINGTON, D.C.—A digital music future for consumers came another step closer Feb. 19, when the House of Representatives' Subcommittee on Intellectual Property heard testimony on the Home Audio Recording Act, H.R.

The bill, considered the most important and far-reaching music industry bill in nearly two decades, is co-sponsored by the chairman of the subcommittee, William Hughes, D-N.J., and Jack Brooks, D-Texas, chairman of the House Judiciary Committee, where the (Continued on page 81)

## No. 1 IN BILLBOARD **HOT 100 SINGLES**

## ★ TO BE WITH YOU MR. BIG THE BILLBOARD 200 ROPIN' THE WIND GARTH BROOKS HOT R&B SINGLES BABY HOLD ON TO ME GERALD LEVERT (DUET WITH EDDIE LEVERT) (ATCO EASTWEST) TOP R&B ALBUMS ★ DANGEROUS MICHAEL JACKSON HOT COUNTRY SINGLES ★ WHAT SHE'S DOING NOW GARTH BROOKS TOP COUNTRY ALBUMS \* ROPIN' THE WIND GARTH BROOKS

HOT DANCE CLUB PLAY

★ WE GOT A LOVE THANG

CE CE PENISTON

HOT DANCE SALES ★ I'M TOO SEXY RIGHT SAID FRED (CHARISMA)

\* FANTASIA

(WALT DISNEY HOME VIDEO) TOP VIDEO RENTALS

\* THELMA & LOUISE

(Continued on page 35)

## **German Heavy Metal Acts Get Lightweight Support Abroad**

■ BY ELLIE WEINERT

MUNICH-Despite the global chord struck by the Scorpions' "Wind Of Change," most German

heavy metal bands continue to encounter rough going outside of their home market. With sales limited in Germany and not exploding abroad, some acts have broken up, including Warlock, Ac-

cept, Craaft, Zed Yago, and U.D.O. "The heavy metal boom is over as compared to three or four years

Helloween and laid the groundwork for its success before it was signed by EMI U.K. "The

effort as well as the investment has increased, whereas the returns have not. We are currently facing a downward development, and involvement has become

less. Firms concentrate on the bands they have and do not wish to expand their ros-

The Trip Of A Lifetime eaturing The Top 5 Alternative Track

# a lot can happen in a year.

congratulations to our grammy nominees

## BRYAN ADAMS

record of the year • song of the year • best pop vocal performance, male best rock vocal performance, solo • best rock song best song written specifically for a motion picture or for television

## AMY GRANT

record of the year • album of the year • song of the year best pop vocal performance, female

## AARONNEVILLE

best pop vocal performance, male best engineered album [George Massenburg, engineer]

## EXTREME

best pop performance by a duo or group with vocal

## SOUNDGARDEN

best metal performance

## STING

best rock song

## THE SOUNDS OF BLACKNESS

best gospel album by a choir or chorus

## HERB ALPERT

best instrumental composition

## **KEITH THOMAS**

producer of the year [for Amy Grant]





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## **Vid Sales Ring Up \$1.1 Bil Over '91 Holidays** Wal-Mart, Target Are Big Gainers, Study Shows

NEW YORK-U.S. consumers spent \$1.1 billion in purchasing new and previously viewed videocassettes during the 1991 holiday season, up 12% over the same period a year ago, according to a study by New York-based research firm Alexander & Associates.

The new results, contained in Alexander's annual Holiday Market Snapshot study, mark the first time holiday sales of prerecorded videos have surpassed the \$1 billion mark. The period covered by the consumer survey runs from November 1991 through the end of January 1992.

Among leading sell-through chains, Wal-Mart and Target stores were the big gainers in market share during the recent holiday period, while K mart, Blockbuster Video, and Phar-Mor all slipped from the previous year, according to the survey.

In a surprise development, fast-food chain McDonald's placed fourth on the list of top-selling chains, according to the survey. McDonald's claimed 3.9% of all consumer purchases during the 1991-92 holiday period. The chain sold some 6 million copies of three "Indiana Jones" films as part of a promotion with Paramount Home Video.

Bentonville, Ark.-based Wal-Mart, the market leader for the period, accounted for 10.9% of all consumer video purchases during the holidays, up from 10.3% during the same period last year (Billboard, March 16, 1991).

Minneapolis-based Target, a division of Dayton Hudson, nabbed the second spot with 6.7% of consumer purchases, compared with only 4.4% last year.

Troy, Mich.-based K mart, while placing third, saw its share of consumer purchases fall from 8.4% in 1990 to 6.5% in the most recent holiday period.

Similarly, Fort Lauderdale, Fla.-based Blockbuster Video, the fifth-place chain, saw its share of purchases drop from

In its most recent financial disclosure, Blockbuster reported nearly doubling its sell-through volume during the recent fourth quarter compared with the same period in 1990 (Billboard, Feb. 1).

The top five chains together accounted for 31% of consumer purchases this holiday season, compared with 30.2% a year

The rest of the top 10 chains in the survey are Phar-Mor (1.9% of total consumer purchases), Price Club (1.8%), Sam's Wholesale Club (1.5%), Wherehouse

Overall, consumers purchased 72.5 million new and used videocassettes during the period, up 19% over the same period a

Among other highlights from the

• The average price paid for a cassette by consumers fell 5% during the recent holiday period to \$14.85, compared with \$15.71 a year ago.

• Family fare dominated consumer pur-

chases of theatrical titles, accounting for 49.8% of all purchases. Action/adventure movies were second at 21.1%, followed by dramas (13.8%), comedy (8.5%), and science fiction/horror (2.8%).

## **Rock The Vote Draws 8,000 Registrants For N.H. Primary**

■ BY SUSAN NUNZIATA

NEW YORK-In the first leg of its 1992 campaign to increase voter awareness among 18- to 25-year-olds, Rock The Vote mobilized approximately 8,000 young people to register in time for the Feb. 18 presidential primary in New Hampshire.

The nonprofit organization estimates that it reached a total of 20,000 people in the state with its advertising and promotional efforts. In addition, the organization won a lawsuit that could affect local election laws, making voter registration easier in New Hampshire, according to Rock The Vote field director Michael Dolan.

"The impact [in New Hampshire] is profound," says Dolan. "Of the 50,000 newly registered voters statewide, nearly 20% of them are young voters who heard our message and are organized and mobilized by our members and our campus action committees.

The organization will next send representatives on the U2 and Lollapalooza tours in an effort to register young voters. Last summer, the organization registered 20,000 voters during the Lollapalooza tour (Billboard, Nov. 23).

According to the Secretary of State of New Hampshire, there are 511,307 registered voters in that state. In pre-election figures from the Secretary of State's office, an estimated 52%, or about 265,000 voters, were expected to cast their ballots

(Continued on page 81)

## THIS WEEK IN BILLBOARD

## EYE ON INDIE MUSIC VID PROMOTION

Indie radio promotion company Jeff McClusky & Associates is expanding into the music video arena and is taking the industry by storm. Melinda Newman details its strategy and assesses the increasing importance of indie promotion firms. Page 8

## SIMON'S SOUTH AFRICA TALLY

The South African leg of Paul Simon's tour appears to have broken even financially. Arthur Goldstuck reports on the final tally and other issues surrounding the high-profile trek. Page 10

## **COUNTRY STORE**

What's the latest addition to the country club? Artist-related clothing and merchandise, which, as Jim Bessman reports, have experienced a tremendous retail surge at both mass mer-Page 42 chants and department stores.

## BLACKWELL OPENS STUDIO

Island Records founder Chris Blackwell has opened a recording studio in Miami that will be geared primarily toward preproduction and mix work. Susan Nunziata has the story.

## MAKING (AIR)WAVES AT GAVIN

How to keep listeners turned on to radio was the not-so-subtle underlying theme at this year's Gavin Seminar, which tackled such issues as the role of top 40, time buys, and rap music. Craig Rosen and Rochelle Levy were there. Page 65

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Vox Jox

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## **U.K. Majors Want Piece Of Indie Charts** Heated Dispute Causing Rift In Industry

■ BY ADAM WHITE and JEFF CLARK-MEADS

LONDON-A new skirmish has begun in the passionate, decadelong dispute over Britain's independent records charts. At issue is the current effort by major U.K. labels to gain entry to the indie charts-which currently exclude them—or to create an "alternative" chart for their left-ofcenter repertoire.

Independent labels see either move as likely to damage their interests,

## **Debate Over EC Record-Rental Right Ongoing**

■ BY JEFF CLARK-MEADS

LONDON-A new round of talks are to be held on whether the European Community's music industry will be given a record-rental

The European Parliament debated planned communitywide rental legislation Feb. 11 (Billboard, Feb. 22). The parliament is now suggesting amendments to a draft directive that, in its original form, would have granted record producers the power to control commercial lending. Those proposed amendments are the subject of a meeting between all sides in the issue at the European Commission Monday (24) in Brussels.

The nature of the parliament's comments are not being revealed ahead of the talks. However, international record company organization IFPI says it does not believe any of the amendments would compromise the draft directive's fundamental purpose.

Says IFPI spokesman Mark Kingston, "This is just fine-tuning. We are hopeful that there will be a rental right across Europe on similar lines to the one in place in

In the U.K., the Copyright Act (Continued on page 84)

given the majors' marketing firepower. For their part, the majors-members all of the British Phonographic Industry-appear to be seeking new, credible ways to showcase their upand-coming talent beyond the mainstream singles and albums charts.

The latest development finds Derek Green, managing director of indie China Records, resigning as a director of the BPI council in protest of the majors' chart ambitions. He served as one of a handful of indie label executives on the council, together with Martin Mills of Beggars Banquet and Steve Mason of the Pinnacle Group. A BPI insider suggests Green's exit may not be the last resignation over this issue, adding, "This could tear the BPI apart."

In a letter to BPI chairman Maurice Oberstein, Green says BPI's desire to alter the indie chart "in such a way that allows for majors or their satellite companies to compete directly with the independents will hugely damage the independent sector. Small, self-financed record companies will find themselves marketed out of the indie chart and therefore deny them [sic] a first level of exposure that they rely on to develop their

Oberstein, also chairman of Poly-Gram U.K., was out of the country and unavailable for comment about Green's resignation. BPI deputy chairman Rupert Perry, managing director of EMI Records, was on vacation. BPI director general John Deacon says, "We very much regret Derek's decision. He's made valuable and positive contributions with this and many other issues, and his lengthy experience in the U.K. record industry has provided insight and continuity, which we greatly value."

Green, a former managing director of A&M Records U.K., founded China Records in 1985. The label was distributed by PolyGram until last year. He has been on the BPI council for the past five years. He and Beggars Banquet's Mills were asked 18 months ago to make their recommendations on the chart issue, Green told Billboard last month, but their conclusions were "thrown out of court."

Britain's independent album and singles charts-top 10 and top 40, respectively-are published weekly by Chart Information Network, using data gathered by Gallup from over-(Continued on page 73)

Faster Than A Speeding Bullet. Executives from Epic and Sony Music present Michael Jackson with an award commemorating worldwide sales of the first 10 million copies of his "Dangerous" album, his fastest seller to date. "Dangerous" reached the 10-million mark two months after its release; Jackson's two previous albums, "Bad" and "Thriller," each took more than four months to achieve that goal. Shown in front, from left, are Richard Griffiths, executive VP of Epic, and Hank Caldwell, senior VP of the black music division, Epic. In middle row, from left, are Bob Campbell, VP of creative operations/talent, Sony Music International; Michele Anthony, senior VP, Sony Music; Polly Anthony, senior VP of promotion, Epic; and Dave Glew, president, Epic. In back row, from left, are Robert Summer, president, Sony Music International; Jackson; Tommy Mottola, president, Sony Music; and Mel Ilberman, executive VP, Sony Music.

## **Vid 'Father' Blay Takes Pay-Per-View Path** Magnetic Founder Turns To Action As Chairman

■ BY EARL PAIGE

LOS ANGELES-Andre Blay, who in the late '70s founded Magnetic Video—the first major video suppli-

But this time, the man whom many consider to be "the father of home video" is joining the payper-view camp-a technology that many video dealers perceive as detrimental to their side of the business.



Moreover, he is strongly advocating that the home video window for 'limited releases" be placed behind PPV, a point of view he concedes is "blasphemous" to video retail.

Several years after leaving the video industry, Blay is joining year-old, locally based independent Action Pay Per View Network as chairman.

Headed by president Rick Blume, who entered the PPV business a decade ago, Action claims to have just under 3 million subscribers in more than 40 cities.

Blay, who sold Magnetic Video to 20th Century Fox in 1979, founded Embassy Home Video in 1982. He left the company in 1985, after it was sold to Nelson Entertainment. For several years, he says, he has been producing movies.

Blay still sees opportunities in the home video business. "But all the good movies are with the stuhe says, "and the stores don't carry enough of the lesser product to make it profitable to go out and buy these movies and then to have to sell them. There's not enough distribution of those titles.

'The video industry used to have 20-30 independent video companies, all doing very well. We're literally down to none.

Blay acknowledges he may run afoul of his friends in home video by advocating the window for "limited release" movies be moved up not only ahead of store availability, but even in front of the theatrical run. Historically, home video retailers have strongly opposed any reduction in lead time for PPV use, regardless of whether a movie is an A or B release.

"I think home video is shaking in its boots needlessly" over fear from PPV competition, says Blay.

Instead of a movie getting a theatrical release "in perhaps one city" and therefore having little rental potential, he says, "we can expose it in 20 million homes on a national basis" via PPV.

Blay acknowledges video retailers and distributors would be "vulnerable" if A movie titles were made available on PPV first. "But we would need to provide 60 million PPV homes," he says, adding that it may be five years before A movies would be on PPV prior to video stores.

What some studio people are talking about, says Blay, is limited PPV access on "a weekend basis, charging maybe \$50 or \$25 for only two nights. Then it goes out to the theaters and then to home video. It's interesting to think about how many of the 20 million PPV subscribers might pay that high price," Blay says.

• LEN WHITE NAMED CEO OF **ORION PICTURES. STORY, P. 85** 

## **Prior Year** ■ BY DON JEFFREY NEW YORK-Worldwide revenues for Sony Music Entertainment, driven by Michael Jackson's 'Dangerous" album, totaled \$1.14 billion in the third quarter, a 7.7%

increase over the prior-year peri-

Sony 3rd Qtr.

**Up 7.7% From** 

Sony Corp.'s filmed entertainment unit. which includes home video as well as feature films and television, posted revenues of \$900.6 million for the three months that ended Dec. 31, a 65.4% gain. In December, Sony's TriStar studio released the film "Hook," one of the biggest hits of the year. In home video, however, there were no big titles in the quarter.

Combined profits for the music and film units (before interest payments, taxes, and depreciation and amortization charges) were \$376 million in the quarter. Sony did not provide a comparable figure for the previous year.

In its financial release, Sony acknowledges that its "business environment is expected to become more severe due to the unclear prospect of economic recovery in Japan and overseas." It also says that it intends to "deepen the interrelationship between" its film and music businesses.

For the nine months that ended Dec. 31, the music group's revenues fell 4.8% to \$2.76 billion. That was mostly because record sales in the second quarter were not high enough to make up for the loss of revenues from Sony's Columbia House record club unit, (Continued on page 84)

## P'Gram Launches College Radio Show

BY PHYLLIS STARK

NEW YORK-PolyGram Diversified Entertainment has launched a syndicated college radio show and has formed a retail merchandising arm, Great Entertainment Merchandise Inc.

The radio show, called "Cutting Edge," is hosted by former Tears For Fears member Curt Smith. It was set to debut on 200 college stations the week of Feb. 16. PDE has committed to producing 10 halfhour shows per semester for the next two semesters.

The show consists of interviews and performances by alternative artists signed to the PolyGram labels. Among the artists who have already recorded segments for the show are P.M. Dawn, Voice Of The Beehive, Jules Shear, the Wonder Stuff, and

Shakespear's Sister. PDE VP Jeff Rowland expects the show to include artists from other labels in the next semester.

"Cutting Edge" is being produced in association with Track Marketing Associates, producer of another syndicated college radio show, the "Maxwell House Coffee Hour.

Great Entertainment Merchandise Inc., a wholesale merchandising distribution arm, will market artist-related merchandise to music and video outlets. The existing PGD sales force will be responsible for the GEM merchandise. Artists signed to GEM include Bon Jovi, Depeche Mode, Iron Maiden, Judas Priest, John Mellencamp, Skid Row, and ZZ Top.

PDE was formed in October 1990. when parent PolyGram Holding Inc. purchased a minority interest in John Scher's concert and management company, Metropolitan Entertainment. Scher was tapped to head the

PolyGram's merchandise company was launched in March 1989 and was expanded in May 1991 when Poly-Gram Holding Inc. acquired a majority interest in Great Southern Co., one of the top three entertainment merchandisers in the world. Great Southern was founded in 1973 as the merchandiser for the Allman Brothers Band.

Great Southern president Ira Sokoloff issued a statement describing the launching of GEM as the completion of the "marriage" of PDE and Great Southern.

In addition to the radio and merchandising announcements, PDE is expected to make a pay-per-view-related announcement in the next few

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BILLBOARD FEBRUARY 29, 1992

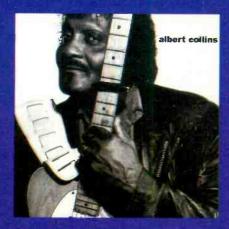
BEST TRADITIONAL BLUES ALBUM Vocal or Instrumental

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BEST CONTEMPORARY BLUES ALBUM Vocal or Instrumental

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## **Commentary**

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

## **NARM Seeks Greater Industry Role**

## Wants Voice In Technology Decisions

■ BY PAMELA HOROVITZ

Two new technologies will be showcased at the annual convention of the National Assn. of Recording Merchandisers next month in New Orleans: the digital compact cassette and the mini disc.

For most of the music retail community, this is good news. The advent of the compact disc, even with its relatively small margins, has meant an upsurge in business, and it was only a matter of time before other digital technologies followed the CD.

One of the new digital technologies could have an even greater impact on the retail community than either DCC or MD. Digital audio broadcasting is not just on the drawing board-it is here today in the form of digital cable services, including Digital Cable Radio, Digital Planet, and Digital Music Express. No doubt, others will enter the arena in the not-too-distant future. Why should retailers pay attention to this development? After all, network and cable TV broadcasts co-exist nicely alongside movie theaters and video stores. Before you decide, consider this:

· Pay-per-view offerings on cable TV are beyond the testing stages and have been well-received not only by the consumer, but also by the studios that receive a portion of the revenue generated by each viewing. Pay-perlisten services are now on the draw-

ing board.

• The Recording Industry Assn. of America's Operations Committee is asking audio hardware companies to encode hardware with the International Standard Recording Code to facilitate the collection of performance royalties from broadcasts and to provide an infrastructure for the automated delivery of sound recordings to the public.

• Part of the "Athens Agreement" compromise on DAT legislation calls for the RIAA, the Home Recording Rights Coalition, and the Electronics Industries Assn. to pursue the possibility of a "debit card" mechanism by which consumers would purchase a card and insert it into their audio receivers to make a permanent copy of

a particular broadcast.

• There is also a bill in Congress that confirms the consumer's right to tape at home while granting a royalty to artists and record companies from the sale of home recording hardware and software. No compensation will be allocated to record stores, although they also lose sales

as a result of home taping.

• It is likely the RIAA will soon pursue changes to copyright law that would grant a "performance right" to U.S. record companies for digital transmissions.

• Time Warner has introduced interactive cable in Queens, N.Y.

· Capitol Records has an arrangement with one digital cable service for which it provides all of the music on a particular channel. The royalty arrangement with that company is unclear, though one Capitol executive has insisted this will promote, rather than hurt, music sales

• An October 1991 report from the Register of Copyrights on the "Copyright Implications of Digital Audio Transmission Services" concluded that digital audio broadcast and cable programming was likely to increase home taping substantially at the expense of retail sales. The report specifically cited NARM's testimony on the point that the synergistic combi-

nation of DAT technology and DAB

or digital audio cable programming

was likely to stimulate a significant

increase in home taping at the ex-

pense of the current retail distribu-

A review of these facts could lead

one to conclude that events are evolv-

ing toward a day of electronic deliv-

ery of entertainment to the home.

Could record stores suffer the same

The NARM board of directors

doesn't think so. Yet it is clearly in

the association's best interest to fol-

low these developments and to be in-

volved in the relevant discussions. To

facilitate this process, and to better

prepare our members for managing

their futures in a world of changing technologies, NARM is forming a

We know home entertainment re-

tailers are not the only companies

with sizable investments in prere-

corded home entertainment. We need

only look around at the millions of

dollars invested in manufacturing

plants, distribution operations, and

sales offices to know our suppliers

have a vested interest in keeping re-

tail healthy. And we are encouraged

that a considerable investment in re-

search and development has pro-

duced two exciting new technologies

But the statements and actions of

some in this industry concern

NARM. For example, there is already

an increase in direct-marketing ef-

forts by suppliers. What can we con-

clude from a statement made by a la-

bel executive who is concerned that

consolidation in the retail sector has

produced large companies better able

to negotiate with the manufacturers?

(Try jumping the fence and dealing

The NARM board is also troubled

by the growing number of discus-

sions and meetings on important in-

dustry issues with no apparent inter-

est in including the retail and whole-

sale sectors. In the long run, is it

really productive to make plans for a

"debit card" without getting crucial

with only six suppliers!)

for the retail sector-DCC and MD.

strategic planning committee.

tion network.

fate as black vinyl?

and actions of

industry concern

Pamela Horovitz is the

Assn. of Recording

Merchandisers.

executive VP of the National

some in the

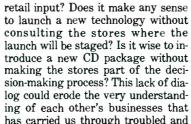
NARM'

has carried us through troubled and changing times.

gress, even though no consideration was given to the sale lost by the retailer. But we are disappointed we were not included in any of the conversations that produced the compromise. We fully expect to be included in any discussions of the perfor-

mance right, since its impact on the retail sector-and not just on artists, labels, and radio-must be analyzed

We invite our industry colleagues to meet with us, to share their vision, and to truly level with us about their views of technology's impact. NARM members are confident there will always be a place for the retailer who makes the experience of hearing and buying music a human one. But, we know a time of great technological change requires sound planning. Our committee will see to it NARM is part of the performance, not sitting in the



NARM gave its support to the DAT legislation in Con-'The statements

carefully and critically.

stereo came along.

## VOICES CARRY

The following is part of an occasional series of articles by Billboard readers outside the entertainment industry.

When CDs appeared 10 years ago, they gave the sagging music industry a much-needed kick in the ass. This was generally regarded as a good idea. But Sony's recent announcement of the mini disc (MD), a recordable/ erasable CD, is a perfect example of science gone too far.

After a lot of resistance, many people have finally accepted the CD. People who aren't into CDs-the vinylphiles-aren't likely to be swayed by a CD that records. Most of these people never even got into cassettes. And cassette listeners don't seem likely to switch over. The recordable CD may be a great advance, but people are unlikely to toss their cassettes for a new format that is not compatible with any of the current formats.

Each time a prerecorded music format has fallen by the wayside. the replacement has generally been a significant improvement. Edison's wax cylinder was crowded out by the disc record in 1888, only a decade after its invention. The 78 rpm disc ruled the roost until the long-playing,  $33^{1}/_{3}$  rpm record was introduced in 1948. The 78 went under due to the longer playing time and improved sound quality of the LP, which improved further when

In the '60s, tape was starting

to get off the ground in the form of reel-to-reel and eight-track tapes. Then the cassette came along, and while this format didn't offer a tremendous improvement over the eight-track. it was enough to drive the latter almost completely out of existence by the late '70s.

Then the bomb dropped with the CD. Offering high sound quality, durability, and previously unknown features, like indexing and programmability, the CD was undoubtedly a great improvement. But it met with consumer resistance due to the need to purchase new hardware. The LP and CD formats were incompatible, and people with huge vinyl collections were understandably reluctant to "start over." Especially when they could look at the example of eight-tracks and the video Beta format and wonder how long it would be until the CD was replaced.

The burning question now is, do we need yet another format? Perhaps if the mini CD were compatible with current CDs, it would not smell like such a disaster. When you factor in all of the fringe formats like DAT, laser video, 8mm video, CD-I, CD-ROM, and whatever else pops up tomorrow, you begin to see that it's not really the time to toss out a new format.

Sony, you're naked as a jay-

William I. Lengeman III Hummelstown, Pa.

## LETTERS

## **MUSICAL REAGANOMICS**

Struggling songwriter Nina Ossoff complains about not receiving royalties when one student in a dorm buys a recording with one of her songs and then duplicates it for everybody else in the dorm (Billboard, Letters, Jan. 11). She argues for an audiotape royalty bill to rectify this.

There's only one problem: Most home tapers do not fall into this category. Most are people who spend a thousand dollars a year and up on the industry's recordings, thereby contributing to the royalties of songwriters, performers, corporations, and other members of the industry.

But, since we're not wealthy, we'll also supplement our collections via home taping, in addition to making tapes for friends as presents or favors and making tapes for ourselves consisting of selections from recordings we already own.

There are a lot more of us doing more than our share to support the music industry than there are dorm tapers. I make this statement not only from my own experiences, but also from what has been written on this topic in Rolling Stone.

Ossoff states that "there is no doubt in my mind that audio home taping has already diminished my royalty income . . ." Is that so? Does she think that a person like myself, who already spends more than I should on CDs, is going to run out looking for albums with Nina Ossoff songs if home taping were no longer an option?

I resent being called a thief by an industry whose product I've spent many thousands of dollars on over the years, and I see any system that would have me subsidizing wealthy members of the industry as nothing more than musical Reaganomics.

Richard Warren

## FREE ENTERPRISE

The number of studio engineers demanding and receiving the fees Craig Hubler mentioned in his recent Commentary (Billboard, Feb. 15) are so few that this guest editorial is hardly worth the written space. As he said, the business is a crap shoot for all involved, and if an artist wishes to place his or her chips on the engineer, producer, double- or triple-scale musicians, or whatever they feel will best facilitate their art, who is he to say they are wrong?

If a formula could be devised as to how much anyone involved in any given project should be paid, I daresay that incentive would be destroyed and there would be few players. Maybe Hubler should come up with a pay-scale that he feels is equitable for all involved.

Engineers are the backbone of the recording industry, and most have worked long and hard hours for very little to get where they are. To place the economic woes of our industry on them is desperate at best.

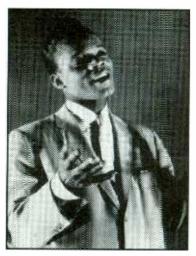
> Mark Miller Recording Engineer Jack's Tracks Nashville

## **HEAL THE WORLD**

In your recent article on the Michael Jackson tour (Billboard, Feb. 15), you failed to mention that his Heal The World Foundation will also be contributing money to the fight against diabetes.

Unfortunately, diabetes is still the third leading killer in the world among diseases. I hope that the entire music industry will join Jackson in fighting this serious disease for the sake of the children who need our help. They deserve no less. Music truly is the gift of life.

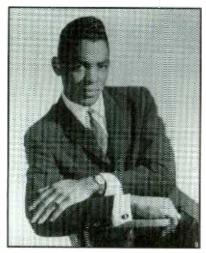
Jim Scamardo San Jose, Calif.



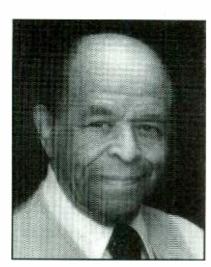
Hank Ballard



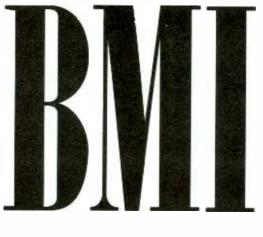
Bobby "Blue" Bland



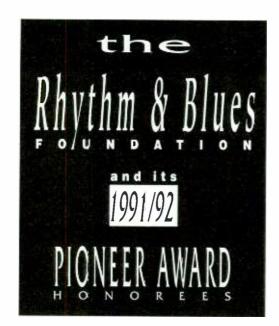
Chuck Jackson



Jesse Stone



salutes



We are proud to have supported the careers of these distinguished songwriters

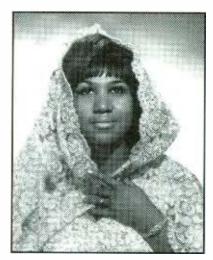


and artists



Percy Sledge Mary Wells

Maxine Brown Ray Charles The Five Keys Albert King Jimmy McCracklin Curtis Mayfield Sam Moore Doc Pomus The Spaniels



Aretha Franklin



The Dells



The Staple Singers





## Artists&Music

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## Abdul Subject Of Suit Over Who Sang Lead

BY CRAIG ROSEN

LOS ANGELES—Paula Abdul has been named in an unfair-competition and defamation of character lawsuit that contains affidavits claiming Abdul was not the sole lead vocalist on songs from the hit Virgin album "Forever Your Girl" and its follow-up, "Spellbound."

Filed in Los Angeles Superior Court on Feb. 18 on behalf of singer Yvette Marine, the suit also names Virgin co-managing director Jeff Ayeroff, Abdul manager Larry Tollin, and Virgin attorney Joseph Yanny.

Virgin declined to comment on the suit.

The new lawsuit is the latest round in the dispute over Marine's claim that she contributed lead vocals to Abdul's "Forever Your Girl" album. However, the suit marks the first legal claim that Abdul was not the sole lead vocalist on "Vibeology," a track featured on "Spellbound," which was (Continued on page 84)

## Milgrim's Progress: Capitol Gains Label Prez Focuses On Global Growth

BY CHRIS MORRIS

LOS ANGELES—Coming off a year in which its established stars

enjoyed significant success, Capitol Records is looking to the future with an emphasis on the development of new artists and the increasing global exploitation of its acts, accord-



MILGRIM

ing to label president Hale Milgrim. In his first extended interview with Billboard since he became the president of Capitol in November 1989, Milgrim says that the label will continue to focus its energies on the long-term nurturing of its acts through the careful setup of each release, backed by rigorous touring by the artists.

"I think in the last year I've learned so much more," Milgrim says. "I've really learned a lot, particular to the importance of setup and scheduling and focus and prioritization—much more so in this last year than I did in that first year-plus."

Capitol is currently riding high in the wake of major successes by its established artists: Hammer ("Too Legit To Quit," triple-platinum), Bonnie Raitt ("Luck Of The Draw," double-platinum), and Bob Seger ("The Fire Inside," platinum). While sales were relatively disappointing, Young M.C. and Richard Marx delivered gold albums for Capitol in 1991 with "Brainstorm" and "Rush Street," respectively:

According to a label spokesman, all of this activity helped fuel the strongest sales year in Capitol's 50-year history and its highest profits in over 20 years. The company would not re-

(Continued on page 73)

## Goldberg Joins Atlantic As A Senior VP

BY DEBORAH RUSSELL

LOS ANGELES—Artist manager and Gold Mountain Entertainment founder Danny Goldberg has sold a 25% stake in his management firm to Atlantic Records and has been appointed a senior VP of Atlantic, after

months of speculation (Billboard, Dec. 7).

Goldberg will retain a 25% stake in Gold Mountain Entertainment; the remaining 50% will be divided between Ron Stone,

who takes over as Gold Mountain president, and John Silva, who is now executive VP, Gold-

berg says.
Goldberg will continue to act as a part-time adviser and consultant to the existing Gold Mountain roster,

part-time adviser and consultant to the existing Gold Mountain roster, particularly to such clients as Bonnie Raitt, Nirvana, Sonic Youth, and Hole, he says. "Atlantic made a rational, econom-

"Atlantic made a rational, economic deal based on my standing in the industry," says Goldberg. "It would be damaging to me and my reputation to just walk away from relationships that are part of what they're buying. To rupture those relationships would damage my personal credibility and I'd be a less valuable executive to them."

Goldberg estimates about 10% of his activity at Atlantic will focus on "troubleshooting" for Gold Mountain, and he will take on no new clients for the firm. "Atlantic is my future," he says.

Atlantic will have "no role whatsoever" in Gold Mountain, says Doug Morris, Atlantic Group co-chairman/ co-CEO.

"We want no part of Gold Mountain, we're not interested in the management business," Morris says.

(Continued on page 85)



Dinner Duo. Michael Dornemann, left, chairman/CEO of Bertelsmann Music Group, is named honorary chairman of this year's T.J. Martell Foundation for Leukemia, Cancer and AIDS Research fund-raising dinner. Congratulating him is BMI president/CEO Frances Preston, who is this year's Humanitarian Award honoree. The two are shown at the New York kickoff luncheon, where "Share the Dream" was announced as the slogan for this year's fund-raising effort.

## **Growing Videoclip Promo Field Lures Big Indie Radio Promoter**

BY MELINDA NEWMAN

NEW YORK—In the last 18 months, at least five new independent video promotion companies have joined the dozen or so existing indie firms. However, no new entry has rattled the ranks like Jeff McClusky & Asso-

ciates, a prominent independent radio promotion company specializing in top 40, which intends to start a video promotion division.

Jeff McClusky, who heads the Chicago-based

Chicago-based firm, is interviewing prospects to run the division and says the new unit could be open within two months. When that happens, he will be the first major pop radio indie to delve into video promotion.

While the feeling within the video community has been that someone of McClusky's stature can help bring it more attention, there is some trepidation that with his strong label ties—and with video and radio promotion departments working more closely together—he could blow some video indies out of the water. Others fear McClusky will bring radio promotion practices to the video arena, such as having a station work exclusively with one indie. However, McClusky says there is no need for concern.

"It's wrong to think that I'm coming in to rewrite the whole thing," he says.

Additionally, he says he wants to hire an experienced video promoter to run the division, not transfer someone from the radio side. "I'd probably want to start with someone who has experience from a record label," he says. He adds that he will open the video division only if he can find the right person to run it.

Compared with the older and more established independent radio promotion business, video promotion is (Continued on page 36)

## Vince Neil Exits Crue, Plans Solo Swing

LOS ANGELES—Motley Crue and vocalist Vince Neil have split, six months after the platinum-selling hard rock act re-signed with Elektra Entertainment in a deal sources estimated to be worth \$35 million (Billboard Sont 7)

board, Sept. 7).

Although Elektra officials declined to comment on what Neil's departure will mean to the band's contract, Motley Crue manager Doug Thaler said, "The deal is still in place. Elektra is aware [of the split]. We are still Elektra recording artists, and, I believe, so is Vince."

According to a statement released by Elektra, "Race car driving has become a priority in Neil's life, and he has dedicated much of his time and energy into it. The Crue's relationship with Neil began to deteriorate because his band mates felt he didn't share their determination and passion for music; Neil was the only Crue member who didn't regularly participate in the songwriting process."

cess."

"After 11 years together, we've parted ways," bassist Nikki Sixx said in the statement. "I'd hope it can be as friendly and peaceful as possible, though in this business, that's sometimes a difficult proposition."

The possibility for a peaceful split seems unlikely. Days after the Elektra announcement, in a telephone interview broadcast on MTV's "The Day In Rock," Neil said that he was "fired" from the band.

Following that interview, Elektra issued another statement—this time

on Neil's behalf. The singer said in the statement that "music has always been the top priority in my life," and that he "didn't share enthusiasm for the band's new musical direction."

The statement went on to say that Neil plans to begin working on a solo album for Elektra in a few months.

Meanwhile, Motley Crue members Sixx, drummer Tommy Lee, and guitarist Mick Mars are working on the band's forthcoming album and searching for a new vocalist. "The search goes on," says Thaler. "They have begun working with people, but it takes time to make sure they find the right guy."

CRAIG ROSEN

## ASCAP's Foreign Receipts Up 25%

■ BY SUSAN NUNZIATA

NEW YORK—ASCAP's foreign receipts showed a 25% increase in 1991 compared with those of 1990, according to the performing rights society's annual financial report. The results were presented by ASCAP managing director Gloria Messinger during a membership meeting Feb. 20 in Los

Angeles.
ASCAP's 1991 total of \$375.88 million in domestic and foreign receipts represents a 5% increase over 1990. While total growth in 1991 was not as dramatic as the 12.9% climb in total receipts from 1989 to 1990, Messinger says, "Overall, performance was very good."

She adds, "We are, of course, expe-(Continued on page 84)

8

## The follow-up to the smash "Bells of Dublin"

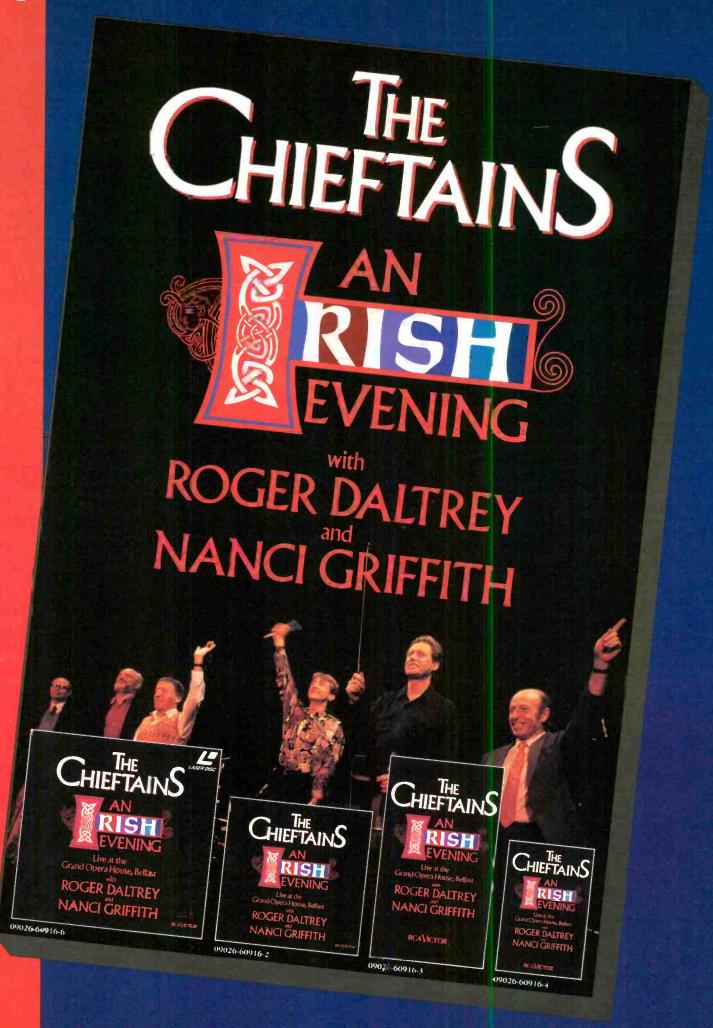
# AT THE GRAND OPERA HOUSE BELFAST

National radio promotion to A/C, CHR, AOR, NAC, and Alternative-Serviced 2/10.

Promo video of Roger Daltrey performing "Raglan Road" and "Behind Blue Eyes" serviced nationally 2/10.

The Chieftains will tour extensively to support this release, beginning with an East Coast St. Patrick's Day 3-month swing, and then a second mid-America and West Coast tour beginning late spring.

Contains
the new acoustic
version of
BEHIND
BLUE EYES





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## Simon's 'Born' Tour **Breaks Even In Africa**

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG-Promoters of the South African leg of Paul Simon's "Born At The Right Time" tour are adding up their final figures-and heaving a sigh of relief.

Initial projections suggested the dates would result in a substantial loss, but promoter Attie Van Wyk, head of Network Entertainment Group, says the five-concert tour appears to have broken even.

Total ticket sales were 129,000, below the initial, conservative ticket allocation of 150,000—and considerably short of the most optimistic expectation of around 200,000. For the tour's opening venue, the Ellis Park stadium in Johannesburg, organizers had hoped for more than 60,000 fans a night. Instead, the total for the two concerts was 65,000.

Subsequent concerts were regarded by fans and the media as runaway successes, but also did not reach the promoter's expectations. Final returns show the following sales: St.

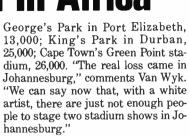
## **MTV's Konowitch Moves Into Talent Development Dept.**

■ BY MELINDA NEWMAN

NEW YORK-Abbey Konowitch, MTV's senior VP of music and talent, is switching from the talent relations -where he oversaw acquisition of videoclips-to the talent development area.

In his new role, Konowitch will supervise talent participation for special events such as the MTV Video Music Awards, the channel's new concert series, and PPV projects, as well as oversee MTV's involvement in international music events.

(Continued on page 84)



Paul Simon himself is believed to have incurred costs of more than \$500,000. but Van Wyk could not confirm the figure. He says Simon did not take a fee for the tour and paid the salaries of his backing musicians himself.

(Continued on page 76)



Color Them Double-Platinum The members of Giant Records group Color Me Badd are presented with double-platinum albums signifying sales of 2 million units of their Grammy-nominated album "C.M.B." Shown, from left, are Ron Sweeney of Color Me Badd's management; Ray Harris, senior VP of marketing and promotion, black music department, Warner Bros./Reprise; band member Kevin Thornton; Charlie Minor of Giant Records; band members Bryan Abrams, Sam Watters, and Mark Calderon; and Cassandra Mills and Irving Azoff of Giant.

## Sony U.K. Forms Licensed-Repertoire Unit

■ BY ADAM WHITE

LONDON-Sony Music Entertainment U.K. plans to move aggressively into the licensed-repertoire field, and is taking the unusual step of forming a separate unit to handle this business. The head of Sony's music publishing arm here, Jeremy Pearce, is being tapped as managing director of the new division, effective from

What makes the move unusual is the creation of a specific licensed-repertoire unit, which may be the only one of its kind at a U.K. major. Other companies handle a variety of license deals, but not in a formal department. Pearce says he hopes his unit will generate at least \$50 million in sales during its first year.

The plan is said to have sparked disagreement between Paul Russell, chairman of Sony Music in the U.K., and Manolo Diaz, regional VP for Europe at Sony Music International. When he took his current post last August, Diaz spoke of pursuing similar license deals via his division. Both he and Russell downplay any dispute, however.

Pearce's unit will administer a number of contracts previously under the jurisdiction of Sony's Continental European operations, including the Gipsy Kings and Belgium's ARS Productions. Those deals were originally brought to Sony when Jorgen Larsen was its European president. At the time, Pearce worked for Larsen's division.

After Larsen left last summer,

Pearce switched to the U.K. company under Russell and became managing director of music publishing. Now, a new head of publishing is being sought.

Before Pearce takes his licensedrepertoire post in June, however, he will serve as acting managing director of Sony Music Belgium. This has been prompted by the exit of Bert (Continued on page 73)

## **BMI Elevates 5 Execs As Part** Of Restructuring

■ BY TRUDI MILLER

NEW YORK-BMI has promoted five executives to senior VP posts and has reorganized its corporate structure in an effort to consolidate the various divisions and strengthen its management team.

Del Bryant, a 20-year BMI veteran, is promoted to senior VP of performing rights. He was formerly VP of performing rights, responsible for the performing rights division. He now heads a unified department that combines performing rights with the writer/publisher relations and research divisions.

With the appointment of Bryant, says VP of corporate relations Robbin Ahrold, "We've established a chain of command that didn't exist until now. Our Los Angeles and Nashville offices, each of which has about 30 people, will now report in a unified manner to one person who bears responsibility for all our relationships with our clients-our writers, composers, and publishers-and distribution of royalties."

Marvin L. Berenson, an 18-year veteran of BMI, is promoted to senior (Continued on page 76)

## Aretha Awarded For 'Lifetime' Of R&B

■ BY JANINE McADAMS

NEW YORK-Aretha Franklin will receive a special Lifetime Achievement Award at the third annual Rhythm & Blues Foundation Pioneer Awards here Wednesday (26). Ten other artists will be honored with Pioneer Awards, which recognize the achievements of the early greats of R&B music and provide financial assistance. The awards presentation will take place at the Rainbow Room, one night after the Grammy Awards.

This year's honorees are Hank Ballard, whose Midnighters band inspired a legion of R&B performers with hits like "Work With Me Annie" and "Annie Had A Baby"; blues great Bobby "Blue" Bland, who was inducted last month into the Rock And Roll Hall Of Fame; vocalist Chuck Jackson, who came to prominence in the '60s with such hits as "Any Day Now" and "I Don't Want To Cry"; Ella Johnson, vocalist with the famed 1940s band led by her brother, Buddy Johnson; Nellie Lutcher, singer of '40s hits "He's A Real Gone Guy" and "Fine Brown Frame"; Jesse Stone, writer and arranger of hits for such groups as the Drifters, the Clovers, and the Dominoes; vocalist Rufus Thomas, best known for "Walking The Dog"; Paul "Hucklebuck" Williams; the Dells, whose classic '60s tunes in-

(Continued on page 73)

## EXECUTIVE TURNTABLE

RECORD COMPANIES. Ken Kambai is appointed managing director of WEA Music K.K. in Tokyo. He was director at Alfa Records.

Danny Goldberg is named senior VP of Atlantic Records in Los Angeles. He was founder and president of Gold Mountain Entertainment. (See story, page 8.)

Frances Pennington is appointed VP/GM of publicity for the EMI Records Group North America in New York. She was VP of publicity at Chrysalis.

Blosette Kitson-Elliot is named VP of urban A&R for Island Records in New York. She was associate director of A&R for SBK.

Elektra Entertainment in New York appoints Larry Silver VP of finance and Jennie Silvestri to manager of A&R administration. They were, respectively, VP/controller of Virgin and coordinator of A&R administration at Elektra



KAMBAI

Ward White is named national rap promotion manager for Warner Bros. Records in Los Angeles. He was coowner of Hot Wax promotions in Austin, Texas.

PENNINGTON

Columbia Records in Los Angeles appoints Pam Turbov associate director of A&R, West Coast, and Benjie Gordon manager of A&R, West Coast. They were, respectively, senior director of artist development and media relations at Delicious Vinyl, and manager of the Hollywood outlet of Tempo Records, a Southern California retail chain.



KITSON-ELLIOT



Lori Froeling is named director of business affairs for Capitol Records in Los Angeles. She was director of business and legal affairs for the MCA Music Entertainment Group.

Shari Segalini is promoted to manager of national singles sales for RCA Records in New York. She was sales administrator.

Charisma Records in New York promotes Dale Connone to associate director of pop promotion. He was Great Lakes regional promotion manager for the label.

JRS Records in Los Angeles pro-





motes Scott Burns to national album promotion director. He was national shooter/promotion marketing man-

Scotti Bros. Records appoints Carol Earle Burnham national director of publicity in Los Angeles and Ira Leslie East Coast director of sales and promotion in New York. They were, respectively, East Coast publicist for A&M, and sales manager for Malverne Record Distributors.

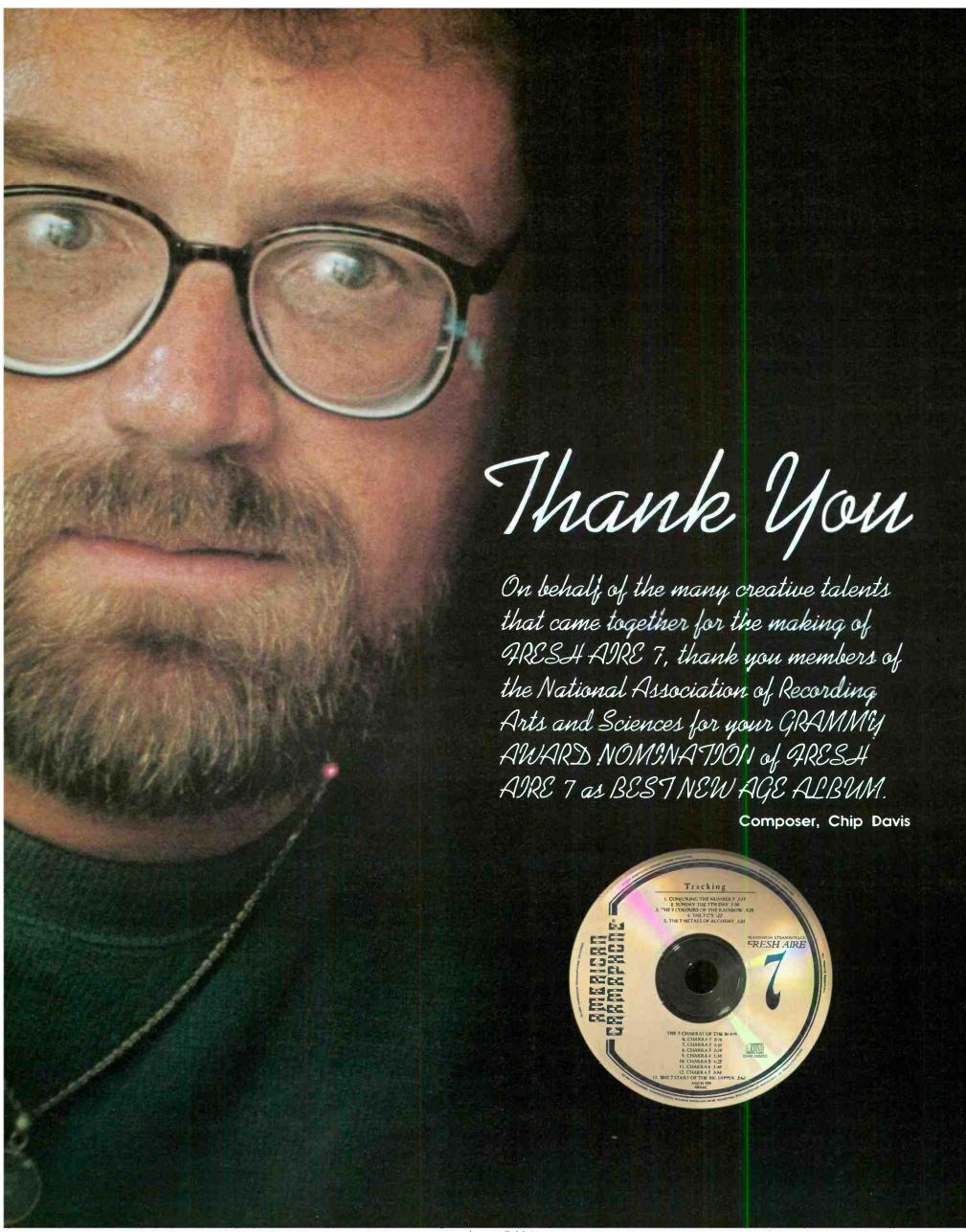
PUBLISHING. BMI in Los Angeles promotes Michael McGhee to associate director of film/TV relations. He was an executive assistant.

Geffen Music names Terence Lam professional manager, East Coast, and head of the company's newly established New York office. He was a representative in the college marketing department of Sony Music Entertainment. In other appointments. Barbara Vander Linde is named West Coast professional manager of Geffen Music in Los Angeles. She was a professional manager at Emerald Forest Entertainment.

Patrick Conseil is named international consultant for Warner/Chappell Music in New York. He was A&R manager for A&M Records in London.

DISTRIBUTION. Doug Harvey is named president/CEO of Arrow Distributing Co. in Solon, Ohio. He was senior VP of merchandising at Lieberman

BILLBOARD FEBRUARY 29, 1992



## How Simply Red Shoots For The 'Stars' Band's Latest Set Dazzling Fans Worldwide

■ BY JEFF CLARK-MEADS

LONDON—Why has Simply Red's "Stars" been the biggest-selling album in the U.K. last year and a hit across Europe? EastWest Records' U.K. managing director Max Hole has a straightforward answer.

"It's a great group playing great songs with a great single and the perfect producer." Simple, really.

Simply Red's return to working with Stewart Levine—he produced the band's debut album, "Picture Book"—is, says Hole, "the perfect marriage."

"We didn't do the second album with him and it lacked sparkle," he continues. "That sparkle came back when they worked with him this time; he understands groups and singers and how to get great performances."

On top of that, says Hole, "Stewart

Levine is an amazing believer, as is Mick Hucknall, in the importance of songs. Stewart is a hard taskmaster. If he felt the songs were not good enough, he and Mick have a mutual respect so they knuckled down and worked on it until it was good enough."

To date, "Stars" has sold 1.5 million copies in the U.K., 800,000 in Germany, 500,000 in the U.S., 400,000 in Italy, 280,000 in France, 150,000 in Scandinavia, 75,000 in Australia, and 50,000 in Japan. The album was delivered after a three-year recording silence from Simply Red, and Hole comments, "Three years is a long time in pop music. Though the previous album ["A New Flame"] sold 1.5 million, there was absolutely no guarantee that we were going to do it again.

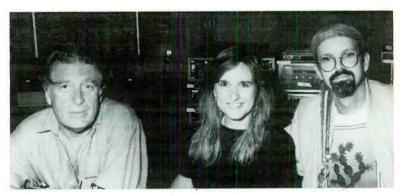
"As it was, we sold 1.5 million in

the U.K. in 14 weeks."

Hole first heard the album in Venice prior to mixing—"It sounded great even then"—after which the task was to package and market it correctly.

The evocative sleeve image of Hucknall silhouetted against an evening sky was created through the philosophy defined by Hole as, "We wanted to make the sleeve irresistible. We also wanted one strong image that would be a common thread throughout the marketing campaign,

(Continued on page 39)



Melissa Marches Back. Melissa Etheridge, in the studio with Island Records founder Chris Blackwell, left, and producer Kevin McCormick, completes work on her third Island Records album, "Never Enough," in-store March 17. Following up her platinum debut in 1987 and the 1989 album "Brave And Crazy," Etheridge plans an extensive tour to promote the new album while Island launches a worldwide radio, retail, and press campaign.

## A Gander At The Gavin Talent Showcases; Amnesty Event Is A Laughing Matter

Los Angeles bureau chief Craig Rosen reports for the Beat this week from the Gavin Seminar in San Francisco.

UF ALL THE RADIO CONFABS, the Gavin Seminar usually attracts the most hot talent. This year's meet was no exception, and had us wishing we could be in two places at once on several occasions. Here's a quick rundown of the shows that we were able to catch.

Spinal Tap was made for the convention circuit, and

proved the point with its Valentine's Day performance following the Gavin Celebrity Cocktail Party. Bounding onto the stage with the greeting, "Drive safely tonight," the Tap—backed by a new drummer and keyboardist—proceeded to rock the house with "Hell Hole." The set, consisting of music from the rockumentary "This Is Spinal Tap" and its forthcoming MCA album, "Break Like The Wind," had

the jaded crowd of industryites unusually enthusiastic, pumping their fists in the air. Not only was the Tap rocking, but the band didn't disappoint with its between-song patter. At one point Nigel Tufnel asked, "Does anybody know how the ski jumping turned out? I have a wager on a young Finnish boy." From the looks of the crowd at the convention, the industry gets the Tap joke, but will the public understand?

From the Tap performance it was only a cab ride away to the DNA Lounge for a triple bill of the Poster Children, Live, and Swervedriver. The Poster Children's extremely loud, Sonic Youth-style, Velvet-y grunge sent more than one attendee to the restroom for some makeshift earplugs. MCA/Radioactive act Live's set proved that charismatic front man Ed Kowalczyk is a star. Especially compelling was the band's performance of its modern rock hit "Operation Spirit," where Kowalczyk carried on like some sort of mutation of Michael Stipe and David Byrne. Swervedriver provided some sweet guitar noise, à la Jesus & Mary Chain, but it's too early to tell if the A&M Records band is merely an imitation or an interesting variation of the Chain.

While Spinal Tap and Live were certainly entertaining, the highlight of our talent trek had to be James' Union Square performance Feb. 15. It began to rain right before the start of the Fontana/Mercury Records band's 3 p.m. performance, co-sponsored by modern rock KITS (Live 105). But James didn't disappoint. The seven-piece Manchester-based outfit took the stage anyway, and performed a brief set to fans, conventioneers, and the curious. The latter contingent was particularly intriguing. Why would these people, including a couple with an infant and a gray-haired gentleman, brave the rain to watch an act they likely know nothing about? The answer is that it was an event. The fact that these people stuck around in the rain bodes well for the long-

delayed success of James in the U.S.

EW ACTIVIST ORGANIZATIONS have as strong and effective ties to the music and entertainment industry as Amnesty International. On March 8, declared International Women's Day, AI will focus on the human-rights abuses of women worldwide with an event called "Free To Laugh: Comedy & Music For Amnesty International." Produced at the Wiltern Theater in Los Angeles by AI, Lifetime Television, and RBM Productions,

the show will feature performances by singers Roberta Flack, the Indigo Girls, Melissa Etheridge, and Vanessa Williams; comedians Tom and Roseanne Arnold, Richard Lewis, Howie Mandel, Katie Sagal, and Lily Tomlin; and actresses Daryl Hannah, Marlee Matlin, Marlo Thomas, and others. The event will highlight individual cases of women prisoners of conscience and video-

taped calls for action from celebrities. The show is set for broadcast on Lifetime Television in April.

N THE BEAT: When Elton John made his U.S. debut at the Troubador in Los Angeles on May 25, 1970, bassist Dee Murray was backing him, as he did on John's string of hits through the early '80s. On March 15, John will play two benefit shows at Nashville's Grand Ole Opry House for the family of Murray, who died Jan. 14 after a long battle with cancer. Pace Concerts reports the two shows sold out in 30 minutes . . . Bruce Iglauer's Alligator Records in Chicago celebrates its 20th anniversary with a 15-city, multistar tour boasting Koko Taylor & Her Blues Machine, Elvin Bishop, the Lonnie Brooks Blues Band, Katie Webster, and Lil' Ed & the Blues Imperials, opening Friday (28) at the Club Easter-brook in Grand Rapids, Mich. . . . A bash at New York's Roseland Ballroom to celebrate the release of the Warner Bros. film "The Mambo Kings" and its accompanying Elektra soundtrack attracted a bevy of stars from the film and otherwise. In the crowd: Arturo Sandoval, Tito Puente, Celia Cruz, Armand Assante, Antonio Banderas, Maruschka Detmers, Desi Arnaz Jr., J.T. Taylor, and Lucy Arnaz. Also attending were Natalie Merchant, Harry Belafonte, August Darnell (aka Kid Creole), Bill Murray, John Turturro, John Heard, James Naughton, Rex Reed, Robert Duvall, and Elektra chairman Bob Krasnow . . . Triple Play Management client Mark Wood, the self-styled rock-metal violinist, was tapped by Crest Films in New York to score 20 filmed segments for CBS-TV's coverage of the Olympics. Wood's debut album is "Voodoo Violence."

This column was prepared with the assistance of Paul Verna, Melinda Newman, and Janine McAdams in New York.

## Cowboy Junkies Expand Their Range On New Set

■ BY LARRY LeBLANC

TORONTO—The new Cowboy Junkies album, "Black Eyed Man" on RCA Records, stays true to the minimalist country/blues approach that marked the Canadian quartet's low-tech breakthrough with "The Trinity Session" in 1988, as well as its follow-

## **Germany's U96 Boosts Techno**

BY ADAM WHITE and ELLIE WEINERT

HAMBURG—Achtung, U2! Another secret weapon is on the prowl.

This one is U96, whose version of the theme from "Das Boot" has become the first single to reach No. 1 in Germany without 7-inch vinyl. (It is on CD-5 and 12-inch vinyl.)

"Das Boot" comes from the (Continued on page 34)

up album, "The Caution Horses," in 1990.

But composer Michael Timmins' songs now stand out dramatically as individual components rather than being part of an overall, seamless work—boding well for the album's reception at radio, where "Southern Rain" is being promoted as the set's first single.

The first Junkies album to be recorded in a conventional recording studio, Grant Avenue Studios in Hamilton, Ontario, "Black Eyed Man" features a wide range of instrumentation, including fiddle, banio. mandolin. accordion. trombone. and tuba. There is also a pair of songs from their ex-touring mate Townes Van Zandt, "To Live Is To Fly" and "Cowboy Junkies Lament," a stunning duet between Margo Timmins and John Prine on "If You Were The Woman And I Was The Man, and substantial contributions from Ken Myhr, longtime guitarist with Jane Siberry, and keyboardist/clarinetist Spencer Evans, both now part of the Junkies' touring band. They join the original core of the band, vocalist Margo Timmins, Michael Timmins on (Continued on page 14)



Viva El Tri. Mexico's El Tri made its New York debut before a sold-out crowd at the Roseland Ballroom, led by singer/guitarist Alex Lora, center, in a performance to showcase its most recent WEA Latina Records release, "Una Leyenda Viva Llamada (A Living Legend Called) El Tri."



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## Artists & Music

## **COWBOY JUNKIES**

(Continued from page 12)

guitar, Peter Timmins on drums, and

Alan Anton on bass.
"We wanted to get away from what we used on 'Trinity Session' and 'Caution Horses,' " says Michael Timmins about the album's expanded range and tighter focus. "We also had the time and, working in a studio, we had the ability to experiment a lot more. We could put 10 instruments on

a track, fool around and take things out or add them when we wanted. The nature of the recordings before, we were limited in regards to what we could bring in."



MARGO TIMMINS

Many of Timmins' lyrically direct and compelling songs, such as "Southern Rain," egon Hill," "Murder, Tonight, In The Trailer Park," and "Black Eyed Man," originated with his experiences in the American South. These songs in particular, as well as the album's showpiece, "If You Were The Woman And I Was The Man," best highlight the interaction between the band's spirited and varied performances, Timmins' poet's eye for lyric detail, and Margo's controlled and powerful blues and folk voice.

"The South is a fascinating place," says Michael Timmins. "I find it real exotic, and so strange. My wife is from Richmond, Va., and I've spent a lot of time down there. We obviously understand the language and understand a little bit of the culture and the heritage."

Discussing the story-telling nature of his songs on the album, Timmins admits he eventually would like a turn at being a short-story writer.

"It certainly is a long-term goal, and a dream, to one day have the opportunity to try it," he says. "Ideally, we'd like to get Cowboy Junkies to the point we could put five years between records, if we wanted to, to do something on our own. It'd be nice to have the option of just being a songwriter, and work on other things. Right now, I can't see that happening because I really enjoy touring and playing live."

Timmins' songwriting activities are being curtailed by the Junkies' extensive touring schedule. They are to complete a three-week tour of the U.K. and Europe, followed by dates in North America, and then return to Europe in June.

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## The Prolific Career Of **Songwriter Mitchell Parish**

ETTING STARTED: At 92—or thereabouts—lyricist Mitchell Parish is now wheelchair-bound, yet blessed with unfettered mental acuity and a robust good humor that is superficially shielded by a benign scowl. He's been there, as they say. "There" is the early part of the century, a time when great songwriters began their careers, as did great music publishers.

Parish, a member of the Songwriters Hall of Fame whose words are permanently endearing

to many who never even heard of him (e.g., "Stardust," "Sweet Lorraine," 'Stars Fell bama,"

by Irv Lichtman "Deep Pur-ple," "Moonlight Serenade," "Stairway To The Stars," and "Sophisticated Lady"), spoke recently in New York at a monthly meeting of the music industry and performing arts chapter of B'nai B'rith.

A native of Louisiana who grew up on the Lower East Side of New York, Parish said that, around 1917, he started working for a new publisher, both as a songplugger and writer of special material (at \$12 a week). His first assignment was to work on a song co-authored by the publisher himself, the legendary Jack Mills, the late founder of Mills Music. That song, with a tune by Mills and words by Ed Rose and William Raskin, was called "I'll Buy The Ring And Change Your Name To Mine." It was apparently the last song Mills wrote. Although it had moderate success, Parish explained that Mills felt if he kept on writing other songwriters would be less likely to submit their material to his company, believing that he'd give his own songs priority efforts.

Parish remained associated with Mills for many years, writing all those hits with the likes of Hoagy Carmichael, Duke Ellington, Peter DeRose, and Leroy Anderson, among others. Parish didn't shy away from telling his audience of a flop or two. An early example, with a melody by another hit-laden writer, the late Sammy Fain, was published by Mills in 1935. It carries—or is perhaps weighted down by—the title of "Wealthy, Shmelthy, As Long As Your Healthy." It should be noted that his catalog of songs is of such a durable quality that a revue, "Stardust," was well received on Broadway a few years ago and is now making the rounds on tour. CPP-Belwin, the music print company, marketed a folio of 33 songs from the production in 1990.

At the B'nai B'rith meeting, entertainment lawyer Ed Cramer, an old friend of Parish, noted the songwriter had decided to go back to school at the age of 45. He graduated from New York Univ. as a Phi Beta Kappa and Summa Cum

Among those listening to Parish were Mills' son, Stanley Mills. The younger Mills, who worked for his father's firm and now operates his own companies, September Music and Galahad Music, stood up to say that, both as a child and a Mills Music staffer, he had known Parish for 50 years.

> changed a bit," said Mills. Parish should consider this one of the nicest things anyone has ever said about him.

"He hasn't

UEALS: PolyGram/Island Group North America tells Words & Music he's signed several charting acts, including Ce Ce Peniston, Pearl Jam, and Sir Mix-A-Lot. Also now writing their material for the company are Black Sheep, Teenage Fan Club, Ned's Atomic Dustbin, and Ingrid Chavez. The company also has new writer Phil Galdston's song "Save The Best For Last," perhaps Vanessa Williams' biggest hit yet ... Bob Merrill, a Songwriters Hall of Fame member, has made a co-publishing arrangement with Los Angelesbased All Nations Music, according to Billy Meshel, president. Merrill's Golden Bell Songs and Merrill Music Corp. contain some of the writer's biggest hits, such as "If I Knew You Were Coming I'd A Baked A Cake," "Mambo Italiano," "Pittsburgh, Pa.," and "How Much Is That Doggie In The Window," as well as several of his Broadway scores, such as "Take Me Along," "New Girl In Town," and his groupent II K. Town," Town," and his current U.K. musical starring Tommy Steele, "Some Like It Hot."

GROWTH GAINS: The Songwriters Hall of Fame has seen its membership increase nearly 150% in the past three years, reports president Sammy Cahn. Much of the increase, from 400 in 1988 to 1,000 at the beginning of this year, is credited to ongoing songwriter workshop programs as well as the continuing Songwriter Showcase series, both of which are organized by projects director Bob Le-

PRINT ON PRINT: The following are the best-selling folios at Music Sales Corp.:

1. Bob Dylan Greatest Hits

Cat Stevens Greatest Hits

3. The Cure, Disintegration 4. UB40, Labour Of Love II

5. Paul Simon, Live In The Park

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## **Artists & Music**

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ajan gabriel	National Auditorium Mexico City	Jan. 31, Feb. 1-8	\$2,674,519 (8,189,403,923 Mexican pesos) \$35/	83,769 89,226, nine shows, seven sellouts	Showtime
GLORIA ESTEFAN & MIAMI Sound Machine	Palacio De Los Deportes (Sports Palace) Mexico City	Feb. 7-8	\$1,057,739 (3,238,796,818 Mexican pesos) \$54/\$22/	28,200 two seliouts	Ogden Presents Ocesa
NEIL DIAMOND	Richfield Coliseum Richfield, Ohio	Feb. 4-5	\$943,474 \$25/\$19.50/	38,369 two sellouts	Ogden Presents
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 1-2	\$870,863 \$50/\$35/ \$22.50/	33,468 two sellouts	Cellar Door Prods. Belkin Prods.
ROD STEWART	Los Angeles Sports Arena Los Angeles	Feb. 9-10	\$626,616 \$50/\$27.50/ \$18.50/	20,573 21,106, two shows, one sellout	PARC Presentations Nederlander Organization
DIRE STRAITS	Great Western Forum Inglewood, Calif.	Feb. 7-8	\$588,665 \$40/\$25/	22,331 23,313, two shows, one sellout	PARC Presentations Nederlander Organization
NEIL DIAMOND	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 7-8	\$567,629 \$25/\$19.50/	23,697 two seliouts	Ogden Presents
VAN HALEN ALICE IN CHAINS	Tacoma Dome Tacoma, Wash.	Jan. 22	\$373,689 \$24.50/\$22.50/	1 <b>7,005</b> seliout	Bauer/Kinnear Enterprises
ROD STEWART	Richfield Coliseum Richfield, Ohio	Jan. 15	\$341,135 \$40/\$22.50/	14,467 sellout	Belkin Prods.
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS ALAN JACKSON TRISHA YEARWOOD	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 14	\$334,757 \$19.50/	17,167 sellout	Special Moments Promotions Glass Palace Promotions

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## Miracle Legion Flowing On Morgan Creek

LOS ANGELES-When the assets of hip, alternative Rough Trade Records hit the bankruptcy auction circuit in October 1991, Miracle Legion founders Mark Mulcahy and Mr. Ray Neal pooled their cash and sought to buy the rights to their own back catalog on the label. They failed.

As it turned out, however, the folks at Miracle Legion's new label, Morgan Creek Records, also were bidding on the masters—and succeeded. In a twist of fate, the band and two of its earlier releases, 'Glad" and "Me & Mr. Ray," were back together again at Morgan

"It was a real show of faith on [Morgan Creek's] part," says lead guitarist Neal. "Those titles could have gone to anyone.

And while Neal looks forward to

Morgan Creek's rerelease of the two Rough Trade albums, he is currently concentrating on Miracle Legion's Morgan Creek debut, "Drenched." The album features new bassist Dave McCaffrey and new drummer Spot.

"Drenched" is arguably the "biggest" and most cohesive album the hand has ever recorded, due in large part to the talents of producer John Porter (the Smiths, Morrissey, Bry-

an Ferry).

"We always wanted to make big and varied albums, but we never had the opportunity," says Neal, noting the band generally self-produced its past recordings in a matter of days. "We actually had a choir on this record. That was just a dream before.'

The "Drenched" promotion really kicked in this month with the Feb. 11 single release of "Snacks And Candy," a provocative, political, and very up-tempo, pop-oriented track chronicling the Bensonhurst murder of Yusuf Hawkins.

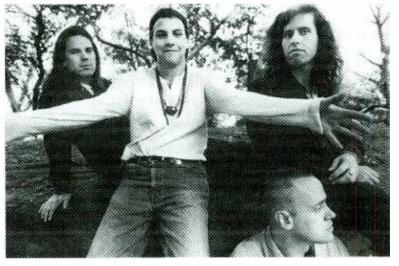
"We're serious, but rock'n'roll is fun," says Neal, who cites the Who and Queen as key influences. "I think it was Pete Townshend who said rock music can make you cry and dance at the same time.

"Snacks And Candy" captures the essence of that dichotomy musically and visually, Neal notes. Director Jem Cohen, who previously directed "You're The One Lee" from "Me & Mr. Ray," also shot this clip.

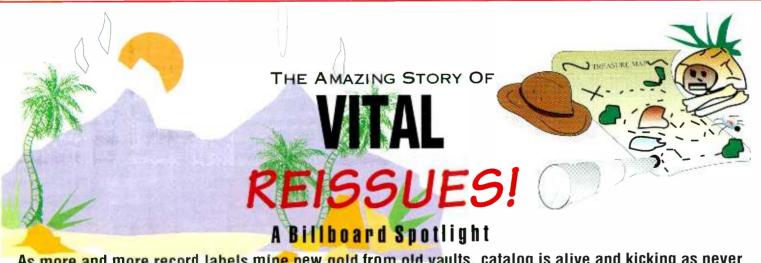
"The scenario sort of says, 'God, this is an awful thing, but we can't drown in sorrow," says Neal.

And while "Snacks And Candy" may tackle pretty serious subject matter, Neal claims the record is not overtly political. "We're more wellrounded than that," he says. "These are songs about life. [Mulcahy] generally writes lyrics that are very personal, but also universal."

DEBORAH RUSSELL



Miracle Legion's debut album on Morgan Creek Records is the veteran modernrock band's most cohesive yet. The band, top row from left, is Dave McCaffrey, Spot, lead singer Mark Mulcahy, and, at bottom, co-founder Ray Neal.



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## **ARTISTS** IN CONCERT

**ROBERTA FLACK** 

The Strand Redondo Beach, Calif.

WHILE SOME SINGERS may suffer loss of range over time, Roberta Flack has lost none of the purity and clarity that have made her a stalwart in contemporary music. Although usually seen in a concert setting, Flack's warm delivery was perfectly suited to the more intimate atmosphere at the popular L.A.-area nighterie and the integration of Flack classics with newer material provided the perfect balance for a thoroughly entertaining evening.

With a full band and a quartet of strong backup vocalists in support, a slimmed-down and cheery Flack was mesmerizing on "Killing Me Softly With His Song," the opening number sung at the piano. Flack included "Oasis," the title cut from her 1989 album, and "You Know What It's Like" from the same album, along with "It's A Natural Thing" and "You Make Me Feel Brand New" from her current Atlantic album, "Set The Night To Music."

But it was timeless tunes like "Feel Like Makin' Love" and "Tonight I Celebrate My Love," sung with backup singer Dennis Collins, that drew overwhelming response.

Flack recently reintroduced into her set "Where Is The Love," her 1972 hit with the late Donny Hathaway, and it works brilliantly. Equally stunning was "Making Love," another Flack hit, from 1982. But for sheer unadulterated beauty, Flack's "First Time Ever I Saw Your Face" makes her virtually peerless.

Flack omitted "Set The Night," her most recent hit duet with Maxi Priest, but nonetheless offered a musical menu that was classy, tasteful, and emotionally satisfying.

DAVID NATHAN

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## Britain's A.R. Kane Revived Via Luaka Bop Deal

members of British duo A.R. Kane had put their collaboration on hold, were living in different cities, and were working on different projects when they received a call that would change the course of their careers.

'We were lying pretty dormant, kind of wondering what the next thing that would kick us into play would be," says A.R. Kane guitarist/ singer/songwriter Rudy Tambala. That "next thing" was a wake-up

phone call from Yale Everey, president of David Byrne's world-music label, Luaka Bop.

"Byrne and Everev were looking for a more Western type of band, says Alex Ayuli, the other half of the duo. "The only name they could agree on was A.R. Kane.'

And so the project was reborn. A.R. Kane instantly went to work on a compilation of songs from the group's various albums and EPs previously released in Britain on Rough

Trade. By calling the compilation 'Americana," A.R. Kane is extending an invitation to a hitherto elusive U.S. audience. So far, the group's claim to fame here was in the top 20 hit "Pump Up The Volume," released under the banner M/A/R/R/S.

'We wanted to embrace America in some way," says Ayuli. "The word 'Americana' has 'A.R. Kane' and 'America' in it.'

The group is in the midst of recording an album of all-new music, due

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for release late this year or early next. In the meantime, the pair will play club dates in the U.S. in support of the new collection. The first single and video from the album, "A Love From Outer Space," will go to college and modern-rock radio, says Everev.

"It's important for us that our records don't sound like other groups," says Everev, adding that the Warner Bros.-distributed Luaka Bop will issue more product outside the realm of world music. PAUL VERNA

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THE MUSIC BUSINESS: HOW IT PLAYS FOR THE 90'S

MAKING A BUSINESS OF THE MOVIE BUSINESS

## **NEW ON** THE CHARTS

The Williams Brothers have made their debut on the Hot 100 Singles chart with "Can't Cry Hard Enough''—a track Warner Bros. first released nearly a year ago.

According to Warner Bros. promotion VP Stuart Cohen, it was originally released to adult contemporary stations in early 1991. Then last April, when the label went to top 40 radio, he says, "They asked us to hold off, because the market was too crowded with superstar releases.

During the later part of 1991, David and Andrew Williams built a following with a coffeehouse tour. The duo is booked

by Triad Artists.
"We were looking for something other than bars, so we played all the cafes in Los Angeles," David explains. "Then we went to New York City and played in art galleries, which was a dream come true.

Cohen, who describes the duo's appeal as "blue-collar" and "down-to-earth," currently has the act on a promotional tour. "By day they play acoustically at radio stations . . . and then at night [they play] to retailers.

The Williams Brothers are carrying on in the tradition of famous duos such as the Everly Brothers and Simon & Garfunkel, says David, who calls both acts major influences. "We also both idolized John Lennon and the Beatles as our biggest influences," he adds. The duo's Beatlesesque leanings are apparent on "Happy Man."

The duo's manager, Peter Asher, and Dave Stewart of Eurythmics also produced tracks. But the bulk of the album is produced by David Kershenbaum, whom the brothers requested because of his work with Tracy Chapman.

Kershenbaum (who also is copresident of Morgan Creek Records) says he was drawn to the Williams Brothers by "their lyric-oriented songs that touch you on a realistic level."

**GLENN DARBY** 

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3:00 PM

4:30 PM

REGISTRATION 8:30 AM

**OPENING** 

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SETTING THE STAGE

WELCOME

GE DAVID LONDONER Managing Director, Wertheim Schroder

9:20 AM

9:00 AM

PANEL DISCUSSION THE BEST OF TIMES AND THE WORST OF TIMES:

CABLE AND THE TV NETWORKS

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PANFLISTS

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NEW MEDIA TECHNOLOGIES: HYPE OR REALITY

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ADDITIONAL PANELISTS TO BE ANNOUNCED

## REGISTER NOW

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THE WILLIAMS BROTHERS. David, left, and Andrew.



## **TERRI ROSSI'S**

BABY HOLD ON TO ME" by Gerald Levert and Eddie Levert (Atco/EastWest) grabs the No. 1 spot on the Hot R&B Singles chart with reports from the entire panel of 100 stations. It ranks No. 1, earns 91% of possible radio points, and is listed at No. 1 by 44 stations. This chart-topper makes for two in a row for the younger Levert's solo career.

THE BALANCE OF THE top five is a cluster of bullets. Timing and promotion skills most likely will make the difference. "Remember The Time" by Michael Jackson (Epic) has reports from the entire panel, with its first No. 1 reports coming from KKBT Los Angeles; WDKX Rochester, N.Y., WTMP Tampa, Fla.; WVEE Atlanta; and WBLS and WRKS in New York. Fifty-seven stations list "Remember" in the top five, while it moves up in retail rank 8-4. "Breakin' My Heart (Pretty Brown Eyes)" by Mint Condition (Perspective) has reports from 97 stations, adding four this week: WTMP Tampa, Fla.; KMJJ Shreveport, La.; WQOK Raleigh, N.C.; and WLWZ Greenville, S.C., where it is readded at No. 14. Six stations log it at No. 1 this week: WILD Boston; WKYS Washington, D.C.; WXYV Baltimore; WWIN-FM Baltimore; WOCQ Ocean City, Md.; and KMJQ Houston. The radio ranking (No. 9) lags behind sales reports (its retail rank is No. 2). "Diamonds And Pearls" by Prince & the N.P.G. (Paisley Park) is the third record on the chart with reports from the entire panel. It garners No. 1 reports from eight stations: WRKE Ocean City, Md.; WOWI Norfolk, Va.; WIKS New Bern, N.C.; WQOK Raleigh, N.C. WLWZ Greenville; WCKU Lexington, Ky.; WJFX Fort Wayne, Ind.; and WGCI Chicago. "Somebody Loves You Baby (You Know Who It Is)" by Patti LaBelle (MCA) is one station shy of the entire panel. It has No. 1 reports from WPLZ Richmond, Va. and WJLB Detroit. Top five listings are reported by 41 stations.

IIDWAY MAKIN' HEADWAY: "Don't Be Afraid" by Aaron Hall (S.O.U.L.) made a splashy debut last week with 49 stations. This week the MCA promotion staff adds another 31 to the tally for the Guy member's first solo effort. "Afraid" jumps 60-43... "The Choice Is Yours" by Blacksheep (Mercury) leaps 51-39, benefiting from strong retail action and 10 new radio reports, among them WWDM Columbia, S.C.; WHJX Jacksonville, Fla.; KIPR Little Rock, Ark.; WGOK Mobile, Ala.; and WWWZ Charleston, S.C. It enters the Top 40 Sales chart at No. 34.

THIS IS THE Atlantic Starr we've been waiting for. "Masterpiece" (Reprise) sails 26-16, gaining four stations: WQMG Greensboro, N.C.; WEDR Miami; KMJJ Shreveport; and WLOU Louisville, Ky. It has reports from 98 stations, and lands in the top 20 in its fourth week on the chart.

MAKES ME WANNA HOLLER: "I Got Shit On My Mind" by Luke (Luke) debuts at No. 92. Of course, there is a clean version, "I Got Something On My Mind." You might want to watch the Billboard 200 to see if both versions chart. SoundScan data collection procedures can distinguish the different catalog numbers and it is likely that we will soon see just what consumers really like. First Amendment arguments aside, I just can't believe one of those words is spelled out on ... my ... chart.

## **HOT R&B SINGLES ACTION**

## RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 100 REI	TOTAL ON PORTERS
WHY ME BABY?					
KEITH SWEAT ELEKTRA	10	16	30	56	58
MAKE IT HAPPEN					
MARIAH CAREY COLUMBIA	12	9	20	41	43
GOODBYE					
TEVIN CAMPBELL QWEST	7	11	19	37	77
I'M CRYIN'					
SHANICE MOTOWN	8	11	18	37	37
DON'T BE AFRAID					
AARON HALL SOUL	6	8	17	31	80
LET'S GET SMOOTH					
CALLOWAY SOLAR	1	10	12	23	47
UP AND OVER					
SKYY ATLANTIC	2	10	10	22	58
I'M THE ONE YOU NEED					
JODY WATLEY MCA	3	4	14	21	21
ALL WOMAN					
LISA STANSFIELD ARISTA	3	3	14	20	49
CHIC MYSTIQUE					
CHIC WARNER BROS	2	8	10	20	27

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Biliboard. 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.

Hot R&B Singles Sales & Airpl

TITLE			SALES	SKB ION				AIRPLAY	NO.
2   5   BREAKIN' MY HEART	THIS	LAST	TITLE ARTIST	HOT R&B POSITION	9	KEEK	WEEK		HOT R&B POSITION
3   6   SHE'S GOT THAT VIBE	1	2	BABY HOLD ON TO ME GERALD LEVERT	1		1	3	BABY HOLD ON TO ME GERALD LEVERT	1
4   8   REMEMBER THE TIME	2	5	BREAKIN' MY HEART MINT CONDITION	3		2	5	REMEMBER THE TIME MICHAEL JACKSON	2
5 7 DIAMONDS AND PEARLS         PRINCE AND THE N.P.G. 4         6         1         1 UUH AHH         BOY I IM MR 6         6         1         1 UUH AHH         BOY I IM MR 6         6         1         1 UUH AHH         BOY I IM MR 6         7         7         9         7         9         9         9         8         9         9         8         9         9         8         9         9         8         9         9         8         9         9         13         EVERLASTING LOVE         TONY TERRY 9         9         12         8         2         STAY         JODECI 7         7         9         12         SHE'S GOT THAT VIBE         R. KELLY 9         10         15         ANT LET GO         MARIAH CAREY 11         11         11         LATITEAT'S HAD IT UP 2 HERE QUEEN LATIFAH 13         12         12         12         12         12         12         12         12         12         12         12         12         12         12         13         15         POOR GEORGIE         MC LYTE 15         13         11         16         27         ANT'I 2 PROUD 2 BEG         TLC 19         12         12         11         16         27         ANT'I 2 PROUD 2 BEG         TLC 19         15	3	6	SHE'S GOT THAT VIBE R. KELLY	8	L	3	4	EVERLASTING LOVE TONY TERRY	9
6 1 UUH AHH BOYZ II MEN 6 7 4 STAY JODECI 7 8 9 SOMEBODY LOVES YOU BABY PATTI LABELLE 5 8 9 SOMEBODY LOVES YOU BABY PATTI LABELLE 5 8 19 SOMEBODY LOVES YOU BABY PATTI LABELLE 5 8 19 SOMEBODY LOVES YOU BABY PATTI LABELLE 5 8 10 STAY JODECI 7 9 13 EVERLASTING LOVE TONY TERRY 9 10 3 CAN'T LET GO MARIAH CAREY 11 11 IL LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH 11 11 IL LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH 11 13 15 POOR GEORGIE MC LYTE 15 14 17 OOCHIE COOCHIE M.C. BRAINS 18 15 17 POOR GEORGIE MC LATIFAH 11 15 18 POOR GEORGIE MC LATIFAH 11 16 17 OOCHIE COOCHIE M.C. BRAINS 18 16 17 OOCHIE COOCHIE M.C. BRAINS 18 17 12 LATIFAH 12 PROUD 2 BEG TLC 19 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 19 12 HOW TO FLOW NICE & SMOOTH 23 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 19 12 HADDAMS GROOVE HAMMER 3 19 29 HERE GO AGAIN GLEN JONES 1 14 13 SO INTENSE LISA FISCHER 2 15 23 SAVE THE BEST FOR LAST VANESSA WILLIAMS 10 16 KEEP IT COMIN' KEITH SWEAT 30 17 12 HOW TO FLOW NICE & SMOOTH 23 18 TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL 28 19 18 TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL 28 19 18 TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL 28 19 18 TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL 28 19 18 THEN YOU GET RIGHT DOWN TO IT PHYLLIS HYMAN 2 20 16 KEEP IT COMIN' KEITH SWEAT 30 21 18 TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL 28 23 31 WHEN YOU GET RIGHT DOWN TO IT PHYLLIS HYMAN 2 24 24 33 JUICE (KNOW THE LEDGE) ERIC B. & RAKIM 45 25 20 SO INTENSE LISA FISCHER 2 26 36 TAKE TIME CHRIS WALKER 20 27 20 SO INTENSE LISA FISCHER 2 28 18 I LOVE YOUR SMILE SHANICE 46 29 10 THESE THREE WORDS STEVIE WONDER 2 29 11 LATIFATS HAD IT UP 2 HERE QUEEN L	4	8	REMEMBER THE TIME MICHAEL JACKSON	2	lL	4	8	DIAMONDS AND PEARLS PRINCE AND THE N.P.G.	4
7   4   STAY	5	7	DIAMONDS AND PEARLS PRINCE AND THE N.P.G.	4		5	6	SOMEBODY LOVES YOU BABY PATTI LABELLE	5
8   9   SOMEBODY LOVES YOU BABY	6	1	UUH AHH BOYZ II MEN	6		6	1	UUH AHH BOYZ II MEN	6
9 13 EVERLASTING LOVE TONY TERRY 9 10 3 CANT LET GO MARIAH CAREY 11 11 IL TATIFARY'S HAD IT UP 2 HERE QUEEN LATIFARY 13 1 11 LATIFARY'S HAD IT UP 2 HERE QUEEN LATIFARY 13 1 12 EVERTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE 12 12 EVERTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE 12 13 15 POOR GEORGIE MC LYTE 15 13 15 POOR GEORGIE MC LYTE 15 13 15 POOR GEORGIE MC LYTE 15 13 19 TATIFARY'S HAD IT UP 2 HERE QUEEN LATIFARY 14 13 SO INTERNSE LISA FISCHER 2 13 19 TATIFARY'S HAD IT UP 2 HERE GO AGAIN GLENN JONES A WILLIAMS 10 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 18 19 19 HERE I GO AGAIN GLENN JONES A WILLIAMS 10 16 24 TESTIFY SOUNDS OF BLACKNESS 2 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 19 29 HERE I GO AGAIN GLENN JONES A WILLIAMS 10 16 24 TESTIFY SOUNDS OF BLACKNESS 2 18 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 19 29 HERE I GO AGAIN GLENN JONES A WILLIAMS 10 16 24 TESTIFY SOUNDS OF BLACKNESS 2 18 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 19 29 HERE I GO AGAIN GLENN JONES A WILLIAMS 10 16 24 TESTIFY SOUNDS OF BLACKNESS 2 18 18 10 THE WAY I FEEL ABOUT YOU KARYN WHITE 17 18 19 29 HERE I GO AGAIN GLENN JONES A BLACKSHOWN A GAME 2 2 EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE 1 18 22 EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE 1 19 25 WHEN YOU GET RIGHT DOWN TO IT PHYLLIS HYMAN 2 2 2 2 WILL ALL ALL ALL ALL ALL ALL ALL ALL ALL	7	4	STAY JODECI	7		7	$\rightarrow$	BREAKIN' MY HEART MINT CONDITION	3
10   3   CAN'T LET GO	8	9	SOMEBODY LOVES YOU BABY PATTI LABELLE	5		8	2	STAY JODECI	7
11   11   LATIFAIN'S HAD IT UP 2 HERE   QUEEN LATIFAIN   13   12   EVERTYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   12   12   EVERTYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   12   13   15   POOR GEORGIE   M.C. BRAINS   18   17   OOCHIE COOCHIE   M.C. BRAINS   18   18   17   OOCHIE COOCHIE   M.C. BRAINS   18   18   19   TAKE TIME   CHRIS WALKER   19   16   Z7   AIN'T 2 PROUD 2 BEG   T.C.   19   16   Z7   AIN'T 2 PROUD 2 BEG   T.C.   19   16   Z7   AIN'T 2 PROUD 2 BEG   T.C.   19   17   22   HOW TO FLOW   NICE & SMOOTH   23   18   10   THE WAY I FEEL ABOUT YOU   KARYN WHITE   17   18   Z9   HERE I GO AGAIN   GLENN JONES   18   21   LETE I TOOMIN'   KEITH SWEAT   30   18   TELL IME WHAT YOU WANT ME TO DO   TEVIN CAMPBELL   28   21   24   ADDAMS GROOVE   HAMMER   31   31   JUICE (KNOW THE LEDGE)   ERIC B. & RAKIM   45   25   35   AMSTERPIECE   ATLANTIC STARR   16   ADDAMS GROOVE   HAMMER   31   ADDAMS GROOVE   HAMMER   32   ADDAMS GROOVE   ATLANTIC STARR   16   ADDAMS GROOVE   ATLANTIC STARR   16   ADDAMS GROOVE   ATLANTIC STARR   16   ADDAMS GROOVE   ATLANTIC STARR   17   ADDAMS GROOVE   ATLANTIC STARR   17   ADDAMS GROOVE   ATLANTIC STARR   18   Z2   EVERTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   19   Z9   ADDAMS GROOVE   ATLANTIC STARR   18   Z2   Z3   ALL LIGHT ALL DAY   GAME   Z4   Z8   IT'S O.K.   BEBE & CECE WINANS   27   Z9   LIVE AND LEARN   JOEP UBLIC   Z8   Z4   STEADY MOBBIN'   ICE CUBE   42   Z8   Z8   Z4   Z8   TS ANT TOGETHER   GUY   Z7   Z9   LIVE AND LEARN   JOEP UBLIC   Z8   Z8   LICH YANT YOU   JOOP WATLEY   36   Z8   Z8   LICH YANT YOU   JOOP WATLEY   36   Z8   Z8   Z8   LICH YANT YOU   JOOP WATLEY   36   Z8   Z8   Z8   Z8   Z8   Z8   Z8   Z	9	13	EVERLASTING LOVE TONY TERRY	9		9	12	SHE'S GOT THAT VIBE R. KELLY	8
12   12   EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   12   13   15   POOR GEORGIE	10	3	CAN'T LET GO MARIAH CAREY	11		10	15	HERE I GO AGAIN GLENN JONES	14
13   15   POOR GEORGIE	11	11	LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH	13		11	16	SAVE THE BEST FOR LAST VANESSA WILLIAMS	10
14   17   OOCHIE COOCHIE	12	12	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	12	lL	12	17	MASTERPIECE ATLANTIC STARR	16
15   23   SAVE THE BEST FOR LAST   VANESSA WILLIAMS   10   16   27   AIN'T 2 PROUD 2 BEG   T.C.   19   16   27   AIN'T 2 PROUD 2 BEG   T.C.   19   16   28   AIN'T 2 PROUD 2 BEG   T.C.   19   16   24   TESTIFY   SOUNDS OF BLACKNESS   2   2   HOW TO FLOW   NICE & SMOOTH   23   18   22   EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   1   19   29   HERE I GO AGAIN   GLENN JONES   14   19   29   HERE I GO AGAIN   GLENN JONES   14   19   29   HERE I GO AGAIN   GLENN JONES   14   19   25   WHEN YOU GET RIGHT DOWN TO IT   PHYLLIS HYMAN   22   14   ADDAMS GROOVE   HAMMER   37   22   24   ATTIFAH'S HAD IT UP 2 HERE   QUEEN LATIFAH   12   23   31   WHEN YOU GET RIGHT DOWN TO IT   PHYLLIS HYMAN   22   24   33   JUICE (KNOW THE LEDGE)   ERIC B. & RAKIM   45   22   24   ALL NIGHT ALL DAY   GAME   24   28   IT'S O.K.   BEBE & CECE WINANS   3   25   ALL NIGHT ALL DAY   GAME   24   25   AIN'T 2 PROUD 2 BEG   T.C.   17   27   29   UIVE AND LEARN   JOE PUBLIC   33   33   AND TERPIECE   GUY   27   28   ALL NIGHT ALL DAY   GAME   24   25   AIN'T 2 PROUD 2 BEG   T.C.   27   29   LIVE AND LEARN   JOE PUBLIC   33   33   AND TERPIECE   AND THE FELLOW BADD   ARON HALL   48   49   AND THE FELLOW BADD   ARON HALL   49   ARON HALL   40   ARON HALL	13	15	POOR GEORGIE MC LYTE	15		13	19	TAKE TIME CHRIS WALKER	20
16   27   AIN'T 2 PROUD 2 BEG	14	17	OOCHIE COOCHIE M.C. BRAINS	18				SO INTENSE LISA FISCHER	21
17   22   HOW TO FLOW   NICE & SMOOTH   23   18   10   THE WAY I FEEL ABOUT YOU   KARYN WHITE   17   19   29   HERE I GO AGAIN   GLENN JONES   14   22   EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   18   22   EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE   19   25   WHEN YOU GET RIGHT DOWN TO IT   PHYLLIS HYMAN   22   22   14   ADDAMS GROOVE   HAMMER   37   23   31   WHEN YOU GET RIGHT DOWN TO IT   PHYLLIS HYMAN   22   22   14   ADDAMS GROOVE   HAMMER   37   23   31   WHEN YOU GET RIGHT DOWN TO IT   PHYLLIS HYMAN   22   22   20   LATIFAH'S HAD IT UP 2 HERE   QUEEN LATIFAH   12   23   21   LAL RIGHT ALL DAY   GAME   24   25   24   STEADY MOBBIN'   GEC CUBE   42   25   42   STEADY MOBBIN'   GEC CUBE   42   25   26   POOR GEORGIE   MC LYTE   27   29   LIVE AND LEARN   JOE PUBLIC   33   34   SHUT EM DOWN   PUBLIC ENEMY   33   31   LET'S STAY TOGETHER   GUY   27   27   28   24   LET'S STAY TOGETHER   GUY   27   27   28   28   LLOVE YOUR SMILE   SHANICE   46   31   DON'T BE AFRAID   AARON HALL   47   47   47   47   47   47   47		23	SAVE THE BEST FOR LAST VANESSA WILLIAMS	10			$\rightarrow$	THE WAY I FEEL ABOUT YOU KARYN WHITE	17
18   10   THE WAY I FEEL ABOUT YOU	$\rightarrow$	27	AIN'T 2 PROUD 2 BEG TLC	19		16	24	TESTIFY SOUNDS OF BLACKNESS	25
19   29   HERE I GO AGAIN   GLENN JONES   14	17	22	HOW TO FLOW NICE & SMOOTH	23		17	23	STRAIGHT FROM MY HEART ERIC GABLE	29
20         16         KEEP IT COMIN'         KEITH SWEAT         30           21         18         TELL ME WHAT YOU WANT ME TO DO         TEVIN CAMPBELL         28           21         18         TELL ME WHAT YOU WANT ME TO DO         TEVIN CAMPBELL         28           22         14         ADDAMS GROOVE         HAMMER         37           23         31         WHEN YOU GET RIGHT DOWN TO IT         PHYLLIS HYMAN         22           24         33         JUICE (KNOW THE LEDGE)         ERIC B. & RAKIM         4           25         39         MASTERPIECE         ATLANTIC STARR         16           26         36         TAKE TIME         CHRIS WALKER         20           27         20         SO INTENSE         LISA FISCHER         21           27         20         SO INTENSE         LISA FISCHER         21           29         19         I WANT YOU         JODY WATLEY         36           30         34         SHUT EM DOWN         PUBLIC ENEMY         33           31         28         I LOVE YOUR SMILE         SHANICE         24           33         21         LET'S STAY TOGETHER         GUY         27           33         21			THE WAY I FEEL ABOUT YOU KARYN WHITE	17	I -			EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	12
21         18         TELL ME WHAT YOU WANT ME TO DO         TEVIN CAMPBELL         28         21         11         CAN'T LET GO         MARIAH CAREY         1           22         14         ADDAMS GROOVE         HAMMER         37         22         20         LATIFAH'S HAD IT UP 2 HERE         QUEEN LATIFAH         1           23         31         WHEN YOU GET RIGHT DOWN TO IT         PHYLLIS HYMAN         22         24         23         21         ALL NIGHT ALL DAY         GAME         2           24         33         JUICE (KNOW THE LEDGE)         ERIC B. & RAKIM         45         26         76         TAKE TIME         CHRIS WALKER         20           25         39         MASTERPIECE         ATLANTIC STARR         16         25         26         POOR GEORGIE         MC LYTE         30           27         20         SO INTENSE         LISA FISCHER         21         26         34         AIN'T 2 PROUD 2 BEG         TLC         1           28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           29         19         I WANT YOU         JODY WATLEY         36         31         — DO	-	29	HERE I GO AGAIN GLENN JONES	14		19	25	WHEN YOU GET RIGHT DOWN TO IT PHYLLIS HYMAN	22
22         14         ADDAMS GROOVE         HAMMER         37         22         20         LATIFAH'S HAD IT UP 2 HERE         QUEEN LATIFAH         1           23         31         WHEN YOU GET RIGHT DOWN TO IT         PHYLLIS HYMAN         22         24         23         31         JUICE (KNOW THE LEDGE)         ERIC B. & RAKIM         45         24         24         28         11'S O.K.         BEBE & CECE WINANS         3           25         39         MASTERPIECE         ATLANTIC STARR         16         25         26         POOR GEORGIE         MC LYTE         1           26         36         TAKE TIME         CHRIS WALKER         20         26         34         AIN'T 2 PROUD 2 BEG         TLC         1           27         20         SO INTENSE         LISA FISCHER         21         27         29         LIVE AND LEARN         JOE PUBLIC         3           28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31		16	KEEP IT COMIN' KEITH SWEAT	30		20	10	THESE THREE WORDS STEVIE WONDER	26
23         31         WHEN YOU GET RIGHT DOWN TO IT         PHYLLIS HYMAN         22           24         33         JUICE (KNOW THE LEDGE)         ERIC B. & RAKIM         45           25         39         MASTERPIECE         ATLANTIC STARR         16           26         36         TAKE TIME         CHRIS WALKER         20           27         20         SO INTENSE         LISA FISCHER         21           28         24         STEADY MOBBIN'         ICE CUBE         22           29         19         I WANT YOU         JODY WATLEY         36           30         34         SHUT EM DOWN         PUBLIC ENEMY         33           31         28         I LOVE YOUR SMILE         SHANICE         46           32         32         ALL NIGHT ALL DAY         GAME         24           33         21         LET'S STAY TOGETHER         GLINE STAY           33         21         LET'S STAY TOGETHER         GUY         27           34         THE CHOICE IS YOURS         BLACKSHEEP         39           34         THE CHOICE IS YOURS         BLACKSHEEP         39           35         25         THESE THREE WORDS         STEVIE WONDER <td< td=""><td>21</td><td>18</td><td>TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL</td><td>28</td><td></td><td>21</td><td>11</td><td>CAN'T LET GO MARIAH CAREY</td><td>11</td></td<>	21	18	TELL ME WHAT YOU WANT ME TO DO TEVIN CAMPBELL	28		21	11	CAN'T LET GO MARIAH CAREY	11
24         33         JUICE (KNOW THE LEDGE)         ERIC B. & RAKIM         45         24         28         IT'S O.K.         BEBE & CECE WINANS         3           25         39         MASTERPIECE         ATLANTIC STARR         16         25         26         POOR GEORGIE         MC LYTE         1           26         36         TAKE TIME         CHRIS WALKER         20         26         34         AIN'T 2 PROUD 2 BEG         TLC         1           27         20         SO INTENSE         LISA FISCHER         21         27         29         LIVE AND LEARN         JOE PUBLIC         3           28         24         STEADY MOBBIN'         ICC CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31         28         I LOVE YOUR SMILE         SHANICE         46         31         DON'T BE AFRAID         ARRON HALL         4           32         32         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4 <td></td> <td>14</td> <td>ADDAMS GROOVE HAMMER</td> <td>37</td> <td></td> <td>22</td> <td>20</td> <td>LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH</td> <td>13</td>		14	ADDAMS GROOVE HAMMER	37		22	20	LATIFAH'S HAD IT UP 2 HERE QUEEN LATIFAH	13
25         39         MASTERPIECE         ATLANTIC STARR         16         25         26         POOR GEORGIE         MC LYTE         1           26         36         TAKE TIME         CHRIS WALKER         20         26         34         AIN'T 2 PROUD 2 BEG         TLC         1           27         20         SO INTENSE         LISA FISCHER         21         27         29         LIVE AND LEARN         JOE PUBLIC         3           28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           29         19         I WANT YOU         JODY WATLEY         36         29         14         LET'S STAY TOGETHER         GUY         27           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31         28         I LOVE YOUR SMILE         SHANICE         46         31         DON'T BE AFRAID         AARON HALL         4           32         22         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           <	23	31	WHEN YOU GET RIGHT DOWN TO IT PHYLLIS HYMAN	22		23	21	ALL NIGHT ALL DAY GAME	24
26         36         TAKE TIME         CHRIS WALKER         20         26         34         AIN'T 2 PROUD 2 BEG         TLC         1           27         20         SO INTENSE         LISA FISCHER         21         27         29         LIVE AND LEARN         JOE PUBLIC         3           28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           29         19         I WANT YOU         JODY WATLEY         36         29         14         LET'S STAY TOGETHER         GUY         2           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         2           31         28         I LOVE YOUR SMILE         SHANICE         43         31         — DON'T BE AFRAID         AARON HALL         4           32         24         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3	24	33	JUICE (KNOW THE LEDGE) ERIC B. & RAKIM	45		24	28	IT'S O.K. BEBE & CECE WINANS	31
27         20         SO INTENSE         LISA FISCHER         21         27         29         LIVE AND LEARN         JOE PUBLIC         3           28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           29         19         I WANT YOU         JODY WATLEY         36         29         14         LET'S STAY TOGETHER         GUY         2           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31         28         I LOVE YOUR SMILE         SHANICE         46         31         — DON'T BE AFRAID         AARON HALL           32         32         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWLENS           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3           34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25	25	39	MASTERPIECE ATLANTIC STARR	16		$\rightarrow$		POOR GEORGIE MC LYTE	15
28         24         STEADY MOBBIN'         ICE CUBE         42         28         32         EVERCHANGING TIMES         ARETHA FRANKLIN         3           29         19         I WANT YOU         JODY WATLEY         36         29         14         LET'S STAY TOGETHER         GUY         2           30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31         28         I LOVE YOUR SMILE         SHANICE         46         31         — DON'T BE AFRAID         AARON HALL         4           32         23         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3           34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25         THESE THREE WORDS         STEVIE WONDER         26         35         — DO NOT PASS ME BY         HAMMER         4           37 <td>26</td> <td>36</td> <td>TAKE TIME CHRIS WALKER</td> <td>20</td> <td></td> <td>26</td> <td>34</td> <td>AIN'T 2 PROUD 2 BEG TLC</td> <td>19</td>	26	36	TAKE TIME CHRIS WALKER	20		26	34	AIN'T 2 PROUD 2 BEG TLC	19
29         19         I WANT YOU         JODY WATLEY         36           30         34         SHUT EM DOWN         PUBLIC ENEMY         33           31         28         I LOVE YOUR SMILE         SHANICE         46           32         32         ALL NIGHT ALL DAY         GAME         24           33         21         LET'S STAY TOGETHER         GUY         27           34         — THE CHOICE IS YOURS         BLACKSHEEP         39           35         25         THESE THREE WORDS         STEVIE WONDER         28           36         30         JUST THE TWO OF US         CHUBB ROCK         28           37         — TESTIFY         SOUNDS OF BLACKNESS         25           38         — EVERCHANGING TIMES         ARETHA FRANKLIN         32           39         26         THE RUSH         LUTHER VANDROSS         50	$\rightarrow$	20	SO INTENSE LISA FISCHER	21	L	27	29	LIVE AND LEARN JOE PUBLIC	34
30         34         SHUT EM DOWN         PUBLIC ENEMY         33         30         37         THINKIN' BACK         COLOR ME BADD         3           31         28         I LOVE YOUR SMILE         SHANICE         46         31         — DON'T BE AFRAID         AARON HALL         4           32         32         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3           34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25         THESE THREE WORDS         STEVIE WONDER         26         35         — DO NOT PASS ME BY         HAMMER         4           36         30         JUST THE TWO OF US         CHUBB ROCK         28         36         — GOODBYE         TEVIN CAMPBELL         5           37         — TESTIFY         SOUNDS OF BLACKNESS         25         37         — HOW TO FLOW         NICE & SMOOTH         2           38         — EVERCHANGING TIMES         A	28	24	STEADY MOBBIN' ICE CUBE	42		28	32	EVERCHANGING TIMES ARETHA FRANKLIN	32
31         28         I LOVE YOUR SMILE         SHANICE         46         31         — DON'T BE AFRAID         AARON HALL         4           32         32         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3           34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25         THESE THREE WORDS         STEVIE WONDER         26         35         — DO NOT PASS ME BY         HAMMER         4           36         30         JUST THE TWO OF US         CHUBB ROCK         58         36         — GOODBYE         TEVIN CAMPBELL         5           37         — TESTIFY         SOUNDS OF BLACKNESS         25         37         — HOW TO FLOW         NICE & SMOOTH         2           38         — EVERCHANGING TIMES         ARETHA FRANKLIN         32         38         — WHEN YOU LOVE SOMEBODY         KEITH WASHINGTON         5           39         26         THE RUSH         LUTHER V	29	19	I WANT YOU JODY WATLEY	36	L	29	14	LET'S STAY TOGETHER GUY	27
32         22         ALL NIGHT ALL DAY         GAME         24         32         38         SMILE         TIM OWENS         4           33         21         LET'S STAY TOGETHER         GUY         27         33         31         MAKE YA BODY MOVE         THE CHILL DEAL BOYZ         3           34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25         THESE THREE WORDS         STEVIE WONDER         26         35         — DO NOT PASS ME BY         HAMMER         4           36         30         JUST THE TWO OF US         CHUBB ROCK         25         36         — GOODBYE         TEVIN CAMPBELL         5           37         — TESTIFY         SOUNDS OF BLACKNESS         25         37         — HOW TO FLOW         NICE & SMOOTH         2           38         — EVERCHANGING TIMES         ARETHA FRANKLIN         32         38         — WHEN YOU LOVE SOMEBODY         KEITH WASHINGTON         5           39         26         THE RUSH         LUTHER VANDROSS         50         39         40         LOST IN THE NIGHT         PEABO BRYSON         4	30	34	SHUT EM DOWN PUBLIC ENEMY	33	L	30	37	THINKIN' BACK COLOR ME BADD	38
33 21 LET'S STAY TOGETHER GUY 27 34 — THE CHOICE IS YOURS BLACKSHEEP 39 35 25 THESE THREE WORDS STEVIE WONDER 26 36 30 JUST THE TWO OF US CHUBB ROCK 58 37 — TESTIFY SOUNDS OF BLACKNESS 25 38 — EVERCHANGING TIMES ARETHA FRANKLIN 32 39 26 THE RUSH LUTHER VANDROSS 50 39 40 LOST IN THE NIGHT PEABO BRYSON 4			I LOVE YOUR SMILE SHANICE		. ⊢				43
34         — THE CHOICE IS YOURS         BLACKSHEEP         39         34         39         PAPER DOLL         P.M. DAWN         4           35         25         THESE THREE WORDS         STEVIE WONDER         26         35         — DO NOT PASS ME BY         HAMMER         4           36         30         JUST THE TWO OF US         CHUBB ROCK         58         36         — GOODBYE         TEVIN CAMPBELL         5           37         — TESTIFY         SOUNDS OF BLACKNESS         25         37         — HOW TO FLOW         NICE & SMOOTH         2           38         — EVERCHANGING TIMES         ARETHA FRANKLIN         32         38         — WHEN YOU LOVE SOMEBODY         KEITH WASHINGTON         5           39         26         THE RUSH         LUTHER VANDROSS         50         39         40         LOST IN THE NIGHT         PEABO BRYSON         4		32	ALL NIGHT ALL DAY GAME	_	ı ⊢				40
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37 — TESTIFY SOUNDS OF BLACKNESS 25 37 — HOW TO FLOW NICE & SMOOTH 2 38 — EVERCHANGING TIMES ARETHA FRANKLIN 32 38 — WHEN YOU LOVE SOMEBODY KEITH WASHINGTON 5 39 26 THE RUSH LUTHER VANDROSS 50 39 40 LOST IN THE NIGHT PEABO BRYSON 4			THESE THREE WORDS STEVIE WONDER		l ⊢				49
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do 20 Mil Room	$\rightarrow$	$-\downarrow$		_	1 1-	$\rightarrow$	$=\downarrow$		53
40   37   2 LEGIT 2 QUIT HAMMER   75   40   —   SHUT EM DOWN PUBLIC ENEMY   3	$\overline{}$	$\rightarrow$		_	I ⊩	-	40		47
	40	37	2 LEGIT 2 QUIT HAMMER	75	L	40	-	SHUT EM DOWN PUBLIC ENEMY	33

## 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) WBM
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 WOMAN (Big Life, BMI/Careers-BMG, BMI) ALWAYS ON MY MIND (Screen Gems-EMI, BMI/Sebanine, BMI) ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic

...A NICE TIME FOR LOVIN (SOR) TIMES, ASCAP/FIG & Choose, ASCAP/Towntoons, ASCAP) BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI) THE BLUES COME OVER ME (Music Corp. Of America,

BMI/Blue Ballet, BMI/Blue Sky Rider, BMI)
BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte

BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM
CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)
CAN'T LET GO (M Carey, BMI/WB,
ASCAP/WBI/World, ASCAP/Sony Songs, BMI) WBM
CHIC MYSTIQUE (Tommy Jymi, BMI/Warner Chappell,
ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)

ASCAP/Bernard Edwards, ASCAP/WB, ASCAP/
THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)
COUNT ON ME (Bocar, BMI/Sounds Heard
Everywhere, BMI/Calloco, BMI/S.Beck, BMI/Screen
Gems-EMI, BMI/Sony Epic/Solar, BMI) WBM
DARK AND LOVELY (Seven Songs, BMI)
DIAMONDS AND PEARLS (Controversy, ASCAP/WB,
ASCAP) WBM

DO NOT PASS ME BY (Bust-It. BMI/SRF. ASCAP)

DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)
DON'T BE AFRAID (Shocklee, BMI/Jamron, ASCAP)
DOO DOO BROWN (Future Sights And Sounds, BMI)
EMOTIONAL VIOLENCE (Better In Black, ASCAP)
EVERCHANGING TIMES (New Hidden Valley,
ASCAP/Carole Bayer Sager, BMI/EMI April,
ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United
Line BMI/JEMI

EVERLASTING LOVE (Sun Face, ASCAP/Shaman

Drum, BMI)

EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)

EVERYTHING'S GONNA BE ALRIGHT (Naughty,
ASCAP/Island, BMI)

FIT TO BE TIED (B-Boy, ASCAP/EMI April, ASCAP)

GOODBYE (AI B. Sure!, ASCAP/Willaire, ASCAP)

GROOVE WITH IT (AZ, ASCAP/Cold Chillin',

GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HERE I GO AGAIN (Luella, ASCAP)

HERE I GO AGAIN (Luella, ASCAP)
HONEY (Bust-It, BMI)
HOW TO FLOW (Nice & Smooth, ASCAP)
I BELONG TO YOU (Virgin Songs, BMI/Rightsong,
BMI/Franne Gee, BMI)
IF YOU DON'T SAY (ADRA, BMI/You Got Me,
BMI/Jazz E Jazz, BMI/Hittage,
ASCAP/Kraztertainment, ASCAP)

I LOVE YOUR FACE (Jechol, ASCAP/EMI April,

I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude

81 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U,

ASCAP)
IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew,

INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM

INSATIABLE (CONTOVERS), ASCAP/YMBA, ASCAP/ WBM IT'S O.K. (Sony Tunes, ASCAP/YBD, Blephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI) I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric

JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) JUST AS I AM (Famous, ASCAP/Tena Clark, ASCAP/Booty One Shoe, ASCAP/WB, ASCAP/Kodeco, ASCAP/Prim & Proper, ASCAP) JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI) KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB,

BMI) HeITI SWEAT, ASCAP/EA, ASCAP/WE,
ASCAP/Ensign, BMI) WBM/CPP
LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen
Latifah, ASCAP/Naughty, ASCAP)
LET'S GET SMOOTH (Epic,/Solar,/Calloco, /S.Beck,/KRob,/Screen Gems-EMI,BMI)
LET'S STAY TOGETHER (Donril, ASCAP/Zomba,
ASCAP/ENGEN, ASCAP/ENGEN, ASCAP/Zomba,

ASCAP/Jamron, ASCAP)
LIVE AND LEARN (Harrindur, BMI/Joe Public,

LIVE AND LEARN (HARTINGUR, BMI/JOB PUBLIC, BMI/NOiseRa, BMI/Ensign, BMI) LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI) LOVE ME (Modern Science, ASCAP) LOVE STORIES (Virgin Songs/Morning Crew,BMI) LOVE WAS NEVER (Campbell-Trinity, ASCAP/End Of

LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata,

ASCAP)
MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/ColeClivilles, ASCAP/Sony Songs, BMI)
MAKE YA BODY MOVE (All Mations, ASCAP/Silver
Cloud, ASCAP/Trolley, ASCAP)
MASTERPIECE (Kenny Nolan, ASCAP) (MEANWHILE) BACK AT THE RANCH (Another Fine

Mix, BMI/So So Smoove, ASCAP/Midd ASCAP)
MIND PLAYING TRICKS ON ME (N-The Water,

ASCAP)
MISTADOBALINA (Street Knowledge, BMI/Gangsta

MISTADOBALINA (Street Knowledge, BMI/Cangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI) MY WORLD (Diva One, ASCAP/Mike Ten, BMI) NO NOSE JOB (GLC Two, BMI/Pubhowyalike, BMI/Willesden, BMI) OOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP) PAPER DOLL (MCA, ASCAP) PAPER DOLL (MCA, ASCAP) PAPER DOLL (MCA, ASCAP) PAPER DOLL (MCA, ASCAP) MILION (MCA, ASC

ASCAP)

REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM

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'l, ASCAP) WBM

92 SHE JUST CAN'T HELP IT (F.C.A., ASCAP/Hurt,

ASCAP)
SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosha, BMI)
SHUT EM DOWN (Def American, BMI)

SMILE (Virgin, ASCAP)

SMILE (Virgin, ASCAP)
SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music
Corp. Of America, BMI/Khari International,
ASCAP/Bugnon, ASCAP)
SO INTEMSE (Bok, BMI/Stone & Muffin, BMI/Geffen
Again, BMI/Pure Delight, BMI/Harrinder,
BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy
Michalle RMI Michelle, BMI)

Michelle, BMI)

SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT

IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai,
BMI/Mighty Three, BMI) WBM

STAY THIS WAY (VARY) White, ASCAP/London,

STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street

STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)
STRAIGHT FROM MY HEART (WB,/Heritage Hill/Sony Tunes,/Porter Carroll Jr./DQ, ASCAP) WBM
TAKE ME BACK (Troutman's, BMI/Saja, BMI/WB, ASCAP/Gamson, ASCAP)
TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)
TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
TESTIFY (Flyte Tyme, ASCAP) WBM
THESE THREE WORDS (Steveland Morris, ASCAP)
THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Kubian Beat, ASCAP/Kharatroy,

ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP/Nubian Beat, ASCAP/Anaratroy,
ASCAP/Chysalis, BMI)
TURN YOU ON (Livies Boys, BMI)
UNDERSTANDING (MCA, ASCAP/Zubaidah,
ASCAP/MB, ASCAP/Carrumba, ASCAP/Bishir,
ASCAP/ROydor, BMI)

60 UP AND OVER (One To One, ASCAP)
6 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten,

UUH AHM (MINE 1en, BMI/MCA, BMI/BW 1en, ASCAP)
THE WAY I FEEL ABOUT YOU (Warner-Tamerlan BMI/Kings Kid, BMI/Writing Staff, ASCAP/Girm 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI) WBM

WE GOT A LOVE THANG (Last Song, ASCAP/Third

COBSI, ASCAP)
WHAT'S ON YOUR MIND (FROM HOUSE PARTY II)
(EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
WHEN YOU GET RIGHT DOWN TO IT (Ali My Children, ASCAP)

ASCAP)
WHEN YOU LOVE SOMEBODY (EMI April,
ASCAP/K, Stewart, ASCAP/Toe Knee, ASCAP/Ackee,
ASCAP/Lane Brane, BMI/Ensign, BMI)
WHERE WOULD I BE (PSO Ltd., ASCAP) Music By
Candelight, ASCAP/Colgers-EMI, ASCAP) WBM
WHY ME BABY? (Keith Sweat, ASCAP/E/A,
ASCAP/WB, ASCAP/Donril, ASCAP/Zomba,
ASCAP/LC Cool J, ASCAP/Def Jam, ASCAP)
YOU DON'T KNOW (SOMEBODY TELL ME) (C.E.,
ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)
YOU SHOWED ME (Trickson, BMI)

72 YOU SHOWED ME (Trickson, BMI)

## Billboard TOP R&B ALBUNS

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

FOR	4 VV E	ENEI	ADIIA	G FEB. 29, 1992		- 1		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	TITLE	PEAK POSITION		
, -		.,,		* * * No. 1 * :				
1	1	2	12		weeks at No. 1 DANGEROUS	1		
(2)	3	5	17	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	2		
3	4	3	36	JODEC! ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1		
4	5	7	7	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	4		
5	2	1	12	<b>KEITH SWEAT</b> ● ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1		
6	7	6	13	TEVIN CAMPBELL ● QWEST 26291 WARNER BROS. (9.98)	T.E.V.I.N.	6		
7	6	4	20	PRINCE AND THE N.P.G. ▲ 2	DIAMONDS & PEARLS	1		
(8)	9	10	21	PAISLEY PARK 25379*/WARNER BROS. (9.98)  CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	8		
9	8	8	39	BOYZ II MEN 🛦 <sup>3</sup> MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1		
10	10	9	16	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5		
		_			BURNIN'	11		
11	12	12	19	PATTI LABELLE MCA 10439 (9.98)		6		
12	11	11	21	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS THE COMEON TONE			
13	15	15	25	VANESSA WILLIAMS WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	12		
14	13	14	13	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13		
15	16	16	20	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13		
16	17	19	16	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	16		
(17)	19	26	6	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	17		
18	14	13	15	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1		
19	18	18	13	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	18		
20	20	17	20	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)  APOCALYPSE 91 THE ENEMY STRIKES BLACK				
21	22	20	33	PHYLLIS HYMAN PIR 11006*/Z00 (9.98)	PRIME OF MY LIFE	10		
22	21	22	32	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1		
23	25	21	9	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21		
(24)	31	58	3	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	24		
25	23	23	22	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7		
26	24	25	12	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	24		
(27)	29	30	21	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14		
28	27	27	24	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10		
29	26	28	17	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26		
30	28	24	41	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1		
31)	35	40	14	D.J. MAGIC MIKE & M.C. MADNESS	AIN'T NO DOUBT ABOUT IT	31		
32	30	29	18	CHEETAH 9405* (9.98)	PUT ME IN YOUR MIX	8		
33	39		21	BARRY WHITE A&M 5377 (9.98)	AIN'T A DAMN THING CHANGED	29		
34	34	37	12	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)  D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27		
(35)		50	5		2 PACALYPSE NOW	35		
36	32	38	23	2 PAC INTERSCOPE 91767*/ATLANTIC (9.98)	NATURE OF A SISTA'	32		
37	33	36	19	QUEEN LATIFAH TOMMY BOY 1035* (9.98)  SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13		
38	42	45	15	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	38		
39	36	33	32		PEACEFUL JOURNEY	5		
				HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PENICILLIN ON WAX	34		
40	37	35	14	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	*****			
(41)	58		2	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	41		
42	40	34	39	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13		
43	43	42	29	COLOR ME BADD ▲ 2 GIANT 24429 /REPRISE (9.98)	C.M.B.	10		
44	38	31	19	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16		
45)	52	53	14	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	45		
46	46	51	39	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4		
47	44	44	17	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32		
48	49	43	17	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)  OF THE HEAR	RT, OF THE SOUL & OF THE CROSS	29		
49	45	48	9	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	45		

50	47	41	33	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98) WE CAN'T BE STOPPED	5
51	51	46	17	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)  SONS OF THE P	23
(52)	55	66	5	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)  I WISH MY BROTHER GEORGE WAS HERE	52
53	50	47	37	SHABBA RANKS ● EPIC 47310 (9.98 EQ) AS RAW AS EVER	1
54	48	39	15	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98) PRINCE OF DARKNESS	25
55	59	52	45	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874/PLG (9.98 EQ)  THE BRAND NEW HEAVIES	17
56	57	56	44	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98) MAKE TIME FOR LOVE	1
57	56	62	8	BUST DOWN EFFECT 3005*/LUKE (9.98)  NASTY BITCH (CHAPTER 1)	56
58	54	49	11	TONE-LOC DELICIOUS VINYL 510609/PLG (9.98) COOL HAND LOC	46
59	53	55	20	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)  ALL SOULED OUT	53
60	60	64	57	TONY TERRY EPIC 45015 (9.98 EQ) TONY TERRY	35
61	63	61	29	JENNIFER HOLLIDAY ARISTA 18578* (9.98)  I'M ON YOUR SIDE	29
62	62	60	37	STEVIE WONDER ● MOTOWN 6291* (10.98)  MUSIC FROM "JUNGLE FEVER"	1
63	61	57	33	READY FOR THE WORLD MCA 10224* (9.98)  STRAIGHT DOWN TO BUSINESS	43
64	68	70	17	JOHNNIE TAYLOR I KNOW IT'S WRONG BUT LIUST CAN'T DO PIGHT	60
(65)	71	74	36	MALACO 7460 (9.98)  PEABO BRYSON COLUMBIA 46823 (9.98 EQ)  CAN YOU STOP THE RAIN	1
66)	NE		1	GLENN JONES ATLANTIC 82352* (10.98)  HERE I GO AGAIN	66
67	65	67	74	TRACIE SPENCER CAPITOL 92153 (9.98)  MAKE THE DIFFERENCE	38
68	64	59	18	THE 2 LIVE CREW SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
69	66	54	15	LUKE 91720*/ATLANTIC (10.98)  SOUNDTRACK MCA 10397* (9.98)  HOUSE PARTY 2	23
70	69	65	47	M.C. BREED & D.F.C. S.D.E.G. 4103//CHIBAN (9.98)  M.C. BREED & D.F.C.	38
-					
71	72	73	9	BOBBY "BLUE" BLAND MALACO 7458 (9.98)  PORTRAIT OF THE BLUES	71
72	74	84	25	JIBRI WISE ONE EAR CANDY 31000 (9.98)  JIBRI WISE ONE	34
73	70	75	17	ERIC GABLE ORPHEUS 47927/EPIC (9.98)  CAN'T WAIT TO GET YOU HOME	44
74	67	71	27	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98) FULLY LOADED	31
75	82	89	10	AUDREY WHEELER EAR CANDY 31002 (9.98)  I'M YOURS TONIGHT	75
76	75	68	32	GLADYS KNIGHT MCA 10329* (9.98) GOOD WOMAN	1
77	73	72	35	NATALIE COLE ▲ <sup>4</sup> ELEKTRA 61049 (13.98) UNFORGETTABLE	5
78	78	80	5	MAC BAND ULTRAX 0203 (9.98)  THE REAL DEAL	78
79	80	85	7	GARY TAYLOR VALLEY VUE 21191* (9.98)  TAKE CONTROL	79
(80)	88		2	DEE HARVEY MOTOWN 6330* (9.98)  JUST AS I AM	80
81	83	96	3	ASSAULT & BATTERY ATTITUDE 14001* (8.98)  ASSAULT & BATTERY	81
82	86	87	18	BOBBY RUSH URGENT 4117/ICHIBAN (9.98) I AIN'T STUDDIN' YOU	69
83	84	91	5	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)  BASS COMPUTER	83
84	77	77	14	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)  YOU SAID	39
85	89	86	20	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ) 107 DEGREES IN THE SHADE	74
86	87	90	49	TYRONE DAVIS ICHIBAN 1103 (9.98) I'LL ALWAYS LOVE YOU	39
87	76	63	31	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98) HOMEBASE	5
(88)	98	92	18	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)  AIN'T A DAMN THANG CHANGED	52
00		1	3	DON DIEGO ULTRAX 0502 (9.98) RAZZ	89
89	94	97	0		_
	94 85	97 76	15	ROGER REPRISE 26524* (9.98) BRIDGING THE GAP	45
89		_		ROGER REPRISE 26524* (9.98)  KID 'N PLAY SELECT 61206/ELEKTRA (9.98)  FACE THE NATION	45 27
89 90	85	76 69	15		-
89 90 91	85 79	76 69	15 20	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)  FACE THE NATION	27
89 90 91 92	85 79 <b>NE</b> V	76 69	15 20 1	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)  FACE THE NATION  LUKE LUKE 91830*/ATLANTIC (10.98)  LONNIE LISTON SMITH STARTRAK 1000 (9.98)  BELL BIV DEVOE ●  WARD PROTECTIVE THE PERMIX ALBUM	27 92
89 90 91 92 93	85 79 <b>NE</b> \ 81	76 69 W >	15 20 1 13	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)     FACE THE NATION       LUKE LUKE 91830*/ATLANTIC (10.98)     I GOT SHIT ON MY MIND       LONNIE LISTON SMITH STARTRAK 1000 (9.98)     MAGIC LADY	27 92 75
89 90 91 92 93 94	85 79 <b>NE</b> \ 81 91	76 69 <b>N</b> > 81 78	15 20 1 13 24	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)  FACE THE NATION  LUKE LUKE 91830*/ATLANTIC (10.98)  LONNIE LISTON SMITH STARTRAK 1000 (9.98)  BELL BIV DEVOE  MCA 10345 (10.98)  MCA 10345 (10.98)  FACE THE NATION  MAGIC LADY  WBBD - BOOTCITY! THE REMIX ALBUM	27 92 75 18
89 90 91 92 93 94 95	85 79 <b>NE</b> \ 81 91	76 69 <b>N</b> > 81 78 94	15 20 1 13 24 11	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)       FACE THE NATION         LUKE LUKE 91830*/ATLANTIC (10.98)       I GOT SHIT ON MY MIND         LONNIE LISTON SMITH STARTRAK 1000 (9.98)       MAGIC LADY         BELL BIV DEVOE ● MCA 10345 (10.98)       WBBD - BOOTCITY! THE REMIX ALBUM         THE TEMPTATIONS MOTOWN 6331* (9.98)       MILESTONE         B.B.KING MCA 10295* (9.98)       THERE IS ALWAYS ONE MORE TIME	27 92 75 18 88
90 91 92 93 94 95 96	85 79 <b>NE</b> \ 81 91 99 <b>NE</b> \ 92	76 69 81 78 94 W > 99	15 20 1 13 24 11 1 14	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)  FACE THE NATION  LUKE LUKE 91830*/ATLANTIC (10.98)  I GOT SHIT ON MY MIND  LONNIE LISTON SMITH STARTRAK 1000 (9.98)  BELL BIV DEVOE  MCA 10345 (10.98)  WBBD - BOOTCITY! THE REMIX ALBUM  THE TEMPTATIONS MOTOWN 6331* (9.98)  MILESTONE  B.B.KING MCA 10295* (9.98)  THERE IS ALWAYS ONE MORE TIME  DAVID PEASTON MCA 10383 (9.98)  MIXED EMOTIONS	27 92 75 18 88 96
89 90 91 92 93 94 95 96 97	85 79 <b>NE</b> \ 81 91 99 <b>NE</b> \	76 69 81 78 94	15 20 1 13 24 11	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)       FACE THE NATION         LUKE LUKE 91830*/ATLANTIC (10.98)       I GOT SHIT ON MY MIND         LONNIE LISTON SMITH STARTRAK 1000 (9.98)       MAGIC LADY         BELL BIV DEVOE ● MCA 10345 (10.98)       WBBD - BOOTCITY! THE REMIX ALBUM         THE TEMPTATIONS MOTOWN 6331* (9.98)       MILESTONE         B.B.KING MCA 10295* (9.98)       THERE IS ALWAYS ONE MORE TIME	27 92 75 18 88 96 80

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. 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 19)

Central City, is still firming up the performance schedule; for more information, call Jackson at Tribune Central City in Chicago. The program, which last year honored the late Sarah Vaughan and industry veteran Clarence Avant, will air via syndication in June.

STUFF: Shabba Ranks' "The Jam," from his gold-certified "As Raw As Ever" album on Epic, features KRS-ONE in a cameo rap...

R. Kelly & Public Announcement, Jive's new R&B vocal quartet, have been burning up the airwaves with their new-jack-of-the-'90s sound on the single "She's Got That Vibe." The four members dazzled spectators at a press party Feb. 10 with a performance of tracks from their album, "Born Into The 90's" . . . Jazz vocalist Vanessa Rubin captivated attendees at a special RCA/Novus gathering at the Blue Note in New York with her sophisticated phras-

ing and cultured jazz licks, also Feb. 10 . . . New Capitol vocalist Gary Brown strutted his stuff at a private reception Feb. 11 in celebration of his first single, "Don't Make Me Beg Tonight," a romantic mood-setter accompanied by a stylish video, just in time for Valentine's Day. Add this smooth, talented vocalist to the list of up-and-coming love men . . Motown is coming to the aid of a Chicago family to raise \$500,000 for a heart transplant for newborn

Quinn Kyles. Blue Cross/Blue Shield has refused to cover the cost of surgery. Though Stevie Wonder has performed a sellout benefit concert, it is not enough. Motown is holding a raffle, with the drawing to be made Friday (28). To enter, send a \$5 donation to Share Your Heart For Baby Quinn Fund, c/o Seaway National Bank, Attn. Kimberly Mooring, 645 E. 87th St., Chicago, Ill. 60619. First prize is one roundtrip airline ticket within the conti-

nental U.S.; second prize is 50 Motown CDs and a CD player; third prize is a home entertainment center from Sears; fourth prize is a walk-on spot on the soap opera "Santa Barbara"... Word is the Urban Network was quite a successful gathering. Now we can look forward to the Impact Super Summit VI, April 23-26, at the Bally's Park Place Hotel & Casino in Atlantic City, N.J.

"Ride The Rhythm" remixed by Oaktown's own Al Eaton (Producer for Too Short) from KID SENSATION'S NEW album, "The Power Of Rhyme" available on NASTYMIX RECORDS.





the 200,000+ selling debut album "Rolling With Number One."

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All That Jive. Label mates FU-Schnickens and KRS-ONE of Boogie Down Productions cross paths at Jive's New York offices. Both are in the process of promoting new releases. FU-Schnickens have the album "F.U. Don't Take It Personal," and are following up the single "Ring The Alarm" with "La Schmoove." Boogie Down Productions' album "Sex And Violence" has spun off the track "Duck Down." From left are Chip FU, KRS-ONE, Poc FU, and Moc FU.

Billboard®

FOR WEEK ENDING FEBRUARY 29, 1992

## Hot Rap Singles...

THIS	LAST	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.  TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	11	★★★ NO. 1 ★★★  THE CHOICE IS YOURS (M) (T) MERCURY 866 087*  ◆ BLACKSHEEP 2 weeks at No. 1
2	3	4	7	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC   → MC LYTE
3	4	6	6	OOCHIE COOCHIE  (c) (T) MOTOWN 2146
4	2	1	21	THE PHUNCKY FEEL ONE/HOW I COULD ◆ CYPRESS HILL. (c) (T) RUFFHOUSE 38-73930/COLUMBIA
5	6	7	8	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA  ◆ NICE & SMOOTH
6	9	12	4	SHUT 'EM DOWN  (CD) (M) (T) DEF JAM 74165*/COLUMBIA  ◆ PUBLIC ENEMY
7	5	5	11	STEADY MOBBIN' (C) PRIORITY 7247  ♦ ICE CUBE
8	10	11	5	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG    ★ X-CLAN
9	13	16	9	MISTADOBALINA (C) (T) ELEKTRA 64826-4  ◆ DEL THA FUNKEE HOMOSAPIEN
10	11	10	11	JUST KICKIN' IT
11	12	13	6	EVERYTHING'S GONNA BE ALRIGHT ◆ NAUGHTY BY NATURE (CD) (M) (T) TOMMY BOY 999*
12	8	8	7	LATIFAH'S HAD IT UP 2 HERE  (CD) (M) (T) TOMMY BOY 506*  ♦ QUEEN LATIFAH
13)	14	20	7	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE  SIR MIX-A-LOT
14)	16		2	THE JAM  (C) (T) EPIC 34-74069   ◆ SHABBA RANKS FEATURING KRS-1
<b>(15)</b>	17	21	5	RING THE ALARM (C) (M) (T) JIVE 42020  ◆ FU-SCHNICKENS
16)	19	23	5	THE INT'L ZONE COASTER ◆ LEADERS OF THE NEW SCHOOL (C) (T) ELEKTRA 64828-4
17)	20	24	3	RETURN OF THE FUNKY MAN  ♦ LORD FINESSE (M) (T) GIANT 4-40277*/REPRISE
18)	22	27	3	STEP TO ME (C) (T) RUFFHOUSE 38-74150/COLUMBIA  ◆ TIM DOG
19	7	3	14	GROOVE WITH IT  (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE  ♦ BIG DADDY KANE
20	15	9	12	MR. SCARFACE SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY
21	18	15	6	TIME TO FLOW (c) (T) JIVE 42032  ◆ D-NICE
(22)	27		2	<b>DUCK DOWN</b> (CD) (M) (T) JIVE 42021*  ◆ BDP
23	21	19	6	JAZZ (WE'VE GOT)  (M) (T) JIVE 42035°  ◆ A TRIBE CALLED QUEST
24	NE	NÞ	1	JIGGABLE PIE (M) (T) SELECT STREET 4-62382/SELECT
<b>(25)</b>	NE	NÞ	1	JUICE (KNOW THE LEDGE)  ◆ ERIC B. & RAKIM (C) SOUL 54333/MCA
26	29	_	2	IT'S SO GOOD, IT'S BAD  (M) (T) CARDÍAC 4017*   ◆ TRUE CULTURE
27)	NE	NÞ	1	I WANNA ROCK (C) (M) (T) LUKE 4-96214/ATLANTIC  ◆ LUKE
28	24	14	18	JUST THE TWO OF US  (M) (T) SELECT 4-66502*/ELEKTRA  ◆ CHUBB ROCK
29	25	22	6	WHAT'S ON YOUR MIND ERIC B. & RAKIM (C) (T) MCA 54312
30	26	18	13	BE TRUE TO YOURSELF (C) (T) PROFILE 5343

Records with the greatest sales gains this week,  $\blacklozenge$  Videoclip availability.  $\spadesuit$  Recording Industry Association of America (RIAA) certification for sales of 500,000 units.  $\blacktriangle$  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. (C) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. (© 1992, Billboard/BPI Communications.

## **Heroes Of Hiphoprisy Rescue Hip-Hop From Homophobic Climate; Simmons Spreads Out**

4TH & B'WAY DUO The Disposable Heroes Of Hiphoprisy are challenging hip-hop's climate of homophobia with the landmark anti-gaybashing single "Language Of Violence." This biracial, heterosexual, Bay-area crew of Michael Franti and Rono Tse introduced "Language" at a Feb. 5 press conference at San Francisco nightclub Mr. Five's. "It's important to understand that male violence reaches into all parts of society," Franti said in a press release. The track previews Disposable Heroes' debut album, "Hypocrisy Is The Greatest Luxury," due to ship March 9.

SHOUTOUT: To Russell Simmons, CEO of Rush

Communications and Def Jam Recordings. The "hip-hop mogul" is on his way to becoming the David Geffen of the rap generation. In addition to managing top rappers, Rush has two films in development with TriStar Pictures, a partnership (with Quincy Jones and Time Warner) in a new asyet-unnamed magazine, and "The Russell Simmons Def Comedy

Jam," a weekly series of showcases for young black comedians on HBO. "Comedy Jam" will air at midnight for eight weeks beginning March 6. Stan Latham ("Roc," "Frank's Place") directs; comedian/actor Martin Lawrence hosts; and Kid Capri is the DJ.

Soul On A ROLL: Elektra's Pete Rock & C.L. Smooth will follow up the six-track "All Souled Out" with a full-length album, "Mecca And The Soul Brother," in late April. The project will feature guest performances by Heavy D. ("The Basement) and Grand Puba ("Skins"). One track, "The Reminisce Over You (T.R.O.Y.)," will pay tribute to late Heavy D. & the Boyz dancer Troy Dixon. Currently, Pete Rock & C.L. Smooth are creating a buzz on the street with the boombastic single "The Creator."

POTLUCK HIP-HOP: Def Jam Grammy nominee L.L. Cool J was scheduled to hold a press conference Feb. 20 outside of City Hall in New York to discuss his support for Increase The Peace Corps, a community-based youth organization whose emphasis is racial harmony. The rapper, an honorary chair of Increase The Peace, was also to present Mayor David N. Dinkins with a contribution to Increase The Peace... Rhino Records has released "Street Jams," a four-CD, 16-track retrospective that includes classics (Afrika Bambaataa & Soul Sonic Force's "Planet Rock," the Sugar Hill Gang's "Rapper's Delight," UTFO's "Roxanne Roxanne"), landmarks (superproducer Marley

Marl's first effort, "Sucker DJs" by Dimples D), and novelties (remember Shaun Brown's "Rappin' Duke"?) ... AMG's "Bitch Betta Have My Money" (Select Street) is a concept album whose concept is sex. Unabashed horniness and misogyny rule here, but the rudeness and lewdness poison some of the flyest beats around. The single, "Jiggable Pie," re-

uses the sample from Big Daddy Kane's 1988 hit "Ain't No Half Steppin" . . . Promotional clips for Kane's "Nuff Respect" and Eric B. & Rakim's "Juice (Know The Ledge)" were lensed by director Kevin Bray. Both tracks are from the fab "Juice" sound-track on S.O.U.L. . . . Gifted stream-of-consciousness rapper Cooley Live has debuted on record with the RCA single "That's What I Like (No Cream In My Coffee)." The funky-drummed track, produced by Richie "Rich" Simmons, is a declaration of Cooley's preference for black women . . . A hi-tech video for "Scenario," the next single from A Tribe Called Quest's brilliant "Low End Theory" album (Jive), will feature cameos by Spike Lee, Leaders Of The New School, Kid Capri, De La Soul, Fab 5 Freddy, Todd 1, and Redman . . . Sony Music Entertainment has named Tyesh Harris national hip-hop/R&B college



by Havelock Nelson

## 2PAC TAKES AN ACTIVIST STANCE ON SOLO SET

(Continued from page 19)

cern was creating awareness."

What Strickland wanted to put across was that 2Pac, though an actor and part of Digital Underground, is a legitimate and distinct rap performer.

2Pac calls himself a "souljah," a pro-black warrior. Strickland sees him as a communicator "carrying on the family business."

That business is activism through the philosophies of the Black Panther movement. 2Pac is the son of Assata Shakur and the godson of Geronimo Pratt, both well-known figures in the Panther movement of the '60s. The album track "Wordz Of Wizdom" is, he says, "a straight family song. I had to drop that so this country would know I'm not just a gun-totin' hooligan."

The rest of "2Pacalypse Now" paints aural portraits of inner-city life—from homeboy camaraderie to violent eruptions at police harassment. "This album is like a battle cry," says 2Pac. "It comes from stories from my whole life."

The second single, "Brenda's Got A Baby," shipped to mainstream urban radio two weeks ago, with the more street-oriented "If My Homie Calls" as a double A side. "Homie" is being worked at college radio, but some urban programmers are being cautious about airing "Brenda" because it relates the true story of a 12-year-old rape victim who threw her baby into the garbage.

"The track is thought-provoking," says Strickland. "What I'm asking black radio to do is play it twice and see what kind of response occurs."

Video outlets have been more receptive to airing "Brenda." At Video Jukebox Network it moved from No. 19 to No. 2 in two weeks. More than

50 requests came in for it in one day, says Strickland.

To further promote "2Pacalypse Now," 2Pac has been visiting schools for Black History Month. He is scheduled to begin a national tour with Digital Underground in late March. Strickland would like to tie a "Barnum & Bailey-type run" into the tour. "We would cut a deal with Amtrak, put 2Pac on a train and have him jump off at different cities," he says.



representative in New York.

For The Brothers. Bahia Records rappers Two Kings In A Cipher invited members of the press to view their latest video, "For The Brothers Who Ain't Here," a track from their album "From Pyramids To Projects." A fitting project for Black History Month, the tune discusses several young men "who are no longer with us mentally or physically," explains the group. Shown at the RCA/Bahia offices are Greg Peck, CEO, Bahia; Noble Amen-Ra, Two Kings In a Cipher; Janine McAdams, Billboard's R&B music editor; D.O.P., Two Kings In A Cipher; and Haqq Islam, manager.

## **Chavez Remains True To Form On Album; The Word On Right Said Fred, Love Quartet**

NGRID CHAVEZ KNEW she was choosing a difficult musical path.

It didn't matter that Prince took her under his wing and helped her get a recording deal; nor did the fact that Madonna transformed one of her songs, "Justify My Love," into a No. 1 pop hit. Chavez was aware that her unique style and vision would jolt most people before winning them over. After all, how often do you hear a woman reciting poetry on pop radio?

But that knowledge did not-and will not-stop her from following

"It would be false for me to say that I don't care if my record does not sell," she says. "But success would be shallow and worthless to me if I had it by making music that I can't relate to. If that were the case, I'd rather do something else for a living."

The result of such conviction is an eponymous debut album that artfully combines insinuating dance beats, memorable melodies, and cinematic bits of poetry. Those expecting a rehash of the steamy "Justify My Love" may be disappointed at first. Chavez's work here is far more complex and explores a wide range of moods and emotions. "Heaven Must Be Near" is sensuous and seductive, while "Little Mama" is quietly tough, and "Sad Puppet Dance" is melancholy.

However, no one track on the album is more compelling than the current single, "Hippy Blood." Not only does it have a rare shot of Chavez's singing at the chorus, but it is also an anthem for kindred spirits who travel the road left-of-center. And if that's too deep for you, it kicks a butt-shaking, hip-hop-derived beat, too. The 12-inch version

5- TOXIC TWO

5- HARDRIVE

7- 2 TRAX

6- DOUBLE BEALER

8- TERRY BUNTER





by Larry Flick

of the single includes the last work by remixer Tom Richardson before he died last fall of complications due to AIDS.

"It moves me that he and Eric [Kupper, who collaborated on the mixes] clearly understood and respected the song," Chavez says.
"They didn't just erase it all and create a house beat. Hopefully, Tom is out there somewhere spreading the hippy spirit to souls who need it."

Chavez was born in Albuquerque, N.M., and began writing poetry at the age of 9. When she gave birth to her son when she was 19, Chavez decided to get serious about her music and started performing. Her muse led her to Minneapolis, where she met Prince. The two collaborated on music that wound up on his "Lovesexy" album, and he later cast her as the female lead in the movie "Graffiti Bridge."

"I think the most important thing Prince has ever given me has been the inspiration to remain true to myself and to strive to reach my full potential as a writer," Chavez says.

Since her album was released last fall, Chavez has co-written a song with Ryuichi Sakamoto and David Sylvian, titled "Heartbeat." The track will be included on Sakamoto's upcoming album. Another result of that period of collaboration has been the romantic union between Chavez and Sylvian.

Chavez is currently preparing for

her first-ever tour. She will start off in Japan and Europe, and finish off in the U.S. As predicted, the show will not be a typical concert.

"It'll be similar to a theatrical performance, kind of like a short play. Most importantly, I want my show to be the way my music is in general: a loving environment that inspires people to go on an emotional

HE SINGLE LIFE: Love Quartet gets all hot'n'steamy on "Kiss Me (Don't Be Afraid)" (Heartbeat/Media, Italy), a seductive disco/houser that intertwines pouty femme vocals with soft, ambient strings. To break a serious sweat, unbutton your shirt and go for the "Un Beso No Mata" mix. Perfect for a latenight twirl-on or off the dance

While we're all in various stages of undress, let's give "Don't Talk, Just Kiss" by Right Said Fred (Charisma) a whirl. The follow-up to the megahit "I'm Too Sexy" is an equally juicy house nugget that features a sassy guest appearance by the patron saint of disco divas, Jocelyn Brown. Danny Tenaglia has concocted several cool remixes, ranging in tone from pop-mainstream to deep underground.

Producer/remixer Peter Black may be on the verge of U.S. notorietv with "Survival" (Great Jones), a house anthem he has created under the moniker Machine Orchestra. Dee Dee Fair turns in a convincingly urgent vocal, and is aided by the song's instantly contagious chorus.

Over the past year, Maurice Joshua has evolved into one of clubland's premiere underground remixers. It's amusing how few people remember that he started his career as a recording artist, scoring hits with "This Is Acid" and "Melo-" On "I Gotta Hold On U" (I.D., Chicago), Joshua steps front-andcenter, dropping cute'n'clever rhymes over a slinky house groove. Chantay Savage adds depth to the chorus, while comrades Steve "Silk" Hurley and E-Smoove each kick a cool remix.

## THE UNDERGROUND& INDEPENDENT DANCE CHART

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...Sindae STICTLY R-

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.....My Love 10 HAVE

....Blue Hotes HOUSE JAN

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HYSTERYA Energy Express	TECHNO
2 THE AVERAGE BAND Shame	TECHNO
3 ODESSA Thank You Baby	TECHNO
TERRA W.A.N. De Puta Madre	TECHNO
<b>3 POWER RACE</b> It's Power	TECHNO
G CRIME Vegetal Dream	TECHNO
P.F.A. Elvis Is Just A King	TECHNO
8 LACERBA PROJECT Sub Killer	TECHNO
NOIZE BOYS Zanzare	TECHNO
10 V.I.R.U.S. 666 Don't Stop The Movie	TECHNO
<b>TEXPANSION</b> Absolute	TECHNO
12W1 E.P. Mental Animation	TECHNO
13 D.J. PIERRE FEROLDI Feel The Hit	HI-NRG
13 JILLY Touch Me	HI-NRG
(B)D.J. PLANET CAN YOU FEEL IT	HI-NRG
16 HYPNOTIK Q-Factor	TECHNO-RAVE
<b>WHERE IS THE MONEY?</b> Hypertone	TECHNO-RAVE
13 IKE & TINA Touch Me Now	HOUSE
.IINNY Never Give iln	HOUSE

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11- MICHAEL LAVEL	No No This Way	EHOTIVE					
12- BLAKE BAXTER	Strong To Servive	INCOGNITO -					
15. TODD TERRY (SAX)	Thie Will Be Kine	FREEZE					
14- BRQ PROJECT	When I Fell In Lave	HOUSE-HEFFECT					
15- DREWSEI	Razzmatazz	CHICAGO UNDER					
16- UNITY BEEP	Razzmatazz Got Ne Gruovin' Funky Emotion	KALEIDIÁSCOPE					
17- LOVE BOOT II	Funky Emotion	FOURTH FLOOR					
18- KANAR	la Every Way						
19- MARTELL	No You Want No.	CLUBHOUSE					
20- VOICES OF STU AVE	Call Nim Up	ACE BEAT					
21- POSITIVITY	But 61 This World	FORUS					
22- <b>TP</b> I	She's a Freak	STICTLY R					
23- DEVA STATION	Feel Leve(Technomix)	POWERTRAXX					
24- FLOW	Another Time	BOTTON LINE					
25- NKG .	Make the Beat Pound	DARCEFLOOR					
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## **Hot Dance Breakouts**

## **CLUB PLAY**

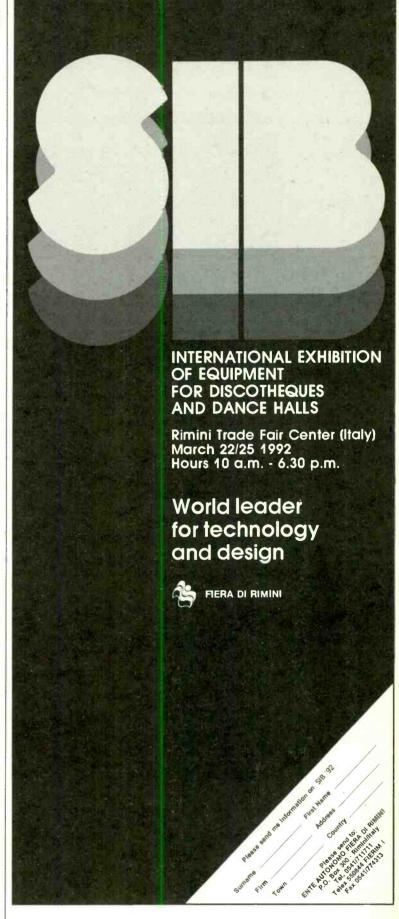
- REMEMBER THE TIME MICHAEL
- VIBEOLOGY PAUL A ABDUL CAPTIVE
- HEAR THE MUSIC GYPSYMEN E-LEGAL
- NU NU LIDELL TOWNSELL MERC THE CHOICE IS YOURS BLACKSHEEP

## 12" SINGLES SALES

- 1. TESTIFY SOUNDS OF BLACKNESS
- 2. WAS IT WORTH IT PET SHOP BOYS
- 3. MOIRA JANE'S CAFE DEFINITION OF
- SOUND CARDIAC

  4. PUMP IT UP ALL THE WAY DAISY DEE
- 5. VOGUE KMFDM WAX TRAX

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





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## Card HOT DANCE MUSIC

				CLUB PLAY	
Υ .	¥	S)	NOTE	COMPILED FROM A NATIONAL SAMPL OF DANCE CLUB PLAYLISTS.	E
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE  LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * * *	
(1)	4	6	5	WE GOT A LOVE THANG A&M 75021 7328-1 1 week at No. 1	◆ CECE PENISTON
2	3	4	8	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
(3)	5	9	6	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
4	2	2	8	A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
(5)	6	10	8	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
6	8	8	7	FEAR (OF THE UNKNOWN) GEFFEN 21702 ◆	SIOUXSIE AND THE BANSHEES
(7)	12	17	4	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
8	1	1	9	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
9	13	20	6	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
10	7	5	8	NOCTURNE COLUMBIA 44-74139	<b>♦</b> T99
(11)	15	24	6	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
(12)	19	30	3		FEATURING TAMMY WYNETTE
13	11	3	12	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
(14)	16	21	6	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
(15)	18	26	5		◆ RADIOACTIVE GOLDFISH
	9		8	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	
16		7	9	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
17	31		3	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
(18)		37		THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
(19)	28	39	4	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
(20)	23	29	4	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
21	29	34	3	GO INSTINCT 237	MOBY
(22)	32	41	3	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
(23)	27	31	4	THE MUSIC IS RIGHT RCA 62154-1 MUSTO & BONE	S FEATURING DINA AND I.C.O.
24	35		2	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
(25)	33	40	4	COLD SMASH 865 525-1/PLG	LATOUR
26	40		2	***POWER PICK*** MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
27	22	13	9	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
(28)	34	42	3	BODY MEDUSA GUERILLA V-13846/I.R.S.	SUPEREAL
29	21	19	11	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
30	17	18	8	I WANT YOU MCA 54138	◆ JODY WATLEY
31	14	12	11	MINDFLUX RCA 62162-1	♦ N-JOI
(32)	44		2	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
				***HOT SHOT DEBUT*	
33	NE	NÞ	1	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
34	25	22	11	WE GONNA GET ZYX 6548	R.A.F.
35	24	25	7	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
36	30	28	5	WHEN LOVE CALLS I.D. 1010	SHAY JONES
(37)	46	_	2	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
38	20	15	12	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
(39)	45	_	2	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLANS
(40)	NE\	NÞ	1	MAKE IT MINE EPIC 74241	THE SHAMEN
41	37	45	3	2-231 (OOH OOH, I LOVE YOU, BABY) NEXT PLATEAU 50174	ANTICAPELLA
42	36	27	8	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
(43)		N D	1	JAMES BROWN IS STILL ALIVE WATTS 715/ARS	HOLY NOISE
44	41	38	4	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
(45)		NÞ	1	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
(46)	_	NÞ	1	EUPHORIA QUARK 033	EUPHORIA
(47)	_	NÞ	1	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
48	48	35	5	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
49	42	33	7	KEÉP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
50	26	23	13	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
	20				The same of the sa

				12-INCH SINGLES S	ALES
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REP TITLE	PORTS.  ARTIST
- >	78	NA	50	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	3	11	* * No. 1 * * *  I'M TOO SEXY CHARISMA 0-96256 2 weeks at No. 1	◆RIGHT SAID FRED
2	2	2	8	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	
3	3	4	11	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
4)	5	12	4	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
5)	7	8	7	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
6	6	6	9	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
7	4	1	7	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
8)	10	11	8	EVERYTHING:S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
9)	14	18	7	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
10)	13	15	7	STAY UPTOWN 54285/MCA	◆ JODECI
11)	15	20	6	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
12	12	16	6	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
13	8	7	8	I WANT YOU MCA 54138	◆ JODY WATLEY
14)	22	32	3	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
15	16	17	17	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
16)	26	43	3	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	♦ TLC
17	11	10	8	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
18	20	21	7	MINDFLUX RCA 62162-1	.♦ N-JOI
19)	29	44	3	JUSTIFIED AND ANCIENT ARISTA 2403-1 ♦ THE KLF F	EATURING TAMMY WYNETTE
20	18	22	8	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
21)	41		2	* * POWER PICK* * VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
22	21	26	6	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
23)	23	29	6	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
24	19	24	9	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
25)	28	33	5	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
26	9	5	12	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
27)	31	38	3	GOOD FRIEND EPIC 74157	PARIS RED
28)	35	45	3	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
29	30	34	4	NOCTURNE COLUMBIA 44-74139	<b>♦</b> T99
30)	40	41	3	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
		-		***HOT SHOT DEBUT *:	
31	NE	N D	1	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
32	17	9	7	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
33	34	37	4	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
34	39	39	3	GET READY FOR THIS RADIKAL 12261	◆ 2 UNLIMITED
35	32	35	5	IN MY DREAMS HOLLYWOOD 0.66464/ELEKTRA	◆ THE PARTY
36)	NE		1	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
37	24	13	14	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
38	25	14	18	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	
39	36	27	8	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ THE SHAMEN  ◆ NIRVANA
40	27	23	14	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
	-	23			
41)	48		2	YOU SHOWED ME NEXT PLATEAU 50165	◆ SALT-N-PEPA
42	37	28	15	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
43)		W >	1	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
44)	NE	W	1	GO INSTINCT 237	МОВУ
45	38	36	4	WHEN LOVE CALLS I.D. 1010	SHAY JONES
	ALTO	W	1	MAKE IT MINE EPIC 74241	THE SHAMEN
	NE				
46)	NE	WÞ	1	LET'S STAY TOGETHER MCA 54288	♦ GUY
46) 47)		19	9	LET'S STAY TOGETHER MCa 54288  LOVE ME ALL UP RCA 62115-1	
46) 47) 48 49	NE			LOVE ME ALL UP RCA 62115-1	◆ GUY  STACY EARL

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



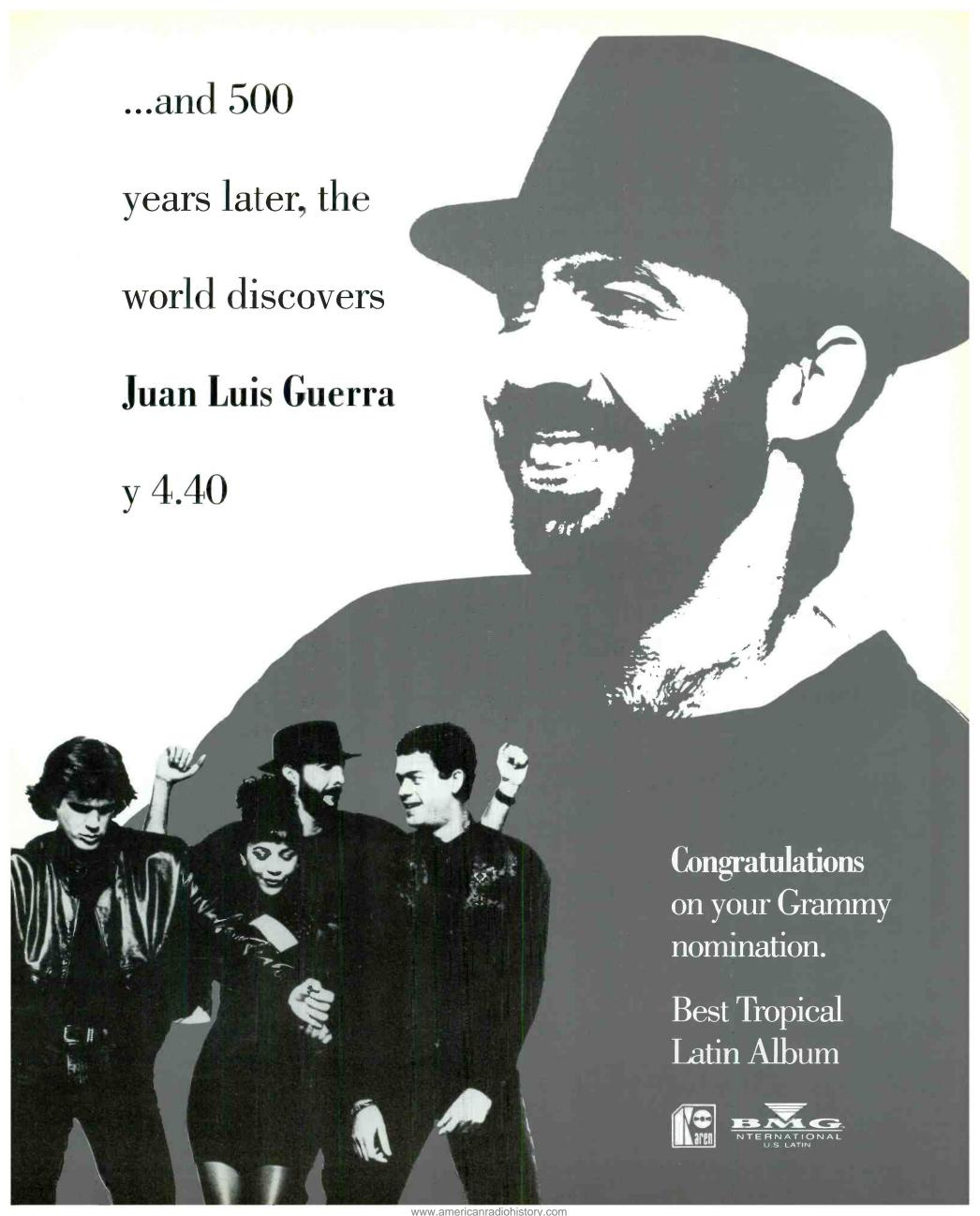
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## **Don Williams Does Great Britain**

## 14-City Tour Will Promote New Album

■ BY EDWARD MORRIS

NASHVILLE-RCA Records' Don Williams will launch a 14-city tour of Great Britain beginning March 12 in Glasgow and ending March 29 in London. The tour, which celebrates Williams' 20th year as a recording artist, is also aimed to benefit his new album, "Currents," which will bow in England March 2 and in the U.S. March 10.

One of the most popular American singers in England, Williams and his five-piece band will play in venues with 1,500-3,500 seats. The tour, promoted by Robert Pratt of Glasgow, is being publicized in the U.K. by Byworth-Wooten. Jackie Gill Promotions, London, is handling national radio and television appearances. Among the broadcast media already scheduled are BBC-TV, Radio 2, and London Broadcasting. Exposure Marketing Ltd., a divi-

sion of America's Nice Man Merchandise, has created a special tour book and other Williams items to be sold at the concerts.

According to Williams' publicist,

"lavish four-color tour posters" will be placed at record stores to support the dates. Also being distributed are color fliers, the size of jumbo postcards, with a photo of Williams on one side and a list of the concert dates on the other.

The tour sites and dates are: Royal Concert Hall, Glasgow (12); Sands Centre, Carlisle (13); The Point, Dublin (14); Rialto Theatre, Derry (15); The Regent, Ipswich (17); The Ritz, Lincoln (19); Leisure Centre, Hereford (20); Internation al Centre, Bournemouth (21); Hexagon, Reading (22); Leisure Centre, Crawley (24); Pavilion, Plymouth (25); Symphony Hall, Birmingham (27); Lakeside Country Club, Camberley (28); and The Palladium, London (29).

Williams was also set to embark on a tour of Zimbabwe in April. However, the trip has now been pushed back to September because of Zimbabwe's faltering economy. If the tour materializes, says Doug Casmus, of Moress Nanas Golden, Williams' management agency, the singer will probably also schedule concerts in South Africa.

"Had we gone over there [in April]," Casmus continues, "the ticket price would have been so high that the common people wouldn't have been able to come see him. And that's really who he's playing for."

The Bhundu Boys, a vocal group from Zimbabwe, sing background on "In The Family," a cut on Wil-

liams' new album.

"Currents" was produced by Allen Reynolds. The first single from the collection, "Too Much Love," charted four weeks ago.



Heartbreaker. Sony/Tree's Donna Hilley presents Kix Brooks and Ronnie Dunn with a "broken heart" of chocolates during a celebration honoring the Arista Records act for its recent No. 1 record, "My Next Broken Heart." Pictured, from left, are Brooks: Hilley, chief operating officer, Sony/Tree; and Dunn.

## **'Hot Country Nights' Stays Hot;** A Garthucopia Of New Brooksisms

CHEERS: With fingers crossed and eyes cast skyward, we are pleased to report that "Hot Country Nights" is still steaming. The prime-time Sunday night series on NBC-TV has done a lot to show America that country music can be consistently fresh, intelligent, and entertaining. To underline these qualities, the show's producers present the music with respect and affection.

One of the best moves has been to keep betweensongs talk to a minimum. Not only does that give more time to music, it also acknowledges the reality that even

great singers may be tedious talkers. It's easy to impair the drama of a song if it's surrounded by patter that's turgid or synthetic. Comedians pace and punctuate the musical segments, and for the most part their material has been genuinely funny, it hasn't made fun of or patronized the music, and their routines are brief.

The editing and camera angles also have a lot to do with making the show seem fast and fluid, despite an obviously cramped stage. Segments occasionally appear to be shown out of sequence, but that is a minor annoyance given the amount and variety of music each show offers. One of the series' strongest features is its habit of packaging radically different kinds of performers together. The Feb. 16 edition, for example, artfully blended the diverse styles of the Oak Ridge Boys, Pirates Of The Mississippi, Barbara Mandrell, Paulette Carlson, and Dwight Yoakam. That's the essence of something-for-everyone programming. Long may it

GARTHOUGHTS: It's not like we just sit around brainstorming for ways to spotlight Garth Brooks, but the man has become such a totem for the business that it's hard not to keep mentioning him. Like the "Urban Cowboost of a dozen years ago, Brooks has created both an industry standard and his own frame of reference. And he's attracting such massive media attention that it's impossible to get through the day anymore without some new chronicler of "country and western music" calling for background and pontifications. A recent "Saturday Night Live" sketch showed "Japanese" television commentators discussing-among other topics-the question of whether or not Garth Brooks is

Words are failing to keep pace with the Brooks phenomenon. That being the case, it seems only right that he be accorded a vocabulary more precisely his own.

Here are some key terms for those who need to describe things that are peculiarly Brooksian in nature: garthantuan—of enormous size, as in, "His record sales are garthantuan"; garthemometer—a device for measuring how hot Brooks is at any given moment; gartheorem—a theory of relativity, first summarized by Brooks in the phrase, "I am, therefore you am"; garthenomics-a system of finance built entirely around Garth Brooks' willingness to continue working; garthesaurus—a list of superlatives applicable only to Garth Brooks; gartheism—

the theory that Garth Brooks is god; the official religion at Liberty Rec-

KILLEN TIME: Buddy Killen and his buddies raised another \$70,000 for Easter Seals at the 12th annual benefit dinner, show, and celebrity auction. Held in Nashville by Edward Morris Feb. 11 at the entrepre-

neur's Stock-Yard Restaurant, the charity offered musical performances by the Remingtons, George Jones, Lorrie Morgan, Brooks & Dunn, Pam Tillis, Joe Diffie, Tracy Lawrence, and John Kay (of Steppenwolf). The show was videotaped, and parts will be used nationally during the 21st annual Easter Seals Telethon, March 7-8. Since organizing the Nashville benefit in 1981, Killen has helped raised \$407,000 for the cause.

MAKING THE ROUNDS: Roy Clark will star in Houston's Theatre Under The Stars' production of "Paint Your Wagon," March 5-22. Although Clark has acted in such TV series as "The Beverly Hillbillies" and "The Odd Couple," this is his first stage role. He will play the character of Ben Rumson in the Alan Jay Lerner/Frederick Loewe musical ... The Canadian Country Music Assn. has published a 72-page illustrated directory to that nation's country music business. It lists names, addresses, and phone numbers for artists, managers, booking agents, record labels, promoters, music publishers, clubs, radio stations, etc. The CCMA is located in Woodbridge, Ontario . . . The Country Music Assn. has been given an award of excellence by the American Society of Association Executives for its Project Literacy campaign ... Stand back! Chet Atkins and Jerry Reed are loose again. The two trailblazing guitarists have recorded an album together for Columbia Records. It's called "Sneakin' Around," and it will be out March 10 ... Country performers have been visiting veterans hospitals of late. Linda Davis made her stop at a VA (Continued on next page)

**Trisha Walker Int'l Sends Acts Packing—For Europe** 

this spring, under the auspices of Trisha Walker International. Walker, who is headquartered in Nashville, serves both as a festival and tour producer and as a consultant on international touring.

On May 23-24, Jim Lauderdale, the McCarters, Mark O'Connor, JJ White, and Little Texas will play the second Geneva (Switzerland) Festival. These same acts, excepting JJ White, will also perform at the seventh Morecambe Festival in England, May 23-25. The festival will be taped by BBC radio for broadcast throughout the United King-

Joining these five acts at the

NASHVILLE—Several burgeoning country acts will be touring Europe this spring, under the auspices of one of the spring of the spr Dunn, Tom Kell, Paul McBovin, and Rusty Weir. This event also will be taped for a national radio broadcast,

> O'Connor is also set to make appearances at Morecambe's WO-MAD Festival and at the Edale Bluegrass Festival. While overseas, he will perform a concert in Paris and guest on a TV show in Frank-

The McCarters and Little Texas will tape a TV show in Frankfurt that will be aired this fall. And JJ White, a sister act, will sing at the Bad Ischl Festival in Austria, June EDWARD MORRIS



Cashing In. Backstage at a recent concert, Johnny Cash congratulates his daughter, Cindy, for signing with Encore Management. Cindy Cash recently completed a book, "The Cash Family Album," and plans to resume her singing career. Pictured, from left, are Cindy Cash; Johnny Cash; manager Jane Burdick, Encore Management, and Robert O. Bennett, president of Encore Management.

## Billboard TOP COUNTRY ALBUMS

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

SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PI	TITLE RICE OR EQUIVALENT)	PEAK POSITION
1	1	1	23	★ ★ NO. 1  GARTH BROOKS ▲ 6 LIBERTY 96330* (10.98)	★★★ 23 weeks at No. 1 ROPIN' THE WIND	1
2	2	2	75	GARTH BROOKS ▲ 6 LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	146	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	20	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	38	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	49	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	8	21	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
8	8	7	7	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
9	11	10	40	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
10	13	14	43	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
11	10	11	33	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	9
12	9	9	33	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
13	12	12	12	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12
14)	NEV	V D	1	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	14
15	14	13	44	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
16	15	17	67	CLINT BLACK ▲ 2 RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
17	17	15	23	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
18	19	21	38	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
19	18	16	39	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (	9.98 EQ) BACKROADS	3
20	20	19	19	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
21	16	20	75	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
22	24	26	5	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
23	22	25	16	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	22
24)	28	30	101	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
25	23	23	184	THE JUDDS ▲ 2 CURB 8318 /RCA (9.98)	GREATEST HITS	1
26	25	24	25	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
27	29	28	14	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
28	27	27	67	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS	s. (9.98) IF THERE WAS A WAY	7
29	21	18	27	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
30	26	22	5	<b>SAWYER BROWN</b> CURB 95624* (9.98)	DIRT ROAD	22
31	30	32	27	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	30
32	31	29	102	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
33	32	37	146	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1
34	33	35	47	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
35	36	33	112	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
36	35	31	48	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
37	34	34	71	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
38	40	36	70	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	HOOTING STRAIGHT IN THE DARK	19
39	37	38	5	EMMYLOU HARRIS & THE NASH RAMBLERS REPRISE 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32

TIT	PEAK POSITION
UP AGAINST MY HEA	Г 27
E BEST OF RESTLESS HEA	r 25
TRIBU	17
I AM REA	/ 28
BACK HOME AGA	42
BRAND NEW M	15
TIME PASSES	9
GREAT <b>E</b> ST HI	5 5
PICKIN' ON NASHVIL	2
DOUG STO	12
ELECTRIC BARNYAI	3
BILLY DE	34
REBA LI	2
LOVE CAN BUILD A BRID	5
KENTUCKY BLUEBII	45
AND ALONG CAME JON	22
A COLLECTION OF HI	8
PASS IT ON DOV	3
THE BE	7
TURNING FOR HOM	22
FIGHTING FIRE WITH FI	60
LEAVE THE LIGHT (	6
HERO	17
THE ROAD NOT TAKE	6
BLUE FRONTII	64
SIMPLE MA	2
YOUNG MA	12
TO STAND FOR SOMETHIN	23
WALK THE PLAN	39
WHITE LIMOZE	3
RVS	1
TEMPT	20
ILESTONES, GREATEST HI	25
PIRATES OF THE MISSISSIP	12
	20
WESTERN UNDERGROUN	36

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

## Billboard. Top Country Catalog Albums...

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

FOR WEEK ENDING FEBRUARY 29, 1992

THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98) 41 wee's a	at No. 1 GREATEST HITS	41
2	2	ANNE MURRAY ▲ 4 LIBÉRTY 46058* (7.98)	GREATEST HITS	41
3	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	41
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	41
5	8	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	41
6	5	GEORGE STRAIT ▲ 2 MCA 5567 (8.98)	ORGE STRAIT'S GREATEST HITS	41
7	7	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	41
8	9	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	41
9	6	GEORGE JONES ● EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	27
10	16	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	34
11	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	10
12	11	ALABAMA ▲ <sup>3</sup> RCA 4939 (8.98)	ROLL ON	36
13	14	AI ABAMA 4 3 RC4 7170 (8 98)	GREATEST HITS	40

THIS	LAST			WKS. ON CHART
14	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	41
15	13	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	41
16	19	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	31
17	10	REBA MCENTIRE   MCA 42134 (8.98)	REBA	21
18	15	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	13
19	22	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	36
20	18	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	39
21	20	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	4
22		GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	31
23		HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	12
24	24	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TON <b>K</b> ANGEL	25
25	21	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	31
	14 15 16 17 18 19 20 21 22 23 24	14 17 15 13 16 19 17 10 18 15 19 22 20 18 21 20 22 — 23 — 24 24	14 17 REBA MCENTIRE ▲ MCA 2789 (8.98) 15 13 KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98) 16 19 HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BRCS. (9.98) 17 10 REBA MCENTIRE ● MCA 42134 (8.98) 18 15 PATSY CLINE DELUXE 7887/IMG (7.98) 19 22 GEORGE STRAÎT ▲ MCA 42114 (8.98) 20 18 THE JUDDS RCA 2278-4* (3.98) 21 20 DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98) 22 — GEORGE STRAÎT ▲ MCA 5913 (8.98) 23 — HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98) 24 24 PATTY LOVELESS ● MCA 42223 (8.98)	14       17       REBA MCENTIRE ▲ MCA 2789 (8.98)       GREATEST HITS         15       13       KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)       TWENTY GREATEST HITS         16       19       HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BRCS. (9.98)       GREATEST HITS         17       10       REBA MCENTIRE ♠ MCA 42134 (8.98)       REBA         18       15       PATSY CLINE DELUXE 7887/IMG (7.98)       20 GOLD HITS         19       22       GEORGE STRAIT ▲ MCA 42114 (8.98)       IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'         20       18       THE JUDDS RCA 2278-4* (3.98)       COLLECTOR'S SERIES         21       20       DWIGHT YOAKAM ♠ REPRISE 25989/WARNER BROS. (9.98)       JUST LOOKIN' FOR A HIT         22       — GEORGE STRAIT ▲ MCA 5913 (8.98)       OCEAN FRONT PROPERTY         23       — HANK WILLIAMS, JR. ▲ CURB 25834/WARNER BROS. (9.98)       GREATEST HITS III         24       24       PATTY LOVELESS ♠ MCA 42223 (8.98)       HONKY TONK ANGEL



by Lynn Shults

NO. 1 FOR THE THIRD consecutive week on the Hot Country Singles & Tracks chart is Garth Brooks' "What She's Doing Now." Brooks becomes the first artist to accomplish this feat in 1992. George Strait accomplished this rare feat twice in 1991. Alabama and Alan Jackson were the only other artists to hold the No. 1 position for three weeks in '91.

NSIDE THE TOP 10: Alabama's "Born Country" is the week's top track and leaps into the top 10, moving from No. 14 to No. 9. The battle for the next No. 1 appears to be between John Anderson's "Straight Tequila Night" (4-3) and Lorrie Morgan's "Except For Monday" (6-5).

THER ACTIVE TRACKS are Vince Gill's "Take Your Memory With You" (27-19); Tanya Tucker's "Some Kind Of Trouble" (46-35); "Today's Lonely Fool" (50-40) by Tracy Lawrence; "She Is His Only Need" (24-17) by Wynonna; and "There Ain't Nothin' Wrong With The Radio" (47-36) by

HE ALBUMS CHART shows a plethora of activity inside the top 10. Eight of the 10 albums have bullets. Garth Brooks continues to dominate the top three positions with accumulated sales approaching 200,000 units for the week. The big news, however, is the debut of **John Anderson's** "Seminole Wind" at No. 14 on the Top Country Albums chart and No. 90 on The Billboard 200. Anderson is the first "comeback" artist to crack through the country singles, country albums, and The Billboard 200 in quite some time. Other albums showing strong sales: Reba McEntire's "For My Broken Heart" (4-4); Alan Jackson's "Don't Rock The Jukebox" (11-9); and Pam Tillis' "Put Yourself In My Place" (13-10).

THE GRAMMY AWARDS and country music have always had a strange partnership. Country usually is relegated to one or two live-performance slots and one or two presenter slots. This limited visibility has made it diffi-cult for Grammy-nominated country music to be boosted significantly by the awards show. Also, the Grammy nominations frequently cite records that are long past their peak of popularity. Of course, this affects all Grammy categories—and presents a problem for all retailers. In College Station, Texas, Dion Davis of Hastings Books, Music & Video says, "We have the generic Grammy flats and posters. We don't have any artist on them. We do have CDs merchandised with the displays and [Hastings] tries to cover all the nominees.

WO OF THE MORE important music industry gatherings will take place next month. The Country Radio Seminar will convene in Nashville March 4-7 and the annual meeting of the National Assn. of Recording Merchandisers will be held March 13-16 in New Orleans. The New Faces show at CRS used to be a make-or-break situation for new country artists. This year, several of the 10 featured artists have already scored big. Brooks & Dunn have had two No. 1 hits on the country singles chart. Two other acts-Collin Raye and Tracy Lawrence—have also reached No. 1, and four more-Pam Tillis, Hal Ketchum, Sammy Kershaw, and Little Texashave been in the top 10. Performers Clinton Gregory, McBride & the Ride, and Eddie London have all had significant chart success, too.

## **Merle Watson Fest Grows With Age**

5th Bluegrass/Folk Event To Host 50-Plus Acts

BY EDWARD MORRIS

NASHVILLE—In its four years of operation, the Merle Watson Memorial Festival in Wilkesboro, N.C., has developed into one of the nation's largest bluegrass and folk events. Last year, the festival was lengthened from three to four days to accommodate added talent and peripheral activities.

The fifth annual edition, April 23-26, at the Wilkes Community College Gardens, has booked more than 50 acts, including Ricky Skaggs, Emmylou Harris & the Nash Ramblers, Bela Fleck & the Flecktones, and Alison Krauss & Union Station.

Merle Watson, whom the festival honors, was a skilled guitarist and the son of legendary country/bluegrass guitarist Doc Watson. He was killed in an accident in 1985. Proceeds from the festivals have been used to construct and maintain the Eddy Merle Watson Memorial Garden Of The Senses at

the college.
"B" Townes, dean of development at the college, says he operates the event with a modest talent budget, since many acts play for free "Some of the artists who are real close to Doc or who were good friends with Merle donate their time," Townes explains. "Some that we want to bring in to increase the variety of the show, we provide travel or expenses for, if they're willing to come for that. And some we have to pay a feebut we pay a reduced fee.

Townes reports that this year's income will be used to renovate the Gardens and correct drainage problems. Last year, the festival cleared about \$24,000 on an attendance of 15,000, he says. About \$20,000 of the proceeds went for additional sculpture. The garden covers about an acre.

Townes oversees the selection of talent in conjunction with Doc Watson and two other musicians.

In addition to the concerts prop-

er, the upcoming festival embraces a new guitar-playing contest, workshops and master classes in instrument playing, activities for children, and a "mountain heritage" crafts demonstration.

Tickets are sold by the day or by the event, with a discount for students.

Among the other nationally prominent acts on this year's bill are the Nashville Bluegrass Band, the Fairfield Four, Riders In The Sky, Seldom Scene, Mark O'Connor, Peter Rowan, the Del McCoury Band, Happy Traum, John Starling & Carl Jackson, the David Grisman Quintet, Jerry Douglas, Maura O'Connell, the Tony Rice Unit, Robin & Linda Williams, Tim & Molly O'Brien, Laurie Lewis & Grant Street, Jody Steicher & Kate Brislin, Cathy Fink & Marcy Marxer, the Nitty Gritty Dirt Band, Dan Crary, and Si Kahn.

## **Country Stars Going Dollywood In '92**

schedule at Dollywood's Celebrity Theatre in Pigeon Forge, Tenn., has developed into a bonanza of country music talent. The "Showcase Of Stars" concert series has confirmed 25 of country's top recording acts and two gospel groups to perform some 142 scheduled live performances between May 23 and Nov. 1.

The roster of country talent comprises Kathy Mattea, Pam Tillis, Ricky Skaggs, Tanya Tucker, Statler Brothers, Marie Osmond, Ronnie Milsap, Diamond Rio, Oak Ridge Boys, Charlie Daniels Band, Billy Dean, Vince Gill, Lionel Cartwright, Gatlin Brothers, Waylon Jennings, Sawyer Brown, Patty Loveless, Louise Mandrell, Mike Reid, Trisha Yearwood, Mark Ches-

Country merchandise

is a hot seller

... see page 42

nutt, Forester Sisters, Conway Twitty, Louise Mandrell, and Roy Clark. The gospel acts are Gold City and J.D. Sumner & the Stamps.

Artists booked between June 14 and Aug. 16 will perform twice daily. The shows, marking the concert by Coca-Cola Classic.

Tickets, the majority of which are priced at \$8.99, go on sale April 13. Tickets for shows by Tucker, the Statlers, Oak Ridge Boys, Gill, and the Gatlins are priced at \$11.99.

## **NASHVILLE SCENE**

(Continued from preceding page)

facility in Nashville; Mark Chesnutt made a Jackson, Miss., stop-over; and Diamond Rio sang for veterans in Boise, Idaho. The activities are a part of "National Salute To Hospitalized Veterans Week" Miami-based Playback Records has opened a Nashville office under the management of Len Jinks . Jeff Tweel has been named creative manager for Bluewater Music . Missy Baker is the new account executive in AristoMedia's publicity division.

MARK YOUR CALENDAR: The W.O. Smith Community Music School and BMI will present a "Jazz On Music Row" concert at 5:30 p.m. March 1 in the BMI Lobby. Tickets are \$5. Scheduled to perform are Beegie Adair, Thomas Cain, Rod McGaha, George Tidwell, Jim Ferguson, J.D. Blair, Ralph Pace, Dennis Solee, and Sam Levine.

SIGNINGS: Grand Ole Opry star Del Reeves to Playback Records.

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

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

- 14 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL
  ASKING US TO DANCE (Careers-BMG, BMI/Hugh
- Prestwood, BMI) HL 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/All Nations, ASCAP/Seventh Son,
  ASCAP/Mattie Ruth, ASCAP) WBM
  BORN COUNTRY (Collins Court, ASCAP)
  BROKEN PROMISE LAND (EMI April,
  ASCAP/Swallowfork, ASCAP) HL
  BURN ME DOWN (Warner-Elektra-Asylum,

- BMI/Vidor, BMI) WBM COUNTRY ROAD (Velvet Apple, BMI/Irving,
- COUNTRY ROAD (Vervet Apple, BMI/Irving, BMI/Gary Scruggs, BMI)
  DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM
  THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's
- Boy, ASCAP)
  DON'T GO NEAR THE WATER (Sony Tree,

- BUNI GU NEAR THE WATER (SON) TIEG.
  BMI/Bleamus, BMI/Willesden, BMI) HL
  EAGLE WHEN SHE FLIES (Velvet Apple, BMI)
  EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)
  EXCEPT FOR MONDAY (Englishtowne, BMI)
  FAMILIAR PAIN (W.B.M., SESAC/Long Acre,
  SESAC/Rick Hall, ASCAP)

- 44 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA,
- 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,
- ASCAP/Square West, ASCAP)
- ASCAP/Square West, ASCAP)
  61 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little
  Beagle, ASCAP/Buzz Cason, ASCAP) HL
  58 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob,
  ASCAP/Obie Diner, BMI/Bug, BMI) HL
  38 HARD DAYS AND HONKY TONK NIGHTS (Etc.,
  ASCAP/Jagged Edgé, ASCAP/Warner-Tamerlane,
  ASCAP) WBM

- ASCAP) WBM
  HOTEL WHISKEY (Bocephus, BMI)
  I COULD LOVE YOU (WITH MY EYES CLOSED)
  (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 FOOL BACK IN (WB,
  ASCAP/New Crew, ASCAP/New John, ASCAP/New
- Place, ASCAP)
  IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)

  43 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)
  I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues,
  ASCAP/Fame, BMI/Bobworld, BMI)
  IS IT COLD IN HERE (Texas Wedge,
  ASCAP/Songwriters Ink, BMI/Danny Boy,
  BMI/Forrest Hills, BMI)
  IS THERE LIFE OUT THERE (W.B.M., SESAC/Long
  Acre, SESAC/Edge O' Woods, ASCAP/Kinetic
  Diamond, ASCAP) WBM
  IT ONLY HIRTS WHEN I CRY (Coal Dust West
- Diamond, ASCAP) WBM
  IT ONLY HURTS WHEN I CRY (Coal Dust West,
  BMI/Adam Taylor, BMI) WBM
  JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic
  Diamond, ASCAP/WB, ASCAP/Rancho Bogardo,
  ASCAP) WBM
  A JUKEBOX WITH A COUNTRY SONG (Warner-
- Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM LOVE LIGHT (Glen Campbell, BMI) LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons,
- 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)
  MAYBE IT WAS MEMPHIS (Atlantic, BMI/First
  Palaces, PMI/Certiller Rick, BMI) HI
- MATE IT WAS MEMPHIS (AUTHUE, DMI)/FIST Release, BMI) ALL NEON MOON (Sony Tree, BMI) HL OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rocking, ASCAP) ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)

- 20 OUTBOUND PLANE (Wing And Wheel, BMI/Irving,
- ASCAP)
  PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major

- PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Majo Bob, ASCAP) HL PAST THE POINT OF RESCUE (Beann Eadair, BM/Stainless, BM/Foreshadow, BMI) CLM PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) PROFESSIONAL FOOL (Catch The Boat, ASCAP) THE ROCK (WB, ASCAP/Patrix Janus, ASCAP/MCA, ASCAP)
- ASCAP)
  SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
  SHAMELESS (Joel, BMI) HL
  SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald
- River, ASCAP) HL SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP)
- SHE'S NEVER COMIN' BACK (Judy Judy Judy,
- SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
  SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG,
- BMI) CLM/HL/WBM SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In
- ASCAP/Weldeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL 24 STICKS AND STONES (JMV, ASCAP) 3 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP) 71 SWEET SUZANNE (Full Keel, ASCAP)

- 19 TAKE YOUR MEMORY WITH YOU (Benefit, BMI)
- 8 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree,

- THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
  THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acuft-Rose, BMI)
  TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumbérland, BMI/Flawlactor, BMI)
  THE TIPS OF MY FINGERS (Sony Tree, BMI/Champing, BMI)
- BMI/Champion, BMI) HL
- TODAY'S LONELY FOOL (Golden Reed, ASCAP)
  TOO MUCH LOVE (Screen Gems-EMI, BMI/Dejamus
- ASCAP) HL
  TURN THAT RADIO ON (BMG Songs, ASCAP/Paul
- And Jonathan Songs, BMI) HL WAITIN' FOR THE DEAL TO GO DOWN (Bobby
- Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long
- Run, BMI) WBM
  WHAT SHE'S DOING NOW (Bait And Beer,
  ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM
  THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, Run. BMI\ WRM
- BMI/Partner, BMI) HL
  WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To
- WORKING WOMAN (Courtland, BMI/Alabama Band,
- YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM 32

## Bilboard HOT COUNTRY SINGLES & TRACKS

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

FOF	3 WE	EK EI		G FEB. 29, 1992	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	WHAT SHE'S DOING NOW A.REYNOLDS (P. ALGER, G. BROOKS)  ★ ★ ★ NO. 1 ★ ↑  3 weeks at No.	
2	2	2	11	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
3	4	10	11	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
4	3	3	12	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
5	6	11	12	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN (V) RCA 62105
6	5	8	13	IS IT COLD IN HERE B.MONTGOMERY, J. SLATE (D.MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
1	7	14	8	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON (y) ARISTA 1-2385
8	8	13	11	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
9	14	16	8	BORN COUNTRY  J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
10	12	18	6	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
(11)	18	17	14	IF YOU WANT TO FIND LOVE J.E.NORMAN,E.PRESTIDGE (S.EWING,M.D.BARNES,K.ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
12	10	9	16	MAMA DON'T FORGET TO PRAY FOR ME M.J.POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
13	9	4	15		VIS TRITT WITH MARTY STUART (V) WARNER BROS. 7-19087
14	15	15	14	AFTER THE LIGHTS GO OUT S.BUCKINGHAM (W.MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
15	11	5	16	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G. NELSON, R. SAMOSET )	◆ DOUG STONE (CD) (V) EPIC 34-74089
(16)	19	20	11	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM  (y) REPRISE 4-19148/WARNER BROS.
17)	24	45	3	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNONNA (V) CURB 7-54320/MCA
(18)	20	23	9	ONLY THE WIND C.HOWARD,T.SHAPIRO,C.JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
19)	27	37	5	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-54282
20	22	22	9	OUTBOUND PLANE J.BOWEN.S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
21	21	19	20	LOVE, ME	◆ COLLIN RAYE
(22)	25	28	9	J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)  JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	(V) EPIC 34-74051  ◆ PATTY LOVELESS (CD) (10 MCA 5427)
23	16	7	15	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	(CD) (V) MCA 54271  ◆ SAWYER BROWN
24	17	12	17	STICKS AND STONES JSTROUD (E WEST, P. DILLON)	◆ TRACY LAWRENCE
(25)	28	34	11	SAME OL'LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	ATLANTIC PRO-4221-2  RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
26	13	6	13	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP (V) RCA 62104-7
27	26	30	7	LOVEN,G.STRAIT (I.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 7-54318
28	23	21	13	I'LL START WITH YOU  J.BOWEN,P.CARLSON (P.CARLSON,T.SHAPIRO,C.WATERS)	◆ PAULETTE CARLSON
29	31	39	11	SOMEBODY'S DOIN' ME RIGHT  B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY (V) RCA 62166-7
30	38	41	8	BABY, I'M MISSING YOU  P.WORLEY,E.SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 WARNER BROS, PRO 5238
(31)	41	46	4	THE TIPS OF MY FINGERS	◆ STEVE WARINER
32	35	35	20	S.HENDRICKS,T.DUBOIS (B.ANDERSON)  YOU CAN DEPEND ON ME	RESTLESS HEART
33	33	36	20	J.LEO,L.M.LEE (R.ROGERS, J.GRIFFIN)  SHAMELESS A DEVALUE (R. LOEL)	(V) RCA 62129-7 GARTH BROOKS
(34)	42	43	9	A.REYNOLDS (B.JOEL)  FIGHTING FIRE WITH FIRE  PAREFUNE TO SUMULTE C.	(V) LIBERTY 44800  ◆ DAVIS DANIEL
				R.HAFFKINE (M.WHITE, C.R.WHITE)  ★★★POWER PICK/AIRP	(V) MERCURY 866 132-7
35)	46	66	3	SOME KIND OF TROUBLE J.CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
36)	47	54	3	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY.JR. (A.TIPPIN,B.BROCK)	◆ AARON TiPPIN (v) RCA 62181-7
37	39	42	11	PROFESSIONAL FOOL R.BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
38	44	44	8	HARD DAYS AND HONKY TONK NIGHTS L.M.LEE,JLEO (E.T.CONLEY,R.SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
39	48	53	4	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
				THE STREET PROPERTY AND PROPERTY	(V) MICA 7-34253

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	50	65	4	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	TRACY LAWRENCE ATLANTIC PRO 4348
41	37	29	19	BROKEN PROMISE LAND M.WRIGHT (B.RICE, M.S.RICE)	MARK CHESNUTT
42)	49	49	5	WORKING WOMAN S.HENDRICKS,T.DUBOIS (R.CROSBY,W.ROBINSON,T.DUBOIS)	ROB CROSBY ARISTA PRO 2397
43	43	33	19	I KNOW WHERE LOVE LIVES A.REYNOLDS,J.ROONEY (H.KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
44)	51	48	8	FASTER GUN B.MAHER, D.POTTER (J.SUNDRUD, G.BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
45	40	24	17	I'LL STOP LOVING YOU S.BUCKINGHAM (M.REID,R.BYRNE)	◆ MIKE REID (v) COLUMBIA 38-74102
46)	53	50	5	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	◆ B.B. WATSON (v) BNA 62195-7
<u>47</u> )	54	52	6	COUNTRY ROAD S.BUCKINGHAM,G.SMITH (D.PARTON,G.SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
48	36	26	16	WHAT KIND OF FOOL H.STINSON,E.SEAY (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
49	56	57	4	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
50	45	32	15	IF I COULD BOTTLE THIS UP B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.DILLON)	◆ PAUL OVERSTREET (V) RCA 62106
<b>(51)</b>	63	67	3	PAST THE POINT OF RESCUE A.REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB PRO 098
<u>52</u>	55	55	7	LOVE LIGHT JBOWEN,C.FRANCIS (B.GRAHAM,G.CASTLEIBERRY)	◆ CLEVE FRANCIS LIBERTY PRO 79810
53	58	63	4	FIRST TIME FOR EVERYTHING J.STROUD,C,DINAPOLLD,GRAU (P.HOWELL,D,O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
<u>54</u>	64	72	3	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN, T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
<b>(55)</b>	59	62	5	WHO, WHAT, WHERE, WHEN, WHY, HOW B.MEVIS,N.LARKIN (J.CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
<b>56</b> )	NEV	<b>N</b>	1	***HOT SHOT DE OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.YAN HOY)	BUT ★ ★ ★  MARK CHESNUTT (V) MCA 7-54334
<b>(57)</b>	61	59	4	HOTEL WHISKEY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	HANK WILLIAMS, JR.
58	57	51	19	GOING OUT TONIGHT  JJENNINGS,M.C.CARPENTER (M.C.CARPENTER.J.JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
<u>59</u>	RE-E	NTRY	2	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (y) ARISTA 1-2409
60	65	71	3	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	◆ THE REMINGTONS (y) BNA 62201-7
61	60	60	6	FORGOTTEN BUT NOT GONE B.MONTGDMERY (J.MACRAE,B.CASON)	KEITH PALMER EPIC PRO 74174
<b>62</b> )	NEV	<b>N &gt;</b>	1	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
63	73		2	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY,J.SLATE (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
64	62	58	4	IF YOU'LL LET THIS FOOL BACK IN J.CRUTCHFIELD (J.JARRARD.S.A.TAYLOR)	LEE GREENWOOD LIBERTY PRO 79103
<b>65</b>	70	=	2	THE ROCK S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
66	68	56	19	SHE'S NEVER COMIN' BACK D.JOHNSON, T.BROWN (M.COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
67	69	68	20	EAGLE WHEN SHE FLIES D.PARTON,S.BUCKINGHAM,G.SMITH (D.PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
68)	NEV	<b>v &gt;</b>	1	FAMILIAR PAIN J.LEO,L.M.LEE (S.LONGACRE,W.ALDRIDGE)	RESTLESS HEART (V) RCA 62054-7
69	67	64	18	FIGHTING FOR YOU  J.BOWEN,R.ALVES (R.MURRAH,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775
70	71	70	20	ASKING US TO DANCE AREYNOLDS (H.PRESTWOOD)	◆ KATHY MATTEA (V) MERCURY 868 866-7
(71)	75	75	3	SWEET SUZANNE	BUZZIN' COUSINS
<u>(12)</u>	RE-E		3	J.MELLENCAMP,M.WANCHIC (J.MELLENCAMP)  PAPA LOVED MAMA A PEYNOLDS (K.WILLIAMS C. BROOKS)	GARTH BROOKS
		0.1	0	A.REYNOLDS (K.WILLIAMS,G.BROOKS)  SHE LOVED A LOT IN HER TIME	LIBERTY ALBUM CUT
73	66	61	8		◆ GEORGE JONES
73 74	66 72	74	3	K.LEHNING (R.BOUDREAUX,S.HOGIN,K.WILLIAMS)  TOO MUCH LOVE A.REYNOLDS (R.COOK,R.GREENAWAY)	◆ GEORGE JONES MCA PRO 54272  DON WILLIAMS (V) RCA 62180-7

Records moving up the chart with airplay gains this week.  $\Phi$  Videocijp 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. (E) 1992, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	-	_	1	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
2			1	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
3	_	-	1	(WITHOUT YOU) WHAT DO I DO WITH ME J.CRUTCHFIELD (R.PORTER,L.D.LEWIS,D.CHAMBERLAIN)	TANYA TUCKER LIBERTY
4	_		1	FOR MY BROKEN HEART T.BROWN,R.MCENTIRE (L.HENGBER,K.PALMER)	◆ REBA MCENTIRE MCA
5	1	1	4	LOOK AT US T.BROWN (V.GILL,M.D.BARNES)	◆ VINCE GILL MCA
6	3	-	2	THE CHILL OF AN EARLY FALL J.BOWEN,G.STRAIT (G.DANIEL,G.PETERS)	GEORGE STRAIT MCA
7	6	6	15	LEAP.OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
8	5	-3	5	ANYMORE G.BROWN (T.TRITT, J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
9	2	2	3	LEAVE HIM OUT OF THIS S.HENDRICKS,T.DUBOIS (W.ALDRIDGE,S.LONGACRE)	◆ STEVE WARINER ARISTA
10	4	5	12	WHERE ARE YOU NOW J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
11	7	4	7	SOMEDAY S.HENDRICKS,K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
12	10	11	5	YOU DON'T COUNT THE COST C.HOWARD,T.SHAPIRO (B.JONES,T.SHAPIRO,C.WATERS)	BILLY DEAN SBK
13	15	7	22	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA

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14	_	21	19	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS.
15	18	16	11	NEW WAY (TO LIGHT UP AN OLD FLAME) B.MONTGOMERY, J.SLATE (L. WILSON, J. DIFFIZ)	JOE DIFFIE EPIC
16	9	14	19	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
17	8	10	3	FOREVER TOGETHER K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS WARNER BROS.
18	13	8	17	BRAND NEW MAN S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K. (COOKS)	◆ BROOKS & DUNN ARISTA
19	14	18	22	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
20	11	15	22	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
21	16	13	14	YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER.M.WRIGHT)	◆ MARK CHESNUTT MCA
22	25	-	42	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
23	23	23	30	MEET IN THE MIDDLE M.J.POWELL,T. DUBOIS (C.HARTFORD, J.FOSTER, D.PFRIMMER)	◆ DIAMOND RIO ARISTA
24	12	12	3	THEN AGAIN J.LEO,L.M.LEE,ALABAMA (R.BOWLES.J.SILBAR)	ALABAMA RCA
25	24	24	13	MIRROR MIRROR M.J.POWELL,T.DUBOIS (B.DIPIERO,J.JARRAFD,M.SANDERS)	◆ DÍAMOND RIO ARISTA

<sup>♦</sup> 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.



by Is Horowitz

OING ON RECORD: A September recording by Hugh Wolff and the St. Paul Chamber Orchestra under their Teldec agreement will lay down an all-Copland program featuring Dawn Upshaw and Thomas Hampson as soloists. The former will be heard in Copland's setting of Emily Dickinson poems, the latter in his "Old American Songs," and the orchestra alone in a pair of dances from "Billy the Kid." Another project takes a novel repertoire turn when it groups first symphonies by Haydn, Bizet, and Prokofiev on a single CD.

Like most orchestras with active recording programs. the St. Paul management works closely with contract labels when planning concert seasons, to link performances and recording sessions.

Looking ahead to next February, for instance, the Teldec program continues with Bartok's "Romanian Folk Dances" and "Divertimento," to be programmed on disc with Kodaly material already in the can, as well as with sessions for another another CD offering works by Falla, Walton, and Milhaud.

Meanwhile, the SPCO continues its association with former music director Christopher Hogwood and London Records. Due out next season under the latter's imprint is a disc of Corelli, Tippett, and Holst works, as well as music by Vaughan Williams yet to be recorded.

Also due over the next two seasons are London sessions documenting Hogwood and the SPCO's way with the two Serenades by Brahms, and works by Respighi.

ASSING NOTES: Robert Shaw returns to Carnegie Hall next January for his third annual choral workshop, this devoted to the Berlioz Requiem. Also due back for a conductors' workshop is Pierre Boulez. With the Cleveland Orchestra on hand, he'll direct his attention to works by Debussy and Messiaen.

As part of its next season, the venerable hall's 102nd, Carnegie will introduce two more educational events, a three-day seminar on Beethoven's piano sonatas conducted by Alfred Brendel, and a two-week chamber music workshop directed by Isaac Stern.

The final pair of concerts in the upcoming European tour by the Chicago Symphony Orchestra, its first international junket under the leadership of music director Daniel Barenboim, will be videotaped for home video release. Closing concerts in Cologne will offer the same Strauss works already recorded by Barenboim and the CSO and released on CD by Erato: "Don Juan," "Till Eulenspiegel," and "Ein Heldenleben." Other tour touchdowns will be in Madrid, London, and Paris.

VITAL STATS: By Leporello's count, Don Giovanni had his way with 2,065 women: 640 in Italy, 231 in Germany, 100 in France, 91 in Turkey, and 1,003 in Spain. This was somewhat more than the 2,000 women Magic Johnson admits to having "accommodated."

The Don was a past master of what has since come to be called "date rape," let alone less subtle forms of conquest. But as far as we know, Johnson has been less aggressive, though more than a willing partner.

Perhaps Leporello's boss was more like Mike Tyson, another noted womanizer not likely to be put off by feminine reluctance. Could the former ring champ have matched the Don's stats, if given time? We'll never







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"All the News That Fits His Prints" &

Vol. 3, No. 14

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## **Top Classical Albums**™

EEK	AGO	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.
THIS WEEK	2 WKS. AGO	WKS. 0	TITLE LABEL & NUMBER/DISTRIBUTING LABEL  ARTIST
1	1	75	★ ★ NO. 1 ★ ★  IN CONCERT▲  LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	8	3	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN
3	2	17	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL COQB-54371* TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)
4	5	21	PART: MISERERE ECM 847539-2* HILLIARD ENSEMBLE
5	4	21	HOROWITZ THE POET DG 435025-2* VLADIMIR HOROWITZ
6	3	27	BERNSTEIN: CANDIDE DG 429734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)
7	7	17	TOGETHER ANGEL CDQ-54266* PLACIDO DOMINGO, ITZHAK PERLMAN
8	6	39	CORIGLIANO: SYMPHONY NO. 1  ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)
9	12	31	FAVORITE ARIAS BY WORLD'S FAVORITE SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI
10	20	3	MOZART: ARIAS LONDON 430513* CECILIA BARTOLI
11	10	21	TCHAIKOVSKY GALA IN LENINGRAD RCA 60739-2-RC* YO-YO MA, JESSYE NORMAN, ITZHAK PERLMAN
12	NE	NÞ	THE BELLS OF ST. GENEVIEVE RCA 65468-2-RC* VARIOUS ARTISTS
13	14	7	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*  CHRISTOPHER PARKENING
14	11	15	BEETHOVEN: THE NINE SYMPHONIES TELDEC 46452-2* CHAMBER ORCHESTRA OF EUROPE (HARNONCOURT)
15	9	13	VERDI: OTELLO LONDON 433669* PAVAROTTI, TE KANAWA, NUCCI (SOLTI)
16	13	7	BEETHOVEN: MISSA SOLEMNIS ARCHIV 429779*  JOHN ELIOT GARDINER
17	15	13	MAHLER: SYMPHONY NO. 8  TELARC CD-80267* ATLANTA SYMPHONY & CHORUS (SHAW)
18	17	95	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ
19	18	13	ORFF: CARMINA BURANA LONDON 430509* SAN FRANCISCO SYMPHONY & CHORUS (BLOMSTEDT)
20	16	13	BACH: SUITES FOR SOLO CELLO MERCURY 432756*  JANOS STARKER
21	19	13	MOZART: GREATEST HITS RCA 60829-2-RV* VARIOUS ARTISTS
22	21	5	RUTTER: MAGNIFICAT COLLEGIUM COL-114*  JOHN RUTTER, CAMBRIDGE SINGERS
23	23	15	MASCAGNI: CAVALLERIA RUSTICANA PHILIPS 432105* NORMAN, HVOROSTOVSKY, GIACOMINI (BYCHKOV)
24	24	3	MOZART: ARIAS ANGEL CDC-54329* PLACIDO DOMINGO
25	25	5	MOZART: THE MAGIC FLUTE TELARC CD-80302* HENDRICKS, HADLEY, ANDERSON (MACKERRAS)
	1	1	TOD CONCONIED ALDIBAC

## TOP CROSSOVER ALBUMS $_{\scriptscriptstyle exttt{TM}}$

1	1	21	* * NO. 1 * * *  PAVAROTTI SONGBOOK LONDON 433513-2* 17 weeks at No. 1 LUCIANO PAVAROTT		
2	2	21	THE WIND BENEATH MY WINGS RCA 60862-2-RC* JAMES GALWAY		
3	NE	<b>N P</b>	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN		
4	3	49	SPIRITUALS IN CONCERT OG 429790-2* BATTLE, NORMAN (LEVINE)		
5	14	3	HEART TO HEART ANGEL CDQ-54299*  KIRI TE KANAWA		
6	4	21	AMAZING GRACE PHILIPS 432546-2*  JESSYE NORMAN		
7	5	11	THE BROADWAY I LOVE ATLANTIC 82350-2* PLACIDO DOMINGO		
8	6	11	KISMET SONY BROADWAY SK 46438* RAMEY, MIGENES, HADLEY, PATINKIN		
9	12	3	WEILL: STREET SCENE LONDON 433371* BARSTOW, RAMEY, REAUX, HADLEY (MAUCERI)		
10	9	27	THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELI		
11	7	13	THE GERSHWINS IN HOLLYWOOD PHILIPS 434274* HOLLYWOOD BOWL ORCHESTRA (MAUCERI		
12	8	13	THE SPIELBERG/WILLIAMS COLLABORATION SONY CLASSICAL SK 45997* BOSTON POPS (WILLIAMS)		
13	13	5	PROSPERO'S BOOKS LONDON 425224*  MICHAEL NYMAN BAND		
14	NE	WÞ	RODGERS & HAMMERSTEIN: SONGBOOK FOR TELARC CD-80278* CINCINNATI POPS (KUNZEL		
15	10	21	ANNIE GET YOUR GUN ANGEL CDQ-54206* CRISWELL, HAMPSON (MCGLINN		

of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

## Top Jazz Albums...



## TOP CONTEMPORARY JA77 AI RIIMS

1	1	21	FOURPLAY WARNER BROS. 26656*	19 weeks at No. FOURPLA
2	3	11	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXI
3	2	19	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOW
4	4	15	NANCY WILSON COLUMBIA 48665* WITH N	IY LOVER BESIDE MI
5	5	19	DAVID BENOIT GRP 9654*	SHADOWS
6	7	21	ERIC MARIENTHAL GRP 9655*	OASI
7	6	13	SAM RINEY SPINDLETOP 138*	TALK TO M
8	9	13	BOB BERG DENON 9042*/A&M	BACK ROADS
9	8	17	ELIANE ELIAS MANHATTAN 95476*/CAPITOL	A LONG STORY
<u>10</u> )	15	7	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
(11)	19	3	KIM PENSYL GRP 9663*	3 DAY WEEKENI
12)	14	11	BOBBY LYLE ATLANTIC 82346*	PIANOMAGIO
13	13	13	SHAKATAK VERVE FORECAST 511 390*/POLYGRAM CLASSICS & JAX	OPEN YOUR EYES
14	10	11	STANLEY JORDAN BLUE NOTE 97159*/CAPITOL	STOLEN MOMENTS
15	12	21	ALEX BUGNON ORPHEUS 47979/EPIC 107 DEG	REES IN THE SHADE
<b>16</b> )	22	3	NELSON RANGELL GRP 9662*	IN EVERY MOMEN
17	11	25	THE RIPPINGTONS GRP 9651*	CURVES AHEAD
18)	18	8	KENNY RANKIN CHESKY 63*	BECAUSE OF YOU
19	20	3	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALT
20	16	15	PATTI AUSTIN GRP 9660°	CARRY OF
21	17	25	THE MANHATTAN TRANSFER COLUMBIA 47079* THE OI	FFBEAT OF AVENUES
(22)	NE	NÞ	DAVE VALENTIN GRP 9664*	MUSICAL PORTRAITS
23	24	3	JEFF BEAL TRILOKA 189* OBJE	CTS IN THE MIRROF
24	21	17	RICKIE LEE JONES GEFFEN 24426*	POP POF
25	25	3	FRANK GAMBALE JVC 2001*	NOTE WORKER

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 following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. 

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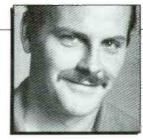
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Coming in March

LOOK FOR "CECILIA BARTOLI – A PORTRAIT" ON LONDON HOME VIDEO IN APRIL

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by John Lannert

SLAND TO ISLA: Asked what musical trend he thought was on the upswing, Island Records CEO Chris Blackwell answered: "I think Latin music is going to grow a lot and become much more integrated into popular music." Blackwell backed up his opinion Feb. 15, when he held a coming-out party in Miami Beach for his new South Beach Studios, housed inside his recently opened Marlin Hotel. (See story, page 58).

The 64-track facility, said Blackwell, will be used primarily as a remixing complement to the Compass Point recording studio in Nassau. Joe Galdo, Blackwell's partner in the studio venture, will be on the scout for area talent, as well. A former TK Records session drummer and member of the production/songwriting team the "Three Jerks," Galdo recently produced the forthcoming Mango album by Beninese singer Angelique Kidjo.

WXDJ FINDS TROPICAL RHYTHM: Can a tropical music station survive in Miami? It may be premature to speculate, but when tropical outlet WRTO-FM (Radio El Zol) and AC station WXDJ-FM (Radio Ritmo) swapped frequencies and call letters Feb. 10, tropical music got a boost that was both literal and figurative. Radio El Zol's WXDJ signal, at 100,000 watts, is a distant shout from WRTO's feeble 6,000-watt signal, now carried by Radio Ritmo. More importantly (increased power notwithstanding) is that WXDJ PD Daniel Diaz-Alejo promises there will be no format changes.

Well-known air personality Antonia Bravo has been

tapped to cover the 10 a.m.-3 p.m. slot, which pits her against Radio Ritmo's Betty Pino and WCMQ-FM's Gilda Mirós. Meanwhile, Radio Ritmo currently is seeking to boost its power to 100,000 watts.

Even with its puny signal, Radio El Zol went from 0.9 to 1.3 in the last Arbitron book. Radio Ritmo slid from 3.2 to 2.4.

ARUBA JAZZ FESTIVAL TURNS FIVE: GRP's highflying trumpeter Arturo Sandoval and keyboardist Michel Camilo, along with Sony Discos' talented singer/ songwriter Willy Chirino, are among the artists confirmed to appear at the Aruba Jazz and Latin Music Festival, slated to take place June 12-14 and 19-21 in Aruba.

The event is being produced for the third consecutive year by PKB Arts & Entertainment Productions Inc., based in Chevy Chase, Md. Company president Paxton K. Baker says PKB also is co-promoting five of Gloria Estefan's upcoming concerts in the region with two other area promoters: Juan Farina of Technoshow Productions in Venezuela and LaCabana All Suites Resort & Casino in Aruba. Estefan kicks off her first show March 3 in Caracas, Venezuela. Further, PKB will produce the inaugural St. Lucia Jazz Festival, set to be staged May 28-May 31 on that Caribbean island.

ABEL MISCELLANEA: Juan Luis Guerra, head honcho of the Karen supergroup 4.40, has been confirmed as a presenter at the Grammy Awards show Tuesday (25) ... In the mood to chop, TH-Rodven has laid off 15 employees . . . Spindletop's Marcos Loya has been nominated for an Independent Spirit Award by the Independent Feature Project/West (IFP/West), the nation's largest nonprofit association of independent film makers. Loya's nomination is in the category of best film music for Califilm's "Kiss Me A Killer." The awards ceremony is scheduled to take place March 28 in

## GERMANY'S U96 BOOTS TECHNO TO THE TOP

(Continued from page 12)

1981 movie about the crew of a World War II submarine, which ranks as Germany's all-time mostsuccessful film. The title theme was written for the soundtrack by Klaus Doldinger of the group Passport.

U96 is the collective name for Hamburg-based producer/DJ Alex Christensen and his partners in the Matiz production team, Ingo Hauss, Helmut Hoinkes, and Hayo Panarinfo. Work on an album for release next month has been completed.

The single of "Das Boot" on Polydor Germany is the first techno record to top the German chartsit is selling 10,000 copies a day, according to label managing director Goetz Kiso-and will be issued this month by PolyGram companies in at least a dozen world markets. U.S. release plans have not yet been announced.

U96 has reached the top through exposure in dance clubs and discos. German radio stations are reluctant to program any techno records, although there have been previous hits in the genre.

Rolf Moser, publisher of "Das Boot," says, "Most stations just ignore this type of music . . . Once

we hit the top 10, stations were forced to play it—but airplay is still in no relation whatsoever to the chart position." Moser is man-aging director of Bavaria-Sonor Music Publishing in Munich.

Techno and other club-oriented records have also been penalized by changes to the national charts, pre-pared by Media Control. Last year, because of declining single sales, chart eligibility rules were altered to factor in radio airplay for positions 51 to 100 (previously, only sales information was used). The new rules were protested by dance music producers, and it remains a controversial issue within that community.

In Germany's dance clubs, techno has been popular for the past two years. Producer Christensen says he obviously is pleased with the crossover success of "Das Boot," but worries that major labels will now flood the market with techno product to the genre's detriment. "They'll kill it if they're not careful," he says

Christensen and his colleagues have been responsible for a number of other dance hits, but "Das Boot" is their best seller to date. The producer says they did not contact writer Doldinger before the record was released, but have since obtained his clearance for the U96 treatment.

Polydor was one of two companies initially offered "Das Boot" by the Matiz team, who had previous contacts with the label's head of progressive music, Tim Renner.

## Hot Latin Tracks...

S X	LAST WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	
WEE			CHA		
1)	2	2	13		NO. 1 ★ ★ ★ 10 DURCAL SI PIENSAS,SI QUIERE 1 week at No.
2)	3	4	9	ALVARO TORRES CAPITOL-EMI LATIN	◆ NADA SE COMPARA CONTIG
3	1	1	15	LUIS MIGUEL WEA LATINA	INOLVIDABL
4	4	5	11	PANDORA CAPITOL-EMI LATIN	◆ NO LASTIMES MA
5)	6	7	11	JOSE LUIS RODRIGUEZ	ESA CHICA ME VACIL
6	14	26	3	LOS BUKIS FONOVISA	MI MAYOR NECESIDA
7	5	3	18	MAGNETO SONY	◆ VUELA VUEL
8	7	6	11	LA BANDA SHOW RTP/SONY	◆ ELLA ME VACIL
9)	18	29	3	LUIS ENRIQUE	LO QUE ES VIVI
10)	16	28	3	MIJARES CAPITOL-EMI LATIN	PERSONA A PERSON
11	9	9	20	CAMILO SESTO	AMOR MIO, QUE ME HAS HECHO
12	10	8	9	EDDIE SANTIAGO	HASTA AQUI TE FUI FIE
				CAPITOL-EMI LATIN	VER TRACK* * *
13)	21	31	3	DANIELA ROMO CAPITOL-EMI LATIN	DUEL
14	8	11	7	GRUPO LIBERACION FONOVISA	COMO ME DUEL
15	15		2	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES T
(16)	19	36	4	CAMILO SESTO ARIOLA	QUE MALA VID
17	12	13	9	WILFREDO VARGAS TH-RODVEN	AMOR CASUA
18	17	15	8	LINDA RONSTADT ELEKTRA	GRITENME PIEDRAS DEL CAMP
(19)	22	24	5	RUDY LA SCALA SONOTONE	ME CAMBIASTE LA VID
(20)	26	30	4	EDNITA NAZARIO CAPITOL-EMI LATIN	MAS QUE UN AMIG
21	13	12	8	THE TRIPLETS	SOMBRAS Y SILENCIC
22	23	19	8	LUIS ANGEL	◆ UN AMOR QUE TERMINA A
23	11	10	18	BRONCO BRONCO	DEJAME AMARTE OT <b>R</b> A VE
(24)	29	21	8	RICARDO MONTANER TH-RODVEN	MUCHACH
25	24	25	7	BRONCO	OR
(26)	30	33	3	LOURDES ROBLES	TODO ME HABLA DE
<u>(27)</u>	36		2	BRONCO FONOVISA	LIBROS TONTO
	-				SHOT DEBUT * * *
28	NE	NÞ	1	LUIS MIGUEL WEA LATINA	NO SE T
29	20	16	8	SONORA DINAMITA FUENTES/SONOTONE	QUE TE LA PONG
30	34	32	4	ROCIO BANQUELLS CAPITOL-EMI LATIN	A MI VIEJ
(31)	NE	NÞ	1	MAGNETO	PARA SIEMPR
(32)	_	NÞ	1	RICKY MARTIN	FUEGO CONTRA FUEG
33	31	27	17	ANA GABRIEL	MI GUSTO E
34	32	===	2	LISA LOPEZ	PARA QU
35	28	20	7	INDUSTRIA DEL AMOR	GRACIAS AMO
(36)	NE		1	LA MAFIA	ESTAS TOCANDO FUEG
37	25	14	14	GILBERTO SANTA ROSA	◆ CONCIENC
(38)		N Þ	1	RICARDO MONTANER	◆ VAMOS PA' LA CONG
(39)		N D	1	LOS YONICS	QUE HAGO Y
40	27	17	16	LOURDES ROBLES	♦ SOL



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## GERMAN HEAVY METAL ACTS RECEIVING MORE LIGHTWEIGHT SUPPORT WORLDWIDE

(Continued from page 1)

ter. In addition, touring has become financially unpredictable and entails much more of a risk."

The Scorpions sold 1.5 million copies of their "Crazy World" album in Germany, but that stands in a class by itself among metal albums. No other German production in this genre achieved even gold status (250,000 units) in the last 12 months.

Heavy metal/hard rock sales for albums in the charts vary from 50,000 for the Pink Cream 69 album "One Size Fits All" to Helloween's "The Best, The Rest, The Rare" with 100,000 copies sold. Metal record sales were higher in 1989, for example, when Helloween's "Keeper Of The Seven Keys" went gold, Axxis "Kingdom Of The Night (Electrola) sold 100,000, and Sodom (SPV) sold 80,000 of its album "Agent Orange."

Among the longest-charted metal albums last year were titles by Phonogram's Doro (who sold 400,000 of her 1989 album "Triumph And Agony"), Bonfire (BMG/RCA), Europe (Sony), Helloween (Noise), Pink Cream 69 (Sony), and Running Wild (Electrola).

Overall, only 6% of German record sales are generated by domestic hard rock/metal bands. When one adds in such international headbangers as Guns N' Roses and Nirvana, the total is about 14%, but that is still less than the 15%-20% claimed by German folk music.

On the other hand, some German metal bands have made noise abroad.





Two new finds on the German metal scene are Freaky Fukin Weirdoz, pictured at left, and Casanova. The Weirdoz's debut set will be released in the U.S. prior to its German launch by BMG Hamburg. Casanova, a new WEA Germany signing, is scheduled to make its album debut in April.

Besides the Scorpions, whose "Crazy World" did 6 million units worldwide, Germany has brought forth a number of internationally successful heavy metal acts such as Accept, U.D.O (fronted by former Accept man Udo Dirkschneider), Bonfire, Axxis, Chroming Rose, Helloween, Warlock, Doro, and Craaft.

Today, pan-European releases of German hard rock albums are common, and German heavy metal bands find good touring markets in the Netherlands, Scandinavia (particularly Finland), Spain, Italy, France, and Greece, where fans have taken a liking to bands such as Running Wild, Jingo de Lunch, and Victory.

Victory's current album was released in 24 countries. These did not, however, include the U.K. or the U.S., although the group had toured the U.S. and had scored an album chart hit with "Culture Killed The Native" in 1989.

In the U.K. and the U.S., German bands are up against tough competition, and it is difficult for German hard rock/metal bands to obtain a release unless the band has an original concept and an image distinct from those of Anglo-American bands. Acts that have made that crossover include the Scorpions, Accept, Kreator, Helloween, McAuley Schenker Group, and Victory; the latter two are more popular in the U.S. than on the homefront

the homefront.

"German bands do not get that home-team advantage when they are outside Germany, and the level of critique is tougher in regard to songwriting, image, and stage performance," notes Walterbach. "Poor English lyrics are considerably more conspicuous in England and the U.S.

than in our own country where lyrics and pronunciation play a less predominant role."

Indeed, some bands have taken on Anglo-American lead vocalists: Thunderhead's Ted Bullet, for example, hails from New Haven, Conn.; Mac, of Sargant Fury, is from Newcastle, England, and Yvonne Duckworth of Jingo de Lunch is from Canada.

Even with vocalists to the lingua franca born, though, metal can be a hard row to hoe for German bands. Hard rock manager Mario M. Mendrzycki of Triple M Management notes, "Although Germany with the U.S. and Japan can still be considered the largest metal/hard rock market in the world, it has also become more difficult to break acts as the market is rather flooded. This appears to happen with both German acts in the territory and abroad as well as with foreign talent in Germany."

On the positive side, Mendrzycki says, "As opposed to the '70s and '80s, nowadays it is no longer a natural disadvantage for a band to originate from Germany except in the U.K. market. After all, aside from the Scorpions, groups like Accept, Helloween, Bonfire, MSG, Pink Cream 69, and Kreator have all achieved credibility abroad."

He adds that the debut album by the thrash metal group Freaky Fukin Weirdoz, which he manages, will be released in the U.S. prior to its German release by BMG Hamburg. On the other hand, Doro was dropped by Mercury here after a brief but highprofile campaign.

U.K. releases on German metal groups are few and far between, but include Celtic Frost (Noise), Kreator (Noise), Roko (Polydor), Pink Cream 69, Victory (London Records), and Sargant Fury (WEA).

## JAPAN LIKES GERMAN METAL

The market most receptive to German metal acts outside their own country is Japan. "Few German bands sell abroad," says Walterbach. "The welcome exception is in Japan, where bands such as Axxis, Chroming Rose, or Pink Cream 69 are making a good showing ... "Japan is our second largest mar-

"Japan is our second largest market as far as record sales and touring is concerned because German heavy metal is straightforward and melodic, which appeals to the Japanese."

When Helloween was signed to Noise, he points out, it sold 70,000 albums via JVC Victor; status in Japan comes at 100,000 units. Other bands that have done well in Japan include Gammer Ray (Noise), Bonfire (BMG/RCA), Victory (Metronome), Thunderhead (Intercord), Sodom (SPV), Sieges Even (SPV), Heaven's Gate (SPV), Roko (Polydor), Running Wild (EMI), Pink Cream 69 (Sony), Sargant Fury, and the McAuley Schenker Group.

Explaining the Japanese success of melodic hard rock group Sargant Fury, their producer, Frank Bornemann, says, "Although the group has not toured there, Japanese television had discovered the Hanover scene and one camera team brought back a report about Sargant Fury, which induced a Warner release in Japan. The album 'Still Want More' is currently No. 6 on the 'Burn Magazine' rock

charts where MSG, for example, entered at No. 1."

The city of Hanover—home of the Scorpions, Victory, Fury In The Slaughterhouse, and Sargant Fury—has become the breeding ground for heavy metal and hard rock in Germany, since it provides a wealth of live clubs and venues where bands can perform and grow. Among the companies based there are indie record company SPV, headed by Manfred Schuetz, and the Horus recording studio complex owned by Bornemann, who scored three consecutive U.K. hits with the group Eloy (EMI) in the early '70s.

## TEUTONIC TRAITS AND TRENDS

In Germany as well as in the U.S. there is a large underground following for death- and thrash metal. German bands like Morgoth (SPV), Despair (Century Media), and Kreator (Noise) have found a niche in the U.S.; Kreator (Epic in the U.S.) spends two months of each year touring in the U.S. and has a tour lined up for South America this year.

Ironically, international heavy metal has traditionally taken many of its romantic/macho cues from Teutonic lore and social symbolism. Yet, in contrast to the international mainstream, much of German hard rock still leans toward the melodic form of metal typified by the Scorpions.

Walterbach believes the major record companies have made fundamental errors in the promotion of the harder end of the musical spectrum. He says, "Heavy metal is a very sensitive market and fans sense when a band is synthetic. You cannot employ the same marketing strategies as in pop music.

"Most majors invest large sums [in a band] and become impatient after one year. For us the investment is approximately [\$34,000] for production costs, plus the same amount for marketing and tour support. Our goal is to start making money after the third album."

He believes the reason so many bands split up is that many hard rock artists become frustrated because they are expected to have international appeal and an international image but can find work only in Germany. However, Phonogram Germany managing director Louis Spillmann cites egos and musical problems.

EMI Electrola managing director Helmut Fest offers another opinion: "The [German] record industry signed too many bands with insufficient talent during the boom years," he says. "Once this was realized, the [contract] option was not taken up and many bands were unable to obtain a second chance."

Fest feels that, after a period of product-saturation in the late '80s "the hard rock/heavy metal market in Germany has become more quality oriented.... I believe in a renaissance of German hard rock bands. First, due to the grand success of the Scorpions who have automatically caused a new wave nationally as well as attracting increased attention to German hard rock abroad. Furthermore, hardly any other country puts so much effort into heavy metal and hard rock as does Germany."





by Jeff Levenson

WO-MAN MUSIC, ONE-WORD TITLES: "I've always been interested in free association," Bobby McFerrin explains, timing his observations with the coincident release of two separate collaborations, on two different labels, each featuring him with a prominent playmate. "Hush," his Sony Masterworks issue, finds him romping with cellist Yo-Yo Ma; "Play," on Blue Note, has him with pianist Chick Corea.

One's classical, the other's jazz (or so the charts will reflect), though each bears the McFerrin stamp of playfulness and spontaneity coupled with seriousness of purpose. This vocalist's goal, it seems clear, is to keep alive the child within him.

"I've always been interested in how things happen," he says, "and how, if you're very aware and very open, you can grab hold of things and use them for ideas. It demands an acute awareness of your environment. To me it's like having big ears, giant ears, to take in the world around you . . . It also helps, of course, to have playmates you can connect with."

PARADISE FOUND: As if we needed further proof that the Caribbean is a perfect setting for falling in love (with the aid of a judiciously programmed jazz fest, of course), the St. Lucia Tourist Board has decided to turn up the heat on its tropical neighbors in the sweepstakes for stateside vacationers. (Actually, Aruba is the prime competitor; its annual jazz

fest is now a regular island attraction, after only four years.)

The St. Lucia Jazz Festival, a four-day affair, is slated for May 28-May 31 (at roughly the same time as the Aruba bash). Sponsored in part by American Airlines, it is designed to boost tourism during those months that are notoriously slow for Caribbean economies. Artists scheduled to appear include Alex Bugnon, McCoy Tyner, Andy Narrell, Kenny Barron, Bobby Watson, the Staple Singers, Joe Sample, and Sonny Fortune.

BLACK (JAZZ) HISTORY, SOUTHERN-STYLE: B.G. Swing Productions of Atlanta is determined to bring jazz to a host of Southern cities next year as a strategy for honoring Black History Month each February. Having enlisted the aid of Kenny Kirkland and Wynton Marsalis (each of whom is scheduled to highlight this year's ceremonies, with Marsalis receiving honors as Black History Jazz Role Model for 1992), the producers plan to take their series of education, performance, and study to schools and churches throughout Birmingham, Ala.; Charlotte, N.C.; and Tampa and Jacksonville, Fla.

STUFF: Pianist Kirkland has just taken part in a recording and videotaping of GRP's grand all-star big band. The participating artists are a who's who of the label's roster: Arturo Sandoval, Randy Brecker, Nelson Rangell, Ernie Watts, Bob Mintzer, Tom Scott, John Patitucci, Dave Weckl, Dave Grusin, Russ Ferrante, Dave Valentin, Eddie Daniels, Gary Burton, and Lee Ritenour, among them... I haven't heard this one yet, but apparently Dave Frishberg has written and recorded music for CBS television in its coverage of the Olympics. The theme? A view of the world's events since the last winter games in 1988. Just the kind of piece-of-cake, tongue-in-cheek stuff Frish tosses off before din-

BILLBOARD FEBRUARY 29, 1992

www.americanradiohistory.com

## Music Video

ARTISTS & MUSIC

## **Indie Video Promotion In Motion**

## New Firms Make Impact In Growing Field

(Continued from page 8)

done on a shoestring. Promoters are hired for an agreed-upon number of weeks—usually no less than four—and are paid a retainer that averages between \$200 and \$500 per week. Unlike indie radio promoters, they are not paid per add.

Also, unlike indie radio promotion, video promotion has remained scandal free. As one indie puts it, "With the fees I'm getting, I can't be throwing money at anybody."

McClusky's planned entry comes at a time when labels' use of independent video promoters is rising dramatically. This has occurred because more videos are being worked, but few labels have increased their video promotion staffing. And as video is

## 'Getting acceptance in the communityas an indie is not an easy task'

credited with breaking more artists, labels no longer dismiss the idea of hiring a helping hand.

"Four years ago, some labels didn't believe in video, much less independent video promotion," says Mark Weinstein, head of New Yorkbased urban video indie R N' R Freelance. "The idea of using an indie has become more [acceptable]. People are spending \$70,000 to make a video and then they're going to frown on spending \$4,000 to get an indie to work it? The indie is merely insurance. If the labels had sufficient staff, it would be different. I have five people working with me; most of my label counterparts are working twice as many videos as I am with only one or two staff members."

"Until I came to Elektra two years ago, I never worked with indies," says national director of video promotion Linda Ingrisano, who has had previous stints at Arista and EMI. "However, my list of priorities has at least tripled—Elektra's distributing five more labels than we did when I first started here—so when there are way too many things on the plate, I hire them."

## LOCAL SHOWS GAIN GROUND

Video departments also have been stretched by the proliferation of local and regional video shows, many of which play a video long before MTV does

"Before, labels only seemed to care about MTV; now they realize that local and regional shows are very important, especially on the rap level," says Los Angeles-based indie video promoter Steve Rifkind, who started as an urban and rap radio indie promoter several years ago.

"When MTV is not there for a proj-

"When MTV is not there for a project, that doesn't mean you have to pack up your bags and go home any more," agrees Rusty Garner, head of Endless Music, a Hohokus, N.J.-

based indie that specializes in pop, urban, and dance music.

Video indies work with labels in a variety of ways, ranging from merely handling videocassette mailings to serving as their promotion arms. Examples of the latter include R N' R Freelance for Tommy Boy and Select Records; TeleMotion for Zoo; Steve Rifkind Co. for Delicious Vinyl; and Nashville-based Aristo Promotions for Sony Nashville and MCA's country division.

More typically, a label will hire an indie with expertise in a certain genre to work a priority release in tandem with its in-house video promotion department. The indie will call a number of programmers to push the clip, as well as to set up interviews and promotions when appropriate.

"We have 450 shows in our database, and I would say on average, we call 200 shows a week, working between 12 and 15 projects," says Jeff Walker, head of Aristo.

"The main reason I use an indie is because I want to make sure something gets special attention," Ingrisano says. "Or, I'll have a project that falls into a different genre of music, such as Jimmie Dale Gilmore, that I'll want Aristo to work because they know country outlets better than anyone."

Other established video indies include Vis-Ability and Round The Globe Music. Among those joining the ranks within the last 18 months are TeleMotion, run by Laurel Sylvanus; Chatterbox Productions, headed by Ray Chatters; and a new venture formed by Lee Fehr. Sylvanus, Chatters, and Fehr all started their companies after leaving video promotion posts at major labels.

## SPORADIC USE

While some labels will use indies to work up to a third of their releases, others use them only sporadically or not at all.

Columbia Records' pop division uses indies on a limited basis. "It's not a rule not to use indies, we just like to keep things in the family," says Mark Ghuneim, national manager of video promotion. "We've got close to 40 current videos that three of us are working. We do it mainly by looking at our crossover priorities and then grouping artists by genre so that we're targeting the right artists for the right shows."

On rare occasions, Columbia has hired R N' R Freelance because of its ties to the rap community to work projects by L.L. Cool J, 3rd Bass, and, most recently, Cypress Hill.

Additionally, it hired Aristo to work James Taylor's "Copperline" to country outlets after the indie promoter pointed out that many of the musicians on the song, such as violinist Mark O'Connor, were familiar country names. The clip subsequently was aired on The Nashville Network, Country Music Television, and many local outlets.

A&M Records does not use indies, says national director of video promo-

tion Emily Wittman. "I've never needed them and I've never budgeted for them. It's my job and my department's job to get videos added. My interns are like my indies."

Though Wittmann does not hire indies, some imprints distributed by A&M, such as Jimmy Jam & Terry Lewis' Perspective Records, have hired independents that work in coordination with Wittmann's staff.

Still, most indie promoters say (Continued on next page)



Here We Video Again. Glenn Jones wraps his debut Atlantic clip for "Here I Go Again." Working on the video, which was shot on a Los Angeles soundstage, from left, are video producer Darren J. Lavett, Spellbound; video director Pierluca De Carlo, Spellbound; Atlantic video producer Michelle Webb; Spellbound rep Jeff Beasley; Louise West, manager; Jones; and Phina Oruche, who appears in the clip.





by Melinda Newman

VIDEOSYNCRASY' GROWS UP: "Videosyncrasy," the weekly hourly music video show produced by The Family Channel, is being revamped and will return March 6 at midnight in its new incarnation. The working title of the show is "The Scott Ross Music Video Show," which immediately tells you that former host Jimmy Hodson is pursuing his acting career elsewhere.

Along with the name change comes a change in attitude, if not programming. "Instead of having Jimmy jump out of an airplane, we're going to concentrate on Scott interacting with artists," says producer Jeanine Davis. Ross is a veteran DJ who had a syndicated radio show in the "70s.

The show will keep its soft rock/AC playlist, but instead of featuring an artist in a two-minute interview segment, it will use deeper, in-depth interviews with the artist that run between the clips through an entire episode

The show is also going for a broader demographic than "Videosyncrasy" drew. "Videosyncrasy" started with a 15-to-25-year-old target, but found it was drawing primarily 18-to-30-year-olds. The new show will target 18-to-49-year-olds, according to Davis.

Davis and a crew will be shooting more than 20 interviews in New York during Grammy week with such artists as Aaron Neville, Boyz II Men, Marc Cohn, Kenny Loggins, Lisa Stansfield, and Lenny Kravitz.

The bigger news is that The Family Channel has given the green light to proceed with a new weekly Friday night 30-minute video show that features contemporary Christian music called "CCM TV." CCM is also the name of a leading contemporary Christian magazine that will be promoting the show in its pages and will give the channel advertising leads.

According to Davis, the show is looking at playing acts like Charlie Peacock, Margaret Becker, and other mainstays of the genre. The program, hosted by Guy Schafer, will be shot in and around the D.C. area in places such as youth centers and church gyms, with kids interacting with the host about the clips they see. The target audience is 15-to-25-year-olds.

The pilot will be shot March 5 and Davis expects it to air later in the month.

PEOPLE ARE TALKING about MTV senior VP of music and talent Abbey Konowitch's move to talent development. Does this remove him from any involvement in acquisition of clips? For the answer, see story on page 10.

DAWN OF THE DECADE: Oakland-based California Music Channel celebrated its 10th anniversary with a Feb. 12 party at the Pan-Pacific Hotel in San Francisco.

According to CMC president Rick Kurkjian, among the 75 attendees were video folks from MCA, Hollywood, Mercury, Capitol, Warner Bros., Geffen, Motown, Elektra, and A&M; several independent video promoters; and local label reps. A special reel, prepared by CMC PD Gil Ashley for the party, traced several of the DJs currently on the daily show back to their first CMC appearance. The reel also featured parts of the program's 1981 pilot. For trivia buffs, the first video ever played on the channel was "Bette Davis Eyes" by Kim Carnes.

So what do the next 10 years hold? Kurkjian says he wishes it more time on the air and possible distribution via microwave.

TOWN MEETING: The New York contingent of the Music Video Assn. got together for a meeting Feb. 6 at Elektra Records in an effort to bring the members together at more than the semiannual MVA meetings. Guest speaker was publicist Garvey Rich of Reach Media, who spoke about garnering press on publicity-shy artists through pushing interesting facets about their clips to journalists.

The meeting took an interesting twist when Mark Weinstein, head of indie promotion company R N' R Freelance brought up his concerns with a weekly music video show, produced by students within the Dayton [Ohio] Public School System for its public access cable channel, WDPS. According to Weinstein, the school system superintendent had decided to no longer allow the show to air rap and metal videos because of objectionable content within some of the clips. Weinstein suggested to the show that a review board be set up to select the clips, but asked at the MVA meeting if labels would be willing to quit servicing the outlet if it refused to set up the board and continued to practice what he considered censorship.

After a slightly heated discussion, it was decided that more needed to be known about the situation before any kind of action could be taken.

Fortunately, it looks like the issue is not as dire as it was when originally explained to Weinstein. Eye talked to Ken Kreitzer, who works as a producer for WDPS and acts as an adviser to the show. He said various complaints had been made about the show's content, some of which reached the school superintendent, who asked Kreitzer to work out a solution to alleviate the complaints. But, according to Kreitzer, the superintendent never suggested that all rap and metal clips be taken off. The system Kreitzer is suggesting, and expects to implement, is to establish a community review board composed of a few students, a teacher, a parent, community reversely and school administrator.

nity member, and school administrator.

"High school kids are producing the show and have been making the programming decisions," Kreitzer says. "There have been a few clips that I've said forget about it to them on like 'Pop That Coochie.'" But he figures that with a board, there will be some system of accountability so that anyone who complains will be told that the clip had passed approval.

That crisis is over. However, a larger question that Weinstein brought up that begs to be addressed is: Should the MVA take a position on controversial issues that face its members? United we stand, divided we fall.

BILLBOARD FEBRUARY 29, 1992

## Billboard. THE CLIP LIST.

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



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Genesis, I Can't Dance
Hammer, Do Not Pass Me By
Michael Jackson, Remember The Time
John Mellencamp, Again Tonight
Mr. Big, To Be With You
Ozzy Dsbourne, Mama, I'm. . .
U2, Mysterious Ways

STRESS

B.A.D. II, The Globe Tia Carrere, Ballroom Blitz Cinderella, Hot And Bothered Color Me Badd, Thinkin' Back Enya, Caribbean Blue The KLF, Justified And Ancient Live, Operation Spirit Marky Mark, I Need Money Marky Mark, I Need Money Richard Marx, Hazard PM Dawn, Paper Doll Tom Petty, King's Highway Queensryche, Anybody Listening? Shanice, I Love Your Smile Soundgarden, Outshined Teenage Fanclub, The Concept Ugly Kid Joe, Everything About You Warrant, We Will Rock You

ACTIVE

ACTIVE

Boyz II Men, Uhh Ahh
Tevin Campbell, Tell Me What You . . .
Amy Grant, Good For Me
Lenny Kravitz, Stop Draggin' Around
L.A. Guns, It's Over Now
Naughty By Nature, Everything's . . .
Prince, Diamonds And Pearls
Salt-N-Pepa, You Showed Me
Richie Sambora, One Light Burning
Shamen. Move Any Mountain Shamen, Move Any Mountain
The Smithereens, Too Much Passion
War Babies, Hang Me Up

ON

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CURRENT

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The Farm, All Together Now
Doug E. Fresh, I'm Bustin' Out
Tracie Spencer, Love Me
Tom Cochrane, Life Is A Highway
Marky Mark, I Need Money
Bobby Konders, Mack Daddy
Jody Watley, I'm The One You Need
Genesis, I Can't Dance
Died Preety, Sweetheart
Richard Marx, Hazard
Tina Turner, The Way Of The World
Aaron Tippin, Ain't Nothin' With Radio
Chic, Chic Mystique
Das EFX, They Want EFX
Cowboy Junkies, Southern Rain
One To One, Peace Of Mind
Teenage Fanclub, The Concept
The Commitments, Mustang Sally
Nuclear Valdez, Share A Little Shelter
Spin Doctors, The Princes

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ADDS

Atlantic Starr, Masterpiece Little Village, She Runs Hot RTZ, Until Your Love. . . William Brothers, Can't Cry. .

FIVE STAR VIDEO

Curtis Stigers, You're All. .

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HEAVY Eric Clapton , Tears In Heaven Harry Connick, Jr., You Didn't Know Farry Connick, 3T., You Didn't Know Enya, Caribbean Blue Eddie Money, I'll Get By Smokey Robinson, I Love Your Face Simply Red, Stars Lisa Stansfield, All Woman Karpy Mitle, The Way I Feel About You Vanessa Williams, Save The Best. . .

GREATEST HITS

Paula Abdul, Vibeology Michael Bolton, Missing You Now Genesis, I Can't Dance Amy Grant, Good For Me Michael Jackson, Remember The G.Michael/E.John, Don't Let... Prince, Diamonds And Pearls

WHAT'S NEW

Tori Amos, Silent All These Years A.Franklin/M.MacDonald, Ever. Dan Hill, I Fall All Over Agai Tom Petty, King's Highway Robbie Robertson, Go Back. James Taylor, I've Got. . . Warren Zevon, Searching For A Heart



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ADDS

2 Hyped Brothers, Doo Doo Brown Aaron Hall, Don't Be Afraid Bobby Konders, Mack Daddy Cinderella, Hot And Bothered Cinderella, Hot And Bothered
Colonel Abrams, You Don't Know
Doug E. Fresh, I'm Bushi' Out
Glenn Jones, Here I Go Again
Jody Watley, I'm The One You Need
KCM, Let Me Groove You
Lord Finesse, Return Of The Funkyman
Metallica, Enter Sandman
Motley Crue, Primal Scream
Nia Peeples, Kissing The Wind
Red Hot Chill Peppers, Under...
Richie Sambora, One Light Burning
Roxette, Church Of Your Heart
Sabrina Johnston, Friendship
Smoove, Back At The Ranch
Spice 1, 187 Proof

HEAV

Spice 1, 187 Proof

HEAVY

2 Pac, Brenda's Got A Baby
Boyz II Men, Uhh Ahh
Cypress Hill, How I Could...
Cypress Hill, The Phuncky Feel One
Digital Underground, No Nose Job
Gerald Levert, Baby Hold On To Me
Greyson & Jasun, Livin' Like A Troopa
Hammer, 2 Legit 2 Quit
Ice Cube, Steady Mobbin'
Jodeci. Stav Jodeci, Stay MC Brains, Oochie Coochie MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Naughty By Nature, Everything's...
Nirvana, Smells Like Teen Spirlt
Right Said Fred, I'm Too Sexy
Scarface, A Minute To Pray...
Shabba Ranks, The Jam
Tevin Campbell, Tell Me What You...
TLC, Ain't Too Proud To Beg
Vanessa Williams, Save The...

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ADDS

HEAVY

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Jodeci, Stay
Mariah Carey, Can't Let Go
Gerald Levert, Baby Hold On To Me
Karyn White, The Way I Feel About You
Stevie Wonder, These Three Words
R Kelly, She's Got The Vibe
Tony Terry, Everlasting Love
Prince, Diamonds And Pearls
Michael Jackson, Remember The Time
Patit LaBelle, Somebody Loves You
Guy, Let's Stay Together
Keith Sweat, Keep It Comin'
Marc Nelson, I Want You
Queen Latifah, Latifah's Had. . . .
Naughty By Nature, Everything's . . .

laughty By Nature, Everything's. . . lammer, Addams Groove

MEDIUM

State Of Art, Understanding The Sounds Of Blackness, Testify Chris Walker, Take Time Lisa Stansfield, All Woman

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ADDS

Lisa Brokop, Time To. . . Matthews, Wright & King, Power Of. . . McBride & The Ride, Sacred Ground Sawyer Brown, Some Girls Do

HEAVY

Aaron Tippin, There Ain't...

B.B. Watson, Lover Not A Fighter
Billy Burnette, Nothin' To Do
Billy Dean, Only The Wind
Cleve Francis, Love Light
Clinton Gregory, Play, Ruby, Play
Davis Daniel, Fighting Fire With Fire
Diamond Rio, Mama Don't...
Doug Stone, A Jukebox...
Dwight Yoakam, It Only Hurts...
Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
James Taylor, Copperline

Great Plains, Faster Gun
Hal Ketchum, Past The Point Of Rescue
James Taylor, Copperline
Jeff Knight, They've Been.
Joe Diffie, Is It Cold In Here
John Anderson, Straight Tequila Night
Lee Roy Parnell, The Rock
Little Texas, First Time For Everything
Michael White, Professional Fool
Molly & The Heymakers, Mountain.
Nashville Bluegrass Band, Blue Train
Norman Lee Schaffer, The Way.
Pam Tillis, Maybe It Was Memphis
Patty Loveless, Jealous Bone
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, 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
Tracy Lawrence, Sticks And Stones
T.Tritt/M.Stuart, The Whiskey.
Trisha Yearwood, That's What I...
Will T. Massey, I Ain't Here

Vanessa Williams, Save The Salt-N-Pepa, You Showed Me TLC, Ain't Too Proud To Beg Color Me Badd, Thinkin' Back

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T.Tritt/M.Stuart, The Whiskey...
Pam Tillis, Maybe It Was Memphis
Vern Gosdin, A Month Of Sundays
Dwight Yoakam, It Only Hurts...
Randy Travis, Better Class Of Losers
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
Mike Reid, I'll Stop Loving You
Trisha Yearwood, That's What...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Davis Daniel, Fighting Fire With Fire
Prairie Dyster, One Precious Love
Great Plains, Faster Gun
B.B. Watson, Lover Not A Fighter
Steve Wariner, The Tips Of My Fingers

MEDIUM

MEDIUM

Michael White, Professional Fool
Gary Morris, One Fall Is All It Takes
George Jones, She Loved A Lot.
Ronnie McDowell, When A Man.
Sammy Kershaw, Don't Go Near.
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 I Learn
Aaron Tippin, There Ain't.
Clinton Gregory, Play, Ruby, Play
Cleve Francis, Love Light
Tanya Tucker, Some Kind Of Trouble
Dixiana, Waitin' For.
Hal Ketchum, Past The Point Of Rescue
Cee Cee Chapman, A Winter's Night
Nashville Bluegrass Band, Blue Train
Austin Lounge Lizards, He's Just.



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Linda Ronstadt, Dreams To Dream Russ Irwin, My Heart Belongs To You Hammer, Addams Groove Lisa Stansfield, Change Go West, King Of Wishful Thinking Shanice, I Love Your Smile Simply Red, Something Got Me Started Primal Scream, Movin' On Up G.Michael/E.John, Don't Let. . .



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ADDS

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HEAVY

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MEDIUM

School Of Fish, King Of The Dollar The Family Stand, New World Order Siouxsie & The Banshees, Fear Tung Twista, Mr. Tung Twista Electronic, Feel Every Beat The KLF, 3 A.M. Eternal The KLF, 3 A.M. Eternal INXS, New Sensation Blue Aeroplanes, The Boy In... Swervedriver, Son Of Mustang Ford Seal, The Beginning Lighter Shade Of Brown, On A... Quadrophonia, Wave Of The Future Fishbone, Fight The Youth The Cult, Heart Of Soul The Future Sound, What's A Bro To Do The KLF, Justified And Ancient Red Hot Chili Peppers, Suck My Kiss

## Music Video

## **VIDEO TRACK**

**NEW YORK** 

A TRIBE CALLED QUEST is joined by Leaders Of The New School in its new Jive video "Scenario." Jim Swaffield directed the New Generation Pictures shoot, which comes from A Tribe Called Quest's album "Low End Theory." Joseph Nardelli produced.

LOS ANGELES

RALPH ZIMAN IS THE director behind Vanessa Williams' "Save The Best For Last" video from her Wing album "The Comfort Zone." The clip features Williams performing the ballad in a winter wonderland setting, intercut with closeups projected onto a screen in front of an orchestra. Benjamin Howell produced for DNA Productions. Meanwhile, DNA director Rocky Schenck recently wrapped Pearl Jam's new clip, "Evenflow," from the Epic Associated album "Ten." Sam Aslanian and Kathryn Shaw co-produced the shoot, which mixes performance and concept footage reeled at the L.A. Zoo. In addition, Julie Cypher directed Melissa Etheridge's Island video "Ain't It Heavy." DNA's Steve Lavey produced.

OTHER CITIES

BLACK & WHITE Television's Paris Barclay and Sam Martin co-directed Mint Condition's new Perspective/A&M video, "Breaking My Heart (Pretty Brown Eyes)." The cinema vérité clip shows lead singer Stokley Williams falling in love with his female video director. DP Bob Lechterman captured a grainy, hand-held feel for the clip, which was shot on location at Minneapolis' Ice House. Percy Hall and Richie Vetter produced.

## INDIE VIDEO PROMOTION IN MOTION

(Continued from preceding page)

there is plenty of business to go around, including work from nonrecord company sources. For example, Endless Music was hired by CBS/Fox Video to promote old "I Love Lucy" and Jackie Gleason television Christmas specials available at retail for the first time. Both included performances of Christmas carols that Endless Music serviced to local and regional video outlets.

Although labels, promoters, and programmers say they welcome new indies, they voice concern about newcomers who don't know the terrain.

"Getting acceptance in the community as an indie is not an easy task," says Ghuneim. "The programmers aren't like music directors at a radio station; many of them produce, edit and host the show as well. Some have other day jobs. Their sole job isn't to field calls from a promoter.'

"New indies seem to be coming out of the woodwork," says Jeanine Davis, producer of The Family Channel's weekly video show, "The Scott Ross Music Video Show" (formerly "Videosyncrasy"). "I had a guy call me whom I'd never heard of, and he's asking me about a particular video, which is the only project he has. I tell him I can't promise it would get on. Five minutes later he calls me back, asks me what network we're on, what our viewership is, and what urban stations are in our area. I don't have time for that."

Another programmer adds that she sometimes feels indies are given castoffs. "If I'm getting heavily pitched by the indie promoter on something and then I don't even hear about it once from the label, I wonder just how much of a priority it is."

Most labels swear they hire indies only for priority projects, but a few indies say they are occasionally put on retainer for other reasons. "There are times that I'm hired by a big label that's looking for adds to appease management," says one indie. "The manager may have several tripleplatinum acts and he's trying to break a new band, so we're told to do whatever we can." However, the source says such incidents are rare, and adds, "if someone came to me with a project and said this is a piece of shit, but can you get me some adds and make me look good, I wouldn't

## **Multi-Act Tour Getting Plugs** From MTV

NEW YORK-A multi-angled media and marketing campaign will accompany next month's multi-act tour by Big Audio Dynamite II, Public Image Limit-ed, Live, and Blind Melon.

Produced by MCA Concerts, the tour opens March 13 in Tampa, Fla. It will be promoted several times a day on MTV and on the programs "120 Minutes" and "Breakin' Outta Bounds." Hyundai will stage auto displays on college campuses preceding the tour dates and will sponsor "MTV's 120 Minutes— Left Of The Dial," a new fiveminute, five-times-weekly radio show, featuring new alternative music, artist interviews, live performances, and tour reports. It will be produced by MTV Networks and Thirsty Ear and hosted by MTV's Dave Kendall.

The recent Rhino Records compilation CDs "MTV 120 Minutes" will be sold at concert sites.

The tour also will help promote the B.A.D. II album "The Globe" on Columbia Records; P.I.L.'s forthcoming Virgin Records release "That What Is Not"; Live's MCA/Radioactive Records album "Mental Jewel-ry"; and Blind Melon's forthcoming debut on Capitol Rec-

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## International

## **BMG's Korean Trade Dispute Disarmed**

## Affiliate Had Been Stymied By Wholesalers

LONDON-A trading dispute affecting BMG International's new affiliate in Korea, the single largest music market in Southeast Asia, has been

The company, BMG Yeh-Eum Co. Ltd., had been at odds with the country's record wholesalers group, and unable to conduct normal business since it was established last year. Peter Jamieson, BMG International's senior VP for the Asia Pacific region. confirms reports the problem has been resolved. "The company is up

and running," he says.

Jamieson is due to visit Korea this month, and expects a full briefing then from Seungdoo Park, managing director of BMG Yeh-Eum. The firm previously operated there through a licensee, Seoul Records Inc.

The market in Korea-strictly speaking, South Korea-was worth more than \$200 million at retail in 1991. According to industry estimates, a total of 46 million album units were sold to the trade, with the cassette format accounting for 21 million, LP for 17 million, and CD for 8 million. International product takes 30%-35% of the business, the balance held by local repertoire.

Jamieson says the BMG affiliate tried to circumvent the problemwhat he calls "wholesalers' disinclination to purchase"-by selling direct to retail for three or four months, then dropped that tactic as settlement talks continued.

The wholesalers' group, according to industry sources, comprises about 30 firms. They supply Korea's thousands of retail outlets, most of which are mom-and-pop stores and cassette bars. The group reflects the country's conservative and near-xenophobic attitudes toward foreign firms. "The association is a bit of a cabal," says one senior multinational label executive. "It looks like they were bullying BMG, the smallest of the multinationals there, in order to obtain concessions.'

Xenophobia aside, discounts are a key issue in any standoff between wholesalers and suppliers in Korea. Some major companies are obliged to offer 100% sale-or-return terms. "Every time you have a payment dispute, they ship the goods back by the truckload," says one industry insider.

EMI Music had some similar difficulties when it opened there in the late '80s, despite a joint-venture arrangement. Other majors operating in the territory are Sony and Warner, which are wholly owned affiliates

## **Japan's Pony Canyon Trots Out Subsidiary In Taiwan**

■ BY STEVE McCLURE

TOKYO-Pony Canyon has become the first Japanese record company to set up a subsidiary in Taiwan. It is headquartered in the capital, Taipei.

Harry Kaneko, GM for corporate development at Pony Canyon, says the new affiliate's first priority is to find and develop local artists. The firm will also handle Japanese artists there, such as Chage & Aska, as well as product from the Windham Hill, Hollywood, and China labels, with which Pony

Canyon has licensing deals. Pony Canyon owns 51% of PC Taiwan. Rock Records, whose 30%-plus market share makes it Taiwan's biggest record company,

holds 29%, while Hong Kong film company Golden Harvest has the remaining 20%. Rock Records president Sam Duann serves concurrently as PC Taiwan chairman and Pony Canyon's Buck Nosaka is president. PC Taiwan has 18 staff members, most of whom are locally hired.

Kaneko says projected sales in the first fiscal year ending March 31, 1993, are \$6 million, Pony Canvon hopes its new subsidiary will account for 10% of the Taiwanese prerecorded-music market after three years of operation. That market is now worth about \$150 million a year, of which roughly 75% comes from sales of domestic product.

(Continued on page 40)

## Organizers' **Feelings Mixed** After '92 Brits

■ JEFF CLARK-MEADS

LONDON-The aftermath of the 1992 British Record Industry Awards is producing a feeling of quiet satisfaction in some quarters-and of disappointment over lost opportunities in others.

Paul Russell, chairman of the organizing committee, says he is "delighted" by the way the ceremony was conducted and presented to a worldwide television audience (Billboard, Feb. 22). The show's producer, Jonathan King, is, though, unhappy that the Brits was not a monthlong, global, concert-centered extravaganza.

Russell, who oversees the show on behalf of the British Phonographic Industry, says, "The event itself seemed to run reasonably smoothly. It was great that we had so many winners there and I thought the artists all performed very well." The ceremony was held for the first time in established rock venue the Hammersmith Odeon in London, and Russell adds, "There was a very good atmosphere in the Odeon.'

He says he is pleased that, of the total U.K. audience of 10.5 million, the number of 16- to 35-yearolds was 50% up on the 1991 figure. In addition, preliminary figures from chart compilation company Gallup suggest that 500,000 additional albums were sold on the strength of the program in the U.K.

Russell, who is chairman of Sony Music Entertainment U.K., argues that the show has grown in quality over the years, mainly due to the fact that the same pro-(Continued on page 40)

## French Video Market Registers 34% Growth In '91

■ BY PHILIPPE CROCQ

PARIS-The French video market grew by 34% in 1991. Gross income of the 23 members of trade group Chambre Syndicale des Editions Audiovisuels was \$394.5 million, of which \$322.2 million, or 81%, came from sell-through and \$72.3 million from rental.

The growth factor of the video market compares with 4.6% for the sound-carrier market last year, but represents a deceleration compared with 1990's growth figure of 40%.

By the end of 1991, sales of VCRs in France had reached a total of 9 million, compared with 6.7 million a year earlier. Expectations are that with 20 million television receivers in use, the penetration of VCRs will continue to grow at the rate of 2 million a vear.

According to SECODIP (Societe d'Etude Economique Française), a third of French homes possess a video recorder. The society expects the penetration to reach 70% by 1995.

Predominant video repertoire are feature and animated films, accounting for 87% of revenue.

French record industry association SNEP says music video sales were up 5.4% last year at \$22 million, with unit sales of 1.35 million. Music laserdiscs sold 111.689 units in 1991, a drop of 6% on the 1990 to-

Music videos accounted for 55% of PolyGram Video's sales in 1991. The company, which has a 4.19% share of the French market, has 230 music titles in its catalog, 180 of which are available on laserdisc.

Laurent Storch, head of Poly-Gram Video, says the videoclip is fast replacing the single as an album promotion tool.

The only diamond award (100,000 sales) in the French music video field went to Patrick Bruel (BMG). Jacques Brel's "15 Ans d'Amour" (PolyGram) went double-platinum (40,000-plus), as did "Mylene Farm-

dole" by Roch Voisine (BMG), and "Dans La Chaleur" by Johnny Hallyday (PolyGram). The growth in importance of mu-

sic videos is reflected in the figures of BMG, which set up its video division under Christophe Rudler in 1989. The firm released 25 titles in 1990 and achieved sales of \$486,000. Last year BMG marketed 80 titles and sales were up to \$3.7 million.

Spending per household on video software in France last year was estimated at \$48.70. Average retail price of a prerecorded videocassette in France is the franc equivalent of \$20 in hypermarkets and \$23.30 in megastores such as FNAC and Vir-

Hypermarkets currently account for 66% of video software sales; the FNAC chain for 10%; Virgin, 3%; supermarkets 10%; other retail chains such as Nuggets and Madison, 5%; with department stores claiming

Leading company market shares in 1991: Buena Vista, 16.68%; GCR, 11.94%; Warner, 11.37%; TF 1, 8.71%; CIC, 8.50%; FoxVideo 7.43%; and NMV, 5%

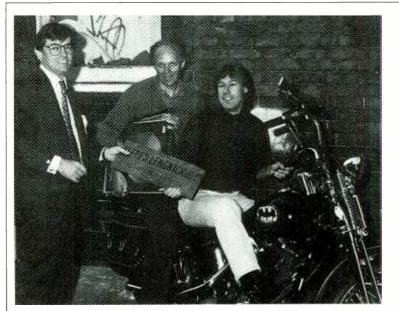
Buena Vista's leading position in the market is largely accounted for by the success of "Cinderella" (more than 1 million unit sales) and 'Fantasia" (800,000).

With an 8.71% market share, TF 1 video, established at the beginning of 1989 and directed by Pierre Brossard, is the leading French company. It achieved unit sales of 2 million last year and a gross revenue of \$344.6 million. Budgeted income for this year is \$44.8 million.

NMV, directed by Jean-Paul Commin and committed to achieving a higher profile and more substantial sales for French movies, achieved sales of \$20.5 million last year, helped by the success of the Gerard Depardieu film "Cyrano de Bergerac," which sold 300,000 units.

Commin, noting that in 1990 income had already surpassed that of the cinema industry, says, "The video market has great prospects. But we're now facing the problem of software supply outstripping demand.

'Too many titles are being released, many of them of very little interest. And the hypermarkets, which are responsible for the most sales, have no display space for more than 1,000 titles. We are, therefore, seeing the emergence of a dilemma parallel to that facing the record industry, which is torn between emphasis on the top 50 and exploitation of catalog."



Tim Hollier, left, the previous owner of the Alfred Lengnick catalog, turns over the company's shingle to Complete directors lain McNay and Martin Costello

## **Complete Buys Entire Lengnick** & Co. Catalog

LONDON-The 109-year-old classical music publishing catalog of Alfred Lengnick and Co. has been bought by indie company Complete Music Ltd.

The deal is Complete's biggest acquisition to date and covers 2,500 titles, including works by Malcolm Arnold, Edmund Rubbra, William Alwyn, Elizabeth Maconchy, and Robert Simpson.

Complete now controls more than 16,000 titles. Managing director Martin Costello says the mainly pop and rock company has been keen to diversify into classical for some time.

JEFF CLARK-MEADS

# GLOBAL **MUSIC PULSE**

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

## **EDITED BY DAVID SINCLAIR**

SWITZERLAND: Although this is not a nation renowned for the aggressive or anarchistic nature of its people, Switzerland's new rock sensation the Young Gods produces music of unbridled ferocity. The trio of Franz Reise, Al Mono, and Use Drums has just released its latest album, "T.V Sky" (on the Play It Again Sam label), an eviscerating blast of industrialstrength metal that welds the weird mechanics of European gothic to the in-your-face sensibility of American hardcore. Described as a meeting of "Wagner and Vietnam," it is the Young Gods' first album to be sung in English. There are heavy echoes of the Doors in the 20-minute epic "Summer Eyes," while "Gasoline Man" combines a refried John Lee Hooker boogie riff with a 21st century drum sound in much the same way that ZZ Top did on parts of last year's "Recycler" album. The Young Gods have just embarked on an extensive world tour with dates scheduled in England, Iceland, North America, Australia, Japan, and Russia.

IRELAND: The long-awaited solo album by Rita Connolly, best known for her vocals on Shaun Davey's Celtic suites and symphonies, will be released next month. Recorded in Dublin and co-produced by Connolly and



Davey, "Rita Connolly" (Tara) defies easy categorization, being a mixture of folk, pop, jazz, and soft rock with outstanding flugelhorn and trumpet contributions from Denmark's Palle Mikkelborg. The most immediately commercial track is "Amiens (Kings And Queens Of France)," a song with an appeal similar to that of the Mike Oldfield/Maggie Reilly hit "Moonlight Shadow," while several other songs such as the haunting "It's Really Pouring" and the lullaby "Close Your Eyes" wouldn't

be out of place on a Judy Collins collection. KEN STEWART

ITALY: Veteran Neopolitan singer Roberto Murolo has released a new album, "Ottantavogliadicantare" (Festa/CGD), in celebration of his 80th birthday, no less. He is widely acknowledged as the master of Neopolitan song and many major artists, including Fabrizio De Andre, Mia Martini, and Peppino Di Capri, have been quick to duet with him on his birthday album. "Ottantavogliadicantare" opens with the De Andre-penned "Don Raffae," a perky introduction to a 10-song set which is soaked in Southern Mediterranean melody. Italian superstar Pino Daniele wrote "Na Tazzuella 'E Cafe," a jazzy number featuring the clarinet playing of TV personality Renzo Arbore, while singer and actress Lina Sastri joins Murolo on the narration. The album will serve either as a connoisseur's delight or a beginner's guide to the romantic music of Naples. DAVID STANSFIELD

KENYA: The ever-declining quality of record production has started a stampede for original music of the '50s and '60s. Record stores are packed with compilations, and waning stars have been given a new lease of life.

The oldies revival was given a major boost last year by the release of an album called "Wazee Wa Kazi" by upand-coming stars Them Mushrooms. Roughly translated, the title means "The grumbles the old men used to have" and signifies the group's affection for zilizo-pendwa—a generic name for the popular tunes of "the Now the old-timers themselves are back in the spotlight. Daudi Kabaka, 52, one of the greats of the zilizopendwa era, is once again commanding huge



crowds, recalling his glory days when he recorded "Harambee Harambee Tujenge Pamoja." An appeal to Kenyans to work together to build a nation, the song has become almost the unofficial national anthem. Other beneficiaries of the trend include veteran Peter Mwambi, who has a new hit single "Kyanganga Ya Papa" (My Father's Band), and the Marine Commandoes, whose album "Zilizovuma," a selection of oldies, was one of Poly-Gram's biggest hits of 1991. ARTHUR GOLDSTUCK

FRANCE: The rediscovery of local and regional acts continues apace. Corsica was in focus a couple of months ago; Britanny has always offered acts with Celtic roots; and now it is the southeast Basque province on the Atlantic coast that is receiving international attention. The province was put on the musical map when Polydor signed solo act Peio Serbielle, due to release an album later this year, and BMG signed OIO, the leading Basque band. OIO (pronounced Oee Yo) has cut an album that is a perfect mix of Basque tradition, new age sounds (synthesizer, percussion), old instruments (such as hurdy-gurdy, flute, and ttun-ttun, an ancient Basque form of tambourine), and traditional vocal polyphonic harmonies with the help of a men's choir. Titled "Anima" (a Latin word meaning "soul"), the album features striking instrumental numbers such as "Sohoro," alongside more conventional material like "Almeira" with considerable crossover potential. Zoo, an affiliate of BMG, will be releasing the album in the U.S. next EMMANUEL LEGRAND

# **Japan OKs 10 Bids For Satellite TV** 2 Consortia Look To Fill Video Gap Left By MTV

■ BY STEVE McCLURE

TOKYO-Japan's Posts and Telecommunications Ministry has approved six of 10 applications to set up new satellite TV stations, including bids from two consortia that will concentrate on broadcasting music videos. The stations' licenses take effect May 1.

It was earlier reported that one group, Music Television, was holding talks with MTV Networks about obtaining the right to broadcast MTV in Japan (Billboard, Jan. 4). A spokesman for audio maker Pioneer, which has a majority stake in Music Television, says his company

has no comment regarding the possibility of a deal with MTV.

Music Television hopes to begin broadcasting in July, possibly on a trial, free-of-charge basis, the spokesman says. He stresses, however, that timing and scheduling details have yet to be decided.

A report in broadcasting trade paper Denpa Shimbun says the other consortium, Space Shower, could go on air in May. Details regarding Space Shower's plans were unavailable at press time.

MTV has been off the air in Japan since the cancellation last June of "MTV Japan," a magazine-style program featuring material culled from the U.S. cable station as well as videos of Japanese bands. Tokyo Broadcasting System, a national network which had been airing the show three times a week at different times between midnight and 6 a.m. since July 1988, was unable to reach an agreement with MTV concerning the length and scheduling

The demise of "MTV Japan" came in the wake of the cancellation of other music video programs on Japanese TV. As a result, record companies are finding it hard to promote new releases, especially of foreign material.

# India's MIL Releasing Batch Of CDs

BY JERRY D'SOUZA

BOMBAY-Music India Ltd. has released a batch of 322 compact discs, comprising 207 nonfilm and 115 film soundtrack titles, following the relaxing of a governmental import policy under which holders of EXIM (Export-Import) scripts can now import up to 30% of the value of the product.

The value is related to exports. But the actual exporters are known to trade the scripts in the open market, often at a premium.

MIL was, in December 1987, the first Indian company to release CDs. Says VP Vijay Lazarus, "The CDs were marketed out of Hong Kong and Singapore to all parts of

the world except India. Now because of the policy change, we can sell them in India."

MIL is importing "naked" CDs, manufactured in Hong Kong for packaging, and then packaging them in India. The company plans to import 10,000 international CDs monthly for sale in the domestic market.

Says Lazarus, "There are some 200,000 CD players in the country, with an annual growth of around 50,000. Selling CDs is not a volume business and we'll peg the prices at international levels. Our industry has suffered enough because of low margins on prerecorded cassettes. The CD sector will give us a tremendous boost."

MIL is selling movie soundtrack CDs at equivalent of \$14.50, nonfilm music at \$16, and international music product at \$18. The company also plans to set up a \$2.4 million CD pressing plant in Bombay, to go on stream mid-1993 with a 2.5 million annual capacity.

In 1990, MIL launched "Operation Music Thunder," with a 300-ti-tle release program over the 12 months. Last year's theme was "We Are The Best," under which the company released classical albums on the DG, Decca, and Philips labels. With classical music largely ignored here, the high production quality produced a "very positive consumer response," says Lazarus.

To promote the classical catalog, MIL linked with Reader's Digest to sell first cassettes, then CDs. Now a collaboration with Burlington, India's biggest mail-order house, covers tapes and CDs of all kinds of music.

Lazarus says, "We're looking for sustained growth. And we welcome the return of Motown and will launch that label on tape and CD as of now.'

# Mango's Focus Shifts Along With HQ Paris-Based Label Looks To Africa

PARIS-Once a reggae label, now a world music imprint, Mango Records is at home in Paris under the command of Frenchman Philippe Constantin.

The label-an offshoot of Island Records—relocated to the French capital last year, and has been refocusing its activities on about a dozen acts. Constantin's goal is to produce "different" music and to position himself as far away as possible from those in the industry who are, in his words, "obsessed by the charts."

The executive says he is looking to expand the market for world music by using all the tools offered by the international music business. "I am not going for traditional or folk; there are other labels for that," he says. "I will try to give our artists the same attention and means of working, the same promotion and marketing, as any other Western artists. But we will not sign more acts than we can work with.

"It would also be silly to think that radio stations-which have always shown limited interest in these type of acts—will soon be converted," he adds. "We have to take this fact into account.

As a result, Constantin has refocused the label's roster on African music. He is maintaining the reggae side, but at the same time keeping an eye on South America. Primary acts are Salif Keita, Ismael Lo, Baba Maal, Doroty Masuka, Ramiro

(Continued on next page)

# SIMPLY RED SHOOTS FOR THE 'STARS'

(Continued from page 12)

on posters and on the single sleeves. 'My obsession is that everything to do with Simply Red has to be of the highest quality and class. That maximizes the chances of being successful."

Spreading the Simply Red message from the U.K. to other territories was assisted by Hole's perception that "Warner Music International is a pretty sophisticated machine.

"We have a good image as an artist-oriented company even though we are huge, and Simply Red have a history with the company. The company knows Simply Red and knows their management. They know us and the way we want to do things.

That led, he says, to a uniformity of marketing style across the world with the same message being presented: Simply Red's name is a guarantee of quality.

Asked who is buying "Stars," Hole

responds: "Everybody. We're selling it to people from 15 to 50. From a marketing point of view, we've tried to cover all the bases."

That marketing was assisted by the band's willingness to undertake interviews and appearances to promote the record. "Mick and the group are very hard workers and they make themselves available.

"I suppose the thing is that Mick loves what he does. He loves making records and putting them across to as many people as possible."

Manfred Zumkeller, senior VP at Warner Music Europe, says he anticipates "Stars" will eventually top 2 million sales in the U.K. and reach between 3 million and 3.5 million on the continent.

Asked his opinion of why the album has been so successful, he echoes Hole. "It is simply a good rec-

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Speak Of The Devils. Actor Bruce Willis, right, joins blues act the Red Devils at the Lex and Java Jive club in Tokyo. Willis, in town to promote his film "The Last Boy Scout," sang and played harmonica with the band for a few numbers. Also in the audience were singer Cathy Dennis, actress/singer Judy Ongg, actor Masaaki Sakai, Japanese pop group Smap, and film producer Ken Kazama. (Photo: Bill Hersey)

## ORGANIZERS' FEELINGS MIXED AFTER '92 BRITS

(Continued from page 38)

duction team has remained together and has improved its skills and techniques.

The production team will meet under Russell's chairmanship early next month to analyze all aspects of the 1992 show and the implications for the future.

That future is unlikely to include King. Though happy with his work in producing a "slick, professional, and extremely competent" awards show, he says he differs with the BPI in his enthusiasm for repeating and expanding last year's Great British Music Weekend concert series.

In 1991, gigs covering a variety of musical sectors were held at Wembley Arena in London and excerpts from them inserted into the awards ceremony broadcast. King says this year he was in advanced negotiation to stage shows by British acts in London, New York, and Paris and have each of them broadcast by MTV and, simultaneously, by appropriate radio stations in each territory served by the TV music channel.

King says of the Brits, "I wanted it to be a monthlong event at the beginning of each year, promoting new music on the back of older and successful British music.

"The industry sees it differently. I was told to do an awards show that was just an awards show."

The program that was produced has been or will be seen in 50 countries, according to the latest information given to Russell.

# PONY CANYON TROTS OUT SUBSIDIARY IN TAIWAN

(Continued from page 38)

Kaneko estimates 65% of the firm's revenue will come from sales of local product, with the rest coming from Japanese and other international repertoire. PC Taiwan has gotten off to an auspicious start, selling more than 250,000 copies of an album by local singer Lin Chang since its Jan. 30 release, the new company's first.

Promoting Japanese product presents some problems, since Taiwan prohibits broadcast of Japanese-language material—a legacy of Japan's 1895-1945 colonial occupation of the island. "There's no sign that these restrictions will be modified in favor of Japanese," Kaneko says,

"but in the next couple of years things may change."

Pony Canyon, which is part of the Fujisankei Group media conglomerate, hopes its presence in the Taiwanese market will enable it to keep tabs on efforts to clamp down on local pirating operations, Kaneko says. The company's entry into the Taiwan market follows similar moves into East Asia in recent months. At home, Pony Canyon is the third-ranked record company, with a market share of just more than 10%. Within the last year and a half, Pony Canyon has opened offices in South Korea, Hong Kong, and Singapore.

# MANGO'S FOCUS SHIFTS ALONG WITH ITS HQ

(Continued from preceding page)

Nakka, and Boukman Exsperyans.

Constantin also has great faith in

the future of Angelique Kidjo from Benin, whose last album ("Logozo") achieved encouraging sales. It was produced by Joe Galdo, and featured such musicians as Manu Dibango, Ray Lema, and Jasper van't Hof

Mango has three offices: Paris for A&R, promotion, and marketing coordination; London, headed by Jumbo Vanrenen; and New York, where Peggy Dold recently joined the label as VP of marketing.

Marketing and distribution is

handled by the various Island offices, and distribution is by Poly-Gram or, in Continental Europe, BMG. All artist signings are made through the Paris HQ.

"World music is set to grow in popularity this year," says Constantin, a veteran of the French music business. "The Anglo-Saxons have contributed an enormous amount to popular music in the last 40 years, but now the tide is turning a little, and Europe has a real chance—through its varied ethnic groups—to promote a different kind of music of quality."

# 'Canadian-Content' Discontent

# Quota Slots Seen Squeezing Domestic Acts

BY LARRY LeBLANC

TORONTO—The music industry here is focusing renewed attention on radio's 20-year-old Canadian-content regulation and its impact on domestic recordings.

The rule stipulates that 30% of the music played on AM stations and at most FM formats fit in the guidelines for Canadian content, as judged by the Canadian Radio-television and Telecommunications Commission. Under the system, one point is granted for the Canadian status of each of the music, lyrics, artist, and production categories in a recording. A recording must achieve at least two points to qualify as Canadian.

The new attention to the CanCon rule follows CRTC's decision last fall to deny Canadian-content status to the songs on Bryan Adams' "Waking Up The Neighbours" album.

The irony is that if the CRTC had not denied the songs on "Waking Up The Neighbours" CanCon status, Canadian programmers, particularly FM rockers, might have picked up a high percentage of their CanCon quota from Adams' songs while denying a number of Canadian recordings airplay access.

play access.
"Thank goodness, Bryan's album wasn't Canadian content," says Kevin Shea, director of promotion at MCA Records Canada. "The competition was so fierce throughout the fall that, if we had had Bryan's album CanCon, and some AORs going to three to six tracks deep, we would have been in big trouble."

"It would have been Bryan and Tom Cochrane pretty much on many stations," agrees Kim Zayac, director of national promotion, Sony Music Entertainment (Canada). "A lot of the AOR stations are now five tracks deep on the Cochrane record ['Mad Mad World']. It's already taking up a lot of spots."

New Canadian recordings compete solely against one another for airplay and, with programmers often saying their CanCon quota is filled, record labels here continually monitor what other domestic recordings are com-

ing up.

"There's times when I'm out to the same formats with a half-dozen Can-Con tracks," says Randy Stark, VP of national promotion, domestic and international division, Warner Music Canada. "We try to space things out so we don't compete." Randy Wells, VP of radio promotion, A&M Records Canada, says even when the amount of great Canadian music exceeds 30%, Canadian radio will not program more than the quota requires. "Radio [won't] open up and play [Canadian recordings] to leave off the next Rod Stewart."

## LABELS SEE ABUSES

There is, say those surveyed, continued and widespread resistance from many radio broadcasters to the spirit of the government body's content regulations. Abuses or misuses, they say, consist of programmers dumping Canadian recordings from morning- and afternoon-drive shifts; assigning lower rotations to domestic

product than to international releases; and failing to give long-term airplay support for most Canadian artists, including top-selling acts.

"The quality of Canadian recordings has risen in recent years and radio stations are running with them a lot longer but few records make it into the morning-show rotations," says Peter Diemer, VP of national promotion, Capitol Records-EMI of Canada.

"You get bothered they don't want to go above their 30% or that they have lots of CanCon and don't want to add records but what irks me the most is those stations who admit they don't put Canadian records into heavy rotation," says Zayac. "Medium is all they'll go."

"There are only a handful of stations doing that but they are important enough," says MCA's Shea.

### LATER SINGLES IGNORED

With the exception of tracks by a small body of Canadian artists, it is generally agreed within the record industry that the third single or focus track from albums by Canadian artists are often ignored by Canadian ardio. That, some argue, is the difference between an album doing moderately well or making a sizable sales impact.

"They give you out-of-the-box sup-

"They give you out-of-the-box support on the first track—they give you one, no question—then the second track is tougher, and the third track is, in a lot of cases, like pulling teeth," says Stark.

says Stark.

A&M's Wells says his experiences have been mixed. "I have had records where I can't find support for a fourth single and three have been successful as far as airplay and some sales, although not huge. On the other hand, with World On Edge, I'm blown away that radio's still supporting us on a sixth single."

According to Capitol-EMI's Diemer, Canadian acts have benefited from the CRTC's decision to exclude CanCon records for one year from the requirement that stations play only 49% hit music. This has allowed new Canadian recordings to be

played longer since they no longer take a slot away from a competing hit.

### CELINE DION'S DILEMMA

While Adams grabbed headlines throughout the country for the foreign status of his album, Quebec singer Celine Dion, who ran into difficulty with programmers over recording non-CanCon selections on her debut English album, "Celine Dion," two years ago, recently had initial difficulty in interesting Canadian programmers in her Peabo Bryson duet, "Beauty And The Beast," which fails to meet CanCon requirements.

"Canadian stations mostly held off on the record to look south to see if the record was working there before they played it," says Sony's Zayac. "Although Celine is approaching superstar status in this country, there's no CanCon incentive for stations to play the record."

# MAPLE BRIEFS

THE CANADIAN Academy of Recording Arts and Sciences has announced several changes in the 1992 category nominees. The release date of Julie Masse's self-titled debut album was found to be outside the award's eligibility period and, as a result, the singer has been disqualified in the two categories in which she was nominated. Instead, Meryn Cadell has been nominated for most promising female vocalist, and the album "Kathleen" by Quebec singer Kathleen is nominated for best-selling Francophone album.

APPOINTMENTS: Barbara Sedun has been named creative manager at EMI Music Publishing Canada in Toronto . . . Irv Ash has been appointed VP of leasing at A&A Music and Entertainment Inc. in Toronto.



A Pearl Of An Album. Executives of BMG Music Canada congratulate BMG/RCA recording group Prairie Oyster as the group receives Canadian Recording Industry Assn.-certified gold plaques signifying the group's album "Everybody Knows" has sold 50,000 units in Canada. In September Prairie Oyster won song-of-the-year and group-of-the-year honors at the Canadian Country Music Awards. The group is currently playing dates in Canada. Shown, from left, are Bob Jamieson, president/GM, BMG Music Canada Inc.; Tonni Neilson, AMK Management; band members Bruce Moffet, Russell deCarle, Keith Glass, Joan Besen, and John P. Allen; and Alan Kates, AMK Management.



# **VORLD**

		HART HOT 100 2/15/92 MUSIC & MEDIA	17	18	YOU SHOWED ME SALT-N-PEPA #m/METRONOME	3	3	AINO SEDAINO MAENI SHOGO HAMADA S
	LAST		18	20	HAIL HAIL ROCK'N'ROLL GARLAND JEFFREYS RCA CRUCIFIED ARMY OF LOVERS ULTRAIDEAL	5	2	PRESENT PLEASURE ZOO FOR LIFE MILLION KISSES DREAMS COME TRUE EPI
WEEK	WEEK	SINGLES	20	13	NO SON OF MINE GENESIS VIRGIN	6	5	IN THE LIFE B'Z BMG/VICTOR
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC		١.	ALBUMS	7 8	6	SONGS II MASATOSHI NAKAMURA NIHON CO TREE CHAGE & ASKA PONY CANYON
2	3	JUSTIFIED & ANCIENT THE KLF F/TAMMY	1 2	1 2	GENESIS WE CAN'T DANCE VIRGIN QUEEN GREATEST HITS II PARLOPHONE	9	8	AITOIU NANO MOTONI TOSHIFUMI HINAT
•		WYNETTE KLF COMMUNICATIONS	3	3	NIRVANA NEVERMIND GEFFEN		NEW	SOUNDTRACK RUSH WARNER
3	5	BLACK OR WHITE MICHAEL JACKSON EPIC SMELLS LIKE TEEN SPIRIT NIRVANA DGC	4	4	SIMPLY RED STARS EASTWEST	ED	ANC	(Nielsen/Europe 1) 2/7/92
5	4	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL	5	6	MICHAEL JACKSON DANGEROUS EPIC			(Mersery Europe 1) 2/7/92
6	8	YOU TEN SHARP COLUMBIA	6 7	5	QUEEN GREATEST HITS PARLOPHONE MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN	THIS	LAST WEEK	SINGLES
7 8	6	GOODNIGHT GIRL WET WET WET PRECIOUS	'		BLICK SONY	1	4	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
9	14	COLOUR OF LOVE SNAP ARISTA I'M DOING FINE NOW THE PASADENAS COLUMBIA	8	13	TEN SHARP UNDER THE WATER-LINE SONY	2	3	DON'T LET THE SUN GO DOWN ON ME GE
10	7	LET'S TALK ABOUT SEX SALT-N-PEPA HIT	10	10	GUNS N' ROSES USE YOUR ILLUSION IF GEFFEN SALT-N-PEPA THE GREATEST HITS ###/METRONOME	3	2	MICHAEL/ELTON JOHN SONY/EPIC BLACK OR WHITE MICHAEL JACKSON EPIC
		ALBUMS	11	9	ROXETTE JOYRIDE ELECTROLA	4	1	SONG OF OCARINA J.P AUDIN & DIEGO MO
1 2	1 2	QUEEN GREATEST HITS II PARLOPHONE GENESIS WE CAN'T DANCE VIRGIN	12	11	PRINCE & THE N.P.G. DIAMONDS AND PEARLS			AUDIN-MODENA/DELPHINE/SONY
3	3	NIRVANA NEVERMIND DGC	13	15	PAISLEY PARK  LISA STANSFIELD REAL LOVE ARISTA	5	7	PARCE QU'ON EST JEUNE BENNY B. SONY JE T'AIME MELANCOLIE MYLENE FARMER
4	4	MICHAEL JACKSON DANGEROUS EPIC	14	14	TINA TURNER SIMPLY THE BEST CAPITOL			POLYDOR/POLYGRAM
5	5	SIMPLY RED STARS EASTWEST	15	12	BRYAN ADAMS WAKING UP THE A&M	7	8	PAS D'AMI (COMME TOI) STEPHEN EICHER
6 7	6 7	U2 ACHTUNG BABY ISLAND QUEEN QUEEN PARLOPHONE	16 17	16 18	JOE COCKER NIGHT CALLS CAPITOL GUNS N' ROSES USE YOUR ILLUSION I GEFFEN	8	5	POLYGRAM PETITE MARIE FRANCIS CABREL COLUMBIAS
8	8	PRINCE & THE N.P.G. DIAMONDS AND PEARLS	18	NEW	PETER MAFFAY 38317 EASTWEST	9	11	L'HOMME A LA MOTO FANNY EMI
		PAISLEY PARK	19	NEW	ARMY OF LOVERS MASSIVE LUXURY OVERDOSE	10	15	JOY FRANCOISE FELDMAN POLYGRAM/PHONOG
9	9	TINA TURNER SIMPLY THE BEST CAPITOL LISA STANSFIELD REAL LOVE ARISTA	20	17	LOU REED MAGIC AND LOSS SIRE	11	NEW	CASH CITY LUC DE LA ROCHELLIERE SONY/I C'EST OI QUE JE T'AIME LES INCONNUS SO
10	!	TOTAL PER MENE EUTE ARIDIA	20	. 1/	TOO KEED IMMOIO MIND EOSS SIKE	13	16	LET'S TALK ABOUT SEX SALT-N-PEPA POLY
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AII	STD	ALIA (Australian Record Industry Assn.) 2/23/92	-	LAST	MISSIO EUDO) EL FI JE	15	13	JONES SONYCOL  RIDE LIKE THE WIND EAST SIDE BEAT VIRG
		TELET TRANSPORT RECORD INCUSTRY ASSILI 2/23/32	WEEK	WEEK	SINGLES	16	9	INDRA TEMPTATION CARRERE
THIS	LAST WEEK	SINGLES	1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA	17	12	LOVE THY WILL BE DONE MARTIKA SO
1	2	LOVE YOU RIGHT EUPHORIA EMI	2	2	GARAGARAHEBIGA YATTEKURU TUNNELS PONY	18	NEW 10	LA PROMESSE ROCH VOISINE BMG CAN'T STOP THIS THING WE STARTED BRY
2	4	SALTWATER JULIAN LENNON VIRGIN			CANYON			ADAMS POLYGRAM/POLYDOR
3	1 7	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR JUSTIFIED & ANCIENT THE KLF/TAMMY	3	6	SOREGA DAIJI DAIJI MAN BROTHERS BAND FUN HOUSE	20	14	ROZALLA EVERYBODY'S FREE CARRERE/FLARE
7	'	WYNETTE LIBERATION/FESTIVAL	4	3	PROMISED LOVE THE ALFEE PONY CANYON	1	1	ALBUMS MICHAEL JACKSON DANGEROUS EPIC/SONY
5	3	DON'T LET THE SUN GO DOWN ON ME GEORGE	5	7	CHOO CHOO TRAIN ZOO FOR LIFE	2	2	PATRICK BRUEL SI CE SOIR RCA/BMG
6	6	MICHAEL/ELTON JOHN EPIC  SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN	6	10	KITTO MATA AERU SEIKO MATSUDA SONY PIECE OF MY WISH MIKI IMAI FOR LIFE	3	4	J.P AUDIN & DIEGO MODENA OCARINA
7	5	BOHEMIAN RHAPSODY QUEEN EMI	8	NEW	BRIDGE HOUNDDOG MMG		,	OELPHINE/EMI
8	9	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA	9	NEW	ITSUKA DOKOKADE KAZUMASA ODA FUN HOUSE	5	8	MYLENE FARMER L'AUTRE POLYGRAM/POLYDO GENESIS WE CAN'T DANCE VIRGIN
9 10	8	CREAM PRINCE & THE N.P.G. WARNER FINALLY CE CE PENISTON POLYDOR/POLYGRAM	10	5	SETSUNASAWO KOROSENAI KOJI KIKKAWA TOSHIBA/EMI	6	5	DIRE STRAITS ON EVERY STREET VERTIGO/PO
11	15	REMEMBER THE TIME MICHAEL JACKSON EPIC	ĺ		ALBUMS	7	7	JOHNNY HALLYDAY CA NE CHANGE PAS UI
12	19	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI	1.	NEW	FIRE AND ICE YNGWIE MALMSTEEN WEA	8	6	HOMME PHONOGRAM/POLYGRAM  U2 ACHTUNG BABY ISLAND/POLYGRAM
13	NEW	DIAMONDS AND PEARLS PRINCE & THE N.P.G. WARNER	2	1	SOMETIME SOMEWHERE KAZUMASA ODA FUN			SE NOME STATE
14	14	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA		1	HOUSE			
15	,,,	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE						
15	16	COLUMBIA						
16	12	ADDAMS GROOVE HAMMER EMI						
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38 39

12 13

14 NEW

15 16

12 11

WHO IS ELVIS? INTERACTIVE DANCE STREET

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN DON'T TALK, JUST KISS RIGHT SAID FRED

THE SHOW MUST GO ON QUEEN PARLOPHONE

LIEBE AUF DEN ERSTEN BLICK MUNCHENER FREIHEIT SONY

NEW

24 29 39

MASSIVE ATTACK (EP) MASSIVE ATTACK WILD

THE EP (BRAND NEW MIXES) ZERO B firreedom

MUTATIONS (EP) ORBITAL HIT LOVE THING TINA TURNER CAPITOL THE BIG ONES GET AWAY BUFFY SAINTE-MARIE

HARDCORE HEAVEN/YOU AND ME DJ SEDUCTION firmedons

40 NEW CRUCIFIED ARMY OF LOVERS CHINA

1	9	14	RENAUD MARCHAND DE CAILLOUX VIRGIN
	10	12	STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM
	11	9	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
	12	18	JEAN MARC THIBAULT LE PRINTEMPS DES VALSES ET DES JAVASI SONY
	13	16	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
_	14	NEW	WILLIAM SHELLER EN SOLITAIRE POLYGRAM
	15	13	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK/WEA
	16	11	LES INCONNUS BOULVERSIFIANT PPL/SONY
	17	NEW	BRYAN ADAMS WAKING UP THE NEIGHBOURS POLYGRAM/POLYDOR/A&M
	18	10	ETIENNE DAHO PARIS AILLEURS VIRGIN
	19	15	PATRICIA KAAS LA CHARMEUSE DE SERPENTS COLUMBIASONY
	20	NEW	TEXAS MOTHERS HEAVEN POLYGRAM/PHONOGRAM

## **SWEDEN** (GLF) 2/19/92

	THIS WEEK	LAST WEEK	SINGLES
1	1	1	JUSTIFIED & ANCIENT THE KLF/TAMMY
			WYNETTE MEGA
	2	2	YOU TEN SHARP COLUMBIA
	3	4	SMELLS LIKE TEEN SPIRIT NIRVANA GEFFEN
	4	3	DON'T LET THE SUN GO DOWN ON ME GEORGE
	0		MICHAEL/ELTON JOHN EPIC
	5	10	I LOVE YOUR SMILE SHANICE MOTOWN
١	6	NEW	STOCKHOLM ORUP METRONOME
	7	7	JAMES BROWN IS DEAD L.A. STYLE CNR
-	8	NEW	DON'T TALK, JUST KISS RIGHT SAID FRED TUG
ı	9	6	COLOUR OF LOVE SNAP LOGIC
1	10	5	BLACK OR WHITE MICHAEL JACKSON EPIC
1			ALBUMS
-	1	1	NIRVANA NEVERMIND GEFFEN
1	2		QUEEN GREATEST HITS II EMI
-	3	3 2	EVA DAHLGREN EN BLEKT BLONDINS HJARTA
1	-		RECORD STATION
1	4	8	GENESIS WE CAN'T DANCE VIRGIN
-	5	5	ENYA SHEPHERD MOONS METRONOME
-	6	6	THE BOPPERS THE BOPPERS SONET
1	7	4	MICHAEL JACKSON DANGEROUS EPIC
1	8	10	PRINCE & THE N.P.G. DIAMONDS AND PEARLS
1			WARNER
1	9	NEW	LOU REED MAGIC AND LOSS WARNER
1	10	NEW	TEN SHARP UNDER THE WATER-LINE COLUMBIA

## NETHERLANDS (Stichting Nederlandse 40) 2/14/92

	THIS WEEK	LAST WEEK	SINGLES
u	1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE
			MICHAEL/ELTON JOHN EPIC
	2	2	O FORTUNA FORTUNA RED BULLET
er orine	3	4	RODE SCHOENTJES BOOMING SUPPORT IMC
	4	6	I CAN'T DANCE GENESIS VIRGIN
	5	5	O FORTUNA APOTHEOSIS EPIC
	6	7	FINALLY CE CE PENISTON A&M
24	7	3	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE
	,		INDISC
	8	NEW	TWILIGHT ZONE 2 UNLIMITED BYTE
13	9	NEW	I STILL HAVEN'T FOUND BADESALZ COLUMBIA
- 4	10	NEW	DRIVEN BY YOU BRIAN MAY PARLOPHONE
			ALBUMS
	1	1	QUEEN GREATEST HITS II PARLOPHONE
	1 2	3	VARIOUS ARTISTS HOUSE PARTY II ARCADE
	3	4.	LISA STANSFIELD REAL LOVE ARISTA
	4	2	NIRVANA NEVERMIND GEFFEN
	5	6	SIMPLY RED STARS EASTWEST
	6	7	GENESIS WE CAN'T DANCE CIRGIN
	7	5	QUEEN GREATEST HITS PARLOPHONE
	8	8	ENYA SHEPHERD MOONS WEA
	9	10	TINA TURNER SIMPLY THE BEST CAPITOL
	10	NEW	LOU REED MAGIC AND LOSS WARNER/SIRE

CA	NAD	A -(The Record) 2/17/92
THIS WEEK	LAST	SINGLES
1	3	J'M TOO SEXY RIGHT SAID FRED VIRGINA&M
2	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN COLUMBIASONY
3	5	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
4	7	MYSTERIOUS WAYS U2 ISLAND/A&M
5	8	BEAUTY & THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
6	1	FINALLY CE CE PENISTON ALMPLG
7	9	CAN'T LET GO MARIAH CAREY COLUMBIA/SONY
8	6	IT'S SO HARD BOYZ II MEN MCA/MCA
9	NEW	REMEMBER THE TIME MICHAEL JACKSON
		EPIC/SONY
10	4	ALL 4 LOVE COLOR ME BADD GIANT/WEA
	1 1	ALBUMS
1	1 1	NIRVANA NEVERMIND DGC/DGC
1 2	2	BRYAN ADAMS WAKING UP THE NEIGHBOURS
6	1 _ 1	A&M/PLG
3	4	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
4	3	U2 ACHTUNG BABY ISLAND/A&M
5 6	5	ENYA SHEPHERD MOONS WEAVEA
6	6	GENESIS WE CAN'T DANCE ATLANTICWEA
7	7	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	9	GUNS N' ROSES USE YOUR ILLUSION II
		GEFFEN/GEFFEN
9	8	METALLICA METALLICA ELEKTRAWEA
10	NEW	COLOR ME BADD C.M.B. WARNER BROS, WEA

BILLBOARD FEBRUARY 29, 1992

37

39 40

14 NEW 29 34 35 36

36

33

WINDSONG INT.
CE CE PENISTON FINALLY ARM
QUEEN INNUENDO PARLOPHONE
JASON DONOVANCAST JOSEPH
TECHNICOLOR DREAMCOAT REALLY USEFUL
NEIL DIAMOND LOVESCAPE COLUMBIA

PAUL YOUNG FROM TIME TO TIME/THE SINGLES COLLECTION COLUMBIA EURYTHMICS GREATEST HITS RCA TORI AMOS LITTLE EARTHQUAKES EASTWEST

# **Country Merchandise Sports Mass Appeal**

BY JIM BESSMAN

NEW YORK-The current country music boom is fueling the growth at retail of country-artistrelated clothing and other licensed merchandise.

According to Winterland Productions, the genre has become the biggest music merchandise phenomenon since New Kids On The Block. In fact, the giant San Francisco-based music and entertainment merchandise manufacturer predicts that the K mart and Wal-Mart mass merchants will have full country music merchandise shops installed chainwide by the end of the first quarter, in a combined total of nearly 4,000 outlets.

Also by the end of March, Winterland expects to have shipped more than \$2 million in country music merchandise, all within the last six months. For calendar year 1992, it forecasts shipments of more than \$10 million in country goods, translating to more than \$25 million in retail sales.

"That's equivalent to our rock projection," says Howard says Howard Schomer, director of contract administration and artist relations for the firm, which was co-founded by the late Bill Graham and Winterland president Dell Furano in 1972 and is now part of MCA Inc.'s Music Entertainment Group.

While Winterland made its mark in worldwide rock concert merchandising (besides the New Kids, current clients include Paula Ab-<mark>dul, Eric Clapton, Hammer, Ma-</mark> donna, Bruce Springsteen, and the Who), country product is now the focus of its retail marketing effort.

Notes Schomer, "We discovered during the fourth quarter, and have seen confirmed in this quarter, that the country music resurgence is reflected in every part of the retail spectrum.'

As might be surmised, spurring the burgeoning country music merchandise market is format front-runner Garth Brooks, Winterland national sales manager Paul Grushkin reports sellouts of Brooks product throughout the K mart and Wal-Mart chains as well as J.C. Penney department stores, with what he terms "phenomenal"

average store orders of 36 pieces with some as high as 120.

"[Brooks'] appeal and country music's appeal isn't just in the Southeast, the Dakotas, and Arkansas-places where you'd expect-but everywhere in the country except the most metro Northeast." says Grushkin, And the sales go beyond the Brooks juggernaut to include other country artists under license by Winterland, including Vince Gill, Ricky Van Shelton, Travis Tritt, Reba

McEntire, Charlie Daniels Band, Marty Stuart, Aaron Tippin, Kenny Rogers, and Marty Brown.

Additionally, the country merchandise mania is being experienced at all levels of the nearly 20,000 retail outlets serviced by Winterland.

"Years ago, country music was typecast as a blue-collar phenomenon, applicable only to mass mer-' says Grushkin. "But there are just as many white-collar fans now. Otherwise how could

At the mass-merchant, department-store level, however, Winterland's expertise in creating displays with dealers across-theboard has really had an impact on Brooks merchandise. For instance, the "magnificent" wall and column displays at Penney stores have led to average store T-shirt. sales up to 15 times better than sales at the mass merchants, according to Grushkin. He adds that

(Continued on page 44)



Paula's Unique. The gang from Unique Music Corp., a one-stop based in New Hyde Park, N.Y., and other guests stopped backstage to chat with Virgin Records superstar Paula Abdul during a stop on her recent tour. In the front row, from left, are Doug Valva, Virgin support staff; Robin Dongara, a guest of Unique; Abdul fan Jill Christman; Abdul; Marilyn Miller, wife of Unique president Bob Miller; Dale Nussbaum, a guest of Unique; and Denise Flaster, wife of Unique buyer Steve Flaster. In the back row, from left, are Meyer Rossabi, a guest of Unique; B.J. Loberman, Virgin's Northeast regional rep; Aaron Malco, who portrays Skat Kat for promotional appearances; Billboard retail editor Ed Christman; Bob Miller; Mike Nussbaum, a guest of Unique; and Steve Flaster.

# Alpha Aims To Pack In Consumer Support Enters Home-Storage Fray With Vid, CD, Tape Cases

■ BY TRUDI MILLER

NEW YORK-Alpha Enterprises, up until now a leading manufacturer of plastic retail security packages—or "keepers"—is broadening its horizon by moving into the consumer market as well as expanding overseas.

The Canton, Ohio-based company's move into the consumer market centers around a new line of home-storage products for videos, CDs, and cassettes, which will be

shipped to retail this summer. "It's really an extension of what we're already doing," says Larry Mundorf, Alpha VP of marketing. "Because we're manufacturers, we have all the equipment in-house to design and manufacture products. Looking at the market, we thought there was ample opportunity; there's quite a huge market for home-storage products. So we decided to enter that arena."

While the company has made its name among retailers with its injec-

plastic storage manufacturers, such as Edgewater, N.J.-based Lift Discplay, as well as makers of wood storage products, such as the Rohnert Park, Calif.-based Napa Valley Box Co., and soft carrying-cases, like Boulder, Colo.-based Case Logic. But Mundorf says Alpha's line offers several advantages. "Because we are a manufacturer, we can be out there with high-quality merchandise at a very good pricing scheme," cutting out the middleman, he says. "That's the strength of being a manufacturer and going direct to the marketplace. Secondly, our packaging and merchandising support will be first-rate; we've spent a great deal of time researching retailers' needs, and we'll support the products with a lot of point-of-purchase aids. Third, we plan to offer some innovative designs and new products that haven't been in the market before," although he de-

The product line contains about 15 items, with a suggested retail price ranging from \$3.99 to \$25, Mundorf says. Many of the products were debuted at CES, "and ucts were debuted at CES, "and have had a good reception." The (Continued on page 49)

tion-molded plastic keepers, its new line will be competing with other clines to give details.

# **Louisiana Acts Get Push For Mardi Gras**

NEW YORK-Mardi Gras, which takes place Feb. 28 through March 3 in New Orleans, has started early for labels heavy in Louisiana music.

Rounder Records in Cambridge, Mass., and Rhino Records in Santa Monica, Calif., both have Mardi Gras marketing efforts under way, while South Louisiana's own Swallow label has joined the party with a Cajun Mardi Gras-related promotion.

The annual Rhino "Mardi Til You Drop" push spotlights the four Louisiana titles released since last Mardi Gras, while Rounder's "Mardi Gras Party!" highlights six albums, including last year's "Mardi Gras Party sampler, which represents the label's depth in New Orleans and South Louisiana music. Swallow's just-released "Cajun And Zydeco Mardi Gras" centers on music associated with the rural Caiun/Creole South Louisiana Mardi Gras traditions, and features such popular performers as the Balfa Brothers, Boozoo Chavis, and Rockin' Dopsie.

Backing the Rhino titles— Beausoleil's Grammy-nominated "Cajun Conja," Professor Long-hair's "Mardi Gras In Baton Rouge," "New Orleans Party Classics," and "Alligator Stomp Vol. 3: Cajun & Zydeco Classics"—is a 24-track CD sampler with key cuts from each, serviced for in-store and radio play. Additionally offered to retail are "Mardi 'Til You Drop '92" CD

Ad mats are also available, with an outside ad agency having devised a consumer print ad campaign hinging on the slogan 'Mardi Gras is a disease . this music doesn't make you dance with unrighteous vigor, check yourself for signs of death." The ad, also picturing the label's Aaron Neville and two-disc Neville Brothers sets, is hitting national newspapers and magazines, including the Utne

Reader.
"We Mardi seriously," says Rhino senior product manager Faith Raphael of the promotion, which runs through March. She adds that other retail exercises involve regional contests that award accounts a trip to the New Orleans Jazz and Heritage Festival, as well as a consumer contest giving away tickets for a Beausoleil performance in Loui-

Rounder is equally serious about its Mardi Gras activities, which, besides last year's sampler album, involve "The Mardi Gras Indians Super Sunday Showdown" of prominent New Orleans Mardi Gras "Indian" (Continued on page 48)

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tomers find out you're stocking Fuji audiocassettes.

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which recently topped the 250 million mark in worldwide sales. (Hear that ringing sound?)



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# **Camelot Tightens Belt; Shepard Departs Super Club Retail**

UPDATING THE SCORECARD: Camelot Music is on the verge of completing a senior management restructuring begun when Larry Mundorf, formerly senior VP of retail operations, left the company. The 310store, North Canton, Ohio-based chain has eliminated a tier of management by folding its two divisional VP positions, which were previously

AND WEEKLY SPECIALS

INVENTORY IN THE U.S.

ORDERS SHIPPED OVER

**NIGHT AT NO EXTRA** 

SATURDAY DELIVERYI

CHARGE NATION-

WIDE- INCLUDING

LARGEST IN-STOCK

held by Larry Hodgson and Verne Benke. Hodgson has left the company and Benke is now a regional man-

ager.
"The restructuring allows us to get our people into the stores more frequently," says Paul David, Camelot chairman, president, and CEO. "It was impossible for anybody to control 150 stores . . . so we did some geographical restructuring. We went from four regionals to five. Now it's tighter, so we can get into our stores more frequently.'

The regional managers lineup now is Mike Terleckey, Jack Miller, Dave Sayre, Mike Sheldon, and Benke. David says there will be one or two more changes coming before the restructuring is complete.

In total, about five positions were eliminated, he says. In addition to Hodgson and Mundorf, who now is

by Ed Christman

VP of marketing at Canton, Ohiobased Alpha Enterprises, other people who have recently left the company include Terry Caruthers, a regional manager, and Tim Walters, a district manager, who left to pursue an opportunity with a book chain.

"We haven't had too many changes over the years," notes David. "There aren't any problems at Camelot. But we want to be a more efficient company. There is a saying, in times of prosperity prepare for adversity. Despite the weakness in the economy, Camelot has performed well. The changes we are making will benefit us either way, if the economy im-

"At headquarters, all we are here is brick and mortar. We are a support function. Camelot is out there in store land. We live and die in the field."

BULLETIN: In a sudden move, Bill Shepard has resigned his post as president of Super Club Retail Operations. Shepard, who was based in the company's Dallas headquarters, was overseeing the integration of Super Club's five music and video chains into two divisions-Super Club Music Corp. and Super Club Video Corp. Darrill Baldwin, Super Club N.A. president and CEO, has assumed Shepard's responsibilities, and there is no word yet on whether this is a temporary or permanent assign-

ON THE MOVE: CEMA Distribution has been restructured, with Joe McFadden adding responsibility of marketing as well as sales (Billboard, Feb. 22). McFadden, who now has the title of VP of sales and marketing, apparently assumes the duties of Rand Bleimeister, who will leave the company. In addition to Bleimeister, Liz Evans, marketing manager, also will leave the company.

In other moves, Steve Rosenblatt, manager of artist development, has been promoted to director of marketing. Reporting to Rosenblatt will be George Saadi, manager of artist de-

(Continued on page 48)

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COUNTRY MERCHANDISE SPORTS MASS APPEAL

(Continued from page 42)

a full line of country music apparel will soon be launched at Penney's.

Other merchants as well not only want Brooks displays, but full-line country product, according to Grushkin. He notes that orders in the last six weeks have been evenly split between Brooks merchandise and a general "country assortment." That assortment can mix superstars like Brooks and McEntire, up-and-comers like Brown and Stuart, and even "classic" country stars like the late Patsy Cline.

Cline, incidentally, fits right in with Winterland's classic rocker merchandise line, featuring Jimi Hendrix, Led Zeppelin, the Doors, and John Lennon, all of which do "tremendous business," concludes

Winterland's retail business developed out of its traditional concert merchandising stronghold. Now, besides the mass merchandisers like K mart and Wal-Mart, the company distributes to department stores like Penney's and Sears, the major record store chains, mom-and-pop T-shirt retailers, and armed forces outlets.

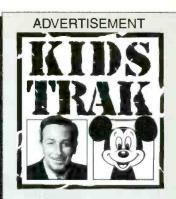
For all T-shirt categories, record chains and mom-and-pop T-shirt vendors each account for about 33% of the business, while the remainder of the business is generated at mass merchants and department stores. But in the country music T-shirt category, those percentages are reversed, with mass

merchants and department stores accumulating about two-thirds of the business.

To target the distinct clientele of each retail level, as well as to avoid price wars, Winterland offers different merchandise specific to each dealer type. "We define an area of opportunity for each participant, whether department store, music store, or mass merchandiser," says Grushkin. "We create enough art so that what you get at a Wal-Mart, you can only find there at a price for them. J.C. Penney creates a different promotional opportunity, so we put out different art-at a higher price.'

Thus, a T-shirt sold at a department store or music storefront and back print-would cost in the \$14-\$16 range. One sold at a mass merchandiser would have a different design, front print only, for \$10-\$11. Depending on artist approval, other items carried could include licensed sweatshirts, posters, hats, keychains, mugs, calendars, and other nontour merchan-

"We want to encourage customers at each level to go back every three weeks and find something they haven't seen before," says Grushkin. "We don't reship the same product mix five times over, but try to rotate designs, keeping product fresh and retailers happy-which is particularly critical in recessionary times.



# **News Flash!**

WE INTERRUPT THIS magazine column to bring you a special report from the

We have just received word from our correspondents in Los Angeles that Walt Disney Records will be releasing the soundtrack to Newies, the musical live-action feature



According to our field reporters, composer Alan Menken (Beauty and the Beast and The Little Mermaid), Jack Feldman and J.A.C. Redford are fine-tuning what is expected to be another blockbuster soundtrack.



Sources behind the scenes confirmed today that this musical film was in fact inspired by the New York newsboy strike of 1899 and features lively, upbeat songs and score.



That's the news on Newies

This has been a special report.





# ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

## POP/ROCK

TORI AMOS Little Earthquakes CD Atlantic 82358 CA 82358

ADRIAN BELEW Inner Revolution

CD Atlantic 82370 CA 82370 THE CAVEDOGS

Soul Martini CD Capitol C2-100-97511 CA C4-100-97511

TOM COCHRANE Mad Mad World CD Capitol C2-100-97723 CA C4-100-97723

THE DARKSIDE Melomania

CD RCA/Beggar's 07863 61121-2 \$13 CA 07863 61121-4 \$9

HYPNOLOVEWHEEL Angel Food CD Alias A020-D CA A020-C LP A020

LEVEL 42

CD RCA 07863 61033-2 \$13 CA 07863 61033-4 \$9 THE REDS

Cry Tomorrow
CD Tarock Music TMD-1
ROLLINS BAND
The End Of Silence

The End Of Silence CD Shock Ink 21006-2 CA 21006-4

SENSELESS THINGS The First Of Too Many CD Epic EK-48988 CA ET-48988

SOFTWARE Modesty Blaze

CD Innovative Communication/Da Music 710138

YO LA TENGO May I Sing With Me CD Alias A021-D CA A021-C LP A021

## R&B/RAP/DANCE

BAS NOIR Ah ... Bas Noir CD Atlantic 82360 CA 82360

BOOGIE DOWN PRODUCTIONS Sex & Violence

CD Jive 01241 41470-2 \$15.98 CA 01241 41470-4 \$9

CALLOWAY Let's Get Smooth CD Epic ZK-75326 CA ZT-75326

(Continued on next page)

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## **ALBUM RELEASES**

(Continued from preceding page)

FU-SCHNICKENS Fu-Don't Take it Personal CD Jive 01241 41472-2 \$13 CA 01241 41472-4 \$9

ORIGINAL FLAVOR This Is How It Is CD Atlantic 82355 CA 82355

SKYY Nearer To You CD Atlantic 82328 CA 82328

TLC Ooooooohhh ... On The TLC Tip CD Arista 73008-26003 CA 73008-26003

### JAZZ/NEW AGE

LUIS BONILLA Pasos Gigantes
CD Candid/Da Music 79507

**KHALIL CHAHINE** 

CD Blue Orchid/Da Music 2007

**GREG ABATE QUARTET Bop City** 

CD Candid/Da Music 79153 DONALD HARISON

ndian Blues CD Candid/Da Music 79514

JEAN-MICHEL KAJDAN

Blue Scales
CD Blue Orchid/Da Music 2008

KEIKO MATSUI **Night Waltz** 

CD Syn-drome Records CGD1800 CA CGS1800

**MARION MEADOWS** Keep It Right There

CD RCA/Novus 01241 6313-2 \$13 CA 01241 6313-4 \$9 MICHAEL PEDICIN JR.

You Don't Know What Love Is CD FEA Records FEACD0111 CA FEATC0111

DON PULLEN Kele Mou Baná

CD Capitol/Blue Note Records B2 500-98166

ERIC REED Soldier's Hymn CD Candid/Da Music 79511

**MARCUS ROBERTS** As Serenity Approaches CD RCA/Novus 01241 63130-2 \$13 CA 01241 63130-4 \$9

PAM TATE Die Happy CD Leftfields Records 1427-2 CA 1427-2

KATHY WADE You Got The Magic

CD Daka Music DK-791 CA DK-791

## SOUNDTRACKS

SHINING THROUGH

CD RCA/Milan 07863 61145-2 \$15 CA 07863 61145-4 \$10

## **MISCELLANEOUS**

LISA BEVILL

CD Sparrow SVD 2201 \$13.98 CA SVC 2201 \$9.98

ANNIE HERRING There's A Stirring

CD Sparrow SPD 1317 \$13.98 CA SPC 1317 \$9.98

**NORMAN HUTCHINS** CD Sparrow SPD 1318 \$13.98 CA SPC 1318 \$9.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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FOR WEEK ENDING FERRUARY 29, 1992

# Top Pop. Catalog

WEEK	LAST WEEK	REPORTS COLLECTED, COMPILED, AND PROVIDED BY  ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  TITLE	WKS. ON
1	1	* * * No. 1 * * *  ERIC CLAPTON A 2 TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825382 (7.98 EQ/11.98) 2 weeks at No. 1	4
2	3	ELTON JOHN ● GREATEST HITS	4
		MCA 1689 (4.98/11.98)  JOURNEY ▲ 3  JOURNEY'S GREATEST HITS	
3	4	COLUMBIA 44493* (9.98 EQ/15.98)  JAMES TAYLOR ▲ 4 GREATEST HITS	4
4	7	WARNER BROS. 3113 (7.98/11.98) <b>ENYA</b> ▲ WATERMARK	1
5	2	REPRISE 26774* (10.98/15.98)  THE RIGHTEOUS BROTHERS ● BEST OF RIGHTEOUS BROTHERS	1
6	11	CURB 77381* (6.98/10.98)  PATSY CLINE ▲ 3 GREATEST HITS	1
7	6	MEAT LOAF A 6 BAT OUT OF HELL	4
8	5	CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	4
9	9	BOB MARLEY AND THE WAILERS ▲ 2 LEGEND TUFF GONG/ISLAY B46210 /PLG (9.98/15.98)	1 3
10	10	THE EAGLES ▲ 12 GREATEST HITS 1971-1975 ELEKTRA 105 (7.98/11.98)	1
11	8	AEROSMITH ▲ <sup>5</sup> GREATEST HITS COLUMBIA 36865* (5.98 EQ/9.98)	1
12	16	THE DOORS ▲ BEST OF THE DOORS ELEKTRA 60345* (12.98/19.98)	3
13	13	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEART MCA 5633 (7.98/11.98)	1
14	12	GUNS N' ROSES ▲ 8 GEFFEN 24148* (9.98/15.98)  APPETITE FOR DESTRUCTION	4
15	15	STEVE MILLER BAND ▲ 5 GREATEST HITS CAPITOL 46101* (7.98/11.98)	-
16	17	BILLY JOEL ▲ 2  COLUMBIA 40121* (11.98 EQ/28.98)  GREATEST HITS VOL. I & II	1
17	14	LED ZEPPELIN ▲ 10 LED ZEPPELIN IV	1
		ATLANTIC 19129 (7,98/11,98)  PINK FLOYD ▲ <sup>8</sup> THE WALL	
18	18	COLUMBIA 36183 (15.98 EQ/31.98)  AC/DC ▲ 10 BACK IN BLACK	+
19	19	ATLANTIC 16018* (7.98/11.98)  PINK FLOYD ▲ 12  DARK SIDE OF THE MOON	1
20	21	CAPITOL 46001 (9.98/15.98)           METALLICA ▲ ²        AND JUSTICE FOR ALL	+
21	20	ELEKTRA 60812* (9.98/15.98)  ROD STEWART ▲ DOWNTOWN TRAIN/SELECTIONS	+3
22	31	WARNER BROS. 26158 (9.98/15.98)  LUTHER VANDROSS ▲ BEST OF LUTHER: THE BEST OF LOVE	1 3
23	35	EPIC 45320 (13.98 EQ/19.98)	1
24	22	THE EAGLES   ELEKTRA 60205* (7.98/11.98)  GREATEST HITS VOL. 2	1
25	23	ANDREW LLOYD WEBBER ● PREMIERE COLLECTION  MCA 6284* (10,98/15,98)	
26	32	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98/69.98)  LED ZEPPELIN	
27	27	JOHN MELLENCAMP ▲ 3 AMERICAN FOOL RIVA 814993/MERCURY (7.98/11.98)	
28	24	METALLICA ▲ RIDE THE LIGHTNING ELEKTRA 60396* (9.98/13.98)	1
29	25	METALLICA ▲ 2 MASTER OF PUPPETS ELEKTRA 60439* (9.98/13.98)	
30	45	ROD STEWART ▲ GREATEST HITS WARNER BROS, 3373* (9.98/13.98)	
31	28	RUSH ▲ MOVING PICTURES  MERCURY 822 549* (7.98 EQ/11.98)	
32	30	JOHN MELLENCAMP   3 RIVA 824865/MERCURY (7.98/11.98)  SCARECROW	T
33	37	U2 ▲ 5 THE JOSHUA TREE	
		ISLAND 842298 (9.98/15.98)  BAD COMPANY ▲ 2 10 FROM 6	$^{\dagger}$
34	29	ATLANTIC 81625* (7.98/11.98)  SOUNDTRACK ▲ 2  THE BIG CHILL	1
35	_	MOTOWN 6062* (7.98/11,98)  ORIGINAL BROADWAY CAST   LES MISERABLES	+
36	_	GEFFEN 24151 (17,98/28,98)  QUEEN   A NIGHT AT THE OPERA	+
37	42	HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)  THE POLICE   SINGLES - EVERY BREATH YOU TAKE	+
38	39	SALT-N-PEPA BLITZ OF SALT-N-PEPA HITS	;
39	26	NEXT PLATEAU 1025 (9,98/13,98)	+
40	36	CHICAGO ▲ GREATEST HITS 1982-1989 REPRISE 26080 (9,98/15.98)	<u> </u>
41		U2 ● ISLAND 811148* (7.98/11.98) WAR	$\downarrow$
42	38	FLEETWOOD MAC ▲ GREATEST HITS WARNER BROS. 25801* (9,98/15.98)	
43	41	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> NINE TONIGHT CAPITOL 12182* (12.98/15.98)	
44	34	<b>BON JOVI ▲</b> <sup>9</sup> SLIPPERY WHEN WET MERCURY 830264 (7.98 EQ/11.98)	
45	33	LED ZEPPELIN A 5 ATLANTIC 19127 (7.98/11.98)	
46	44	ANNE MURRAY ▲ 4  LIBERTY 46058* (7.98/13.98)  GREATEST HITS	+
47	40	DEF LEPPARD ▲ 10 HYSTERIA	T
	40	MERCURY 830675* (9,98 EQ/15.98) <b>KENNY G ▲</b> <sup>3</sup> DUOTONES	;
48	-	ARISTA 8427* (9.98/15.98)  ELTON JOHN ▲ GREATEST HITS VOL. 2	+
49	50	MCA 1690 (4.98/11.98)  METALLICA ▲ KILL 'EM ALL	+
50	46	ELEKTRA 60766* (9.98/13.98)  s are older titles which have previously appeared on The Billboard 200 Top Albums (	

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

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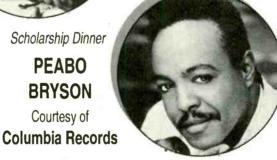
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catalog sales. ONE-STOP CORNER: Win Records & Video has reorganized its operation, according to George Weiss, VP of the Elmhurst, N.Y.-based one-

Retail

**RETAIL TRACK** (Continued from page 44)

ing soon.

velopment/marketing services; and

Teresa Field, manager of marketing

communications. The company plans

to name a manager of urban market-

Michael Roden have both been pro-

moted from national sales managers

to directors of sales. Callahan will

oversee the sales activities of the

**EMI Records Group North Ameri-**

ca, Angel Records, and I.R.S. Rec-

ords, as well as all video product

from all labels, while Roden will over-

see Capitol Records, Blue Note, Liberty Records, Capitol/EMI Latin,

Curb Records, DCC Records, and

In sales, Kathleen Callahan and

stop. "We increased the size of our sales department," he says. "Also, we are doing overnight air deliveries at no extra charge. And our trucks are doing same-day delivery again." He adds that the one-stop is very competitive on price. "In fact, we are so competitive, it hurts me every time I sell a record," he quips ... Northeast One Stop in Albany, N.Y., will have a sales conference to introduce the company's K.I.S.S. point-of-sale system to its retail account base. The meeting will be held March 3-4 at the

Albany Marriott. In addition to familiarizing retailers with K.I.S.S., the six majors will hold product presentations and provide entertainment.

In other Northeast news, the onestop's "To Bermuda" contest, which ran from Dec. 6-Jan. 8, was won by Jeff Sanborn, who runs Sound Bar-

rier in Rutland, Vt. As the winner, Sanborn's airfare and a four-day stay at a hotel in Bermuda will be paid for by Northeast. In order to participate, retailers had to place a \$1,000 minimum order, including buying at least five copies each of two featured titles, which changed daily.

# **LOUISIANA MUSIC** (Continued from page 42)

tribes; new Cajun albums by Mamou ("Ugly Day") and Steve Riley & the Mamou Playboys ("Tit Galop Pour Mamou"); the previously unre-leased Meters' "The Meters Jam"; and Johnny Adams' "I Won't Cry," a compilation of Adams' decades-old recordings for the Ric label.

According to Rounder head Marian Leighton-Levy, the promotion, which concludes March 15, is designed to show the label is as committed to recording fresh New Orleans/South Louisiana music as it is to reissuing the region's classic fare. She predicts sales of Rounder's extensive Louisiana catalog will at least double because of the third annual campaign, as they have each

year previously.
Point-of-purchase materials created for the event include four-page fliers spotlighting the new titles and listing the catalog. The new titles are also displayed on a new "Mardi Gras Party!" poster, featuring this year's poster boy, Bo Dollis, Chief of the Wild Magnolias Mardi Gras band, resplendent in full festive costume.

Co-op ad money is also obtainable, but missing from this year's promotion is a display contest. "We're stressing the quality of the music, without gimmicks and giveaways, or the pressure of having to participate in a display contest," says marketing director Mike Zdanowicz. "Sometimes people get involved and don't care about the music.'

Zdanowicz notes that Rounder has advertised in the Tower chain's Pulse! magazine, and adds that Tower's New Orleans outlet, as well as the Sound Warehouse stores in Louisiana and Texas, have been appropriately supportive. But even the small Crows Nest chain in Illinois is on board, with its flier and P-O-P material promoting both Rounder and Rhino product.

Meanwhile, Floyd Soileau, head of Swallow Records in the Cajun town of Ville Platte, says he has sent out promotional copies of "Ca-jun And Zydeco Mardi Gras" to his distributors and retailers, and is focusing his co-op ad dollars in the New Orleans area.

"Since we're a little late, we're setting our feet down good on the local turf," says Soileau, "because you guys [outside Louisiana] celebrate Mardi Gras 12 months a year anyway!'

JIM BESSMAN



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# Retail

# **Albums That Bring Sunshine On A Rainy Day**

Mary Black, Jazz Butcher, Hallie Ross Among Toppers

WHO SAID IT NEVER RAINS in Southern California? Tell that to the folks who were airlifted off the Ventura Freeway by helicopter last week while their cars disappeared under six lanes of raging rapids.

As L.A.'s bronzed and blonde TV weathermen continued to forecast torrential storms for days on end, Grass Route decided to pack it up in search of dryer ground. This is what

we heard along the way:
MARY BLACK, "Babes In The
Woods," Gifthorse, Burbank, Calif.: It's impossible to resist the pure, unaffected lure of the crystalclear vocals by this Irish songstress. Every song on this gentle, folky album evokes a comforting tenderness and beauty.

VARIOUS ARTISTS, "Doo Wop Diner, Vol. I & II," Classic Artists Recordings, Studio City, Calif.: At 16 tracks apiece, these little gems are an invaluable addition to the music lover's collection. We're talking new doo-wop by classic artists. You'll hear Earl Palmer on drums, Red Callender on bass, and Clifford Solomon on tenor sax.

THE JAZZ BUTCHER, "Condition Blue," Sky, Atlanta: Finally, some good rock'n'roll! "She's A Yo-Yo" should be a top 40 hit, but since that's unlikely, we'll be satisfied with extensive airplay at college/ modern rock outlets. We dug the crazy "Shirley Maclaine," the lilting "Girls Say Yes," the tender "Harlan," and the mystically sophisticated "Monkeyface."

HALLIE ROSS, "Be There Soon," Howling Root Music, Sunnyvale, Calif.: Ross sure has a knack for turning a chorus, as evidenced in this collection of countrycrossover and easy-listening pop tunes. We were drawn to the uplift-



by Deborah Russell

ing "Old School Of Love" and the enchanting melody of "A While In

The Sunshine."

JULUKA, "Ubuhle Bemvelo," Rhythm Safari, Van Nuys, Calif.: So we can't pronounce the title, but these universally bright, up-tempo, and melodic tracks inspire even the most sedentary listener into joyous movement. Classic world beats are expressive, dynamic, and rockin'.

AMANDA MCBROOM, "Midnight Matinee," Gecko, Beverly Hills, Calif.: Lonely hearts will find company in this collection of mostly sad songs about love gone bad, characterized by McBroom's sultry, powerful vocals. "Fool For Love" and "Ghost In This House" seem tailored for AC radio.

CLUB FOOT ORCHESTRA, "Metropolis," Heyday, San Francisco: The first 18 of these 25 orchestral instrumentals were scored and sequenced to accompany the video to Fritz Lang's 1926 classic silent film, "Metropolis." Accordingly, the tunes are dramatic, climactic, and disturbing. The final track, "Pool Of Thanatos," is a 15-minute score to the Peter McCandless film of the same name. The recording was made using the Virtual Audio 3D encoding process, which means you'll have the orchestra in your head, literally, as long as you own some halfway decent headphones.
MICHAEL GULEZIAN, "Dis-

tant Memories And Dreams," Timbreline, Tucson, Ariz.: Gulezian's is complex, yet accessible. We especially liked the melodic "Mood Rub A Dub," the percussive "Zucchini Beach," the twinkling "Morning Star," and the folky "Amber Waves Goodbye." Each tune is tailor-made

Crash Landing, Tucson, Ariz.: This evocative mood music transcends new age boundaries, incorporating jazz and Eastern influences, and delivers a dramatic, mystical, and high-spirited listening experience.

BROWN, "No Looking Back," Alligator, Chicago: Bluesmaster showcases his ability to meld swing, blues, country, funk, and bop influ-

On The Blues," Blue Rock'It, Redwood Valley, Calif: This nimble-fin-



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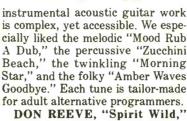


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We favored the up-tempo "Tickle" and the primal "Open Road."

CLARENCE "GATEMOUTH"

ences into one engaging blast of power. We were partial to "Digging New Ground" and "Peeper."

GARTH WEBBER, "Get A Grip

gered guitarist adds a smoothly so-phisticated twist to the blues, and we kept waiting for the applause after the many intense, multifaceted solos. We were attracted to the very cool grooves underlying "Ain't No Way" and "Give It Up."

# ALPHA AIMS TO PACK IN CONSUMER SUPPORT

(Continued from page 42)

company already has "sizable commitments" from many mass merchants and music retail chains, says Mundorf, declining to give names.

Alpha chose the summer to ship the line because "most everybody plays for the fall selling season, so we're well-positioned to be out in front of that," says Mundorf.

In addition to the new consumerproducts department, Alpha has added an international division, headed by Mundorf. "Last year we began to establish distribution in Europe for some of our security products," says Mundorf. "We have a system called Sentry, which we're marketing in Europe. It fits around a jewel box with a sensor tag and encases the tag, making it tamperproof. That's our primary product in the international market. We're well-placed in Canada and are just beginning in Mexico. [Company owner] Jim Sankey's goal is that we be global in scope, and we are intensifying our efforts. After we're well-established with our distribution network, we'll introduce the video cases and consumer product pieces into the international mar

Aside from international and consumer products, the company has two other divisions: industrial. which makes products for tape duplicators and broadcasters, and retail products, which makes the "keepers" and video cases the company is best known for.

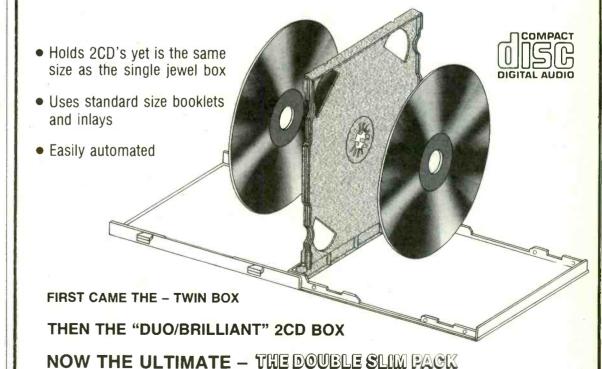
Key personnel include Ron Burdette, who heads the industrial division; Mark Roberts, who heads retail products and security; and John Friday, who heads the consumerproducts division.

Mundorf declines to give sales figures, but notes that Alpha produces 60 million video cases a year, used by video chains including Blockbuster, and that "virtually all major record chains use our security packaging." The company also designed the Alpha-Pak, a CD packaging alternative it hopes will replace the longbox.

"We are the market leader in retail security pieces," says Mundorf, 'and we're committed to becoming the leader in consumer products and to be dominant in Europe.'

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# Album Reviews

## POP

# SOCIAL DISTORTION Somewhere Between Heaven And Hell PRODUCER: Dave Jerden Epic 47978

Long-lived L.A. punk band continues the development of its ravaging sound on new release. Most tracks are hardrocking punch-outs with bows to rockabilly and country roots; comparisons to the late Clash are very apt. Originals like "Cold Feelings,"
"Bye Bye Baby," and "99 To Life"
score, while sizzling cover of Kitty
Wells' "Making Believe" is set's most surprising delight. Terrific stuff for both modern rockers and album

## MUSIC FROM THE MOTION PICTURE Wayne's World PRODUCERS: Various Reprise 26805

Dudes and dudettes who consider the 'Saturday Night Live" spinoff comedy excellent will most certainly not hurl when they pick up this soundtrack package, which bulges with new and vintage heaviosity. Set features fresh tracks by Cinderella, BulletBoys, Red Hot Chili Peppers, Black Sabbath, Alice Cooper, and Eric Clapton and oldies by Queen, Gary Wright, and Jimi Hendrix. Movie had a good liftoff, which should boost the

# YNGWIE MALMSTEEN Fire & Ice PRODUCER: Yngwie Malmsteen Elektra 61137

YOKO ONO

Onobox PRODUCER: Yoko Ono Rykodisc 10224

Guitarist extraordinaire rumbles forth on Elektra debut that's sure to delight metal heads everywhere. On previous outings, the guitar playing and vocals never quite matched; this time it all comes together on such crackerjack tunes as "Teaser" and title track. As usual, Malmsteen twists and turns his guitar through some rocky terrain with aplomb, deftly blending hard rockers and heavy metal tunes.

NEW &

Six-CD retrospective has 105 tracks

and recorded by Ono. Star-spotters will note appearances by John Lennon, Eric Clapton, and Mick

and covers 20 years of music written

Jagger, among numerous others. The focus, however, remains on Ono, who

had a greater impact as an influence on future bands than as an artist.

"Walking On Thin Ice" and "Kiss, Kiss, Kiss" were musically years ahead of their time, while "Hell In Paradise" and "Don't Be Scared" are

cathartic journey well worth taking for the strongest of fans.

Following Living Colour, this quintet is definitely the most exciting band to

Coalition. Female lead singer DK
Tyson has a voice that switches from

rock'n'roll yowl to soulful whisper on

a dime. The up-tempo songs, such as

jarringly intense and poetic. A

emerge from the Black Rock

King Of Hearts
PRODUCERS: Rick Vito; Lance Quinn; Terry Manning
Modern Records/Atlantic 91789

Former Fleetwood Mac member Vito hits a line drive right down the middle with this collection of mainstream rock numbers laced with Steve Miller-type blues riffs. Vito's voice, which is reminiscent of Jackson Browne, is overshadowed by his stellar guitar playing. Check out loping instrumental "Walking With The Deco Man." Stevie Nicks duets with Vito on first single, "Desirée."

### TORI AMOS

Little Earthquakes PRODUCERS: Davitt Sigerson; Tori Amos & Eric Rosse; Ian Stanley Atlantic 82358

Talk about second chances: Namesake of misbegotten 1988 rock project "Y Kant Tori Read" rises from the ashes with 12 stirring songs that evoke comparisons to early Kate Bush and Mary Hopkin. The North Carolinian, already a rising star in the U.K., could ascend here on the strength of such numbers as "Silent All These Years" and "Leather." The lyrics, which cover such topics as religion and rape, and the instrumentation, which swells to overwhelming at times, may be too melodramatic for some, but others will find this a breath of fresh air.

## DANNY TATE

NOTEWORTHY

BAS NOIR

Ah . . . Bas Noir

PRODUCERS: Danny Tate & Jack Holder Charisma 91824

After writing songs for others such as Jeff Healy and Lynyrd Skynyrd, tunesmith Tate steps up to the mike and delivers 13 numbers with a suitably gruff voice. The songs are instantly commercial pop/rockers that just beg for videos featuring Tate flinging his long locks. There's not a loser in the bunch, but the catchiest are "Winds Of Change" (which was a hit for Russ Taff), "No Place To Hide," and first single, "Lead Me To The Water."

the irresistible "Can't Live Without

creating a buzz that is well-deserved. Different tracks will have an effect at

album rock and urban radio. Living Colour's Vernon Reid gives the project his blessing via great fret

PRDDUCERS: Ronald Burrell, Rheji Burrell, Michael "Nice" Chapman, Tami Trent, Kerri Chandler, Dee

Femme duo from Trenton, N.J., has

been a favorite of the international club circuit for a couple years now.

On this stellar major-label debut, Mary Ridley and Morie Bivins remain true to their deep-house roots, while

successfully exploring urban-funk and pop terrain. Although cuts like "Superficial Love," the set's first single, may initially inspire comparisons to En Vogue, this act has

its own distinctive vocal style that stands tall on its own. Highlights include "Addicted 2 Luv," a cool houser, and "Out In The Rain," a

romantic slow jam.

work on "Prisoner In Babylon."

Your Love," fare better than the ballads, but the whole project is

# SUGARCUBES Stick Around For Joy PRODUCER: Paul Fox Elektra 61123

After its sophomore release didn't melt any hearts. Icelandic band tries again to thaw U.S. audience with its most accessible release. Lead singer Bjork Gudmundsottir has quit screeching and become quite an effective front woman on this album. which creates a warm, accessible modern rock sound. This is still far from mainstream, but hardcore Cubists may feel it's too jangly for them. Best cuts are first single, "Hit," and "Walkabout," not to mention the ever-popular "Hetero Scum."

### MIRACLE LEGION Drenched

PRODUCER: John Porter Morgan Creek 20006

Heard in its major-label debut, Connecticut foursome has shaken off most, if not all, of its R.E.M. soundalike elements, leaving a crisp-playing modern rock band with a few subversive twists. High-impact selection here is "Snacks And Candy,"subtle yet devastating number about racial violence; "Everything Is Rosy" and "Little Blue Light" are other attractive propositions for jocks.

### ROLLINS BAND The End Of Silence PRODUCER: Andy Wallace Imago 21006

L.A. combo fronted by former Black Flag caterwauler Henry Rollins makes the leap to the majors without compromising its ear-bending sound, which creamed unsuspecting audiences at the Lollapalooza Tour last year. Tracks are long (shortest clocks in at well over four minutes), extremely loud, and invariably assaultive and confessional; results probably won't break new commercial ground, but will sit just fine with Rollins' shock troops.

## THE DEIGHTON FAMILY

Rolling Home
PRDDUCERS: John Leonard & Steve Robertshaw
Green Linnet 1116

Utterly marvelous family folk septet is entertaining when essaving traditional songs and reels, but group is devastating when trying on country and pop numbers by such diverse hands as Leon Payne, Johnny Nash, the Drifters, Elvis Presley, and Richard Thompson (a cappella duet version of latter's "Has He Got A Friend" is a highlight). Simple yet sprightly playing and the bright harmony singing of leader Dave Deighton and his siblings make this sheer delight for genre enthusiasts.

# R & B

# SKYY Nearer To You

PRODUCERS: Randy Muller, Solomon Roberts Jr. Atlantic 82328

With "Up & Over (Stronger & Better)" quickly picking up urban radio adds, this delightful set is off to a promising start. State-of-the-charts urban/jack-swing grooves are plentiful, as are textured vocals and uplifting lyrics. Album is knee-deep with potential singles, including the rousing "Tear Down These Walls" and the lush "Smooth & Slow."

# ORIGINAL FLAVOR This Is How It Is PRODUCERS: Ski; Clark Kent & Sean Wan; Larry Larr Atlantic 82355

Heavy on midtempo, loping raps, this collection combines street smarts with commercial appeal. Though they all tend to blend together, the best tunes are "When I Make It," "Waitin' 4 My Break," and the less-than-politically correct "Gundrops" and "Best Friend's Girl."

## JAZZ

# ★ BILL EVANS The Solo Sessions Volume 2 PRODUCER: Orrin Keepnews Milestone 9195

Delineating his unadorned greatness as an improviser and stylist, this second installment of Evans' 1963 solo session is awash in typically rich, gorgeous chordings and unrestrained flights of musical fantasysometimes, as with "All The Things You Are" and "Ornithology," not even touching the theme until long into the performance. Every track is a delight, but listeners should be drawn to his sharp-witted version of "Love Is Here To Stay," and his reflective, glistening takes on "I Loves You, Porgy" and "What Kind Of Fool Am as well as an exploration of the rhythmic and harmonic permutations of his curious favorite, "Santa Claus Is Coming To Town."

## NEW AGE

# **►** ANDREAS VOLLENWEIDER Book Of Roses PRODUCER: Andreas Vollenweider Columbia 48601

Anyone who still thought of Swissborn Vollenweider as some new age harpist is in for a radical surprise.

# VITAL REISSUES

# SUN RA

Monoraits And Satellites
PRODUCERS: Ihnfinity, Inc. & Alton Abraham
Evidence 22013

New label kicks off with a reissue of five of the idiosyncratic, brilliant jazz band leader's records for his own Saturn label, all long out of print and priceless. Title in question here is one of only two Ra solo piano records; intimate setting gives listener an opportunity to hear the musician's bracing mix of traditional stride piano and avant-garde stylings in most striking fashion. Other Evidence titles are equally precious band recordings.

## VARIOUS ARTISTS

Street Jams: Hip-Hop From The Top Parts 1 & 2
PRODUCERS: Steve Yano & Brian Foxworthy
Rhino 70577/70578

The early days of rap are surveyed in these two well-selected and muchneeded packages (which are complemented by two other anthologies that probe hip-hop's instrumental tip.) Classic tracks by Grand Master Flash & the Furious Five, Sugarhill Gang, Kurtis Blow, Whodini, Run-D.M.C., Fat Boys, and UTFO are included, and many of the '70s high points of the genre are hits; taken as a whole, these collections make a great primer for younger listeners who want to know the roots of the form.

Here on his sixth album, Vollenweider also plays Chinese bamboo flute, Greek hammer dulcimer, keyboards, and a host of other instruments. The 16 songs presented here, divided into four chapters, span many musical styles, ranging from flamenco, South African, and classical. He is joined by Ladysmith Black Mambazo (on a jubilant "Passage To Promise" co-written with the late Joseph Shabalala), as well as a collection of diverse world music artists. Should do well at new age, world beat, and adult alternative outlets.

# WORLD MUSIC

# 🖈 3 MUSTAPHAS 3 Friends, Fiends & Fronds PRODUCER: none listed Omnium 2003

This odds-and-ends collection from this unassailably esoteric, perennially tuneful and amusing sextet is marked by signature ersatz-romantic vocals, driving percussion, and exotically reverbed guitars. Comprised of previously unreleased material, singles, B sides, radio broadcasts, and dance remixes (by DJ Trouble Fezz), release features act's customary United Nations of outlandish united Nations of outlandish instruments and languages. Tops in a top-notch set are Euro-ballad "Si Vous Passez Par La," the Cuban exploration "Maldita Guajira," the infectious Middle Eastern pop theme "Linda Linda" and the truly bazaar extended work, "Starehe Mustapha."

## COUNTRY

## NORMAN LEE SCHAFFER PRODUCER: Ed Keeley Intersound 9106

Newcomer Schaffer has a firm, Haggardesque voice, but lacks Haggard's urgency and mastery of nuance. The material is uneven.

# THE LYNN MORRIS BAND The Bramble & The Rose PRODUCER: Ken Irwin Rounder 0288

Morris is one of the truest and most affecting female vocalists in bluegrass music today. In this collection, she and Marshall Wilborn sing both bluegrass and country with the kind of ease and assurance that stimulates reflection and relistening.

## CLASSICAL

BARBER: THE LOVERS: PRAYERS OF

Duesing, Reese, Chicago Symphony Orchestra & Chorus, Schenck Koch 7125

Koch inches toward its goal of recording most, if not all, of the Barber canon with two important choral works and, in the case of "Lovers," a disc premiere. The latter, settings of erotic poems by Chilean Nobel laureate Pablo Neruda, is typical Barber, accessible and rewarding, although it must be said that the explicit text is often more seductive than the music. Performances are convincing and the sound of the live recording excellent, failing inner clarity only in the most heavily scored sections.

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.

EYE & I

PRODUCER: John Porter Epic 47973

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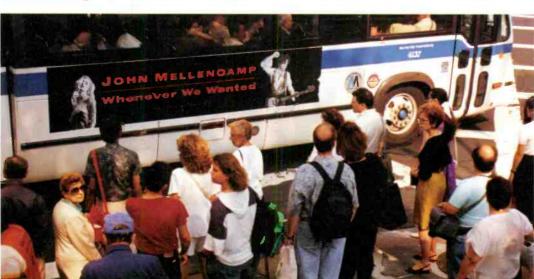
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# HomeVideo

Monitoring Aftermath Of 'Fantasia' Heist . . 53 West Coast Duping Taps Coppen, Expands . . . . 54 'Barton Fink' Disc Due From FoxVideo .... 55

# **Ingram/Commtron: Sign Of Times** Buyout Follows Bigger-Is-Better Trend

BY PAUL SWEETING

NEW YORK-Word that Ingram Entertainment, the industry's No. 2 distributor, intends to acquire Commtron, the industry's No. 1, caught many in the business by surprise. But according to principals involved in the deal, as well as some outside observers, the move is a logical, if spectacular, outgrowth of the evolution of the video distribution game over the past few years.

Slimmer profit margins, brought about by intense competition among distributors themselves, as well as the growing market clout of the major studios and consolidation of the retail base, helped set the stage for Ingram's move.

With margins getting slimmer, the name of the game is to get bigger," says Walt Wiseman, president of Indianapolis-based Major Video Concepts and architect of Major's recent merger with Video Trend.

Wiseman's axiom—that the only way to offset slimmer profit margins is through greater operating efficiencies and economies of scale-was independently arrived at by executives at both Ingram and at Commtron's parent company, Bergen Brunswig, making what may once have seemed impossible at least plausible.

Together, Ingram and Commtron have a distributor market share of 33%-34%, according to trade estimates (Billboard, Feb. 22).

While Bergen Brunswig VP of corporate affairs John Fay calls the pharmaceuticals distributor's experience with Commtron over the years "excellent," he acknowledges that he acknowledges that "things had slowed down considera-

With margins getting slimmer, the name of the game is to get bigger'

bly in the last couple of years ... Commtron had reached a plateau in terms of growth.'

As a result, Bergen found itself pouring ever more capital into Commtron for ever slimmer returns, forcing it to rethink its long-term plans for the video distributor.

We started with the assumption that Commtron would do better with more market share," Fay says. "It would give it better cash flow, it could service its customers more efficiently, it would bring a lot of cost savings on the operations side. That was our strategic goal."

In pursuit of that goal, Bergen explored "a number of options," according to Fay, including making an acquisition, or series of acquisitions, of its own.

Fay says Bergen never specifically targeted Ingram for acquisition, but a move of that magnitude, given Bergen's strategic aims, was not out of

the question.

"The single most commonly cited cause" for the slowed growth in the video distribution business, according to Fay, "was VCR saturation. It appeared to us we could overcome much of that and add some new momentum to the video industry with a larger entity."

By "a larger entity," Fay adds, Bergen did not mean an operation that simply rode whatever modest growth is left in the video industry, nor one that added market share incrementally over time. Rather, it would take an exponential jump in market share to achieve the kind of (Continued on page 56)

BY PETER DEAN

LONDON-U.K. home video suppliers are taking steps toward curtailing the practice known here as 'bunching"—releasing major titles all at once and then leaving gaps of several weeks between releases, resulting in an uneven product flow.

Retailers have long complained this practice cripples their ability to purchase product. For small independents living hand-to-mouth, this problem is most severe, especially when credit limits are reached with a single supplier that may be delivering a wealth of product.

Bunching, which has been preva-

**Retail Requests To 'Unbunch'** lent the past two years in the U.K., came to a head last November when "Predator 2," "The Silence Of The Lambs," and "Dances With Wolves" were delivered virtually simultaneously. When the newly formed dealer organization, the Assn. of Video Retailers, met supplier representatives for the first time last year, bunching was at the top of the agenda.

**U.K. Suppliers Respond To** 

There are signs the suppliers are prepared to address the problem. FoxVideo sales and marketing director Andrew Mitrega and his counterpart at Warner Bros., Barry Humphries, have started coordinat-

(Continued on page 56)

# Judge Sides With SVS In Rabbit Ears Suit

NEW YORK-A U.S. District Court judge here has ruled in favor of SVS Inc. in a suit filed against the Westport, Conn.-based Rabbit Ears Productions. The suit was filed after Rabbit Ears, a producer of animated children's programs, sought to terminate contracts with SVS.

The judge also granted a permanent injunction against Rabbit Ears that prevents the company from manufacturing, distributing, or marketing any of its programs that are under contract to SVS, and from granting those rights to any third party during the term of the contract.

Rabbit Ears recently signed a new distribution agreement with MCA Home Video and MCA's Uni Distribution unit.

from Rabbit Ears when it "assigned its interests to SVS," according to the suit. The letter further claimed SVS had failed to pay royalties on advances received from sublicensees, including Video Arts Japan and Image Entertainment, and that SVS had refused to produce documents for a Rabbit Ears audit to determine if there had been proper payment of royalties, the suit says.

In his ruling, filed Feb. 4, Judge Charles Haight declared that SVS did not breach any of its contracts with Rabbit Ears and that Rabbit Ears

tracts. However, he denied an SVS request for sanctions against Rabbit Ears and its counsel for "noticing and pursuing three frivolous defaults."

Rabbit Ears has filed a notice of

According to a memorandum filed Dec. 16 by Haight, "At some point after entering the agreements with SVS, Rabbit Ears licensed to MCA Home Video ... the right to distribute additional . . . children's programs produced by Rabbit Ears. Sometime in late 1989 or early 1990, Michael Pogue of Rabbit Ears informed [SVS VP] Jeffrey Ringler that Rabbit Ears desired to license to MCA all of Rabbit Ears' high-quality children's programs, including those that had been licensed to SVS. SVS did not desire to sell its rights to the programs ... Po-

tant] he wanted to get out of the agreements so he could consolidate all of Rabbit Ears' programs with one distributor."

At a March 1991 meeting, according to the memorandum, Rabbit Ears representatives "offered to buy back the rights to the programs for \$300,000. A few days later, SVS ... informed Rabbit Ears that the offer was unacceptable and that Rabbit Ears would have to offer between \$4 [million] and \$5 million to reacquire the rights to the programs ... Once SVS refused Rabbit Ears' offer ... the relationship between the parties became strained.'

"SVS contends that Rabbit Ears deliberately set out to create defaults and terminate the agreements, Haight wrote.

## VEΔPON. According to the suit, three separate 10-year contracts were signed in 1987 and 1988 between Rabbit Ears and SVS, then known as Sony Video Software Co. The contracts gave SVS the exclusive right to manufacture and distribute 14 video titles in the U.S., Canada, and Japan, including "The Legend Of Sleepy Hollow," "Thumbelina," "Paul Bunyan," and "The Emperor's New Clothes. But in a letter dated Aug. 5, 1991, Rabbit Ears claimed Sony Video Software had defaulted on the agreements by not obtaining permission

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**SECRET** 

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Best Bets. LIVE Home Video senior VP of sales Stuart Snyder, left, congratulates Best Performances' CEO Richard Weinman on Best's work on LIVE's "Paul McCartney: Get Back" project. Best was hired to help LIVE expand its distribution for the video into music-oriented accounts.

BILLBOARD FEBRUARY 29, 1992 www.americanradiohistory.com

# Top Video Rentals...

THIS WEEK	T WEEK	S. ON CHART		Copyright Owner,	Principal	Year of Release	
Ĕ	LAST	WKS.	TITLE	Manufacturer, Catalog Number	Performers	Yea	L
1	1	6	★ : THELMA & LOUISE	★ ★ NO, 1 ★ ★ ★ MGM/UA-Home Video 902355	Susan Sarandon	1991	
2					Geena Davis Patrick Swayze		+
_	3	4	POINT BREAK	FoxVideo 1870	Keanu Reeves Charlie Sheen	1991	+
3	9	2	HOT SHOTS	FoxVideo 1930  New Line Cinema	Lloyd Bridges  Billy Crystal	1991	
4	2	11	CITY SLICKERS	Columbia TriStar Home Video 75263	Daniel Stern	1991	-
5	11	2	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	1
6	NE	<b>N &gt;</b>	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	
7	5	5	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	
3	NE	NÞ	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	
}	4	8	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	
0	6	4	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	Ť
1	7	7	THE NAKED GUN 2 1/2: THE SMELL OF	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	+
2	8	7	DOC HOLLYWOOD	Warner Bros. Inc.	Michael J. Fox	1991	t
3	10	5	BILL AND TED'S BOGUS JOURNEY	Warner Home Video 12222 Orion Pictures	Julie Warner Keanu Reeves	1991	+
4	12	15	BACKDRAFT	Orion Home Video 8765 Universal City Studios	Alex Winter Kurt Russell	1991	+
5	17	3		MCA/Universal Home Video 81078	Robert De Niro Theresa Russell	1991	+
_			WHORE	Vidmark Entertainment 5512  Orion Pictures	Benjamin Mouton  Jodie Foster		+
6	13	16	THE SILENCE OF THE LAMBS	Orion Home Video 8767 Touchstone Pictures	Anthony Hopkins Bill Murray	1991	+
7	14	15	WHAT ABOUT BOB?	Touchstone Home Video 1224	Richard Dreyfuss  Mel Brooks	1991	+
8	19	2	LIFE STINKS	MGM/UA Home Video 902314	Lesley Ann Warren	1991	-
9	16	11	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	1
0	15	12	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	
1	23	3	ANOTHER YOU	Columbia TriStar Home Video 70663	Gene Wilder Richard Pryor	1991	
2	18	11	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	
3	22	7	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	
4	20	15	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	Ì
5	32	3	WILD HEARTS CAN'T BE BROKEN	Walt Disney Home Video 1223	Cliff Robertson Gabrielle Anwar	1991	T
6	NEV	<b>N &gt;</b>	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	†
7	24	11	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	+
8	21	16	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek	Kevin Costner	1991	+
9	26	8	DROP DEAD FRED	Warner Home Video 14000  Live Home Video 68954	Phoebe Cates	1991	t
0	31	7	DELIRIOUS	MGM/UA Home Video 902243	John Candy	1991	+
1	28	5	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc.	Mariel Hemingway  Dolph Lundgren	1991	+
				Warner Home Video 12311	Brandon Lee Lena Stolze		+
2	37	4	THE NASTY GIRL	HBO Video 90521	Hans-Reinhard Muller Forest Whitaker	1990	+
3	39	12	A RAGE IN HARLEM	HBO Video 90532 Warner Bros, Inc.	Danny Glover Robert De Niro	1991	+
4	33	13	GUILTY BY SUSPICION	Warner Home Video 12053	Annette Bening	1991	+
5	25	8	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	+
6	30	13	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	1
7	NE	<b>N</b>	OVER HER DEAD BODY	Vestron Video 9898	Elizabeth Perkins Judge Reinhold	1991	
8	34	14	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	
9	NE	<b>N &gt;</b>	RETURN TO THE BLUE LAGOON	Columbia TriStar Home Video 50833	Milla Jovovich Brian Krause	1991	
0	27	12	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	T

♦ 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 leas 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.

# 'Fantasia' Heist Probe Points To Apparent Inside Job

NSIDE JOB: It has all the elements of an intricate Brinks robbery movie. The brazen thieves, the mysterious fences of the hot product, and the confused victim, in this case the wholesaler that ended up paying for almost 50,000 copies of "Fantasia" but was forced to relinquish the shipment, and which is still wondering what the first arrests in the case mean (Billboard, Feb. 22).

When the U.S. Attorney's office in Michigan first announced that five individuals had been

charged in the heist off a Detroit loading dock on the afternoon of Oct. 23 last year, the dramate

revelations
caused WaxWorks/VideoWorks
in Kentucky to make a hasty announcement of its own, trumpeting the fact that neither Wax-Works nor any of its employees had been charged. Unfortunately for WaxWorks, the U.S. Attorney's Feb. 7 announcement turned out not to be the last word in the case. "We didn't realize the investigation was continuing," says Terry Woodward, owner of WaxWorks and its 150-store re-

tail web, Disc Jockey, in Owens-

boro, Ky.

At least Woodward is relieved by assuring comments from Assistant U.S. Attorney Jennifer Granholm that WaxWorks/VideoWorks was not charged and that "it does not appear" the firm knew the 48,610 copies—valued by the FBI at \$1.2 million—were indeed stolen. The wholesaler paid \$563,199.50 for the load.

Observers still have many questions and points to debate and, with detective work continuing, few people are providing answers—not Woodward, nor the FBI, and no one over at the Walt Disney lot.

Early rumors in the swirl of gossip that reverberates around the case that grand jury action was expected appear wrong. The U.S. Attorney's office charges are from an information document, a routine court action that often surrounds plea-bargain situations. There are no indictments because there has been no grand jury action.

But early suspicions of an inside job seem on solid ground. The first of the five people charged, all signing plea agreements admitting guilt and now cooperating with authorities, was the security director at the freight company Vidco International, where the product was targeted by the thieves (Billboard, Nov. 9, 1991).

Also, according to U.S. Attorney's office information, this per-

son, James Walton, 33, divided up about \$90,000 with a William Osborne, 48, also charged, and a salesman with a trucking firm still cooperating in the investigation whom the FBI will not identify.

But back in November, the FBI said a man representing himself as an employee of Utica Transport showed up at Vidco's loading dock at 5:30 p.m. with the proper paperwork, about five hours before the legitimate driver arrived to find the load miss-

ing. Utica officials have not responded to inquiries.

The U.S. Attorney's report, more-over, names

two more individuals with the same unnamed trucking company: a driver, Richard Lobdell, and a dispatcher, Robert Rau, 33, who is charged.

CANADIAN CONNECTION: A maze of middleman dealings that Woodward describes as "more complicated than you could ever believe," is sketched in the report from the U.S. Attorney's office and filings Feb. 7 with the U.S. District Court Eastern District of Michigan Southern Division. Only two tape brokers are charged. They are Joseph Maida, 52, of New York, and Richard Daitch, 57, of Canton, Mass. Maida, whose New Jersey brokerage firm is not identified by the FBI, was initially contacted by Walton and in turn brought in Daitch. Daitch is a partner with a Charles Lanktree, not charged, in a company known as RMG International, Canton, Mass. RMG wired the \$90,000 payment to Walton's bank account, says the U.S. Attorney's

Also involved but also not charged is a broker, Garry Wilbur of Ontario, just across the border from Detroit. Wilbur's brokerage is not identified either. Why and how is Wilbur involved? The U.S. Attorney's documents refer only to Wilbur's 'assistance in conducting the sale." Also involved is a Martin Kelly, again not charged, and identified only as a Detroit broker who arranged for a warehouse to hold the merchandise. (Two days after the heist the FBI disclosed it found the empty truck that had visited the loading dock.)

In all the labyrinthine twists and turns, the details supplied by the U.S. Attorney explain three transactions. In all cases, the FBI identifies the goods as "48,610 videotapes." Actually, at the time of the theft, a Buena (Continued on next page)

# NEWSLINE

# West Coast Video Duplicating Taps Coppen For U.K. Expansion

West Coast Video Duplicating has hired industry veteran Hugh Coppen to expand its U.K. facility, which does business in the British Isles and in Western Europe. The St. Albans-based operation will be relocating to a larger space within 90 days, according to a company press release. Coppen was most recently president of Canadian duplicator VTR Video Inc.

# JVC Files Trademark-Infringement Suit

The Victor Co. of Japan, better known as JVC, says it has filed a patent and trademark infringement lawsuit against Vaughn Communications, a Minneapolis-based duplicator. According to the JVC, Vaughn is using the VHS logo trademark without a license from the Japanese firm. JVC recently lodged a similar suit against a Pittsburgh duplicator (Billboard, Feb. 15).

# **Turner's Hanna-Barbera Vids On Moratorium**

Effective Feb. 17, Turner Home Entertainment has put its Hanna-Barbera home video library—consisting of approximately 200 titles—on moratorium for at least one year. The move comprises all titles except the following programs: "The Greatest Adventure: Stories From The Bible," "Timeless Tales," "Addams Family," "Storybook Classics," "Dark Water: The Saga Begins," and "Young Robin Hood: King Of The Outlaws."

# **MPAA Uncovers 'Treasure' Rating Snag**

When Walt Disney Home Video was preparing its classic "Treasure Island" for home video release, it decided to restore scenes that had been deleted from a 1974 reissue of the film in order to bring its Motion Picture Assn. of America rating from a "PG" to a "G." Unfortunately, Disney inadvertently included the "G" rating on the cover art to its new video, prompting a call from the MPAA. Disney is now shipping "PG" stickers to trade and retail outlets and reprinting all future boxes of "Treasure Island" with the appropriate rating.

# **'JFK' Generates More Video Activity**

The interest in the John F. Kennedy assassination and the controversial Oliver Stone film "JFK" continues to stimulate promotions from various program suppliers of films related to the death of the 35th president (Billboard, Feb. 8). Warner Home Video's "Executive Action"—a 1973 title starring Burt Lancaster, Robert Ryan, and Donald Sutherland that suggests Kennedy's assassination was a conspiracy—is being repriced to \$19.98 from \$59.99 and will be available in stores March 25.

## STORE MONITOR

(Continued from preceding page)

Vista Home Video disclosure stated there were 48,120 standard VHS tapes valued at \$24.99 and 490 deluxe editions with a suggested retail of \$100.

Daitch and Lanktree paid \$250,400 for the shipment. They then sold the merchandise to a St. Louis broker for \$394,760 (funneling \$90,000 back to Walton and Osborne). The St. Louis broker then sold the goods to Wax-Works/VideoWorks. Surprisingly, WaxWorks/VideoWorks' video buyer, Noel Clayton, and a free-lance driver he hired, themselves picked up the videos in Detroit. Neither Clayton

nor the driver are charged in the case. Woodward insists the shipment was supposed to have been delivered to Owensboro, "but then we were told we had to pick it up."

Of all the brokers, the St. Louis firm in the FBI memo, David Industries, is the best known. Distributor sources say the principal, David McNutt, also not charged but identified by the FBI, has been in business for seven years or so. "He offered the shipment [of 'Fantasia'] to us, too," says one source, who, like almost everybody else in this case, is very careful about speaking for attribution.

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# **Top Video Sales...**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ONAL SAMPLE OF RETAIL STORE SALES REF Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
1		10		* * No. 1 * * *				-
2	4	16	CHERFITNESS: A NEW ATTITUDE	Walt Disney Home Video 1132 CBS/Fox Video	Animated  Cher	1940	G NR	19
3	2	15		FoxVideo 2576  Morgan Creek	Kevin Costner	1991	PG-13	24
4			ROBIN HOOD: PRINCE OF THIEVES	Warner Home Video 14000	Macaulay Culkin			
	3	26	HOME ALONE  1992 PLAYBOY VIDEO PLAYMATE	FoxVideo 1866  Playboy Home Video	Joe Pesci	1990	PG	24
5	11	15	CALENDAR	Uni Dist. Corp. TBV0702  Paramount Pictures	Various Artists Patrick Swayze	1991	NR	19
6	5	26	GHOST	Paramount Home Video 32004	Demi Moore	1990	PG-13	19
7	7	72	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	Richard Simmons	1990	NR	19
8	13	2	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19
9	8	42	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24
10	6	64	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14
11	9	22	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	2
12	12	72	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	2
13	10	14	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	1
14	17	92	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	2
15	14	18	SPARTACUS♦	Universal City Studios	Kirk Douglas	1960	NR	1
16	22	8	LIVE AT THE EL MOCAMBO	MCA/Universal Home Video 81133  SMV Enterprises 19V-49111	Laurence Olivier Stevie Ray Vaughan	1983	NR	1
17			PENTHOUSE: 1991 PET OF THE	Penthouse Video				-
	19	15	YEAR PLAYOFF	A*Vision Entertainment 50290-3	Various Artists	1991	NR	1
18	15	28	GARTH BROOKS ▲ 3	Capitol Video 40023  Touchstone Pictures	Garth Brooks  Richard Gere	1991	NR	1
19	20	70	PRETTY WOMAN	Touchstone Home Video 1027	Julia Roberts	1990	R	1
20	16	15	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	1
21	NE	<b>N</b>	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	1
22	39	5	MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	1
23	26	6	20,000 LEAGUES UNDER THE SEA◆	Walt Disney Home Video 015	James Mason Kirk Douglas	1954	G	1
24	18	17	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	1
25	32	2	OLD YELLER	Walt Disney Home Video 037	Dorothy McGuire Fess Parker	1957	NR	1
26	NEV	<b>N</b>	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	1
27	28	7	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	1
28	24	24	CITIZEN KANE: 50TH ANNIVERSARY	Turner Home Entertainment 6097	Orson Welles	1941	NR	1
29	21	279	THE SOUND OF MUSIC◆	FoxVideo 1051	Joseph Cotton  Julie Andrews	1965	G	2
30	25	85	AN AMERICAN TAIL ♦	Amblin Entertainment	Christopher Plummer Animated	1986	G	1
			PLAYBOY: SENSUAL PLEASURES OF	MCA/Universal Home Video 80536 Playboy Home Video		-		H
31	31	6	ORIENTAL MASSAGE	Uni Dist. Corp. PBV0703 Warner Bros. Inc.	Various Artists  Mel Gibson	1991	NR	2
32	NE	<b>N P</b>	PLAYBOY'S PLAYMATES: THE EARLY	Warner Home Video 12200	Glenn Close	1990	PG	1
33	23	12	YEARS	Playboy Home Video	Various Artists	1991	NR	1
34	38	10	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	1
35	27	2	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	1
36	29	15	PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	1
37	33	16	ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	2
38	34	32	PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	1
39	37	54	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR♦	Playboy Home Video Uni Dist. Corp. 90520	Various Artists	1990	NR	1
40	35	2	IMITATION OF LIFE	Universal City Studios	Lana Turner	1959	NR	1

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# **'Barton Fink' Due In March From FoxVid**

FEVER DREAM: FoxVideo will launch "Barton Fink" (\$39.98) on laserdisc in March. Joel and Ethan Coen's cryptic, surreal, and brilliantly satirical black comedy won the top three awards at last year's Cannes Film Festival: best film, best direction, and best actor. John Turturro ("Miller's Crossing," "Do The Right Thing") stars as the self-absorbed New York playwright whose stint in Hollywood goes sour when he gets mired in the studio system and is beset by a monumental writer's block. His life then takes a nightmarish turn as he gets better acquainted with the seemingly all-American

# LASER SCANS

by Chris McGowan

salesman (John Goodman) living next door.

Other films by the Coen brothers available on laser include MCA's "Blood Simple" (\$34.98) and Fox's "Raising Arizona" (\$24.98).

POLYGRAM has sold more than 40,000 units to date of its laserdisc

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

edition of "The Three Tenors In Concert," according to VP of sales Bill Sondheim. The title, with opera superstars Placido Domingo, Jose Carreras, and Luciano Pavarotti, was introduced in the fall of 1990. It enjoyed remarkable success last year with both its \$24.95 VHS and \$34.95 laser versions (Billboard, May 11, 1991) and is continuing to sell well, according to Sondheim.

co is bowing "The Fisher King" (\$39.95) and "Boyz N The Hood" (\$34.95) on disc in late March. Voyag(Continued on next page)

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FOR WEEK ENDING FEBRUARY 29, 1992

# Top Laserdisc Sales.

THIS WÈE	2 WKS. AC	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			* 1	* * No. 1 * * *				
1	1	9	TERMINATOR 2: JUDGMENT DAY	Y Carolco Home Video A. Schwarzenegger Pioneer LDCA, Inc. LD68952-2 Linda Hamilton		1991	R	29.95
2	3	5	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
3	4	11	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
4	2	15	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
5	7	13	DANCES WITH WOLVES	Orion Pictures Image Entertainment ID8283	Kevin Costner	1990	PG-13	49.95
6	10	3	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
7	5	9	CITY SLICKERS	New Line Home Video Pioneer LDCA, Inc. 75266	Billy Crystal Daniel Stern	1991	PG-13	34.98
8	8	15	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
9	6	15	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	39.98
10	NE	N Þ	MOBSTERS	Universal City Studios MCA/Universal Home Video 40385	Christian Slater Patrick Dempsey	1991	R	34.98
11	9	26	ALIENS	FoxVideo Image Entertainment C1504-85	Sigourney Weaver	1986	R	99.98
12	12	13	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	39.98
13	NE	<b>N &gt;</b>	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95
14	11	7	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Pioneer LDCA, Inc. LV32365	Leslie Nielsen Priscilla Presley	1991	PG-13	34.95
15	17	5	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Image Entertainment ID83940R	Bryan Brown Brian Dennehy	1991	PG-13	34.95
16	NE	<b>N &gt;</b>	WEST SIDE STORY◆	MGM/UA Home Video Pioneer LDCA, Inc. ML102175	Natalie Wood Richard Beymer	1961	NR	29.98
17	18	8	2001: A SPACE ODYSSEY	MGM/UA Home Video Pioneer LDCA, Inc.	Keir Dullea Gary Lockwood	1968	G	29.98
18	13	7	MADONNA: TRUTH OR DARE	Live Home Video Pioneer LDCA, Inc. LD68990	Madonna	1991	R	34.95
19	16	7	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
20	14	36	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
21	19	3	FORBIDDEN PLANET	MGM/UA Home Video Pioneer LDCA, Inc. ML102321	Walter Pidgeon Leslie Nielsen	1956	G	24.98
22	25	3	THE FIVE HEARTBEATS	FoxVideo Image Entertainment ID1868-80	Robert Townsend Michael Wright	1991	R	49.98
23	NE	<b>N &gt;</b>	ONLY THE LONELY	FoxVideo Image Entertainment 1877-85	John Candy Maureen O'Hara	1991	PG-13	39.98
24	20	3	THE THING FROM ANOTHER WORLD	Turner Entertainment Co. Image Entertainment ID6996TU	Kenneth Tobey Margaret Sheriden	1951	NR	69.95
25	15	7	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal		R	24.98

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BILLBOARD FEBRUARY 29, 1992 55

## U.K. SUPPLIERS RESPOND TO RETAIL REQUESTS

(Continued from page 52)

ing an overall release schedule for all British Videogram Assn. members and recommending changes where bunching is occurring. As a result, Warner Home Video's "Out For Justice" was brought forward a month and FoxVideo's "Marked For Death" was delayed in a move that many dealers have applauded.

Maintaining windows between theatrical and video release, rental and sell-through release, and video and satellite screenings means that often suppliers' hands are tied as to which month they can release a film. Commercial factors also come into play. such as maximizing promotional opportunities from a theatrical release, soundtrack album release, or the timing of a publicity tour.

But within these restrictions, some

suppliers are still prepared to do all they can to increase the consistency of the product flow. "There's a current move by [suppliers] toward a Monday shipout, for example," says Mitrega. "This would enable wholesalers to get product out to stores and give stores a full week to get it all on the shelves by the weekend."

Humphries says the signs are also encouraging from a long-term point of view. "There appears to be a more consistent product flow in '92-certainly more consistent than last

Retailers generally agree that a glut of titles released in a short space of time makes little sense. They say the bunching problem is akin to the scheduling of TV programs at Christmas-all the good films are shown in two weeks, with nothing decent on before or after.

"Customers will ring up and say, 'Is there anything new?' and if there isn't they won't bother to come in,' says Gary Walsh of Jack Beanstalk Video. "We get maybe 10-12 titles a month worth buying and they all come out within two or three days of each other."

Apart from MCEG/Virgin's "Mermaids" there were no new releases in the first two weeks of January. Then came a four-day glut with Warner's 'Robin Hood: Prince Of Thieves," Columbia TriStar's "Hudson Hawk, First Independent's "Prayer Of The Rollerboys," and, from CIC, the distributor for Universal and Paramount, "Naked Gun 2½: The Smell Of Fear."

And, if original plans had not been changed, FoxVideo's "Class Action," "Marked For Death," and "Too Hot To Handle" would also have hit the street in the same four days.

From the January glut to early- to

mid-February, there is little of note except MGM/UA's "Thelma And Louise" and Entertainment in Video's "Timebomb," and the Media title "The Pope Must Die." Then, in a three-day rush, come FoxVideo's "Edward Scissorhands," Orion's "State Of Grace," First Independent's "Crazy From The Heart," and CIC's "Perfect Weapon" and "A Kiss Before Dying.'

"Terminator 2: Judgment Day" has created a nine-day window, which is then followed by another logjam of "Triple Cross," "To Catch A Killer,"
"Pump Up The Volume," "Alice," "Let Him Have It," "Twenty One,"
"A Rage In Harlem," "New Jack and "One Good Cop"-all released in a five-day period.

New-release shelves are overburdened one week and sparse the next, as the blockbusters then start to overcrowd dealers' chart shelves. There are also complaints from dealers over the time allowed to recoup on a blockbuster in its crucial first few weeks of release, and resulting cash-flow headaches.

"In November we bought less copies of each title as a result of bunching," says Ross Jones of Clearview, a small indie. "For the dealer that means not enough of each lead title, which then becomes a distributor's headache—so it's in everyone's interest to ease it out a little."

But even the larger retailers are having cash-flow problems. For the majority of dealers, rentals decreased progressively every week from early October to Christmas, even as their overheads stayed put. Product investment was high in October, November, and mid-January, with a traditionally poor December and first two weeks of January putting money back into the tills.

"My cash flow has definitely been hit," says Walsh. "This means we have less money to spend on films and [suppliers] get a knock. They're in for a very tough time anyway this year, and this isn't good for any of us.

# INGRAM/COMMTRON DEAL A SIGN OF THE TIMES

(Continued from page 52)

cost savings to significantly improve a video distributor's bottom line.

Fay says Bergen was introduced to Ingram about six months ago through a consultant Bergen had hired to help it achieve its strategic goals for Commtron. And, having reached the same conclusion as Ber gen with respect to the need to expand market share, Ingram was committed to the notion of making a significant acquisition.

Bergen's decision to sell was also influenced by its ability to negotiate what most industry observers consider a favorable price for Commtron. At the time the negotiations were officially announced, the deal price of \$7.75 a share—or about \$78.3 million-was about 20% over the market value of Commtron's stock.

Commtron's stock closed at \$7.25 at press time.

Bergen Brunswig originally acquired Commtron from Jack Silver man in 1982 for \$6 million in stock.

The task that lies ahead for Ingram, according to its competitors and other industry observers, is to translate its substantial increase in market share into a comparable increase in operating efficiencies.

"Market share alone isn't going to help them," one competitor notes. "It all depends on how they put the two companies together. They could operate better after the merger, or they

could screw it up. It's not an easy task to put two companies like that together.

Notes another observer, "Ingram has no guarantee it will keep anything it gains. That's the risky thing about this business.'

Other observers point to significant differences in the two compa-nies' operating philosophies. "Commtron has centralized facilities, Ingram has local stocking branches," notes one, referring to Ingram's decision of a year ago to move deep inventory into its branch warehouses to improve fill rates and turnaround time.

Still other observers point to Commtron's move to unbundle its distribution services, as reflected in its deal to serve as a fulfillment and drop-shipping service for Disney's direct sell-through accounts in exchange for a fee. To date, Ingram has not emulated that strategy.
Says Major's Wiseman, "If Ingram

can obtain the maximum efficiencies this deal offers them, it will make sense, even if the price is high.

Ingram president and CEO John Taylor acknowledges the magnitude of the integration task ahead, noting, it will take a long time to merge these two companies.

Asisistance in preparing this story was provided by Earl Paige in Los Angeles.

the great movies of the '40s Drawing on a repertoire from the

Recorded in 1987 as part of the JVC Jazz Festival, this program shows what a consummately charming performer Wilson can be. Elegant and commanding and backed by a string orchestra, the singer gives one lesson after another in vocal drama: from the pensive and passionate "A Song For You" to the dreamy meanderings of "Folks Who Live On The Hill" to the smolderingly accusatory "Guess Who I Saw Today." Near the end she does two wonderfully melodic and emotional duets with Carl Anderson. Even her between-songs patter has the flow and vibrancy of good

EDWARD MORRIS

"Karen Akers: On Stage At Wolf

re-create images we remember from

# **MUSIC VIDEO REVIEWS**

likes of Stephen Sondheim, Peter Al-

len, and Craig Carnelia, Akers gener-

ally prefers the obscure to the stan-

dard-although she does perform

such familiars in this 15-song collection as "The Rose," "Somewhere," and "Nevertheless." She is backed by

a marvelously agile four-piece com-

bo, the leader of which, Mark Hum-

mel, occasionally provides vocal har-

monies. The show was recorded in

1986 and features backstage footage

"Bobby & The Midnites," View Vid-

in which Akers discusses her art.

"Nancy Wilson At Carnegie Hall," View Video Jazz Series, 52 minutes, \$19.98.

> eo, 60 minutes, \$19.98. The show gets off to an abysmally

slow start, but it soon pops and bub

bles with energy and inventiveness. The combo features Grateful Dead veteran Bob Weir on guitar and vocals, Bobby Cochran on guitar, Dave Garland on keyboard and sax, Alphonso Johnson on bass, and the torrid Billy Cobham on drums.

Weir is nicely low-key, methodical, and workmanlike throughout. Cochran gets his chance to shine as a vocalist on "I Found Love," as well as to display surging guitar riffs. And Cobham barrels through in "Drums Galore," a title that says it all.

In spite of its rock elements, this is not a video for people who want to boogie. It's the kind of music that warrants full attention.

The 10-cut set was recorded in Switzerland in 1984.

# Trap," View Video, 59 minutes,

Akers has a cool, cerebral vocal style that is balanced by the warmth of her eyes. Her chiseled, fashionmodel good looks and plaintive songs

# LASER SCANS

(Continued from preceding page)

er is also releasing deluxe laser editions of both titles at the same time (Billboard, Jan. 11); they will issue "Boyz N The Hood" in a \$49.95 CLV special package, not in a CAV version as previously announced.

BERENGER ON DISC: In March, MGM/UA will release the suspense thriller "Shattered" (widescreen, \$24.98), which stars Tom Berenger, Greta Scacchi, and Bob Hoskins. Berenger is also featured in the superb drama "The Field" (LIVE, \$34.95), which is set in Ireland and stars Richard Harris and John Hurt. The latter disc bows in May.

MCA/UNIVERSAL HOME Video

takes us into the thick of World War II with "Midway" (1976, widescreen, CAV/CLV, \$39.98), an epic naval battle film with Charlton Heston, Henry Fonda, James Coburn, Glenn Ford, Toshiro Mifune, and many other stars. The disc is due April 16, as is MCA's "Shout" (\$34.98), starring John Travolta and Linda Fiorentino.

On April 30, MCA will launch three other laser titles: Wes Craven's horror tale "The People Under The Stairs" (\$34.98); Billy Wilder's recent remake of "The Front Page" (\$34.98), with Jack Lemmon and Walter Matthau; and an Encore Edition of "Sorrowful Jones" (1949, \$34.98), starring Bob Hope and Lucille Ball, and based on a Damon Runyon story.

MERRY MUSICALS: On April 15, Warner Home Video bows "Sincerely Yours" (1955, \$34.98), starring the one and only Liberace; "Gypsy' (1962, widescreen, \$34.98), with Rosalind Russell and Natalie Wood; Ken Russell's "Lisztomania" (1975, widescreen, \$34.98), with Roger Daltrey; and "Divine Madness" (1980, widescreen, \$34.98), with Bette Midler.

Prior to the above releases, on March 25, Warner will launch David Miller's "Executive Action" with Burt Lancaster (1973, \$34.98). Like Oliver Stone's "JFK," this Dalton Trumbo-written film explores a conspiracy theory in regard to the assassination of John F. Kennedy.

# THE REPORTER TOP 10

E.M.

W	EEKLY MC	VIE	GR	O S	SES
THIS WEEK	PICTURE/ <i>(STUDIO)</i>	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Wayne's World (Paramount)	18,122,710	1,768 <i>10,250</i>	_	18,122,710
2	Medicine Man (Buena Vista)	8,915,971	1,368 <i>6,518</i>	1	19,746,093
3	Fried Green Tomatoes (Universal)	7,058,390	1,306 <i>5,405</i>	7	34,263,454
4	Hand That Rocks the Cradle (Buena Vista)	6,880,132	1,750 <i>3,932</i>	5	59,814,471
5	Final Analysis (Warner Bros.)	6,291,854	1,599 <i>3,<b>9</b>35</i>	1	14,556,023
6	Great Mouse Detective (Buena Vista)	4,126,855	1,408 <i>2,<b>9</b>31</i>	_	4,126,855
7	Father of the Bride (Buena Vista)	3,280,200	1,574 <i>2,084</i>	8	76,306,938
8	Shining Through (20th Century Fox)	3,180,388	1,417 <i>2,244</i>	2	15,824,320
9	Beauty and the Beast (Buena Vista)	3,144,519	1,500 <i>2,096</i>	13	110,162,677
10	Grand Canyon (20th Century Fox)	2,678,101	1,144 2,323	7	27,001, 352

# Home Video

Billboard.

FOR WEEK ENDING FEBRUARY 29, 1992

# **Top Music Videos...**

				TW		
THIS WEEK	WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stor	re sales réports.  Principal		Suggested List Price
표	F 2		Manufacturer, Catalog Number	Performers	Type	Sug
1	3	29	★ ★ NO. 1 ★★ GARTH BROOKS ▲³ Capitol Video 40023	Garth Brooks	LF	14.95
2	1	11	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
3	2	73	THE THREE TENORS IN CONCERT ▲3 PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
4	4	11	CAPTIVATED Virgin Music Video 50268	Paula Abdul	SF	16.98
5	9	17	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
6	8	11	THE HEART IN MOTION VIDEO COLLECTION ● A&M VideoPolyGram Video 617433	Amy Grant	SF	14.95
7	6	15	TWO ROOMS ● PolyGram Video 083589-3	Various Artists	LF	19.95
8	7	7	2 LEGIT 2 QUIT Capitol Video 40031	Hammer	LF	19.98
9	16	13	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	LF	19.98
10	5	19	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF	19.98
11	25	3	WE WILL ROCK YOU Strand Home Video 2115	Queen	LF	14.98
12	10	7	ADDAMS GROOVE Capitol Video 40035	Hammer	SF	14.98
13	14	23	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
14	12	7	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
15	13	15	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
16	18	21	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	SF	9.98
17	21	17	THE SOUL CAGES CONCERT PolyGram Video 7502617423	Sting	LF	19.95
18	RE-E	NTRY	PHOTOGRAFFITTI PolyGram Video 7502617140-3	Extreme	SF	14.95
19	15	20	IN CONCERT SMV Enterprises 19V-49098	James Taylor	LF	19.98
20	NE	wÞ	NOTHING IS COOL SMV Enterprises 9V-49117	Ned's Atomic Dustbin	LF	9.98
21	NE	wÞ	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98
22	19	17	YESYEARS A*Vision Entertainment 50250	Yes	LF	19.98
23	17	11	CONCERT IN THE PARK Warner Reprise Video 3-38277	Paul Simon	LF	29.98
24	RE-EI	NTRY	THIS FILM IS ON ● Warner Reprise Video 3-38254	R.E.M.	LF	19.98
25	22	20	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
26	23	5	LIVE AT THE HOLLYWOOD PALLADIUM Virgin Music Video 50271	Keith Richards	LF	19.98
27	26	20	REBA IN CONCERT  MCA Music Video 10380	Reba McEntire	LF	14.95
28	20	65	THE IMMACULATE COLLECTION ▲4 Warner Reprise Video 3-38195	Madonna	LF	19.98
29	28	23	HARVEST OF SEVEN YEARS Warner Reprise Video 3-38265	k.d. lang	LF	19.98
30	11	4	FLESH, BLOOD AND VIDEOTAPE Capitol Video 40025	Poison	SF	14.98
	_	-		7 - 11 170 -		

O 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. ⑤ 1992, Billboard/BPI Communications.



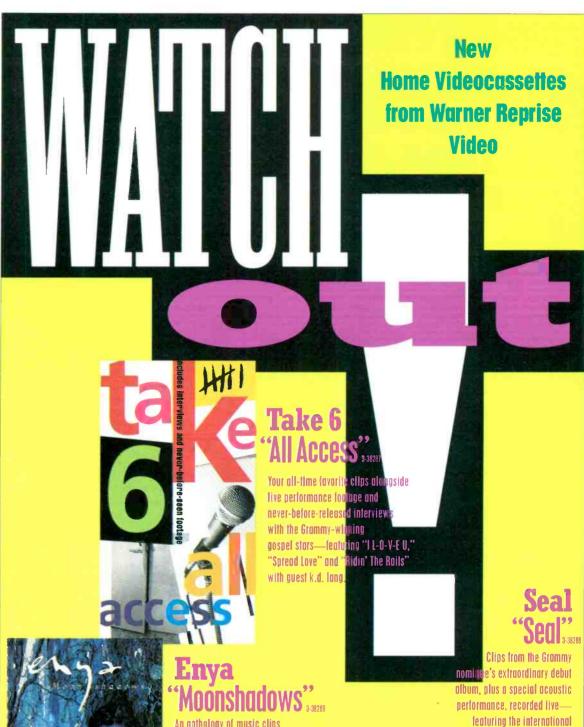
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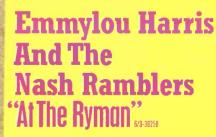


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# **Pro Audio**

# **Chris Blackwell Opens Miami Studio**

# Aims For 'Production-Co.' Environment

■ BY SUSAN NUNZIATA

NEW YORK—Island Records founder Chris Blackwell opened South Beach Studios in Miami earlier this month. Geared toward preproduction and mix work, the facility is run by studio manager Joe Galdo, one of the co-producers of the early Gloria Estefan & Miami Sound Machine albums.

Blackwell plans to make use of local area musicians and create a production-company environment, with the first option of anything developed there going to Island. "I'm looking at this as an opportunity to start another 'Miami Sound' type of production facility," says Blackwell.

The \$750,000 South Beach Studios is not an Island Records investment and will be kept at arm's length from the PolyGram-owned label.

The first acts booked in the facility are the Happy Mondays and Island Records act Gail Ann Dorsey.

South Beach Recording will eventually serve as the base of operations for Blackwell's Compass Point Recording on Nassau in the Bahamas. That resort facility has wound down its operation in the past two years, but Blackwell plans to have Compass Point up and running again by the first quarter of 1993.

"An offshore studio has problems that a mainland studio doesn't have.

and basically it was increasingly difficult" to operate Compass Point, says Blackwell. "We've semiclosed Compass Point... but the ability to record in a resortlike environment is still important. South Beach has that, plus it's on the mainland, has musicians of all types in the area, and there's all kinds of equipment available for rental."

Compass Point, with its well-de-

# It will someday serve as operations base for his Nassau studio

signed live recording studio, will support the services at South Beach, according to Blackwell. South Beach maintenance technicians and other staffers will oversee operations at Compass Point.

Compass Point "has an incredible room," says Blackwell. "With the two together we'll be able to supply a first-class live room and mix and preproduction facilities." The Bahamas are linked to Miami by frequent commuter flights, Blackwell notes.

According to Galdo, South Beach

According to Galdo, South Beach Studios is one of the most complete facilities in the Southeast. The facility features one studio and control room and two 16-track preproduction rooms The main control room is equipped with a Solid State Logic 4072 E Series console with G Series modules and G computer, as well as 12 E Series EQs.

Tape recorders available include the Mitsubishi X-880 32-track digital machine with Apogee filters, a Studer A-820 analog 24-track with Dolby SR, and a Studer 820 analog two-track half-inch with Dolby SR, as well as two Sony DAT machines and two Tascam cassette decks.

Genelec 1034A monitors are in the main studio, and a variety of near-field monitors are available, including Yamaha NS 10s, Westlake BBSM4s, and Tannoys.

Preproduction gear includes keyboards and modules from Roland, Yamaha, Korg, and Casio, along with E-Mu Systems and Akai samplers, Apple Macintosh II ci and Mac SE computers, Performer and Vision sequencers, and drum boxes from Roland and Linn. A Digidesign Pro Tools digital editing system is also available.

"Those preproduction rooms will be musical laboratories from which people will just be churning stuff out," says Galdo. "We want to make it like another Motown."

The facility, in development about one year, was designed by Russ Alexander, who designed rooms for John Mellencamp and Bruce Hornshy

# **Editel/Chicago Adds Digital Audio Complex**

NEW YORK—Editel/Chicago has added a \$4.5 million digital audio complex, Editel Sound, to its headquarters. The two-studio complex represents the first installation of an AMS Logic 2 digital mixing console.

Geared primarily toward television commercial work, the facility is also suitable for music recording and music video projects, as well as film work.

The complex represents an evolution of Editel/Chicago's mix-to-picture room, which opened approximately five years ago. According to Editel/Chicago president Richard Mandeberg, the decision to build the hi-tech audio complex was prompted by client demand.

Designed by Carl Yancher of Lakeside Associates in Los Angeles, the facility features two identical floating control rooms with Genelec monitors and 16-output AMS AudioFile Plus digital multitrack systems. One studio features the Logic 2 and the other houses the MCI console previously used in Editel's mix-to-picture room.

The audio facilities are digitally linked to Editel's \$1.4 million D1 component digital video editing suite.

The Logic 2, introduced at the Audio Engineering Society Convention in October 1991, features full dynamic automation integrated with machine control, complete digital signal flow with no conversion, four-layer

operation for a potential 112 fully equipped channels in a compact control surface, expandable technology platform, and a variety of other hitech advantages.

"[Senior audio engineer] John Binder felt very strongly that he needed, and our clients wanted, full digital mastering for television commercials, and full integration was important for the kinds of effects we needed for TV commercials," says Mandeberg. "John really felt that in terms of consoles, and where audio editing and mixing is going, the Logic 2 is the way to go."

Binder worked on the preliminary studio design with Editel audio engineer Loren Silber.

Encompassing more than 4,500 square feet, Editel Sound features high ceilings and structurally isolated rooms.

SUSAN NUNZIATA



The new AMS Logic 2 is welcomed to Editel Sound/Chicago's new \$4.5 million digital audio complex. From left are sales/marketing director Nancy Reid, Editel president Richard Mandeberg, senior audio engineer John Binder, and audio engineer Loren Silber.



Homeless Help. Washington, D.C.-based singer/songwriter Julie Burton, center, mixed her new single, "Wayward Souls," at Sound On Sound Studios, New York. The song deals with the plight of the homeless, and all proceeds from the cassette single will benefit Habitat for Humanity, House of Ruth, and Operation Love, three D.C.-based aid groups. With Burton are keyboardist Kevin Adams, left, and producer/engineer William Garrett.

# **Kelly, Fichera Launch New Hi-Tech Rep Firm Group One**

BY SUSAN NUNZIATA

NEW YORK-Two industry veterans have launched Group One Ltd., a company specializing in the representation of hi-tech manufacturers on a nationwide basis.

Jack Kelly, founder and former president of Klark-Teknik Electronics Inc., and engineer Chris Fichera, a two-time Grammy award winner, are the principals of the firm, based in Farmingdale, N.Y. Acting as national marketing specialists for DDA/Klark-Teknik, Group One has assumed the sales functions for that company's range of large consoles, including the DMR, AMR, Profile, and DCM Series. The firm will service a small dealer base and supplement the efforts of the local rep force.

"It's such a labor-intensive sale," says Kelly. "Every deal involves someone from the factory level being involved with the customer. Group One has the expertise needed for large console sales."

Kelly serves in the same capacity at Group One as he had at Klark-Teknik, concentrating primarily on East Coast customers and the commercial aspects of the company. Fichera, a former DDA product specialist with Klark-Teknik, also based in Farmingdale, will concentrate on direct customer contact nationwide, with primary responsibility for the West

Group One also represents Uptown Automation in the retrofit market and will serve as exclusive importer and distributor for DynaudioAcoustics monitor loudspeakers and Milab microphones.

In addition, the firm is pursuing distribution deals with other overseas companies to act in the traditional role of U.S. importer and distributor. The company expects to announce new accounts at the Audio Engineering Society Convention, March 24-27

"Right now our products are all geared toward recording, but I'm making an effort to gather some

products in sound reinforcement and spearhead efforts in that area," says

Kelly launched Group One after leaving Klark-Teknik Jan. 31.

The U.K.-based DDA/Klark-Teknik operation, for which the Farming-dale firm serves as a U.S. distribution company, was sold in late 1990 to Mark IV Industries, Amherst, N.Y. (Billboard, Nov. 17, 1990).

Aside from its role as national marketing specialist for Klark-Teknik, Group One is unaffiliated with that company and its owners. DDA/ Klark-Teknik continues to market and sell the full range of Klark-Teknik, Midas, and DDA products in the U.S., with the exception of the large boards handled by Group One.

# NEW PRODUCTS AND SERVICES

GAUSS REALIGNMENT: Gauss, Sun Valley, Calif., has restructured its loudspeaker division. Distribution of all Gauss speaker products will be handled in the U.S. by Altec Lansing's direct network of district sales managers. Gauss speaker products were previously marketed through independent representatives. Both Gauss and Altec Lansing are owned by Mark IV Audio of Buchanan,

WETALLICA TAC-TICS: Metallica is on the road with a 90-input TAC SR9000, the largest console ever built by the British manufacturer Amek/TAC. Sound engineer Mick Hughes and Chicago-based sound-reinforcement company dB Sound are taking the tour around the world, from the U.S. to Europe, Japan, Australia, and South America. Front-ofhouse control system and hardware

(Continued on next page)

Billboard.

# IDIO AC

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	I'M TOO SEXY Right Said Fred/ Tommy D (Charisma)	UUH AHH Boyz II Men/ D.Austin (Motown)	WHAT'S SHE DOING NOW Garth Brooks/ A.Reynolds (Liberty)	MYSTERIOUS WAYS U2/ D.Lanois (Island)	WHAT'S GOOD Lou Reed/ L.Reed M.Rathke (Sire)
RECORDING STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	STUDIO 4 (Philadelphia) Jim"Jiss"Jinger	JACK'S TRACKS (Nashville) Mark Miller	HANSA TON/ MOBILE STUDIO (Berlin, GERMANY) (Dublin, IRELAND) Flood, R.Adams	MAGIC SHOP (New York) Roger Moutenot
RECORDING CONSOLE(S)	MCI JH542BC	Neve 8078	Quad 8 Coranado	Custom Neve	Custom Neve 80 Series
MULTITRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Studer A-80 Mark IV	Sony MCI JH24	Otari MTR-100	Studer A-80 Mark III
STUDIO MONITOR(S)	Yamaha NS10	UREI 813 Yamaha NS10	Yamaha NS10M	Yamaha NS10	Tannoy SSMU
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RED BUS (London) Graham Bonnett	SOUNDWORKS (New York) D.Way,D.Austin B.Perkins	JACK'S TRACKS (Nashville) Mark Miller	MOBILE STUDIO (Dublin,IRELAND) Flood,Edge, D.Lanois	ELECTRIC LADY (New York) R.Moutenout L.Reed M.Rathke
CONSOLE(S)	SSL 6052 E Series	SSL 6000 G Series	Quad 8 Coranado	Custom Neve	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Mitsubishi X-880	Sony 3402	Otari MTR-100	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10M	UREI 813	Yamaha NS10M	Yamaha NS10	Augsberger
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	TOWNHOUSE (London) Tommy D G.Bonnett	BERNIE GRUNDMAN Chris Bellman	GEORGETOWN MASTERS Denny Purcell	A&M Arnie Acosta	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing	WEA Manufacturing	WEA Manufacturing

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# Pro Audio

# N'ville Producer Bannister Marks Banner Year

Work On Grant Album Puts Crossover Success In Motion

BY GORDON ELY

NASHVILLE—Brown Bannister spent the better part of the past year high atop the albums charts as co-producer of Amy Grant's multiplatinum, Grammy-nominated breakthrough album, "Heart In Motion." Now

PRO FILE Motion." Now president of Vireco, his own label, Bannister has experienced both the opulence of secular pop budgets and the relative conservatism of the gospel industry during his 15 years as one of contemporary Christian music's

leading producers.

In an era when low- to mid-sixfigure production budgets are the norm, Bannister has mastered the art of making great-sounding records for less than what some of his spendthrift colleagues might allot for catering. Bannister says the secrets are both economic and philosophical.

"In the Christian industry, you can't work on union scale," he says. "With an AF of M signatory company, you'd eat up an entire [Christian] budget just on talent. So I work a lot with great players who are also there because they've got a heart for the music and the artist. I get things from them that I wouldn't necessarily get from a double-scale player going session to session to session."

Bannister also says that while trusting his instincts and making quick decisions to get what he is looking for in only a few takes is important, it is good ideas and a sense of focus that are really crucial

cial.

"The key is making sure you have a good idea before you go in," he says. "You have to look at the end product you're aiming for and say, 'What are the vital ingredients to pull this thing off? We can't hire Bob Clearmountain to engineer, and we can't have a limo and catering service, and we can't afford the A room at A&M.' You focus on what's essential and de-emphasize other things you might do if you



**BROWN BANNISTER** 

had more money.

"But it's also a given that however much money you're given, you're going to spend it and it's never going to be enough," he adds with a chuckle.

Having sometimes put some of his own advance into a recording budget to allow for important finishing touches in a production, Bannister does acknowledge the benefits of bigger numbers.

"A larger budget does take some of the pressure off, and that can make creativity flow a little more freely," he says. "But you don't necessarily make a better record just because you had more money. It's the ideas and the creative force behind them that really matters."

Having arrived in Nashville in 1976, the 40-year-old Bannister readily admits his background made him a highly unlikely candidate for the success he has achieved. "The reason I'm doing what I'm doing is God plopped it in my lap," he says. "I didn't even know what an engineer or a producer was."

Gospel producer Chris Christian, a schoolmate of Bannister's in their native Fort Worth, Texas, was working in Nashville and asked Bannister to come and engineer in the studio. Bannister, who had no previous experience in recording, took two weeks of Engineering 101 at Nashville's Belmont

College before he suddenly found himself engineering B.J. Thomas' first gospel album.

"Early in the sessions, someone told me to add 2 dB at 10K on the cymbals," Bannister recalls, "and I just bowed my head and said, 'Lord, what is 10K?' It's amazing we didn't have any disasters."

The Thomas album went on to win a Grammy and led Bannister, by what he terms "divine coincidence," to Grant, then an unknown singer/songwriter from Augusta, Ga

Though his production credentials were nonexistent, Bannister agreed to be Grant's producer, forming a partnership that, in the ensuing 15 years, would carry her to a level of sales, radio, and video acceptance unheard of for a gospel artist.

Bannister headquarters his RBI Productions in his own facility, a converted Victorian cottage on Nashville's Music Row called The Dugout. While he uses different studios for different functions in both Nashville and L.A., Bannister records about 50% of his productions at the Dugout using a modified Trident console and his "workhorse," a modified MCI JH-16.

His "meat and potatoes" in effects are the Lexicon 480, 300, and Sony PCM70, Massenburg EQs and limiters, old Neve compressors, and UREI 1178s, LACA limiters, API 550 EQs, and Focusrite pre-amp EQ modules.

Bannister also expresses an affection for the Sony 48-track digital recorder, which he used on his portion of the "Heart In Motion" album, but admits somewhat wistfully that budget considerations preclude his using it on most of his projects.

All economic and technical considerations aside, Bannister makes it clear what he sees as the real key to his success. "A big part of my motivation for doing this music is the content I get to deal with and the message I get to be a part of," he says. "From the very beginning of my career through to this present day, anything good that's happened to me or that I've achieved is all by God's grace. And it's been a constant adventure."

# **NEW PRODUCTS AND SERVICES**

(Continued from preceding page)

for the European leg of the tour was provided by SSE in Birmingham, U.K. The "in-the-round" stage design uses 100 kilowatts of Electro-Voice MT4 speakers flown in a circle around the stage.

CARTER AT JBL: Former President Jimmy Carter addressed 1,500 employees of Harman/JBL in Northridge, Calif., during a tour of the company's headquarters in early February. Dr. Sidney Harman, chairman and founder of the firm, served in the Carter administration as Undersecretary of Commerce. Re-

cently, JBL introduced the M Series line of signal-processing gear, including two variable crossovers, a noise gate, and a gating compressor/limiter. The company also unveiled the ES5200 digital controller that combines the functions of two-way dual channel or two-, three-, or four-way single-channel active frequency division, system equalization, time delay, and transducer protection limiting.

KIVERA CABINETS: Rivera Research & Development, Sun Valley, Calif., premiered two new guitar cabinets, the CS410 and CS212. The

CS410 is a slant-front 4-by-10-inch cabinet, while the CS212 is a 2-by-12-inch slant-front. These are the first products rolled out by the company since it was acquired by JBL Professional, Northridge, Calif., late last year. Jack Sonni has joined Rivera as applications specialist.

POST-PRO IN YOUR EAR: In Your Ear Music and Recording Services installed a New England Digital Post-Pro direct-to-disc recorder in its new Studio B. The Richmond, Va. based studio also upgraded its Post-Pro in Studio A to 16-track capability.

# Update

# GOOD WORKS

CAUSE' FOR A CAUSE: A spoken-word album effort, "Cause," will be recorded Wednesday (26) at the Onvx Sequel and Kamikaze Poets On Ice in Los Angeles to help "Rock For Choice," a support group that focuses on women's rights and safe and legal abortions. The group was started by the group L-7, in association with Fund For The Feminist Majority. Members of L.A.based women's rock bands will recite poetry and prose. The project's organizers are looking for interested labels to release the album. For more info, contact Debby Patino at 213-960-5677.

CHARITY ROAST: The "victim" of the fifth annual T.J. Martell media roast this year, April 24 in New York, is Jeff Pollack, chairman and CEO of Pollack Media Group. Event chairman Kid Leo, VP of album rock promotion at Columbia Records, says a site for the roast will be announced soon. The roast aids the leukemia and AIDS research efforts of the T.J. Martell Foundation.

ROCKIN' FOR THE HOMELESS: Two C.W. Post radio DJs at the C.W. Post Campus of Long Island Univ. will solicit food and donations during a 54-hour, nonstop music marathon weekend, Feb. 29 through March 1. Bob Rees of Northport, L.I., and DawnMarie Rondon of Melville will broadcast a "Rock 'n Roll Food Drive Weekend" live on WCWP (88.1). An in-studio cot will be available to help the two make it through the marathon. For more info or to donate food, contact WCWP at 516-299-2626 or the public relations office at 516-299-2333.

**UUEEN** TO PLAY AIDS Benefit: The surviving members of Queen will play a concert April 20 at Wembley Stadium in London to raise money for AIDS research. John Deacon, Brian May, and Roger Taylor will be joined by a number of other artists, though precisely who and in what format is not yet being revealed. A statement from Queen Productions Ltd. says the show will be broadcast live around the world.

# NEW COMPANIES

Kelly Music, formed by Tom Kelly.

is a 16-year radio programming veteran who formerly served as VP of programming for Harris Communications, president of PRO Research, group program director for the Holt Corp., and program director for WZZO Allentown/Bethlehem, Pa. 139 East Hathaway, Havertown, Pa. 19083; 215-446-0318.

Inc., formed by Theodore and Kym Move. An independent label distributed by Ichiban Records, Company also provides services including Southeast promotions, video and music production, artist management, and music

and digital mixtown capabilities. 1948 Brennan Way, Lithia Springs, Ga. 30057; 404-739-8747.

with distinction. Born in Manhattan,

he studied with Roy Harris at the Juil-

liard School of Music after earning

two degrees at Columbia Univ. He

was active in popular music as a

He taught at Sarah Lawrence College.

served as an executive at G. Schirmer.

the music publishing firm, and in 1945

accepted the post of president of Juil-

liard. In 1962 he was named president

of Lincoln Center in New York, a posi-

tion he held until 1969. Among honors

that came his way were the gold med-

al of the American Academy of Arts

and Letters, and the National Medal

of Arts. He is survived by his wife, the

former Frances Prince; a son, Antho-

ny; a daughter, Andrea; a grandchild;

Send information to Lifelines, c/o

Billboard, 1515 Broadway, 39th

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# clude a 24-track studio with MIDI

and a sister.

Like Father, Like Daughter. Performer John Raitt is honored with the 1,948th

recording for nearly 50 years, Raitt is best known for his performances in the classic musicals "Oklahoma," "Annie Get Your Gun," "Zorba," "Carousel,"

recording artist Bonnie Raitt, John Raitt's daughter; Johnny Grant, honorary

as master of ceremonies for the event; John Raitt; and Joe Smith, president/

CEO, Capitol-EMI Music Inc.

**BIRTHS** 

Boy, Jacob Eric, to John and Cindy

Pervola, Jan. 22 in Chicago. He is

Midwest director of marketing for

MARRIAGES

Tim Patterson to Beth Schillinger,

Feb. 14 in New York. He is presi-

dent of Split Second Timing Artists

Management. She is senior counsel

**DEATHS** 

Aaron Rose, 87, of liver complica-

tions following a long illness, Feb. 11

in Chicago. Rose was a pioneering

music retailer. In 1930 he and his

brother Merrill Rose founded what

became the Rose Records dynasty,

based in Chicago, which now repre-

sents a wholesale unit and 32 stores.

He is survived by his wife, Hilda; son,

William Schuman, 81, following hip

surgery, Feb. 15 in New York. Schu-

man was equally at home and influen-

tial as composer, educator, and admin-

istrator, pursuing all three careers

James; and daughter, Nancy.

Sony Classical.

for BMG Music.

"Man Of La Mancha," and "The Pajama Game." Shown, from left, are Capitol

mayor of Hollywood and chairman of the Walk of Fame Committee, who served

**LIFELINES** 

star on the Hollywood Walk of Fame. A star of film, television, stage, and

The arranger of Patti Austin's "Alone In The World," which was nominated for a Grammy for best instrumental arrangement accompanying vocal(s), is Jeremy Lubbock. An incorrect name was given in the list of Grammy nominations in the Jan. 18 issue.

# **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. 21-23, Second Annual Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 22, RMS Music Society Seventh Annual Music Awards Ceremony, 11 Heath Court, Sicklerville, N.J. 609-232-8427.

Feb. 24, "Artist Development in the '90s: What Has Changed?"-Meeting of the Los Angeles Music Network, Young Moguls Inc., Los Angeles. Tess Taylor, 818-980-2911.

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.

(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 19, Coca-Cola Atlanta Music Awards, Fox Theater, Atlanta, Mary Cammack, 404-262-3000.

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, Fontainbleau 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.

March 27-29, Charleston Music Showcase, The Music Farm, Charleston, S.C. 803-767-0227.

April 5-9, Gospel Music '92, presented by Gospel Music Assn., Nashville Convention Center, Nashville.

### young man, but it was his symphonic and choral compositions that won March 6, 12th Annual Tejano Music Awards, most attention. He was awarded two San Antonio Convention Center, San Antonio, Tex-Pulitzer prizes, and composed 10 symas. Rudy Trevino, 512-377-0588. phonies, some of which were widely March 7, 15th Annual Bay Area Music Awards 615-242-0303 performed and recorded, several concertos, ballets, and chamber works.

# Fine Qtr. For Westwood One Network Repairs Reap Profits

NEW YORK-Westwood One Inc., the radio syndicator and station owner, reports that improvements in its radio networks unit helped produce strong increases in fourth-quarter and fiscal-year operating profits.

For the quarter that ended Nov. 30, the Culver City, Calif.-based firm says that operating income rose 272% to \$4.29 million on an 8% gain in revenues to \$41 million.

But high debt incurred by the com-

pany in making acquisitions during the '80s continued to yield red ink on the bottom line. The net loss (after interest payments and other charges) was \$1.34 million in the fourth quarter, considerably less than the \$3.54 million deficit for the prior-year peri-

For the entire fiscal year, operating profit rose 51.1% to \$3.06 million, but revenues fell 1% to \$144.3 million. Westwood reports a full-year net profit of \$8.83 million, compared to a deficit of \$18.1 million in 1990. But that profit was due to a one-time \$25.6 million gain in the first quarter on an exchange of debt securities. The company's long-term debt, as of Nov. 30, was \$169 million.

"Last year was a relatively mediocre year for advertising-driven industries," says Westwood president William Battison.

But Battison points out that three of Westwood's networks, Mutual Broadcasting System, NBC Radio Networks, and The Source, were "ahead of" the previous year. And, in New York, where Westwood operates country radio station WYNY, the "overall marketplace was flat to 1% up and we exceeded that," he says. He attributes the improvement to the music's increased popularity and to a stronger transmitting signal.

In Los Angeles, where the company operates KQLZ, Battison says, 'Pirate is still improving and it's doing better than the last year, but there was still some deleterious effect from the format change in the first quarter." Pirate Radio switched from top 40 rock to classic rock.

Meanwhile, concerning speculation about a possible sale of its radio stations to a competitor, Group W Radio, a subsidiary of Westinghouse Electric, Battison says, "The company doesn't comment on rumors in the marketplace." Some sources believe the rumor may have been partly responsible for the recent rise in Westwood's stock to a yearly high of \$3.125 a share in over-the-counter trading. At press time the stock closed at \$3. DON JEFFREY

Company conducts nationwide newmusic surveys and provides radio stations and the music industry with feedback from targeted new-music enthusiasts. Panelists will be recruited nationally according to musical tastes, radio listening habits, and demographics. Results will be published in a report called the Kelly Music Survey, which will include breakouts showing each song's appeal to demographic, sex, music preference, and regional sample segments. Kelly

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# Medialine 1

# **SXSW Confab Noteworthy For Music Press**; On ICE: CD Newsletter Fetes 5th Anniversary

GOIN' SOUTH BY SOUTHWEST: With so much attention devoted to the plethora of bands that showcase at the annual South By Southwest confab in Austin, Texas, many folks forget that the convention's full title is the South By Southwest Music And Media Con-

This year more than ever, SXSW (which is hosted by the Austin Chronicle and BMI and co-sponsored by more than 20 regional arts and entertainment magazines), coming up March 11-15 at the Hyatt Regency in the Texas capital, will have plenty to offer journalists and students of the country's music press.

Beyond the annual panel on the national press—always a good opportunity to see high-profile scribes locked in mortal combat—SXSW will offer sessions on regional media, women in the media (which will include the always outspoken and amusing Houston Post critic Claudia Perry, among others), and the legacy of the late Lester Bangs, who set a unique standard for rock critics with his ground-breaking, highly personal work of the '70s. One small-group round-table that has proven invaluable year after year will also be repeated: the "Covering The Beat" intensive session, in which writers from across the country trade ideas and hash over ethical issues and current con-

And, lest we forget, the annual softball tournament and barbeque that concludes SXSW gives conventiongoers a chance to see well-known journalists on the press team embarrass themselves on the basepaths. As usual, the Blitz will be bringing a glove (but will not repeat the painful experience of playing in cowboy boots).

See y'all in the Lone Star State.

CE-Y ANNIVERSARY: Peter Howard, editor and publisher of the estimable Santa Monica, Calif.-based newsletter ICE, called to note that his publication will be celebrating its fifth anniversary in April. The March issue hits mailboxes this week, and if you've never seen this essential monthly compendium of compact disc information, pick one up now.

Just expanded to 12 pages, with its formerly type-written pages cleaned up by desktop publishing tech-

nology, ICE offers a comprehensive listing of upcoming CD releases. One always provocative department is "CD Watchdog," an often newsy section of consumer questions and complaints about various CD packages; the newsletter always calls up record label executives for accountability on these kvetches. The diligent Howard has also been known to dig up his share of scoops about both new and catalog releases, and he covers such industry issues as the CD longbox debate skillfully and evenhandedly.

When ICE arrives at Billboard's offices every month, there's always a fight to see who reads it first, and there are few higher recommendations than that.



**CHRIS MORRIS** 

TUBE TALK: Island thrashmeisters Anthrax will guest star on the Sunday (23) episode of Fox's lowlife sitcom "Married ... With Children." The episode is titled "My Dinner With Anthrax," so viewers can expect to see the metal group invade the evercombative Bundy household. Is Scott Ian Kelly Bundy's dream date? Tune in and see

... The March 1 telecast of NBC's "Hot Country Nights" promises to be something special: It will feature the first TV performance by rockabilly great Carl Perkins since his recovery from throat cancer. It's good to have the Rock and Roll Hall of Famer back in the limelight again.

ALL IN THE FAMILY: Joel Whitburn's Record Research, the house that publishes those invaluable compendia of Billboard chart data, has a new winner out: Billboard #1s 1950-1991" (paper, \$35), a handy weekby-week rundown of the top singles and albums on the pop, country, and R&B charts, as well as top AC singles ... Hal Leonard Publishing has just released "Billboard Top Rock 'N' Roll Hits" (\$14.95), a trio of sheet music collections from the '50s, '60s, and '70s. Each volume features 50 top tunes.

DEPT. OF CORRECTIONS: The Blitz erred in a Feb. 15 item about TV and theatrical producer Jack Good. Vicki Wickham, co-producer of the English rock'n'roll series "Ready, Steady, Go!," called to note that while Good originated both "Shindig!" and the British series "Oh Boy!," he had no hand in "RSG!"

PRINT

**BLUE NOTE** Edited by Graham Marsh, Felix Cromley, and Glyn Callingham (Chronicle Books, \$24.95)

JAZZ GRAPHICS By Manek Daver (Graphics-Sha Pub. Co. Ltd., distributed by Book Nippon, Carson, Calif., \$39.95)

These two visually appealing books feature the vintage jazz record album covers of Alfred Lion and Francis Wolff's Blue Note Records, and those of the Norman Granz labels Clef, Norgran, and Verve, which were graced with the evocative penand-ink drawings of David Stone

Certainly anyone who wants to become more familiar with the golden days of those labels, which were enhanced by their remarkably distinctive album-jacket treatments, will want to look these over

Of the two books, "Jazz Graphics" is the more substantial, because Manek Daver has at least given readers a modicum of text about who David Stone Martin is and why he is considered to be one of the saints of modern record design, as well as a history of the Granz labels Martin worked on and interview quotes with the artist about his use of certain illustration motifs for particular artists.

Although one wishes Daver had said whether the collection of Martin covers on display is complete, at least readers can feast their eyes on the many albums the artist did in the '50s for artists from Charlie Parker, Lester Young, and Johnny Hodges to Art Tatum, Gene Krupa, and Billie

"Blue Note" is a treat to look at too, although a volume containing a larger number of the label's distinctive covers would have been more ex-

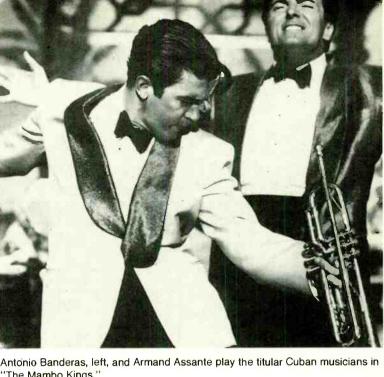
Don't expect much in the way of

text here: Cromley's one-page chronology of the label's history and discussion of the graphics approach of designer Reid Miles is less an essay than a notation.

Co-editor Graham Marsh's essay about the subjects of these coverssome of the most inventive jazz men and women of the '50s and '60sstrays almost at once into a trivial rave-up about the three-button, natural-shoulder, skinny-lapel suits American musicians wore at the time.

"Blue Note" was published first in England (all three editors are British), so maybe that accounts in some measure for the odd, nonmusical associations Marsh gasses on about.

Still, it's nice to see many of those Blue Note covers again, reproduced full size-album art that pioneered the use of snappy typefaces and cropped, often toned, black-and-white photos of the musicians themselves, usually snapped at the smoky recording sessions BILL HOLLAND



"The Mambo Kings.

# SCREEN

THE MAMBO KINGS Directed by Arne Glimcher (Released by Warner Bros.)

The film version of Oscar Hijuelos' Pulitzer Prize-winning novel "The Mambo Kings Play Songs Of Love" is as truncated as its title. By compacting Hijuelos' marvelous, sprawling 400-page book about the musical life into a tame 100-minute melodrama, screenwriter Cynthia Cidre and novice director Glimcher betray both the spirit and the letter of the source.

Hijuelos' original work was a complex, rapturous, often erotic chronicle covering more than 30 years in the lives of two Cuban mambo musicians, brothers Cesar and Nestor Castillo. This elegantly written book is so rich in incident and densely populated with vibrant characters that, at its conclusion, the reader feels as if he has lived the lives of its inhabitants. You can practically hear the music in its pages.

The film, which surveys just a couple of years in the early '50s, dispenses with about 70% of the book's elaborately constructed narrative, leaving the viewer with a sluggish, bald, maddeningly sexless tale of two troubled strangers in a strange land.

Glimcher's parched realization follows the Castillos' forced flight from Havana mobsters (a typical Hollywood invention not found in the original book); their arrival in New York, their band's club gigs, and their momentary ascent to fame after an appearance on "I Love Lucy" with fellow Cuban Desi Arnaz; Nestor's tumultuous marriage, which is haunted by the memory of a lost love; and Cesar's torment after he suffers a personal loss of his own.

The dramatic payoff, in which Cesar is resurrected through the power of song, is standard filmic tear-jerking at its most predictable, and a near-total corruption of the novel's

Armand Assante plays elder brother Cesar with the requisite macho swagger and Latin suavity, but the character has been stripped of most of his resonance (and, it should be

added, his dozens of female conquests, who make the book such explicitly lusty reading). As Nestor, Antonio Banderas, a veteran of director Pedro Almodovar's films, uses a onenote expression of morose self-pity to connote romantically induced despair.

The lead actresses fare even worse. The radiant Maruschka Detmers is stuck with a thanklessly reactive role as Nestor's wife Delores, while blowzy Cathy Moriarty, as Cesar's lone romantic interest, receives virtually no screen time and exists as a now-senseless plot appen-

The great Cuban vocalist Celia Cruz is on view in a role created for her, as a kind of mambo fairy godmother; one winds up wishing she had acted less and sung more. Former Kool & the Gang front man J.T. Taylor is seen for a twinkling as one of the Mambo Kings. Roscoe Lee Browne adds some dramatically meaningless menace as a gangster who wants a piece of the Mambo Kings. And "I Love Lucy" fans will cringe at Desi Arnaz Jr.'s affectless impersonation of his late father, who probably would have been appalled by Junior's hokey accent.

Apart from Assante's generally lively acting, striking art direction, and glowing cinematography, the most "The Mambo Kings" can offer audiences is some hot mambo music, although, again, there isn't enough of it. New York's ballroom scene of the '50s is excitingly re-created in an early sequence, in which Assante and band leader Tito Puente duel on timbales, and Assante and Banderas strut their stuff convincingly in another lavishly staged concert number. But the musical content, and the electricity, diminish rapidly.

It's always a pity when an ambitious work of art is converted into a routine entertainment. "The Mambo Kings" is screen adaptation at its most pitiable—the Classics Illustrated edition of a real masterpiece. As one wag put it after viewing the production, this might better be titled Misrepresenting The Mambo.

CHRIS MORRIS

# Radio

# **Reviving Radio Focus Of Gavin Meet**

# Top 40, Promo Depts., Rap Among Vital Issues

■ BY CRAIG ROSEN and ROCHELLE LEVY

SAN FRANCISCO—In recent years the Gavin Seminar has been known as the radio convention with a cause, having dealt with such subjects as the Gulf war, free speech, and the ecology. This year, however, social issues took a back seat, as attendees wondered how radio can save itself.

"You people are sick, very sick," said Capitol senior VP of national promotion John Fagot during his opening shot on the "Get In The Ring!" radio and records panel.

Fagot went on to note that "there are cats out there that would rather listen to a CD or a cassette than your fucking station." He also told the audience to "ask out-of-work PDs and jocks how healthy radio is." Fagot also called local marketing agreements the "Ace Hardware of the radio industry" and said kids would rather play with a Gameboy than listen to radio on their way to school.

But after blasting radio, Fagot added, "The point is, I want top 40 to be healthy. If it's not healthy my kids stop going to USC or Cornell and go to Cal State Northridge, and I stop making six times what I'm worth."

Radio panelists, however, shifted the blame to the labels. KWOD Sacramento, Calif., GM Gerry Cagle complained that the only time record companies are interested in him is on music day and added that KWOD has not "received one time buy that I didn't have to ask for."

While Cagle was speaking of time buys that supported records he had already added, his comments touched off the issue of whether station playlists are being used to bludgeon la-

bels for time buys.

WQHT (Hot 97) New York PD Joel
Salkowitz called the time-buy situation "a monster fueled by the record
companies." But Columbia senior VP
of promotion Burt Baumgartner dismissed the time-buy issue as "past
history. Now what radio really needs
more than anything is help. [But] to
walk in with the time buy in front [of
the add] is BS." Baumgartner added
that time buys after a song is added
"help the station and my record."

Then there were the panelists at the radio and records session who, despite the time-buy controversy, still felt labels were not spending enough ad dollars at radio and were spending too much in print retail ads. Baumgartner, however, assured attendees that his label "has enough money for

## BLOWING UP LIKE A PIG

Cagle also said the new generation of local promotion people does not understand the business. That's a long-standing complaint but it brought forth an unusually candid admission from Virgin senior VP of promotion Michael Plen, who said the heads of promotion departments do "hire shitty people" that are basically "delivery boys." This, he said, was because the "record industry blew up like a big pig."

Not everyone, however, was down. KIIS Los Angeles PD Bill Richards predicted that "top 40 is ready to explode again. I haven't seen this much good music in a long time." WHYT Detroit PD Rick Gilette responded by saying programmers are running

# 'Top 40 isn't going to develop a Nirvana or a Pearl Jam'

scared by not programming rap and taking all the edges off the format. "What used to be Hi-C fruit drink has been turned into Evian," he said. "It's good for you, but it doesn't taste too good."

Salkowitz noted that panelists "were all talking about what record companies wanted to see out of radio," and vice versa, "but no one is talking about what the audience wants." Salkowitz—the PD of a successful top 40/dance outlet—contended that "the age of the mainstream top 40 is over," before presenting slides provided by Coleman Research that indicated "rhythmic type music" is most popular with listeners in several regions, so top 40 should continue to lean toward dance.

"If you want rock on the radio look to AORs," he said. "The problem is AORs are not playing currents. [Top 40] chews up and spits out artists. Top 40 isn't going to develop a Nirvana or a Pearl Jam. In fact, top 40 could kill those artists... We aren't going to develop the next Genesis... Rap and dance is the format."

The state of top 40 at one point prompted KSFM Sacramento, Calif., APD Chuck Field to comment, "We all know it's fucked up . . . Instead of harping on the crap, why don't we sit here and try to find a solution."

No solution was forthcoming, but Baumgartner promised he would be providing the format some relief. "We will be giving top 40 a gift soon. The new Bruce Springsteen will do for top 40 what the Persian Gulf war did for news/talk radio."

The kid brother of the time-buy issue—the question of labels trading promotions for adds—came up at the small/medium-market top 40 session. There, also, panelists claimed the talent pool of air personalities is shrinking and that sales people are still having trouble understanding the format. And WCIL-FM Carbondale, Ill., PD Tony Waitekus told PDs not to be afraid of adult artists. "Adults like Garth Brooks," he said. "A lot of people might tremble in fear of playing "Shameless."

The discrepancy between sales and airplay charts is also becoming a hot issue at AC. Several attendees noted that stations are afraid to play new artists such as Enya, and were even afraid to touch Paul Simon's "Graceland," despite the fact that both are strong sellers.

## RAP VS. RIGHT SAID FRED

One notable trend at Gavin in re-

cent years has been an increased emphasis on rap and a healthy showing of attendees from the hip-hop community. Rap was also a constant issue throughout the top 40 panels. At Saturday's top 40 session, KIIS Los Angeles morning man Rick Dees and KMEL San Francisco PD Keith Naftaly locked horns over the genre. Dees claimed his listeners can't relate to the music and can't sing along to the songs, because they don't understand the language. "Everyone is so busy they don't have time to devote to memorize [rap songs]," said Dees. "With Right Said Fred you know he is too sexy for a dozen things, and in a week I can memorize that.

Responded Naftaly, "It seems like [Dees] is referring to freak aliens, but [listeners that like rap are] the 18-49 core." Earlier in the session Nafta-(Continued on page 69)



Make It So. Patrick Stewart of "Star Trek: The Next Generation" was recently a guest host on classical WNCN New York's morning show. Stewart, left, is pictured with WNCN morning man Elliott Forrest, who is wearing his version of the visor used by another character on the show.

# Oldies' Burning Question: Why The Drop?

(Continued from page 1) share thus far) and 35-64 (10.4-9.2).

Oldies had the biggest time-spent-listening drop of any format, going from an average of seven hours and 24 minutes weekly to 6:49. And, of the 95 oldies FMs in the top 100 markets, 68% were down and 40% lost more than half a share. That is actually worse than the state of top 40, where 59% of the stations were down and 37% lost more than half a share. Oldies had a bigger TSL drop than top 40, and more pronounced drops in

most demos and dayparts.

The difference is that top 40 has been bleeding for nearly two years, whereas oldies' reversal of fortune could be a fluke. But it would have to be a big fluke when one considers that several factors, such as the current down economic climate and the infusion of new, grayer census data into Arbitron's diary weighting, should have actually helped the format this fall.

PDs have had to deal with predictions that oldies would eventually burn out ever since the format began solidifying on FM in the mid-'80s. Most are understandably touchy about the burnout issue.

But, even if large numbers of listeners have not suddenly tired of 'Satisfaction" after 27 years, these numbers raise the possibility that there are other challenges now facing the format. Besides the strength of country, some major-market PDs suddenly have to deal with second oldies FMs in their markets. While most oldies stations have tightened their playlists recently and many have soft-pedaled the 1956-63 portions of their libraries in favor of 1964-69, most second FMs are coming in with even tighter, more narrowly focused lists, something that could bring the burnout issue to a head.

## COUNTRY DISCOMFORT?

One problem cited by many oldies PDs—at least those who will admit a problem exists—is the rise of coun-

try, a format whose exposure in outside media is starting to rival that which oldies has received since the mid'80s. As WOMC Detroit PD Don Daniels notes, "Country is hurting a lot of formats, not just oldies."

Country stations have shared audience with oldies FMs for years. But until recently, notes Critical Mass Media consultant Joel Lind, "We always used to look at it as the other way around, which is that when a viable oldies station comes in, the country station should watch out."

Now the situation is different. According to KOQL Oklahoma City PD Terry Mason, for example, "We had a good 35-54 book, but we were just shelled in 25-34. They all went to the two country stations, which had big 25-34 increases . . . We've got to watch country like crazy."

The increasing number of country stations also presents a problem. Some of the markets where oldies had problems this fall are markets that either had a second country FM sign on, or a relatively dormant second country FM leap back into contention. That is bad news for a format whose PDs have always counted on being their listeners' "second button"

In Nashville, where a pitched battle between two country outlets has existed for four years, consultant Bill Thomas says oldies WRMX "is against country stations spending two to three times what any other competitor is spending. That can't help but have an effect on other formats in the market."

Country also has a demographic advantage over oldies. The national numbers show it is still adding young listeners, whereas oldies radio's flirtation with listeners too young to have grown up with its music seems to be trailing off. While some oldies PDs like WXTR Washington, D.C.'s Bob Duckman still see a significant number of young adults coming to the format, Sconnix national PD Rick Peters dismisses that scenario as "a

pipe dream. The whole point is that people had to grow up with the format to start with."

Not every oldies PD considers country a problem. WWSW Pittsburgh PD Gary Marince says, "I don't think someone is going to say, 'I loved the Temptations, but now I'm into Garth Brooks. Country is going to pick up listeners disenfranchised by other formats." McVay Media consultant Chris Elliott sees oldies as a format that "builds a coalition audience. While the sharing with country has gotten a lot of attention, it also shares with CHR and AC stations."

Adds Peters, "In no case in any of our four oldies markets is sharing with country over 25%. That means 75% of our listeners don't listen to country at all."

Besides country, some PDs, like WOMC's Daniels, also cite the strength of N/T in the fall because of the Clarence Thomas hearing and other news events. WFOX Atlanta's Dennis Winslow is one of several who say sporting events, especially the World Series, disrupted normal listening habits.

## NOT FEELING THE BURN

Hardly any oldies PDs admit to seeing burnout on any of their core titles. This despite the fact that oldies playlists have shrunk in recent years and that power rotation has gone from 30 hours to 16 hours or even sixto-eight hours at many major-market outlets.

"I just saw a music test that was done in January and the scores were higher than ever on some songs," says Elliott. "There was no significant burn, and that was true too of the music tests done last fall and the strategic research we're seeing."

"I'm still powering half of the records I was powering two years ago," says KKSN Portland, Ore., PD Bob Harlow, who differs from most oldies PDs only in that he does not claim to be powering all the same records as

(Continued on page 69)

of the week Billboard's

**KIOC Beaumont, Texas** 



SIX MONTHS ago, if you had to guess which Beaumont, Texas, station was going to ditch the top 40 race, it sure looked like KIOC. K106 had a 3.7 share in the spring '91 Arbitron 12-plus, while rival KZZB (B95) led with a barely more impressive 5.3 share.

But Christmas came early for K106 and new PD/ morning host Mark Landis. In November, B95 abruptly went dark. Then the fall book came back and K106 had shot up to a 7.1; B95, which had been on the air for all but two weeks of the book, was down to a 4.4. Since then, album rival KWIC has also gone dark.

The biggest surprise in all this, however, is what K106 does. As other top 40s soften to pursue adult numbers, K106, despite a terrible local economy, has gone back to a current-based music mix with a strong emphasis on reaction records and modern rock crossovers. In doing so, it resembles both KRBE Houston in the late '80s under then-PD Paul Christy and KRBE's ex-rival, KKBQ (93Q), under its first PD, John Lander.

The 93Q resemblance is no accident. Landis went from his college station in Alvin, Texas, to weekends at KKBQ in its early-'80s heyday. He ran countdown shows on weekends and was 93Q's original "Tookie Bird" mascot. After mornings at WGLF Tallahassee, Fla., and a stint at the short-lived Hit Video USA service, he returned to KKBQ as part of Lander's morning

K106 had, like many Texas top 40 outlets, leaned heavily toward modern rock through the late '80s. But when Jeff Cochran took over from PD Neil Harrison in 1990, Landis says, "he put all that music in the closet and started playing old Cher and Patrick Swayze records to make the station more adult and it backfired. He took off all the lasers and everything else that made the station exciting."

Fortunately, B95 had done much the same thing. "When they were here, they were making mistakes by playing Bonnie Raitt and Mark Cohn. We might play those in middays, but at night we were playing Heavy D. and Information Society and Van Halen and Metallica.'

Landis and MD Pam Pace were also playing a lot of records that didn't happen nationally. Voice Of The Beehive's "Monsters & Angels" was a typical K106 hit. So was a Book Of Love *LP cut*, "Counting The Rosaries." So was Aaron Neville's "Louisiana, 1927," because of its local angle. And Landis is playing four cuts by Houstonarea modern rock band the Hunger, which drew 12,000 people to K106's Fourth of July party.

Here's K106 in p.m. drive: Eric Clapton, "Tears In Heaven"; Blur, "There's No Other Way"; Shanice, "I Love Your Smile"; Leila K, "Got To Get"; Cause & Effect, "You Think You Know Her"; Extreme, "Hole

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Hearted"; Depeche Mode, "World In My Eyes"; Paul Young, "What Becomes Of The Brokenhearted"; and Salt-N-Pepa, "Let's Talk About Sex.

So how does K106 get away with this in today's economy? Well, it's in double digits in 18-34, partially because with KWIC and B95 gone, and with urban KHYS having gone urban/AC to serve Houston, there aren't a lot of other noncountry choices for young adults. And, Landis says, "I'm very fortunate in that owner/GM Ken Stevens lets me run with everything. I see him on Mondays, we talk on the phone now and then, and that's it. He never questions what we do."

Stevens also shelled out for Landis to put together a five-person morning team, something unheard of in the market, and to bring in several folks who had been either part-timers or assistants at KKBQ. John Trapaigne became APD. Chuck Bennett, Matt Fisher, and the since-departed Rosie Chance joined Landis and local sportscaster Doug Warner in mornings.

Together, the morning show is known as Mark Landis and the Nutt Hutt and any resemblance to the name of Lander's current show at WEGX Philadelphia is quite intentional. "I try not to copy Lander, but I learned a lot from him and we still exchange ideas. There's still no one better at orchestrating all the things that go on in a morning show ... I wanted to adopt his kind of show [but give it] a street feel and do crazy stuff that people wouldn't expect.

Recent morning stunts include having Miss Nude Texas as a guest, then letting listeners vote on whether the show should accompany her to a nudist resort the next day. (The vote was 200-2 in favor.) Then there was the "rude awakening" from a listener's house that turned out to be a bikers' hangout. "We had women who were taking their kids to school pulling up to this biker house to ask me for concert tickets while we were broad-casting from the back of their Harleys," Landis recalls.

Most K106 promotions have had some charity aspect. Landis played tennis with a TV anchorman; the TV station carried the match with a three-person play-by-play team and the event raised \$4,000 for diabetes victims. Its Christmas concert brought in 6,000 toys. The station's first star party took in 15,000 canned goods.

Another key in the station's success has been Landis' Houston connections. K106's production is done by various Houston people. Its fall TV spot was also done in Houston to keep it from looking "small-town cheesy." Besides a six-week fall TV campaign, the station also

gave away \$1,000 in a money-song contest Thursday mornings for eight weeks. Currently, it's planning a "flashback Friday" concert with Joan Jett, an extension of its Friday morning '80s-oldies show. SEAN ROSS CD Storage Cabinet 

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Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

# Hot Adult Contemporary...

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	SAMPLE OF RADIO PLAYLIST  TITLE  LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	* * * NO. 1 * * WHAT BECOMES OF THE BROKENHEARTI	
2	2	4	6	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
3	3	1	13	DON'T LET THE SUN GO DOWN ON ME	◆ G. MICHAEL
4	6	11	6	SAVE THE BEST FOR LAST MERCURY 865 136-4	VANĖSSA WILLIAMS
5	4	3	16		ON/PEABO BRYSON
6	7	12	6	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
7	5	5	16	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY
8	8	10	7	GOOD FOR ME A&M 1573	◆ AMY GRANT
9	9	7	15	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
10)	12	18	11	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
11	11	9	21	I CAN'T MAKE YOU LOVE ME	◆ BONNIE RAITT
12)	17	29	7	TEARS IN HEAVEN	◆ ERIC CLAPTON
13	14	15	11		NIELSEN CHAPMAN
14)	15	19	9	STARS	◆ SIMPLY RED
15	10	6	15	SOMEWHERE, SOMEBODY	◆ AARON NEVILLE
16)	18	26	4	A&M 1577 MASTERPIECE	◆ ATLANTIC STARŔ
17)			5	REPRISE 4-19076 THE REAL THING	KENNY LOGGINS
	22	28		COLUMBIA 38-74186  KEEP COMING BACK	◆ RICHARD MARX
18	13	8	18	CAPITOL 44753  DON'T TURN AROUND	◆ NEIL DIAMOND
19	20	22	13	COLUMBIA ALBUM CUT BROKEN ARROW	◆ ROD STEWART
20	16	13	20	WARNER BROS. 4-19274	
21)	26	33	4	★★★POWER PICK* HAZARD CAPITOL 44796	◆ RICHARD MARX
22	19	14	18	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
(23)	25	32	6	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
24	23	21	22	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
25	21	17	23	THAT'S WHAT LOVE IS FOR	◆ AMY GRANT
<b>(26)</b>	29	36	5		MICHAEL JACKSON
27	27	20	14	CHANGE ARISTA 1-2362	♦ LISA STANSFIELD
28	31	27	24	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
29	24	16	16	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
30	30	24	23		FLACK/MAXI PRIEST
31	28	23	19	CONVICTION OF THE HEART	♦ KENNY LOGGINS
32	34	31	27	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON
(33)	38	42	4	(I'VE GOT TO) STOP THINKIN' 'BOUT THA	T ◆ JAMES TAYLOR
34	32	30	16	COLUMBIA 38-74214  DREAMS TO DREAM	◆ LINDA RONSTADT
(35)	36	44	3	MCA 54203 EVER CHANGING TIMES	ARETHA FRANKLIN
36)	37	41	4	YOU'RE ALL THAT MATTERS TO ME	◆ CURTIS STIGERS
(37)	40	41	2	ARISTA 1-2391 OBSESSION	DESMOND CHILD
(38)	43	47	3	UNTIL YOUR LOVE COMES BACK AROUN	D ♦RTZ
$\equiv$		1		GIANT 4-19051 (THERE'LL NEVER BE) ANOTHER YOU	MICHAEL DAMIAN
(39)	46	49	3	A&M ALBUM CUT THE WAY I FEEL ABOUT YOU	◆ KARYN WHITE
40	42	37	8	WARNER BROS. 4-19088	NCE AND THE N.P.G
41	41	48	3	PAISLEY PARK 4-19083/WARNER BROS.	
42	45	39	28	DON'T WANT TO BE A FOOL  PIC 34-73879  ★★★HOT SHOT DEBI	LUTHER VANDROSS
<b>43</b>	NE	w <b>&gt;</b>	1	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
44	33	25	14	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
45	44	46	19	SAVE UP ALL YOUR TEARS GEFFEN 19105	◆ CHER
46)	49	_	2	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOL
<b>47</b> )	NE	wÞ	1	IN MY LIFE ATLANTIC ALBUM CUT	♦ BETTE MIDLER
48	47	43	3	TELL ME WHAT YOU WANT ME TO DO QUEST 4-19131/WARNER BROS.	◆ TEVIN CAMPBELL
49	35	34	16	SPENDING MY TIME EMI 50366	◆ ROXETTE
		+			

Systems with a future.

# MJI Gets Jump On Grammys With Rehearsal Reports

LOS ANGELES—MJI Broadcasting is adding a new twist to its Grammy Awards coverage this year—live reports from rehearsals at New York's Radio City Music Hall before the actual awards show. Offered for album rock, top 40, and AC formats, the live interviews with presenters, performers, and nominees will air Monday afternoon (24) and twice on Tuesday (25), the day of the show.

In addition, MJI is airing two-hour preshow specials in seven formats: rock, AC, country, urban, top 40, jazz, and classical. There will also be Grammy vignettes syndicated to 600 stations beginning the weekend before the awards.

After the television show is over, MJI is airing a backstage wrapup, including interviews with many of the winners. "Last year, we had Quincy Jones, Phil Collins, and David Cros-





by Rochelle Levy

by on all at the same time," MJI president Joshua Feigenbaum says.

# WWI ADDS MTV AND CASEY . . .

After a year of negotiations, Westwood One Radio Networks and MTV are finally rolling out monthly simulcasts of "MTV Unplugged." Eric Clapton kicks off the first of 10 simulcasts March 11 at 10 p.m., with the show reaching nearly 150 stations, including 20 of the top 25 markets. Other artists slated for the show include Crosby, Stills & Nash, Don Henley, the Allman Brothers, R.E.M., and a Stevie Ray Vaughan performance previously aired on MTV.

Ever wonder what happened to WW1's "Casey's 'Hot' 40," scheduled to debut last month (Billboard, Oct. 5)? Well, the show's hot AC format didn't go over too well with many AC stations. Hence, "Casey's Countdown," a straight AC version debuting the weekend of March 7-8 on about 75 stations.

The three-hour show will highlight the top 25 AC hits, along with Casey Kasem's standard dedications, letters, and requests. "We're not changing Casey," says WW1 VP/GM Thom Ferro. "We're changing the

## ... AND DROPS SHANNON

After more than seven years with WW1, top 40 WPLJ New York morning man Scott Shannon says he is airing his last "Scott Shannon's All Request Top 30 Countdown" the weekend of March 22. He plans to revamp the show and take it to another network.

Although Shannon says WW1 decided not to renew his contract, he adds that "things hadn't been that (Continued on page 69)

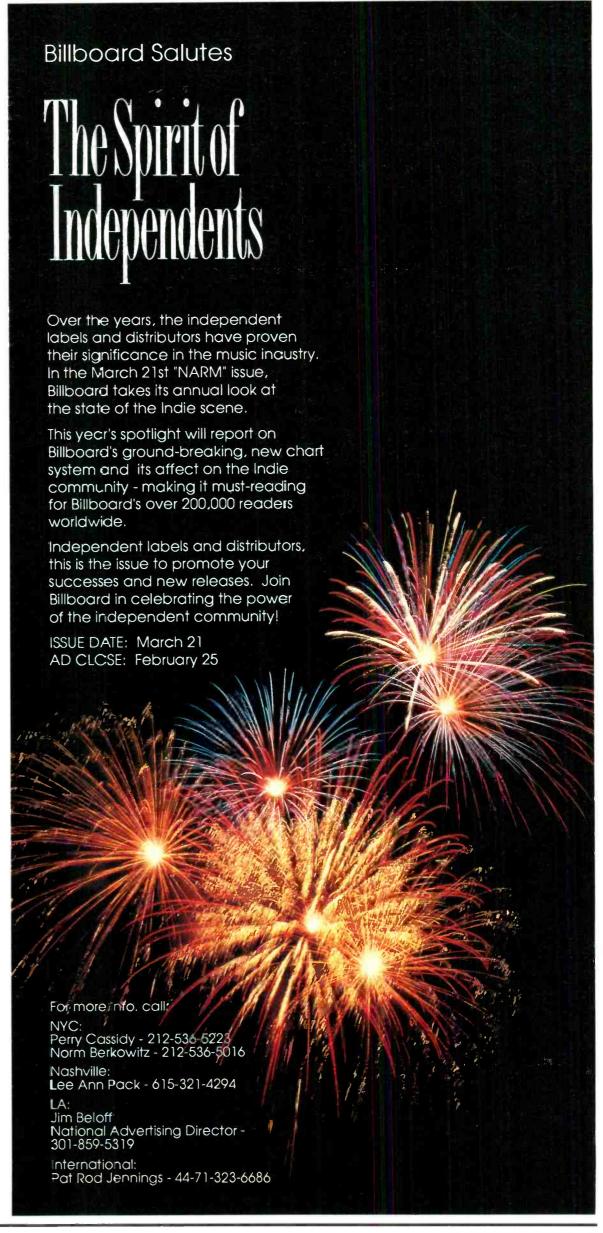


# Album Rock Tracks...

THIS				NUCK II'AUN5m
동 품			NOL	COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 89 MONITORED ALBUM ROCK STATIONS.
= ≥	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
				* * * NO. 1 * * *  MYSTERIOUS WAYS  • U2
1	1	1	14	ISLAND 866 189-4/PLG 12 weeks at No. 1
2)	3	2	13	I CAN'T DANCE  ATLANTIC 4-87532  ATLANTIC 4-87532  BUSU
3	2	3	14	GHOST OF A CHANCE ATLANTIC ALBUM CUT  AGAIN TONIGHT  AGAIN TONIGHT  AGAIN TONIGHT
4)	4	6	6	AGAIN TONIGHT MERCURY 866 414-4  MAMA, I'M COMING HOME  ♦ OZZY OSBOURNE
5)	8	7	12	EMPTY ARMS  STEVIE RAY VAUGHAN & DOUBLE TROUBLE
6)	6	9	6	RIGHT NOW   AND STEVE INTO VACIONAL & SOURCE INCOME.  PICALBUM CUT  RIGHT NOW
7	7	4	30	WARNER BROS. 4-19059 THE BUG DIRE STRAITS
8	9	8	8	WARNER BROS. ALBUM CUT  UNTIL THE END OF THE WORLD  U2
9)	11	12	5	ISLAND ALBUM CUT/PLG  TEARS IN HEAVEN  ◆ ERIC CLAPTON
10)	10	10		REPRISE 4-19038  KING'S HIGHWAY ◆ TOM PETTY & THE HEARTBREAKERS
11	5	5	11	MCA ALBUM CUT  EVERYTHING ABOUT YOU
12)	13	16	5	STAR DOG ALBUM CUT/MERCURY  COME AS YOU ARE  NIRVANA
13)	14	25	6	DGG ALBUM CUT  SMELLS LIKE TEEN SPIRIT  NIRVANA
14	12	13	18	DGC 19050  THE DREAM IS OVER VAN HALEN
15)	46		2	WARNER BROS, ALBUM CUT  THE UNFORGIVEN  ◆ METALLICA
16	15	18	18	ELEKTRA 4-64814  ALIVE  PEARL JAM
17	16	19	9	EPIC ALBUM CUT  ANYBODY LISTENING?   ◆ QUEENSRYCHE
18)	24	48	3	ANOTHER RAINY NIGHT (WITHOUT YOU)   QUEENSRYCHE
19	18	15	22	EMI 50372  WHAT YOU GIVE TESLA
20)	20	47	3	GEFFEN 19117  TOUGH IT OUT WEBB WILDER
21)	25	35	6	PRAXIS ALBUM CUTZOO  SHOW ME THE WAY  THE STORM
22)	23	27	6	INTERSCOPE 4-98616/ATLANTIC  TOP OF THE WORLD   VAN HALEN
23	17	17	35	WARNER BROS. 4-19151  TO BE WITH YOU  ♠ MR. BIG
24	29	28	21	ATLANTIC 4-87580
25)	38	_	2	★★★POWER TRACK★★★ IT'S OVER NOW POLYDOR 865 494-4/PLG  ◆ L.A. GUNS
26	27	29	6	HIT BETWEEN THE EYES (FROM "FREEJACK") ◆ SCORPIONS MORGAN CREEK ALBUM CUT/MERCURY
				***FLASHMAKER***
<u>27</u> )	NE			SHE RUNS HOT   LITTLE VILLAGE
		W >	1	REPRISE ALBUM CUT
28	28	23	1 16	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  TESLA
28 29	28 34		-22	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  TESLA  RUSH
		23	16	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  TESLA  RUSH ATLANTIC ALBUM CUT  DIRE STRAITS
29	34	23	16	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  RUSH  DIRE STRAITS  BABY ANIMALS
29 30 31	34	23 33 21	16 20 24	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT
29 30 31	34 22 30	23 33 21 31	16 20 24 9	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  GENESIS ATLANTIC ALBUM CUT  GENESIS ATLANTIC ALBUM CUT
29 30 31 32	34 22 30 42	23 33 21 31 42	16 20 24 9	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT LOVE & HAPPINESS MERCURY ALBUM CUT  MERCURY ALBUM CUT  ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  DONN MELLENCAME
29 30 31 32 33	34 22 30 42 32	23 33 21 31 42 32	16 20 24 9 4 11	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS MAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  BOB SEGER & THE SILVER BULLET BANK CAPITOL ALBUM CUT  BOB SEGER & THE SILVER BULLET BANK CAPITOL ALBUM CUT
29 30 31 32 33 34	34 22 30 42 32 33	23 33 21 31 42 32	16 20 24 9 4 11 18	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  STEVIE RAY VAUGHAN EPIC ALBUM CUT
29 30 31 32 33 34 35	34 22 30 42 32 33 35	23 33 21 31 42 32 11 30	16 20 24 9 4 11 18	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT HEAVY FUEL WARNER BROS. 4-19094  PAINLESS MAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT JESUS HE KNOWS ME ATLANTIC ALBUM CUT LOVE & HAPPINESS MERCURY ALBUM CUT TAKE A CHANCE CAPITOL ALBUM CUT THE SKY IS CRYING EPIC ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT GET A LEG UP MERCURY 867 890-4
29 30 31 32 33 34 35 36	34 22 30 42 32 33 35 21	23 33 21 31 42 32 11 30 22	16 20 24 9 4 11 18 14 17	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING STEVIE RAY VAUGHAN GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  A CLAPTON  STEVIE RAY VAUGHAN ERIC CLAPTON  FERIC CLAPTON
29 30 31 32 33 34 35 36 37	34 22 30 42 32 33 35 21 41 37	23 33 21 31 42 32 11 30 22 38	16 20 24 9 4 11 18 14 17 22 4	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 1913  ROLL THE BONES ATLANTIC ALBUM CUT HEAVY FUEL WARNER BROS. 4-19094  PAINLESS MAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  GET A LEG UP MERCURY 867 B90-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  TOSS GUNS N' ROSES
29 30 31 32 33 34 35 36 37 38	34 22 30 42 32 33 35 21 41	23 33 21 31 42 32 11 30 22 38 40	16 20 24 9 4 11 18 14 17 22 4	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GEFEN ALBUM CUT  THE SKY IS CRYING STEVIE RAY VAUGHAN MERCURY 867 B90-4  HELP ME UP REPRISE ALBUM CUT  ODON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565
29 30 31 32 33 34 35 36 37 38 39	34 22 30 42 32 33 35 21 41 37	23 33 21 31 42 32 11 30 22 38 40	16 20 24 9 4 11 18 14 17 22 4	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 1913  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS MAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION COLUMBIA 38-74101
29 30 31 32 33 34 35 36 37 38 39 40	34 22 30 42 32 33 35 21 41 37 45	23 33 21 31 42 32 11 30 22 22 38 40 45 36	16 20 24 9 4 11 18 14 17 22 4 24	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  MERCURY 867 890-4
29 30 31 32 33 34 35 36 37 38 39 40	34 22 30 42 32 33 35 21 41 37 45 39	23 33 21 31 42 32 11 30 22 38 40 45 36	16 20 24 9 4 11 18 14 17 22 4 24 12	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  THE SKY IS CRYING STEVIE RAY VAUGHAN EPIC ALBUM CUT  GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION OULUMBIA 38-74101  LOVE WALKED IN GEFFEN 19101  THERE WILL NEVER BE ANOTHER TONIGHT♦ BRYAN ADAMS A&M 1588
29 30 31 32 33 34 35 36 37 38 39 40 41	34 22 30 42 32 33 35 21 41 37 45 39 48	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  MERCURY 867 800-8  MERCURY 800-8  ME
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	34 22 30 42 32 33 35 21 41 37 45 39 48 36 19 43 NE	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14 13	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION COLUMBIA 38-74101  LOVE WALKED IN GEFFEN 19101  THERE WILL NEVER BE ANOTHER TONIGHT BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051  LIFE IS A HIGHWAY CAPITOL ALBUM CUT  THERE WILL NEVER BE ANOTHER TONIGHT BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND  \$ TOM COCCHRANIC CAPITOL ALBUM CUT  THERE WILL NEVER BE ANOTHER TONIGHT BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND  \$ TOM COCCHRANIC CAPITOL ALBUM CUT
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	34 22 30 42 32 33 35 21 41 37 45 39 48 36 19	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34 14	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14 13 14	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION COLUMBIA 38-74101  LOVE WALKED IN GEFFEN 19101  THERE WILL NEVER BE ANOTHER TONIGHT♦ BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND  ↑ RT. GIANT 4-19051  LIFE IS A HIGHWAY CAPITOL ALBUM CUT  SHE TAKES MY BREATH AWAY  ♦ EDDIE MONEY  ♦ EDDIE MONEY  ♦ EDDIE MONEY  ♦ COLUMBIA ALBUM CUT  ◆ TOM COCCHRANIC CAPITOL ALBUM CUT  ↑ THERE WILL NEVER BE ANOTHER TONIGHT♦ BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND  ↑ RT. GIANT 4-19051  LIFE IS A HIGHWAY CAPITOL ALBUM CUT  SHE TAKES MY BREATH AWAY  ♦ EDDIE MONEY COLUMBIA ALBUM CUT
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	34 22 30 42 32 33 35 21 41 37 45 39 48 36 19 43 NE	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34 14 41 W	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14 13 4 1 1 12 23	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION COLUMBIA 38-74101  LOVE WALKED IN GEFFEN 19101  THERE WILL NEVER BE ANOTHER TONIGHT BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051  LIFE IS A HIGHWAY CAPITOL ALBUM CUT  SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT  SHE TAKES MY BREATH AWAY OCOLUMBIA ALBUM CUT  SHE TAKES MY BREATH AWAY OCULUMBIA ALBUM CUT
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	34 22 30 42 32 33 35 21 41 37 45 39 48 36 19 43 NE	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34 14 41	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14 13 4 1 1 12 23 24	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 1913  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING EPIC ALBUM CUT  THE SKY IS CRYING PIC ALBUM CUT  THE PIC ALBUM CUT  THE PME UP REPRISE ALBUM CUT  DON'T CRY GEFFEN 19027  WASTED TIME ATLANTIC 4-87565  SWEET EMOTION COLUMBIA 38-74101  LOVE WALKED IN GEFFEN 19101  THERE WILL NEVER BE ANOTHER TONIGHT BRYAN ADAMS A&M 1588  UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051  LIFE IS A HIGHWAY CAPITOL ALBUM CUT  SHE TAKES MY BREATH AWAY COLUMBIA ABLBUM CUT  NO WOEMBER RAIN GUNS N' ROSES G
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	34 22 30 42 32 33 35 21 41 37 45 39 48 36 19 43 NE 26 31 44 RE-	23 33 21 31 42 32 11 30 22 38 40 45 36 46 34 14 41 W	16 20 24 9 4 11 18 14 17 22 4 24 12 13 14 13 4 1 1 12 23	REPRISE ALBUM CUT  CALL IT WHAT YOU WANT GEFFEN 19113  ROLL THE BONES ATLANTIC ALBUM CUT  HEAVY FUEL WARNER BROS. 4-19094  PAINLESS IMAGO 25006  GO BACK TO YOUR WOODS GEFFEN ALBUM CUT  JESUS HE KNOWS ME ATLANTIC ALBUM CUT  LOVE & HAPPINESS MERCURY ALBUM CUT  TAKE A CHANCE CAPITOL ALBUM CUT  THE SKY IS CRYING GET A LEG UP MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  HELP ME UP  MERCURY 867 890-4  MERCURY 867 800-8  MERCURY

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.



# OLDIES' BURNING QUESTION: WHY THE DROP IN FORMAT SHARE?

(Continued from page 65)

he was two years ago. "If some start to burn, you take them out of power for a few months. When you test them again, the burn is gone.'

In cases where records have burned out, oldies PDs say, it is the groups, not their individual hits, that are affected. WFOX's Winslow cites the Beatles, Beach Boys, and Supremes as groups with a distinctive sound and many titles that, he says. can run together in listeners' minds. Both Elliott and WCBS-FM New York PD Joe McCoy have seen that sort of reaction to some Beatles songs and Elliott has also seen it with the Beach Boys.

### A CONSTANT TEST

There are some careful dissents here. Lind says, "Not every title is as evergreen as it ever was. We are seeing some burn, although not a lot, depending on what's been exposed on the AC stations in the market.

Multimedia executive VP Greg Anderson does think it is possible to burn titles. Len Barry's "1-2-3," often cited as a format evergreen, "is not a power [at Multimedia's WFBC Greenville, S.C.] right now. It's the old David Gates 'If' phenomenon that we all saw in the late '70s when every top 400 safe list had Bread as No. 1 for two years. Suddenly, everybody did music tests and saw it as No. 250.

Anderson thinks oldies stations need more research than the standard two auditorium tests a year. He also notes that oldies stations tend to test the same titles over and over again and that there are still, by his estimation, 1,500 viable records that have never been tested. He also contends, as do several other PDs, that oldies stations have not gone far enough in developing their nonmusical elements, such as morning shows.

It is worth noting that WWSW and

KRTH Los Angeles, two of the oldies stations that did have good books this fall, both have relatively tight lists. KRTH's heavy rotation is faster than some AC radio current rotations. That sort of library tightening has become more common over the last year, as has a de-emphasis of pre-1964 titles in favor of 1964-69.

### **NOT ENOUGH REPETITION**

KRTH's success leads KSON San Diego PD Mike Sheppard, who does research for both country and oldies stations, to suggest that the problem elsewhere was not too much repetition but not enough. "Oldies stations get their TSL from multiple visits, as opposed to 10 hours a day," he says. You punch in for your oldies fix, you give it 90 minutes or so, and if you're satisfied, you punch in again. If people are spending less time, it's because their expectations weren't

met."

That proposition—as well as the burn issue-will get its biggest test in the next six months as more markets get their second oldies FM. As the number of other adult-targeted holes have decreased, Miami, Dallas, San Diego, and Portland, Ore., have all gotten new oldies FMs in recent weeks, despite a lack of evidence that a second oldies FM can do more than halve the shares of the incumbent.

In most cases, the second oldies FM comes in with either a tighter list or a narrower focus than that of the incumbent, which frequently leads the incumbent station to become just as tight. "I just came from Dallas and I was shocked at how fast records were rotating," says Peters. "This format relies on having scope, or else you're asking people to get tired of the records. You can't play 300 records in this format."

Billboard®

FOR WEEK ENDING FEBRUARY 29, 1992

# Modern Rock Tracks...

			S_	COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	8	4	★ ★ ★ NO. 1 ★ ★ ★ HIT ELEKTRA 4-64771
2	2	4	5	BAD LUCK SOCIAL DISTORTION
3	1	1	7	EPIC ALBUM CUT  WHAT'S GOOD  ◆ LOU REED
4	4	5	5	SIRE ALBUM CUT/WARNER BROS.  UNTIL THE END OF THE WORLD  U2
5	5	3	7	ISLAND ALBUM CUT/PLG  COME AS YOU ARE  NIRVANA
6	6	6	5	DGC 21707  THE LIFE OF RILEY  MCA ALBUM CUT  ↑ THE LIGHTNING SEEDS
7	7	2	11	SAX AND VIOLINS WARNER BROS. ALBUM CUT
8	8	7	7	GIRLFRIEND  ◆ MATTHEW SWEET ZOO ALBUM CUT
9	16	_	2	GHOST OF TEXAS LADIES' MAN  ◆ CONCRETE BLONDE I.R.S. 13849
10	10	15	4	FOR LOVE 4.A.D ALBUM CUT/REPRISE
(11)	11	11	5	WINDOW PANE  RELATIVITY ALBUM GUT  ◆ THE REAL PEOPLE
12	9	10	6	OPERATION SPIRIT  RADIOACTIVE ALBUM CUT/MCA
13)	14	22	3	INTO THE FIRE   ◆ SARAH MCLACHLAN ARISTA 2390
14)	26	_	2	HONEY DRIP  SIRE ALBUM CUT/REPRISE  ♦ IAN MCCULLOCH
15	13	9	13	CARIBBEAN BLUE REPRISE 4-19089  ◆ ENYA
16)	19	19	3	THE CONCEPT  DGC 19122  ◆ TEENAGE FANCLUB
17	17	17	3	UNDER THE BRIDGE  WARNER BROS. ALBUM CUT  ◆ RED HOT CHILI PEPPERS
18	18	14	7	ONLY LOVE CAN BREAK YOUR HEART   WARNER BROS. 2-40196  ◆ ST. ETIENNE
19	15	12	6	WHAT ARE WE GONNA DO DRAMARAMA CHAMELEON ALBUM CUT
20	12	13	7	COLD, COLD HEART RCA 62033  ◆ MIDGE URE
<b>21</b> )	NEV	٧	1	RIPPLE THE CHURCH ARISTA 2389
22	20	18	6	ALIVE   EPIC ALBUM CUT  ◆ PEARL JAM
23	23	_	2	GOODBYE CRUEL WORLD LONDON 869 199-2/PLG  ◆ SHAKESPEARE'S SISTER
24)	NEV	<b>V &gt;</b>	1	LAID SO LOW  ◆ TEARS FOR FEARS FORTANA ALBUM CUT/MERCURY
<b>25</b>	25	28	3	BONFIRES BURNING VIRGIN ALBUM CUT ◆ THE ORIGIN
26	NEV	<b>V</b>	1	COVERED  ♦ PUBLIC IMAGE LTD.  VIRGIN ALBUM CUT
27	27	_	2	WELCOME TO THE CHEAP SEATS  ◆ THE WONDER STUFF POLYDOR 847 252-2/PLG
28	29	23	9	ONE U2 ISLAND ALBUM CUT/PLG
29	NEV	<b>V</b>	1	SATURDAY THE JUDYBATS SIRE ALBUM CUT/WARNER BROS.
30	22	_	2	SUGAR RAY MORGAN CREEK ALBUM CUT  THE JESUS AND MARY CHAIN

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI munications.

BILLBOARD FEBRUARY 29 1992

## **NETWORKS AND SYNDICATION**

(Continued from page 67)

good. There was some friction since we parted ways over the KQLZ [(Pirate Radio) Los Angeles] situation. It's time to do something different. Ferro adds, "The show had run its course and had slipped on the affiliate side. We do not plan on replacing that program."

WPLJ is an ABC Radio Networks affiliate, but ABC's VP of programming, Corrine Baldassano, says "at the moment we have no plans to pick up [Shannon's] program," which, she says, could conflict with ABC's "American Top 40."

## AROUND THE INDUSTRY

Unistar Radio Networks is hooking up with Canadian Radio Networks, with CRN distributing Unistar's longform programming and specials to Canadian stations and selling those shows to their own national advertisers. In other Unistar news, the network has chosen Valencia, Calif., as the site for its single Western operations facility. Unistar announced the closing of its Colorado Springs office last month (Billboard,

Television concert distributor Radio Vision International has formed a radio production and syndication company with Global Satellite Network, with the merger called Global Vision. The company will create, produce, and distribute concerts and other music programs for American, European, Asian, and Australasian markets.

Husband-and-wife syndicators Warren and Terry Duffy say their Huntington Beach, Calif.-based The Warren Duffy Organization is set to syndicate anti-abortion activist Randall Terry's new radio call-in show, "Randall Terry Live!" (Billboard, Jan. 4), beginning April 20. Duffy, whose radio career dates back to the '60s, was the first PD of KMET Los Angeles. Two years ago, he and wife Terry started their own company and syndicated the Beach Boys' summer tour. The company currently handles the media affairs for a dozen Christian nonprofit ministries.

MediaAmerica Inc. is opening a new Detroit office, with Bruce Graham as Midwest regional manager. Graham was formerly VP/director of national sales for Interep/Group W Radio Sales ... Wax Works Radio Network GM Bill Miller is taking over hosting duties of the weekly nostalgia/variety show "Wax Works," the week of March 22. Eighteen-vear host Gary Hannes is leaving to pursue business interests ... State College, Pa.-based Accu-Weather Inc. has joined with Zapnews to provide customized weather forecasts and information for Zapnews subscribers worldwide.

# REVIVING RADIO FOCUS OF GAVIN MEET

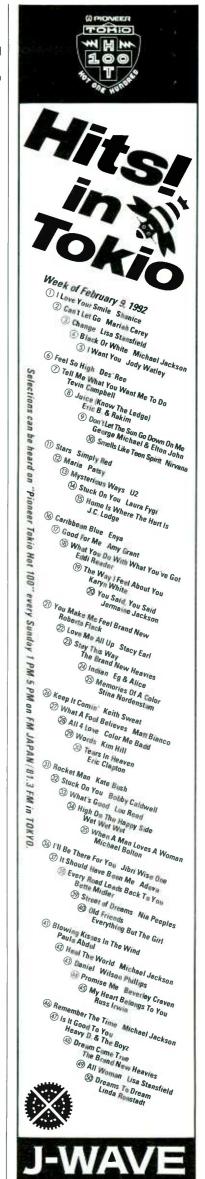
(Continued from page 65)

ly said several months ago he felt hardcore hip-hop would explode, so he took the time to help his audience become familiar with rap terminolo-

The rap controversy also erupted at Saturday's urban panel. When challenged by an audience member about black stations being afraid to play rap music, WQMG Greensboro, S.C., MD/afternoon driver Greg Sampson responded, "It's not that we're afraid to play rap. It's because it doesn't fit into what the audience wants '

This year's Gavin seminar drew a reported 2.144 attendees, up from 1991's 2,048. The keynoter was comedian Rick Reynolds, whose "Only The Truth Is Funny" show, along with a Friday-night performance by Spinal Tap, seemed to be included here for some comic relief from the harsh economic realities facing radio.

Perhaps this year's Gavin Seminar was summed up best by a pink flier many attendees found slipped under their hotel room doors on Sunday morning. Former WBPR Myrtle Beach, S.C., PD "Shotgun" Tom Kelly noted he was available for work on the back of a copy of his termination letter from GM Tom Atkinson.



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



New York

P.D.: Steve Kingston

York

York

Wr. Big, To Be With You
CaCe Peniston, Finally
Cace Peniston, Penist



New York

P.D.: Scott Shannon

York P.D.: Scott Shanr
Amy Grant, Good For Me
Mr. Big, To Be With You
George Michael & Etron John, Don't Le
Ceine Dron & Peabo Bryson, Beauty An
Paul Young, What Becomes Of The Broke
Enc Clapton, Teach Heaven
Beamin Rait. Con't Have You Love M
Color Me Badd, All 4 Love
Michael Jackson, Remember The Time
Atlantic Starr, Masterpiece
Eddie Money, I'll Get By
Extreme, Hole Hearted
Firehouse, Love Of A Lifetime
Amy Grant, That's What Love Is For
Simply Red. Stars
Shanice, I Love Your Smile
Michael Botton, Missing You Now
Vanessa Williams, Save The Best For L
Rod Stewart, Your Song
Mariah Carey, Can't Let Go
UZ, Mysterious Ways
Right Said Free, J'm Too Saxy
Cebe-Peniston, Finally
Genesis, I Can't Dance
John Mellencamp, Again Tonight
Karyn White, The Way I Feel About You
Gloria Estefan, Live For Loving You
Rosette, Church Of Your Heart

# EAGLE 106

Philadelphia

P.D.: Brian Philips

delphia

Color Me Badd, All 4 Love
Shanica, I Love Your Smile
Michael Jackson, Remember The Time
Mr. Big, To Be Wirk, Spile Michael Jackson, Remember The Time
Mr. Big, To Be Wirk, Spile Michael Jackson, Memember The Time
Mr. Big, To Be Wirk, Spile Michael Active
Mr. Big, To Be Wirk, Spile Michael Active
Mr. Big, To Be Wirk, Spile Michael Active
Mr. Brown, Gan't Dance
Lary White, The Way I Feel About You
Amy Grant, Goaff To Mac
Lary White, The Way I Feel About You
Amy Grant, Goaff To Mac
Lary Mr. Brown, Loed For Me
Eddie Money, I'll Get By
Eric Clapton, Pears in Heaven
Vanessa Williams, Save The Best For L
Teyin Campbell, Tell Me What You Want
Michael Botton, Missing You Now
Right Said Fred, I'm Too Savy
Boyz, Il Men, It's So Hard To Say Good
Mariah Larey, Can't Let Go
Stacy Earl, Romeo & Juliet
Marry, Mark & The Funky Bunch, Good Vi
Genesis, No Son Of Mine
Extreme, Hold Hearted
Mariah Carey, Emotions
Atlantic Star, Masterpuec
Bryan Adams, Can't Stop This Thing We
Jesus Jones, Right Here, Right Now
P.M. Dawn, Paper Doll
Bonnie Raitt, I Can't Make You Love M



Philadelphia

delphia P.D.: Jefferson W

Cocc Peniston, We Got A Love Thang
Kerth Sweat, Keep It Comin'
Shawn Christopher, Don't Lose The Mag
Lidell Townsell, Nu Nu
Shanice, I Love Your Smile
Giggles, What Goes Around C
Vanessa Williams, Save The Best For L
Michael Jackson, Remember The Time
Salt-N-Pepa, You Showed Me
Paula Abdul, Vibeology
P.M. Dawn, Paper Doll
A.P. Lover And A Day
Laura Enea, This Is The Last Time
D.J. Jazzy Jeff & The Fresh Pr, You S
Erin Cruise, John Show Serin Cruise, Cold Shower
Heavy, D. & The Boyz, Is It Good To Yo
Anny Grant, Good For Me
2 Hypad Brothers & A Dog, Doo Doo Bro
Right Said Fred, I'm Too Sexy
KLE, Justified & Ancient
Simone, My Family Depends On Me
Clubland, Hold On (Tighter To Love)
NKOTB, If You Go Away
Naughty By Nature, Everything's Gonna
TKA, Louder Than Love
Prince & The N.P.G, Diamonds And Pea
Boyz Il Men, Uhh Ahh
Katty Troccoli, Everything Changes
Hi-Free, I Like The Way (The Kissing P.D.: Jefferson Ward 



Pittsburgh

Jurgh P.D.: Buddy Sci Mr. Big, To Be With You Shanice, I Love Your Smile Michael Jackson, Remember The Time U.Z., Mysterious Ways Mysterious Ways Prince & The N.P.G., Diamonds And Pea Mariah Carey, Can't Let Co Karyn White, The Way I feel About You Tevin Campbell, Tell Me What You Want Karyn White, The Way I feel About You Tevin Campbell, Tell Me What You Want Karyn White, The Way I feel About You Tevin Campbell, Tell Me What You Want Nary Lives, Link Ahh Color Me Badd, All 4 Love Any Grant, That's What Love Is For George Michael & Ethon John, Don't Le Genesis, I Can't Dance Right Said Fred, I'm Too Sery Stacy Earl, Romeo & Julie! P.M. Dawn, Set Adritt On Memory Bliss Amy Grant, Good For Me John Mellencamp, Again Tonight Chris Cuevas, You Are The One Michael Botton, Missing You Now Color Me Badd, Thinkin Back Sait-N-Pepa, Let's Talk About Sex Rod Stewart. Broken Arrow Nirvana, Smells Like Teen Spirit Atlantic Star, Mosterpiece Rovette, Church O! Your Heart Storm, I've Got A Lot To Learn About KLF, Justified & Ancient Guns N' Roses, Live And Let Die P.D.: Buddy Scott

POWER 99FM

Atlanta

Chicago

ta P.D.: Rick St.

Mr. Big, To Be With You
Lodie Money, Ill Cele By
Tevin Campbell, Tell Me What You Want
Laissaze Faire, In Paradise
P.M. Dawn, Paper Doll
RTZ, Until Your Love Comes Back Aroun
Smitherens, Too Much Passion
Bryan Adams, Iron Mich Passion
Bryan Adams, Iron The Time
Genesis, I. Can't Dance
Michael Jackson, Remember The Time
Gause & Effect, You Think You Know He
Cause & Briect, You Think You Know He
KLF Justified & Ancient
Rosette, Church Off Your Heart
Clivilles & Cole, Pride (In The Name
Firehouse, All She Wrote
Simply Red, Stars
Digital Underground, Kiss You Back
Nia Peeples, Nissing The Wind
Joe Public, Ive And Learn
Bonnie Raitt, I Can't Make You Love M
CeCe Peniston, We Got A Love Thang
Stacy Lart, Romeo & Juliet
UZ, Mysterious Ways
Big Audio Dynamite II, The Globe
Color Me Badd, Thinkin' Back
Dylans, Planet Love
Farm, All Together Now
Storm, Ive Got A Lot To Learn About
Geoffrey Williams, It's Not A Love Th

KOWB 1013

Minneapolis/St. Paul P.D.: Mark Bot

1 Mr. Big, To Be With You
2 Amy Grant, Good For Me
3 Attantic Starr, Masterpiece
4 Prince & The N. P.G., Diamonds And Pea
5 Michael Jackson, Remember The Time
6 Tevin Campbell, Tell Me What You Want
7 KTZ, Until Your Love Comes Back Aroun
8 Shanice, Llove Your Smile
9 Keith Sweat, Keep It Comin'
10 Eddie Money, 'Ill Get By
11 Karyn White, The Way I Feel About You
12 Genesis, I Can't Oance
13 John Mellencamp, Again Tonight
14 Mint Condition, Breakin' My Heart (Pr
15 UZ, Mysterious Ways
16 Gobe Peniston, Finally
17 Scorpions, Send Me An Angel
18 Mariah Carey, Can't Let Go
19 George Michael & Ethon John, Don't Le
20 Roszette, Church Of Your Heart
21 Storm, Show Me The Way
22 Boyz II Men, It's So Hard To Say Good
23 KLF Justified & Ancient
24 Color Me Badd, Thinkin' Back
25 Extreme, Holie Hearted,
26 Kathy Troccoli, Everything Changes
27 Paula Abdul, Vibeology
28 Michael Botton, Missing You Now
29 Color Me Badd, All & Love
30 Bonnie Raitt, I Can't Make You Love M P.D.: Mark Bolke

94.5 FM

P.D.: Sunny Joe White



Norfolk

WGH

Charlotte

Pam Tillis, Maybe It Was Memphis
Trisha Yearwood, That's What I Like A
John Adderson, Straight Tequila Night
Randy Bross, Straight
Randy Paulath She's Doing Need
B. B. Watson, Lover Not A Fighter
Alabama, Born Country
Dwight Yoakam, It Only Hurts When I C
Marry Stuart, Burn Me Down
Sammy Kershaw, Don't Go Near The Wate
Suzy Boggus, Outbound Plane
Reba Mcentire, Is There Life Out Ther
Tanya Tucker, Some Kind Of Trouble
Alan Jackson, Dallas
Pathy Loveless, Lealous Bone
Tracy Lawrence, Today's Lonely Fool
Kenny Rogers, It You Want To Find Lov
Ricky Skaggs, Same O'l Love
Diamond Rio, Mama Don't Forget To Pra
Little Texas, First Time For Everythi
Davis Daniek, Fighting Fire With Fire
Great Plains, Faster Gun
Billy Dean, Only The Wind
Vince Gill, Take Your Memory With You
Steve Wariner, The Tips Of My Fingers
Earl Thomas Cooley, Hard Days And Hon
George Strait, Lovesick Blues 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 27

Randy Travis, Better Class Of Losers Sammy Kershaw, Cadillac Style Tracy Lawrence, Sticks And Stones Pam Tillis, Maybe It Was Memphis Garth Brooks, What She's Doing Now Doug Stone, A Jukebox With A Country Paty Loveless, Hurt Me Bad (In A Rea Trisha 'harmood, That's What I Like A Diamond Rho, Mirror Mirror Collin Raye, Love, Me Alan Jackson, Dallas Lionel Cartwright, What Kind Of Fool Lorrie Morgan, Except For Monday Alabama, Born Country Wynonna Judd, She Is His Only Need Sawyer Brown, The Dirt Road Reba Mcentire, Is There Life Out Ther Chint Black, Where Are You Now Billy Dean, Only The Wind Suzy Boggus, Someday Soon Vince Gill, Look At US Sawyer Brown, The Walk Mark Chesnutt, Broken Promise Land Garth Brooks, Shameless
Alan Jackson, Someday Dwight Yoskm, It Only Hurts When I C Doug Stone, I Thought It Was You Travis Tritt, The Whiskey Ain't Worki Travis Tritt, Anymore Mike Reid, Walk On Faith

**WVLK** 

Lexington/Fayette

gton/Fayette

John Anderson, Straight Tequila Night
Pam Tillis, Maybe It Was Memphis
Randy Travis, Better Class Of Losers
Alan Jackson, Dalias Testes Solicition of Testes
Alan Jackson, Dalias Testes
Alan Jackson, Eapt For Monday
Romine Milsap, Turn That Radio On
Diamond Rio, Mama Don't Forget To Pra
Travis Triti, The Whiskey Anit's Work
Joe Diffie, Is It Cold in Here
Reba Mecenter, Is There Life Out Ther
Doug Stone, A Jukebox With A Country
Dwight Yoakam, It Only Hurst When I C
Alabama, Born Country
Vince Gill, Take Your Memory With You
Ricky Skaggs, Same Ol' Love
Suzy Bogguss, Outbound Plane
Kenny Rogers, If You Want To Find Lov
Tracy Lawrence, Sticks And Stones
Sammy Kershaw, Cadillac Style
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
George Strait, Lovesick Blues
Sawyer Brown, The Dirt Road
Ricky Van Shelton, After The Lights G
Marry Stuart, Burn Me Down
Steve Wariner, The Tips Of My Fingers
Mark Chesnutt, Broken Promise Land
Little Texas, First Time For Everythi

KASE

# WONE

Dayton

John Anderson, Straight Tequila Night Randy Travis, Better Class Of Losers Lorrie Morgan, Except For Monday Garth Brooks, What She's Doing Now Alan Jackson, Dallas Pam Tills, Maybe It Was Memphis Trisha Manwood, That's What I Like A Joe Offfie, Is it Cold In Here Kenny Rogers, If You Want To Find Lov Ricky Skages, Same Off Love Travis Tritt. The Whiskey Ain't Works

Reba Mcamtire, Is There Life Out Ther Vince Gill, Take Your Memory With You Dwight Yoakam, It Only Hurfs When I C George Strait, Lovesich Blughts G Diamond Ro. Mama Don't Forget To Pra Martin Deiray, Who, What, Where, When Highway 101, Baby, I'm Missing You Alabama, Born Country Michael White, Professional Fool Billy Dean, Only Here For A Little White Travis Tirtl. Here's A Quarter (Call Brooks & Dunn, Brand New Man Patty Loveless, Jealous Bone Steve Warner, The Tips Df My Fingers Suzy Bogguss, Someday Soon Hal Ketchum, Past The Point Of Rescue Diamond Ro. Meet In The Middle Eddie Rabbitt. You Look Like An Angel

# 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.)



New York

rk

P.D.: Vinny Brown

Michael Jackson, Remember The Time
Jodeci, Stay
Patti Labelle, Somebody Loves You Bab
Boyr II Men, Uuh Ahn
Prince And The N.P.G., Diamonds And P
Jeff Redd, You Called & Told Me (From
Stevie Wonder, These Three Words
Laryn White, The Way I Feel About You
Lony Terry, Liverlasting Love
Congrey, Loverlasting Love
Congrey, Lower Labelle, Lower Lower
Long Terry, Lower Labelle, Lower
Long Length Congrey
Mariah Carry, Can't Medic Levert,
Mariah Carry, Mariah Medic Levert,
Mariah Carry, Mariah Medic Levert,
Mariah Carry, So Intense
Counds of Blackness, Testify
Phylis Hyman, When You Get Right Dow
Keth Sweat, Keep It Comin'
Jody Watley, I Want You
Vanessa Williams, Save The Best For L
Tevin Campbell, Tell Me What You Want
Queen Latifah, Latifah's Had It Up 2
Heavy O. & The Boyz, Is It God To Yo
Jodeci, Forever My Lady
Karry White, Romantic
Tracie Spencer, Love Me
Keth Washington, When You Love Someb
R. Kelly & Public Announcement, She's
Lisa Stansfield, All Woman
Keth Sweat, Why Me Baby
Mariah Carry, Make It Happen
Shanke, I.m., One Gorgie
Eric B. & Rakim, Junce (Know The Ledg
P.M. Dawn, Paper Doll
D-Nice, Time To Flow
Heavy D. & The Boyz, Is the Happen
Shanke, T. M. Cornellow, All Medic Levert
Naughty By Nature, Everything's Gonna
Brand Mublans, All For One
Nice & Smooth, How To Flow
Nice & Smooth, How To Flow 

WHUR-M

Washington D.C. P.D.: B.K. Kirkland

gton D.C. P.D.: B.K. Kirkland
Guy, Let's Stay Together
Karyn White. The Way I Feel About You
Boy! Il Men, Ush Ahh
Dodes!, Stay
Rely & Public Announcement, She's
Gerald Levert Duet with Eddie Levert,
Stevie Wonder, These Three Words
Tony Terry, Everlasting Love
Whitney Houston, I Belong To You
Mint Condition, Breakin' My Heart (Pr
Patti La Belle, Somebody Love You Bab
Michael Jackson, Remember The Time
Jody Watley, I Want You
Glenn Jones, Here I Go Again
State Of Art. Understanding
Sounds Of Blackness, Testify
Lisa Fischer, So Intense
Game, All Night Ail Day
Prince And The N.P.G., Diamonds And P
Attantic Starr, Martseipec Say This Way
The Bradwind Starr, Martseipec Say This Way
The Bradwind Starr, Martseipec Say This Way
The Bradwind St. The Rebat
Jennifer Holliday, Love Stories
Jerf Redd, You Called & Told Me (From
Roger, Take Me Back
Der Public, Live And Learn
Phyllis Hyman, When You Get Right Dow
Bubba, Like You Style
Colonel Abrams, You Don't Know (Someb
Chris Walker, Take Time
Tim Owens, Smile
David Peaston, Luxury Of Love
Keth Sweat, Keep It Comin'
Keth Washington, When You Love Someb
Vibrophonics, I See You
Lisa Stansfield, Change
Gary Taylor, In & Out Of Love
Tracie Spencer, Love Me
Bas Norr, Superficial Love
Calloway, Let's Get Smooth
Mariah Larry, Make It Happen
Areths Transfirm Featuring Michael McD
Peabo Bryson, Lost In The Night
Vanessa Williams, Save The Best For L
Bebe & CeCe Winans, It's O.K.
Skyr, Up And Over (Stronger And Bette
Cherrelle, Tears Of Joy

A — Tevin Campbell, Goodbye
A — Keith Sweat, Why Me Baby
A — Aaron Hall, Don't Be Afraid



Atlanta

Janta

P.D.: Mikke Roberts

Michael Jackson, Remember The Time

Gerald Levert Duet With Eddie Levert,

Tory Terry, Everlasting Love

Prince And The N.P.G., Diamonds And P.

Keth Sweat, Keep It Comin

Jody Watley, I Want You

Mariah Carey, Can't Led Go

Tevin Campbell, Tell Me What You Want

Jodeci, Stay

Prince And The N.P.G., Insatiable

Tracle Spencer, Tender Kisses

Mint Condition, Breakin My Heart (Pr

Karyn White, The Way I Feel About You

Shaniee, Llove Your Smile

Guy, Lef's Slay Together

Luther Lord Your Smile

Guy, Lef's Slay Together

Luther Nadross, The Rush

Boyz II Men, Uuh Ahh

Sprain Grower My Leg Again

Glenn Jones, Grong You All My Love

Lisa Stansfield, Change

Sounds Of Blackness, Testify

Color Me Badd, Thinkin Back

Jodeci, Forever My Laterpiece

Hammer, Addams Groove

Lisa Fischer, So Intense

Tevin Campbell, Goodbye

Surface, ... A Nice Time For Lovin'

Vanessa Williams, Save The Best For L

Mariah Carey, Make It Happen

Aaron Hall, Don't Be Afraid

Skyy, Up And Over (Stronger And Bette

TLL, Ann't 2 Proud 2 Beg

37 Phyllis Hyman, Living In Confusion

Ex Game, All Night All Day P.D.: Mike Roberts



P.D.: Lynn Tolliver Cleveland

Veland

Gerald Levert Due Writh Eddie Levert,

Mint Condition, Breakin' My Heart (Pr.

8 Katzz, My Everything

8 Michael Jackson, Remember The Time

7 Prince And The N.P.G., Diamonds And P.

9 Partit Labeles, Somebooth Uners You Bab

30 My Heart Condition of the Prince And The N.P.G., Diamonds And P.

10 My Heart Condition of the Prince And The N.P.G., Diamonds And P.

11 M. C. Brains, Ochie Contine

12 Chris Bender, Poublic Amouncement, She's

13 Public Enemy, Shut Em Down

14 M. C. Brains, Ochie Cootnie

15 Chris Bender, Pouring Like Rain

16 Dee Harvey, Just As J. Am

17 Barry Whife & Isaac Hayes, Dark And L.

18 Queen Latrian, Latlian's Had it Up 2

30 O.J. Jazzy Jeff & The Fresh Prince, Y.

Genn, Jones, Here I Go Again

17 Torry Terry, Everlasting Love

18 Phylis Hyman, When You Get Right Dow

18 Harmer, Do Not Pass Me By

24 Marc Nelson, Count On Me

25 Sath-N-Pean, You Showed Me

26 Sath-N-Pean, You Showed Me

27 Lifyped Brothers & A Dog, Doo Doo Bro

28 Bede & CeCe Winans, It's O.K.

17 The U.M.C.'S, One To Grow On

28 Sath Share Showed Me

29 Bede & CeCe Winans, It's O.K.

18 The U.M.C.'S, One To Grow On

28 Sath Share Panker Homosphen, Mistadobal

39 Chor Harnakh Featuring Michael McD

30 Yanessa Williams, Save The Best For L.

31 Phylis Prinche Homosphen, Mistadobal

32 Cobor Me Bodd, Thinkin Was Never

40 My Watley, I'm The One You Need

41 Trin Campbell, Goodber

42 Shanice, I'm Crying

43 Ph. May Watley, I'm The One You Need

44 Trin Campbell, Goodber

45 Shanice, I'm Crying

46 Ph. Mays My Me Baby

47 Chic, Chr. Mystique

48 Shanice, I'm Crying

49 Line, Juh Anh

40 Oaktown's 3.5.7, Honey

40 Roger, Take Me Back

50 Shanice, I'm Crying

41 Ph. Mays My Mer Save

42 Blacksbee, The Choice Is Yours

43 Blacksbose, The Choice Is Yours

44 Du, Magre Mike & M.C. Madness, Dynam

45 Kerkard Campbell, Goodber

46 My Watley, I'm The One You Cee

47 Chris Chris Mystique

48 Mark Shanice, I'm Crying

49 Line, Juh Anh

40 Chris Chris Mystique

40 My Watley, I'm The One You Cee

49 My Watley, I'm The One You Ce

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

# Atlantic Starr, Masterpiece Shanice, I Love Your Smile U.2, Mysterious Ways Color Me Badd, All 4 Love Boyz II Men, Uhn Ahh Right Said Fred, I'm Too Sexy Erin Cruise, Cold Shower Tevin Campbell, Tell Me What You Want Michael Jackson, Remember The Time NKOTB, If You Go Away Keith Sweat, Keep II Comin' KLF, Justified & Ancient Clivilles & Cole, Pride (In The Name Mr. Big, To Be With You Mariah Carey, Make It Happen Civilles & Cole, A Deeper Love Marky Mark & The Funky Bunch, I Need Paul Young, What Becomes 01 The Broke Nirvana, Smells Like Teen Spirit! Paula Abdu, Vibeology Stacy Earl, Love Me All Up Kym Sims, Too Blind To See It Kathy Troccoil, Everything Changes Kid' 'N Play, Ain't Gonna Hurt Nobody TLC, Ain't 2 Proud 2 Beg Digital Underground, Kiss You Back Chris Cuevas, You Are The One Cace Peniston, We Got A Love Thang Moccasoul, Losing You COUNTRY

P.D.: Dave Shakes

Laissez Faire, In Paradise
Tevin Campbell, Tell Me What You Want
Atlantic Starr, Masterpiece
Terri Nunn, Take My Breath Away (Re
GeCe Peniston, We Got A Love Thang
Shamen, Move Any Mountain
Shanice, I. Love Your Smile
Vanessa Williams, Save The Best For L
Prince & In R. P.G., Diamonds And Pea
Giggles, What Goes Around C
Shawn Christopher, Don't Lose The Mag
Celine Dion & Peabo Bryson, Beauty An
Boyz II Men, Uhh Ahh
C & C Music Enrotaphin My Heart
Stary Earl, Love Me All Up
CeCe Peniston, Finally
CeCe Tenter, The Cece It
NKOTB, If You Go Away
Right Said Fred, I'm Too Sexy
KLF, Justified & Ancient
Cirvilles & Cole, Pride (In The Name
T.P.E., Then Came You
Robert Owens, I'll Be Your Friend
P.M. Dawn, Paper Doll
Mariah Carey, Make It Happen
Sait-N-Pepa, You Showed Me
Lidell Townsell, Nu Nu



Detroit

troit P.D.: John McFaddel
Mr. Big, To Be With You
Paula Abdul, Vibeology
Shanice, I. Love Your Smile
P.M. Dawn, Paper Doll
Cece Peniston, We Got A Love Thang
Color Me Badd, Thinkin Back
Tevin Campbell, Tell Me What You Want
Allanic Starr, Masterpiece
Shamen, Move Any Mountain
Any Grant, Lood To Mee
Shamen, Move Any Mountain
Any Grant, Lood To Mee
Shamen, Move Any Mountain
Any Grant, Lood To Mee
Shamen, Move Any Mountain
Any Grant, Lood To Mee
Shamen, Move Any Mountain
Any Grant, Lood To Mee
Shamen, Move Any Mountain
NAOTB, If You Go May
Stace Earl Romeo & Juliet (Stacy Ear
Right Said Fred, I'm Too Sexy
Cathy Dennis, Everybody Move
Salt-N-Pepa, You Showed Me
KLF, Justified & Ancient
KLF, Justified & Ancient
KLF, Justified & Ancient
Kathy Troccoli, Everything Changes
Bryan Adams, There Will Never Be Anot
Vanessa Williams, Save The Best For L
Nivana, Smells Like Teen Spirit
Geoffrey Williams, Is's Not A Love Th
Bory II Men, Uhh Ahh
Cut 'M' Move, Spread Love
D.J. Jazzy Jeff & The Fresh Pr, You S
Rovette, Church Of Your Heart
Keth Sweat, Keep It Comin'
Karyn White, The Way I Feel About You

P.D.: John McFadden

WWYZ

Hartford

Boston

P.D.: Rick Stacy

Ford

Randy Travis, Better Class Of Loses

Trisha Yearwood, That's What I Like A
Lorne Morgan, Except For Monday
Sury Bogguss, Outbound Plane
Reba Mcentire, Is There Life Out Ther
John Anderson, Straight Tequila Night
Party Loveless, Jealous Borne
Great Plans, 1 and That Guila Night
Party Loveless, Jealous Borne
Great Plans, 1 Thou Want To Find Lov
Garth Broots, What She's Doing Mow
Highway 101, Baby, I'm Missing You
Vince Gill, Take Your Memory With You
Alabama, Born Country
Cleve Francis, Love Light
Wynonna Judd. She Is his Only Need
Clinion Gregory, Play, Ruby, Play
Alan Jackson, Dalias
Marty Stuart, Burn Me Down
Tanya Tucker, Some Kind Of Trouble
B.B. Watson, Lover Not A Fighter
Michael White, Professional Fool
Buzzin' Cousins, Sweet Suzanne
Dolly Parlon, Country Road
Ricky Skaggs, Same O'l Love
Doug Stone, A Jukebox With A Country
Hai Ketchum, Past The Point Of Rescue
Remingtons, I Could Love You With My
Pam Tillis, Maybe It Was Memphis
Rob Crosby, Working Woman 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 27 28 29 30

**WPOC** 

altimore

1 Diamond Rio. Mama Don't Forget To Pra
2 Randy Travis, Better Class Of Losers
3 John Anderson, Straight Tequila hight
4 Joe Diffie, Is it Coid in Here
5 Trishs Mearwood, That's What Like A
6 Reba Mcentire, Is There Life Ut Ther
7 Pam Tillis, Maybe It Was Memphis
8 Garth Brooks. What She's Doing Now
9 Lorme Morgan, Except For Monday
10 Alan Jackson, Dallas
10 Alan Jackson, Dallas
11 Marty Stuart, Burn Me Down
11 Marty Stuart, Burn Me Down
12 Stuart, Burn Me Down
13 Stuart, Burn Me Down
14 Marty Stuart, Burn Me Down
15 Dwight Yoakam, It Only Hurts When I C
16 Steve Warner, The Tips Of My Fingers
17 Cleve Francis, Love Light
18 Highway 101, Baby, I'm Missing You
19 Michael White, Professional Fool
19 Mechael White, Professional Fool
10 Kenny Rogers. Il You Want To Find Lov
21 Billy Dean, Only The Wind
22 Party Loveless, Jealous Bone
23 Vince Gill, Take Your Memory With You
24 Rickly Skaggs, Same O'l Love
25 Dolly Parton, Country Road
26 Earl Thomas Conley, Hard Days And Hon
27 Disiana, Wattin For The Deal To Go D
28 B. Wastson, Lover Not A Fighter
29 Paulette Carison, I'll Start With You
20 Ball Mastson, Lover Not A Fighter Baltimore

Austin

Sammy Kershaw, Don't Go Near The Wate Garth Brooks, What She's Doing Now Alan Jackson, Dallas Vince Gill, Take Your Memory With You Wynona Judd, She Is His Only Need Hal Ketchum, Past The Point Of Rescue Patty Loveless, Jealous Bone Reba Mcentire, Is There Life Out Ther Billy Dean, Only The Wind Tissha Nearwood, That Shore Mark Charles, Jackson Bone Reba Mcentire, Is There Life Out There Billy Dean, Only The Who Mark Chesuntt, Old Flames Have New Na George Strait, Lovesick Blues Steve Wariner, The Tips Of My Fingers John Anderson, Straight Tequila Night Lorre Morgan, Except For Monday Suzy Bogguss, Outbound Plane Alabama. Born Country Joe Diffie, Is It Cold In Here Pam Tillis, Maybe It Was Memphis Doug Stone, A Jukebox With A Country Collin Raye, Love, Me Cant Black, Where Are You Now Tracy Lawrence, Sticks And Stones Sawyer Brown, The Dirt Road Alan Jackson, Don't Rock The Jukebox Tarya Tucker, Down To My Last Teardro Ricky Van Shethon, After The Lights G Lee Greenwood, If You'll Let This Foo Brooks & Dunn, My Next Broken Heart 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 22 23 24 25 26 27 28 30

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# Revenue Poll: More Losers Than Winners; More Garth; More LMAs; More Top 40s Die

THERE WERE MORE losers than winners in a new study of 1991 radio revenues issued by the Miller, Kaplan, Arase & Co. accounting firm. Top 40 revenue was down 14.2% in 1990. Also down were easy (11.7%), adult alternative (7.3%), Spanish (6.2%), and oldies (6.0%). Up were country (5.9%), album (4.7%), and classic rock (2.6%). The study was based on a sample of 650 or so stations. Meanwhile, the Radio Advertising Bureau says ad revenue was down 3.1% last year.

### GARTH'S WORLD

In case any more proof was needed, two more stories this week confirm the massive popularity of Garth Brooks. Reports are now circulating around country radio of several stations using footage from Brooks' NBC-TV special in their TV spots. WMZQ Washington, D.C, PD Gary McCartie says his station got its Brooks footage from NBC itself. But other stations are reportedly using the footage without permission from NBC or from Liberty Records, whose legal person, Wayne Halper, says he'll authorize the use of Brooks' videos but not footage from the special.

Meanwhile, at least two country stations signed on this week by going all-Garth: WDJR Dothan, Ala., which switched from Satellite Music Network classic rock to SMN country, and country KFKF Kansas City, Mo., which launched its second country outlet on the frequency of the former KXXR. Business manager Paula Nelson becomes station manager.

Meanwhile, at the new KXXR—now on the frequency of the former KCFM—Sunny Jo Stevens is the new MD/mornings from WPHR Cleveland. P.M. driver Downtown Jimmy Brown is now APD. KXXR's Mike Kennedy goes to rival KBEQ for APD/p.m. drive. And KMGI Seattle's Kelly Stevens & Alpha Trivette join KBEQ for mornings.

## THOMAS NIXES FEMALE PREFERENCE

The U.S. Court of Appeals on Feb. 19 overturned an FCC affirmative action policy giving women preferential treatment in awarding radio licenses. The 2-to-1 ruling, written by then appeals court justice Clarence Thomas.

found the FCC rule discriminated against men, and that the FCC could not prove that female ownership fostered programming diversity. The ruling, involving a Maryland woman, has no effect on FCC preference for other minorities, which was upheld by the Supreme Court in 1990.



by Sean Ross with Phyllis Stark & Rochelle Levy

### A MILE (HIGH) OF LMA'S

Adams jazz outlet KHIH Denver is now overseeing churban rival KQKS (KS104) through a local marketing agreement. KHIH GM Bob Vicotsky will manage both stations. In other LMA news, KMMX San Antonio, Texas, becomes KKYX-FM, simulcasting rival KKYX-AM's traditional country format. Former KMXX PD Mac McClennahan stays on to program KMMX's AM, KCHL.

Also, Amaturo's KKMJ-FM Austin, Texas, will switch both its own AM, currently simulcast, and crosstown country outlet KATG to oldies around March 1. The AM becomes KGGY. The FM will become KFGI. Ardman's WEZI Memphis, whose FM is already involved in an LMA, now has one of its own; it is simulcasting urban/AC KFTH.

Finally, oldies WXMH Mt. Carmel, Pa., is off the air following the collapse of its LMA simulcast with WISL Shamokin, Pa. It was the second failed LMA for WXMH following one with WHTO Williamsport, Pa.

## PROGRAMMING: R.I.P. B104

After nearly 12 years as a top 40 station of some sort, WBSB (B104) Baltimore has become Variety 104.3, running a rock-tinged AC format similar to that of KHMX (Mix 96.5) Houston. Morning co-host Larry

Wax goes to nights, which leaves Chris Emry solo there, and which sends Ann Duran to middays and Ric Sanders to late-nights. PD Todd Fisher comes off the air. Also, former B104 morning team Glenn Beck & Pat Grey resurface this week in mornings at WKCI (KC101) New Haven. Conn.

Here's WBSB in afternoons: Boston, "More Than A Feeling"; Fine Young Cannibals, "She Drives Me Crazy"; Don Henley, "The Last Worthless Evening"; Storm, "I've Got A Lot To Learn About Love"; Michael Jackson, "The Way You Make Me Feel"; Queen, "Crazy Little Thing Called Love"; Mr. Big, "To Be With You"; Eddie Money, "Take Me Home Tonight"; Chicago, "Hard To Say I'm Sorry"; Simply Red, "Stars"; Rod Stewart, "My Heart Can't Tell You No"; and Genesis, "No Reply At All."

WFAN New York executive producer Len Weiner is the new PD at all-sports KMPC Los Angeles... David Garrett from N/T KTOK Oklahoma City is the new sports director at co-owned WQUE (Sports 1280) New Orleans.

Acting PD Tom Baylerian gets those duties officially at N/T WTMJ Milwaukee ... WGRR Cincinnati PD Steve Allan is the new PD of oldies WODS Boston, replacing Tommy Edwards ... CJFM Montreal, already a fairly tough AC, has moved toward top 40 and is now Mix 96.

Several weeks after album KZAP Sacramento, Calif., went country, adult alternative rival KQPT has segued to an eclectic album format. Alan Lawson is consulting. Also, nearby KRFD Marysville, Calif., goes from rock/40 to album rock. KZAP night jock Andy Emert becomes PD, replacing Chris West, who goes to overnights. KZAP's Jim Naylor is now APD/MD.

KHFX Honolulu goes from SMN Pure Gold to a Hawaiian format as KINE. The morning man is Sam Kapu, a longtime Don Ho sidekick, formerly with crosstown KCCN. Dukie D, also from KCCN, does afternoons. Amanda from AC rival KULA will do middays.

Former KSFO/KYA San Francisco PD Bob Hamilton is now consulting oldies rival KFRC-FM ... Jan Jef-

# newsline...

NANCY COOPER exits as VP/GM of WQMG Greensboro, N.C.

**EDENS BROADCASTING** has terminated its deal to sell WRVA/WRVQ Richmond, Va., and WWDE Norfolk, Va., to Force II Communications.

**DEMAREE MEDIA**, owner of 12 radio stations, has filed for Chapter 11 bank-ruptcy, according to the Fayetteville (Ark.) Democrat-Gazette.

fries, last with Zoo Entertainment, has opened the Chicago-based Jeffries Communications consultancy. His first client will be KEZR San Jose, Calif., whose former morning man, Roger Cary, joins KYA for nights.

KSSA-FM Dallas, which had been simulcasting Spanish-language AC KSSA, splits off for what can be best described as Spanish-language adult alternative as "Latin 107" ... P.M. driver Dale Berg is the new PD at Christian/AC KYMS Santa Ana, Calif. A.M. driver Austin Hill becomes MD, sending Jim Governale to promotion director ... Mike Elston has been named ND for N/T WJFK Washington, D.C.

Arbitron has issued a client service bulletin in Indianapolis adding 200 quarter-hours to urban WTLC and AC WTPI's 12-plus numbers. According to the stations' own calculations, WTLC goes from 6.6 to 6.7 and WTPI goes 5.6 to 5.7. The change stems from the discovery of a diary that was mistakenly credited to a county outside the metro.

Urban WUSS Atlantic City, N.J., PD Maurice Singleton exits to launch a syndicated show with WBLS New York late-nighter Vaughn Harper ... PD Clarence "Mr. C" Daniels is out at urban KMJJ Shreveport, La.... Pioneering all-advertising AM WBYY Grand Rapids, Mich., has switched to AC, but keeps some ad blocks.

Many changes in the Quad Cities market this week: WOC/KUUL GM Jim O'Hara becomes PD of KUUL and an assistant to president/owner Vickie Palmer, who reassumes GM duties. That sends KUUL PD David Sands to mornings on N/T WOC. Also, simulcast album outlet KSTT has gone all sports. And top 40 WPXR (Power 98.9) has finally gone more adult. Terry Simmons from WWHT Columbus, Ohio, replaces Beau Jay in middays.

Don McCoy, currently the owner of WDEN Macon, Ga., WSYA Mont-

gomery, Ala., and KTOM Monterey, Calif., is the new court appointed receiver of top 40 WPFM Panama City, Fla., which was seized by the IRS and went dark Jan. 27. WPFM should be back with its previous staff and format by the time you read this.

Country KROZ Tyler, Texas, becomes KGLD (Oldies 92.1) under consultant Craig Scott; no people changes are involved . . . Top 40 WFCB (B94) Chillicothe, Ohio, goes AC . . . APD Johnny Morgan is upped to PD at country KTOM Salinas, Calif.; Jeff Her stays on as MD.

# RADAR 44 Results Show Few Big Wins

■ BY ROCHELLE LEVY

LOS ANGELES—The network radio industry doesn't have much to celebrate, according to the results of the fall RADAR 44 survey. Of the 15 networks surveyed, seven are up and seven are down. (One is new and has no past history.) By contrast, only three networks were down in last spring's RADAR 43 and the winners' gains were generally greater.

In the individual listening rankings, the top three networks retain those positions with listeners 12-plus: ABC's Prime remains No. 1, posting a 2.5% gain; Westwood One's Mutual Broadcasting remains second, down 4.1%; and ABC's Platinum stays third with a 1.8% gain. CBS Spectrum and ABC's Genesis switch positions, with CBS Spectrum taking fourth place with a 2.0% increase, and ABC's Genesis dropping 5.0% to take fifth place. The same networks filled the top five spots in 25-54 as well.

Posting the biggest gains with listeners 12-plus was Unistar Power, up 10.7%, but remaining in 12th place. That network was off slightly in the last report. Also making a significant increase was Westwood/NBC, up 5.9%, and moving up from 11th to 10th.

Networks showing significant losses include WW1's W.O.N.E., down 10.3% and dropping from eighth in the rankings to ninth; ABC's Excel, down 8.7% and remaining in 13th position; and Westwood/Source, down 8.0%, dropping from 10th to 11th place. The new American Urban Radio Network (a reconfiguration of Sheridan Broadcasting Network and National Black Network) is 15th.

# PEOPLE: WYBB'S 'CAPTAIN BOB' CHARGED IN DELINQUENCY CASE

THE CHARLESTON, S.C., Post-Courier reports that WYBB late-nighter Robert "Captain Bob" Edwards has been charged with contributing to the delinquency of a minor for allegedly making advances at two 13-year-old callers. What's unusual about this case is that after the two girls in question had met Edwards and resisted his alleged advances, they called him again and taped the conversation, which they then turned over to police.

At top 40 WHTZ (Z100) New York, Chio The Hitman moves from late-nights to nights, trading places with Kidd Kelly ... George McFly goes from nights at WBBM-FM Chicago to KPWR Los Angeles ... Acting MD Geno Pearson is now officially MD at KHMX Houston.

Former WAZU Dayton, Ohio, PD Lisa Lyons

is the new MD at album KRXX Minneapolis . . . Glenn Wilde from album WKGR West Palm Beach, Fla., is the new p.m. driver at album WIYY (98 Rock) Baltimore . . . Yet another former KISS San Antonio, Texas, staffer returns to the station. Tom "T-Bone" Scheppke, last with MCA Records, joins as APD/MD.

Spanish WKDM New York names Nelson Brudys, last in Dominican Republic radio, to morning drive, replacing Coco Cabrera. His team will be Amparo Perez, from Colombian radio, Hector Aguilar from crosstown WSKQ-FM, former Washington Sen. Joe Valdivieso, and Hector Anduar from crosstown WADO.

Dale Olau goes from middays at oldies KCBQ San Diego to the same shift at format rival KBZS... Top 40 KRBE Houston overnighter Dancin' Dave Williams exits... Modern KROQ Los Angeles late-nighter Doug The Slug goes to nights, switching places with The Poorman, whose Sunday-night "Loveline" sex-talk show now goes daily... Morning man Trevor Ley is the new MD at jazz KJZS Houston.

At KQKQ Omaha, Neb., Staci Kelly from WRQN Toledo, Ohio, replaces Paul Kraimer (402-393-2445) in middays. Dancin' Dave Swan from afternoons at WLXR LaCrosse, Wis., replaces Jon Jeffries (402-896-4190). Also, night jock Hot Scott, who was replaced by WZOK Rockford, Ill., PD Rodzilla, can be reached at 402-345-6488... At top 40 WMEE Fort Wayne, Ind., MD Danny B. is out ... Kelly Foxx from KSOL San Francisco joins top 40 KRNQ Des Moines, Iowa, for mornings.

# Single Reviews

POP

► KARYN WHITE Walkin' The Dog (3:58) PRODUCERS: Jimmy Jam, Terry Lewis WRITERS: K. White, P.L. Stewart II, T. Lewis, T.

Haynes
PUBLISHERS: Warner-Tamerlane/Kings
PUBLISHERS: Warner-Tamerlane/Kings
Kid/Ensign/Lane Brane, BMI; Flyte Tym
Tunes/Ackee/Toe Knee Hangs, ASCAP
Warner Bros. 19092 (cassette single)

White keeps on jammin' tough pop/funk vibes on this third shot from her certified gold "Ritual Of Love" collection. This time, dogs as a metaphor for men get a lot of doubleentendre mileage. A totally fun and danceable entry for top 40 and urban

▶ JOE PUBLIC Live & Learn (no timing listed) PRODUCERS: Lionel Job, Joe Public WRITERS: J. Carter, J. Sayles, K. Scott, D. Wyatt, N. Sayles PUBLISHERS: Harrindu/Joe Public/Noisneta/Ensign

BMI Columbia 74012 (c/o Sony) (cassette single) Quartet has already won many fans at urban radio with this thoroughly pleasing pop/new-jack ditty. Singalong chorus and crisp production

make this an equally strong contender

KEEDY Wishing On The Same Star (no timing

IISTED)
PRODUCERS: Greg Gerard, Claude Gaudette
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Arista 2255 (c/o BMG) (cassette single)

for top 40 crossover.

This romantic, Diane Warren-penned pop ballad has been slowly building an audience at top 40 and AC radio for a while now. A sweet and innocent performance by Keedy is where much of this track's appeal comes from. From her debut album, "Chase The

## R & B

► KEITH SWEAT Why Me Baby? (3:59)
PRODUCER: Keith Sweat
WRITERS: J. Todd, T. Riley, K. Sweat
PUBLISHERS: Keith Sweat/E-A/WB Music
Corp./Donril/Zomba/L.L. Cool J/Def Jam, ASCAP
Elektra 8529 (cassette single)

Heartbroken Sweat sweet-talks his way through a tragic breakup song that repeatedly asks his long-lost love the eternal question: "Why me, baby?" Universal message is smoothly portrayed in this soft R&B ballad that should see plenty of action at urban and pop radio.

# EL DeBARGE My Heart Belongs To Me

PRODUCERS: El DeBarge, Keith Crouch WRITER: K. Crouch
PUBLISHERS: Human Rhythm/ATV, BMI
Warner Bros. 19032 (cassette single)

Former teen heartthrob resurfaces with a tougher, mature new sound that is occasionally reminiscent of Prince and Cameo. An electro-hip urban/funk beat supports an instantly contagious chorus and cool falsetto vocals. Will sound great cranked on car radios.

PRODUCER: Richie Rich
WRITERS: M. Berrin, R. Lawson, P. Nash, B.
Bacharach, H. David
PUBLISHERS: Burbank Plaza/Rhyming Is
Fundamental/Def Jam, ASCAP
REMIXER: Easy Mo Bee
Columbia 74235 (c/o Sony) (cassette single)

Title cut from the soundtrack to the film "Gladiator" benefits from the reliably astute and affecting lyrical hand of these hip-hop lyricists. Slow and ingratiating beats are a fine counterpart to the track's honest take on life on the street. A bit harsh for urban radio, but well worth a try.

LISA TAYLOR Secrets Of The Heart (4:15)

72

WRITERS: S. McKinney, R. Brookins PUBLISHERS: Avid One/Zip Your Lip/Whole Nine Yards, ASCAP REMIXER: Michael Stokes Giant/Reprise 19113 (c/o Warner Bros.) (cassette

single)

Taylor lounges seductively over a cushiony, slow R&B groove. Pretty song has the charm to transform her into a formidable urban and AC radio

MARION MEADOWS FEATURING GENE RICE & ANGELA BOFILL Love Was Never (4:05)

ANGELA BUTILL LOVE WAS NEVER (4:05)
PRODUCER: Eliot Lewis
WRITER: E. Lewis
PUBLISHERS: Campbell-Trinity/End Of The Day.
ASCAP
Novus 64006 (c/o BMG) (cassette single)

Adult-oriented urban radio programmers will warmly embrace this lovely, easy-listening R&B ballad. Lush orchestration features jazzy saxophone solo and multilavered vocals. Track is tailored for fireside romance.

## COUNTRY

SAWYER BROWN Some Girls Do (3:12)
PRODUCERS: Randy Scruggs, Mark Miller
WRITER: M. Miller
PUBLISHER: Zoo II, ASCAP
Curb/Capitol 79200 (c/o CEMA) (CD promo)

A stomping, swaggering exposition of the theme that "some girls" like their

T.G. SHEPPARD (Everything I Do) I Do It For

You (4:17)
PRODUCER: Buddy Killen
WRITERS: B. Adams, R.J. Lange. M.Kamen
PUBLISHERS: Zachary Creek,
BMI/Almo/Badams/Zomba. ASCAP
Curb 090 (CD promo)

With country music becoming increasingly strong in the pop mainstream, it seems somewhat inappropriate to release a cover of a song has already made a nearly indelible pop radio mark. Next to the the original version by Bryan Adams, Sheppard's is mediocre.

PIRATES OF THE MISSISSIPPI Til I'm Holding

You Again (3:20)

PRODUCERS: Jimmy Bowen, Richard Alves WRITERS: L. Gottlieb, R. Alves, B. McCorvey PUBLISHERS: Julann/Great Cumberland/Flawfactor. ASCAP/BMI Capitol 79146 (c/o CEMA) (CD promo)

Cloaked in contemporary instrumentation and production, the Pirates' delivery is adequate. The material is nothing to splash about.

BILLY BURNETTE Nothin' To Do (And All Night

To Do It) (3:08)
PRODUCER: David Malloy
WRITERS: B. Burnette. R. VanHoy, D. Allen
PUBLISHERS: Billy Beau/Chrysalis, ASCAP;
Posey/Sail Away, BMI
Warner Bros. 19042 (7-inch single)

## NEW & NOTEWORTHY

MASS ORDER Lift Every Voice (Take Me Away) (5:42)
PRODUCERS: The Basement Boys
WRITERS: E. Hanes, M. Valentine, L. Hilt, G. Hines
PUBLISHERS: Basement Boys, Shoe Soul, ASCAP
REMIXERS: The Basement Boys, Tony Humpbries
Columbia 74216 (c/o Sony) (cassette single)

Baltimore-based act officially issues a track that has already been heavily bootlegged on 12-inch vinyl throughout the U.S. and U.K. for several months now. Eugene Hanes and Marc Valentine exchange soulful, gospel-inflected lead vocals that are plemented by the tune's rousing R&B/house foundation. Fresh remixes will keep club excitement building, while strong edits deserve immediate attention at top 40 and urban radio.

A valiant testimony to making the best of a bad situation. Insistent bass

RAY STEVENS Power Tools (3:30)

remover.

PRODUCER: Ray Stevens
WRITER: C.W. Kalb Jr.
PUBLISHER: Ray Stevens, BMI
Curb/Capitol 79190 (c/o CEMA) (CD promo) Stevens sings of man's most precious symbols. Get the tongue-in-cheek

## DANCE

SIR MIX-A-LOT Baby Got Back (8:00)

PSIK MIX-A-LUT Baby Got Back (8:00)
PRODUCER: Sir Mix-A-Lot
WRITERS: Sir Mix-A-Lot, E-Dog
PUBLISHERS: Songs Of PolyGram International/MixA-Lot, BMI
REMIXER: Ricky Crespo
Def American/Rhyme Cartel 40233 (c/o Warner
Bros.) (12-inch single)

First offering from rapper's major-label debut, "Mack Daddy," cheekily rhapsodizes about the joys of women with prominent backsides. Cute rhymes and slammin' beats add up to a potential smash at several formats.

► EAST SIDE BEAT Ride Like The Wind (5:47)
PRODUCERS: Dave Seamon Did 1 (5:47)

PRODUCERS: Dave Seaman, Phil Kelsey WRITER: C. Cross PUBLISHER: BMG Songs, ASCAP REMIXERS: Dave Seaman, Phil Kelsey FFRR 869655 (c/o PLG) (12-inch single)

Christopher Cross' pop nugget is transformed into a festive house jam that is framed with bright, hi-NRG nuances. Track has already had its day as a U.K. club hit, and will have little trouble duplicating its success here-given the proper label attention.

▶ QUADROPHONIA Schizophrenia (The Worst

Day Of My Life) (6:59)
PRODUCERS: Quadrophonia
WRITERS: O. Abbeloos, L. Foort, P. DeMayer
PUBLISHERS: ADM/BVBA/P&M, SABAM REMIXERS: Mark Kamins, Joey Mark ARS/RCA 62232 (12-inch single)

Belgian duo dips a third time into its slammin' "Cozmic Jam" album and offers this loud techno anthem. Shouted rap interludes are the perfect counterpart to the track's intense and ominous keyboard base. Remixer Mark Kamins infuses his own quirky personality to the track, adding to its potential as a dancefloor smasheroo.

THOMPSON TWINS Groove On (6:00) PRODUCERS: Tom Bailey, Alannah Currie WRITERS: A. Currie, T. Bailey PUBLISHER: Point Music America, ASCAP REMIXERS: Tommy Musto, Rev. T Warner Bros. 40309 (12-inch single)

Tom Bailey and Alannah Currie continue to court club DJs with this smokin' down-tempo houser. Remixer Tommy Musto adds a jazzy touch, while Rev. T accelerates the track to a frenetic techno pace. Both work extremely well. The original version of the song can be found on the Twins' underrated current album, 'Queer.'

★ LATOUR Cold (7:29)
PRODUCERS: LaTour, Mark Picchiotti
WRITERS: LaTour, M. Picchiotti, J. Kelly
PUBLISHER: not listed
REMIXERS: Ralphie Rosario, 4 On The Floor, Mark Picchiotti, Maurice Joshua Smash 865525 (c/o PLG) (12-inch single)

Chicago-based artist aims to revive club interest generated by his first hit, "People Are Still Having Sex," with a potent houser that tempers his cool and detached rap with diva-style belting by Donna Blakely. Variety of remixes could click with DJs at several formats, though the strongest mix by far is Ralphie Rosario's breakhappy version.

★ VOICES OF 6TH AVENUE Call Him Up (10:00) PRODUCERS: Tyrone Patyon, Paul Scott, Shank

Thompson
WRITERS: R. Grundy, H. Netter
PUBLISHER: Savgos, BMI
Ace Beat 0008 (12-inch single)

Are we on the verge of a club trend that blends house with gospel? Could be. Either way, this powerful track incorporates spiritual choir harmonies with a kickin' beat. Raise your hands to the sky!!! Contact: 201-482-7936.

JUPITER'S PROJECT Nature's Callin' (no timing

listed)
PRODUCER: Mashiko "Monch" Tanaka
WRITERS: T. Haketa, S, Kim, Epsilon
PUBLISHER: Tokyo Kyoko, BMI
REMIXERS: The Bingoboys, Martin Neumayer
Tokoyo Kyoko 01 (12-inch single)

Pop/house environment proves to be as good a place as any for this act to raise public awareness of ecological issues. Right-on lyrics and insinuating grooves blend well together here, and could spark a new trend in clubland. Take heed. Contact: 212-967-2833.

JAMIE LORING Love Or Infatuation (6:37) PRODUCERS: Jamie Principle, Steve "Silk" Hurley WRITERS: D. Besser, S. Horracks PUBLISHER: Ridin' BMI REMIXERS: E-Smoove, Maurice Joshua Smash 866455 (c/o PLG) (12-inch single)

Loring sets herself up as clubland's latest vixen as she smolders and purrs her way through a fine house setting, created by Steve "Silk" Hurley and Jamie Principle. Despite her vocal limitations, track is catchy enough to spark moderate club play.

## A C

WENDY MAHARRY How Do I Get Over You

(3:14)
PRODUCER: Dwight Marcus
WRITER: W. Maharry
PUBLISHERS: Wendy Maharry/Art Of The Cell/Almo,
ASCAP
REMIXER: Daniel Abraham
A&M 7335 (c/o PGD) (cassette single)

Perky tune by femme folkie gets an astute radio remix by Daniel Abraham, who complements her unique voice and the song's intricate melody with a subtle, radio-friendly beat. Could do the trick in generating some deserved interest.

## ROCK TRACKS

MELISSA ETHERIDGE Ain't It Heavy (4:20) PRODUCERS: Kevin McCormick, Melissa Etheridge WRITER: M. Etheridge PUBLISHER: MLE/Almo, ASCAP Island 6700 (c/o PGD) (CD promo)

Etheridge previews her upcoming third album, "Never Enough," with a sparkling gem that is stamped with her signature acoustic/rock sound. Probing, intelligent lyrics—a hallmark of past hits—anchor the tunes, as do her worldly vocals. An instant add for both album rock and alternative

► IAN MCCULLOCH Honey Drip (4:39) PRODUCER: Mark Saunders WRITER: I. McCulloch

PUBLISHER: not listed Sire/Reprise 5323 (c/o Warner Bros.) (CD promo) Jangly modern rocker from Echo & the Bunnymen's former front man should be a big hit on the alternative/college circuit. Rhythm section drives this upbeat track with a solid percussive edge and melodic

▶ BABY ANIMALS One Word (3:56) PRODUCER: Mike Chapman WRITERS: S. DeMarchi, S. Elson PUBLISHERS: Candirose/EMI Songs, BMI Imago 28018 (c/o BMG) (cassette single)

Australian quartet has crafted a commercial rock'n'pop jam that seems poised for widespread approval, particularly among the album rock set. Suze DeMarchi's vocals are laced with a raunchy blues edge, while nimble-fingered guitar riffs jump through the melody and into the memorable, hook-heavy chorus.

SINGLE GUN THEORY Surrender (3:58) PRODUCERS: Anthony Valcic, Single Gun Theory WRITERS: Single Gun Theory PUBLISHER: NTWK Nettwerk/I.R.S. 13850 (c/o CEMA) (CD single)

Ethereal, hypnotic vocals waft gracefully over synthetic, techno pop instrumentation. Modern rock radio programmers will dig this track's electronic sensibilities and bizarre Middle-Eastern-esque backing vocals.

TIA CARRERE Ballroom Blitz (3:29) PRODUCER: Ted Templeman WRITERS: M. Chapman, N. Chinn PUBLISHER: BMG Songs, ASCAP Reprise 5313 (c/o Warner Bros.) (CD promo)

The singles from the soundtrack to 'Wayne's World" are starting to stack up as this actress-turned-singer kicks a cute-but-noteworthy rendition of Sweet's rock nugget. Sex kitten-ish vocal gives the tune an interesting

## RAP

N.W.A Appetite For Destruction (no time listed)

(no time listed)
PRODUCER: not listed
WRITERS: Dr. Dre, M.C. Ren. The D.O.C., Kokane
PUBLISHERS: Ruthless Attack Muzick, ASCAP;
Dollarz N Sense Muzick/Sony Songs Inc., BMI
Priority 7002 (cassette single)

Hardcore rappers, heavy on the gangsta tip, throw down rhymes about blood and bullets in this fasttalking, hip-hop diatribe. Urgent, syncopated beats dig a deep groove under dramatic, angry vocals. Contact: 213-467-0151.

TWO KINGS IN A CIPHER For The Brothers

Who Ain't Here (4:08) PRODUCER: The Noble Amen-Ra WRITERS: R. Lawrence, D. Angelettie, R. Baraka, A.H.

Islam PUBLISHERS: Mystery System/SQA, BMI Bahia 62226 (c/o BMG) (cassette single)

Preachy, sermonlike rap is a jazzy tribute to the "brothers missing in action." Lyrics trace the tragic plight of urban males, and the melodic chorus lends a funereal quality to the proceedings. This hard dose of reality makes for interesting social commentary, but potential for commercial airplay seems limited.

COLLEGE BOYZ Victim Of The Ghetto (3:33) PRODUCERS: Tony Joseph, Eric Johnson WRITERS: E. Johnson, T. Joseph, Rom PUBLISHERS: Virgin/Rom/Blackdoors/TJ, ASCAP Virgin 98635 (cassette single)

Radio-friendly rap combines sexy dance instrumentation with angry lyrics that chronicle the vicious cycle of life in the ghetto. Sultry female vocals spice up the melodic chorus and flesh out the socially conscious track.

NUMARX Do Ya Wanna (3:36) PRODUCER: Marx Bros. Productions WRITERS: K. Ules, N. Harris, W. Mallory PUBLISHERS: Khrymer Genius/Mallofunk, BMI Marx Bros. 1002 (cassette single)

Playful party rap is silly and fun, and includes lyrics like "let me lick you once, let me lick you twice, let me eat you up like beans and rice." Lyrics are laced with pick-up lines and bounce off an elastic, repetitive chorus. Contact: 215-365-0428.

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.

## MIXED-UP OVER REMIXES

(Continued from page 1)

of that kind of album for someone. Sometimes people are shocked by what they hear."

Lumocca notes that, while this practice has decreased his album sales slightly, "it eliminates that whole exchanging-of-CDs scene."

Other retailers say that their album sales have been hurt by remixed singles that get heavy radio

"It's hard to move an album that does not have the version of the song that is heard on the radio," says Jenna Anderson of Hits World in Philadelphia. "There's no incentive for a person to spend money on an album that does not have what they want on it. When it comes to [an artist like] Amy Grant or Cathy Dennis, people are more interested in the singles than the album."

## SUBTLE DIFFERENCES

Some major label executives feel that retailers are exaggerating the issue. They argue that single remixes are sometimes so subtle that consumers cannot tell the difference.

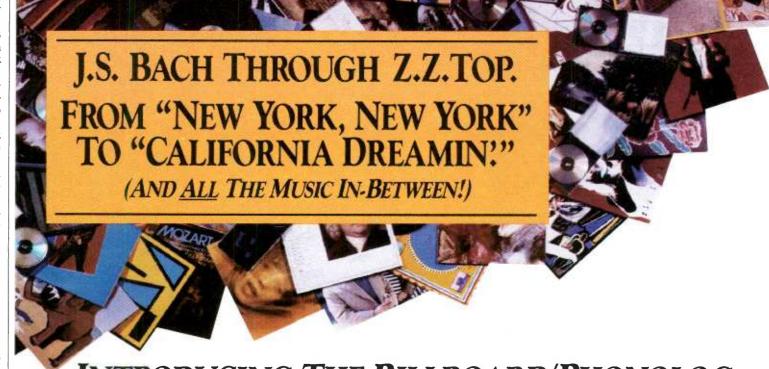
"I'm not in the business of screwing around with an artist's credibility or fooling people into buying albums. What I am trying to do is enhance a song so that an artist can have maximum exposure in the marketplace," says Bruce Carbone, director of A&R at Mercury Records. "Subtracting club records, I avoid doing a remix that completely changes the original song. [A radio remix] should be subtle enough so that consumers don't feel duped when they listen to the album."

Still, other label executives concede that they will reconstruct tracks in order to keep both album and singles sales active. One major label promotion executive says, "Of course I'm going to put out a single that's different from the album mix. I want people to buy both. The idea is for people to get the song they're already familiar with, but to also get them to sample other music by the artist.

Another source notes that remixes are used to increase overall sales potential. "Adding a shuffle beat to 'Baby Baby' opened that song up to an entirely different au-dience. That remix had to have doubled the sales of that one single. You can't argue with that kind of success.'

In other cases, alternate single remixes are used to revitalize radio and retail interest in an artist. Frank Ceraolo, associate director of dance music at Epic, points out that a house remix of Gloria Este-fan's recent top 40 hit "Live For Loving You" added a "breath of fresh air to her music and image. Compared to most of the other singles on [the album 'Into The Light'], that single did extremely well because of the remixes, in terms of sales, radio, and club awareness."

He continues, "I think it is radio's job to let their listeners know that they are hearing something unique when they hear a single remix on the air—just as I think it's a retailer's job to keep consumers informed. My job is to help an artist come up with a sound or an angle that will complement their record and get them exposure on radio or in clubs. If we all do our jobs properly, then there shouldn't be any confusion.



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BILLBOARD FEBRUARY 29, 1992 www.americanradiohistory.com

# Top 40 Radio Monitor...

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| x | X | z |

THUS WEEK	LAST WEEK	WEEKS DN	TITLE ARTIST (LABEL)	THS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
П			** NO. 1 **	(38)	40	16	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)
1	1	16	SHANICE (MOTOWN) 5 weeks at No. 1	(39)	65	2	ROMEO & JULIET STACY EARL (RCA)
2	3	7	REMEMBER THE TIME. MICHAEL JACKSON (EPIC)	40	33	13	I'VE GOT A LOT TO LEARN
3	2	12	DIAMONDS AND PEARLS PRINCE & THE N.P.G. (PAISLEY PARK/WB)	41	36	9	MOVE ANY MOUNTAIN THE SHAMEN (EPIC)
4	5	8	TO BE WITH YOU MR. BIG (ATLANTIC)	42	30	15	BLACK OR WHITE MICHAEL JACKSON (EPIC)
5	4	21	ALL 4 LOVE COLOR ME BADD (GIANT)	(43)	51	7	WHAT GOES AROUND COMES
6	9	8	MASTERPIECE ATLANTIC STARR (REPRISE)	(44)	44	4	AGAIN TONIGHT JOHN MELLENCAMP (MERCURY)
7	6	17	TELL ME WHAT YOU WANT ME TEVIN CAMPBELL (QWEST/WB)	45	41	11	SMELLS LIKE TEEN SPIRIT NIRVANA (DGC)
3	11	7	GOOD FOR ME AMY GRANT (A&M)	46	37	17	BROKEN ARROW ROD STEWART (WARNER BROS.)
9	14	5	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)	47	45	12	ON A SUNDAY AFTERNOON A LIGHTER SHADE OF BROWN (PUMP)
10	8	24	FINALLY CECE PENISTON (A&M)	48	38	20	LIVE FOR LOVING YOU GLORIA ESTEFAN (EPIC)
11	12	14	THE WAY I FEEL ABOUT YOU KARYN WHITE (WARNER BROS.)	49)	59	2	STARS SIMPLY RED (ATCO EASTWEST)
12	7	13	DON'T LET THE SUN GO DOWN	50	47	18	2 LEGIT 2 QUIT HAMMER (CAPITOL)
13	13	11	I'M TOO SEXY RIGHT SAID FRED (CHARISMA)	51	49	12	IN PARADISE LAISSEZ FAIRE (METROPOLITAN)
14	10	19	CAN'T LET GO MARIAH CAREY (COLUMBIA)	52	43	15	I WANNA BE YOUR GIRL ICY BLU (GIANT)
15)	16	5	MISSING YOU NOW MICHAEL BOLTON (COLUMBIA)	(53)	58	3	TOO MUCH PASSION THE SMITHEREENS (CAPITOL)
16	15	14	MYSTERIOUS WAYS U2 (ISLAND/PLG)	(54)	55	2	HAZARD RICHARD MARX (CAPITOL)
17)	19	4	I CAN'T DANCE GENESIS (ATLANTIC)	(55)	_	1	CHURCH OF YOUR HEART ROXETTE (EMI)
18)	23	5	THINKIN' BACK COLOR ME BADD (GIANT)	56	48	9	THERE WILL NEVER BE ANOTHER. BRYAN ADAMS (A&M)
19	17	8	VIBEOLOGY PAULA ABDUL (CAPTIVE/VIRGIN)	57	54	9	HOLD ON (TIGHTER TO LOVE) CLUBLAND (GREAT JONES/PLG)
20	18	15	KEEP IT COMIN' KEITH SWEAT (ELEKTRA)	58	57	13	KISS YOU BACK DIGITAL UNDERGROUND (TOMMY BOY)
21)	21	5	JUSTIFIED AND ANCIENT THE KLF/TAMMY WYNETTE (ARISTA)	59	53	20	TENDER KISSES TRACIE SPENCER (CAPITOL)
22	22	9	UHH AHH BOYZ II MEN (MOTOWN)	(60)		1	NU NU LIDELL TOWNSELL (MERCURY)
23	20	7	PAPER DOLL P.M. DAWN (GEE STREET/ISLAND/PLG)	61	50	16	LOVE ME ALL UP STACY EARL (RCA)
24)	24	7	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)	62	46	12	HEARTS DON'T THINK (THEY FEEL) NATURAL SELECTION (ATCO EASTWEST)
25)	25	9	I'LL GET BY EDDIE MONEY (COLUMBIA)	63	60	2	A DEEPER LOVE CLIVILLES & COLE (COLUMBIA)
(26)	28	5	WHAT BECOMES OF THE	64	69	2	STAY JODECI (UPTOWN/MCA)
27)	27	12	I CAN'T MAKE YOU LOVE ME BONNIE RAITT (CAPITOL)	65	-	1	DON'T LOSE THE MAGIC SHAWN CHRISTOPHER (ARISTA)
28)		5	WE GOT A LOVE THANG CECE PENISTON (A&M)	66	62	3	I NEED MONEY MARKY MARK (INTERSCOPE/ATLANTIC)
29)	42	3	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)	67	63	2	CAN'T CRY HARD ENOUGH THE WILLIAMS BROTHERS (WARNER BROS.)
30	32	6	UNTIL YOUR LOVE COMES BACK	68	71	7	TAKE MY BREATH AWAY (REMIX) TERRI NUNN (DGC)
31	29	4	IF YOU GO AWAY NKOTB (COLUMBIA)	69	61	8	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE (COLUMBIA)
32	31	17	TOO BLIND TO SEE IT KYM SIMS (I.D./ATCO EASTWEST)	70	_	1	ONLY LOVE CAN BREAK YOUR. ST. ETIENNE (WARNER BROS.)
(33)	56	2	EVERYTHING CHANGES KATHY TROCCOLI (REUNION/GEFFEN)	71	67	2	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE (TOMMY BOY)
(34)	52	2	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)	72	-	1	CARIBBEAN BLUE ENYA (REPRISE)
(35)	39	3	BEAUTY AND THE BEAST CELINE DION/PEABO BRYSON (EPIC)	73	68	2	YOU ARE THE ONE CHRIS CUEVAS (ATLANTIC)
36	35	5	YOU SHOWED ME SALT-N-PEPA (NEXT PLATEAU)	74	72	3	OOCHIE COOCHIE M.C. BRAINS (MOTOWN)
37	26	17	NO SON OF MINE GENESIS (ATLANTIC)	75	-	1	THIS IS THE LAST TIME LAURA ENEA (NEXT PLATEAU)
	Trac	ks m	oving up the chart with airplay gains. ©		, Bil	-	

# TOP 40 RADIO RECURRENT MONITOR

			IUP 40 RAVIO REI
1	1	2	SET ADRIFT ON MEMORY BLISS P.M. DAWN (GEE STREET/ISLAND/PLG)
2	2	2	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN (MOTOWN)
3	4	12	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)
4	3	2	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)
5	6	15	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
6	7	15	(EVERYTHING I DO) I DO IT FOR BRYAN ADAMS (A&M)
7	5	8	HOLE HEARTED EXTREME (A&M)
8	11	7	ROMANTIC KARYN WHITE (WARNER BROS.)
9	8	7	EMOTIONS MARIAH CAREY (COLUMBIA)
10	12	7	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)
11	10	2	WHEN A MAN LOVES A WOMAN MICHAEL BOLTON (COLUMBIA)
12	15	27	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
13	17	21	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)

I	NE	Ш	MUNIIUN
14	9	9	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)
15	14	9	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)
16	13	11	LOVE OF A LIFETIME FIREHOUSE (EPIC)
17	22	20	TEMPTATION CORINA (CUTTING/ATCO EASTWEST)
18	16	12	WITH YOU TONY TERRY (EPIC)
19	19	41	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
20	20	27	LOSING MY RELIGION R.E.M. (WARNER BROS.)
21	18	2	I WONDER WHY CURTIS STIGERS (ARISTA)
22	23	38	SOMEDAY MARIAH CAREY (COLUMBIA)
23	24	14	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
24	21	3	WHISPERS CORINA (CUTTING/ATCO EASTWEST)
25		30	BABY BABY AMY GRANT (A&M)

## BMI ELEVATES 5 EXECUTIVES AS PART OF RESTRUCTURING

(Continued from page 10)

VP and general counsel. He will now be in charge of BMI's entire legal department. Previously, as VP/counsel, licensing, he had supervised only the legal affairs of the licensing department.

Ekke Schnabel is promoted to senior VP of international; he was VP of international. He continues to oversee all of the company's relationships with foreign performing rights societies; additionally, he will also oversee BMI's relationship with the London office. That office, which formerly handled only U.K. affairs, will now be involved in writer/publisher relations throughout Europe under VP of European operations Phil Graham.

Richard J. Mack is promoted to senior VP of operations; he was VP of operations. He continues to oversee all of the company's data processing and application systems, but will take on additional duties and new projects.

Fred Willms is promoted to senior VP and chief financial officer; he was VP of finance and chief financial officer. He will now head the human relations and general services departments as well as continuing to head the company's finance and administration departments.

Ted Chapin, formerly general counsel, is named VP of human re-



BMI president/CEO Frances Preston announces the appointments of five senior VPs. Shown, from left, are Marvin Berenson, senior VP/general counsel; Fred Willms, senior VP/chief financial officer; Preston; Richard Mack, senior VP of operations; Ekke Schnabel, senior VP of international; and Del Bryant, senior VP of performing rights.

sources and remains corporate secre-

tary, reporting to Willms.

BMI president/CEO Frances Preston sees the restructuring as a natural evolution. "When I first came on board as president approximately six years ago," she recalls, "I had 14 vice presidents reporting to me, and that was very important at that time, because it was advantageous for me to be in touch with all of our operations.

As the years went by, I saw five distinct areas evolve from that: legal, operations, international, performing rights/writer-publisher relations, and finance. So in order to strengthen the management team and give the executives career paths, we've divided the company into five distinct areas. In years to come, more career paths will be opening up."

## SIMON'S 'BORN' TOUR BREAKS EVEN IN S. AFRICA

(Continued from page 10)

On his last weekend here, Simon handed a check for \$36,000 to Rashid Lanie, chairman of the South African Musicians Alliance, in line with the expectation that foreign artists coming to South Africa make some kind of contribution toward the development of local culture.

The check ensured that Simon could leave the country with his credibility intact—although he may have left behind more losers than winners. The main winner appears to be the state-controlled propaganda organ, the South African Broadcasting Corp., which was given exclusive access to the artist for interviews while he was in the country. Some observers criticized Simon for cooperating with the SABC, regarded here as an apartheid institution.

As if to underline the relationship, one hour of Simon's final concert in Cape Town was broadcast live on CCV-TV, the network's entertainment channel. SABC paid a reported \$143,000 for the rights and went on to give a textbook example of its disregard for musical culture: the one-hour live broadcast (of a three-hour show) was interrupted by numerous commercial breaks in mid-song and further marred by inane voiceovers and shoddy camerawork.

Simon professed ignorance of the SABC's status when challenged about it during a press conference. This response added fuel to those who believe that he and his management are either naive about South African politics—despite his seven years of working with black South African musicians on the "Graceland" and "Rhythm of the Saints" projects—or that their motives in coming here were not as altruistic as people were led to believe.

## DUBIOUS MOTIVES

Nevertheless, the Azanian Youth Organization, which was behind attempts to boycott the tour, has revealed its own motives to be dubious at best. Its officials acknowledged that they had made a target of Simon, while ignoring numerous other cultural tourists, solely because of his high profile. They tried to extract from Simon two concerts under their own auspices, making their principal opposition to his presence laughable. Finally, their ineffectual presence at concert venues—after promises of mass protests—raised questions about how representative their attitude on the cultural boycott was.

During the week of Feb. 11, they warned local black soccer star and concert promoter Jomo Sono to call off a concert he had planned with two overseas acts, Snap and Alexander O'Neil. "Azayo is still opposed to any foreign artist coming to perform in this country under the present oppressive conditions," a spokesman said.

In the wake of its handling of the Paul Simon tour, however, few observers take Azayo seriously. The movement is referred to disparagingly as "three men and a fax." But as a result of media attention given to the protests, fueled by Paul Simon agreeing to spend several hours in negotiations with Azayo, the protests did succeed in keeping some fans away from the concerts.

"The walkup ticket sales for an Ellis Park concert are usually higher than pre-bookings," says Van Wyk. "Where we sell 10,000 tickets in advance, we usually sell more than 20,000 on the day. The Paul Simon concerts at Ellis Park only sold 1,500 tickets at the gates."

## REQUESTS FOR MORE TOURS

Despite these problems, the industry is buzzing with requests, offers, and invitations for further tours by foreign artists. But the next move is up to the South African Musicians Alliance, which was expected to create a representative forum for all cultural and political shades, and hence a policy

that foreigners can understand. This may mean they will have to jettison the likes of Azayo and accept the consequences.

Lanie's careful words in this regard suggest that that may already be on the agenda: "As artists, we're not aligned to any political group. We do align ourselves with positions of the United Nations and the British Commonwealth [that cultural sanctions should now be phased out]. And we believe it is our democratic right to make our own decisions, while acknowledging the milieu in which we're operating."

SAMA almost collapsed in disarray during the Simon visit, suspending members who had helped negotiate the tour for not consulting with the executive committee. Nevertheless, the executive committee gave full endorsement to the consequences of those members' actions

bers' actions.

"The tour has been exceptionally good in terms of the lessons we've learned," says Lanie. "We all, including the promoters, learned that we have the expertise, the potential, and the enthusiasm to mount a tour of this nature. But we need to develop a culture of concert-going before tours of this magnitude can become commercially feasible."

Lanie says he believes that the disappointing turnouts were due not only to high ticket prices, but also to other factors. "Not all black people like Paul Simon or his style of singing," he notes. "The audiences could have been targeted more effectively in terms of the great musical performers who came with him. He knew the value of those musicians not only in enhancing his own music, but also in appealing to audiences in Africa and South America. This was not brought home to people in our country."

# by Michael Ellis

MR. BIG HITS NO. 1 with its first Hot 100 single as "To Be With You" (Atlantic) rides a huge sales total—and strong airplay, as well—to the top. 'I'm Too Sexy" by Right Said Fred (Charisma) is even higher in sales, but only No. 13 in airplay, so it slips to No. 2 overall although still increasing in points. To put the tremendous sales of these two singles in perspective, we should note that in the last four months the average weekly sales of a No. 1 single have been about 70,000. "To Be With You," at No. 2 in sales, is selling about 20,000 above this average for a No. 1 single, and "Sexy" is about 40,000 higher than a typical No. 1 single. The point totals for these two singles are close—within 5%—with "To Be With You" having a strong lead in airplay to counteract the sales lead of "Sexy." The rest of the pack is 25% or more behind, so the top two should stay 1-2 for at least one more week, and probably for two weeks.

A MASSIVE CHART JAM exists from No. 18 to No. 33, with little room for records to move up even if they earn bullets for solid point gains. The worst victim of the jam has been Eddie Money's "I'll Get By" (Columbia) For each of the past three weeks it has increased in points, a total increase of 26%, yet it has not budged an inch in rank: four weeks now at No. 23 as records with even bigger gains have passed it. Also caught in the jam are "Breakin' My Heart" by Mint Condition (A&M), at No. 24 for the third week; "Until Your Love Comes Back Around" by RTZ (Giant), at No. 31; and "Paper Doll" by P.M. Dawn (Gee Street), which shows an increase in points but falls two notches to No. 30. Just below the jam is a "loose" part of the chart where records move up one to five places without gaining points

THREE FEMALE SOLO ARTISTS have the outstanding airplay moves this week. The Power Pick/Airplay goes to "Romeo & Juliet" by Stacy Earl (RCA), which zooms 30 places to No. 55. "Romeo" now has a 95% chance of going top 10 and an 85% chance of hitting the top five, well above the No. 26 peak of the leadoff single, "Love Me All Up." The two runners-up for the airplay award are "Everything Changes" by Kathy Troccoli (Reunion), up 24 places to No. 49, and "Make It Happen" by Mariah Carey, up 32 places to No. 42, the largest jump on the Hot 100.

QUICK CUTS: The six new entries include three new artists. Chicago DJ/producer Lidell Townsell hits the Hot 100 at No. 91 with "Nu Nu" (Mercury). It's already No. 4 in airplay at Q102 Philadelphia. Also on Mercury, rap group Blacksheep debuts at No. 94 with "The Choice Is Yours." As is typical for rap records, 85% of its points are from sales. And duo Cause & Effect, based in Northern California, makes its first appearance on the Hot 100 with "You Think You Know Her" on new label SRC. "Think" is breaking out of Atlanta (No. 11 on Power 99) ... "Good For Me" by Amy Grant (A&M) is extremely strong in top 40 airplay (No. 8 on the Monitor) but is still below the top 75 in sales, with only 5% of its points from sales. This is the fourth single from Grant's double-platinum album, so large singles sales—although needed to have a top 10 single—are not a major concern to the label.

# **HOT 100 RECURRENT SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	1	2	IT'S SO HARD TO SAY GOODBYE BOYZ II MEN (MOTOWN)	16	10	9	DO ANYTHING NATURAL SELECTION (ATCO EASTWEST)
2	4	5	CAN'T STOP THIS THING WE BRYAN ADAMS (A&M)	17	16	14	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
3	2	3	THAT'S WHAT LOVE IS FOR AMY GRANT (A&M)	18	_	1	WHEN A MAN LOVES A WOMAN MICHAEL BOLTON (COLUMBIA)
4	3	5	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	19	17	3	CREAM PRINCE AND THE N.P.G. (PAISLEY PARK/WB
5	5	8	LET'S TALK ABOUT SEX SALT-N-PEPA (NEXT PLATEAU)	20	18	14	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
6	12	14	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS (A&M)	21	19	14	LOVE OF A LIFETIME FIREHOUSE (EPIC)
7	13	9	ROMANTIC KARYN WHITE (WARNER BROS.)	22	22	13	WITH YOU TONY TERRY (EPIC)
8	_	1	LIVE FOR LOVING YOU GLORIA ESTEFAN (EPIC)	23	21	6	I WONDER WHY CURTIS STIGERS (ARISTA)
9	6	7	EMOTIONS MARIAH CAREY (COLUMBIA)	24	20	4	SET THE NIGHT TO MUSIC ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
10	8	2	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	25	23	10	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
11	7	4	DON'T CRY GUNS N' ROSES (GEFFEN)	26	25	14	TEMPTATION CORINA (CUTTING/ATCO EASTWEST)
12	9	13	GOOD VIBRATIONS MARKY MARK (INTERSCOPE/ATLANTIC)	27	24	14	RIGHT HERE, RIGHT NOW JESUS JONES (SBK)
13	11	11	HDLE HEARTED EXTREME (A&M)	28	29	8	ENTER SANDMAN METALLICA (ELEKTRA)
14	14	14	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	29	28	14	LOSING MY RELIGION R.E.M. (WARNER BROS.)
15	15	9	RUNNING BACK TO YOU VANESSA WILLIAMS (WING/MERCURY)	30	30	4	SOMEDAY MARIAH CAREY (COLUMBIA)
Recu	rrent	s are	titles which have appeared on the Hot 100	for 20	wee	ks an	d have dropped below the top 40.

# **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 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One,
ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
AINT GONNA HURT NOBODY (Hittage,
ASCAP/Caliber, ASCAP/Good High, ASCAP/Kid 'N
AINT GONNA HURT NOBODY (Hittage) Play, ASCAP)

ALL 4 LOVE (Me Good, ASCAP/Howie Tee

ALL 4 LOVE (Me GOOD, ASCAP/Howie 1ee, BMI/Irving, ASCAP) CPP ANGEL BABY (Longitude, BMI) WBM BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI) BEAUTY AND THE BEAST (Walt Disney,

32

BEAUTY AND THE BEAST (Wait Disney,
ASCAP/Wonderland, BMI) HL
BLACK OR WHITE (Mijac, BMI/Warner-Tamerlane,
BMI/Ignorant, ASCAP) WBM
BLOWING KISSES IN THE WIND (EMI April,
ASCAP/LeoSun, ASCAP) WBM
BOOM! I GOT YOUR BOYFRIEND (Malasongs,
BMI/Matuse, BMI/Matuse, Wast, BMI)

BMI/Heatwave, BMI/Music West, BMI)
BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte

BREATH MY HEART (PRETTY BROWN ETES) (FIX Tyme, ASCAP) WBM BROKEN ARROW (Medicine Hat, ASCAP/EMI April, ASCAP) HL CAN'T CRY HARD ENOUGH (PSO,/Blue Saint, /Sky

66 CAN'T CRY HARD ENOUGH (PSO,/Blue Saint, /Sky Garden,/Prophet Sharing, ASCAP)CPP 20 CAN'T LET GO (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM 75 CARIBBEAN BLUE (EMI, BMI) 75 CHANGE (Careers-BMG, BMI) HL 74 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz RMI)

CHURCH OF YOUR HEART (Jimmy Fun, BMI)

COLD SHOWER (Sudano Songs, BMI)

A DEEPER LOVE/PRIDE (IN THE NAME OF LOVE)

(Chappell & Co., ASCAP) HL
DIAMONDS AND PEARLS (Controversy, ASCAP/WB,

DON'T LET THE SUN GO DOWN ON ME (Big Pig,

DUN TELL THE SUN OU DUWN ON ME (FIG. PR), PRS/Intersong U.S.A., ASCAP) HL
DON'T LOSE THE MAGIC (Warner Chappell, ASCAP/WB, ASCAP/Copyright Control/God's Little Publishing Co., ASCAP)
EVERLASTING LOVE (Sun Face, ASCAP/Shaman

EVERYTHING CHANGES (Realsongs, ASCAP) WBM

EVERYTHING'S GONNA BE ALRIGHT (Naughty

EVERTHINGS CONNA BE ALRIGHT (Naugnty, ASCAP/Island, BMI) HL FINALLY (Wax Museum, BMI/Mainlot, BMI/Blue Zephyr, ASCAP/CeCe Pen, ASCAP/Polygram Int'l, ASCAP/Urban Tracks, BMI/Leethal Musik, BMI/Songs

FOREVER MY LADY (EMI April,/Across 110th

FOREVER MY LADY (EMI April, Across 110th Street, DeSwing Mob., Al B. Surel, ASCAP) HL/WBM THE 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

HAZARD (Chi-Boy, ASCAP) CLM

HAZARD (Chi-Boy, ASCAP) CLM
HEARTS DON'T THINK (Tuareg,/Peasant, ASCAP)
HOLD ON (TIGHTER TO LOVE) (Colgems-EMI,
ASCAP/MCA, ASCAP) HL/WBM
HOME SWEET HOME (Warner-Tamerlane, BMI/Motley
Crue, BMI) WBM
HOW I COULD JUST KILL A MAN/THE PHUNCKY
EFEL OME (Chrosce HULL ASCAP) PMC, ASCAP, HI

FEEL ONE (Cypress Hill, ASCAP/BMG, ASCAP) HL I CAN'T DANCE (Anthony Banks, BMI/Philip Collins 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
IF YOU GO AWAY (WB, ASCAP/Wallyworld,

IF YOU GO AWAY (WB, ASCAP/Mailyworld, ASCAP/John Bettis, ASCAP) WBM 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

Sky. ASCAP)
I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMD WBM

BMI) WBM

1 I NEED MONEY (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Warner-Tamerlane, BMI) WBM

3 IN MY DREAMS (WB, ASCAP) WBM

72 IN PARADISE (Play The Music, ASCAP)

36 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Extreme,

ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM

I'VE GOT A LOT TO LEARN ABOUT LOVE (Good Dog. /Full Keel./Dial M For Music.)WBM

WANNA BE YOUR GIRL (One Word, ASCAP/BMG,

I WANT YOU (Rightsong, BMI/EMI April,
ASCAP/Ultrawave, ASCAP) WBM/HL
JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric 100 B & Rakim, ASCAP) HL

JUSTIFIED AND ANCIENT (E.G. RMI/Warner Chappell 25

JUSTIFIED AND ANCIENT (E.G., BM/Warner Chappe 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)

KISSING THE WIND (Empire ASCAP/Full Keel 88

KISSING THE WIND (Empire, ASCAP/Full Reel,
ASCAP/Red Bus, ASCAP/WB, ASCAP) WBM
KISS YOU BACK (GLG Two, BMI/Pubhowyalike,
BMI/Willesden, BMI/Bridgeport, BMI)
LIVE AND LET DIE (MPL, ASCAP/EMI Unart, BMI)

71 LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie

LOVE ME ALL UP (No Pain No Gain, ASCAP/Weenie Squeeth, ASCAP/Dickbeird, BMI) MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Clivilles, ASCAP/Sony Songs, BMI) HL MAMA, I'M COMING HOME (Virgin, ASCAP) HL MASTERPIECE (Kenny, Nolan, ASCAP) CPP

MISSING YOU NOW (Warner Chappell, MISSING TUD NOW (Warner Chappen,
BMI/MR. Botton'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
NU NU (Saniar, BMI/Willesden, BMI/Da Posse's,

BMI/Copyright Control)
ON A SUNDAY 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

REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB,

Billboard.

## FOR WEEK ENDING FEBRUARY 29, 1992

# Top POS Singles Sales

SoundScan

1							
WEEK	WEEK	KS ON	TITLE	WEEK	WEEK	KS ON	TITLE
THIS	LAST	WEEKS	ARTIST (LABEL)	THIS	LAST	WEEKS	ARTIST (LABEL)
			* * No. 1 * *	38	37	20	IS IT GOOD TO YOU HEAVY D. & THE BOYZ (UPTOWN/MCA)
1	1	6	I'M TOO SEXY RIGHT SAID FRED (CHARISMA)	39	43	4	THE PHUNCKY FEEL ONE/HOW I CYPRESS HILL (RUFFHOUSE/COLUMBIA)
2	2	8	TO BE WITH YOU MR. BIG (ATLANTIC)	40	_	1	I CAN'T DANCE GENESIS (ATLANTIC)
3	3	13	SMELLS LIKE TEEN SPIRIT NIRVANA (DGC)	41)	49	3	MISSING YOU NOW MICHAEL BOLTON (COLUMBIA)
4	9	4	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)	42	50	3	I'LL GET BY EDDIE MONEY (COLUMBIA)
5	4	15	2 LEGIT 2 QUIT HAMMER (CAPITOL)	43)	59	2	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)
6	7	4	REMEMBER THE TIME MICHAEL JACKSON (EPIC)	44	39	19	ANGEL BABY ANGELICA (ULTRA/QUALITY)
7	5	11	DON'T LET THE SUN GO DOWN GEORGE MICHAEL/E. JOHN (COLUMBIA)	45	38	21	FOREVER MY LADY JODEC! (UPTOWN/MCA)
8	6	13	I LOVE YOUR SMILE SHANICE (MOTOWN)	46	48	3	PAPER DOLL P.M. DAWN (GEE STREET/ISLAND/PLG)
9	8	16	TELL ME WHAT YOU WANT ME TEVIN CAMPBELL (QWEST/WB)	47	42	4	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE (TOMMY BOY)
10	12	9	DIAMONDS AND PEARLS	48	44	8	I WANNA BE YOUR GIRL ICY BLU (GIANT)
(11)	13	6	PRINCE & THE N.P.G. (PAISLEY PARK/WB)  OOCHIE COOCHIE	49	41	29	ENTER SANDMAN METALLICA (ELEKTRA)
12	10	14	M.C. BRAINS (MOTOWN)  ALL 4 LOVE	50	46	14	BROKEN ARROW ROD STEWART (WARNER BROS.)
(13)	33	3	SAVE THE BEST FOR LAST	(51)	54	3	A DEEPER LOVE/PRIDE (IN THE)
14	11	12	VANESSA WILLIAMS (WING/MERCURY)  ADDAMS GROOVE	(52)	57	2	POOR GEORGIE
(15)	29	2	MASTERPIECE	53	52	5	MC LYTE (FIRST PRIORITY/ATLANTIC)  MOVE ANY MOUNTAIN
		-	ATLANTIC STARR (REPRISE)  UHH AHH	54	45	11	THE SHAMEN (EPIC)  KEEP IT COMIN'
17	16	6	BOYZ II MEN (MOTOWN)  BREAKIN' MY HEART	(55)	69	2	THINKIN' BACK
18	15	17	MINT CONDITION (PERSPECTIVE/A&M)  FINALLY	(56)	72	2	COLOR ME BADD (GIANT)  THE CHOICE IS YOURS
	_		CECE PENISTON (A&M)  BEAUTY AND THE BEAST	57	61	35	UNFORGETTABLE
(19)	21	. 6	CELINE DION AND PEABO BRYSON (EPIC)  BABY HOLD ON TD ME	58	40	26	NATALIE COLE (ELEKTRA)  LET'S TALK ABOUT SEX
20)	35 18	9	GERALD LEVERT (ATCO EASTWEST)  STAY	59	56	15	NO SON OF MINE
22	19	12	JODECI (UPTOWN/MCA)  MYSTERIOUS WAYS	60	55	14	GENESIS (ATLANTIC)  KEEP COMING BACK
	-		U2 (ISLAND/PLG)  JUSTIFIED AND ANCIENT	61	51	22	RICHARD MARX (CAPITOL)  CREAM
23)	32	3	THE KLF/TAMMY WYNETTE (ARISTA)  CAN'T LET GO		31	<u> </u>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)  SOMEBODY LOVES YOU BABY
24	17	14	MARIAH CAREY (COLUMBIA)  VIBEOLOGY	62		1	PATTILABELLE (MCA)  BOOM! I GOT YOUR BOYFRIEND
25	28	4	PAULA ABDUL (CAPTIVE/VIRGIN)	63	67	4	M.C. LUSCIOUS (AVENUE)  JUICE (KNOW THE LEDGE)
26	22	9	LIVE AND LET DIE GUNS N' ROSES (GEFFEN)	64	53	3	ERIC B. & RAKIM (SOUL/MCA)
27	24	16	KISS YOU BACK DIGITAL UNDERGROUND (TOMMY BOY)	65	58	14	CHANGE LISA STANSFIELD (ARISTA)
28	34	24	BRYAN ADAMS (A&M)	66	47	16	AIN'T GONNA HURT NOBODY KID 'N PLAY (SELECT/ELEKTRA)
29	23	16	WILDSIDE MARKY MARK (INTERSCOPE/ATLANTIC)	67	60	16	PAULA ABDUL (CAPTIVE/VIRGIN)
30	27	28	O.P.P. NAUGHTY BY NATURE (TOMMY BOY)	68	63	13	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
31	20	15	BLACK OR WHITE MICHAEL JACKSON (EPIC)	69	65	35	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
32	25	13	THE UNFORGIVEN METALLICA (ELEKTRA)	70	66	13	HOME SWEET HOME MOTLEY CRUE (ELEKTRA)
33	36	8	I CAN'T MAKE YOU LOVE ME BONNIE RAITT (CAPITOL)	71	_	1	EVERLASTING LOVE TONY TERRY (EPIC)
34	26	23	DON'T CRY GUNS N' ROSES (GEFFEN)	72	68	2	THE WAY I FEEL ABOUT YOU KARYN WHITE (WARNER BROS.)
35	31	14	ON A SUNDAY AFTERNOON A LIGHTER SHADE OF BROWN (PUMP)	73	_	1	WE GOT A LOVE THANG CECE PENISTON (A&M)
36	30	25	MIND PLAYING TRICKS ON ME GETO BOYS (RAP-A-LOT/PRIORITY)	74	_	2	THERE WILL NEVER BE ANOTHER BRYAN ADAMS (A&M)
37)	62	2	MAMA, I'M COMING HOME OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)	75	_	1	YOU ARE THE ONE CHRIS CUEVAS (ATLANTIC)
	Single	es wi	th increasing sales. © 1992, Billboard/BPI	Comm	unica	tions	and SoundScan, Inc.

ASCAP/B Funk, ASCAP) WBM

RIGHT NOW (Yessun ASCAP/WB. ASCAP) CLM ROMEO & JULIET (Virgin, ASCAP/Oliver Leibe

ASCAP) HL
SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL

WBM/HL
SAVE UP ALL YOUR TEARS (Realsongs, ASCAP/EMI
April, ASCAP/Desmobile, ASCAP) HL/WBM
SEND ME AN ANGEL (Rudolph Schenker,
ASCAP/Klaus Meine, ASCAP/Pri, ASCAP) HL
SET ADRIFT ON MEMORY BLISS (MCA,

ASCAP/Reformation, ASCAP) HL

SMELLS LIKE TEEN SPIRIT (Virgin Songs, BMI/End

SMELLS LIKE TEEN SPIRIT (Virgin Songs, Dimitalia Of Music, BMI) HE SPENDING MY TIME (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM STARS (EMI,/So What,/EMI April,ASCAP) HL STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS)

TELL ME WHAT YOU WANT ME TO DO (Gratitud

TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM

THERE WILL NEVER BE ANOTHER TONIGHT (Badams, /Almo,/Zomba,/Testatyme,ASCAP) CPP
THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP)

- 1 TO BE WITH YOU (EMI April, ASCAP/Eric Martin,
- ASCAP/Dog Turner, ASCAP) HL
  47 TOO BLIND TO SEE IT (Last Song, ASCAP/Third
- Coast, ASCAP)

  TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM

  18 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten,
- ASCAP) HL
- THE UNFORGIVEN (Creeping Death, ASCAP) CLM UNTIL YOUR LOVE COMES BACK AROUND (Shire,

ASCAP)
VIBEOLOGY (EMI April, ASCAP/LeoSun,
ASCAP/Maanami, ASCAP/EMI Blackwood,
BMI/Vermal, BMI) WBM

THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, 16 THE WAY T-ELL ABOUT YOU WATRET-TAMERIAN,
SMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme
1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped,
ASCAP/ATV, BMI) WBM//HL
34 WE GOT A LOVE THANG (Last Song, ASCAP/Third
Coast, ASCAP)
29 WHAT BECOMES OF THE BROKENHEARTED (Stone

WHAT BECOMES OF THE BROKENHEARTED (Stone Agate, BMI/Jobete, ASCAP) CPP WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI) WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WILDSIDE (Oakfield Avenue, BMI/Screen Gems-EMI, BMI) WBM YOU ARE THE ONE (Chrississippi,/Hats Off,ASCAP) YOU SHOWED ME (Tickson, BMI)

YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)

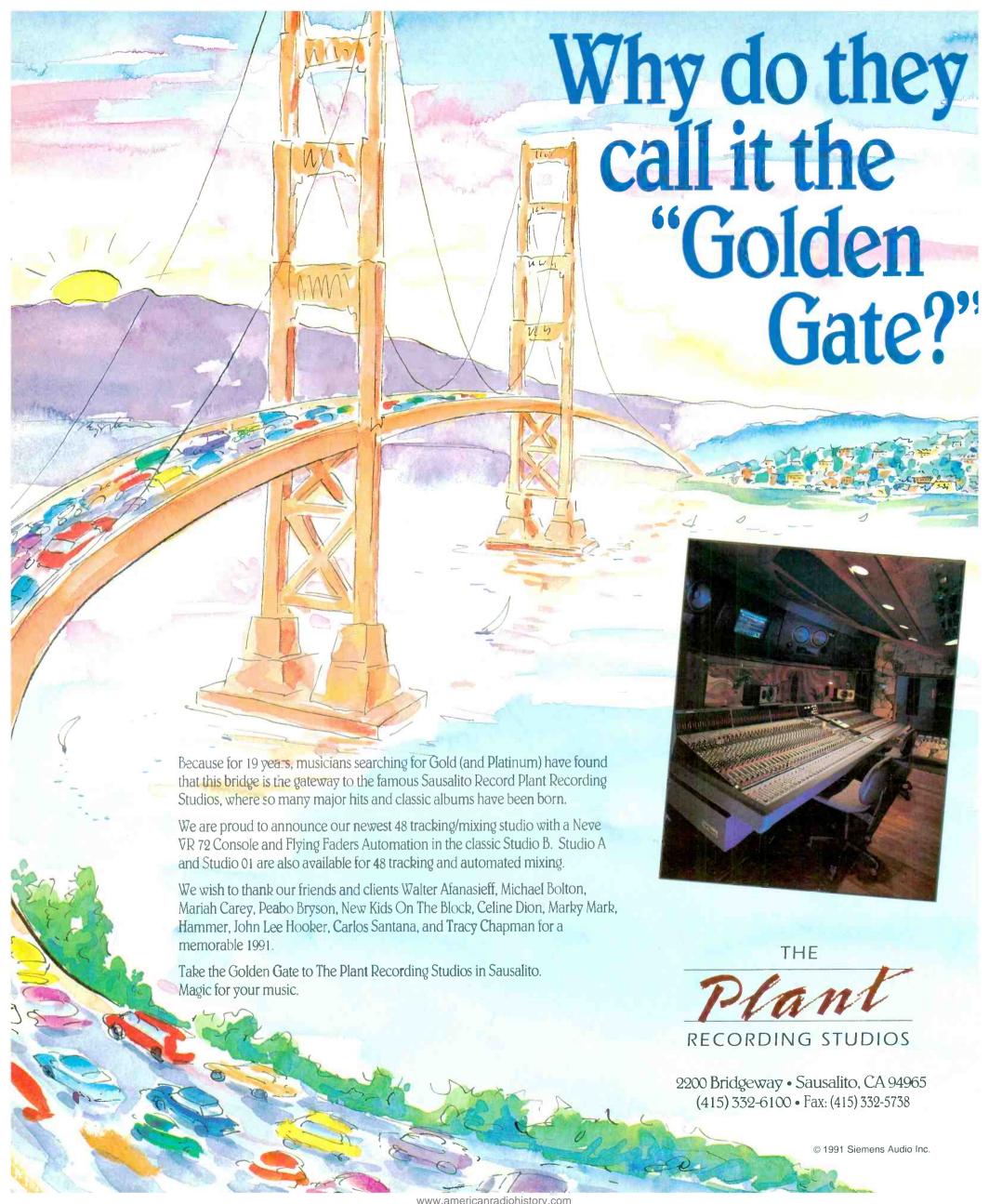
# THE Bilboard 200 TOP ALBUMS FOR WEEK ENDING FEBRUARY 29, 1992

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

			4		
		S	NO E		NOI
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
$\vdash$				* * * No. 1 * * *	
1	1	1	23	GARTH BROOKS ▲ <sup>6</sup> LIBERTY 96330* (10.98/15.98) 14 weeks at No. 1 ROPIN' THE WIND	1
2	2	4	12	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)  DANGEROUS	1
3	3	2	21	NIRVANA ▲ <sup>3</sup> DGC 24425/GEFFEN (9.98/13.98)  NEVERMIND	1
4	4	3	76	GARTH BROOKS ▲ <sup>6</sup> LIBERTY 93866* (9.98/13.98) NO FENCES	3
5	7	8	43	MICHAEL BOLTON ▲ 4  COLUMBIA 46771 (10.98 EQ/15.98)  TIME, LOVE AND TENDERNESS	1
6	5	6	30	COLOR ME BADD ▲ <sup>2</sup> GIANT 24429 / REPRISE (9.98/15.98) C.M.B.	3
7	10	14	14	***TOP 20 SALES MOVER ***  GENESIS A ATLANTIC 82344* (10.98/15.98) WE CAN'T DANCE	4
8	9	9			_
9	6	5	13	U2 ▲ <sup>2</sup> ISLAND 10347/PLG (10.98 EQ/15.98)  ACHTUNG BABY  BOYZ II MEN ▲ <sup>3</sup> MOTOWN 6320* (9.98/13.98)  COOLEYHIGHHARMONY	3
10	8	7	16	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)  TOO LEGIT TO QUIT	2
(11)	11	15	34	BONNIE RAITT ▲ 3 CAPITOL 96111 (10.98/15.98) LUCK OF THE DRAW	2
(12)	14	12	36	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)  UNFORGETTABLE	1
13	12	10	27	METALLICA ▲ 4 ELEKTRA 61113 (10.98/15.98) METALLICA	1
14	16	13	22	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98) EMOTIONS	4
15	13	11	20	PRINCE AND THE N.P.G. ▲ 2	3
(16)	23	33	10	PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)  MR. BIG ATLANTIC 82209* (9.98/13.98)  LEAN INTO IT	16
(17)	24	26	21	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/15.98)  BLUE LIGHT, RED LIGHT	17
18	15	16	22	GUNS N' ROSES A 3 GEFFEN 24415 (10.98/15.98)  USE YOUR ILLUSION I	2
19	19	17	95	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
20	21	22	13	ENYA ● REPRISE 26775* (10.98/15.98) SHEPHERD MOONS	20
21	18	21	25	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98) FOREVER MY LADY	18
22	22	19	21	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98)  WAKING UP THE NEIGHBOURS	6
23	20	18	22	GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98/15.98)  USE YOUR ILLUSION II	1
				***POWER PICK***	
24	32	34	50	AMY GRANT ▲ 2 A&M 5321 (10.98/15.98) HEART IN MOTION	10
(25)	28	31	5	SOUNDTRACK REPRISE 26794* (10.98/15.98) RUSH	25
26	17	20	7	SOUNDTRACK SOUL 10462*/MCA (10.98/15.98) JUICE	17
27	29	37	9	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	27
28	31	24	13	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98) BEAUTY & THE BEAST	24
29	27	27	22	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98) NO MORE TEARS	7
30	26	23	17	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)  TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
31	25	25	24	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98) NAUGHTY BY NATURE	16
32	33	28	40	PAULA ABDUL ▲ <sup>3</sup> CAPTIVE 91611*/VIRGIN (10.98/15.98) SPELLBOUND	1
(33)	38		2	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98) MACK DADDY	33
34	30	32	12	KEITH SWEAT ● ELEKTRA 61216* (10.98/15.98) KEEP IT COMIN'	19
35	34	29	60	C&C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15 98) GONNA MAKE YOU SWEAT	2
36	36	35	20	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98) FOR MY BROKEN HEART	13
37	37	<b>3</b> 6	38	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98) IT'S ALL ABOUT TO CHANGE	22
38	40	41	13	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.9B) T.E.V.I.N.	38
39	42	48	19	SOUNDGARDEN A&M 5374 (9.98/13.98)  BADMOTORFINGER	39
40	41	39	15	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ SKY IS CRYING EPIC 47390 (9.98 EQ/13.98)	10
(41)	44	44	19	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98) WHENEVER WE WANTED	17
42	35	30	30	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)  MUSIC FOR THE PEOPLE	21
(43)	50	45	47	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98) VAGABOND HEART	10
44	45	43	49	R.E.M. ▲ <sup>3</sup> WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
(45)	49	49	21	RED HOT CHILI PEPPERS ● BLOOD SLIGAR SEX MAGIK	14
46	43	55	12	WARNER BROS. 26681* (10.98/15.98)  BLACKSHEEP MERCURY 848368 (9.98 EQ/13.98)  A WOLF IN SHEEP'S CLOTHING	43
47	59	75	26	VANESSA WILLIAMS WING 843522 /MERCURY (9.98 EQ/15.98)  THE COMFORT ZONE	47
48	47	50	9	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)  CYPRESS HILL	47
49	39	38	16	ICE CUBE A PRIORITY 57155 (10.98/15.98)  DEATH CERTIFICATE	2
50	53	54	18	GERALD LEVERT ATCO EASTWEST 91777* (10.98/15.98)  PRIVATE LINE	50
51	52	46	50	VINCE GILL ▲ MCA 10140* (9.98/13.98)  POCKET FULL OF GOLD	37
52	46	40	20	PUBLIC ENEMY ▲  APOCALYPSE Q1 ENEMY STRIKES RIACK	4
		-		DEF JAM 4/3/4/COLUMBIA (10.98 EQ/15.98)	
53	98	132	4	STAR DOG 68823*/MERCURY (6.98 EQ/10.98)  AS UGLY AS THEY WAINT TO BE	53
54	54	47	14	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)  REAL LOVE	43

		الرا	TM	FEBRUARY 29, 1992		
			z.			NO.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI		
55	48	42	20	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
<u>(56)</u>	65	58	42	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
57	56	51	<b>3</b> 5	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)  FOR UNLAWF	UL CARNAL KNOWLEDGE	1
<b>58</b>	63	69	104	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98) PHANTOM OF	THE OPERA HIGHLIGHTS	46
(59)	62	57	76	QUEENSRYCHE ▲ 2 EMI 92806 (9.98/15.98)	EMPIRE	7
60	51	52	20	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98) OF THE HEART,	THE SOUL & THE CROSS	48
(61)		70				
<u>61</u>	66	70	20	JAMES TAYLOR   COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
62	55	59	14	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
63	61	65	24	RUSH ◆ ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
64	64	71	23	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
65	58	56	7	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
66	68	76	55	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
	78	74	137	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
(68)	77	64	40		ON'T ROCK THE JUKEBOX	17
(69)	85	94	6		YOURSELF IN MY PLACE	69
(70)	79	<b>8</b> 6	15	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
71	57	53	32	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98	8/13.98) HOMEBASE	12
72	73	68	88	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
73	72	72	102	THE BLACK CROWES ▲ <sup>3</sup> DEF AMERICAN 24278/REPRISE (9.98/13.98) SHA	KE YOUR MONEY MAKER	4
74	71	66	33	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	54
75	69	60	52	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
		00	02			
(76)	NE	N D	1	★★★TOP DEBUT★★ COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
(11)	NE					
-			1	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	77
78	76	82	11		BETTA HAVE MY MONEY	76
79	70	61	33	TRISHA YEARWOOD ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
80	60	62	32	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
81	67	67	21	A TRIBE CALLED QUEST	LOW END THEORY	45
<u>(82)</u>	91	89	92	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) THE	BEST OF VAN MORRISON	41
83	75	78	60	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
84	80	84	14	MICHAEL CRAWFORD  ATLANTIC 82347* (10.98/15.98)  PERFORMS A	ANDREW LLOYD WEBBER	54
85	81	63	14	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98) MUS	IC FROM "FOR THE BOYS"	
86	83	79	66	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98) THE IN	ICTROW TOR THE BOTS	22
				110 DOTTION SINE 20440/17/MINER BROSE (13.50/10.50/ TITLE IN		22
87	74	99	3	CECE PENISTON A&M 5381* (9.98/13.98)		
87 88	74 82	99 77	3		MMACULATE COLLECTION	2
				CECE PENISTON A&M 5381* (9.98/13.98)	MMACULATE COLLECTION FINALLY	2 74
88	82	77 117	7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	MACULATE COLLECTION FINALLY STICKS & STONES	2 74 77
88	82 104 <b>NE</b> \	77 117	7 85 1	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)	MACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND	2 74 77 22 90
88 89 90	82 104 <b>NEV</b> 93	77 117 <b>N</b> • 92	7 85 1 20	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)	MACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN'	2 74 77 22 90 78
88 89 90 91 92	82 104 <b>NE</b> \ 93 92	77 117 <b>V</b> • 92 90	7 85 1 20 41	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED	2 74 77 22 90 78 71
88 89 90 91 92 93	82 104 <b>NEV</b> 93 92 87	77 117 <b>N</b> • 92 90 93	7 85 1 20 41 18	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P	2 74 77 22 90 78 71 44
88 89 90 91 92 93 94	93 92 87 99	77 117 <b>V</b> 92 90 93 97	7 85 1 20 41 18	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME	2 74 77 22 90 78 71 44
88 89 90 91 92 93 94 95	82 104 NEV 93 92 87 99 84	77 117 8 92 90 93 97 87	7 85 1 20 41 18 144 16	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE	2 74 77 22 90 78 71 44 1 84
88 89 90 91 92 93 94 95 96	93 92 87 99 84 86	77 117 92 90 93 97 87	7 85 1 20 41 18 144 16 7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY	2 74 77 22 90 78 71 44 1 84 73
88 89 90 91 92 93 94 95 96 97	82 104 NEV 93 92 87 99 84 86 94	77 117 92 90 93 97 87 80 73	7 85 1 20 41 18 144 16 7 64	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI	2 74 77 22 90 78 71 44 1 84 73
91 92 93 94 95 96 97 98	82 104 NEV 93 92 87 99 84 86 94	77 117 92 90 93 97 87 80 73	7 85 1 20 41 18 144 16 7 64 7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5319* (9.98/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD	2 74 77 22 90 78 71 44 1 84 73 10
88 89 90 91 92 93 94 95 96 97 98 99	82 104 NEV 93 92 87 99 84 86 94 88	77 117 92 90 93 97 87 80 73	7 85 1 20 41 18 144 16 7 64 7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ AMD 5319* (9.98/13.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI	2 74 77 22 90 78 71 44 1 84 73
91 92 93 94 95 96 97 98	82 104 NEV 93 92 87 99 84 86 94	77 117 92 90 93 97 87 80 73	7 85 1 20 41 18 144 16 7 64 7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ 2	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD	2 74 77 22 90 78 71 44 1 84 73 10
88 89 90 91 92 93 94 95 96 97 98 99 100	82 104 NEV 93 92 87 99 84 86 94 88	77 117 92 90 93 97 87 80 73 83	7 85 1 20 41 18 144 16 7 64 7	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ²	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH	2 74 77 22 90 78 71 44 1 84 73 10 83
88 89 90 91 92 93 94 95 96 97 98 99	82 104 NEV 93 92 87 99 84 86 94 88 89	77 117 92 90 93 97 87 80 73 83 95	7 85 1 20 41 18 144 16 7 64 7 9	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/13.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA	2 74 77 22 90 78 71 44 1 84 73 10 83 89
88 89 90 91 92 93 95 96 97 98 99 100	82 104 NEV 93 92 87 99 84 86 94 88 89 114	77 117 92 90 93 97 87 80 73 83 95 126	7 85 1 20 41 18 144 16 7 64 7 9 201	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/13.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA STARS SPORTS WEEKEND	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102	82 104 NE) 93 92 87 99 84 86 94 88 89 114 102 90 127	77 117 92 90 93 97 87 80 73 83 95 126 102 85	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  SHANICE MOTOWN 6319* (9.98/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  AARON NEVILLE ♠ A&M 5354* (9.98/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA STARS SPORTS WEEKEND WARM YOUR HEART	2 74 77 22 90 78 71 44 1 84 73 10 89 33 79 22
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	82 104 93 92 87 99 84 86 94 88 89 114 102 90 127	77 117 92 90 93 97 87 80 73 83 95 126 102 85 116 101	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19 36 33	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/13.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  SHANICE MOTOWN 6319* (9.98/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)	SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA SPORTS WEEKEND WARM YOUR HEART D THE GREAT WIDE OPEN	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33 79 22 44
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	82 104 NE) 93 92 87 99 84 86 94 88 89 114 102 90 127 105 148	77 117 92 90 93 97 87 80 73 83 95 126 102 85 116 101 135	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19 36 33 45	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/13.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/13.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  TOM PETTY & THE HEARTBREAKERS ▲ INTO MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA STARS SPORTS WEEKEND WARM YOUR HEART D THE GREAT WIDE OPEN MARC COHN	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33 79 22 44
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106	82 104 93 92 87 99 84 86 94 88 89 114 102 90 127 105 148	77 117 92 90 93 97 87 80 73 83 95 126 102 85 116 101 135 98	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19 36 33 45 8	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ● RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/13.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/13.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)  MARC COHN ● ATLANTIC 82178* (9.98/13.98)  SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98)	SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA SPORTS WEEKEND WARM YOUR HEART D THE GREAT WIDE OPEN	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33 79 22 44
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	82 104 NE) 93 92 87 99 84 86 94 88 89 114 102 90 127 105 148	77 117 92 90 93 97 87 80 73 83 95 126 102 85 116 101 135	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19 36 33 45	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  ZND II NONE PROFILE 1416 (9.98/14.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/13.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  TOM PETTY & THE HEARTBREAKERS ▲ MACA 10.317 (10.98/15.98)  MARC COHN ♠ ATLANTIC 82178* (9.98/13.98)  SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98)  D. L MAGUE MIKE & M. C. MADDNESS	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA STARS SPORTS WEEKEND WARM YOUR HEART D THE GREAT WIDE OPEN MARC COHN	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33 79 22 44
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106	82 104 93 92 87 99 84 86 94 88 89 114 102 90 127 105 148	77 117 92 90 93 97 87 80 73 83 95 126 102 85 116 101 135 98	7 85 1 20 41 18 144 16 7 64 7 9 201 20 19 36 33 45 8	CECE PENISTON A&M 5381* (9.98/13.98)  TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)  HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)  JOHN ANDERSON BNA 61029* (9.98/13.98)  PATTI LABELLE MCA 10439 (9.98/13.98)  LORRIE MORGAN ♠ RCA 3021* (9.98/13.98)  DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)  BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)  2ND II NONE PROFILE 1416 (9.98/13.98)  LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  EXTREME ▲ A&M 5313 (9.98/15.98)  NIRVANA SUB POP 34 (8.98 EQ/13.98)  ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)  SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)  THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)  TOM PETTY & THE HEARTBREAKERS ▲ MCA 10.317 (10.98/15.98)  MARC COHN ♠ ATLANTIC 82178* (9.98/13.98)  SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98)  D.J. MAGIC MIKE & M.C. MADNESS	MMACULATE COLLECTION FINALLY STICKS & STONES WE ARE IN LOVE SEMINOLE WIND BURNIN' SOMETHING IN RED SONS OF THE P NICK OF TIME 2ND II NONE MENTAL JEWELRY REME II PORNOGRAFFITTI INNER CHILD BLEACH PHANTOM OF THE OPERA STARS SPORTS WEEKEND WARM YOUR HEART D THE GREAT WIDE OPEN MARC COHN THE PRINCE OF TIDES	2 74 77 22 90 78 71 44 1 84 73 10 83 89 33 79 22 44 13 49 84

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA 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	<b>ENDING</b>	<b>FEBRUARY</b>	29.	1992
				~-,	

			~	TOP AIDUING COMMING	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
110	108	104	25	SOUNDTRACK ● MCA 10286* (10.98/15.98)  THE COMMITMENTS	8
(111)	131	162	25	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)  LOVESCAPE	44
112	95	88	33	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/13.98) PEACEFUL JOURNEY	21
113	111	108	67	CLINT BLACK ▲ 2 RCA 2372* (9.98/13.98) PUT YOURSELF IN MY SHOES	18
114	100	96	25	BOB SEGER & THE SILVER BULLET BAND ▲  CAPITOL 91.134 (9.98/15.98)  THE FIRE INSIDE	7
115	116	123	5	SOUNDTRACK WARNER BROS. 26707* (10.98/15.98) UNTIL THE END OF THE WORLD	115
116	117	103	23	THE JUDDS ● CURB 61018*/RCA (9.98/13.98) GREATEST HITS VOL. TWO	54
117	101	100	14	YANNI PRIVATE MUSIC 82093* (9.98/13.98)  IN CELEBRATION OF LIFE	60
118	118	112	19	GEORGE WINSTON WINDHAM HILL 11107 (10.98/15.98) SUMMER	55
<b>119</b>	NEV	V	1	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)  SOMEWHERE BETWEEN HEAVEN & HELL	119
120	110	120	53	<b>ENIGMA</b> ▲ CHARISMA 91642* (9.98/13.98) MCMXC A.D.	6
121)	NEV	V	1	YNGWIE MALMSTEEN ELEKTRA 61137* (9.98/15.98) FIRE & ICE	121
122	112	131	36	THE KLF ● ARISTA 8657* (9.98/13.98) WHITE ROOM	39
123	122	127	38	DIAMOND RIO ARISTA 8673* (9.98/13.98) DIAMOND RIO	84
124	121	125	33	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	24
125	NEV	V >	1	ANDREAS VOLLENWEIDER COLUMBIA 48601* (10.98/15.98) BOOK OF ROSES	125
126	107	111	67	SCORPIONS ▲ <sup>2</sup> MERCURY 846908 (9.98 EQ/15.98) CRAZY WORLD	21
<b>(127)</b>	137	143	67	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98) SERIOUS HITSLIVE!	11
128	120	107	39	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98) BACKROADS	23
129	124	110	19	<b>ALABAMA</b> RCA 61040* (9.98/13.98) GREATEST HITS, VOL. 2	72
130	113	121	76	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98) RUMOR HAS IT	39
<b>131</b> )	184	186	63	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98) DANCES WITH WOLVES	48
132	109	114	63	NINE INCH NAILS TVT 2610 (9.98 EQ/13.98) PRETTY HATE MACHINE	75
133	126	130	23	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98) LEAP OF FAITH	71
<b>134</b> )	146	153	4	ATLANTIC STARR REPRISE 26545* (9.98/15.98)  LOVE CRAZY	134
135	153	198	3	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98) HUSH	135
136	133	155	4	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98) MEANT TO BE MINT	133
(137)	149	144	116	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/13.98)  MUSIC FROM "WHEN HARRY MET SALLY"	42
138	123	122	21	FOURPLAY WARNER BROS. 26656* (9.98/15.98) FOURPLAY	97
139	135	128	33	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)  ROBIN HOOD: PRINCE OF THIEVES	5
140	115	119	36	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98) SLAVE TO THE GRIND	1
141	140	146	137	DON HENLEY ▲ <sup>3</sup> GEFFEN 24217 (9.98/15.98)  THE END OF THE INNOCENCE	8
142	154	158	115	<b>KENNY G ▲</b> <sup>2</sup> ARISTA 8613 (13.98/16.98) LIVE	16
143	138	138	163	SOUNDTRACK ▲ <sup>3</sup> ATLANTIC 81933 (9.98/15.98) BEACHES	2
(144)	145	140	74	CARRERAS - DOMINGO - PAVAROTTI ▲  LONDON 430433* (9,98 E0/14,98)  IN CONCERT	35
(145)	144	161	19	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)  MR. SCARFACE IS BACK	51
146)	142	149	4	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)  REGULAR JOE	142
147	134	142	5	SUZY BOGGUSS (LIBERTY 95847* (9.98/13.98) ACES	134
148	158	165	81	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98) COUNTRY CLUB	70
(149)	152	181	3	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)  BORN INTO THE '90'S	149
150	136	136	83	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)  GREATEST HITS	76
151	125	105	5	LOU REED SIRE 26662*/WARNER BROS. (10.98/15.98) MAGIC & LOSS	80
		139	25	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/15.98)  HIGH LONESOME	43
	147		***	Editedine	
152	147	168	79	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98) REFLECTIONS OF PASSION	29
		168 154	79 6	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98) REFLECTIONS OF PASSION  SAMMY KERSHAW MERCURY 510161* (9.98/13.98) DON'T GO NEAR THE WATER	29 145

PEAK	TITLE	ARTIST	WKS. ON CHART	2 WKS AGO	LAST	THIS
-				_		
150		HI-C FEATURING TONY A SKANLESS 61235	6	182	157	156
10:	(10.98/15.98) ACT LIKE YOU KNOW	DELL DIV DEVOE	12	150	139	157
18	WBBD - BOOTCITY! THE REMIX ALBUM	MCA 10345 (10.98/15.98)	25	115	130	158
96	9.98/13.98) IF THERE WAS A WAY	DWIGHT YOAKAM ● REPRISE 26344* (9.98/1	43	152	155	159
16	0.98/15.98) GREATEST REMIXES VOL. 1	CLIVILLES & COLE COLUMBIA 48840* (10.98/)	1	<b>N</b>	NE	160
82	I THOUGHT IT WAS YOU	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	26	109	132	161
10:	3.98) CURTIS STIGERS	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	16	118	129	162
133	C (9.98/13.98) THE STORM	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98	13	133	143	163
13	3.98) DIRT ROAD	SAWYER BROWN CURB 95624* (9.98/13.98)	5	134	151	164
1	14.98) EFIL4ZAGGIN	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	38	124	128	<b>16</b> 5
133	1369* (7.98 EQ/11.98) 20	HARRY CONNICK, JR.   ◆ COLUMBIA 44369*	38	148	165	166
16	PAST THE POINT OF RESCUE	HAL KETCHUM CURB 77450* (9.98/13.98)	5	174	166	167)
16	Q/13.98) RIGHT HERE	EDDIE MONEY COLUMBIA 46756* (9.98 EQ/13.9	5	160	163	168
12	JOYRIDE	ROXETTE ▲ EMI 94435* (10.98/15.98)	46	141	162	169
89	(13.98) AS RAW AS EVER	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98	30	163	159	170
117	(/14.98) NATURE OF A SISTA'	QUEEN LATIFAH TOMMY BOY 1035 (9.98/14.98	20	145	141	171
2			99	151	161	172
116			18	157	170	173
88			12	-	189	174)
7			71	188	175	175)
38		112 1132 23337 13:30/13:30/	19	180	193	176)
			28	159	164	177
76			101	164	171	178
57			9	129	150	179
104		SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (1	104	156	168	180
1				_		-
153		THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	5	177	173	181
71	.98/13.98) THE ONE		19	183	172	182
31	KILLIN' TIME	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	143	195	180	183
184	P 15154*/QUALITY (9.98/15.98) BROWN & PROUD		3		187	184)
53			23	147	156	185
45	3.98) CHILL OF AN EARLY FALL		48	193	182	186
99	HYMNS TO THE SILENCE	VAN MORRISON ● POLYDOR 849026* /PLG (17.98 EQ/31.98)	17	NTRY	RE-E	187)
67	WHEN I CALL YOUR NAME	VINCE GILL ▲ MCA 42321* (9.98/13.98)	74	185	199	188
42	(9.98 EQ/13.98) FACELIFT	ALICE IN CHAINS   ◆ COLUMBIA 46075* (9.98)	44	190	177	189
190	.98) GIRLFRIEND	MATTHEW SWEET ZOO 11015* (9.98/13.98)	1	V 🕨	NEV	190
191	(9.98/14.98) BASS COMPUTER	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/	1	V D	NEV	191
2	98) THE RAZORS EDGE	AC/DC ▲ 2 ATCO EASTWEST 91413 (9.98/15.98)	74	191	178	192
30	TIMESPACE: BEST OF STEVIE NICKS	STEVIE NICKS ● MODERN 91711*/ATLANTIC (10.98/15.98)	24	169	181	193
194	FRIED GREEN TOMATOES	SOUNDTRACK MCA 10461* (10.98/15.98)	1	٧	NEV	194)
6		BETTE MIDLER ▲ 2 ATLANTIC 82129 (9.98/15.9	73	189	185	195
	JUST FOR THE RECORD	BARBRA STREISAND ●	16	NTRY	RE-E	196)
38	COLUMBIA 44111* (59.98 EQ/79.98) JUST FOR THE RECORD		1	v 🕨	NEV	197)
1 22	98) 2 PACALYPSE NOW	ZPAC INTERSCOPE 91767/ATI ANTIC 19 98/13 981				
197		2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)		137	169	198
197	AFFAIRS OF THE HEART	JODY WATLEY MCA 10355 (10.98/15.98)	9	137	169	198
197	AFFAIRS OF THE HEART	JODY WATLEY MCA 10355 (10.98/15.98)  TINA TURNER CAPITOL 97152* (13.98/19.98)  ANOTHER RAD CREATION A		137 176 173	169 194 174	198

# TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 102 2nd II None 95 2 Pac 197 Paula Abdul 32
AC/DC 192
Bryan Adams 22
Alabama 129
Alice In Chains 189
AMG 78
John Anderson 90
Another Bad Creation
Atlantic Starr 134 Atlantic Starr 134
Bell Biv Devoe 158
Big Audio Dynamite II 177
The Black Crowes 73
Blacksheep 46
Clint Black 113, 183
Suzy Bogguss 147
Michael Bolton 5, 67
Boyz II Men 9
Garth Brooks 1, 4, 19 Tevin Campbell 38 Mariah Carey 14,72 Carreras - Domingo - Pavarotti 144 C&C Music Factory 35

Chubb Rock 182
Eric Clapton 176
Clivilles & Cole 160
Marc Cohn 105
Marc Cohn 105
Matalie Cole 12
Phil Collins 127
Color Me Badd 6
Harry Connick, Jr. 17, 89, 137, 166
Hammer 10, 180
Cowboy Junkies 76
Michael Crawford 84
Cypress Hill 48
Hi-C Featuring Tony A 156

Large Met A The Stock Rises - 18
Hi-C Featuring Tony A 156 Cypress Hill 48 Hi-C Featuring Ton D.J. Jazzy Jeff & The Fresh Prince Diamond Rio 123 Chris Isaak 175 Neil Diamond 111 Joe Diffie 146 Michael Jackson Aian Jackson 68, Jodec 21 The Judds 116, Madness 107 R. Kelly & Public A Sammy Kershaw

Enigma 120 Enya 20 Gloria Estefan 66 Extreme 97

Michael Jackson 2 Alan Jackson 68, 178 Jodeci 21 The Judds 116, 150

R. Kelly & Public Announcement 149
Sammy Kershaw 154
Hal Ketchum 167
The KLF 122 Patti LaBeile 91 Tracy Lawrence 88 Gerald Levert 50 A Lighter Shade Of Brown 184

Live 96 Kenny Loggins 133 Luke 77

Luke 77
Yo-Yo Ma/Bobby McFerrin 135
Madonna 86
Yngwie Malmsteen 121
Marky Mark & The Funky Bunch
Richard Marx 70
Matthew Sweet 190
Reba McEntire 36, 130
MC Lyte 157
John Mellencamp 41
Metallica 13
Bette Midler 85, 195
Mint Condition 136
Eddie Money 168
Lorrie Morgan 92
Van Morrison 82, 187
Motley Crue 55
Mr. Big 16
N.W.A 165
Namebre McGreen 138
Niron Malia 132
Nironan 3, 99
ORIGINAL LONDON CAST
Phantom Of The Opera 100
Phantom Of The Opera 10 N.W.A 165 Naughty By Nature 31 Ned's Atomic Dustbin 109 Aaron Neville 103 Stevie Nicks 193

Public Enemy 52

Queen Latifah 171

Queensryche 59

R.E.M. 44

Bonnie Raitt 11, 94

Collin Raye 62

Red Hot Chili Peppers 45

Lou Reed 151

Linda Ronstadt 174

Roxette 169

Rush 63

Nine Inch Nails 132
Nirvana 3, 99

ORIGINAL LONDON CAST
Phantom of The Opera
Highlights 58
0 zzy Osbourne 29
Pearl Jam 27
Cecle Peniston 87
Tom Petry & The Heartbreakers
P.M. Dawn 60
Primus 173
Prince And The N.P.G. 15
Public Enemy 52
Queen Latifah 171
Queensryche 59
R.E.M. 44
Bonnie Raitt 11, 94
Collin Raye 62
Red Hot Chili Peppers 45
Lou Reed 151
Linda Ronstadt 174
Roxette 169
Rush 63

Sait-N-Pepa 83
Sawyer Brown 164
Scorpions 126
Scorpions 126
Seal 124
Bob Seger & The Silver Bullet
Band 114
Shablce 98
Simply Red 101
Sir Mix-A-Lot 33
Skid Row 140
Social Distortion 119
Soundgarden 39
SOUNDTRACK
Beaches 143
Beauty & The Beast 28
The Commitments 110
Dances With Wolves 131
Fried Green Tomatoes 194
Juice 26
My Girl 179
The Prince Of Tides 106
Robin Hood: Prince Of

Thieves 139
Rush 25
Until The End Of The World 115
Lisa Stansfield 54
Rod Stewart 43
Curls Stigers 162
Doug Stone 161
The Storm 163
George Strait 65, 186
Barbra Streisand 196
Keith Sweat 34 Keith Sweat 34

James Taylor 61
Techmaster P.E.B. 191
Tesia 108
Pam Tillis 69
Randy Travis 152
A Tribe Called Quest 81
Travis Trift 37, 148
Tanya Tucker 74
Tina Turner 199 U2 8 Ugly Kid Joe 53 Van Halen 57 Ricky Van Shelton 128

Luther Vandross 56
VARIOUS ARTISTS
Two Rooms: Songs Of E. John & B.
Taupin 30
Stevie Ray Vaughan & Double
Trouble 40
Andreas Vollenweider 125 Jody Watley 198
Karyn White 185
Vanessa Williams 47
Wilson Phillips 172
BeBe & CeCe Winans
George Winston 118

Yanni 117, 153 Trisha Yearwood 79 Dwight Yoakam 159

# **RECORDING BILL GETS WARM HOUSE RECEPTION**

(Continued from page 1)

bill will next be reviewed.

The Brooks/Hughes bill, like its Senate counterpart, S. 1623, which is now awaiting full Senate floor action, would permit the importation and sale of consumer market digital recorders equipped with an anti-copying system. It also would provide a small compensatory royalty from the sale of those machines to copyright owners (record companies, music publishers, recording artists, musicians, producers, and others) and would establish the legality of noncommercial, analog home taping.

Both bills are a legislative outgrowth of a compromise agreement worked out last year between the consumer electronics industry and the Copyright Coalition, which consists of music industry groups.

Most music and hardware industry lobbyists say the bills' chances for passage are excellent, given the agreement between the two giant industries.

Insiders say the large number of co-sponsors, many of them on the committees that will handle the bill—30 in the Senate, 60 in the House, and several more committed but not officially signed on—indicates the bills will probably pass without further impediments.

They also point out that the legislation has the support of the National Consumers League and that no other consumer group has opposed the bills.

"Groups have certainly had ample time to look them over; [the bills] have been discussed in all the papers from the [New York] Times to the trades," says government relations veteran Ben Palumbo, who works with ASCAP on music-related federal issues here.

Further, co-sponsors from New York, California, and Tennessee have just sent out "Dear Colleague" letters to others in their state delegations and, in some cases, to all House members this month asking for support on the bill, according to Jennifer Bendall, director of government relations for the Recording Industry Assn. of America.

"I think we can say that hopefully we're going to get more co-sponsors on this," said Bendall.

# REFINING LANGUAGE

The small number of questions from the subcommittee chairman and members centered almost entirely on refining the language and definitions in the bill, partly to ensure that it does not unwittingly affect other industries or set unwanted legal precedents

Late last year, questions of definition and language refinement were also voiced by Sen. Howard Metzenbaum, D-Ohio. Those questions were resolved and the bill was passed by the Senate Judiciary Committee.

Of some concern is the definition of the term used to describe a prerecorded music record, CD, or audiocassette—a phonorecord—or whether a new term should be employed in the digital age, when the "physical object" may just be another series of numbers that can be stored.

The Copyright Coalition, in meetings this winter with representatives from other groups with a digital future, such as the computer industry,

came up with the alternative name "audiogram."

Copyright law professor Jessica Litman told the committee members that it would be preferable to upgrade or further refine the definition of a phonorecord rather than to add the new term (now in the bill), which might require eventual technical catch-up rewriting of the Copyright Act and other legal instruments

Act and other legal instruments.

Also to be decided by lawmakers is whether or not to include a so-called "sunset" provision in the bill that would allow Congress to tinker with the language if technology once again overtakes the snail's pace of government legislation.

# **NEW FACES ON TAP**

To ensure a graceful "balancing act" among Copyright Coalition members, most who testified were different from those who had testified in the Senate. (Barry Manilow presented the artists' point of view in the House, Debbie Gibson in the Senate.) However, John Roach, chairman and CEO of Tandy Corp., one of the architects of the compromise plan, spoke again.

Tandy, the largest U.S.-based consumer electronics company, with 1991 sales of more than \$4.5 billion, is headquartered in Fort Worth, Tex-

as—the home district of co-sponsor and Judiciary Committee chairman Brooks.

Stanson Nimiroski, VP of Sony Music's Pitman, N.J., CD manufacturing plant, also testified. Pitman, with 925 employees, cranks out 50 million CDs a year. It is also in committee chairman and co-sponsor Hughes' home district.

Joe Smith, president and CEO of Capitol-EMI Music, testified that the bill's passage would "significantly improve the landscape for our artists" and, because protection would bring bigger revenues, is "critical to the survival of jazz, classical, folk, and gospel."

George David Weiss, president of the Songwriter's Guild, represented the Copyright Coalition. He related the threat of digital copying to his experiences in sheet music sales of his songs, which, in one instance, soared to 1 million copies. "Then along came the photocopying industry," he said. "Today, a No. 1 hit song will sell at most 15,000 to 20,000 copies. Next, of course, came analog taping, and now we have digital technology."

Technical consultant Dr. Irwin Lebow warned members to be better prepared for possible storage media and over-the-air and cable digital piracy in the future.



# by Geoff Mayfield

**O**NE MORE TIME: Never underestimate the consistency of Garth **Brooks**, who weathers another strong challenge by **Michael Jackson** on The Billboard 200. Both artists realize impressive increases, as Brooks' "Ropin' The Wind' captures its 14th week at No. 1, while Jackson shaves 4% off the gap that stood between him and No. 1 on last week's chart. A margin of 12% sits between the two superstars.

UP: Only time will tell if it's a momentary blip or a hopeful trend, but SoundScan estimates that sales increased by 9% over the prior week. Several factors may be at play here, including pleasant weather that arrived in the Heartland, a holiday observed by *some* businesses on Feb. 12, gift-buying for Valentine's Day, and the arrival of a long holiday weekend (although, sales from most of the three-day weekend will show up on next week's chart). Consequently, for this week's chart, we have lifted bullet criteria from the customary 10% gain to 15%. Even so, the number of bullets increases from 56 last week to 72 this week.

TOUGH CLIMBING: The uptick in business causes three backward bullets on The Billboard 200. This occurs when a title reaches criteria, but is overtaken by other titles ... BeBe & CeCe Winans offer the most dramatic example of just how competitive the chart is this week. Their "Different Lifestyles" loses fewer than 500 units from last week's tally. In many weeks, such a small loss would allow an album to hold steady on the chart, or even manage a small advancement, but against this field the Winans drop 36 places.

On TV: Oprah Winfrey strikes again. The Valentine's Day edition of her talk show featured Aaron Neville, who rides a 34% increase for a 127-103 jump; Amy Grant, who posts a 35% gain and wins this week's Power Pick; and Mariah Carey, who sees double-digit percentage gains on both of her albums. In the past, exposure from Winfrey's TV show has juiced chart jumps for Yanni, Oleta Adams, Luther Vandross, and Michael Bolton ... "Dances With Wolves" has hit cable TV. Consequently, the film's soundtrack scores a 65% gain, good for a 53-place leap to No. 131.

FORWARD: Genesis is cooking. The band re-entered the top 10 last week. This week, "We Can't Dance" posts a 27% gain and wins the Top 20 Sales Mover in the same week that "I Can't Dance" makes a six-place jump on the Hot 100 list... Pretour publicity pushes U2 up one place to No. 8 on a 19% gain... Ugly Kid Joe is smoking! A huge 83% gain hurls the rookie act 98-53... It appears that Grammy nominations invigorated sales for several artists, particularly Marc Cohn, who grabs a 50% increase that earns him a 43-place jump to No. 105.

NAME GAME: When an uncensored and "clean" version of the same album have the same name, sales of both versions are merged, as has been done for titles by Warrant, L.L. Cool J, the "New Jack City" soundtrack, and the current 2 Live Crew set. But when the titles are different, as is the case with 2 Live Crew leader Luke (aka Luther Campbell) and his new album, the two titles are tracked separately ... A sanitized version of "Juice" has been released for rackjobbers, which could help that soundtrack rebound.

# ROCK THE VOTE DRAWS 8,000 REGISTRANTS IN N.H.

(Continued from page 3)

in the Feb. 18 primaries, compared with a 49% voter turnout in the state for the 1988 presidential primaries.

Demographic breakdowns of actual voters were unavailable by press time, so it was difficult to determine what direct effect, if any, Rock The Vote's efforts may have had on voter turnout.

However, according to Dolan, "Pat Buchanan's awesome showing is due, in part, to young voters. Also, [Edmund] Jerry Brown did very well. Buchanan was real popular among high schoolers, and Brown was very popular at the universities. It's interesting to see how young people gravitate to the poles, either far right or far left, and I think the success of Buchanan and Brown can be attributed to our efforts."

Buchanan received 37% of the vote in the Republican primary, and Brown took 8% of the Democratic vote, according to The New York Times.

# LEGAL OBSTACLES

The organization anticipated registering 10,000 voters, and Dolan attributes the shortfall to difficult election laws in the state of New Hampshire, some of which would be considered illegal in every state but New Hampshire, Florida, and Arkansas.

These laws were challenged in a class-action lawsuit brought in Merrimack County Superior Court against the town of Henniker, N.H., by William Avery and other students at New England College there. Avery, whose case was supported by Rock The Vote, claimed that he was unfairly denied permission to register to vote unless he produced a birth certificate, passport, or baptismal certificate showing the place and date of his birth. Superior Court judge Kenneth

McHugh ruled in favor of Avery, stating that, while town and city

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clerks have the option of asking for these documents, "the requirement that a birth certificate or passport be produced in all cases is unreasonable," according to an Associated Press report.

"We won a lawsuit ... which creates two legacies of this voter registration drive," says Dolan. "First is the numbers of students we mobilized. The second legacy is that we've begun the process of reform, in this state, of voter registration laws that will last beyond Tuesday's election and will make it easier for all residents to vote in anticipation of the general election in November and beyond."

# **WORKER ARRESTED**

Although unrelated to the Avery case, the arrest of a Rock The Vote volunteer on a disorderly conduct charge in Rindge, N.H., also raised questions about identification procedures for voter registration. According to Dolan, the portion of state election law that says towns may request birth certificates was repealed two years ago, yet copies of the 1992-93 guidelines given to town clerks included the repealed laws

The Rock The Vote worker, Anthony P. Ingargiola, was arrested while trying to assist three students in registering to vote. Ingargiola disputed the types of identification—birth certificates or passports—that town clerk Sharon Sheldon requested before allowing the students to register. None of the students had either type of identification, but they did have other forms of ID.

Charged with disorderly conduct, the volunteer was released on \$500 personal recognizance. Appearing in court Feb. 19, Ingargiola pleaded not guilty. He is scheduled for a March 25 hearing.

Continuing with its awarenessraising efforts through public service announcements and print advertisements, Rock The Vote will also present prototype materials for voter registration and voter awareness campaigns at the record retail level during the National Assn. of Recording Merchandisers convention March 13-16 in New Orleans. At that time, the organization hopes to encourage up to 4,000 record stores nationwide to feature voter awareness and registration areas.

Rock The Vote was formed in September 1990 by music industry members. Although its voter registration campaign is nonpartisan, the formation of the group was viewed as a backlash against censorship efforts and various political attacks against the music industry.



BILLBOARD FEBRUARY 29, 1992

BILL BO ARD 'S WEEKLY A N D NATIONAL REPORT O N DEVELOPING NEW ARTISTS



New Frontier, BNA, BMG Music's newest Nashville label. has been priming the pump for the Reminatons' "Blue Frontier" album for several months, and that setup is paying off. The set moves 70-64 on Top Country Albums and debuts on Heatseekers. The songwriting troupe also scores a 65-60 jump on Top

Country Singles & Tracks. GRADUATION: A little over a month ago, Jive senior VP/ GM Barry Weiss predicted that R. Kelly & Public Announcement would blow through the Heatseekers chart in quick fashion. And, after just a short four-week stay, Kelly and

company have made Weiss a man of his word. With a 31-24 move up the Top R&B Albums chart, Kelly

graduates. Artists are removed from Heatseekers when an album reaches 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 other popular-format albums charts.

According to Weiss, the act's "Born Into The '90s" shipped more than 102,000 copies during its first four chart weeks. With a 17% sales increase, the title bullets at No. 149 on The Billboard 200.

CHART TOPPERS: There's fresh blood at the top of the Heatseekers list, as first-week sales propel Social Distortion to No. 1, and Yngwie Malmsteen to No. 2. The albums' debuts on The Billboard 200—at Nos. 119 and 121, respectively-already mark career highs for both acts.

Social D's previous album peaked at No. 128. As for Malmsteen, only two of the guitar hero's earlier albums have made The Billboard 200, and,

like Social Distortion, his career peak was also No. 128 . . . The two high entries make it difficult for acts in the top 15 to advance. Hal Ketchum (No. 6), Primus (No. 7), and A Lighter Shade Of Brown (No. 9) all make backward moves, despite increases in the 15%-17% range. A 19% gain isn't large enough to keep Techmaster P.E.B. from sliding back one space (No. 11), and, despite a 31% rise, RTZ can't advance from No. 13.

**U**UT AND ABOUT: Tall Stories falls off the Heatseekers list this week, but don't be surprised if the Epic act springs back soon, because it is in the middle of a 32-city tour with ultrahot Mr. Big ... Since Pantera logs its 11th Heatseekers week with "Cowboys From Hell," Atco EastWest is eager to see how the band's new "Vulgar Display Of Power," due for



Hard Pac. Until recently, San Francisco Bay area-based rapper 2Pac's strongest pockets of support have been in Pacific and East North Central markets, but his Interscope album now fetches top-25 reports from seven of the eight regions. On a 38% gain, his album bullets at No. 12 on Heatseekers and bows on The Billboard 200.

release Tuesday (25), will fare. The band is touring with Skid Row ... The still-young Interscope label owns three of the top-12 Heatseeker titles. Besides the aforementioned Primus, the Storm ranks at No. 5, while 2Pac rises to No. 12... The self-titled debut album of JRS act Maggie's Farm hit stores

# REGIONAL HEATSEEKERS



Undistorted. Out-of-the-box sales on Social Distortion's 'Somewhere Between Heaven And Hell" place it at No. 119 on The Billboard 200, nine places higher than its earlier album's peak. The title also tops this week's Heatseekers list, while the band's "Bad Luck" holds at No. 2 on Billboard's Modern Rock Tracks chart.

Feb. 11, and, to stir up sales, the band embarks on a West Coast tour in March. And, just so you know, no one in the band is actually named Maggie.

LIVE FROM NEW YORK: Teenage Fanclub has a big week, scoring a 29% gain as it moves seven steps to No. 16. And bear

in mind that this surge occurred prior to the band's Feb. 15 appearance on NBC's "Saturday Night Live." Which means, of course, that the Fanclub could grow all the more on next week's chart.

RISH SPRING: "Irish Evening—Live At Grand Opera" marks the Chieftains' second run on Heatseekers. Its Christdle Atlantic stores, No. 2 in the North-

West North Central, and Mountain regions.

mas album, "Bells Of Dublin," which featured a host of guest performers, topped this chart for four weeks. One of the guests from that set, Nanci Griffith, appears on the new title, as does Roger Daltrey. "Irish Evening" sees a 24% gain this week; it stands at No. 2 in Mideast, and is also gaining steam in the South Atlantic, East North Central,

O THE RESCUE: Capricorn is jazzed about early action on Col. Bruce Hampton & the Aquarium Rescue Unit's "Basically Frightened." The label reports hearty sales at Manifest Disc stores in Columbia and Greenville, S.C.; at Atlanta Compact Disc; and at Wuxtry Records stores in Athens and Decatur, Ga. By the way, Hampton, in one of his previous ensembles, the Hampton Grease Band, once employed a musician by the name of Michael Greene, the man who now presides over the National Academy of Recording Arts and Sciences.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

# **MOUNTAIN** NORTHEAST Yngwie Malmsteen, Fire & Ice Social Distortion, Somewhere Retu en Herwen & Hell EAST NORTH CENTRAL Ynawie Malmsteen, Fire & Ice MIDDLE ATLANTIC Yngwie Malmsteen, Fire & Ice WEST NORTH CENTRAL Matthew Sweet. Girl Friend SOUTH ATLANTIC echmaster P.E.B., Bass Computer **PACIFIC** Hi-C Featuring Tony A, Skanless SOUTH CENTRAL Hall Ketchum, Past The Point Of Rescui

# THE REGIONAL ROUNDUP

# Rotating top-10 lists of best-selling titles by new & developing artists.

- MOUNTAIN

  1. Social Distortion, Somewhere Betw
  2. Hal Ketchum, Past The Point Of Re
  3. A Lighter Shade Of Brown, Brown &
  4. Hi-C Featuring Tony A, Skanless
  5. Yngwie Malmsteen, Fire & Ice
  6. Curlts Stigers, Curlis Stigers
  7. The Storm, The Storm
  8. Primus, Sailing The Sea Of Cheese
  9. The Shamen, En-Tact
  10. Nemesis, Munchies For Your Bass

- NORTHEAST

  1. Yngwie Malmsteen, Fire & Ice

  2. Chieftains, Irish Evening-Live..

  3. Curtis Stigers, Curtis Stigers

  4. RTZ, Return To Zero

  5. The Storm, The Storm

  6. Marcia Griffiths, Carousel

  7. Social Distortion, Somewhere
- 7. Social Distortion, Somewhere Between. 8. Teenage Fanclub, Bandwagonesque 9. Primus, Sailing The Sea Of Cheese 10. Lisette Melendez, Together Forever

## BILLBOARD'S ALBUM CHART

THIS	LAST	WKS, DN CHART	COMPILED FOR WEEK ENDING FEBRUARY 22, 1992 FRC SAMPLE OF RETAIL STORE AND RACK SALES REPORT COMPILED AND ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TS COLLECTED
1	_	1	* * * NO. 1  SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98)	I ★ ★ ★ SOMEWHERE BETWEEN HEAVEN & HELL
(2)	_	1	YNGWIE MALMSTEEN ELEKTRA 61137* (9.98/15.98)	FIRE & ICE
3	4	9	HI-C FEATURING TONY A SKANLESS 61235*/WARNER B	BROS. (9.98/15.98) SKANLESS
4	_1	19	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
5	2	19	THE STORM INTERSCOPE 91741*/ATLANTIC (9,98/13,98)	THE STORM
6	5	18	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE
7	6	19	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
8	7	8	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
9	8	15	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALIT	ry (8,98/15.98) BROWN & PROUD
(10)	11	5	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND
11	10	9	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
(12)	15	5	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2 PACALYPSE NOW
(13)	13	14	RTZ GIANT 24422*/REPRISE (9 98/13.98)	RETURN TO ZERO
(14)	16	3	CHIEFTAINS RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT GRAND OPERA
(15)	18	19	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
(16)	23	- 6	TEENAGE FANCLUB DGC 24461*/GEFFEN (9.98/13.98)	BANDWAGONESQUE
17	9	18	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
18	14	19	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
19	21	7	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13,9	8) BETH NIELSEN CHAPMAN
20	17	14	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	12	~ 5°	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
22	24	.3	STACY EARL RCA 61003* (9.98/13.98)	STACY EARL
<b>2</b> 3	19	19	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
24	22	19	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
<b>2</b> 5	25	19	BUDDY GUY SILVERTONE 1462* (9.98 EQ/13.98)  DAM	N RIGHT I'VE GOT THE BLUES
<b>26</b> )	29	5	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
27	26	13	THE OCEAN BLUE SIRE 26550*/REPRISE (9,98/13,98)	CERULEAN
28	20	2	<b>LUSH</b> REPRISE 26798* (9,98/15.98)	SPOOKY
29	27	- 11	PANTERA ATCO EASTWEST 91372* (9.98/13.98)	COWBOYS FROM HELL
30	30	4.35	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98) I W	ISH MY BROTHER GEORGE
31	32	2	THIS PICTURE RCA 3010* (9.98/13.98)	VIOLENT IMPRESSION
32	_	1	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
33	36	2	CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98)	BLIND
34	39	6	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
35	_	1	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
36	31	15	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
37	35	13	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98/14.5	BACK TO HAUNT YOU
38	33	19	M.C. BREED & D.F.C. S.D.E.G. 4103*/ICHIBAN (9.98/15.98)	M.C. BREED & D.F.C.
39	28	12	<b>BLUR</b> SBK 97880* (9.98/15.98)	LEISURE
40	_	1	CAUSE & EFFECT SRC 11019*/Z00 (9.98/13.98)	ANOTHER MINUTE

# The early stages of the

DRENCHED. Even in the early stages of the storm,

# Starie

the new album by MIRACLE LEGION on Morgan Creek Records

# to rain

has precipitated torrents of praise.

# but We'ne

DRENCHED. Whetting musical appetites everywhere.

# already

Featuring the talked-about single and video, "Snacks & Candy." Now on MTV

# drenched

"Miracle Legion have moved from the backyard to the front lawn. Stylistically cohesive in a way that can easily evoke the messianic impulse in audiences."

—ALTERNATIVE PRESS

"Will success spoil Miracle Legion?"
-NEW HAVEN

**ADVOCATE** 

"DRENCHED is thick and lush, and acoustically beautiful with evocative bright lyrics that will spin your mind and tug at your heart." —SPIN

"The material is (the band's) most compelling and confident yet. A major label milestone..." —BILLBOARD

" 'Snacks & Candy' is a brilliantly-crafted, passionate, guitar-churning, lyrically

scathing tune that makes us wish there were more bands like this. While the song has a serious message, it is an upbeat, radiofriendly song that we have fallen completely in love with."

—ALBUM METWORK

"An articulate album that considers romance, religion and racism with formidable melodic intelligence."

—ROLLING STONE

"DRENCHED is the realization of inspiration bringing the band's sonic seeds into full bloom." —HARD REPORT

CRIDON

©1992 Morgan Creek Music Group • 2555-20006-2/4 U.S. distribution: PGO. International distribution: Polygram.

# **Music Biz Wary Of Tennessee Bills**

# Would Tax Publishers, Nix Retail License Fees

NASHVILLE-The music industry here is keeping a close watch on two income-threatening bills introduced into the state legislature. One would levy a 5% tax on the net receipts of music publishers operating in the state, and the other would deny the performing rights societies the right to license most retail establishments that use mu-

Both bills were submitted by State Representative Calvin Moore, whom ASCAP has sued in U.S. District Court here for playing ASCAP music without a license in a skating rink he operated. ASCAP filed suit against Moore last July. Moore has denied to reporters that either of his bills is in

retaliation for the suit.

Neither bill is very far along in the legislative pipeline-not even to the point that hearings have been scheduled. However, BMI VP Roger Sovine says, "We're taking them very seriously." He says that no committee has yet been set up to combat the actions but that music industry lobbyists have swung into action against the proposed laws.

House Bill No. 1997 (Senate Bill 2084), which was introduced Feb. 10, seeks to amend the Tennessee Code by specifying that "each person publishing music shall, for the privilege of doing so, pay ... an amount equal to 5% of the net receipts derived from the publication of any music on which such person has publishing rights."

There are hundreds of small and independent publishers in Nashville, as well as major branches of such multinationals as Sony, Warner/Chappell, EMI, BMG, MCA, and PolyGram/Island.

House Bill No. 1998 (Senate Bill 2087), also introduced Feb. 10, seeks the enactment of a law that would say, "No business establishment in this state shall be required to pay a license fee to a music licensing organization if the business ... has paid a retail price for recorded music played in such establishment and the main purpose of [the business] is other than musical entertainment for customers at such establishment."

# KONOWITCH MOVES INTO TALENT DEVELOPMENT DEPT.

(Continued from page 10)

John Cannelli and Rick Krim, both of whom hold the title of VP of talent and music, will continue to run the talent relations department. They will report directly to MTV's creative director, Judy McGrath; previously, they reported to Konowitch. At this time, there are no plans to bring someone new in over Cannelli and

The talent relations department works directly with the labels in music video acquisition, booking talent for MTV programming, and giving labels programming information. Along with the programming department, they largely determine which videos air on the channel.

According to label video promotion directors, Konowitch's move will have little effect on their relationship with the channel. That is because the existing system, whereby Krim and Cannelli are responsible for working directly with specific labels, is expected to remain in place.

What may change is how top label executives relate to MTV. Previously, if a label felt like it was not getting the result it wanted from Krim or Cannelli, the president or GM would often call Konowitch, hoping he would intervene. Now, Krim and Cannelli will usually have the final

"For John or Rick to hang up with someone and then have that person call me undermined their power. That's what we want to avoid," says Konowitch. "If the heads of the labels have a problem and need my support, I'll still be in the weekly music acquisition meeting, but I don't want to have to be the one main voice they deal with anymore."

Konowitch says he is looking forward to his new duties after four years in talent relations. "Helping to break and develop new bands and creating huge events are the two things that excite me the most about working here," he says. "This way, I can work on the development of events more. If I have to go to London for a week to work on one of these events, I don't want the record industry to be at a standstill. I don't want to be involved in planning airplay and events at the same time; there's not enough time."

One of Konowitch's projects is lining up talent for a new program "MTV Concert Series" board, Jan. 25). The series will feature acts that the channel has helped break in concert. Two shows with Nirvana and the Black Crowes have already been shot. Although no debut date has been set, Konowitch hopes it will be in March.

Konowitch, who is phasing out his day-to-day talent relations duties gradually, says it will be about a month before he is completely immersed in his new projects.

# **ASCAP'S FOREIGN RECEIPTS UP 25% IN '91**

(Continued from page 8)

riencing a recession domestically, but I think ASCAP members feel good about this year. Some of our domestic fees are in the courts for determination, so that's made some of that money flat, making the foreign money all the more important from an ASCAP member's point of view.

Domestic receipts dropped slightly in 1991 to \$275.95 million from 1990's total of \$277.98 million. Broken down as follows, domestic receipts from licensees, including symphonic and concert, totaled \$269.97 million; from interest on investments, \$5.14 million; and from membership dues, \$846,000.

The society's foreign receipts, which made up about 26.5% of total receipts, were \$99.9 million in 1991,

N.W.A's Dr. Dre

**Launching Label** 

BY JEFFREY JOLSON-COLBURN

LOS ANGELES-Music producer

Andre Young, best known as Dr.

Dre of the hit rap group N.W.A,

plans to launch a record label,

Death Row Records, under the

umbrella of a new media compa-

However, a lawsuit clouds the label's future: N.W.A leader Eric

Wright (Eazy E) sued Young and

another reported Death Row art-

ist, Tracy Curry (D.O.C.), in Au-

gust to prevent them from strik-

ing out on their own. The suit is

pending. Young may also have

trouble with Jerry Heller of Ruth-

less Management, which handles

N.W.A, D.O.C., and other acts as-

sociated with the new label. Heller

Young's manager, will be CEO of

Death Row, which reportedly has

Attorney David Kenner will be

chairman of GF Entertainment.

According to a spokesman, GF

will also operate music publishing,

film, TV, and merchandising

Jeffrey Jolson-Colburn is a re-

porter for The Hollywood Re-

Knight,

had no comment.

Marion "Suge"

15 acts already signed.

ny, GF Entertainment.

compared with \$80.1 million in 1990.

Foreign distributions, which also rose 25% in 1991, represent an alltime high of \$86.5 million, or about 30% of the society's total distributions of \$287.72 million.

The increase [in foreign receipts and distributions] is due in large part to the special efforts ASCAP has made in the treatment of ASCAP music abroad," says Messinger. "Other factors are the growth in the use of ASCAP music and the exchange rate."

In 1992, ASCAP will change its foreign distributions from twice to three times per year.

Last year was marked by increases

not only in receipts from foreign societies but also in back cable fees which had been due the society, according to Messinger. Yet, many of these fees are now being determined in the courts, and Messinger expects a significant increase in domestic receipts once these issues are resolved.

The percentage of total receipts absorbed by the cost of operating the society was 19.77%, or \$74.33 million, in salaries and expenses, an increase over 1990's 18.93%. The balance available for domestic distribution in 1991, after deducting salaries and expenses, amounted to \$201.62 million.

During 1991, the society distribut-

# DEBATE OVER EC RECORD-RENTAL RIGHTS IS ONGOING

of 1988 granted to producers the right to control rental. Under domuneration only.

Once discussions on the EC's draft directive are complete, the document will be passed to Europe's council of ministers for fi-

had submitted to it a draft direc-

tive to harmonize terms of copyright protection across the community. As widely expected, the document proposes a life-plus-70-years protection for composers and 50 years for producers and perform-

At present, protection periods for producers within the EC vary from 25 years in Germany to 50 years in France, Denmark, Portugal, the U.K., and Ireland.

Once a directive has been adopted by the council of ministers, EC member states are obliged to adopt the proposals into their domestic legislation.

(Continued from page 4)

mestic legislation in the Netherlands and Greece, no such right exists: in Belgium and Denmark, authors have the right but producers do not; in France, Greece, Portugal, and Spain, both authors and producers have a rental right; German authors have the right to re-

nal approval. Meanwhile, the council has also

# **SONY THIRD QUARTER UP 7.7% FROM PRIOR YEAR** (Continued from page 4)

which became a 50/50 joint venture between Sony and Time Warner in January 1991. Sony accounts for that business on its income statement by including 50% of the profits but none of the reve-

Besides the Michael Jackson release, Sony's record labels charted high in the third quarter with albums by Michael Bolton, Mariah Carey, and Public Enemy.

The film unit's revenues rose 17.4% in the nine-month period to \$1.89 billion. Combined film and music profits for the nine months were \$744 million.

For the entire company, net

profit rose 94% in the third quarter to \$777 million on a 10% jump in sales to \$9 billion. For nine months, net income increased 39% to \$1.13 billion on a 6.1% rise in sales to \$23.5 billion.

The big increases in net profit were attributed largely to a onetime \$492 million gain on the sale of 18 million shares of a subsidiary, Sony Music Entertainment Japan, to the public in Tokyo in November.

In the U.S, Sony Corp.'s American depositary shares fell to a new 52-week price low of \$30.75 on the day the financial results were dis-

ed to its members, and set aside for foreign societies, a total of \$201.24 million. The difference, \$385,000, is in the process of distribution to members in 1992.

At the end of 1991, ASCAP employed a total of 935 in its New York home office, 26 regional offices, and membership offices. The New York office employs 540.

In addition to its change in foreign distribution, the society is also taking other steps to improve its survey and distribution methods. These include changes in its royalty statement to provide more detailed performance information and the introduction of a census survey of syndicated local television performances for 25 of the local TV stations that pay the highest license fees to ASCAP (soon to be expanded to 50 stations).

# ABDUL SUBJECT OF SUIT OVER WHO SANG LEAD

(Continued from page 8)

released about a month after the initial lawsuit, filed in April 1991. "Vibeology" is No. 17 on the Billboard Hot 100 this week.

To support its claims, the suit contains affidavits from Jazmin Lewis, formerly studio manager of Los Angeles-based Larabee Studios, and Jesse Saunders, a self-employed producer, songwriter, and recording artist.

Saunders claims he created a remix of "Vibeology." While working on the remix, Saunders said he "personally reviewed each of the vocal tracks from the original production. Paula Abdul is not the only person who sang lead vocals, either on the original production or on the remix I produced."

Saunders' statement did not name the alleged additional vocalist.

Lewis claims that, during the recording of "I Need You" from the "Forever Your Girl" album, she was in the control room when Averoff requested that mixing engineer Keith Ĉohen "'solo together Yvette Marine's lead tracks and Paula Abdul's lead tracks ... The composite of Ms. Marine and Ms. Abdul's lead vocals was the same sound I have come to learn from listening to the commercial release of the recording.

According to Marine's new lawsuit, the defendants appeared on television and said Abdul was the sole lead vocalist and that Marine's claims

were false; at one press conference. the suit said, the defendants misrepresented recordings they played to demonstrate Abdul's vocals.

'Abdul's vocals had been electronically processed and the portion of plaintiff's vocals they played was not one in which she and Abdul had sung the same part, thus giving the false impression that plaintiff had not sung the lead vocals with Abdul," according to the suit.

As a result of this conduct, the suit claims, Marine "has been damaged by loss of reputation, loss of goodwill, [and] loss of professional opportunities in a sum which exceeds \$5 million.'

The issue of Abdul's vocal ability has been in the public eye for some time; last year, Abdul herself admitted that she had sought special vocal coaching (Billboard, June 15) for her current Under My Spell tour.

Early concerts on that tour received favorable reviews, with critics commenting on the apparent increase in Abdul's vocal stamina. However, The New York Times later reported that the sound mixer for the concerts had "a recording of her voice, which he can use if he thinks she needs Tollin was quoted as saying that "typically, it's Paula live 90 per-Abdul earlier drew criticism for lip-syncing on the 1989 "Club tour.

# porter.

# **Vid Biz Sees Little To Cheer For In Oscar Noms**

# No Firm Release Date On Most Best-Picture Picks

■ BY JIM McCULLAUGH

LOS ANGELES-The home video industry had little to celebrate when the annual Academy Award nominations were unveiled Feb. 19.

Of the five movies nominated in the best-picture category, one, Orion's "The Silence Of The Lambs." has already been released on cassette and is past its rental peak. The other four are unlikely to be seen on video store shelves until the second half of 1992, when Oscar's glow has begun to fade.

The other best-picture nominations went to "Beauty And The Beast" (Walt Disney), "JFK" (Warner Bros.), 'The Prince Of Tides" (Columbia), and "Bugsy" (TriStar). No firm video plans have been announced for any of these titles.

Another big Oscar favorite, MGM/UA's "Thelma & Louise," which landed six nominations. including best actress for both Geena Davis and Susan Sarandon, was released on cassette in January. It currently is No. 1 on Billboard's Top Video Rent-

While retailers may see a jump in rentals on "Silence Of The Lambs" and "Thelma & Louise," the titles most likely to benefit from the publicity surrounding the Oscar nominations are Columbia TriStar Home Video's "Boyz N The Hood" and "The Fisher King."

"Boyz N The Hood" garnered bestdirector and best-original-screenplay nominations for writer/director John Singleton. Columbia TriStar is planning a March 11 street date.

Robin Williams earned a best-actor nomination for his work in "The Fisher King" and Mercedes Ruehl was named in the best-supporting-actress category. Other nominations included art direction, original score, and screenplay written directly for the screen. Columbia TriStar is planning a March 25 release.

FoxVideo's May title, "For The Boys," also captured a major-category nomination with Bette Midler's for best actress.

The 64th annual Academy Awards show will be televised March 30 by

"Bugsy," the highly acclaimed biopic of mobster Benjamin Siegel that has already taken in \$40 million at the box office, led all comers with 10 nominations. The title is expected to be released during the second half of 1992 by Columbia TriStar Home Vid-

In addition to one for best-picture. the film also received nominations for

# Silence Of The Lambs' is already past its rental peak

best actor (Warren Beatty), two for best supporting actor (Harvey Keitel, Ben Kingsley), direction, art direction, cinematography, costume design, original score, and screenplay written directly for the screen.

For total nominations, "Bugsy" was followed by "JFK" with eight, "The Prince Of Tides" and "The Silence Of The Lambs" with seven each, and "Beauty And The Beast," Carolco's "Terminator 2: Judgment Day," and "Thelma & Louise"

In addition to its best-picture nomination, Orion's "Silence Of The Lambs" also earned Anthony Hon kins and Jodie Foster best-actor and best-actress nominations. The film. which was released theatrically in February and arrived in stores last fall, is one of the highest-selling rental titles to date at more than 600,000 units. Currently, it is No. 16 on Billboard's Top Video Rentals chart.

'City Slickers," one of last summer's major hits, and currently No. 4 on Billboard's Top Video Rentals chart, earned Jack Palance a nomination for best supporting actor.

Meanwhile, "Terminator 2: Judg-

ment Day," last summer's megablockbuster, captured the lion's share of tech awards with visual effects, sound effects editing, sound, makeup, film editing, and cinematography.

Currently at No. 9 on Billboard's Top Video Rentals chart, the Arnold Schwarzenegger sci-fi action film is the highest-selling rental unit to date in the industry at more than 700,000

Other films that earned major nominations and are due to be released shortly to home video include:

- "Barton Fink." Michael Lerner won a best-supporting-actor nod, while the film also earned art-direction and costume-design nominations. Fox Video is planning a March 5 street date.
- "Rambling Rose." Laura Dern got a best-actress nod, while Diane Ladd earned a best-supporting-actress nomination. LIVE Home Video is planning a March 25 release.

Of particular interest to the second-half home video sell-through community is Disney's "Beauty And The Beast." The title is the first fully animated film ever to be nominated as best picture.

"Beauty," which has taken in a staggering \$110 million at the box office since last fall, could also potentially become the first best-picture winner to be released directly to the sell-through market.

While Disney remains mum about the film's home video plans, numerous video insiders are betting that Disney's two high-profile second-half sell-through titles will be "The Great Mouse Detective," a recent reissue that placed sixth in box-office total its first week with \$4 million, and "Beautv And The Beast.'

# **VSDA Reorganizes Board To Include Nonspecialists**

BY PAUL VERNA

NEW YORK-In an effort to increase the involvement of nonspecialty retailers, the Video Software Dealers Assn. has overhauled the bylaws that govern the composition of its board of directors.

In making the changes, the VSDA aims to "significantly broaden the scope of the board to include representation from all facets of the industry," according to a press release from the trade group.

VSDA executive VP Don Rosenberg says the changes will result in an increased board presence for such nonspecialty retailers as grocery stores, music-and-video combo chains, mass merchants, rackjobbers, and distributors.

The new board configuration was announced following the resignation of three sitting directors (Billboard, Feb. 22).

The changes will increase the number of appointed positions on the board to nine from the current five. Seven of these nine seats will be occupied by nonspecialists, while two more appointed positions will be reserved for "at-large" representatives—a category Rosenberg says will most likely include largechain video specialists.

The new board appointees will be selected by Rosenberg at the trade group's next board of directors meeting, scheduled for May of this year. These appointees' terms will expire in December 1993.

Although a VSDA statement says, "it is not mandatory under the

current bylaws that all nine appointed board seats be filled," Rosenberg says he aims to appoint at least the seven nonspecialists at the May meeting and the at-large members by the time the association convenes for its annual meeting in

The terms of all four current appointees-Lou Fogelman of Show Industries, Richard Abt of West Coast Video, Steve Berns of RKO/Warner Video, and Craig Odanovich of HEB Video Distribution-expire in July.

The changes in the election process will take place over the next three election cycles as follows:

- For the 1992-93 year, three elected seats will be open, two for three-year terms and one for a single-year term.
- The following year, three elected seats will be open, each for a three-year term.
- In 1994-95, the remaining four elected seats will be open, three for three-year terms and the fourth for a single year.

Commenting on the new direction of VSDA, Rosenberg says, "Broader representation on the board of directors will allow for a stronger, more unified association. VSDA is the only organization that has the ability to bring together all facets of the video industry. By restructuring our board, VSDA will become truly representative of the entire industry, and will be able to speak with a stronger voice to both suppliers and legislators."

# **GOLDBERG JOINS ATLANTIC AS A SENIOR VP**

(Continued from page 8)

"There's an inherent conflict of interest in it and we're not interested in being in it. This is just an accommodation to [Goldberg].

Goldberg's duties at Atlantic initially will focus on enhancing the label's West Coast presence in the alternative rock realm. He will have responsibility for signing and developing acts. He will report directly to Morris. Paul Cooper, who remains as senior VP/West Coast GM of Atlantic, will also continue to report to Morris.

The trend to woo artist managers into the label fold is not a new one. Irving Azoff, Tommy Mottola, and David Geffen are just a few major-label executives with extensive man-

agement experience.
"The entrepreneurial spirit of what a manager has to go through has become more appealing to corporate America," says Ramon Hervey, whose L.A.-based firm Hervey & Co. manages Vanessa Williams. "The management business is becoming almost like a training ground for the major record companies.'

But Tom Ross, who runs the contemporary music division for L.A.'s Creative Artists Agency, compares the Gold Mountain/Atlantic pact to wearing a tight pair of shoes "It just doesn't feel right," he says.

"If I was a young, inexperienced manager, I'd wonder how comfortable I'd feel to go sign with a label that now has an executive in a management capacity who's also a manager. It begs a curious question. Whatever the intention, we'll have to wait and see how it plays out.'

Goldberg's relationship with Morris began more than a decade ago, when Atlantic distributed the Modern Records imprint Goldberg founded with Paul Fishkin in 1979. In 1984, Goldberg sold his 50% interest in Modern Records to Atlantic, and he formed Gold Mountain Entertain-

During his music industry career, Goldberg has written for such publications as Billboard, Record World, Rolling Stone, and the Village Voice. He also was editor of Circus magazine. He was VP of Swan Song Records in the U.S. in its early years, working with such artists as Led Zeppelin and Bad Company. In addition, Goldberg ran his own public relations firm in the late '70s.

NEW YORK-Leonard White, chairman and CEO of Orion Home Entertainment, a division that includes the home video operation, has been named interim president and CEO of the parent company, Orion Pictures

White will retain his position as chairman and CEO of Orion Home Entertainment, which also includes the pay TV, cable, and syndication operations. White's dual roles will mark the first time at a major supplier that one executive has exercised direct, operational control over both the home video and theatrical operations.

Word of the appointment comes in the wake of the departure of Orion president William Bernstein to assume a post at Paramount Pictures.

Bernstein, whose move to Paramount had been widely rumored in Hollywood, is scheduled to depart March 1. White's appointment will be effective from that date; it is unclear if or when the appointment will be-

# FOR THE RECORD

Alex Ayuli and Rudy Tambala, who make up the Luaka Bop duo A.R. Kane, are not brothers, as was suggested in a Feb. 22 album review. Additionally, the correct title of one of the record's songs is "A Love From Outer Space."

# LATE NEWS

Orion Pix Taps Len White For Top Spot

come permanent.

In a statement scheduled for release at press time, Bernstein said he recommended White because of his 'excellent" skills as a manager and at budgetary and cost controls.

Orion is currently operating under Chapter 11 of the federal bankruptcy code. Orion's board has approved a plan to sell its assets to a group that includes New Line Cinema and Metromedia, a holding company controlled by John Kluge, Orion's majority shareholder.

White has been with Orion since 1987. In 1990, he was promoted to his current post from the position of president and COO of Orion Home Entertainment.

In 1991, Orion Home Entertainment had revenues of \$181 million and released two of the year's biggest rental titles, "Dances With Wolves" and "The Silence Of The Lambs."

PAUL SWEETING

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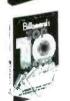
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# The Billboard Bulletin...

## **GUNNERS VS. AIDS?**

Guns N' Roses is expected to be confirmed next month as a participant in the April 20 concert at Wembley Stadium, London, by the surviving members of Queen to benefit AIDS research. Though organizers decline comment on the bill, members of Extreme have spoken publicly about playing, and Elton John and George Michael are strongly tipped to be there. The show is sold out . . . In New York, HMV is hosting a benefit party for the Program For Children With AIDS, March 3 at its Lexington Avenue store. Honorary chairs include Clive Davis, Art D'Lugoff, Bob Guccione Jr., and HMV USA president Peter Luckhurst. For details, call 212-746-3326.

## DEALING FOR DYLAN

Sony Music International Music Publishing has acquired the international publishing rights to administer the Bob Dylan song catalog outside North America. The catalog of more than 300 songs was previously administered by Warner/Chappell Music. Dylan retains ownership of his songs throughout the world.

# WINDHAM HILL TO BMG?

Sources tell Billboard BMG is close to acquiring or establishing some form of partnership with Windham Hill, the eclectic West Coast label. While BMG officials declined to comment. Windham

Hill CEO Anne Robinson says, "We've discussed possible ways to work together for over two years and those talks continue. In the early '80s, Windham Hill signed a distribution agreement with A&M Records, which was then distributed by BMG. When A&M was sold to PolyGram in late 1989, Windham Hill stayed with BMG for distribution.

## **BBC PULLS THEIR CHAIN**

The new Def American single "Reverence" from the Jesus & Mary Chain goes to U.S. radio March 10 but already has been banned by the BBC for its lyric, 'I wanna die just like Jesus Christ; I wanna die just like JFK." Before the ban, the single entered the U.K. chart at No. 10. The label promises to promote the song heavily in the U.S.

# MAXWELL SHARE OF NIMBUS FOR SALE Nimbus Records U.K. is in discussions with investors seeking to buy the 75% share that Maxwell Communications Corp. holds in the company. Sources say most inquiries are from investment groups unrelated to the music industry. A final deal is expected by April. Meanwhile, Nimbus Records Inc. is continuing a

\$3 million expansion of its CD plant in Charlottesville, Va. Gear will be in place in July and operating in August, expanding capacity to about 100,000 CDs daily.

## U.K. EXEC DENIES RUMORS

Rumors of the resignation of John Brooks from the chairman's office of the U.K.'s Phonographic Performance Ltd. are greatly exaggerated. Despite a report in the British trade press, Brooks says he will be with the royalty collection agency "for the foreseeable future.

## TVT TO LINK WITH INTERSCOPE?

New York-based independent label TVT Records is rumored to have entered some type of deal with L.A.based Interscope Records, but neither label could be reached for confirmation by press time. TVT is home to techno rockers Nine Inch Nails, whose "Pretty Hate Ma-chine" has been on The Billboard 200 for more than a year.

## TRAGEDY STRIKES GILREATH FAMILY

Condolences to Geffen sales chief Eddie Gilreath, whose wife, Joanne, 46, died in her sleep Feb. 16 during the label's sales conference in Palm Springs, Calif. The cause of death has not been determined. The funeral service is scheduled for 11 a.m. Feb. 22 at the Calvary Baptist Church in the Philadelphia suburb of Chester, Pa. A memorial fund has been established at Security Pacific Bank, 152 W. Hillcrest Drive, Thousand Oaks, Calif. 91320.

Irv Lichtman is on vacation. This week's Billboard Bulletin was edited by Ken Schlager.

# **Adult Appeal In Top 20; Seattle Slew**

A FEW YEARS AGO, many feared that adults were falling out of the album-buying habit. The dominance of rap, hard rock, and dance-pop was making the over-30 crowd feel disenfranchised. One look at The Billboard 200 tells us that if adults did drift away for awhile ... they're back. Nine albums in the top 20 this week have heavy or even primary appeal to adults.

The three Garth Brooks albums-at Nos. 1, 4, and 19-are obvious cases in point. The albums have sold a combined total of 15 million copies in the U.S. despite a near-total lack of pop airplay.

Michael Bolton (No. 5) receives heavy pop airplay—"Missing You is his 10th top 20 hit on the Hot 100-but his core fans are thought to be adult women.

Likewise, Genesis (No. 7) and Bonnie Raitt (No. 11) appeal to both younger pop-radio listeners and older rock fans who have watched the acts evolve over a period of 20 years. Natalie Cole (No.

12) and Harry Connick Jr. (No. 17) show the startling potential of that hybrid of pop, jazz, and adult contemporary that the Grammys have dubbed "traditional pop." And Enya (No. 20) has brought new age music to a 10year chart high.

AST FACTS: Perry Como was simply ahead of his time when he sang the praises of "Seattle" in 1969. There are four Seattle-area acts in the top 40 on The Billboard 200: Nirvana at No. 3, Pearl Jam at No. 27, Sir Mix-A-Lot at No. 33, and Soundgarden at No. 39.

Atlantic Starr's "Masterpiece" jumps from No. 15 to No. 8 in its fifth week on the Hot 100. The single has been listed significantly higher on the Hot 100 than on the Hot R&B Singles chart throughout its run. That's highly unusual for a hit by an R&B act below the superstar level.

Vanessa Williams' "Save The Best For Last" jumps from No. 20 to No. 11 in its fifth week on the Hot 100. It's likely to become V's first top five hit: "Dreamin' reached No. 8 in 1989. Williams' sophomore album, "The Comfort Zone," climbs to No. 47 on The Billboard 200-a new high for the album after six months on the chart . . . "Save The Best For Last" is one of two hits in this week's top 15 produced by Keith Thomas, a Grammy finalist for producer of the year. The other: Amy
Grant's "Good For Me."
Eric Clapton's "Tears In Heav-

en" leaps from No. 22 to No. 12 in its fourth week on the Hot 100. It's likely to become Clapton's first top five hit since "Lay Down Sally" in 1978. In addition, Clapton's "Rush" soundtrack rebounds to No. 25 on The Billboard 200. It's the topranking soundtrack on the current chart—though look out for "Beauty And The Beast," which re-

bounds to No. 28 and is likely to climb much higher in the wake of its strong showing in the Oscar nomina-

"Baby Hold On To Me," Gerald Levert's duet with his father, Eddie Levert, jumps to No. 1 on the Hot R&B Singles chart. This is Gerald's sixth No. 1 R&B hit, but he still has a ways to go before he catches Pops, who has amassed 10 chart-topping R&B hits with the O'Jays. Gerald's "Private Line" album is second only to Michael Jackson's "Dangerous" on the Top R&B Albums chart

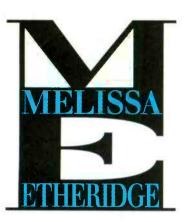
and jumps to No. 50 on The Billboard 200.

Mr. Big tops the Hot 100 with "To Be With You." The group's "Lean Into It" album sprints from No. 23 to No. 16 on The Billboard 200 ... Paula Abdul apparently will break a string of eight top 10 hits as "Vibeology" dips from No. 16 to No. 17 on the Hot 100.





by Paul Grein



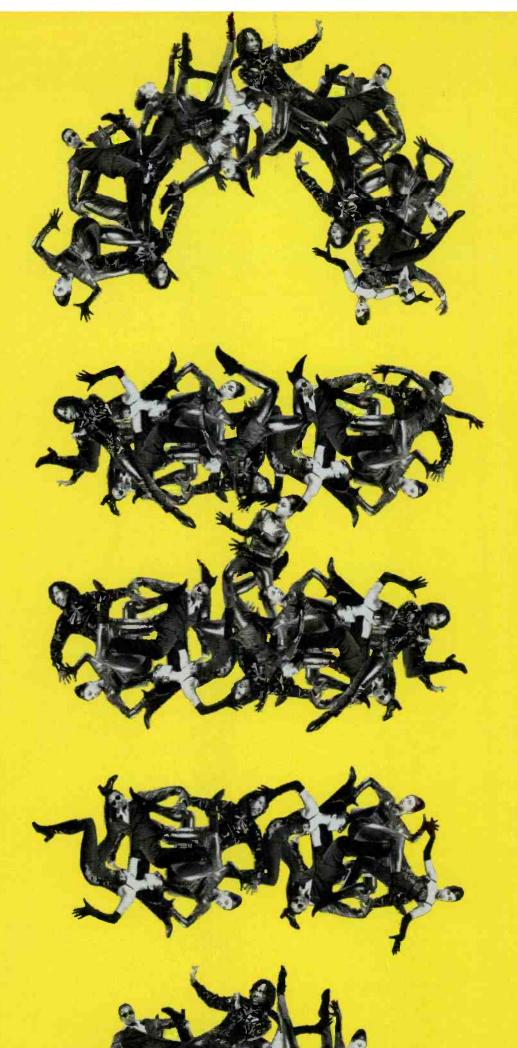


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