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**IS IT REALLY 25 YEARS?
 SPINAL TAP TRIBUTE**


FOLLOWS PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 4, 1992

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Film Soundtracks Are Assuming Starring Roles

BY CRAIG ROSEN

LOS ANGELES—Popular-music film soundtracks are suddenly hot again. So hot, in fact, that this week the "Wayne's World" soundtrack knocks Garth Brooks' "Ropin' The Wind" from the top of The Billboard 200, where it has been king of the hill for 18 of the past 27 weeks. Meanwhile, the Queen classic "Bohemian Rhapsody," featured on the album, shoots from No. 49 to No. 24 on the Hot 100 Singles chart

(see story, page 71).

In addition, the "Rush" and "Beauty & The Beast" soundtracks are in the top 40 of The Billboard 200, with each spawning a hit single. Eric Clapton's "Tears In Heaven" and Celine Dion & Peabo Bryson's "Beauty & The Beast" stand at No. 2 and No. 10 on the Hot 100, respectively.

The sales power of soundtracks is not new, but it is a force that continues to be exploited by many labels. (Continued on page 71)

Oldies Format Tops 'Power Ratios' Study Of Sales Strength

BY PHYLLIS STARK

NEW YORK—While album and classic rock stations posted strong gains, oldies won the day in the 1991 "power ratios" study, which measures the sales strength of individual formats. The 16 formats tracked in the annual study were evenly divided, with eight gaining and eight losing shares of total radio advertising revenue.

The "power ratios" numbers, accepted as the industry standard, are based on monthly polls of approximately 700 radio stations. Compiled by the Los Angeles accounting firm of Miller, Kaplan, Arase, & Co., the (Continued on page 59)

VITAL REISSUES

FOLLOWS PAGE 46

IN MUSIC NEWS

Visa Madness Rules As April 1 Deadline Nears

PAGE 8

Jamaican Musicians Still Not Receiving Fruit Of Their Labor

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Rhygin, the rebel hero of the classic reggae film "The Harder They Come," is paid a flat \$50 by a shady producer for a song that becomes a hit. Disillusioned, Rhygin turns to crime, living—and soon dying—by the gun he substitutes for musical success.

More fact than fiction, director Perry Henzell's 1972 film told it pretty much like it was in the early days of the Jamaican

'Adrenalize' Excites Retail, Has Radio Stations Panting

This story was prepared by Thom Duffy, Ed Christman, and Sean Ross.

NEW YORK—Will history—or hysteria—repeat itself for Def Leppard?

Five years after the release of its "Hysteria" album, which sold more than 10 million domestic copies, the band's fifth Mercury Records album, "Adrenalize," will be released in the U.S. Tuesday (31) in the wake of the single "Let's Get Rocked," which debuts this week at No. 5 on the Billboard Album Rock Tracks chart. The album arrives one day earlier in international markets.

At top 40 radio, which has not been eager to play many rock-oriented singles in the past year, "Let's Get Rocked" is off to a strong start, and many programmers are enthusiastic. "Very mass appeal," says Casey Keating, PD of KPLZ Seattle. "Prob-

ably the best record we've had on this radio station in years, and that's no lie."

The single is expected to debut



DEF LEPPARD

next week on the Hot 100 Singles chart.

Retail sources say Mercury is shipping 2 million copies of "Adrenalize" in the U.S. and that anticipation among fans is intense. They also note that the release, coming on the same day as Bruce Springsteen's new "Human Touch" and "Lucky Town" al-

(Continued on page 69)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING)	
THE BILLBOARD 200		
★ WAYNE'S WORLD SOUNDTRACK	(REPRISE)	
HOT R&B SINGLES		
★ SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING)	
TOP R&B ALBUMS		
★ DANGEROUS	MICHAEL JACKSON (EPIC)	
HOT COUNTRY SINGLES		
★ IS THERE LIFE OUT THERE	REBA MCENTIRE (MCA)	
TOP COUNTRY ALBUMS		
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)	
HOT DANCE CLUB PLAY		
★ DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER (ARISTA)	
HOT DANCE SALES		
★ REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	
TOP VIDEO SALES		
★ FANTASIA	(WALT DISNEY HOME VIDEO)	
TOP VIDEO RENTALS		
★ THELMA & LOUISE	(MGM/UA HOME VIDEO)	

Future Focus

BILLBOARD SPOTLIGHTS
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 APRIL 11 ISSUE



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Jumbo Jets Into U.S. Via Applause Deal

Canadian Vid Chain To Convert 2 Stores By Mid-May

■ BY PAUL SWEETING

NEW YORK—Jumbo Video, at 81 stores the largest video chain in Canada, is preparing to launch its long-anticipated franchise push in the U.S., through a joint venture with Applause Video.

Jumbo Video president and CEO Cliff Horwitz describes the deal with Madison, Conn.-based Applause as "a strategic alliance" in which Jumbo Video U.S.A., a subsidiary of the Canadian parent, "will be the dominant partner."

Horwitz hopes to have the first two Applause locations converted to Jumbo stores by mid-May. The Applause chain, a former franchise of Allan Caplan's Applause Video operation, has a total of 13 locations and is run by principals Richard Scholnick and George Marvin-Smith.

"We will be relying on the tangible participation of our American partners and on their expertise in that trading market, which we don't pretend to have," Horwitz says.

Horwitz says Jumbo has an option to convert all the Applause stores, "but that is not guaranteed."

Jumbo is going through the laborious process of registering with state authorities to sell franchises in the U.S. Until that process is complete, Horwitz says, he is unable to discuss details of the franchise package. "All I can say at this point is that it will be completely different from anything the video industry has seen before," he says.

Horwitz hopes to be through the registration process within two to four weeks.

Jumbo has distinguished itself in the Canadian market by adding a wide variety of alternative products to its inventory mix, including music, spoken-word audio, video games, books and magazines, posters, computer software, licensed merchandise, and

board games.

Jumbo has also heavily emphasized video sell-through as part of its strategy to become less dependent on the flattening video rental market.

In December, 22% of the chain's revenues were derived from sales of all products, including video, according to Horwitz, who adds, "My hope is to grow that to a very much higher percentage."

Since last summer, Jumbo has been operating a prototype store on Bloor Street in

downtown Toronto, in which it has tested a variety of products and merchandising schemes (Billboard, Oct. 19).

Horwitz says various elements from that location are being incorporated into new Jumbo stores and will be part of the chain's U.S. franchise plan.

In an unusual twist, Jumbo has been downsizing the average size of new Jumbo locations, from about 8,500 square feet to about 6,500 square feet.

(Continued on page 70)

CD Propels 11.4% Increase In German Music Revenues

LONDON—The retail value of the German prerecorded music market grew to 3.8 billion Deutschmarks (\$2.27 billion) last year, an 11.4% hike over 1990. Total shipments to dealers increased to 213 million units, a 2.2% advance over the year before.

Once again, the compact disc was the star: CD albums showed a 35% unit increase against 1990, while CD singles soared by 55% compared with the previous 12 months.

The figures represent shipments to the trade by member companies of the Phono Assn. (BPW), representing 83% of the total German market, Europe's largest. BPW firms sold an additional 13.3 million album units worth \$152.2 million to record clubs, down slightly from 13.7 million units in 1990.

CD album shipments jumped to 96.6 million units worth \$1.42 billion, up from 71.4 million units in 1990. Within those totals, full-price CDs advanced by 39% over the

previous year to 62.8 million units, while low-price CDs increased by 29% to 33.8 million.

Cassettes essentially stayed flat last year at 70.8 million pieces worth \$507.7 million, up from 70.1 million the year before. Vinyl LPs took a 52% tumble to 20.7 million units worth \$197.5 million, compared with 39.6 million units in 1990.

CD singles increased by 55% to 14.6 million units worth \$100 million, a big jump from 9.4 million the previous year. Vinyl singles (7-inch and 12-inch) declined by 42% to 10.3 million units worth \$39 million from 17.8 million.

If non-BPW member companies represent 17% of the German market in retail and club shipments, the industry would show a projected total value of about \$2.9 billion last year. Official release of the 1991 BPW figures is expected April 9.

ADAM WHITE

THIS WEEK IN BILLBOARD

NEWS FROM THE NASHVILLE SCENE

What new building is ASCAP'turing attention in Music City? And just which former seller of his T-shirts has landed the hot slot of opener on Garth Brooks' tour? (Hint: She's got a friend in a high place.) Edward Morris has the answers. **Page 22**

'NIGHT TRACKS' WALKS INTO SUNSET

It's the end of the road for "Night Tracks," the veteran videoclip program on TBS. Melinda Newman reports on TBS' reasoning behind the cancellation and on the producers' plans to fill the resulting void. **Page 30**

A TAPE-SINGLE SUCCESS STORY (NOT)

Belgium and the Netherlands may be neighbors geographically, but the results of their experiments with the cassette-single format are miles apart. Willem Hoos and Marc Maes report on the fantastic/disastrous results. **Page 32**

MEASURING MEANS TO VIDEO GROWTH

If the video industry is shopping for potential growth areas, it may want to check out supermarkets. That and pay-per-transaction were two hot topics at the Kagan seminar on home video's future. Jim McCullaugh has the whole story. **Page 47**

MORE TEENS TUNING IN TO COUNTRY

Country radio is attracting a growing legion of teen fans, which is, of course, a phenomenon of growing interest to country programmers. Sean Ross explores the situation. **Page 54**

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IFPI 'Asia' Crackdown Hits Taiwan

1,000 CDs Seized In Factory Raid

■ BY ADAM WHITE

LONDON—Taking an aggressive stance in an Asian market known as a source of pirate CDs sold worldwide, officials of IFPI, the international label organization, raided a compact disc factory in Taiwan on March 16.

Approximately 1,000 CDs featuring Phil Collins, Elton John, and Rod Stewart, among others, were seized at the premises of Princo Inc., according to the IFPI, along with 500 sampler CDs of previously released material. Also confiscated were DAT cassettes and U-Matic masters. Sources say there was evidence that some of these masters originated from a major-label licensee in the region.

On-site documentation indicated that 1 million CDs had been shipped from the Princo plant in the previous 18 months for export to markets in Southeast Asia and the Middle East.

The raid was conducted by IFPI officials in collaboration with local authorities. According to the association, police had been watching the premises for two months.

The raid is significant because Taiwan is regarded as one of the world's major sources—if not the leading source—of pirate and counterfeit CDs. Anti-piracy officials have been threatened there: Last year, the director of the IFPI Members' Foundation in Taipei was the victim of a serious physical assault that resulted in him being hospitalized for several weeks.

Nic Garnett, IFPI regional director

for the Asia/Pacific region, says the raid marks a new level of cooperation between the industry and local police. He adds that the action should be seen as a warning to illegal operators in the area.

There are at least six CD factories up and running in Taiwan—all said to have been legally licensed by Philips, holder of the CD patents—with a combined annual production capacity

of about 80 million discs. The legitimate market for CDs in Taiwan is estimated at 6 million-7 million units.

"The raid is a bold move on the IFPI's part," says one music industry executive with long experience of Pacific Rim music markets. Says another official at one of the multinational record companies, "I'm thrilled to hear it. We've seen an alarming in-

(Continued on page 69)

Japan's Record-Rental Biz Tries To Avert One-Year Lag

■ BY STEVE McCLURE

TOKYO—Rather than forgo renting international recordings for a year after their release, as specified under a new Japanese law, Japan's record-rental industry is trying to persuade the multinational labels to accept payments in return for the right to rent during that period.

The Japan Record Rental Commerce Trade Assn. has proposed a compromise whereby rental shops would pay foreign record manufacturers a one-time fee of 1,000 yen (\$7.46) for each foreign CD they buy. In exchange, the shops would get the right to rent CDs during the entire one-year exclusive rental-right period—in other words, from the day of release. This would supersede royalty payments to record

companies, which would be paid during the remaining 49 years of the copyright protection period.

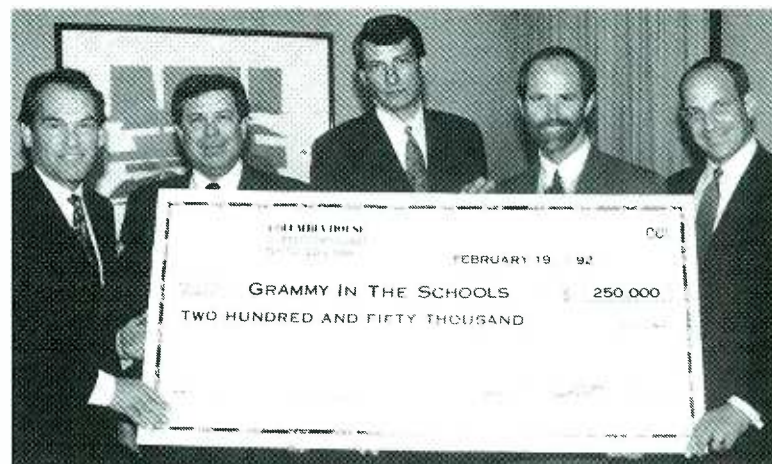
At present, each of this country's 5,500 rental stores pay Japanese record companies a one-time fee of 400 yen (\$2.98) in exchange for the right to rent product, starting one week after release. (Eventually, the window will be lengthened to three weeks.)

The JRRCTA also announced it is extending past Wednesday (1) its "self-restraint" policy of not renting new foreign product until foreign makers respond to its offer.

'ATTRACTIVE PROPOSAL'

The association claims the special surcharge would result in total payments to international record com-

(Continued on page 69)



Check It Out. Columbia House, a joint venture between Sony Music Entertainment Inc. and Warner Music Group, donates \$250,000 to NARAS' Grammy In The Schools, a program that brings top performers and composers to public schools to meet with students. Shown, from left, are Michael Schulhof, chairman, Sony Music Entertainment Inc.; Robert Morgado, chairman, Warner Music Group; Richard Wolter, president, Columbia House; Michael Greene, president, NARAS; and Jonathan Tisch, chairman, New York City Host Committee for the 1992 Grammy Awards.

Unable To Secure Refinancing, Schwartz Bros. Files Chapt. 11

■ BY BILL HOLLAND

WASHINGTON, D.C.—Schwartz Brothers Inc., the longtime record, tape, and video distributor, and its subsidiary, SBI Video, filed for Chapter 11 reorganization in U.S. Bankruptcy Court in Rockville, Md., March 23 after negotiations for refinancing fell through.

"We're still operating," says Stuart Schwartz, executive VP. He adds the company is close to a deal to sell its audio division to California-based In-

dependent National Distribution Inc.

Representatives from INDI and SBI have been meeting regularly since March 20 to prepare a proposal for the bankruptcy court, says INDI CEO George Hocutt. The offer, which details how SBI would continue operations as an INDI entity, will be presented before a bankruptcy judge within two weeks, Hocutt says.

Last month, Schwartz turned over its video accounts to Ingram Video, due to its cash-flow problems and the collapse of a refinancing plan that involved New Hampshire-based investment firm A.F.C. (Billboard, March 21).

Jim Schwartz, the company's president and CEO, says the Chapter 11 filing "was compelled by adverse actions taken" by its principal lender, Signet Bank of Maryland. "We will continue service to our customers for audio product during the reorganization," he says.

Schwartz adds that, if an agreement is reached with INDI, the company will seek court approval of the transaction.

Court papers indicate the deep financial woes of the veteran firm. Among its more than 200 creditors

(Continued on page 70)

Wash. Guv Inks Law Covering 'Erotic' Discs

■ BY BILL HOLLAND

WASHINGTON, D.C.—In an action that underscored the rash of obscenity and lyric-labeling bills breaking out across the country, Washington Gov. Booth Gardner on March 20 signed a bill amending the state obscenity statute to include sound recordings.

The broad-based Media Coalition, which was created to oppose such bills, is seen as facing a hard fight during this election year.

"It's not just lyric labeling this year," says Michael Cover, director of state relations for the Recording Industry Assn. of America, which is a member of the coalition. "In some ways, the other bills are more worrisome and serious."

Washington state bill H.R. 2554 adds "erotic" sound recordings to media covered under an existing obscenity law, including films, books, and magazines, and provides heavy penalties for the sale of such recordings to minors (Billboard, March 14).

While the music industry opposed the bill, insiders admit it could be worse. At least the law requires a judicial review of all

(Continued on page 38)

Video Aims To Co-Star With Film Sequels

'Alien 3' Effort Among Numerous Tie-In Campaigns

■ BY JIM McCULLAUGH

LOS ANGELES—The sequels are coming! The sequels are coming! And home video suppliers are preparing a number of cross-promotions and price tie-ins with previous titles.

The most ambitious of the cross-awareness campaigns will come from 20th Century Fox and FoxVideo. The studio's "Alien 3," starring Sigourney Weaver, figures to be one of the biggest films of the summer.

FoxVideo, in what many observers are labeling "cutting edge" theatrical/home video synergy, will offer re-promoted versions of "Alien" and "Aliens," at \$19.98 each, as well as a boxed-set three-pack containing a free "The Making Of Alien 3" for \$39.98. The video box arrives in stores May 14, about a week before the May 22 theatrical premiere of "Alien 3" (further details, page 48).

Other major theatrical reprises this summer include "Lethal Weapon 3," opening May 15, and "Batman Returns," opening June 19 (both from Warner Bros.); Disney's "Honey, I Blew Up The Kid" (the sequel to "Honey, I Shrunk The Kids"), opening July 17; and Paramount's "Pet Semetary 2," which opens Aug. 28.

And while Paramount's "Patriot Games," another adaptation of a Tom Clancy spy novel opening June 5, is not technically a sequel to Clancy's "The Hunt For Red October," rekindled interest in that video, nonetheless, is expected. Another film ex-

pected to generate interest in previous home video titles is Eddie Murphy's "Boomerang," opening June 26 from Paramount.

The "Alien" promotion will include advance in-store posters and other point-of-purchase material that will plug the theatrical release, says Bob DeLellis, president of FoxVideo.

DeLellis observes that the "making of" cassette will feature scenes from the new film, star interviews,

and other behind-the-scenes footage. "A real limited-edition collector's item," he says. "What's also unusual is that the 'making of' is coming out before the movie, not after, which is usually the case."

The "making of" featurette will also be offered free to dealers and consumers, says DeLellis, in the same way FoxVideo has offered previous free "making of" shorts for

(Continued on page 70)

LIVE Stayin' Alive; Analysts Wary

■ BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. and its majority owner, Carolco Pictures Inc., have devised a financial restructuring plan that will allow them to continue making movies and home video product, but analysts wonder whether it is enough to insure the companies' long-term health.

LIVE, a home video supplier and music retailer, says it has secured an extension of a \$50 million line of bank credit through Dec. 2. But Theodore Bean, chief financial officer, says, "We're already looking to the future and how we're going to finance the company long-term."

LIVE also says that it is renegotiating a video distribution agreement

with Uni Distribution Corp. that expires in May, and that it has been talking to other distributors as well.

Carolco, with the help of its banks and its principal foreign investors, has wrapped up a \$73.8 million refinancing package that was contingent on LIVE obtaining the credit extension. Carolco, a film production company, owns 53% of LIVE.

But Steven Hill, analyst with Suto & Co., says simply, "Carolco will need more money." Another analyst calls the deal "nurse-it-along financing."

As part of the restructuring, Carolco has signed chairman Mario Kassar to a new three-year employment contract and has granted majority representation on its board of directors to its three foreign strate-

gic partners: Le Studio Canal Plus of France, Pioneer LDCA of Japan, and RCS Video Services International of Italy.

Analysts do not believe that Carolco will replace Peter Hoffman, whose contract as president expired last month. One source says that LIVE's new chairman, Alan Hirschfeld, is "the guy that was brought in to clean up this mess. He knows the entertainment side and Wall Street."

The foreign companies have granted to Carolco, as part of the \$73.8 million package, a \$32.2 million loan that is secured by its 53% interest in LIVE.

The relationship between Carolco and LIVE involves operations as

(Continued on page 70)



In-store April 14

436 243-2 on 3 CDs



433 686-2

SIR GEORGE SOLT



In-store April 14

433 073-2

THIRTY GRAMMYS AND STILL GOING STRONG!

1962 Best Opera Recording-VERDI Aida 1966 Best Opera Recording-

WAGNER Die Walküre 1967 Trustees Award-Der Ring des Nibelungen 1972

Album of the Year-MAHLER Symphony 8 1972 Best Orchestral Performance-

MAHLER Symphony 7 1972 Best Choral Performance-MAHLER Symphony 8

1974 Album of the Year-BERLIOZ Symphonie Fantastique 1974 Best

Orchestral Performance BERLIOZ Symphonie Fantastique 1974 Best Opera

Recording-PUCCINI La Bohème 1975 Album of the Year-BEETHOVEN

Complete Symphonies 1976 Best Orchestral Performance-STRAUSS Also

Sprache Zarathustra 1977 Best Choral Performance-VERDI Requiem 1978

Best Choral Performance-BEETHOVEN Missa Solemnis 1979 Best Classical

Album-BRAHMS Complete Symphonies 1979 Best Orchestral Performance-

BRAHMS Complete Symphonies 1979 Best Choral Performance-BRAHMS A

German Requiem 1980 Best Orchestral Recording-BRUCKNER Symphony 6

1981 Best Classical Album-MAHLER Symphony 2 1981 Best Orchestral

Recording-MAHLER Symphony 2 1982 Best Choral Performance-BERLIOZ La

Damnation of Faust 1983 Best Classical Album-MAHLER Symphony 9 1983

Best Orchestral Recording-MAHLER Symphony 9 1983 Best Opera Recording-

MOZART Le nozze di Figaro

1983 Best Choral Performance-

HAYDN The Creation 1985 Best

Opera Recording-SCHOENBERG Moses und Aron 1986 Best Orchestral

Recording-LISZT A Faust Symphony 1987 Best Orchestral Recording-

BEETHOVEN Symphony 9 1988 Best Opera Recording-WAGNER Lohengrin

1988 Best Chamber

Music Performance-

BARTOK Sonata for

2 pianos 1991

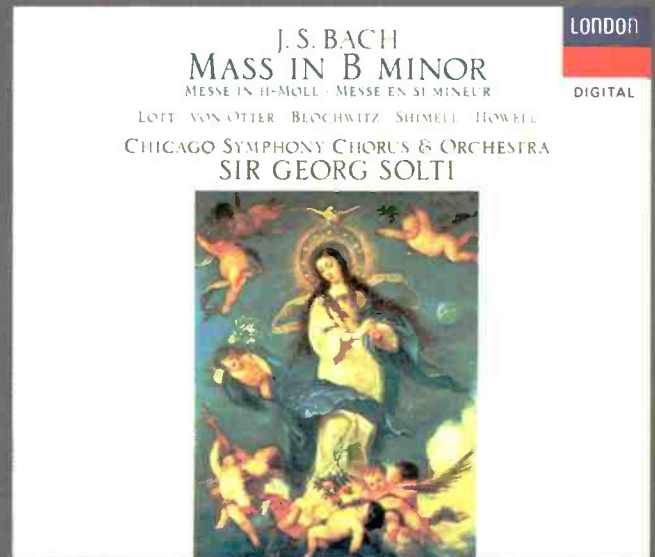
Best Choral

Performance-

BACH • Mass

in B minor ▶

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LONDON

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Commentary

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Entertainers Need Sound Financial Planning IT'S TAX TIME! WATCH YOUR STEP!

BY DAVID C. ROSENZWEIG, CPA

Anyone who has chosen a career in entertainment has made a high-risk investment. Of course, some artists gain notoriety from the downside risk, making headlines when their assets are seized by the IRS, or when their friends mount a benefit to pay their medical bills. But behind the scenes are many more artists who once had gold albums and are now getting by on session work.

Because of the inherent risks, it is especially important for entertainers to balance the risk-reward ratios in their careers. This calls for financial "survival training"—and it's valid for entertainers at all income levels.

For low-income performers—affectionately known as "struggling"—caution is the key. Even when getting the most from each paycheck seems most important, an artist should try not to be tempted by immediate-gratification moves that may backfire later on.

The most common mistake I see in my practice occurs among entertainers who claim too many exemptions each time they work. This gives them more take-home pay, but at tax time they are left with a lot of W2s—and no withholding paid in. As a result, they owe the IRS a big balance, plus a penalty for not paying enough in during the year. It has a domino effect, because the penalty for underpayment of estimated tax is not deductible. Uncle Sam wants his up front, too.

Struggling artists should look to see if they can file under the tax definition for "qualified performing artist," even though the benefits are small. To qualify, your gross income cannot exceed \$15,000 and you must have earned \$200 or more from at least two sources in the performing arts. If you fulfill these requirements, all of your business-related expenses are fully deductible and not

subject to any limitations. These deductions may be taken separately from the standard deduction or itemized schedule, whichever is greater.

Middle-class artists have different tax issues. For one thing, career-related deductions for those in the 28% tax bracket only count when they exceed 2% of adjusted gross income. At this level, it is important to take advantage of all legitimate deductions, including an IRA, which takes \$2,000 off the top of your taxable income. There are many benefits: you are not hurt by future taxes on the IRA's



'You may not feel rich in the 28% bracket, but you can dream of getting richer'

David C. Rosenzweig is head of his own New York-based public accounting firm, specializing in the entertainment industry.

growth, it reduces your tax each year you contribute, and it becomes a disciplined way to save.

You may not feel rich in the 28% bracket, but you can begin to dream about getting richer. When you do, questions arise that have to do not only with your taxes, but with your overall financial planning. Should you buy or lease a car? Should you rent or buy an apartment? Co-op or condo? A vacation home is not just a place to get away, but an investment with an array of financial ramifications. Even getting married (not "should I?" but "when?") is a tax question, if the choice is between tying the knot in January or December.

Even year-end bonuses should be considered in light of tax consequences. If you are a salaried employee, your employer must withhold 20% of your bonus, but that may still not be sufficient to cover the tax on

it, which may go as high as 28%-31%. It is up to you to make sure that your withholding is adequate to cover the incremental tax cost of the additional income and cover the effect of the 2% "floor" that permits business expenses only to the extent that they exceed 2% of your adjusted gross income.

For example, if you earn \$80,000 and receive a \$25,000 bonus, you will pay \$7,750 in income tax on the \$25,000. The additional income reduces your miscellaneous itemized deductions and also reduces all of your itemized deductions. The

\$25,000 "bonus" ends up costing you nearly \$8,000, or 31.8% in additional taxes. After factoring in state and local taxes, your tax rate will be close to 40%. Your accountant may advise you to push the income into the following year, if you have that option,

so you can use the money and pay out the tax as estimated income tax, instead of paying it out in one lump sum on April 15.

When an artist makes six figures, some of the tax-related decisions about the purchase of cars or homes may exist, but on a somewhat grander scale. Instead of merely the decision to buy or rent, the artist may now need professional financial help in exploring how to use assets like second homes to benefit his or her tax position.

At this income level, the tax effect on earnings is even greater because of the 2% "floor" and the brand-new 3% rule, which severely limits deductions for high-income taxpayers who must now exclude from deductible expenses an amount equal to 3% of their adjusted gross income exceeding \$100,000.

Once you are well into the six-figure bracket, you can incorporate and add "Inc." after your name—and pay yourself a generous but fixed salary. A major benefit of incorporation is being able to set up a pension plan that will allow you to take as much as \$30,000 per year as a tax deduction, which eases the pain of the tax bite and provides long-term financial security, if you contribute to it faithfully.

Financial planning is a very personal process, but critically important for people in an industry where erratic earnings patterns are the rule, not the exception, and where the temptation to live up to the hilt is extremely seductive and can be ultimately ruinous.

The charts change every week, and no one stays at the top forever. It may be idealistic to expect entertainers to dream in their careers and yet be practical in their off-stage lives. Yet if you recognize the need for sound financial planning early in your career and stick with it, when you do make the front page of Billboard it will be for your successes—not for your fiscal failures.

LETTERS

TOP 40 NEEDS BETTER SELL

During the past few months, the most debated radio industry issue has been the fate of top 40. The old PDs hang on to the good old days and loudly proclaim a mainstream revival must come. The young "visionaries" see a changing world in which the lion cannot lie down with the lamb, and music sets of Garth Brooks and Hammer will never enjoy the harmony the Stones had with Streisand. One side likens mainstream top 40 to a McDonald's menu whose market share is sliding. It's hard to concentrate on your taste for the classic Big Mac when you're bombarded with chicken wings, breakfast burritos, and limited-time McRib specials. The other view declares drastic product diversity is absolutely necessary for the preservation of the format.

Only one fact is clear: We are thoroughly confused about the future of top 40 radio. So we must either give up on it and write the tearful epitaph or commit ourselves to finding some value in its fragmentation. The world is different and the format is old. We must expect change. The huge bastions of double-digit top 40 are almost extinct, and we are left with smaller, young fragments of audience that old-world-order sales departments consider unsalable. Just as we PDs have raised a generation of nonpersonality liner readers who can't ad-lib to save their lives, so our sales counterparts have raised salespersons who are in love with the idea of selling but are clueless in practical application of the theory.

Observe the wannabe GMs in your office staring blankly at the 25-54 section of their Tapscan file, desperately trying to create a graph or a pie chart to be faxed by the sales assistant to a prospective client who barely received an introductory phone call, let alone an in-person meeting. Gone are the days of the real salespersons who relied on passion for their station, belief in its effectiveness, and the sheer volume of sales calls to fill up the log. We'll just fax them a pie chart and pray for a miracle.

The problem is we've allowed the ad agencies to convince our clients that no one under 25 spends a dime. But 12-17-year-olds do cause their 40-year-old parents to part with thousands of dollars that they promptly plunk down on trend items. And 18-24-year-olds have no concept of savings; they are carefree spenders of their meager paychecks and blow every dollar long before it takes on the contour of the wallet. What would happen if our sales staffs suddenly realized that the most active spenders in the world listen to our station and are just waiting to be manipulated?

While we wring our hands over our 25-54 rank, the top 40 graveyard grows as more and more young spenders put in a cassette.

Where will we be when they turn 25-54 and care nothing at all for radio? This is a call for a new commitment in top 40 sales and programming. We must prove to our desperate corporate officers that we can make our beloved format profitable again, even if we have to, God forbid, get off our butts to do it.

Keith Clark
Program Manager
WJMO-FM
Cleveland

NAME CHANGE IN ORDER

The Grammy Awards ceremony should be called "the Shammys." In past years the Grammys used to be fun to watch, for it was unlike any other awards show in that it was neither predictable nor political. But this has changed with the past few Grammy ceremonies, and things need to change or the show will lose all credibility as a nonbiased and distinctive awards ceremony.

I am a little confused how a song that was written decades ago can be eligible—and can even win a Grammy—for song of the year. I may be wrong, but I would think the song of the year had to be written within the time frame specified by the eligible recording year.

But a more disturbing point to NARAS (the recording academy) should be the political nature of the album-of-the-year award. In the past few years, the academy has been losing respect by making sentimental awards to Bonnie Raitt and, this year, to Natalie Cole. These albums are good, but not the best made during the recording year. NARAS has awarded these Grammys based solely on politics and sentiment. In doing so, it has made the Grammy ceremony just like all the others.

During the recent awards show, the academy's president made a speech about handing down the gift of music to our children as a part of their education. He also went as far as blaming the government for not including this education in its Education 2000 plan. This is shameful, but what is even more shameful is the academy's inability to set an example to the post-yuppie generation of fairness and nonsentiment. To add insult to injury, the winner of "song of the year" had to stand up on stage for "hours," cutting down this very generation of kids that needs to be educated. What kind of example is NARAS trying to set?

I have been a music lover ever since I can remember, and always will be, but unless this political, sentimental award process stops, the Grammys will be viewed by my generation just like all other entertainment awards—as rubbish that doesn't deserve four hours of our time.

John Sicard
Lancaster, Mass.

SMALLER AND SMALLER

First there was the compact disc,
And now the digital cassette compact:
But history shows there is a risk
Of being too compact when racked,
Unless you have a plastic keeper
And a security gate with beeper.

The brave little world has just begun,
Say Sony and the Japanese mavens:
Here's a mini-disc for those on the run—
Just pop it in your 'Walkman' and start a-ravin'.
But beware of the new in smaller form:
CD-3 failed to take the world by storm.

Far off in the future, we're now told,
Our music will come on a little chip;
There won't be any package to be sold;
Electronic buying will be hip.
The chip will be so small it can't be seen,
And retailers will wonder what might have been.

KEN TERRY

She always said

“Do everything to the best of your ability
and then follow it through.”

Determination. Passion. Spirit.

That’s how she lived her life.

Everyday.

That’s how we’ll remember her.

Always.

LAUREN MORAN

1956-1992

Lauren, we’ll never forget you,

Your Arista Family.

Artists & Music

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

New Performer Visa Rules In Limbo INS Waiting For OMB To Give Its OK

■ BY BILL HOLLAND

WASHINGTON, D.C.—The new O and P performer-category visa regulations, already modified by Congress after music and arts groups protested, are due by law to take effect Wednesday (1) . . . maybe.

The problem is, no one, not even the U.S. Immigration and Naturalization Service (INS), knows what's going to happen.

"It's ridiculous," said a Senate immigration subcommittee aide. "It's an April Fool's joke."

Top officials of the INS, which has been criticized for a molasses-slow approach to the changes, now admit that the new rules may not be approved and ready by that date, although the old ones would no longer apply, either.

Such an administrative boondoggle could quickly put concert and tour schedulers in a dark spring of suspended animation until INS can catch up or Congress is forced to intervene again.

"We're not sure what's going to

happen," said James Puleo, INS associate commissioner for examination, on March 25. "The final regs have been cleared by the Department of Justice, but they're still being reviewed by the Office of Management and Budget."

Why hasn't OMB finished its re-

'The ineptitude in this is outrageous'

view at this late date?

"That's what we'd like to know," replied Puleo. "All I can say is that if they haven't returned them, there is a chance we'd have to [stop processing the old forms and] let the paperwork mount up. That's the last thing I want to happen."

Puleo was asked about the logistical snafu minutes prior to an INS budget hearing before the House Judiciary Committee's Subcommittee on Immigration, Refugees and International Law.

Subcommittee chairman Rep. Ro-

mano Mazzoli, D-Ky., and other members of the subcommittee questioned INS director Gene McNary on the matter, and when told that the regulations had not been sent to OMB until March 16, the members were clearly perturbed.

The Senate immigration subcommittee is aware of the logistical logjam, also, and its staffers are outraged.

A senior subcommittee aide to Massachusetts Democrat Ted Kennedy, one of three senators to intervene last year at the behest of arts and music groups to modify the new visa regulations, said the INS' "ineptitude in this is outrageous, just outrageous."

Added the staffer: "The INS has had six months to effect a change-over. What do they expect the entertainment, cultural, and sports worlds to do, just grind to a halt?"

Both congressional subcommittees are pressuring the OMB to act quickly on the regulations, but no new legislation is expected. If the OMB fails to take action by Wednesday, staffers say, the INS can still
(Continued on page 71)

BMG Buys 50% In Private; Plans 12 Yearly Releases

■ BY CHRIS MORRIS

LOS ANGELES—BMG has acquired a 50% equity stake in Private Music, the 6-year-old, Los Angeles-based label owned by Tangerine Dream keyboardist Peter Baumann. Specific terms of the deal were not announced.

The Private roster includes such artists as Yanni, Ringo Starr, Jennifer Warnes, Taj Mahal, and Patrick O'Hearn.

Tom McIntyre, senior VP/chief financial officer of BMG, says of the new pact, "We've been distributing them since 1987, and Private Music thought they were at the stage to have the financial muscle to make the next step."

BMG also has other equity interests, in Terry Ellis' Imago Records and in Los Angeles-based Rincon Records, which releases children's product.

Private Music president/CEO Ron Goldstein says that the company will remain autonomous, with no operational changes.

Baumann says his decision to sell an equity interest to BMG was spurred by the increasing "globalization" of the music market.

"The company is growing substantially in size and volume, and the artists we are about to deliver require considerably more international attention than we've had in previous years," Baumann says. "This was a way of keeping our independence and making a major step worldwide."

Currently, Private Music is marketing a new album by new age star Yanni, "Dare To Dream," which the company released last week. Yanni's last two albums, "Reflections Of Passion" and "In Celebration Of Life," have sold a total of 1.6 million units to date in the U.S.

On May 22, Private will release Starr's "Time Takes Time," the first studio album by the ex-Beatle in nine years. The album, produced by Don Was, will be preceded in early May by a single, "Weight Of The World."

Court Sets Milli Cash Rebate Determines Payments By Arista, BMG

LOS ANGELES—Clearing the way for a financial solution to the Milli Vanilli lip-syncing scandal, a Cook County, Ill., judge on March 24 granted approval for a cash-rebate settlement, to be made by Arista Records and its parent, Bertelsmann Music Group, to disgruntled consumers.

More than two dozen lawsuits were filed across the country after the revelation in November 1990 that Rob Pilatus and Fabrice Morvan did not actually sing on Milli Vanilli's records (Billboard, Nov. 24, 1990). NARAS, the recording academy, subsequently took back the duo's 1990 Grammy award for best new artist (Billboard, Dec. 1, 1990).

The settlement agreement, approved by Circuit Court Judge Thomas O'Brien, allows Arista and BMG to offer refunds of \$1 on Milli Vanilli singles, \$2 on cassettes of the album "Girl You Know It's True," and \$3 on compact discs. Consumers must submit a bar code identification tag from product bought before Nov. 27, 1990.

Concertgoers who bought Milli Vanilli tickets prior to that date will be entitled to a 5% refund, not to exceed \$2.50.

The Chicago settlement will likely be used as a standard to resolve other class-action lawsuits involving the group; a total of 27 such actions were
(Continued on page 69)



Lea's Label. Lea Salonga, front and center, star of the Broadway show "Miss Saigon," signs a worldwide, long-term recording contract with Big Beat/Atlantic Records. Shown in back row, from left, are Robert Pearlstein of Kornstein, Veisz & Wexler; Mark Levinsohn of Epstein, Levy & Levinsohn; Atlantic co-chairman/co-CEO Doug Morris; Big Beat VP of A&R Steve Greenberg; and Atlantic VP/assistant to the co-chairman Craig Kallman.

Bank Suing Ozzy For Loan Defaults

NEW YORK—Rock star Ozzy Osbourne has learned that banks can bite, too.

Osbourne is the target of a lawsuit filed by Mercantile National Bank of Los Angeles, which alleges that he defaulted on two loans totaling more than \$93,000. Also named as a defendant in the suit is Osbourne's Nevada company, Silvercorn Inc.

The suit, filed Feb. 25 in Los Ange-

les District Court, alleges Osbourne and Silvercorn Inc. defaulted on the loans in October 1991 after partial repayment of one loan and no payment of the other. According to the suit, written demand for full payment of the loan plus interest was made in January 1992.

At press time, Osbourne had not filed a response to the suit, according to Rick Shaffer, an attorney for the

plaintiff. He added that a response is due by early April.

Mercantile Bank has begun steps to reclaim Osbourne's 1990 Range Rover, purchased with one of the loans, according to Shaffer.

"Don't blame me. Blame my accountants," Osbourne said in a statement released by his publicist.

Osbourne's lawyer was unavailable for comment. BARBARA DAVIES

Great Southern, PolyGram Try On Merchandise Co.

NEW YORK—PolyGram Diversified Entertainment and its recently acquired merchandising company, Great Southern Co., have formed Great Entertainment Merchandise Inc., a division designed to bolster the distribution of rock-related merchandise in music outlets.

PDE president John Scher, in a statement from the company, says GEM "will give [consumers] the ability to purchase all their music and music-related product in one location while at the same time increasing the music retailer's sales profit."

The division's product—which includes merchandise from such clients as Bon Jovi, Depeche Mode, Iron Maiden, Judas Priest, L.A. Guns, John Mellencamp, Skid Row, Slaughter, and ZZ Top—will be distributed through PolyGram Group Distribution.

PGD president Gary Rockhold says, "This merchandising concept . . . keeps with [PolyGram International Ltd. president and CEO] Alain Levy's commitment to the entertainment business and PGD's development as a total entertainment company. It also expands our ability to more timely and efficiently include artist-related merchandise in retail presentations."

Great Southern president Ira Sokoloff adds, "Merchandising through a major distribution network has never been done before. This is a very exciting project." PAUL VERNA

New R&B Radio Monitor Tracks Actual Airplay

NEW YORK—Billboard this week introduces the R&B Radio Monitor, a new airplay-only chart that provides actual monitored airplay data on R&B stations (see page 16).

The chart uses the technology developed by Broadcast Data Systems, a subsidiary of BPI Communications, publisher of Billboard. BDS tracks airplay of songs 24 hours a day, seven days a week, in markets where monitors have been installed.

The BDS monitors identify each song played by an encoded audio "fingerprint." R&B is the fourth format in which this information will be made available to our readers. The Hot Country Singles & Tracks chart has used the methodology since the Jan. 20, 1990, issue; the Album Rock Tracks chart, since Nov. 23, 1991; and
(Continued on page 18)

April's Alternatives: More Cure, Boxed Lou

BY DEBORAH RUSSELL

LOS ANGELES—Alternative rock and career retrospectives are springing up in April, as new albums appear from the Cure, Peter Murphy, the Jesus & Mary Chain, and Charlatans U.K., and compilations arise from ZZ Top and Lou Reed.

Other noteworthy titles on the April release roster include albums from George Strait, the Beastie Boys, Chaka Khan, Slaughter, Annie Lennox, David Sanborn, and Andrew Dice Clay.

The Cure's "Wish" album (Elektra), which hits the streets April 21, is the band's first full-length studio release since 1989's "Disintegration." The single "High" has been heating up modern rock airwaves since March 16.

Murphy releases his third solo album, "Holy Smoke," April 14 on Beggars Banquet/RCA. "The Sweetest Drop" single shipped to alternative rock radio in March. Michael Thorne produced.

Modern rock act Jesus & Mary

Chain is back with the April 14 release of "Honey's Dead," its first package of new material on Def American. The debut track, "Reverence," shipped to college and alternative outlets March 14.

Charlatans U.K. will also hit the streets April 14 with their Beggars Banquet/RCA album "Between 10th And 11th," produced by Flood. The band will showcase its acclaimed Manchester sound on a limited U.S. tour in April, followed by a full-blown tour in June. The debut single "Weirdo" shipped to alternative radio in mid-March.

April 14 also will see the release of retrospectives from ZZ Top (Warner Bros.) and Lou Reed (RCA). Bill Ham produced ZZ Top's "Greatest Hits" package. The 16-track collection includes a new recording of "Viva Las Vegas," which shipped March 24 as a single. A ZZ Top video collection will come out in conjunction with the CD.

Reed's "Between Thought And Expression" is a three-CD, 45-track boxed set, including rare outtakes

(Continued on page 70)



Welcome Back. The Bee Gees announce they have re-signed to Polydor from Warner Music, resuming a 20-year association with Polydor. Shown, from left, are David Munns, senior VP, pop marketing, PolyGram Int'l; Davitt Sigerson, president of Polydor USA; Maurice, Robin, and Barry Gibb, the Bee Gees; Rick Dobbis, president of PLG USA; and Jimmy Devlin, managing director of Polydor U.K.

Warner Music Int'l Rolls Out New Latin Affiliate In Chile

NEW YORK—Warner Music Chile has been established as the fifth wholly owned Latin affiliate of Warner Music International.

Set to begin operations in Santiago July 1, the company will be run by Wieland Kafka, who previously held

the similar post of managing director of Ediciones Musicales Hispanas SA in Peru. Before that, he worked with other companies in Peru, including a period as WEA manager. Kafka also operated his own chain of record stores and has served as president of Peru's Recording Industry Organization.

Manufacturing and distribution ties for the new affiliate will be announced shortly, according to a spokesperson for the parent company.

According to Andre Midani, Warner's international VP and regional director, Latin America, the music market in Chile "has consistently grown and developed over the past five years at the rate of 15% per [year]." He notes a strong interest there in international repertoire and non-Chilean Spanish-language recordings, with local pop repertoire accounting for 40% of the market.

Warner's other Latin affiliates are located in Argentina, Brazil, Mexico, and the U.S.



KAFKA

McKellen Shares His Vision For MCA Music

BY IRV LIGHTMAN

NEW YORK—John McKellen, just elevated from executive VP to president of MCA Music Publishing in the wake of Leeds Levy's departure late last year, had some "strong opinions" to convey to the person he thought would succeed Levy.

A 28-year veteran of MCA Music, McKellen had served as a "caretaker president" until his new appointment.

Now, he will have to act on his own advice, previously delivered to Zach Horowitz, executive VP of MCA Music Entertainment Group, to whom McKellen reports.

"I saw it as a short period before a new president would be appointed, so I thought I'd contribute to



McKELLEN



GRODE

stability and the continuity of the company by conveying my thoughts, through Zach, to the new president," he says.

McKellen will stay at MCA Music's offices in New York. Lance Grode, concurrently named to the post of executive VP, will have a high-profile presence in Los Angeles. Grode, who reports to McKellen, was previously

senior VP of legal and business affairs at MCA Music Entertainment Group.

Among other things, his New York address enables McKellen to keep in better touch with goings-on in Europe. McKellen has always had strong input on MCA Music's international dealings. He began his career in music publishing in the U.K., where he worked for the mechanical rights group MCPS. He emigrated to the U.S. in 1958 and worked for Peer Southern Music. In 1959, McKellen joined Lou Levy's Leeds Music, and went over to MCA when the Levy catalog was acquired by the company in 1964. He has been running MCA's business affairs since, having been

(Continued on page 40)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Wieland Kafka is appointed managing director of Warner Music Chile in Santiago. He was managing director of Ediciones Musicales Hispanas SA in Peru. (See story, this page.)

Vince Faraci is named executive VP of Third Stone/Atlantic Records in New York. He was co-president of Atco/EastWest.

Benny Medina is promoted to senior VP of A&R/GM, black music division, for Warner Bros. Records in Los Angeles. He was VP of black music/A&R for the company.

Sony Music appoints Joe Casey VP of A&R Special Projects for Sony Music Nashville, Michael Moore VP of promotion for Columbia in Nashville, and Bob Mitchell Western regional promotion manager for Epic in Los Angeles. They were, respectively, VP of promotion for Columbia, Western regional promotion manager for Epic, and



FARACI



MEDINA



CASEY



MOORE



SWERET



LERNER



AUERBACH



YARMARK

talent buyer for Billy Bob's in Fort Worth and Six Flags in Arlington, Texas.

Richard Sweret is promoted to VP of East Coast A&R for Arista Records in New York. He was director of East Coast A&R.

Lois Lerner is appointed associate director of marketing, children's programming, for Sony Kids' Music and Video in New York. She was a free-lance talent coordinator, casting director, producer/director of radio programs, and production manager for music

videos.

EMI Records Group North America in New York names Jess Auerbach VP of production and Anne Yarmark VP of human resources. They were, respectively, director of production for SBK, and VP of human resources and administration, East Coast, for Capitol-EMI Music.

Virgin Records names Amy Simon West Coast regional promotion manager in Los Angeles and Mike Stone Midwest regional promotion manager in Chicago. They

were, respectively, West Coast regional promotion manager and Midwest regional promotion manager for EMI Records.

PUBLISHING. MCA Music Publishing promotes John McKellen to president in New York and Lance Grode to executive VP in Los Angeles. They were, respectively, executive VP of MCA Music Publishing and senior VP of legal and business affairs for MCA Music Entertainment Group. (See story, this page.)

JVC Jazz Label Re-Establishing U.S. Presence

NEW YORK—JVC Jazz, which until a year ago maintained an import-only presence in the U.S. through a distribution deal with GRP, plans to resume operations as a full-fledged, independently distributed domestic label. Its inaugural gesture is the release of three works by guitarist Lee Ritenour: "Gentle Thoughts," "Sugar Loaf Express," and "Friendship."

Denny Stillwell, label manager for JVC Jazz, says the company's goal is to be a major force in the market in four to five years. "We're basing our identity and promotion strategy on two simple words," he said. "They are 'quality' and 'consistency.' JVC always had that image in the States and we want to maintain it."

As evidence of the company's high standards, Stillwell cites the production values inherent in Ritenour's titles. All three were made in 1977 and 1978 using direct-to-master-lacquering, a then-state-of-the-art process that captures live performances without the benefit of overdubbing. Superior musicianship is a requisite for such recording methods.

Stillwell also emphasizes that the label is not just interested in reissues. Although its start-up program involves releasing previously available material, negotiations are under way for new recordings with several established artists.

As a means of getting the label off the ground, however, 10 titles out of the 23 that GRP originally handled are slated for release. They include catalog titles by Don Grusin, which will be shipped in May, followed by Sadao Watanabe, scheduled for June.

JEFF LEVENSON

Melissa Etheridge On Rock-Solid Ground Tour, Retail Promos To Power New Island Set

BY PAUL VERNA

NEW YORK—More than two years since the release of her near-platinum Island Records release "Brave And Crazy," rock singer/songwriter Melissa Etheridge is back on track with a solid, adventurous new album that Island and PolyGram executives hope will push her over the top.

"She's definitely the market lead-

er in female rock figures right now, and she will consolidate that position after this record comes out," says Island founder and chairman Chris Blackwell of the 30-year-old singer.

Etheridge's new album, "Never Enough," has been ready for a few months, but the artist and the label decided to postpone its release until March 17, once the deck was clear of fourth-quarter blockbusters like Island's own U2 smash "Achtung Baby."

The wait has made Etheridge that much more eager to hit the road in support of her album. "For the past couple of months I've been in limbo," she says. "Now I'm so eager."

Initial response to the first single from "Never Enough" bodes well for the album. "Ain't It Heavy," a straightforward rock'n'roll song much in the spirit of Etheridge's earlier work, was at No. 11 on the Album Rock Tracks chart in its third week.

Island senior VP/GM Andy Allen says, "The plan is, because she has sold 2 million units [in the U.S.] based on AOR alone, to go back to that format and let those people know what's going on with this record. It's a good AOR-style track in her tradition."

Two other tracks on the album are already slated as second and third singles. One of these, "2001," is a catchy, sample-laced nugget

with a dance groove, different from anything the artist has written to date.

"I always meant for it to be different, from the moment I started writing it on the road in San Diego," says Etheridge of the song. "It started with the guitar hook and I reworked the lyrics a lot. I knew I was stepping out of the emotional relationships I usually write about, and I simply wrote how I feel about the world around me."

(Continued on page 28)



Voices For The Forest. Hosted by Sting, the third annual benefit for the environmental Rainforest Foundation, March 12 at New York's Carnegie Hall, featured an all-star cast and the music of George Gershwin, Cole Porter, and Noel Coward. Pictured, from left, are Sting, Elton John, Whoopi Goldberg, Natalie Cole, Don Henley, and James Taylor. (Photo: Ken Regan/Camera 5)

Bigger & Better Prospects For Sophie Hawkins

BY LARRY FLICK

NEW YORK—Sophie B. Hawkins is coming to grips with being a big woman.

As she confidently saunters through a tiny New York coffee-house and settles down to chat about her highly touted Columbia Records debut album, "Tongues & Tails," it is clear that for Hawkins being "big" means more nowadays than her taller-than-average stature.

(Continued on page 13)



Winning Them Over. With her debut solo disc, "Wynonna," due Tuesday (31) from Curb/MCA, Wynonna recently showcased the new album for retailers at the Fine Line Club in Minneapolis. Produced by Tony Brown, the album already has yielded a top five hit on the Hot Country Singles & Tracks chart with "She Is His Only Need." Wynonna will launch a solo concert tour Thursday (2) in Midland, Texas. Pictured with Wynonna, from left, are Handelman Co. executives Joe Siegers, Jerry Adams, and Jim Girling. For more on "Wynonna," see page 22.

Springsteen's Faith In The Second Chance; R.E.M.'s Wild Thing; Prince's U.K. Sweep

FOR MOST OF his career, Bruce Springsteen was the rock'n'roll Everyman, the embodiment of both the music's backstreet roots and its boldest promise. From "Greetings From Asbury Park" in 1973 to the worldwide success of "Born In The U.S.A." in the mid '80s, Springsteen gave voice to the hunger and dreams of his fans like no American rocker since Elvis.

On 1987's "Tunnel Of Love," Springsteen also sang for the first time of the view from that mansion on the hill, of doubts that only deepened as he achieved his own runaway American dream.

On two powerful new albums, "Human Touch" and "Lucky Town," set for simultaneous U.S. release by Columbia Records Tuesday (31), Springsteen confronts more directly than ever what wealth and celebrity have done to his work. "It's a sad funny ending/ to find yourself pretending/ a rich man in a poor man's shirt," he roars on "Better Days," conceding "a life of leisure/ and a pirate's treasure/ don't make much for tragedy."

As a backdrop to these discs, the tabloid drama of Springsteen's own life these past few years is difficult to ignore—the collapse of his marriage to model and actress Julianne Phillips and his subsequent marriage to singer Patti Scialfa, with whom he has two children. In today's cult of personality, at pop's pinnacle, there truly is nowhere to run to, nowhere to hide. Springsteen hasn't tried to do either, responding only with songs that assert his humanity amid the machinery.

"I know what it's like to have failed, baby/ with the whole world looking on," he wrote in "All The Way Home," a song he gave to Southside Johnny for an album last year. The theme recurs throughout these two new discs. "King on a white horse/ hey, now, look how far I've fallen," he wails on "Gloria's Eyes." Few of us may share (or care about) the travails of celebrity that shape such a viewpoint.

BUT THERE IS A LARGER IDEA and more universal struggle churning through these albums that makes them resonate with truth for fans who have ridden with Springsteen all the way from Greasy Lake.

At age 42, he is part of a generation that increasingly confronts life's fragility and uncertainty, second marriages and second careers, failures and regrets. For them, for himself, Springsteen sings here of faith in the Second Chance.

In many ways, he has given himself such a chance, relocating to California from New Jersey, splitting from the E Street Band, save for keyboardist Roy Bittan, and recruiting new players.

He also has come full circle to sounds that were part of his inspiration, tapping the tremendous soul power of vocalists Sam Moore, Bobby King, or Bobby Hatfield and summoning forth fearsome guitar riffs that hint at

majestic moments in '60s rock'n'roll.

Lyricaly, Springsteen also circles back again and again to images of work, love, faith, and doubt. Yet his perspective is more complex than ever, more accepting of life's contradictions.

On "Lucky Town" he finds "Living Proof" of God's goodness in the birth of a son, and self-forgiveness on the eve of a second wedding in "Book Of Dreams." But that fragility of life reasserts itself immediately. Against images of Gulf war dead in "Souls Of The Departed," the singer thinks, as he tucks his son in bed, "what if it would've been him instead?" He is not the first parent or spouse who, confronting the horrors of this world, wants to "build me a wall so high nothing can burn it down/ right here on my own piece of ground."

Musically, Springsteen has done a lot more than stand his ground on these discs. While the pop textures of these albums owe much to "Tunnel Of Love," they are both far more adventurous and electrifying pieces of rock'n'roll. And aside from all else that might be said of the 24 new songs on "Human Touch" and "Lucky Town," the albums include several potentially huge hit singles. The songs—not the hype—combined with a tour due later this year, are certain to spark the pop-culture fire around Bruce Springsteen once more.

ON THE BEAT: Add to R.E.M.'s recent cool moves a recording session with the Troggs of "Wild Thing" fame, supplemented by guitarist Peter Holsapple, down in Athens, Ga. A U.K. release arrived March 23 on Page One Records. One of the tracks was penned by "Wild Thing" songwriter Chip Taylor. No word yet on a U.S. release . . . In the wake of nabbing his fourth Brits award (Billboard, Feb. 22), Prince and his New Power Generation have set a new box-office record for the Earls Court Arena in west London, with eight sold-out June dates. No U.S. tour has been announced yet.

ON THE ROAD: Preceding the May release of its new album, "Revenge," Kiss is playing a 10-date club tour beginning in late April . . . Cowboy Junkies and John Prine open a co-headlining tour Tuesday (31) in Northampton, Mass. . . . Howard Jones is showcasing his new Elektra album, "In The Running," out Tuesday (31), with an acoustic tour featuring Jones on piano and percussionist Carole Steele . . . Yanni opens a tour Wednesday (1) in Atlanta showcasing "Dare To Dream," his first new studio album in three years on Private Music . . . Pearl Jam, touring behind its hit Epic album "Ten," picks up Eleven—the Morgan Creek band, that is—as support act on its current club tour . . . Arlo Guthrie hosts the annual Indian River Festival Saturday (4) in Vero Beach, Fla., with guests Richie Havens, the Outlaws, and others.



by Thom Duffy

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ARTISTS IN CONCERT

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THE UNINITIATED would have described the look on his face as a sinister grin. But the 600 fans of the sharp-tongued, black-power Priority Records rapper Ice Cube who crammed into the tiny WUST Radio Music Hall know it as "the smile of death." Cube displayed it frequently during his one-hour set, as the crowd bellowed practically every word of the 13 songs he performed, which encompassed material from his two solo albums and one EP. Even when the audience flipped Cube an obscene

gesture (as he encouraged them to) while shouting the chorus to the song "The Nigga Ya Love To Hate," the rapper looked genuinely touched.

Sporting his now-customary black Chicago White Sox cap, Cube reared back and fired other standards such as "Once Upon A Time In The Projects," "How To Survive In South Central," "Steady Mobbin'," and "Jackin' For Beats" while engaging the crowd in boisterous and profanely funny call-and-response games.

Unfortunately, the size of the venue could not accommodate Cube's elaborate stage set, which for other stops on this tour is adorned with a 10-foot skull and a replica of a prison guard tower—which certainly would have been deployed at the larger Citadel Center, this show's original site.

But the colorful black history mural behind the 10-foot-wide stage seemed a more appropriate backdrop for Cube's staunchly pro-black raps.

Hot new Mercury Records duo Black Sheep had the crowd jumping to its two recent No. 1 rap singles, "Flavor Of The Month" and "The Choice Is Yours," with the audience chanting the song's "you can get with this, or you can get with that" chorus. Elektra Entertainment's own impressive Del Tha Funkee Homosapien (Cube's cousin), steady flowed, rhyming "Sunny Meadows" and "Mistadobalina."

Ice Cube's new Priority Records label mates, W.C. & the Maad Circle, were also on the bill and commenced the evening with a 20-minute set. The group made the most of its time, performing cuts from its current album, "Ain't A Damn Thing Changed."

NEWSLINE

Seven Acts Added To Lineup Of 'Concert For Life' Mercury Tribute

David Bowie, U2, Def Leppard, Spinal Tap, Seal, Robert Plant, and Metallica have been added to "A Concert For Life," a tribute to the late Queen vocalist Freddie Mercury April 20 at London's Wembley Stadium. They join previously announced acts Elton John, George Michael, Guns N' Roses, and Queen members John Deacon, Brian May, and Roger Taylor. U2 will perform via satellite from the Sacramento, Calif., stop on its current U.S. tour. The Global Satellite Network will do a live U.S. radio hookup. Radio Vision has secured broadcast rights worldwide. Fox TV will present a two-hour special the day of the show. MTV will air the full show April 25. Also set to broadcast the show are JSB's WOWOW in Japan, BBC TV in the U.K., and the Premier Network in Germany.

Chili Peppers Headlining AIDS Benefit

An AIDS benefit concert, paying tribute to Magic Johnson, will be staged Saturday (4) at the Hollywood Palladium, headlined by the Red Hot Chili Peppers, who once recorded a song named after the basketball great. At the show, staged by Goldenvoice Productions, former Jane's Addiction singer Perry Farrell will debut his new band, Porno For Pyros. Also expected: Fishbone, Primus, the Beastie Boys, and the Rollins Band. Tickets are priced at \$35, and \$75 for a special balcony package that includes a catered dinner and a program, donated by A&M Records, featuring original artwork by the bands on the bill. Proceeds go to the Magic Johnson Foundation and ACT-UP Los Angeles.

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NEIL DIAMOND	Great Western Forum Inglewood, Calif.	March 11-16, 22-23	\$3,281,923 \$25/\$19.50	142,570 eight sellouts	Ogden Presents Avalon Attractions
GLORIA ESTEFAN & MIAMI SOUND MACHINE	El Nemesio Camacho Stadium Bogota, Colombia	Feb. 28	\$1,500,000 (915,000,000 pesos) \$25/\$15/\$12	60,000 sellout	Cellar Door Concerts Taxton Santos/Sepulveda/Torres
GRATEFUL DEAD	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 11-13	\$1,245,475 \$25	51,491 three sellouts	Metropolitan Entertainment
GLORIA ESTEFAN & MIAMI SOUND MACHINE	Toliedro Arena Caracas, Venezuela	March 3-4	\$1,193,550 (74,000,000 bolivars) \$200/\$40/\$15	14,000 two sellouts	Cellar Door Concerts Taxton Baker/TecnoSHOW
GRATEFUL DEAD	Spectrum Philadelphia	March 16-18	\$1,181,593 \$23.50	53,451 three sellouts	Metropolitan Entertainment Electric Factory Concerts
FARM AID V: WILLIE NELSON PAUL SIMON JOHN MELLENCAMP NEIL YOUNG KRIS KRISTOFFERSON TRACY CHAPMAN JOHN CONLEE WAYLON JENNINGS KENTUCKY HEADHUNTERS RAY WYLIE HUBBARD BILLY FALCON RICHARD MARX LORRIE MORGAN RICKY VAN SHELTON TEXAS TORNAIDOS	March 14 Texas Stadium Irving, Texas		\$856,225 \$45/\$25/ \$20	33,000 42,500	PACE Concerts
THE ALLMAN BROTHERS BAND	Beacon Theatre New York	March 10-11, 13-15, 17-18, 20-22	\$812,040 \$30	27,068 10 shows, five sellouts	Ron Delsener Enterprises
GLORIA ESTEFAN & MIAMI SOUND MACHINE	El Tascual Guerrero Stadium Cali, Colombia	March 1	\$800,000 (488,000,000 pesos) \$20/\$15/ \$12	40,000 sellout	Cellar Door Concerts Torres
GLORIA ESTEFAN & MIAMI SOUND MACHINE	Luis Aparicio Stadium Maracaibo, Venezuela	March 7	\$612,903 (38,000,000 bolivars) \$60/\$40/\$20	14,000 sellout	Cellar Door Concerts Taxton Baker/TecnoSHOW
DIRE STRAITS	Maple Leaf Gardens Toronto	March 19-20	\$571,616 (\$683,938 Canadian) \$29.50/ \$22.50	23,354 24,000 two shows	MCA Concerts Canada

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Superstar Voices Converging For Concert In Japan

NEW YORK—The Earth Voice '92 concert May 16 at the Budokan Theater in Japan has received commitments from Anita Baker, Michael McDonald, James Ingram, Roberta Flack, David Sanborn, Johnny Clegg, Maxi Priest, Lisa Fischer, and musical director Lee Ritenour, with recruitment of other artists continuing.

The show is aimed at raising environmental awareness in Japan and promoting the upcoming United Nations conference on environment and development, to be held June 1-12 in Rio de Janeiro, Brazil.

THOM DUFFY

Venues & Promoters:
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SOPHIE B. HAWKINS

(Continued from page 10)

"It's also about the attitude and aura you transmit," she says. "I have only recently begun to enjoy being a 'big woman' internally as well as externally. It's easy enough to get used to having big hair and long limbs, but dealing with a big heart and big ambitions can be tough."

Hawkins soon also may have to learn how to deal with having a big hit. Although her first single, "Damn I Wish I Was Your Lover," does not officially go to radio until Tuesday (31), it has been getting heavy play on more than a dozen top 40 and alternative stations for nearly six weeks.

With "Tongues & Tails" set for April 7 release, the New York-bred singer/songwriter says she is not nervous about the critical and consumer scrutiny ahead.

"Once it sunk into my brain that I got this deal because [Columbia] believed in me and my music, I was able to dig into making this album without any inhibitions," she says.

"Tongues & Tails" distinguishes itself from the typical femme-fronted confessional genre by tempering its emotional lyrics with rhythmic pop grooves and snatches of African-tribal percussion. Actually, Hawkins began her musical journey as a drummer, studying for five years under legendary Nigerian musician Babatunde Olatunji. Unlike many songwriters, who create tunes on a piano

or guitar, Hawkins often writes on the drum.

"Sometimes people are not ready to receive heavy words," she says. "What you need to do sometimes is reach them on a primal level—and you can do that with a swaying groove."

There was a time when Hawkins was not certain she would be able to share her songs as she envisions them. Prior to signing a recording deal, she was working with a producer who convinced her that she needed to clean up her sound in order to be competitive. "I made this demo, and it sounded so false. It wasn't me," she says.

It was not until Hawkins circulated a tape that she describes as "kind of dirty, and where not every note was



SOPHIE B. HAWKINS

perfect" that she clinched her deal with Columbia.

As she prepares for an extensive promotion and concert tour, Hawkins' instincts as a "big woman" are kicking in.

"I'm not going to shrink back and say that I don't care about being successful—because I do. But I think that there are a lot of positive things you can do when you're successful."

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Lester Sill, President,
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Andre Manual, Owner, Big Beat Productions, Big Beat Sound Labs; Producer, Compton's Most Wanted, Ice T, King T

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Luncheon Address

- **Handholding the Rapper/Sampler: Guiding the Recording Artist Through the Sampling Clearing Process**
Brian Turner, President, Priority Records

- **Copyright Infringement of Musical Works by Sampling: O'Sullivan vs. Markey and Other Recent and Pending Litigation**
Vince Perrone, Executive Vice President and General Counsel, Jobete Music Co. Inc., The Gordy Company

- **Current Trends in Sampling Licensing and Co-Publishing: Splitting the Revenue Pie; the Music Publisher's Perspective on Buy Outs and Other Alternatives**
Martin Coben

- **Review and Analysis of Contracts: The Latest Techniques for Establishing Control Over Derivative Works That Use Sampled Works; Other Provisions for Clearing Musical Copyrights for Sampling**
Fred Ansis, Partner, Hall, Dickler, Lawler, Vent & Friedman
Robin Smith, Director, Legal and Business Affairs, Warner Chappell Music, Inc.

- **Sound Recording Rights in Phono Records and Video: Leading Cases and Recent Developments**
Evan Coben, Associate Attorney, Cohen and Luckenbacher

- **Current Trends in Record Sampling Licensing: Apportioning Ownership of the New Master Recording, Royalty Rates, and Shares of Copyright Ownership**
Ira Selsky

- **Review and Analysis of Contracts: Latest Techniques for Establishing Control Over Derivative Works and Other Provisions to Clear Sound Recording Copyrights for Sampling**
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Increased Royalty Rate For Some EMI Acts

NEW YORK—Hundreds of major performers who made recordings before 1970 that are part of CD reissue programs under one of several EMI Music label banners will have their royalty rate upgraded to 10% on sales of their product, effective April 1.

"This will cost us millions of dollars we are not legally bound to pay," says a label spokesman.

According to Jim Fifield, president and CEO of EMI Music, the royalty upgrading is an outgrowth of the company's ongoing reissue program on CD. "It is appropriate that the music industry continue to... ensure that they derive fair economic benefit from these reissues."

Increasing royalty rates from an average of about 5%, a rate that appeared to apply to many of the top sellers of the pre-1970 era, the new

policy allows artists who recorded in the U.S. to receive the 10% royalty on retail list for full-price domestic and foreign sales, with reduced-rate royalties applying to other sales.

In addition to the rate increases, the company is forgiving artist royalty debt balances where they exist so that after April 1 royalties will be paid to such artists without further recoupment. In many cases, the artists are deceased so payments have been made to their survivors.

Much of the material covered by the new policy was originally released on Capitol, which is celebrating its 50th anniversary this year. Over the years, parent EMI also has acquired a number of important pop and jazz master catalogs originally marketed in the '40s, '50s, and '60s by such labels as Imperial, Aladdin, Lib-

erty, Pacific Jazz, Sue, Blue Note, and United Artists. EMI's reissues have appeared mainly in the Capitol Collector's Series and EMI Legends of Rock'n'Roll Series.

The pre-1970 Capitol artists with a stake in the royalty hike include the Andrew Sisters, Bing Crosby, Miles Davis, Tennessee Ernie Ford, Judy Garland, Benny Goodman, Jackie Gleason, Ferlin Husky, the Kingston Trio, and the Lettermen.

At Capitol/Blue Note, affected acts include Chet Baker, Art Blakey & the Jazz Messengers, and Davis.

At EMI Records, where the bulk of reissues are rock'n'roll classics from Aladdin, Imperial, Minit, and United Artists, the acts include Fats Domino, Jan & Dean, Ricky Nelson, Cher, Jay & the Americans, and Irma Thomas. **IRV LICHTMAN**

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Changed Tune: 'Spare A Dime' Going The Commercial Route

DESPITE INFLATION over 60 years, "Brother, Can You Spare A Dime?" remains a compelling ode to economic adversity, a point to note, unfortunately, in these difficult times. "Til now, the song has never been available for commercial use.

But that has changed, as the heirs of the writers of the song, lyricist **E.Y. Harburg** and composer **Jay Gorney**, are accepting jingles offers through **The Harburg Foundation** and **Gorney Music Publishers**, who became the co-music publishers of the song in 1990. If a note

of humor can surround the song, introduced at the height of the Depression in the 1932 musical "Americana," it is the recollection

that when Gorney accepted an award from the **American Guild of Authors & Composers** (now the **Songwriters Guild of America**) in the early '70s, when the nation was once again enduring an economic downturn, he said, jokingly, that he had waited 40 years for bad times to see revitalized exposure.

THE BALLY MASTERS: A call to the office of **The Goodman Group**, the New York-based music publishing operation headed by **Gene Goodman**, from a relieved fellow who had finally found where to make a master premium deal for the 1956 hit "City Of Angels" by the **Highlights**, awakened Goodman's interest in a master catalog deal he had made years ago. The Bally label of the '50s and early '60s was a spinoff of the company that manufactures arcade games. Besides the Highlights success, it did well with other acts such as the **Argyles**, the **Turks**, the **Teensters**, and the **Mad Lads** (there's also an album of standards sung by Broadway musical comedy star **Janis Paige** and an early stereo effort by the **Navy Steel Band**). Now, Goodman hopes a label, both in the U.S. and abroad, will pore through the hundreds of masters he owns and start a series of reissues. By the way, Goodman controls "only a few" of the copyrights.

DEAL: **Cherry Lane Music** has purchased a co-publishing and administrative interest in all film scores of the **Fifth Avenue Entertainment Ltd.** film library, principally the former catalog of **New World Pictures**. According to **Peter Primont**, **Cherry Lane** president, CEO, the purchase represents both the largest single investment in its 33-year history and a big step in a new direction designed to give the company access to major film composers. "Until last year, **Cherry Lane Music** was never a factor in the film music arena," says Primont. "But in 1991, we formed a

joint venture with **Thom Mount** and the **Fifth Avenue Entertainment** that includes their new films produced over the next 10 years."

This spring, **Cherry Lane** will see its first release, "Hellraiser III," under its agreement with **Fifth Avenue**. It has a score composed by **Randy Miller** and recorded with the **Moscow Symphony Orchestra**.

THE annual Gibraltar Song Festival will be held Sept. 19 at the **Queen's Cinema**. Started in 1960, it is an international competition of

musicians and composers.

The grand prize is 6,000 pounds (about \$10,260). Contestants must submit their entries by

April 24. En-

tries must be submitted on cassette and be three to five minutes long and accompanied by three type-written copies of the lyrics. There is a 20 pound (\$34.20) entry fee per song. Preselection of songs will be carried out in the U.K. by the **British Academy of Songwriters, Composers and Authors (BASCA)**. In the U.S., the festival can be reached through **Toni Griffin at Donley Communications Corp.** in New York.

THE WAY HE IS: **Arthur Siegel**, a composer/artist known as a collector and performer of rare material by Broadway giants, will have an album, his first all to himself, that will include all the songs he wrote for **Leonard Sillman's** "New Faces" revues and rarities from unproduced musicals. One of his best-known "Faces" songs, "Love Is A Simple Thing," is from the 1952 edition. The album, produced by **Brian Gari** and **Jeff Olmsted**, will appear on the **Original Cast** label. The title's a natural: "Arthur Siegel Sings Arthur Siegel."

COSTING IT OUT: The U.K.'s **Copyright Tribunal** has ordered that music publishers' agency the **Mechanical Copyright Protection Society** should pay 20% of the costs of record companies' body the **British Phonographic Industry** following their mechanical royalties dispute last year. It is estimated that each side incurred costs of about \$4.5 million in the hearing before the tribunal.

The tribunal's decision on new mechanicals rates was generally seen as a victory for the **BPI**, though the **MCPS** gained a number of points that pleased its members.

PRINT ON PRINT: The following are the best-selling folios from **Music Sales Inc.:**

1. The Complete **Robert Johnson**
2. **Harp Styles Of Bob Dylan**
3. **The Cure**, Disintegration
4. **Classic AC/DC**
5. **Cat Stevens Greatest Hits**



by Irv Lichtman

On those occasions when fate intervenes to play its surprise solo, none among us is immune. Few people, even the most jaded music-industry veterans, can forget where they were or what they were doing on Oct. 31, 1991, the day the reunion of Spinal Tap was announced.

(Continued on page ST-2)

SPINAL TAP

IS IT
REALLY
25 YEARS?



THE
SPINAL
TAP
TRIBUTE

Spinal Tap

IS IT REALLY 25 YEARS?

(Continued from page ST-1)

On the eve of their 25th year in the business, Britain's beloved rock gods signed with a new label (MCA) to deliver a new album, "Break Like The Wind"—their first since the controversial 1984 "Smell The Glove" collection, which presaged the group's tragic breakup.

The three musicians who captured audiences with songs such as "Tonight We're Gonna Rock You Tonight" and "Big Bottom," starred in the brutally frank "rockumentary" This Is Spinal Tap, and redefined the scope of concert staging with their "Stonehenge" presentation are together again. By way of reintroducing themselves to the music industry, Spinal Tap agreed to let Billboard honor them in a very special industry tribute. The following salute to the band is comprised not only of testimonials from its many friends and admirers within the music business, but also an exclusive, no-holds-barred interview with Spinal Tap. The following exchange, conducted in Billboard's Los Angeles offices one winter afternoon over a lunch of mixed greens and pasta, ranged freely over all manner of Tap topics and distinctly revealed David St. Hubbins, Derek Smalls and Nigel Tufnel as three of rock's more eloquent spokespersons.

—Gene Sculatti, Director of Special Sections

BILLBOARD: It's been eight years since your last album. The official story of how the band reunited is that you met at the funeral of your former manager, Ian Faith. Surely the decision to re-form wasn't arrived at so casually. How did it really come about?

DEREK SMALLS: It was destiny. And it was also because none of us were really making a great amount of money.

NIGEL TUFNEL: We were making an uncomfortable living, actually. But we did get together at Ian's funeral, and we started chatting.

DAVID ST. HUBBINS: And laughing a bit. And wondering

what happened to the old stuff, the catalog. We got into this legal hassle, one thing led to another, and we eventually had to pay the lawyers. We were spending so much time in lawyers' offices at that point—

DEREK: Basically, it was food that got us back together, because the lawyers would always call up and say, "Would you like lunch?" And we'd go in and have lunch with them.

DAVID: But, to answer your question, there was something else too. (Sighs) There are so many bands now that have been influenced by Spinal Tap, and we felt that it would be nice for the kids before they got too old—and before we got too old—to see Tap as it really was...

NIGEL: What all the shouting was about.

DEREK: What all the shouting was about, and what the silence that followed the shouting was really about. That's basically it. We weren't sure that we'd really secured our place in rock 'n' roll history.

BB: Are you concerned that audience tastes may have changed in the years you've been away? Will people be ready for Spinal Tap in 1992?

DEREK: It all goes in a big circle, doesn't it? I mean, the stages get big, the stages get small. Then they get big again.

DAVID: It's true. It's not only circular, it's entropic. Everything is downhill.

NIGEL: It's endomorphic too.

DEREK: Now that it's at the bottom of the hill, it's time for us to leap on again.

BB: After eight years apart, did you have problems readjusting? Was there perhaps some sense that you weren't ready to work together again?

NIGEL: It's quite like muscles, really. When muscles get flabby, your brain goes a bit flabby.

DAVID: And squishy.

NIGEL: And then one good night can change it.

DAVID: If you have a nice breakfast in the morning.

They've been in the business for 25 years? It's a little too long if you ask me.

—Ozzy Osbourne

DEREK: It starts solidifying. It's like eggs. At first they're runny, then you leave them on the flame and they harden up...

BB: How did you go about reassembling the band? Did you first set aside a certain amount of time to write new songs?

DEREK: We took an hour to buy the eggs.

NIGEL: Well, we still live in England, so we first made a commitment to come to the States.

BB: Derek was in England as well?

NIGEL: Yes. David is the only Californian. He's not literally an American, but he's living here.

DEREK: He's not a citizen. He flunked the test.

DAVID: I didn't do badly.

DEREK: It was the Constitution question.

DAVID: No, no. It was like, I referred to the two houses of Congress as the House of Commons and the House of Lords. It was a mistake anyone could have made—

DEREK: And the Commandments on the Constitution, he got those wrong.

DAVID: But I called the Democrats the Lords. They couldn't overlook that. Other than that, I actually did quite well.

NIGEL: Anyway, we came over here and set aside some time for writing and conceptualizing the album. Then, of course, with writing comes playing. We play and write at the same time.

I'd place Spinal Tap before Springsteen ... anytime I alphabetize my records.

—Marty Bender, program director, WFBQ

DAVID: And the first thing we played was the blues. You've got to go back, as it were. The first thing we played was "My Baby Wants It Tonight," by Blind Bubba Cheeks. (All sing: "My baby don't want it a week from Tuesday/ My baby wants it tonight/ All dressed up, it's her high-heel-shoes day/ My baby wants it tonight.")

NIGEL: So we got through fooling with that, and David was playing in E, and Derek and I were playing in A.

DEREK: And it worked because they're parallel keys.

DAVID: They're both vowels.

NIGEL: They're open-mouthed keys. You have to open your mouth to say both "A" and "E."

DAVID: So we ran through all the old songs: "Hellhole," "Christmas With The Devil," "Tonight We're Gonna Rock You Tonight." Then the next day we got together and did it again, and one of us had a guitar lick, and another a bass lick. And he had a salt lick. One thing led to another, and we had some new material. Derek had written a great power ballad called "Just Begin Again."

DEREK: My musical horizons had been so expanded by working with the Christian rock group Lambsblood.

NIGEL: Couldn't be anything but expanded.

DAVID: Well, it could be contracted.

DEREK: But Lambsblood took material from everywhere, because it was all a "blessing" to them.

DAVID: If you're sufficiently religious, the world is public domain and everything is a blessing.

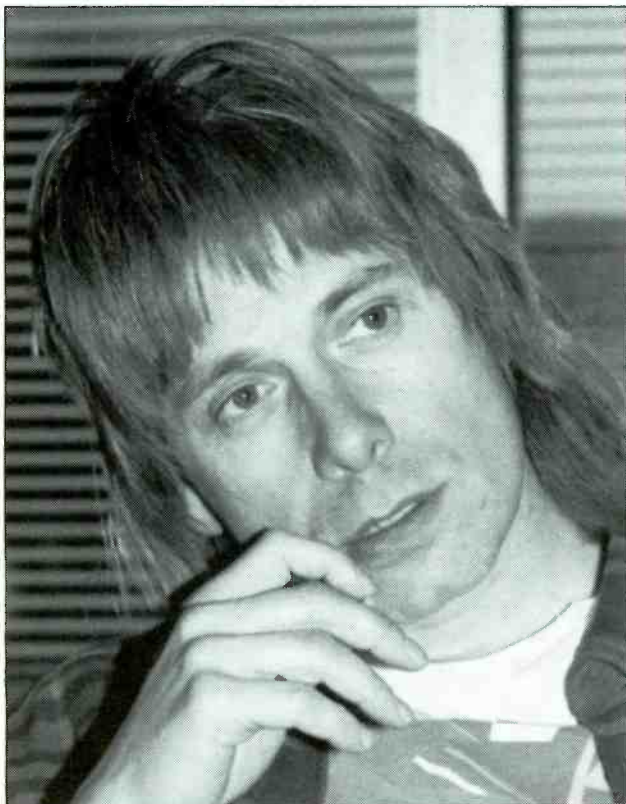
BB: How did you go about getting a record deal? Did you shop yourself to various labels?

DAVID: The first thing we had to shop for was a lawyer we hadn't dealt with before. And then, of course, we got hooked up with Wendy Goldfinkel of Go Figure Management.

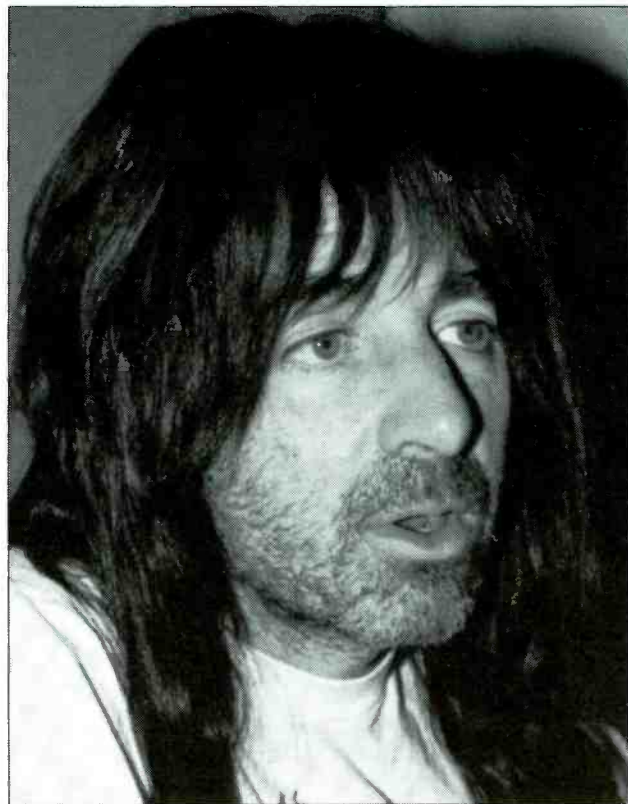
DEREK: Who was our old fan-club president.

BB: So there was obviously some emotional bond there.

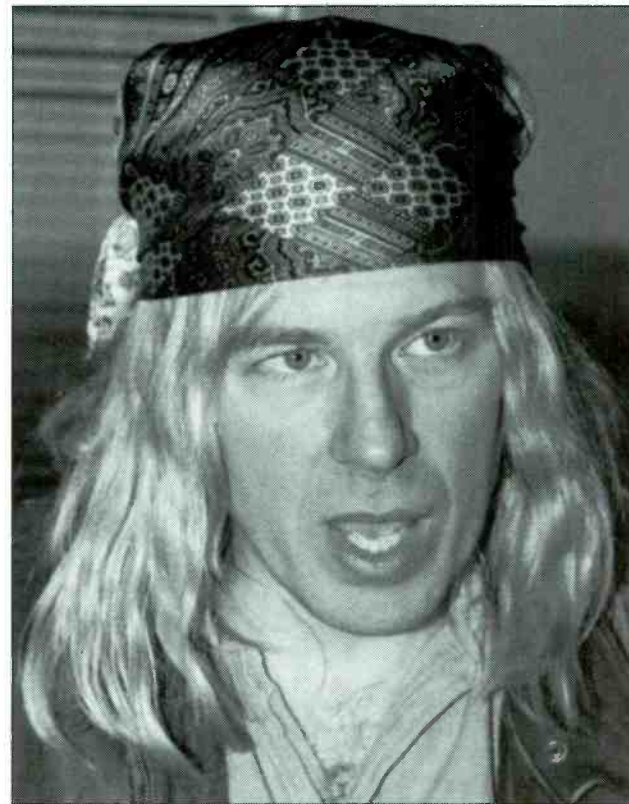
NIGEL: Oh, yes. Going back to when she was just a sprite. (Continued on page ST-4)



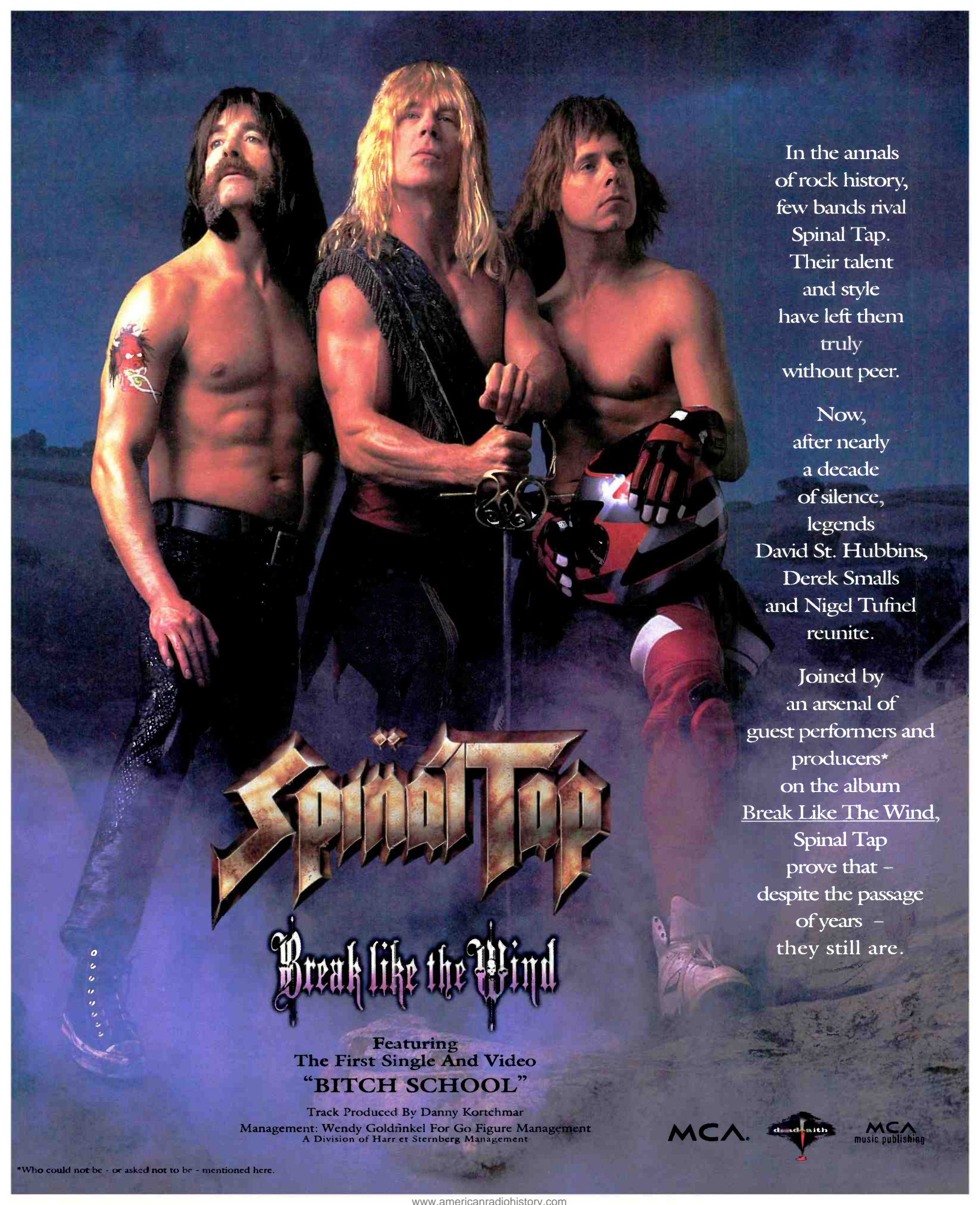
[On readjusting to David and Derek] It's quite like muscles, really. When muscles get flabby, your brain goes a bit flabby.



It starts solidifying. It's like eggs. At first they're runny, then you leave them on the flame and they harden up...



We said, "MCA? Great!" Because the label goes way back to the old days, with the dog and the phonograph turntable and all.

A photograph of the rock band Spinal Tap. The three members are standing in a desert landscape under a blue sky. The member on the left has long black hair and a beard, wearing black pants and a red and white tattoo on his right arm. The middle member has long blonde hair and is wearing a black fringed vest over a red shirt. The member on the right has long brown hair and is wearing a red and white motorcycle helmet and red pants. They are all looking upwards and to the right.

In the annals
of rock history,
few bands rival
Spinal Tap.
Their talent
and style
have left them
truly
without peer.

Now,
after nearly
a decade
of silence,
legends
David St. Hubbins,
Derek Smalls
and Nigel Tufnel
reunite.

Joined by
an arsenal of
guest performers and
producers*
on the album
Break Like The Wind,
Spinal Tap
prove that –
despite the passage
of years –
they still are.

Spinal Tap

Break like the Wind

Featuring
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“BITCH SCHOOL”

Track Produced By Danny Kortchmar
Management: Wendy Goldfinkel For Go Figure Management
A Division of Harr et Sternberg Management

MCA.



MCA
music publishing

*Who could not be - or asked not to be - mentioned here.

Spinal Tap

IS IT REALLY 25 YEARS?

(Continued from page ST-2)

DAVID: We all sprouted her. We all gave her a good sprouting.

DEREK: She's more of a Coke than a Sprite.

DAVID: It's a bond you can't forget, although we tried. So she said, "Would you like some creative management?" And we said, "What's that?" We had tried the other kind, and we'd tried everything else, so we figured we might as well give this a go.

DEREK: Anyway, Wendy got us talking to a number of labels. And MCA just sounded like—

NIGEL: Three letters.

DAVID: Yes. But again, "A." There's that letter again. We said, "MCA? Great!" Because the label goes way back to the old days, with the dog and the phonograph turntable and—

BB: That's RCA.

DAVID: Yeah. That's right. But we didn't say that. We said, "Fine." We had a meeting with Mr. Teller and Mr. Barwater and all those other blokes, and they said, "Refresh our memory. Who are you?" So we got out our acoustics and played for them our entire repertoire.

When I was born, a wise man told my mother that someday I would enter the music industry. Out of desperation, she then set me adrift down the Nile River in a holiday gift basket, the kind that is usually filled with cheese and jellies. After three days, I was picked up by a group of young men who mistakenly thought I was a Ludwig amplifier. I subsequently toured with them for seven years, often being plugged into 110-volt outlets in cheap bars throughout the Southwest. It was a hard life, but it was a start. I guess you might say I owe my current success to Spinal Tap. Thanks, guys.

—Alan Meltzer, president, CD One Stop

DEREK: That cleared the room out as well.

NIGEL: And the one person who was left said, "Yeah, we'll have a go." I forget who it was.

DEREK: It was me.

DAVID: It was you. Then a bidding war ensued.

DEREK: And MCA won. They had the low bid.

BB: Now, the new album, "Break Like The Wind," lists several different producers...

DAVID: Yeah. We got the best in the business.

DEREK: Well, it didn't really start out to be that way...

NIGEL: That was really a happy compromise.

DAVID: In the old days, you see, we had had some difficulty in the studio with the people who produced us.

NIGEL: Mainly ourselves.

DAVID: We thought the same thing would happen, so we chose new producers. And, because we're all perfectionists, we'd work with one for a while, then we'd go on to the next one. So with Steve Lukather, who's just a wonderful man and a fine musician in his own right, we just got impatient with him. He did four tracks.

Spinal Tap is probably the most influential force in my life. I think they are the perfect role models for today's youth: extremely intelligent, extremely talented and extremely loud.

—Dweezil Zappa

NIGEL: Then it was time to go with Danny Kortchmar. Another fine musician by the way. A fine guitar player and producer—

DAVID: In his own right. Gave us a great crunchy guitar sound, you know. And then what happened?

NIGEL: We were having lunch one day, and, you know, we all looked at him to pick up the bill, and he looked to us. And

there was a long awkward moment where—

DEREK: Long, long awkward moment.

NIGEL: Half an hour.

DAVID: The flies were gathering. It was really disgusting.

NIGEL: So Kortchmar moved on.

DAVID: After three wonderful tracks.

NIGEL: An amicable parting. And then Dave Jerden came in with a marvelous, great heavy-metal ear. You know, producer of Alice in Chains and Jane's Addiction. Marvelous.

DAVID: But the trouble with Dave was, you know, everything was so businesslike with Dave. He would keep saying, "Have you got a couple of quarters for the parking meter?" It was all business. And he'd run out and put money in the meter and stuff. He's a marvelous man and a tremendous producer, but eventually we ran out of change.

NIGEL: He'll nickel and dime you to death.

DEREK: Then T-Bone Burnett came in.

The incendiary nature of this band caused on-stage pyrotechnics to be banned in Boston. The near riot ensued when the drummer self-immolated during their last performance here. We should all gather at Stonehenge in honor of their reemergence.

—Oedipus, program director, WBCN

DAVID: What T-Bone did was he revamped the sound collage at the end of "Rainy Day Sun," which had been recorded initially, of course, with the London Panharmonic Orchestra.

DEREK: Which had never been released. That was the album version, which the record company back then just butchered. "How about we fade it at three minutes, boys?"

DAVID: It angered us, made us really angry. So T-Bone Burnett—he's an American, by the way, and very tall, the tallest producer we hired—he came in and, with the very fine brush of an artist, he broke down the original recording. Now was it a two-track?

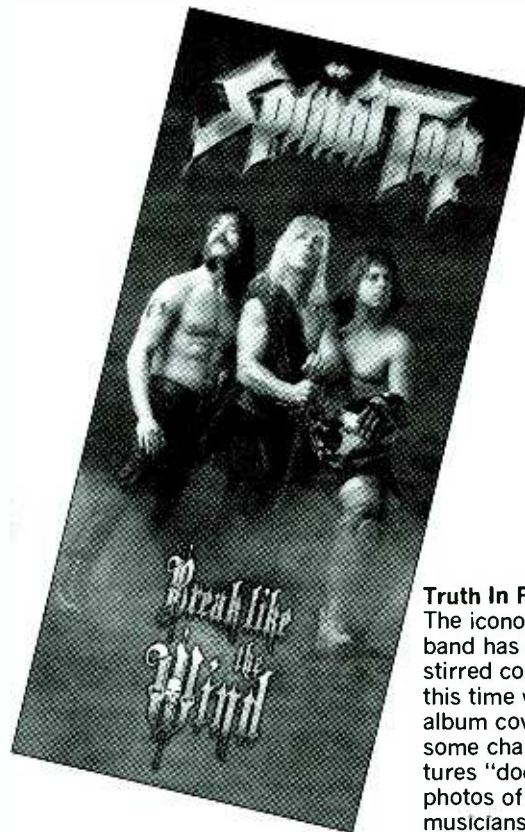
DEREK: Four-track—which he digitally reduced to two-track and then bounced back to three-track to get the center back.

NIGEL: Then he electronically rechanneled it to simulate stereo. A marvelous job. And then he took that and panned the whole thing...

DAVID: And by that time, we would have hired him to do a lot more, but we'd run out of money.

DEREK: And he was way too tall—for most of the studios we were working in.

BB: My impression of "Break Like The Wind" is that, yes, there's the usual amount of songs about girls and rock 'n' roll and so forth, but there's also some newfound maturity here, some reaching for the kinds of larger themes that listeners previously might not have associated with Spinal Tap.



Truth In Packaging?

The iconoclastic band has again stirred controversy, this time with its new album cover, which some charge features "doctored" photos of the three musicians.

They're beyond metaphysical, surpassing all I've ever dared to dream of. They cut an audience with crippling rock and roll and leave them suffering in mute-nostril agony.

—Alice Cooper

DEREK: Yes, that's the word. That's what it's all about this time.

NIGEL: It's also about reaching. If you're not going to reach, then what's the point of really being alive? If you're just going to sit there on your hands, like the dinosaurs, you'll die the way they did. They died in that position.

DEREK: They never did aerobics.

BB: For example, it would have been inconceivable that Spinal Tap would have done a song like "Just Begin Again"—the duet with Cher—eight years ago. It seems to reflect on your personal experience of the past several years.

DEREK: It's a reflection of our saying, "Let's go for all the audiences this time." Let's not restrict ourselves and hurt ourselves by keeping the audience from getting to us. Let's give 'em a chance to like us.

NIGEL: Let's give them a chance to like Cher.

BB: Another song that seems especially ambitious is "Now Leaving On Track Thirteen," which appears to be about death.

(Continued on page ST-6)

NOTED UK DEEJAY RECALLS THE LADS BACK WHEN THEY "USED VOLUME AS A FOURTH CHORD"



BY MIKE PYM

They entered the studio unsteadily, as if the pitching and rolling of the ship were making them nauseous (which it turned out to be doing). I was hosting the late-night program on Radio Caroline, and the wobbly-legged members of Spinal Tap had been brought out to the pirate ship in a record-company-leased skiff to promote "(Listen To The) Flower People."

Nigel seemed a dark and brooding lad, the obligatory shock of shiny hair covering a dour cockney countenance. Derek was harder to read, rolling and smoking a variety of joints, the history of which he insisted on detailing, like an oddly bewhiskered wine steward. David was, as ever, the dreamer, the poet, the one who actually seemed to believe there were flower children and that we should, in fact, listen to them.

When the leased skiff headed back early, delaying the lads' return to land by a day, we struck up a friendship nourished by their need for someplace (namely, my cabin) where they could enjoy a modicum of privacy in which to return their respective lunches to sender.

In the years to come, as Yours Truly migrated shoreward and took up his perch as host of the longest-running needle-drop and live-performance program on British medium-wave radio, the Tappers would visit our studios whenever they had a new record to promote. As our engineers struggled to cope with their increasing loudness, we could see the band growing into their style, using volume as, if you will, a fourth chord.

Their twin obsessions—sex and history—manifested themselves in increasingly elaborate lyrical inventions. Meanwhile, Nigel's fretwork eluded his peers and showed what, all that time back, he had been brooding about.

Today, our program is recorded on digital tape, and we are soon to become the first all-hard-disk radio show on medium wave. As I look back on the literally hundreds of bands who've come into our studios and made the case for their music, no band's contribution seems as persistent—nay, as stubborn, in its refusal to bow to popular negation—as that of these three dogged musical warriors and their confreres on the back line. If it's hard for you to believe that it's been 25 years since Spinal Tap first assaulted your aural cavities, imagine how I feel.

Even if it takes 25 more years for these fellows to get into the Rock 'n' Roll Hall of Fame, put your money on Tap—if not for their sonic crunch and lyrical ambiguity, then just for their brute persistence. And don't tell them I said so, but this time I just might play their record, too.

Mike Pym hosts "Pym's Cup," the first and still the only British pop show in AM stereo.

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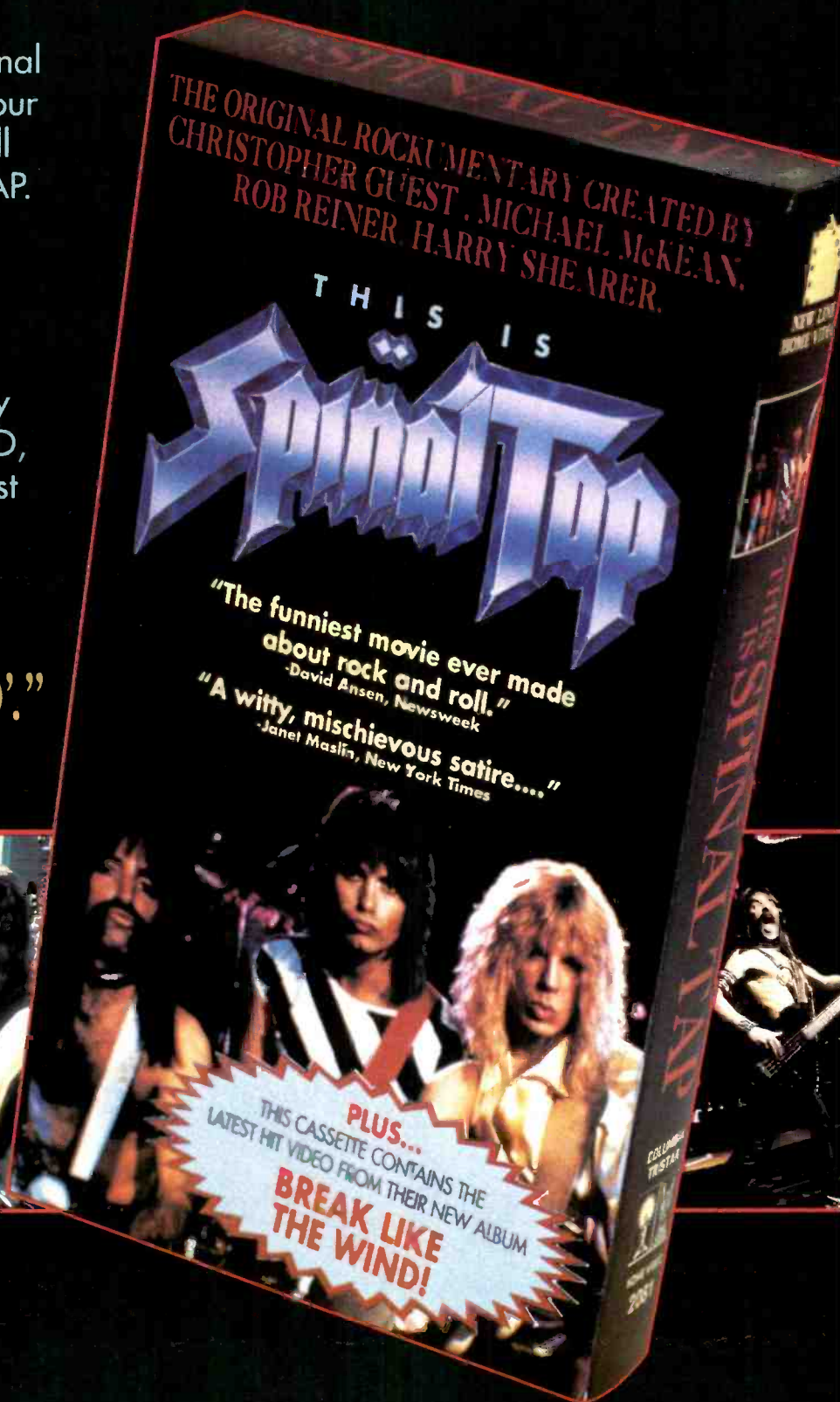
Plus, this "25th Anniversary edition" includes the new heavy metal smash video from their album, BREAK LIKE THE WIND, along with the classic hit video HELL HOLE and their greatest hits commercial HEAVY METAL MEMORIES.

"SPINAL TAP HAS PAVED THE WAY FOR...THE HIT FILM 'WAYNE'S WORLD'."

-Janet Maslin, New York Times



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SPINAL TAP

IS IT REALLY 25 YEARS?

(Continued from page ST-4)

NIGEL: I must say, it sort of stemmed from an idea I had.

DEREK: But we stopped him from killing himself.

NIGEL: I thought it would be a subject that would be interesting and foster some discussion. It just really came out.

DAVID: We were like a think tank.

NIGEL: The progress that we made on that song—in just half an hour. It was so important, and we never used to take the time like that. Never used to deal with messages.

BB: The image of the old man going off into the night is quite powerful.

Trying to keep their product in stock is impossible. We've had over 10,000 LPs and 5,000 8-tracks on back order for over a year, and requests for the DAT are beginning to mount.

—Dave Roy, senior music buyer, Trans World Music Corp.

DAVID: It's inescapable. You can't look away. Well, you can look away—

DEREK: And they can pull the drapes.

DAVID: Actually, it's just a song. You don't have to look at all. Unless there's a video.

BB: In the title track, "Break Like The Wind," you sound as if

you might be addressing a generation: "We are the children... We made a promise in the night..."

NIGEL: Yes, very much. That's very astute. The song is about this journey in life. It's like, life is like a day, or like a date, a day where in the nighttime of the day you have a date. A lucky day.

DAVID: You have a date with Jeff Beck, if you're lucky!

NIGEL: It's almost like a date shake.

DAVID: It's like a day. You wake up in the morning, you're a baby, a child. You take a quick shower. Around lunchtime, you're 31, you're getting older, and then—



Truth In Grimacing. Derek Smalls (center) answers Tap detractors with a gesture of defiance as David St. Hubbins (left) and Nigel Tufnel look on. Photo: Glenn Waggener.

NIGEL: Then you're an old geezer, pooping in your panties.

DAVID: And then, after that, you've got a date. And then you're back to "track thirteen," and they're pullin' the plug. My favorite line is "We are the thumbs on a stranger's hand." People say, "What's that mean?"

BB: What does that mean?

DEREK: Because, look (demonstrating), here's your own thumbs. Which side are you used to seeing? The back side, right? Now, when you turn 'em round—as you would looking at a stranger's thumbs—you see the thumbprints!

(Continued on page ST-8)

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SPINAL TAP, DAVID, AND ME: A VERY PERSONAL VIEW



BY JEANINE PETTIBON-ST. HUBBINS

The moments that matter in the lives we lead stand out like jutting cliffs along the shoreline of memory . . .

I am at a party at my friend Detmer's flat. The music is Coltrane—all rage, lust and Godhead. I am throwing the I Ching for poor Rutger, dead that very morning of botulism. The coins seem possessed of an outside force other than their usual cosmic spin. Odd. Rather like TV interference when someone walks through the room wearing aluminum clothing. An entity. I turned...

The shock of blond...the blaze of red velvet...the aura of Remy Martin...and Something Else. This pale creature is more than he seems, surely. And all at once it comes to me! The Shogun! The Dream Warrior I had known in my slumbers for so many years, truly made flesh, clearly reborn in the guise of a moderately well-known pop figure! What girl could ask for more?

And so it came to pass: The 700-year-old dead Japanese warrior-poet and the 645-year-old dead Japanese princess (me) became as one. Or, counting the rest of the band, six. And we've had our ups and downs, our yins and yangs, to be sure. But my association with Spinal Tap has been more than just physical; I feel my soul linked to this incredible group and their mighty works, rather like a string links a sky-bound kite to the ancient Earth. They are Fantasy that will not be tamed. I am Reality that will not be denied.

When in Pomona, Calif., be sure to visit Potato Republic, fine Irish clothing for the discriminating, and, right next door, The Drippy, medicinal herb candles for all social, psychic and digestive ailments.


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Wendy Goldfinkel


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IS IT REALLY 25 YEARS?

(Continued from page ST-6)

NIGEL: You see the swirls, all the genetic messages.

DAVID: That's where your DNA is, encoded in your fingerprints. All we're saying is "Look to your brother." Look to that stranger. He is your brother.

DEREK: Is that what we're saying? He is your brother, on this one day...

DAVID: On this one *line*. The rest of the song, who cares? Screw your brother. Play the solo!

BB: Onto another song. Do you expect to encounter any flak over the lyrics to "Bitch School"?

DEREK: Oh, come now! Now really, this is where the audience has to be a bit mature. We've done some growing up.

NIGEL: Let's go over it line by line: "You've been bad/ Don't do what I say/ You don't listen/ You never obey/ I'm gonna have to send you to Bitch School."

BB: But these lyrics are being addressed to someone, a person—

NIGEL: Listen. Second verse: "You're a beauty/ You're the best of your breed/ But you're a handful/ And I know what you need." It's about a *dog!*

DAVID: You know McCartney's "Martha My Dear" off the Beatles' "White Album"? No one said, "Oh, his girlfriend's pissing on the rug, is she? Silly girl, I'll swat you with a newspaper!"

DEREK: Nobody goes and interviews Linda McCartney and says, "What was that accident Paul wrote about? What did you do on that rug?"

BB: True enough. Now, I'm sure one thing Billboard readers

will want to know is this: Has the infamous Spinal Tap drummer situation been resolved?

DAVID: Pretty much. We recorded some of the new album initially with a drum machine.

DEREK: Well, I don't know what it was, but...it was programming and it...it...it exploded. Sparks just issued from it. It was scary. The machine was in a little studio of its own, with its own little amp and stuff. We didn't hear it, but we saw it. It was silence, like a flash, and then silence, and then no beats.

NIGEL: We went in there, and all that was left was a few little chips.

DEREK: From the microprocessor. Just one chip. A snare.

DAVID: (sadly) It's the same old thing. It's a curse, and we accept it.

BB: And you have to live with that every day.

DAVID: Well, we don't, because we don't play the drums. But anyone who works for us...



The Drums Of November. David, Nigel and Derek pose with fans at last fall's drummer auditions at the Los Angeles Coliseum.

Photo: Anna Flash.

BB: What will you do when you go out on tour?

DAVID: We've actually hired Mr. Rick Shrimpton, the younger twin brother of Mick Shrimpton, who of course was seen in the film *This Is Spinal Tap*. Rick used to be the official house drummer for the Eurovision Song Contest. And we've also selected certain drummers, from the Halloween auditions we did, to appear with us in Los Angeles.

BB: And you'll do a national tour?

DAVID: Yes, and England.

BB: Will we see any videos from "Break Like The Wind"?

NIGEL: Definitely. For "Just Begin Again" and probably "Bitch School." And perhaps "The Majesty Of Rock," but that's yet to be determined.

DEREK: Because Nigel wants to wear ermine robes.

DAVID: But fake ermine. It's got the word "fake" shaved into the back of the robe, so as not to upset the animal-rights people.

BB: You've come up with a unique marketing idea to help sell the new album, a 900 telephone number. Can you explain?

DEREK: There are two 900 numbers. In one—it's 1-900-Tel2Tap—what you do is you call us up and talk to us and tell us what you're doing. You say, "Hello, Spinal Tap? I've just gotten my car fixed. It's a Chevrolet, and I got a new motor put in."

DAVID: And we'll be responding to your comment. With any luck, you'll get something that's more or less appropriate.

NIGEL: It's like a confession really. Someone can call up and say, "I had a date the other night, it wasn't going well." And we'll say, "That's too bad, isn't it?" or "I've had that experience myself."

I was pretty much a Neil Diamond/Carpenters fan until I first heard the Tap. Their thinking-man's approach to hard rock forced me to realize what I've been missing and changed my musical perspective forever.

—Lee Abrams, managing director, Z-ROCK and Classic Rock, Satellite Network

DAVID: I think people will feel better, having *talked* to us. And then the other number is 1-900-Giv2Tap. And that's where you call up, and we basically tell you what we're doing, if we're touring in your area, you know. And I was thinking of a third number, where you call up and we tell you what Jose Conesco is up to. There's no way to know unless you call him, and that costs a fortune. So...

BB: Anything else special you're doing to promote the album?

DAVID: We're going to Billboard later in the day.

NIGEL: We're here now.

BB: You've now been together 25 years as Spinal Tap. Looking back, is there anything you wish you had done differently?

NIGEL: I wish I had gotten the pasta before the salad.



WHEN IT'S YOUR FIRST ALBUM TO COME DOWN THE CHUTE IN 8 YEARS,
YOU WANT TO BE SURE EVERYTHING GOES SMOOTHLY.....



Concrete Marketing is proud to be a part of the
MCA / TAP team for this historic event.

DEREK: No, I think he means in our career.

DAVID: Well, I just wish that we would have avoided jumping on some bandwagons and leapt on others. During 1976 or 1977 we did a sort of "glam" dance record called "Tap Dancing." It's not available anymore, and it never will be.

DEREK: It was embarrassing. It had "bargain bin" written all over it. In fact, the record was released with the corner cut out.

DAVID: We wish we hadn't done that. On the other hand, when the sort of young heavy-metal revival was going on in 1980, I wish we had gone back to Britain and made a real roots-style heavy-metal album. Like Motorhead. Instead, we stayed with what we were doing.

DEREK: Progressive rock. We were doing progressive material. We should have re-gressed maybe.

DAVID: Back to the garage.

DEREK: Exactly. A career is like breathing. There are times when you have to breathe out and times when you have to breathe in. You can't sit around and go, "I wish I had exhaled then." You can't. You need both, you see.

NIGEL: I wish I had kept bees. 'Cause I really love honey...

BB: Are there any last things you'd particularly like to say to the Billboard readers—many of whom, after all, are going to be stocking and selling "Break Like The Wind"?

DAVID: Yeah. Don't believe everything you read in the charts!

BB: Speaking of charts, I'm sure you're aware of the new SoundScan system...

DAVID: I think it's a great idea. I mean, more power to you. It's probably the best thing that's ever happened to Public Enemy. Or Garth Brooks.

DEREK: It's such a great idea. It's interesting that it took this long to inject accuracy into a numerical compilation of sales figures. It's like, "Oh! I got it! Let's get them right this time!"

I have to come clean, or at the very least, I have to come ... I stole everything I know from Nigel ... and I'm ashamed to say, while he was away on tour, I was [sleeping with] his girlfriend. Sorry, Nigel.
—Gene Simmons

DAVID: The amazing thing is that, I think, eventually everyone in the world will come round to the SoundScan sort of tabulation. I mean, in Italy they still compute the weight of the performer into the chart standards. That's why Pavarotti is number one there, *always!* I mean, Todd Rundgren can't get arrested in Italy. And Prince? Forget it. Doesn't even show up in the charts.

DEREK: And in Japan, they factor in the politeness.

DAVID: That's true. Extra points for politeness.

DEREK: So Pink Lady is number one. Didn't do anything here. Meatloaf in Japan? Forget it!

DAVID: So basically, come the revolution, it will all be like Billboard.

BB: On that note, thanks to all three of you for sitting down to chat with us.

SPINAL TAP: Cheers all!

BARKING PUMPKIN RECORDS

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They're an insult to professional musicians . . . it just gives rock a bad name. —Joe Elliot, Def Leppard

Bad News! . . . Ha, Ha, Ha! Scheisse! —Rudi Schenker, Scorpions

They were absolutely f@#>ing awful! —Ozzy Osborne

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Meli'sa Swinging With Pendulum Debut Label Switch Opens New Career Chapter

BY JANINE McADAMS

NEW YORK—Vocalist Meli'sa Morgan returns to the charts with "Still In Love With You," the title of her first single and debut album on Pendulum Records. The singer, who took Prince's "Do Me Baby" to No. 1 on the R&B chart in 1985 and scored subsequent hits with "If You Can Do It: I Can Too!" and "Love Changes" (with Kashif), is set for a second chapter in her career.



MORGAN

With three previous albums on Capitol, Morgan says the label switch has signaled a difference between this album and her last, 1990's "The Lady In Me." "There's more joy in my heart and in my soul. I wasn't able to bring that out before because I wasn't really that happy inside," she says, adding the split from Capitol was a mutual decision.

The first single, a cover of Al Green's 1972 No. 1 R&B hit, "I'm Still In Love With You," was produced by Bernard Belle and leaped onto the Hot R&B Singles chart last week at No. 56. According to Ruben Rodriguez, president of Pendulum as well as senior VP of black music for Elektra, several radio stations have jumped on the single out of the box and the feedback has been strong.

The choice to cover the Green nugget just seemed a natural, says Morgan from the new Pendulum Records offices. "I grew up listening to Al," says Morgan, who grew up in Queens, N.Y. "It just felt right to do that now."

In a production meeting with Rodriguez and producer Belle, Morgan says the discussion turned to the need for "something funky, something old [we can] bring back maybe and make it modern." Hav-

ing just heard the tune on the radio, Morgan suggested "Still In Love With You," and the decision was made. Thus, Belle produced a completely revamped, decidedly '90s version. "What's so great about it is that young people who don't know Green will find their own meaning for it, while for adults it will bring back so many memories," she says in her throaty voice.

Besides Belle, the album features producers Attala Zane Giles, Timmy Allen, and Michael O'Hara, as well as Morgan herself, who co-produced nine cuts and did vocal arrangements on eight. "I am really, in my own little way, a control freak," the singer says. "But I can take criticism and I'm very objective."

The album features ballads in the "Do Me Baby" mode, such as "Release Me," "Can't Wait," and "Let's Be Real" ("I'm not in a relationship right now, so it's like anticipation"), as well as up-tempo material that showcases her tough and tender, gospel-inflected vocals. "Through The Tears," a tune focused on today's social ills, features rapper Daddy Freddie, while "Never Had A Love Like This" features new rapper Sugar Heart, whom Morgan says happened to be in the studio at the time of production. "I didn't say I gotta have a hip-hop song with a rapper on it or I won't be popular," she says.

Morgan got her start singing in gospel choirs and New York bands and was recruited by Vesta Williams to replace her as a backup singer for Chaka Khan. After meeting Kashif in the early '80s, Morgan signed to Capitol through his production company. But when Kashif's production deal was dismantled, Morgan found herself and Capitol not seeing "eye to eye," she says.

A mutual friend told her Rodriguez had begun his Elektra-distributed Pendulum label and was

seeking vocalists. Unaware of Rodriguez's industry track record as a promotion and now A&R executive, Morgan attended a meeting with Rodriguez and manager Jim Golden. Now she says, "I'm really glad to be on Ruben's team."

The video for "Still In Love" was lensed by Paris Barclay and debuts Monday (30) on BET. A promo tour encompassing urban and pop radio and retail is being planned as well, says Rodriguez.

Morgan is ready for whatever is planned, she says, calling her signing to Pendulum "a blessing. We're shooting for the stars, and if I happen to bump into the moon, too, that's OK. My time is coming," she says.



Full Force Signs To ASCAP. Capitol recording artist/producer/songwriters Full Force recently visited ASCAP's New York offices to celebrate their new membership. The group has written and produced hits for Lisa Lisa & Cult Jam and Cheryl Pepsii Riley as well as for itself. Celebrating together, standing from left, are Dwayne Alexander, ASCAP; Jeff Aber, director of operations, Forceful Enterprises; Lisa K. Schmidt, ASCAP; Rachelle Greenblatt, senior VP/GM, and David Renzer Sr., VP/GM, Zomba Music Publishing (the group's publisher); Gloria Messinger, ASCAP managing director; Bowlegged Lou, Full Force; Morton Gould, president, ASCAP; and Wanda LeBron, ASCAP. Seated, from left, are Full Force members B-Fine, Paul Anthony, Baby Gerry, Shy-Shy, and Curt-T-T.

Back En Vogue, Enter 'The Funky Divas' 2 Sets From 'White Men'; Classics From Salsoul

DIVA, BABY: The "Funky Divas," the title the four **En Vogue** ladies have assumed for their new EastWest Records America album, are back. Again produced by **Denzil Foster** and **Thomas McElroy** of 2 Tuff-E-Nuff, **Terry, Maxine, Dawn,** and **Cindy** have graduated to a new level of stardom—thanks to a debut smash hit and a ton of media exposure. But with trendy new self-conscious fashions (the Parisian streetwalker look on the cover is... *interesting*, but then constant re-imaging is essential) and an album intro that offers a staged glimpse into their hectic performing routine, you expect them to utter: "Mr. DeMille, we're ready for our closeup now." But success carries with it a certain latitude for excess. Like a revamped '60s-soul cover of the **Beatles'** "Yesterday" (actually a tour de force for their vocal talents) and extremely simple remakes of two **Curtis Mayfield** tunes from the 1975 film "Sparkle": "Giving Him Something He Can Feel" and "Hooked On Your Love." For the most part, what the album does is build on the group's reputation of strong and inventive harmonies set to street-ready grooves, as well as giving them a much-deserved opportunity to stretch musically, as on the above-mentioned tracks and the ripping, rock-flavored "Free Your Mind," a treatise on prejudicial attitudes that sizzles. You have already heard the infectious "My Lovin' (You're Never Gonna Get It)"—which, like "Hold On," is built on a **James Brown** rhythm track; other signature tracks include "This Is Your Life," "It Ain't Over Till The Fat Lady Sings," and the metronomic "Love Don't Love You." A great follow-up to a great debut.



by Janine McAdams



Boys, Gang Starr, Level III, and **Main Source**, whose "Fakin' The Funk" has also been released to radio. The two projects are available at retail together or separately. Both packages *jam*, adding fire to what looks to be a highly entertaining film. The film premiered March 27, not June 27 as previously reported.

SOUL TRIP: In the '70s, when serious party music was derived from a totally live, black and Latin idiom and the word disco was not yet a curse, Salsoul Records introduced a string of huge club hits. Now celebrating its 20th anniversary, Salsoul is releasing "Original Salsoul Classics" on April 17, featuring "Hit And Run" by **Loleatta Holloway**; "Call Me" by **Sky**; "I Got My Mind Made Up" by **Instant Funk**; and "Magic Bird Of Fire" by the **Salsoul Orchestra**, among others. A 10-artist Anthology Series of compilation albums—featuring one artist apiece—will follow, as well as a double CD package of the ever-popular "Salsoul Orchestra Christmas Jollies" and the remixed "Salsoul Christmas Jollies II" later in the year. Another project is the Master Series, which will combine rare or unreleased versions by various artists. They're distributed by Bethlehem Music.

L'IL BITS: It has been confirmed that **Melvin Lindsay**, former co-host of "Screen Scene" on BET and air personality on WPGC Washington, D.C., is suffering from AIDS. Lindsay is currently in the hospital; though he resigned from "Screen Scene," he had continued to perform his weekend morning duties on WPGC. A gala tribute to Lindsay is being planned for late April or May; details are forthcoming. Friends and supporters may send messages to him at WPGC... It was revealed at the NARM convention in New Orleans that **Branford Marsalis** is planning a blues album with legends **B.B. King, John Lee Hooker,** and **Linda Hopkins** on Columbia... **Jack "The Rapper" Gibson** and R&B songwriter **Jesse Stone** presented industry memorabilia to Orlando, Fla.'s Hard Rock Cafe March 26. Stone, 90, has composed more than 700 R&B and rock'n'roll classics and was honored in February at the Rhythm & Blues Foundation's Pioneer Awards.

Mills Stretches Giant's Black Music Unit In New Directions

LOS ANGELES—Cassandra Mills, recently named president, black music division, of Giant Records, has a number of new projects on her plate for 1992 and beyond. With the multiplatinum success of the "New Jack City" soundtrack and the debut album by Color Me Badd under her belt, she and label

owner Irving Azoff are set to expand the label's black music horizons.

Recruited to Giant as head of black music at the label's inception by Azoff, Mills' new title comes now because "she sold zillions of records," says Azoff, adding, "The title is set to give her an increased profile and clout in the industry based on her success. She needs the title to be competitive with other executives in the industry. It also signals our commitment to expand our black music area. It's a deserved promotion for her."

Says Mills: "This is a dream come true. [Azoff] has been very

(Continued on next page)

FOR THE RECORD

A caption in the March 28 issue misidentified the label for rap act Nice & Smooth. The group records for Def Jam/RACL.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 4, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	17	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ) 11 weeks at No. 1	DAINGEROUS	1
2	2	2	22	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	2
3	3	3	21	HAMMER ▲ ³ CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
4	6	7	26	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
5	5	5	41	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
6	4	4	12	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
7	12	12	30	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	7
8	7	8	17	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
9	10	9	18	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
10	11	11	24	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	10
11	9	10	44	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
12	8	6	25	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
13	13	13	11	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
14	15	17	8	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	14
15	14	14	18	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
16	16	15	21	BLACK SHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
17	19	20	10	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	17
18	18	18	18	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	17
19	17	16	26	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
20	22	37	4	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
21	24	46	3	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	21
22	20	22	6	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
23	23	21	7	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
24	27	32	6	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	24
25	28	30	20	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
26	21	19	25	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
27	25	27	37	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
28	26	24	38	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
29	29	23	17	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	20
30	33	35	44	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
31	35	31	22	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
32	34	29	29	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
33	31	26	25	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
34	30	25	26	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
35	37	40	19	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	35
36	36	33	46	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
37	42	41	22	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
38	38	34	14	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
39	39	39	24	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
40	47	57	4	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	40
41	32	28	20	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
42	40	36	23	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
43	66	76	3	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	43
44	41	38	19	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.96)	AIN'T NO DOUBT ABOUT IT	31
45	46	56	42	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
46	45	55	40	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
47	54	58	5	CECE PENISTON A&M 5381* (9.98)	FINALLY	47
48	43	43	34	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98)	C.M.B.	10
49	44	44	27	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7

50	50	53	62	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
51	48	49	10	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	48
52	59	54	14	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	52
53	52	42	26	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
54	51	47	22	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
55	49	45	19	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
56	62	68	4	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	56
57	58	61	15	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	57
58	53	51	37	HEAVY D. & THE BOYZ ▲ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
59	61	72	3	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	59
60	55	48	28	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	32
61	57	60	13	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
62	67	64	79	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
63	60	52	44	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
64	65	59	22	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
65	69	73	8	ASSAULT & BATTERY ATTITUDE 14001* (8.98)	ASSAULT & BATTERY	65
66	68	69	20	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
67	63	63	32	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
68	56	50	17	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
69	64	62	22	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
70	71	80	4	THE CHILL DEAL BOYZ PUMP 15187/QUALITY (6.98)	HIP HOP AIN'T NOTHIN' BUT A PARTY	70
71	74	74	23	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
72	75	92	5	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98)	SKANLESS	72
73	70	66	38	GETO BOYS ▲ RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
74	NEW		1	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	74
75	81	86	4	WHISTLE SELECT 61252/ELEKTRA (9.98)	GET THE LOVE	75
76	72	71	49	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
77	85	—	2	KID SENSATION NASTYMIX 7101* (8.98)	THE POWER OF RHYME	77
78	82	84	8	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	78
79	78	87	37	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
80	73	65	24	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
81	79	77	41	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
82	77	70	22	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
83	76	83	6	B.B.KING MCA 10295* (9.98)	THERE IS ALWAYS ONE MORE TIME	76
84	83	79	30	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
85	87	98	4	CLIVILLES & COLE COLUMBIA 48840* (10.98 EQ)	GREATEST REMIXES VOL. 1	85
86	84	85	23	BOBBY RUSH URGENT 41177/CHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
87	97	95	29	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
88	94	78	52	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
89	NEW		1	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	89
90	90	75	34	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
91	88	—	2	THE HARD BOYS A.E.I. 4120*/CHIBAN (8.98)	A-TOWN HARD HEADS	88
92	NEW		1	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	92
93	NEW		1	DETROIT'S MOST WANTED BRYANT 4126*/CHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	93
94	91	90	23	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
95	86	93	5	D.J. LAZ PANDISC 8817 (9.98)	D.J. LAZ	86
96	NEW		1	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	96
97	89	89	10	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
98	80	67	25	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	53
99	99	91	7	DEE HARVEY MOTOWN 6330* (9.98)	JUST AS I AM	80
100	95	—	2	LORD FINESSE GIANT 24437/REPRISE (9.98)	RETURN OF THE FUNKY MAN	95

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

CASSANDRA MILLS STRETCHING GIANT'S BLACK MUSIC DIVISION IN NEW DIRECTIONS

(Continued from preceding page)

supportive, and he's given me an opportunity to grow. You couldn't ask for more." Mills also credits the support of Giant president Charlie Minor; Ray Harris, senior VP of promotion, black music, at Warner Bros.; and David Linton, director of promotion at Reprise—which distributes Giant—for helping her attain her current level of industry success.

Expansion of the black music promotion and marketing staff

will take place slowly, says Mills. Currently, Wendell Greene handles West Coast A&R and Tony Rice is director of promotion. "We're going to put a field staff on and really build the label-within-a-label concept within the next year," says Azoff.

Mills adds that while Warner Bros.' Harris and Reprise's Linton have served the label well in the urban market, "Our first goal is to assume more responsibility in that

area."

Mills will continue to maintain a strong A&R presence. Among the acts set for 1992 are singer Lisa Taylor, whose debut, "Secrets Of The Heart," is due this month; rock'n'soul singer/songwriter Geoffrey Williams, whose "Bare" album also debuts this month; and Miki Howard, whose new album is due in June (Howard has just been cast in John Singleton's upcoming "Poetic Justice").

In addition, the label is coordinating the soundtrack for "Class Act," the upcoming Warner Bros. film starring Kid N' Play, set to premiere July 24. "The first two singles are by Monie Love and B. Angie B.— those will come simultaneously at the end of April," says Mills of the "Class Act" soundtrack, which will also feature Giant girl group Jade, singer Tara Kemp, rap tracks by Kid N' Play, Penthouse Players from Pri-

ority Records, and Cold Premiere, a five-member group signed by Giant.

"It's different from the 'New Jack City' soundtrack," says Mills. "The film is not as dark as that, it's not as close to the street. My goal was to make something palatable to urban teens and the cross-over marketplace." She adds the album features an instrumental cut co-produced by Mills and Vas- (Continued on page 18)



THE CHART: The top of the Hot R&B Singles chart begins to open up this week. "Live And Learn" by Joe Public (Columbia) surges into the top 10 with reports from 90 stations. It is new at three: WBLS New York, WTUG Tuscaloosa, Ala., and WMVP Milwaukee. It is top five at 10 stations. "Don't Be Afraid" by Aaron Hall (Uptown) continues its meteoric pace, moving 8-6 in its seventh week. It has reports from 95 stations. It is No. 1 at KMJQ Houston and has top five reports from 19 stations. "Here I Go Again" by Glenn Jones (Atlantic) has reports from 96 stations, gaining KKDA-FM Dallas at No. 13. It earns its first No. 1's from WQMG Greensboro, N.C.; WJFX Fort Wayne, Ind.; KMJJ Shreveport, La.; and KIPR Little Rock, Ark. Top five reports are logged by 61 stations. Leaping 5-2, "Ain't 2 Proud 2 Beg" by TLC (LaFace) has made a strong run to the top of the chart. It holds onto the No. 1 retail rank. Radio continues to grow, with new activity at WATV Birmingham, Ala., and a re-add at WEAS Savannah, Ga. It has reports from 80 stations. It is No. 1 at WLWZ Greenville, S.C., and WDAO Dayton, Ohio. Top five reports are listed at 29 stations. Next week the top three records will vie for the top spot. "Save The Best For Last" by Vanessa Williams (Wing) holds on to No. 1, with reports from the entire panel and continues to gain radio points as 40 stations move it to No. 1.

ON THE NEW R&B RADIO Monitor chart, however, "Remember The Time" by Michael Jackson (Epic) reigns at No. 1, reflecting actual airplay on 63 large- and medium-market stations. It falls to No. 9 in rank on the airplay chart based on playlists, which are still used for the Hot R&B Singles chart. Some stations have moved "Remember" to a recurrent status and taken it off their official playlists, but are still playing it strongly. Likewise, "Baby Hold On To Me" by Gerald LeVert with Eddie LeVert (Atco EastWest) hangs on at No. 2 on the Monitor but is No. 36 on the playlist-based airplay chart. An older title such as "Stay" by Jodeci (Uptown) is high on the Monitor from recurrent play but has been replaced on many official playlists by the newer single, "Come & Talk To Me." Over the next few months you will see many records radio stations consider recurrent and will drop from their official playlists still receiving strong actual airplay and thus showing strongly on the Monitor. When the actual monitored airplay is used for the Hot R&B Singles chart in a few months, a rule for handling recurrences will be established. Variations between the playlist-based airplay chart and the Monitor chart are caused by a number of reasons other than recurrent status. Next week I will discuss more about the new chart.

Billboard. **R&B Radio Monitor**

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

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)	T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)
1	—	1	REMEMBER THE TIME	MICHAEL JACKSON (EPIC) 1 week at No. 1	21	—	1	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
2	—	1	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	22	—	1	COME & TALK TO ME	JODECI (UPTOWN/MCA)
3	—	1	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	23	—	1	ALL WOMAN	LISA STANSFIELD (ARISTA)
4	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	24	—	1	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
5	—	1	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	25	—	1	WE GOT A LOVE THANG	CECE PENISTON (A&M)
6	—	1	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	26	—	1	LOVE ME	TRACIE SPENCER (CAPITOL)
7	—	1	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (ATCO EASTWEST)	27	—	1	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
8	—	1	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	28	—	1	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	—	1	STAY	JODECI (UPTOWN/MCA)	29	—	1	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
10	—	1	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	30	—	1	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)
11	—	1	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	31	—	1	I WANT YOU	JODY WATLEY (MCA)
12	—	1	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	32	—	1	UHH AHH	BOYZ II MEN (MOTOWN)
13	—	1	HERE I GO AGAIN	GLENN JONES (ATLANTIC)	33	—	1	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
14	—	1	I LOVE YOUR SMILE	SHANICE (MOTOWN)	34	—	1	TESTIFY	SOUNDS OF BLACKNESS (PERSPECTIVE)
15	—	1	MASTERPIECE	ATLANTIC STARR (REPRISE)	35	—	1	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
16	—	1	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	36	—	1	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)
17	—	1	EVERLASTING LOVE	TONY TERRY (EPIC)	37	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
18	—	1	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)	38	—	1	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
19	—	1	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WARNER BROS.)	39	—	1	UP AND OVER	SKYY (ATLANTIC)
20	—	1	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	40	—	1	CAN'T HAVE MY MAN	ALYSON WILLIAMS (OBR/COLUMBIA)

Hot R&B Singles Sales & Airplay

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	AIN'T 2 PROUD 2 BEG	TLC	2	1	2	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	1
2	1	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	1	2	5	HERE I GO AGAIN	GLENN JONES	3
3	9	DON'T BE AFRAID	AARON HALL	6	3	6	MASTERPIECE	ATLANTIC STARR	5
4	3	SOMEBODY LOVES YOU BABY	PATTI LABELLE	4	4	1	SOMEBODY LOVES YOU BABY	PATTI LABELLE	4
5	8	HERE I GO AGAIN	GLENN JONES	3	5	8	DON'T BE AFRAID	AARON HALL	6
6	6	MASTERPIECE	ATLANTIC STARR	5	6	7	TAKE TIME	CHRIS WALKER	7
7	4	REMEMBER THE TIME	MICHAEL JACKSON	8	7	9	IT'S O.K.	BEBE & CECE WINANS	11
8	10	TAKE TIME	CHRIS WALKER	7	8	11	AIN'T 2 PROUD 2 BEG	TLC	2
9	11	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	10	9	3	REMEMBER THE TIME	MICHAEL JACKSON	8
10	14	LIVE AND LEARN	JOE PUBLIC	9	10	13	LIVE AND LEARN	JOE PUBLIC	9
11	7	BREAKIN' MY HEART	MINT CONDITION	17	11	16	GOODBYE	TEVIN CAMPBELL	14
12	15	TESTIFY	SOUNDS OF BLACKNESS	13	12	15	WHY ME BABY?	KEITH SWEAT	12
13	5	OIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	16	13	14	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	10
14	18	ALL WOMAN	LISA STANSFIELD	15	14	10	TESTIFY	SOUNDS OF BLACKNESS	13
15	22	WHY ME BABY?	KEITH SWEAT	12	15	17	MAKE IT HAPPEN	MARIAH CAREY	18
16	26	GOODBYE	TEVIN CAMPBELL	14	16	22	ALL WOMAN	LISA STANSFIELD	15
17	19	IT'S O.K.	BEBE & CECE WINANS	11	17	18	DO NOT PASS ME BY	HAMMER	19
18	21	HELLUVA	BROTHERHOOD CREED	20	18	4	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	16
19	17	THE CHOICE IS YOURS	BLACK SHEEP	21	19	21	LOVE ME	TRACIE SPENCER	23
20	25	DO NOT PASS ME BY	HAMMER	19	20	20	UP AND OVER (STRONGER AND BETTER)	SKYY	22
21	13	BABY HOLD ON TO ME	GERALD LEVERT	25	21	24	I'M CRYIN'	SHANICE	24
22	32	MAKE IT HAPPEN	MARIAH CAREY	18	22	26	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	31
23	29	NO NOSE JOB	DIGITAL UNDERGROUND	28	23	12	BREAKIN' MY HEART	MINT CONDITION	17
24	12	EVERLASTING LOVE	TONY TERRY	35	24	31	PLEASE DON'T GO	BOYZ II MEN	36
25	16	OOCHEE COOCHEE	M.C. BRAINS	42	25	35	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOEGUE	37
26	24	EVERCHANGING TIMES	ARETHA FRANKLIN	30	26	29	CAN'T HAVE MY MAN	ALYSON WILLIAMS	33
27	30	I WANNA ROCK	LUKE	40	27	27	THE CHOICE IS YOURS	BLACK SHEEP	21
28	36	UP AND OVER (STRONGER AND BETTER)	SKYY	22	28	30	I'M THE ONE YOU NEED	JODY WATLEY	29
29	—	JUMP	KRIS KROSS	41	29	32	HELLUVA	BROTHERHOOD CREED	20
30	34	WHEN YOU LOVE SOMEBODY	KEITH WASHINGTON	27	30	28	LET'S GET SMOOTH	CALLOWAY	34
31	35	TEARS OF JOY	CHERRELLE	26	31	34	TEARS OF JOY	CHERRELLE	26
32	23	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	47	32	37	37	COME & TALK TO ME	JODECI	32
33	40	LOVE ME	TRACIE SPENCER	23	33	33	TAKE ME BACK	ROGER	39
34	—	I'M CRYIN'	SHANICE	24	34	23	WHEN YOU LOVE SOMEBODY	KEITH WASHINGTON	27
35	20	POOR GEORGIE	MC LYTE	54	35	—	STILL IN LOVE WITH YOU	MELI'SA MORGAN	48
36	39	WE GOT A LOVE THANG	CECE PENISTON	38	36	25	BABY HOLD ON TO ME	GERALD LEVERT	25
37	28	SHE'S GOT THAT VIBE	R. KELLY	57	37	—	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	50
38	—	ONE TO GROW ON	U.M.C.'S	45	38	—	(MEANWHILE) BACK AT THE RANCH	SMOOVE	43
39	—	I'M THE ONE YOU NEED	JODY WATLEY	29	39	—	THE LOVER IN YOU	BIG DADDY KANE	44
40	—	THE JAM	SHABBA RANKS FEAT. KRS-1	56	40	—	DON'T MAKE ME BEG TONIGHT	GARY BROWN	51

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
2 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	92 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)
15 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	96 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) CPP
25 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	24 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP
93 BETTER TOGETHER (All My Children, ASCAP/MCA, ASCAP/Smobie, ASCAP)	29 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alex Shantzis, ASCAP/EMI April, ASCAP)
72 THE BLUES COME OVER ME (Music Corp. Of America, BMI/Blue Ballet, BMI/Blue Sky Rider, BMI)	11 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
83 BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)	40 I WANNA ROCK (Pac Jam, BMI)
17 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	56 THE JAM (Aunt Hilda, ASCAP/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)
53 BRENDA'S GOT A BABY (GLG Two, BMI)	76 JUICE (KNOW THE LEDGE) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP) WBM
33 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	41 JUMP (So So Def, ASCAP)
49 CHIC MYSTIQUE (Tommy Jymy, BMI/Warner Chappell, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	97 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP
21 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	98 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)
32 COME & TALK TO ME (Not Listed)	73 LET ME GROOVE YOU (Virgin, ASCAP/Four Power, ASCAP)
66 DARK AND LOVELY (Seven Songs, BMI)	34 LET'S GET SMOOTH (Epic, BMI/Solar, BMI/Calloco, BMI/S.Beck, BMI/K-Rob, BMI/Screen Gems-EMI, BMI)
84 A DEEPER LOVE (Chappell & Co., ASCAP)	100 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)
16 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP) WBM	9 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnet, BMI/Ensign, BMI) CPP
19 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	23 LOVE ME (Modern Science, ASCAP)
6 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)	65 LOVE OR THE SINGLE LIFE (Blockson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)
51 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	44 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
88 DOO DOO BROWN (Future Sights And Sounds, BMI)	86 LOVE WAS NEVER (LIKE THIS) (Campbell-Trinity, ASCAP/End Of The Day, ASCAP/WB, ASCAP)
75 DO YOU WANT IT RIGHT NOW (Virgin, ASCAP)	60 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
64 EMOTIONAL VIOLENCE (Better In Black, ASCAP)	18 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI)
30 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI) WBM	79 MAKE YA BODY MOVE (All Nations, ASCAP/Silver Cloud, ASCAP/Trolley, ASCAP)
35 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	5 MASTERPIECE (Kenny Nolan, ASCAP) CPP
47 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	43 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
77 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	99 MISTADOBALINA (Street Knowledge, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI)
85 FIRE & EARTH (Not Listed)	94 MONEY (GLG Two, BMI)
90 FOREVER & EVER (One Toone, ASCAP)	70 MY HEART BELONGS TO YOU (Human Rhythm, BMI/ATV, BMI)
14 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	37 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP)
81 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	28 NO NOSE JOB (GLC Two, BMI/Pubhowyalike, BMI/Willesden, BMI)
20 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Yan Gogh's Ear, BMI/Sony Corp. Of America, BMI/Gasoline Alley, ASCAP)	82 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
3 HERE I GO AGAIN (Luella, ASCAP)	45 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP)
50 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	42 OOCHEE COOCHEE (Mike Ten, BMI/Biv Ten, ASCAP)
68 HOOPS OF FIRE (Wild Pink, ASCAP/Squeak-A-Mouse, ASCAP/Bird Wins, ASCAP/Sony Tunes, ASCAP)	36 PLEASE DON'T GO (Mike Ten, BMI)
58 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	54 POOR GEORGIE (Top Billin', ASCAP/MCA,
59 IF YOU DON'T SAY (ADRA, BMI/You Got Me, BMI/Jazz E Jazz, BMI/Hittage, ASCAP/Krazertainment, ASCAP)	
	ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)
	8 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
	1 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM
	55 SECRETS OF THE HEART (Avid One, ASCAP/Zip Your Lip, ASCAP/Whole Nine Yards, ASCAP)
	67 SHE JUST CAN'T HELP IT (F.C.A., ASCAP/Hurt, ASCAP)
	57 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosh, BMI)
	74 SHUT EM DOWN (Def American, BMI)
	89 SMILE (Virgin, ASCAP)
	4 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM
	91 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
	31 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
	62 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
	48 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI)
	95 STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP) WBM
	63 SUPERFICIAL LOVE (Today's Crucial, BMI/Warner-Tamerlane, BMI/Me And My Boy, BMI) WBM
	61 TAKE ME BACK TO LOVE AGAIN (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP/Virgin Music)
	39 TAKE ME BACK (Troutman's, BMI/Saja, BMI/WB, ASCAP/Gamson, ASCAP) WBM
	7 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
	26 TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)
	78 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP
	87 TENNESSEE (Arrested Development, BMI)
	13 TESTIFY (Flyte Tyme, ASCAP) WBM
	22 UP AND OVER (STRONGER AND BETTER) (One Toone, ASCAP)
	71 UHH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)
	52 WALKIN' THE DOG (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Ensign, BMI/Lane Brane, BMI/Flyte Tyme, ASCAP/Ackee, ASCAP/Toe Knee, ASCAP) WBM/CPP
	38 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
	10 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)
	27 WHEN YOU LOVE SOMEBODY (EMI April, ASCAP/K. Stewart, ASCAP/Toe Knee, ASCAP/Ackee, ASCAP/Lane Brane, BMI/Ensign, BMI) CPP
	69 WHITE MEN CAN'T JUMP (Not Listed)
	80 WHO'S CRYING NOW (Weed High Nightmare, BMI)
	12 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)

Capitol's New Promo Policy; Gallagher's U.S. Bid

A NEW METHOD: Effective Tuesday (31), Capitol Records will reshape the way it promotes its dance music releases.

Instead of having a centralized department, the label's field staff will now be responsible for working 12-inch dance singles at the club level. Pop promotion head **John Fagot** will coordinate all future promotion and marketing for upcoming dance releases.

Capitol's director of dance, **Frank Murray**, has been moved to a local New York pop promotion position within the company. Two other department staffers, **Kathy Krasenics** and **Lisa Nicole Brietveld**, have been let go from the company.

Although no one at Capitol would comment for the record, label president **Hale Milgrim** said in a prepared statement that a "shift to this approach will better enable us to meet our goals. We're firmly committed to continuing our support of those outlets which help us to break artists."

This move comes right in the middle of a highly successful club cam-

paign behind **Adeva's** "Love Or Lust" project. In fact, that set's current single, "Independent Woman," advances to No. 8 on Billboard's Club Play chart. It is interesting to note that the next single will be the urban-angled ballad "Until You Come Back To Me."

According to sources at Capitol, no dance acts will be dropped from the label's roster and the quantity of releases will not change.

Although we agree that adding local field reps to the promotion of club-oriented releases can be a positive move, the lack of at least one dance music expert holding a national coordinating position sounds counterproductive. Only time will reveal how much label energy actually will go into future dance singles—and how effective this new method of club promotion will be.

A DIVA HAS HER DAY: It's been about a year since we first rhapsodized over the beauty of **Eve Gallagher's** voice and her various import singles on the **Boy George-owned More Protein Records** in the

U.K. After numerous delays, the singer is finally about to have a shot at U.S. success. Thanks to **More Protein's** new production and distribution deal with **Charisma**, **Frankie Knuckles'** remixes of "Love Is A Master Of Disguise" have just shipped to club jocks.



by Larry Flick

In its new incarnation, the song is a sultry deep-houser, seemingly designed to click with underground spinners, as well as urban radio programmers. While the instrumental base of "Love Is A Master Of Disguise" is textured with lush strings and a muscular bass line, Gallagher's voice—which is by turns reminiscent of **Chaka Khan** and **Annie Lennox**—remains the track's focal point.

"I love to challenge my voice," Gallagher says. "If the material I sing doesn't push me, then I have a tendency to get bored."

Since she began her ongoing mu-

sical relationship with **Boy George**, Gallagher has sung some of the most challenging music of her career. The two met in 1989 through his brother, Kevin. As George recalls, "My brother was bugging me to listen to this demo of Eve's. When I finally got around to it, I was floored. She has a brilliant voice."

As Gallagher prepares for the formidable task of conquering U.S. audiences, her confidence never wavers. "I have faith in the fact that if I am feeling the song I'm singing in my heart, that someone out there is going to relate to it. We'll find each other."

"Love Is A Master Of Disguise" will be featured on the upcoming **More Protein** compilation album "Closet Classics" and on Gallagher's own debut set. Several songs have already been slated for the album, including a cover of George's brilliant ballad "To Be Reborn" and a disco-drenched jam titled "Heaven Has To Wait."

THE SINGLE LIFE: **Inner City** follows its recent international hit "Let It Reign" with an equally powerful techno/houser, "Hallelujah" (**Ten/Virgin**, London).

Complemented with intense remixes by **Leftfield**, this lyrically up-

lifting jam deftly teeters between the two subgenres with relative ease. **Paris Grey** is in fine voice, and **Kevin Saunderson** proves (once again) to be a producer ahead of his time. "Hallelujah" bodes well for the duo's forthcoming album. Due to a change in **Virgin's** U.S. distribution system, the track will not be issued as a single here anytime soon—so sprint to your local import shop and snap this one up, pronto!

Glad to be among the first to welcome **Richard Rogers** back to clubland after an extended break from recording. He has teamed up with **Mike "Hitman" Wilson** for "All I Want" (**Sam**, New York), a spirited, R&B-driven houser that complements Rogers' well-seasoned baritone with pulsating synths and rousing piano lines. The track previews an upcoming album that will feature additional material produced by Wilson, as well as collaborations with **C.J. Mackintosh** and **John Robinson**. We can hardly wait!

Late last year, we tipped you off to the fact that **Robert Owens** had teamed up with **Bobby Konders** for a fierce track called "As One" on **NuGroove** (New York). The single was held from commercial release

(Continued on page 21)



Hearing About Bruner. Cardiac recording artist **Helen Bruner** is currently putting the final touches on her debut album, "Have You Heard About It?," slated for release in May. The set, which includes the recent club hit "Gimme Real Love," is written and produced by Bruner with remixer **Bluejean**. A new single, "Missin' You," a midtempo deep-houser, goes to club DJs and urban radio in late April. Pictured, from left, are engineer **Jeff Chester** and **Bruner**.

Shawn Christopher Touts Her Magic Touch

BY LARRY FLICK

NEW YORK—As **Shawn Christopher's** current dance smash, "Don't Lose The Magic," rests at No. 1 on Billboard's Club Play chart for the second week in a row, it is clear that 1992 will be her year.

Not that 1991 was too shabby. Last summer, she made considerable noise in the club community with "Another Sleepless Night," her first single for **Arista Records**. Produced by **Mike "Hitman" Wilson**, that single rose above the competitive pack to become one of the year's biggest international hits.

On Billboard's year-end charts, "Another Sleepless Night" was ranked at No. 3 among the top dance club-play singles. Christopher herself came in at No. 8 on the tally of top dance sales artists—placing higher than superstar acts like **Madonna** and **L.L. Cool J.** Lastly, and most impressive, Christopher was the No. 2 dance club-play artist of the year overall.

As **Arista** prepares to launch her first full-length album, "Reaching For A Star," Christopher is primed to prove herself as a multifaceted artist. Alongside such dancefloor-friendly tunes as "Don't Lose The Magic" and "For Your Love" are songs like the lush, funk-driven "Thinking About The Way" and the sweet and sentimental ballad "Angel Eyes."

"In terms of deciding on songs to record, approaching this album was an incredible challenge," she says. "It was vital for me to remain loyal

to the people in the clubs who have nurtured and supported me. However, it was equally important for me to take this opportunity to show other aspects of my talent and tastes in music. I'm quite proud of this album. There are moments that should move your body, and then there are moments that will hopefully touch your heart."

Christopher's musical history can be traced back to Chicago in 1982, when she recorded "It's Too Late," a single for the now-defunct **Lare Records**. The track, an R&B ballad, earned regional radio success, paving the way for the more dance-oriented "Say It Again." Both songs were recorded at the famed **Muscle**

(Continued on page 21)

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 - 3 CYNTHIA M. Love storm GARAGE
 - 4 LOVE REVOLUTION Give it to me baby HOUSE
 - 5 QUAZAR Last train to paradise HOUSE
 - 6 NARDO RANKS Burrrup RAGGAMUFFIN
 - 7 D.O.C. BROWN She's coming TECHNO
 - 8 RAY PLACE Karisma TECHNO
 - 9 WINTON I just can go DEEP HOUSE
 - 10 D.J. MAGNETICO Program TECHNO
 - 11 M.A.N. The track HOUSE
 - 12 ANNIE JOYCE Ev'ribody singing HOUSE
 - 13 CHARLES GRAY All day GARAGE
 - 14 STEP & RHYTHM Time like this HOUSE
 - 15 TECHNOLOGIK Sky is the limit HOUSE
 - 16 JERRY LEE What I say? TECHNO
 - 17 JASMINE Satisfied HOUSE
 - 18 DANAEM Gone away HOUSE
 - 19 MAGNUM FORCE High energy HOUSE
 - 20 ACID RAIN Incredible gogo machine DEEP GARAGE
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	3	6	DON'T LOSE THE MAGIC ARISTA 2412-1 2 weeks at No. 1	SHAWN CHRISTOPHER
2	3	4	5	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
3	4	5	7	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
4	6	8	6	MAKE IT MINE EPIC 74241	THE SHAMEN
5	11	21	4	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
6	9	16	5	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
7	8	13	7	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
8	13	18	5	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA
9	2	1	9	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
10	12	15	7	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
11	16	26	5	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
12	5	2	8	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
13	24	38	3	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
14	7	7	8	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
15	14	11	11	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
16	19	22	6	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
17	23	30	4	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
18	27	33	4	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
19	15	9	10	L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
20	43	—	2	WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
21	30	41	3	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
22	28	31	4	RAVING MADD CRAP 001	MIDDLE FINGER
23	18	10	11	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
24	33	—	2	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
				★★★ POWER PICK★★★	
25	39	—	2	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
26	10	6	10	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
27	44	—	2	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
28	22	12	11	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
29	38	—	2	SCHIZOPHRENIA RCA 62232-1	QUADROPHONIA
30	17	14	8	LOVE DESIRE SMASH 865 271-1/PLG	D'BORA
31	21	17	13	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
32	34	43	4	GET OFF JIVE 42046-1	MR. LEE
33	26	25	11	RUBB IT IN INVASION PROMO	FIERCE RULING DIVA
34	37	46	3	LOVE STORM STRICTLY RHYTHM SRB-001	CYNTHIA M.
35	36	42	4	WINDOW PANE RELATIVITY 1086-1	◆ THE REAL PEOPLE
36	20	23	7	PLANET LOVE BEGGARS BANQUET 62187-1/RCA	THE DYLAN'S
37	42	—	2	NEVER AGAIN FICTION 0-85898/ATLANTIC	DIE WARZAU
				★★★ HOT SHOT DEBUT★★★	
38	NEW ▶	1		BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
39	25	24	9	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
40	46	—	2	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
41	31	19	8	GO INSTINCT 237	MOBY
42	45	44	3	STATE OF SHOCK CAPITOL V-15813	REVENGE
43	NEW ▶	1		CYBEX CUTTING 257	OH-BONIC
44	NEW ▶	1		I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
45	32	34	6	EUPHORIA QUARK 033	EUPHORIA
46	35	29	9	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES FEATURING DINA AND I.C.O.
47	41	40	6	JAMES BROWN IS STILL ALIVE WATTS 715/ARS	HOLY NOISE
48	29	28	9	COLD SMASH 865 525-1/PLG	LATOURE
49	47	37	6	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
50	40	35	9	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	5	REMEMBER THE TIME EPIC 74201 4 weeks at No. 1	◆ MICHAEL JACKSON
2	2	3	7	VIBEOLOGY CAPTIVE 0-96107/VIRGIN	◆ PAULA ABDUL
3	4	6	8	AIN'T 2 PROUD 2 BEG LAFACE 4009-1/ARISTA	◆ TLC
4	3	4	8	JUSTIFIED AND ANCIENT ARISTA 2403-1	◆ THE KLF FEATURING TAMMY WYNETTE
5	6	8	6	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
6	7	10	5	NU NU MERCURY 866 445-1	◆ LIDELL TOWNSELL
7	9	14	6	MAKE IT MINE EPIC 74241	THE SHAMEN
8	5	2	9	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CECE PENISTON
9	11	13	10	DO YOU WANT IT RIGHT NOW ESQUIRE 74321-1	DEGREES OF MOTION
10	13	16	8	GOOD FRIEND EPIC 74157	◆ PARIS RED
11	16	22	5	THE CHOICE IS YOURS MERCURY 866 087-1	◆ BLACK SHEEP
12	15	19	6	NEVER SAY NEVER FEVER 44-74144/COLUMBIA	◆ LISETTE MELENDEZ
13	22	32	3	DON'T LOSE THE MAGIC ARISTA 2412-1	SHAWN CHRISTOPHER
14	8	7	8	PAPER DOLL GEE STREET/ISLAND 422866 375-1/PLG	◆ P.M. DAWN
15	14	15	11	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
16	17	23	5	TESTIFY PERSPECTIVE 28968 1710-1/A&M	◆ SOUNDS OF BLACKNESS
17	21	31	4	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
18	20	26	6	GO INSTINCT 237	MOBY
19	23	28	5	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44-74131	MASS ORDER
20	12	9	13	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
21	26	30	4	MOIRA JANE'S CAFE CARDIAC 3-4023	◆ DEFINITION OF SOUND
22	32	44	3	KILLER SIRE 0-40230/WARNER BROS.	◆ SEAL
23	30	35	3	IOU RCA 62207-1	ARTHUR BAKER FEATURING NIKEETA
24	36	41	3	NO NOSE JOB TOMMY BOY 513	◆ DIGITAL UNDERGROUND
				★★★ HOT SHOT DEBUT★★★	
25	NEW ▶	1		I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
26	37	—	2	DON'T TALK JUST KISS CHARISMA 0-96200	◆ RIGHT SAID FRED
27	35	38	4	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
				★★★ POWER PICK★★★	
28	45	—	2	BABY GOT BACK DEF AMERICAN 0-40233/REPRISE	◆ SIR MIX-A-LOT
29	10	5	12	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
30	29	27	8	OOCHIE COOCHIE MOTOWN 4813-1	◆ M.C. BRAINS
31	27	25	22	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
32	24	20	13	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
33	19	11	16	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
34	18	12	12	STAY UPTOWN 54285/MCA	◆ JODECI
35	41	—	2	SUPERFICIAL LOVE ATLANTIC 0-85903	BAS NOIR
36	25	21	8	THE TRUE MEANING OF LOVE BIG BEAT 0-10034/ATLANTIC	JOMANDA
37	NEW ▶	1		TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
38	38	43	3	LOSING YOU SAVAGE 54348/MCA	SGH-MOCCASOUL
39	43	—	2	LIVE AND LEARN COLUMBIA 44-74230	◆ JOE PUBLIC
40	NEW ▶	1		L.S.D. IS THE BOMB MAJII 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
41	NEW ▶	1		WORKOUT VIRGIN 0-96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
42	42	—	2	THIS IS THE LAST TIME NEXT PLATEAU 50172	LAURA ENEA
43	31	17	16	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBBLAND
44	NEW ▶	1		JUMP RUFFHOUSE 44-74193/COLUMBIA	◆ KRIS KROSS
45	28	18	12	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
46	34	29	6	FRIENDSHIP TURNSTYLE 0-10040/ATLANTIC	SABRINA JOHNSTON
47	33	24	13	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
48	40	40	4	PRECIOUS UPSTAIRS 102	SPANISH FLY
49	NEW ▶	1		COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
50	46	—	2	INDEPENDENT WOMAN CAPITOL V-15803	ADEVA

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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I LOVE ON HIGHWAY
Jennifer Lucas



WHO KILLED JFK
MISTERIA

DANCE TRAX

(Continued from page 19)

due to Owens' contractual obligation to RCA, which had just issued "I'll Be Your Friend." At long last, "As One" is available—under the name **Jus Friends**.

Sporting different mixes from the scarce test pressing that a lucky few stumbled upon, "As One" is a heavy-duty underground house anthem, fueled with invigorating African rhythms, positive lyrics, and a mesmerizing melody and vocal. Proper promotion could easily embed this jam into mainstream con-

sciousness. For your immediate approval.

DJ Pierre weaves a sensuous and hypnotic garage/house groove on "Love Trax" (**Strictly Rhythm**, New York). This mostly instrumental jam wraps breathy femme sound bites with plush strings, rendering it a perfect addition to early-a.m. sets. For a deep and intense head-trip go for the 13-minute(!) "Distorted Luv" mix. *Whoosh*.

As gospel music continues to invade house territory, we point your attention to "The Truth Will Set You Free" by **Peacetime** (RCA). The track intermingles spirited choral chants with a throaty lead male vocal and a thick'n'rich groove. Someone testify!

As "Sweat Dance" slowly starts to circulate, **Warner Bros.** is preparing to pull out the stops in breaking **Kyze** at club level. **Dave Shaw**, who has been at the helm of several *very* tasty jams lately, pumps a ferocious peak-hour house beat, while **Kyze** cuts loose well-constructed (if not terribly deep) rhymes. We're looking forward to his new album, which will also include tracks produced by the up-and-coming **Hula & Fingers**.

For a bizarre but contagious combination of hi-NRG and techno, investigate "Baby, Don'cha Leave Me This Way" by **Royal "T"** (Almighty, U.K.). Campy femme vo-

cals surf atop waves of acidic synths and "James Brown Is Dead" samples. The beats are rapid and disco-flavored, making this a festive addition to peak-hour NRG sets.

TID-BEATS: The **Apollo Theater** in New York is sure to be jammin' beyond control April 11, when the curtain rises on "Dance Diva Explosion." The show will feature performances by some of the leading women in dance music. On the bill are **CeCe Peniston**, **Martha Wash**, **Shawn Christopher**, **Adeva**, **Cystal Waters**, **Jomanda**, **Debbie Co-**

per (the voice on **Cliviles & Cole's** "Pride (A Deeper Love)"), **Gwen Guthrie**, and **Loleatta Holloway**. The rumor mill is working overtime with speculation that a certain "weather girl" may make a surprise appearance... Prepare yourself for the solo debut of **Annie Lennox**. Her album is appropriately titled "Diva," and is already massive in the U.K. and Europe. Look for **Arista** to issue the set in the U.S. April 28... **Blue Pearl's** U.K. hit "Can You Feel The Passion" will be released in the U.S. on **SBK Records** shortly. Listen for **Charley Casano-**

va's "Turntable Hype" mix. *Fierce!*... **Elektra** has dipped its toe into techno by signing popular U.K. act the **Prodigy**... **Bruce Springsteen** delivers a surprisingly effective and club-friendly jam with "57 Channels (And Nothin' On)," an album track from "Human Touch" (**Columbia**) due Tuesday (31). Unlike the strained remixes of "Dancing In The Dark" and "Cover Me" during the late '80s, this cut has a sparse and instantly embedding bass line that would ignite deep-house programs with the right treatment. Someone please take heed.

Hot Dance Breakouts

CLUB PLAY

1. **STILL IN LOVE WITH YOU** MEL'ISA MORGAN PENDULUM
2. **LOVE YOU ALL MY LIFETIME** CHAKA KHAN WARNER BROS.
3. **CRUCIFIED ARMY OF LOVERS** GIANT
4. **TWILIGHT ZONE 2 UNLIMITED** RADIKAL
5. **FAIT ACCOMPLI** CURVE CHARISMA

12" SINGLES SALES

1. **PEACEFUL JOURNEY** HEAVY D. & THE BOYZ UPTOWN
2. **CLOSER** MR FINGERS MCA
3. **EVERYTHING CHANGES** KATHY TROCCHI REUNION
4. **NOW THAT YOU'RE GONE** CORINA CUTTING
5. **ROUGH SEX** LORDS OF ACID CAROLINE

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

SHAWN CHRISTOPHER REACHES AUDIENCE WITH MAGIC TOUCH

(Continued from page 19)

Shoals Studio in Alabama, an experience Christopher says was invaluable.

Based on the strength of those singles, Christopher earned a spot in Chaka Khan's live band as a backing singer. She toured with Khan from 1982-85. From there, Christopher became a well-seasoned session singer, adding her voice to recordings by Mel'isa Morgan, Vesta Williams, and Gavin Christopher, Christopher's brother. Among her most noted guest appearances was one on L'il Louis' club classic "French Kiss," though she is quick to point out that another woman

provided the heavy breathing and moaning on the track. "That was a little too intense for me. Besides, I never moan—at least not on a record," she says, laughing.

While she was touring Europe with Kym Mazelle in 1989, Christopher received a call from producer/DJ Wilson. "He was just beginning to put together a compilation album and he wanted me to sing a couple of songs on it," she recalls. One of those songs was "Another Sleepless Night."

As she prepares for a busy year of promotion and performing that will take her around the world,

Christopher is becoming philosophical about the rigors of life in the public eye.

"All of the applause and compliments are wonderful, but I do my best to never forget where I come from—and how hard it was to get to where I am right now," she says. "There is no time for star-trips and all of that nonsense. There is too much work to be done."

She is also looking to the future. Among her plans are putting together a full band. "It's time for me to take that step. There's nothing like sharing the electricity of performing with other people."

DON'T FORCE

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Wynonna Judd Goes It Alone New Album Tests Superstar's Solo Status

BY EDWARD MORRIS

NASHVILLE—When her first album hits the stores Tuesday (31), Wynonna Judd will face her second test of just how well the public likes her as a solo act. Certainly, she has passed the first test with honors: Her debut single, "She Is His Only Need," leaped into the Hot Country Singles & Tracks chart eight weeks ago at No. 45 and already stands this week at No. 2. The single is also being worked AC.

According to MCA, preorders for "Wynonna" are more than 600,000 units. "Our attitude is that she is not a new act," says MCA/Nashville president Bruce Hinton. "We will be approaching her throughout the year as we perceive her to be—which is as a superstar and a headlining act."

The transition from being half of the best-selling mother/daughter duo the Judds to commanding the stage as a solo artist has been difficult, Wynonna admits. (Her management and label are de-emphasizing the use of her last name, although it does appear on the spine of the new album.)

After it was announced the Judds would be switching from RCA/Curb to MCA/Curb, mother Naomi Judd discovered she had a debilitating liver ailment and, thus, decided she would quit performing at the end of a year-long farewell tour. The tour concluded Dec. 4 with a pay-per-view special.

"On Dec. 5, I was both relieved and really uncertain about my future," says Wynonna. "I didn't know what MCA would come up with. I didn't know if I would be able to finish the album. It was really weird, saying goodbye to the fans with Mom, then coming home and putting on another hat and going into the studio and saying hello to

my solo project."

The Judds' heavy touring schedule delayed completion of the album, Wynonna explains: "It took 10 months to complete a project that probably should have taken four or less."

And there was another unsettling factor to deal with. Throughout their career, the Judds had been produced by Brent Maher. But Wynonna ultimately opted to go with MCA's Tony Brown as her producer. "One of the reasons I picked Tony Brown," she says, "was because he was there when Mom and I auditioned for RCA. I decided to use Tony, but the [understanding] was that it would just be per album. In other words, I can work with Brent in the future." Guitarist Don Potter served as Brown's associate producer.

Wynonna says it took her and Brown a long time to find enough songs. "It was really a struggle," she says. "I went from day to day not knowing where my next song would come from."

Among the songwriters represented on the album are Dave Loggins, Paul Kennerley, Mike Reid, Naomi Judd, Brendan Coker, Kostas, Marty Stuart, Emory Gordy Jr., and Jill Colucci.

The next single, Wynonna says, will probably be Andrew Gold and Lisa Angelle's "I Saw The Light," and there may be an accompanying video.

Walt Wilson, MCA's senior VP of marketing, says the label has mailed posters to 3,500 retail stores, along with banners that say, "Wynonna In Stores March 31." MCA is also running 100 15-second spots on Country Music Television announcing the in-store date.

Manager Ken Stilts says Wynonna will do approximately 100 concerts this year, both as a headliner

and as a co-headliner with Clint Black. Her first date will be Thursday (2) in Midland, Texas. On her own, the venues will be 5,000-10,000-seaters. With Black, they will be in the 18,000-22,000-seat range. Stilts declines to reveal her rates. About 70% of the concerts, he says, will be promoted in-house.

Wynonna will tour this year with an eight-piece band that includes three backup singers and three members from the Judds' old band. Some of the band changes, she says, reflect her decision to use fewer dobro and pedal steel sounds. For some of her dates, Wynonna will use the staging from last year's tour.

She says she intends to incorporate some of the Judds' hits in her stage show. "I might get a lot of flack about it from the critics," she notes. "They might say I'm relying on the past. But that's where I came from... I have a real strong sense of my past."



University Appeal. Donna Hilley, senior VP/COO, Sony Tree Publishing, accepts the Belmont Univ. School of Music Applause Award from Belmont president William Troutt at the school's fourth annual President's Concert, March 7. The award honors outstanding service or contribution to the music program at the university. Hilley coordinated a student recording project, titled "Kaleidoscope: Musical Styles Of Excellence," which was recorded at Tree and Javelina studios, mastered at Georgetown Mastering, and manufactured by Sony Music. The project featured performances by Belmont students.

ASCAP'tivating Premises Arise In Nashville Also, Garth's Shirt-Hawker Becomes Show-Opener

ON Music Row did Morton Gould a stately pleasure dome decree/Across the park from BMI, it blots a largish piece of sky and dwarfs adjacent Sony/Tree." With apologies to Samuel Coleridge, for being so easy to parody, and to ASCAP president Gould, for possessing a name that scans right, we herewith raise our voices and glasses to cheer the grand opening of ASCAP's splendid and shiny new Nashville office building.

All manner of heavies were in town March 16-19 to inspect the premises, exchange business gossip, and grin for pix. Gould presented ASCAPtain Garth Brooks the association's first Voice Of Music award to mark his impact on music both within and without the industry. The governor and the mayor each proclaimed the period "ASCAP Week" in proclamations

somewhat less lyrical than those that are paying for the \$2.5 million building. Radio stations WLAC, WSIX, WSM, WTN, and WPLN devoted special programming to the association, and some conducted live remotes from the new digs.

Out-of-town ASCAP officials on hand for the celebration included, besides Gould, managing director Gloria Messinger, general counsel Bernard Korman, CFO John Lofrumennto, director of membership Paul Adler, and director of public affairs Karen Sherry. ASCAP board members who met during the celebration were Stanley Adams, Jack Beeson, Marilyn Bergman, Sammy Cahn, Cy Coleman, Hal David, Wayland Holyfield, Arthur Hamilton, Burton Lane, Johnny Mandel, Stephen Paulus, Arnold Broido, Ron Freed, Dean Kay, Buddy Killen, Leeds Levy, Keith Mardak, Jay Morgenstern, Ralph Peer II, Irwin Robinson, and Lester Sill.

Connie Bradley, ASCAP's tireless southern regional executive director, presides at the new building.

TOURIFIC: RCA Records' new artist Martina

McBride sure has a friend in high places. Her husband, John, is Garth Brooks' production manager. To be with her husband on the road last year, McBride took the job of selling T-shirts at Brooks' concession stand. This year she'll be the opening act on Brooks' tour, which begins June 2.

"I was trying to get my record deal during that time," she says, recalling last year's T-shirt duties. "A couple of months after I got my deal, Garth offered me the tour. He's just a real supporter of country music. He likes to help."

However, she says she and her husband were able to get the contract with RCA on their own.

McBride even persuaded Brooks to sing harmony on "Cheap Whiskey," a cut on her upcoming "The Time Has Come" album. "I really hesitated about asking him to do it, simply because I didn't want it to look like I was doing it just to sell records. I wanted it to be for the right reason—that he could really complement the song. And he does... When I got the deal at RCA, I wondered how things could get any better. Then Garth offered me the chance of a lifetime."

MAKING THE ROUNDS: Country acts Little Texas and McBride & the Ride will be featured in the Amusement & Music Operators Assn.'s "Jukebox Spring For A Song" promotion from March through May. It will involve association members placing posters, table tents, and special jukebox title strips at more than 10,000 jukebox locations around the country. Songs to be spotlighted on the jukeboxes are Little Texas' "First Time For Everything" and "Some Guys Have All The Love" and McBride & the Ride's "Sacred Ground" and "My One And Only"... Singer/writer Bobby Goldsboro has struck a deal with K mart, via which the retail giant will carry licensed merchandise based on the character of Picasso "Speedy" Cottontail he created for his children's ani-

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Anderson Rebounds With BNA Label, 'Tequila' Single

NASHVILLE—It lacked something as a comeback move. John Anderson, newly signed to BNA Entertainment, was hoping to rekindle the affection at radio he had once enjoyed with such top hits as "Black Sheep," "Wild And Blue," and "Swingin'." To that end, BNA bravely released "Who Got Our Love" as Anderson's first single—and watched it bounce off the charts in just three weeks.

Then came "Straight Tequila Night." It did the job. The song went No. 1 the week of March 14 and has helped Anderson's album, "Seminole Wind," sell 288,000 copies its first six weeks out. The single was the 37-year-old Anderson's first No. 1 since 1983.

Although his chart activity had been anemic for years, Anderson was still able to maintain his public presence and richly distinctive vocal style through incessant touring. "I knew

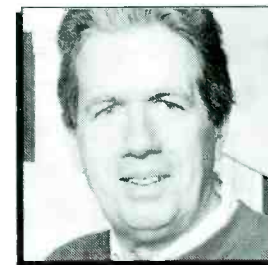
we could sell records," he says. "I knew we had fans out there if we could just get to them."

After leaving Warner Bros. Records, where he had his greatest successes, Anderson moved to MCA Records and then on to Universal and Capitol. His last album came out on Capitol in 1990 and quietly sank from sight.

While nursing his record hopes, Anderson signed a co-publishing agreement with Almo/Irving. Within a few months, David Conrad, who heads the publishing company's Nashville office, arranged a meeting between Anderson and Joe Galante, who was running RCA's Nashville division at the time. The meeting ultimately resulted in the BNA connection.

Bobby Roberts, who had been booking Anderson for nearly two years,

(Continued on page 24)



by Edward Morris

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	28	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98)	ROPIN' THE WIND	1
2	2	2	80	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	3	151	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	4	25	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	5	43	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	8	6	54	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	7	9	45	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
8	6	8	38	TANYA TUCKER LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
9	13	—	2	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	9
10	11	15	17	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
11	9	7	5	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
12	12	11	38	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
13	10	10	6	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
14	19	19	32	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	14
15	14	13	26	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
16	16	17	49	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
17	17	16	12	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
18	22	20	10	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	18
19	21	18	19	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
20	18	14	48	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
21	15	12	75	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
22	25	35	32	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
23	23	23	72	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
24	20	21	3	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	20
25	31	27	24	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
26	24	22	28	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
27	27	30	44	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
28	29	24	80	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
29	26	25	21	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	19
30	30	26	106	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
31	28	28	72	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
32	35	33	189	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
33	34	29	30	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
34	32	31	43	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
35	36	37	107	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
36	37	34	32	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
37	38	36	117	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
38	33	32	10	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
39	39	38	151	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	44	45	26	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
41	45	43	19	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
42	48	44	53	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
43	40	40	22	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
44	43	41	76	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
45	46	42	29	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
46	41	52	103	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
47	51	54	50	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
48	42	39	52	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
49	50	47	84	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
50	49	48	28	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
51	58	60	24	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
52	47	49	17	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	42
53	52	51	130	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
54	55	53	125	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
55	53	56	51	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
56	57	50	79	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
57	63	71	122	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
58	62	59	52	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
59	60	55	114	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
60	54	58	19	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	54
61	64	63	50	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
62	66	65	95	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
63	61	57	58	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
64	56	46	10	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
65	67	62	7	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
66	68	64	82	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
67	59	61	25	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
68	NEW	▶	1	CHET ATKINS/JERRY REED COLUMBIA 47873*/SONY (9.98 EQ)	SNEAKIN' AROUND	68
69	69	72	80	DOLLY PARTON ● COLUMBIA 44384/SONY (8.98 EQ)	WHITE LIMOZEEN	3
70	72	73	96	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	2
71	74	66	23	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
72	70	70	146	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
73	73	69	114	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	1
74	RE-ENTRY	▶	85	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
75	75	67	68	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98)	GREATEST HITS	46
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	46
3	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	46
4	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	46
5	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	15
6	6	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	46
7	7	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	41
8	9	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	46
9	11	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	32
10	8	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	46
11	10	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	46
12	12	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	39
13	14	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	18

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	45
15	16	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	26
16	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	46
17	18	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	41
18	15	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	36
19	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	44
20	20	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	36
21	—	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	31
22	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	46
23	—	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	28
24	21	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	9
25	—	ALABAMA ▲ ⁴ RCA 4229 (8.98)	MOUNTAIN MUSIC	31

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

COUNTRY CORNER



by Lynn Shults

INSIDE THE TOP 10: Reba McEntire's "Is There Life Out There" holds the No. 1 position for the second week in a row. "She Is His Only Need," by Wynonna, climbs from No. 4 to No. 2, putting Wynonna in position to score a No. 1 on her debut release as a solo artist. Steve Wariner's "The Tips Of My Fingers" jumps from No. 11 to No. 7, and Aaron Tippin's "There Ain't Nothin' Wrong With The Radio" moves from No. 12 to No. 9.

THE MOST ACTIVE TRACK for the second consecutive week is Garth Brooks' "Papa Loved Momma," which zips from No. 27 to No. 20. Tracks also showing strength include "Some Girls Do" (32-23) by Sawyer Brown; "Nothing Short Of Dying" (45-33) by Travis Tritt; Collin Raye's "Every Second" (34-30); and "Come In Out Of The Pain" (54-42) by Doug Stone.

DEBUTS HIGHLIGHT the Hot Country Singles & Tracks chart as eight new releases hit this week's listing. The highest one is claimed by Michelle Wright's "Take It Like A Man," entering at No. 60. New artists continue to evolve, and three newcomers hit this week's chart. Debuting are "The Power Of Love" by Matthews, Wright & King, at No. 67; "She Took It Like A Man" by Confederate Railroad, at No. 71; and "Achy Breaky Heart" by Billy Ray Cyrus, at No. 72.

THE ALBUMS CHART continues to reflect the impact new artists are making on the country scene. Among the most active albums at retail are Hal Ketchum's "Past The Point Of Rescue" (19-14); Aaron Tippin's "Read Between The Lines" (13-9); "Brand New Man" (25-22) by Brooks & Dunn; "Billy Dean" (44-40); and Marty Stuart's "Tempted" (51-47).

THE PROGRAMMING OF album tracks is on the rise. This statement may cause some to laugh, for it has been quite some time since singles were available to the country consumer. There are limited quantities of CD and cassette singles manufactured on certain artists, but even so, try to find one at your local retail outlet. The truth is that the country music industry is an album industry, and radio is actually programming album tracks, not singles. The fact that record companies spoon-feed tracks to radio one at a time is now being challenged by a mixture of radio programmers. At the forefront of this movement are Jay Phillips of KXXY Oklahoma City, Okla., and Joe Ladd of KIKK Houston. Phillips has been programming album tracks for five years and says, "I'm not about to change." Says the outspoken Ladd, "I think it's stupid not to play album cuts. I don't wait for anyone from a record company or anyone else to tell me what to play on my radio station. When a new CD comes in, I listen to it. If I hear something I like, I play it."

ACTIVE CONSUMERS seem to be at the core of this issue. In San Jose, Calif., KEEN's Christopher Snell programs tracks from the top 20 albums on Billboard's Top Country Albums chart, plus other selected albums. In Cincinnati, WUBE's Tim Closson says he has long been a proponent of selected album tracks, but was cautious in bringing the concept into WUBE. Closson relies on known artists, information obtained from the request line, and his own intuition as to what tracks to use.

ANDERSON REBOUNDS WITH BNA, 'TEQUILA' SINGLE

(Continued from page 22)

became his manager as well soon after Anderson went to Almo/Irving. The principals involved in Anderson's career, at his urging, contacted James Stroud to produce his first BNA album.

"Stroud had an awful lot to do with the sound," says Anderson. "Music in Nashville, to me at least, sounds better than it did 10 years ago. I think James is on top of all that. In fact, he's one of the pioneers. What I'm talking about is sound with as good a quality as any rock'n'roll records—or anybody else's records."

Conrad linked Anderson with one of his rock admirers, Mark Knopfler, who ended up writing a song for the album and playing guitar on it. That song, "When It Comes To You," will be Anderson's next single. BNA is already shooting a video for it, and Anderson will fly to Vancouver Tuesday (31) to sing the song on stage with Knopfler.

Oddly enough, "Straight Tequila Night" came very close to being left off the album. BNA's GM Ric Pepin had heard the song in demo form be-

fore Anderson completed the project. When it was delivered without the song, Pepin says he insisted it be put on.

To ready the market for "Straight Tequila Night," BNA released the video version several weeks early. It gained favor at CMT, eventually going to No. 1, and BNA officials say that it was crucial in building fan requests for radio airplay.

As the song rolled up the charts, so did Anderson's concert fees. Roberts says his price now ranges from \$10,000-\$15,000 a show, depending on such variables as venue and routing. Anderson will headline shows this summer at 1,000- to 2,000-seat clubs and halls, and will be packaged with other acts for larger arenas.

Anderson says he was never fearful of handing over his fate to a new label: "I had already been on some of the labels with the greatest track records and had had no success. . . . Actually, the fact [that BNA] was new and had new energy was a big part of what helped launch us off this time." EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 22)

mation project, "Easter Egg Mornin'" . . . Steve Markland has been named professional manager for the New Clarion Music Group . . . Senior Management, which manages Dennis Robbins, Dr Nik, and Stephen Doster, has added Karen Krattinger to its staff . . . EMI's Music For Pleasure label in England has released a new 16-cut album by Grand Ole Opry star George Hamilton IV and his son George Hamilton V. It's called "Country Classics."

MARK YOUR CALENDARS: Eight Grammy winners with Nashville ties will be honored in public ceremonies at 6 p.m. Tuesday (31) at the Starwalk exhibit, recently relocated to Opryland USA. They are the late Hank Williams, Grand Ole Opry stars Roy Acuff and Porter Wagoner, plus Garth Brooks, Mary-Chapin Carpenter, Kathy Mattea, Hank Williams Jr., and songwriter Jon Vezner ("Where've

You Been"). The inductees will place their handprints and signatures in the concrete plaques that make up the exhibit . . . Also Tuesday (31), Clint Black, Trisha Yearwood, the Nitty Gritty Dirt Band, Mark Chesnutt, and Billy Dean will perform at Universal Amphitheatre in Los Angeles in a benefit for the Walden Woods Project. Don Henley, founder of the project, has recently been co-writing with Black and, according to Black's publicist, will perform at the concert with Black. The second day of the two-day festival will include performances by Henley, Neil Young, and John Fogerty . . . Middle Tennessee State Univ.'s Recording Industry Management Department will host an open house and industry forum on its Murfreesboro campus, Thursday (2) throughout the day . . . BMI and W.O. Smith Nashville Community School will jointly sponsor its second "Jazz On Music Row" concert at 4 p.m. April 5 in the BMI lob-

NEA To Host 2nd 'Music City Music' For Unsigned Acts

NASHVILLE—The Nashville Entertainment Assn. will host its second annual "Music City Music" country showcase June 2-3 here. Similar to the NEA's "Extravaganza" (but smaller and slanted country), the event will take place on two stages at 328 Performance Hall. Organizers expect to draw record industry executives out to see a number of unsigned country acts.

Unsigned acts interested in showcasing must submit application forms along with a \$45 application fee, a bio, a photo, a three-song cassette, and a video (if available) to the NEA by May 1. Finalists will be selected and notified by May 11.

The NEA is using direct-mail and media campaigns to publicize the event across the country.

by. Scheduled to play are Beegie Adair, Thomas Cain, Jeff Kirk, Jim Ferguson, and J.D. Blair. Tickets are \$5 at the door . . . The Nashville/Davidson County unit of the American Cancer Society will present "A Roast And Toast For Jerry Thompson" fund-raiser April 15 at Loews Vanderbilt Plaza. Ricky Van Shelton is set to host the event. Thompson, a reporter and columnist for The Tennessean, was Shelton's champion and first manager and is now battling cancer himself. His infiltration and exposé of the Ku Klux Klan earned Thompson a Pulitzer nomination . . . Jimmy Buffett will perform an acoustic show April 22 at the Tennessee Performing Arts Center in Nashville to benefit the W.O. Smith Nashville Community School. Ticket info available from Ticketmaster . . . The Music City Tennis Invitational will be held May 1-3 at the Maryland Farms Athletic Club, Brentwood, Tenn. Details available from Patsy Bradley, BMI.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
64 ACES (Bug, ASCAP)	BMI/Bleamus, BMI/Willesden, BMI) HL	11 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM	57
72 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI)	30 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	15 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL	23
51 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	18 EXCEPT FOR MONDAY (Englishtowne, BMI)	11 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP	11
68 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP)	46 FAMILIAR PAIN (W.B.M., SESAC/Long Acree, SESAC/Rick Hall, ASCAP) WBM	19 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotler Bay, ASCAP) CPP	19
48 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI)	66 FAMILY TREE (Warner-Tamerlane, Long Run, BMI)		
29 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	53 FASTER GUN (Red Quill, BMI/Morane, BMI/MCA, ASCAP/Sony Tree, BMI) HL		
40 BACKROADS (Corner, SOCAN)	49 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)		
26 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	32 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP		
34 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	73 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, Warner-Tamerlane, BMI) WBM		
28 DON'T GO NEAR THE WATER (Sony Tree, BMI/Coffey, BMI) HL	62 HOTEL WHISKEY (Bocephus, BMI) CPP		
	44 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM		
	74 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)		
	45 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI) CPP		
	61 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/MoLine Valley, ASCAP) CPP		
	57 I'M OKAY (AND GETTIN' BETTER) (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM		
	25 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI) CPP		
	1 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acree, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/CPP		
	8 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM		
	24 JEALOUS BONE (Edge O' Woods, Kinetic Diamond, WB, ASCAP/Rancho Bogardo, ASCAP) WBM/CPP		
	65 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP) HL		
	58 LOVESICK BLUES (Mills Music, ASCAP) CPP		
	36 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) CPP/HL		
	27 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI) HL		
	56 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) CPP		
	16 NEON MOON (Sony Tree, BMI) HL		
	55 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI)		
	33 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL		
	69 NOTHIN' TO DO (AND ALL NIGHT TO DO IT) (Billy Beau, ASCAP/Chrysalis, ASCAP/Posey, BMI/Sail Away, BMI) CLM		
	2 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL		
	75 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL		
	71 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP)		
	21 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM		
	23 SOME GIRLS DO (Zoo II, ASCAP)		
	11 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP		
	19 STRAIGHT TEQUILA NIGHT (Irving, BMI/Cotler Bay, ASCAP) CPP		
	20 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/CPP		
	13 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM		
	38 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM		
	67 THE POWER OF LOVE (Rick Hall, BMI)		
	54 PROFESSIONAL FOOL (Catch The Boat, ASCAP)		
	63 ROCK MY BABY (WB, Stroudavarious, ASCAP)		
	52 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM		
	43 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL		
	14 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM		
	7 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL		
	12 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM		
	41 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL		
	47 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL		
	22 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/CPP		
	39 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL		
	70 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI)		
	50 THE WOMAN BEFORE ME (Mad Jack, BMI)		
	31 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP) WBM		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	11	★★★ No. 1 ★★★ IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
2	4	6	8	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYONNNA (V) CURB 7-54320/MCA
3	2	1	13	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
4	6	7	14	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
5	10	11	10	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-54282
6	3	2	13	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
7	11	17	9	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
8	7	9	16	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
9	12	19	8	THERE AIN'T NOthin' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (V) RCA 62181-7
10	9	10	14	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
11	16	15	8	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY PRO 79132
12	18	21	9	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC PRO 4348
13	20	25	8	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB PRO 098
14	19	18	16	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS (C) (CD) (V) EPIC 34-74147
15	23	26	6	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 7-54334
16	24	27	7	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
17	17	20	9	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
18	5	4	17	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN (V) RCA 62105
19	8	5	16	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
20	27	43	8	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
21	15	16	16	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
22	14	8	14	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
★★★ POWER PICK/AIRPLAY ★★★					
23	32	38	5	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB PRO 79200
24	13	14	14	JEALOUS BONE F. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
25	21	12	18	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
26	22	13	16	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
27	26	23	17	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) (V) ARISTA 1-2371
28	31	37	9	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
29	25	22	13	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 7-19043
30	34	39	6	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 34-74242
31	28	29	10	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY (V) ARISTA 1-2397
32	38	40	9	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024
33	45	58	5	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 7-18984
34	33	33	20	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
35	30	24	16	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
36	40	47	5	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 34-74250
37	43	46	6	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY PRO 79146/CAPITOL
38	39	44	8	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
39	35	35	20	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART (V) WARNER BROS. 7-19087

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	48	60	3	BACKROADS S. BUCKINGHAM (G. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 38-74258
41	41	42	18	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
42	54	64	3	COME IN OUT OF THE PAIN D. JOHNSON (D. DFRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 34-74259
43	51	59	4	SACRED GROUND S. GIBSON, T. BROWN (R. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 7-54356
44	47	48	8	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	◆ THE REMINGTONS (V) BNA 62201-7
45	42	31	19	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.
46	49	49	6	FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE)	RESTLESS HEART (V) RCA 62054-7
47	52	52	7	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	◆ DIXIANA (CD) (V) EPIC 34-74221
48	59	—	2	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217-7
49	36	30	14	FIGHTING FIRE WITH FIRE R. HAFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132-7
50	68	—	2	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 7-54362
51	50	45	19	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
52	53	54	7	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	◆ LEE ROY PARNELL (V) ARISTA 2400
53	46	41	13	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS (V) COLUMBIA 38-74137
54	44	32	16	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
55	72	—	2	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA PRO 2407
56	62	65	5	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H. SHEDD, C. BROOKS (S. DEAN, K. STALEY)	◆ RONNA REEVES (C) (V) MERCURY 866 380-4
57	60	68	3	I'M OKAY (AND GETTIN' BETTER) R. HALL (S. EWING, M. T. BARNES)	BILLY JOE ROYAL ATLANTIC PRO 4428
58	55	50	12	LOVESICK BLUES J. BOWEN, G. STRAIT (L. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
59	61	67	4	BILLY CAN'T READ B. BANNISTER, P. OVERSTREET (P. OVERSTREET, J. MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193-7
★★★ HOT SHOT DEBUT ★★★					
60	NEW ▶	—	1	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT ARISTA PRO 2406
61	58	57	18	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
62	57	55	9	HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
63	NEW ▶	—	1	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199-7
64	NEW ▶	—	1	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY PRO 7952
65	56	51	10	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	◆ B.B. WATSON (V) BNA 62195-7
66	NEW ▶	—	1	FAMILY TREE A. BYRD, L. CARTWRIGHT (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-54366
67	NEW ▶	—	1	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 7-19069
68	73	71	3	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDLE, C. JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
69	69	69	5	NOTHIN' TO DO (AND ALL NIGHT TO DO IT) D. MALLOY (B. BURNETTE, R. VAN HOY, D. ALLEN)	◆ BILLY BURNETTE (V) WARNER BROS. 7-19042
70	63	62	10	WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN)	◆ MARTIN DELRAY (V) ATLANTIC 7-87537
71	NEW ▶	—	1	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC PRO 4469
72	NEW ▶	—	1	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522-4
73	64	53	13	HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
74	NEW ▶	—	1	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-18943
75	70	73	13	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAUX, S. HOGIN, K. WILLIAMS)	◆ GEORGE JONES (C) (V) MCA 54272

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

HOT COUNTRY RECURRENTS

1	—	—	1	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
2	2	—	2	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
3	1	1	5	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
4	3	2	6	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
5	—	—	1	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO ARISTA
6	4	3	6	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
7	6	4	5	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART RCA
8	5	5	5	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS LIBERTY
9	9	10	27	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD MCA
10	7	7	10	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
11	8	6	6	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER LIBERTY
12	10	8	6	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE MCA
13	17	15	27	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA

14	12	17	18	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
15	11	9	9	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL MCA
16	20	16	20	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
17	15	18	27	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
18	22	22	62	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
19	—	—	33	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO ARISTA
20	23	12	8	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER ARISTA
21	21	19	24	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
22	14	13	7	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT MCA
23	24	20	12	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
24	—	—	17	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. GRAHAM)	GEORGE STRAIT MCA
25	19	11	24	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA

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

Artists & Music

JAMAICAN ARTISTS STILL NOT RECEIVING FRUIT OF THEIR LABORS

(Continued from page 1)

aged by Chris Blackwell's Island Logic and the Marley family, is being preserved, with payments going to his heirs.

Others have not been so lucky. Ken Boothe's "Just Another Girl," for example, has turned out to be more a labor of love for him than for UB40, which covered the tune on its top-selling album "Labour Of Love II." Boothe has yet to receive any royalties and is suing publisher Woodwater Music Ltd. (owned by the founder of Federal Records, Ken Khouri) for relief from an agreement signed in 1971. The members of UB40 decline to comment, saying only (through their manager) that they "pay all royalties due. MCA collects them and they're sent to Jamaica, and that's the end of that."

Copyright infringements also abound in Jamaican music. In 1985, Musical Youth sold 6 million copies of "Pass The Dutchie" (or cooking pot, a sanitized cover version of the Mighty Diamonds' "Pass The Cutchie," or ganja pipe), which, it was claimed, was derived from two earlier songs: "Full Up," written by Jackie Mittoo, Leroy Sibbles, Hedley Bennett, and Robbie Lyn, and "Give Me The Music," written by U Brown. All parties eventually reached a settlement, reports Los Angeles-based attorney Eric Freespan.

In its infancy, the Jamaican music industry was "very much like 'The Harder They Come,'" confirms Blackwell, who, in the early '60s, briefly did business in Kingston before moving his Island Records' base to London. "The way it was done then is that everyone wanted a flat fee. There was no real industry, nothing was organized, and when there is no royalty system in place, it always makes sense to sell something outright." As for the producers, Blackwell says, "They were not really taking advantage of the artists; it was the only logical way of dealing with it."

In the Third World, C.O.D. payment systems die hard. Even today, many Jamaican musicians prefer a little cash in the hand to a lot in the bush that they can't see. But, as Blackwell goes on to note, "the part that has to be redressed to the artists and writers is the value of their product becoming marketable again, because it is just now being discovered. And some of these recordings are very valuable."

Recently, beautifully packaged reissues of ska, rock-steady, and reggae music have highlighted the topic of creative credits and appropriate reward for the artists. Are the artists and songwriters being "redressed" for the profit obtained from this critically acclaimed product, or are the producers and record labels of the day reaping the rewards of that extraordinary burst of musical creativity that Blackwell calls the "Jamaica Motown period"?

COPYRIGHT LAW IN LIMBO

Jamaica last enacted and implemented copyright legislation in 1911 (the two-page Imperial Copyright Act). This law was amended twice, first in 1913 and then in 1965, when the name (but not the substance) was changed to the U.K. Copyright Act and local power was bestowed on the

Minister of Trade and Industry. According to Donald Scott, the Jamaican representative of the U.K. Performing Right Society, it is an "adequate law," despite some glaring deficiencies.

"The biggest problem in this country is the lack of understanding and recognition of the act," says Scott. This view is echoed by Martin Mordecai, chairman of the Copyright Task Force, who also shares Scott's belief that the act's maximum fine of 50 pounds (\$85) for copyright infringement is woefully inadequate.

In 1977, the Jamaican government approved legislation based on the law the U.K. passed in 1956 but, for reasons unknown, it was never brought into operation. In 1981, it was decided that the 1977 legislation was already obsolete, and work began anew to develop a comprehensive copyright law that would address the arrival of modern technologies and provide for realistic deterrents.

Mordecai confidently expects that the new law will be passed "sometime in 1992." Its passage will end 11 years of waiting (or what many in the industry call "delay tactics"). Explains Blackwell: "A new copyright law means that Jamaica will have to pay a lot of money out. It will be a net deficit to Jamaica."

Gary Himmelfarb, head of Washington, D.C.-based RAS Records, says he "can understand why certain parties might not want to see [the Copyright Act] passed," a thought shared by other U.S. labels such as Heartbeat and Shanachie, as well as a majority of Jamaican musicians. Mordecai, however, attributes the delay to "policy priorities," noting that "to the government at large, it is not a vote-catching piece of legislation because the man on the street is a pirate and is quite happy with the status quo."

HAPPY PIRATES

Piracy is a part of Jamaican life, and custom cassettes of local or foreign music can be had to order from either downtown Kingston tape vendors (whose operations range from state-of-the-art setups to the small-time hustler who carries his wares and his double-cassette recorder on his back) or established record shops uptown and on the north coast of Jamaica. So heavy have the losses been that record companies have started to fight back. Says Neville Lee, whose Sonic Sound is one of Jamaica's two largest distributors and the main supplier of reggae product, "The major companies have started to compile singles and release official compilations. Tourists, especially, seem to prefer this well-packaged product to the pirated stuff."

The piracy is not confined to street vendors. Advertisers commonly use international hit songs as themes for commercials, sometimes with lyrics changed to fit the product. Unauthorized reggae covers of international hits, although illegal, are an integral part of the island's music scene. And, if an original, home-created rhythm is a hit, it is expected that other artists will soon record cover versions of the tune without giving credit or compensation to the creator, as required by law.

Besides these problems, many reggae artists are suing to collect monies they say are due them from producers and labels. Attorney Eric Freespan, who has represented reggae acts in such cases, says he used to take on his clients' past, as well as present, royalty claims, but he does not do that anymore. "I'll take you on from here forward," he now tells new clients.

'SOON COME' ILLUSION

Freespan explains that "the Jamaican brand of doing business is very frustrating. First, you're tied to the concept of 'soon come,' which often doesn't. Second, many Jamaicans think that because their record is in the stores, it's immediately selling millions and that the record company is stealing from them." Often this is not the case, Freespan says, "and even when it is, it is usually because the artists themselves have made bad deals."

"Artists in Jamaica need to educate themselves as to their rights," says RAS Records' Himmelfarb. He says his company "took it upon ourselves to pay 50% of all royalties to producers and 50% to the artists [out of a 12% total], because historically, producers in Jamaica have not paid the artists."

Half Pint and Israel Vibrations are two of the artists who have benefited from RAS' policy, according to Himmelfarb, who adds that veteran producer Bunny Lee welcomed the arrangement when RAS did a seven-album deal with him.

Randall Grass of New Jersey-based Shanachie Records says royalty arrangements "differ, but more often than not we pay the producer." Grass adds that "if an artist or writer can show us anything on paper we will pay directly, but often there's no contract, and if a producer has released the material over the years, we have to assume legitimacy."

"The producers have the master tapes," states Duncan Browne, co-founder of Heartbeat, part of the Cambridge, Mass.-based Rounder Records Group. "In a number of cases, I have seen contracts where the producer has been given all rights, so we have to pay the producer."

Browne acknowledges that Heartbeat has had complaints from artists, but he says "the number has subsided greatly in the last few years." Having gone into the distribution of reggae music "for the love of it," Browne says he "used to be a lot more involved in trying to straighten things out, but it's a Sisyphean task. [The Jamaican music industry] is a murky, messed-up situation that one little record company cannot change."

TROJAN HORSE?

Justin Hinds and Judy Mowatt are among several artists who charge they are owed royalties by the London-based Trojan Records.

Trojan, originally owned by Island Records, goes back to reggae's beginning, some 30 years ago. During the period from 1967 (when Island "pulled out") to 1975, Trojan purchased numerous copyrights, including work by Bob Marley, Bunny Wailer, and Toots & the Maytals. It was the custom then, says Trojan,

"for singers and artists to record for a 'producer,' and for that producer to come to the U.K. to sell or license the tapes. Many of the contracts . . . pay very small royalty rates, as was the custom in the '60s."

Trojan claims it is now updating "royalty commitments [to] current standards," if the true originator of the work can be identified. "In one week we received claims from two producers and one artist, all claiming ownership of one particular track. The royalties were split equally between the parties."

Trojan adds that artists often believe they have received no royalties, while producers (who frequently have unrecovered production balances) claim the artist sold the recording outright. The company also points out that many reissues attract a limited collectors' market.

REGGAE AROUND THE WORLD

Reggae today is a true world music. From Siberia to the Seychelle Islands, from Agadir to Tokyo, the talking drum and bass of Jamaica have spread their seductive message, and there are no signs of its movement slowing down. The Jamaican music industry of today, while not yet sophisticated, is learning very quickly.

"In the last two or three years, things are happening in a much more businesslike way," says Shanachie's Grass, "people like [producers] Gussie Clarke and Mikey Bennett are very organized." These modern-day producers are also dealing with a new breed of artist, one who possesses some knowledge of how the

international music business works. Equipped with U.S. or European lawyers, managers, and agents, artists like Junior Reid, Burning Spear, and Maxi Priest are as sophisticated about the business as most international acts are, say industry observers.

The new copyright law is eagerly awaited by the creators (if not all the business interests) of Jamaican music. The changes in the island's music habits will not be as instant as some think (Mordecai reports that "some people are expecting to open their door the day after the copyright act becomes law to find a pile of U.S. dollars"), but they will be profound.

Chris Chin of New York's V.P. Records predicts a dramatic increase in the amount of original material written and recorded, "when people know they can collect from their own work, but have to pay for other people's." Neville Lee comments that "the future is bright, and the coming of the copyright act can only make it brighter."

Jamaica's musical originators were victims of a system that—in the time-honored tradition of the music business everywhere—favored those who took the financial risk, and also took advantage of the talent, dreams, and need for recognition of naive, struggling, and often short-sighted artists. Some of these artists have lived to see the folly of their actions and have learned to put an appropriate value on their work. And, when and if Jamaica adopts a new copyright law, other artists will at least be better protected from slick, fast-talking producers.



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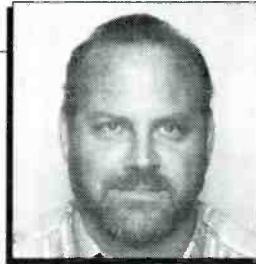
Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	17	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	49	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	3	3	19	MAGNETO	MAGNETO	SONY 80670
	4	4	9	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	5	5	41	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	6	6	9	P. SAN BASILIO/P.DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	7	8	11	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	8	12	40	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIISA 9010
	9	19	13	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	10	7	3	LOS BUKIS	QUIEREME	FONOVIISA 9040
	11	13	21	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	12	10	5	RICKY MARTIN	RICKY MARTIN	SONY 80695
	13	14	43	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	14	20	5	NAOMI	TOCAMELA	SONY 80603
	15	24	17	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	16	16	35	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	17	18	47	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	18	—	1	VARIOS ARTISTAS	EXITOS '92	SONY
	19	17	33	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	20	9	37	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	21	21	52	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	22	15	22	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	23	23	71	ANA GABRIEL	EN VIVO	SONY 89303
	24	—	51	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	25	—	1	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
TROPICAL/SALSA	1	1	21	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	2	7	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	3	3	7	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	14	5	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	5	6	27	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	6	9	5	RUBEN BLADES	THE BEST	GLOBO 80718/SONY
	7	4	33	TONY VEGA	UNO MISMO	RMM 80641/SONY
	8	5	23	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	9	8	65	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	10	25	3	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
	11	11	3	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	12	10	15	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	13	—	1	JOHNNY RIVERA	ENCUENDRO CASUAL	SONY 80727
	14	7	26	EL GENERAL	MUEVELO CON	RCA 3190/BMG
	15	—	1	DOMINGO QUINONES	PINTANDO LUNA	SONERO/SONY
	16	13	39	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	17	18	11	VICO C.	HISPANIC SOUL	PRIME 430/J&N
	18	20	7	GLENN MONROIG	UNA VEZ MAS	WEA LATINA 75775
	19	21	3	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	20	24	14	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	21	—	1	LA PATRULLA 15	HOTTER THAN EVER	TTH
	22	19	17	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	23	17	39	TONO ROSARIO	ATADO A TI	PRIME 1013/J&N
	24	15	33	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	25	—	6	VARIOS ARTISTAS	CENTRO AMERICA CANTA Y BAILA	FONOVIISA 3001
REGIONAL MEXICAN	1	1	25	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	3	23	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	3	2	7	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	4	4	33	ANA GABRIEL	MI MEXICO	SONY 80605
	5	6	21	BRONCO	SALVAJE Y TIerno	FONOVIISA 3106
	6	5	13	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	7	8	27	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	8	10	5	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	9	7	3	INDUSTRIA DEL AMOR	PARA TI	UNICO 9037/FONOVIISA
	10	9	9	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	11	11	23	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	12	20	3	CARLOS Y JOSE	CARLOS Y JOSE	FONOVIISA 5094
	13	12	5	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	14	14	5	BANDA MOVIL	LA UNICA	FONOVIISA 9033
	15	15	33	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	16	13	25	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	17	18	69	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	21	3	LA SOMBRA	INTOCABLE	FONOVIISA 3021
	19	—	7	ANGELES OCHOA	JUNTITO A TI	DISCOS INTERNATIONAL 80663/SONY
	20	19	21	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	21	—	21	LOS TIGRES DEL NORTE	INCANSABLES	FONOVIISA 9013
	22	24	9	LITTLE JOE	16 DE SEPTIEMBRE	DISCOS INTERNATIONAL 80619/SONY
	23	22	19	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	24	—	8	LOS TEMERARIOS	TE QUIERO	ANGEL 3001
	25	17	13	GRUPO LIBERACION	ENTRE NUVES	FONOVIISA 3011

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Artists & Music

Latin Notas



by John Lannert

AFTER RECENTLY presenting full-house shows by José Feliciano and the Texas Tornados, the Fort Lauderdale Swap Shop is eyeing more Hispanic artists to bring in to the venue. Next up is Luis Enrique, set to perform there April 12.

The Swap Shop—an 80-acre flea market located in Fort Lauderdale, Fla.—boasts the 5,000-seat Indoor Entertainment Pavillion and already is an established venue for top country artists ranging from Patty Loveless to Willie Nelson. The Nashville Network has taped 22 shows for its "On Stage" series. An additional 11 programs are scheduled to be taped in May.

Debra Young, VP of special events, says she hopes to repeat the venue's country music success with Hispanic acts. "Just as we brought in The Nashville Network, we'd love to work with one of the Spanish-language networks," says Young.

THE COS INTRODUCES TITO 101: Comedian Bill Cosby, the jazz-loving star of "The Cosby Show," penned the liner notes of Tito Puente's latest and 101st album, "Mambo Of The Times," recently shipped by Concord Picante. Sony Discos' superstar salsero Willie Colón appeared March 26 on Cosby's program.

CLARIFICATION NO. 1: In the March 28 Notas, RMM VP David Maldonado said the label's crossover subsidiary Soho Records would be distributed by Sony Discos in conjunction with national one-stops. To that, George Zamora, Sony Discos' marketing VP, responds: "Sony Discos has always been the exclusive distributor for RMM and will also be the exclusive distributor for Soho Records. Soho product will be available only through Sony."

CLARIFICATION NO. 2: Rap/dance act Proyecto Uno is signed with J&N Records, not Biscayne Europa, as previously reported. However, the group's album "Todo El Mundo" is being released nationally under the Biscayne Europa/J&N name. WEA Latina is distributing the record.

CAUGHT IN THE ACT: The charming, impossibly cute Sánchez sisters—better known as Sparx—turned in a tight, island-flavored pop set that kicked off Carnival Miami's superPARRANDA fiesta March 14. The New Mexico-born vocal quartet—whose members range in age from 16 to 21—recently notched a No. 1 hit in Mexico with "La Rosa," a Spanish-language cover of Bette Midler's 1980 smash "The Rose." Sparx's current Musart single is the reggae-pop entry "Hay Un Tonto Mas." One day later, Conjunto Quisqueya, the effervescent 13-piece merengue band from the Dominican Republic, delivered a smashing performance at Carnival Miami's Calle Ocho block party. Ebullient guest crooner José Miguel Cla chipped in spirited vocals during the festive hourlong set, highlighted by the CQ's raucous sing-along hit "Mami" . . . And what about Calle Ocho closer Celia "Azzuucca" Cruz? Just another predictably riveting romp in the calle capped off by a feverish, crowd-pleasing take of her undying classic "Bemba Colorá."

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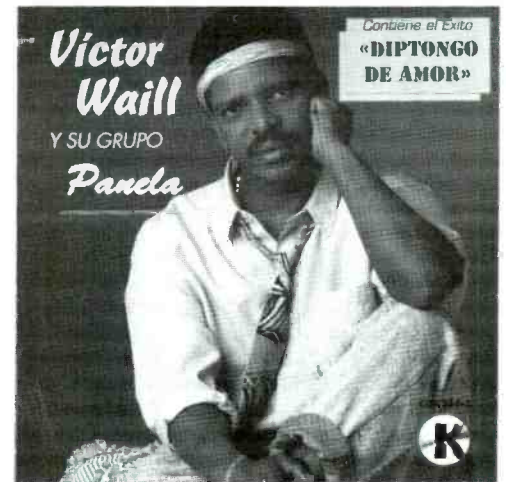
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DE LA ALEGRIA / EXTRANO AMOR

Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	2	13	PETRA WORD 48859*/EPIC	2 weeks at No. 1 UNSEEN POWER
2	1	19	CARMAN BENSON 2809*	ADDICTED TO JESUS
3	3	53	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
4	4	75	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	5	23	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
6	7	37	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
7	6	23	TWILA PARIS STARSONG 8207*	SANCTUARY
8	8	75	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
9	9	63	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
10	10	5	HOLY SOLDIER MYRRH 6936*/WORD	LAST TRAIN
11	11	53	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
12	13	17	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
13	12	75	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
14	17	11	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
15	15	125	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
16	NEW ▶		MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG
17	18	37	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
18	14	19	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
19	24	25	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
20	19	293	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
21	16	5	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
22	23	5	HOSANNA! MUSIC INTEGRITY 041*/SPARROW	UP TO ZION
23	20	9	BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE
24	25	40	GLAD BENSON 2602	ACAPELLA PROJECT II
25	NEW ▶		RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
26	30	26	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
27	29	162	MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
28	21	37	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
29	22	3	RANDY STONEHILL MYRRH 6946*/WORD	WONDERAMA
30	31	89	PETRA WORD 48546*/EPIC	BEYOND BELIEF
31	NEW ▶		LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
32	34	41	STEVE GREEN SPARROW 1270*	WE BELIEVE
33	28	3	JANET PASCHAL WORD 9257*	SIMPLE TRUST
34	33	19	COMMISSIONED BENSON 2808*	NUMBER 7
35	39	41	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
36	35	110	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
37	27	66	WAYNE WATSON WORO 4192*	HOME FREE
38	38	9	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
39	26	9	STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL.2
40	32	3	RICKY SKAGGS WORD 9328*	MY FATHER'S SON

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

HOT HOT HOT
NEW RELEASE

"The Savior Will Take Care of You"

over 300 stations now playing



Other Great Records

- PAUL BEASLEY "Jesus is the Best Thing"
- MARGIE ALEXANDER and SOWEGA MASS CHOIR "God Got it all in Control"
- COSTELL WILLIAMS "So Glad I'm Saved"

SP0004

Artists & Music



by Bob Darden

STUFF YOU OUGHT TO KNOW: D.C. Talk continues to look like The Next Big Thing. Its latest coup is a scheduled April 20 date on "The Arsenio Hall Show." Other recent appearances—often in support of its anti-racism video "Walls"—include spots on "Entertainment Tonight," "CNN Showbiz Today," BET's "Rap City," and the Video Jukebox Network. D.C. Talk records for ForeFront Records ... **Scott Frankfurt**, street called Straight's technical wizard, has been adding his expertise in "sound design" to everything from the upcoming new "RoboCop" sequel to recent releases by **Phillip Bailey, Was (Not Was), Peter Wolf, and Michael Jackson's "Black Or White"** video. Street called Straight's latest single is "Think" ... **Paul Overstreet's** new video and single, "Billy Can't Read," is part of a nationwide effort for Project Literacy. The single and a PSA the Word artist cut have been added to a host of stations.

QUICK CUTS: Christian rock maven **Kevin Allison** spotted the new S.F.C. T-shirt on heavyweight champion **Evander Holyfield** in the latest **Hammer** video ... It's good to hear from primo instrumentalist **Fletch Wiley** again. His latest release, "Urban Reel," is available through Visual Music ... The Gospel Music Assn. has a new address: 7 Music Circle N., Nashville, Tenn. 37203 ... Yep—that's Urgent artist **Michele Pillar** you saw in that new Levi's Jeans commercial ... Elsewhere, **FIXIT Records** recently signed a mainstream distribution deal with Intersound International, an Atlanta-based label that until recently specialized in high-quality jazz and

classical releases ... Belated congratulations to **Michael W. Smith** for his stunning upset win in the American Music Awards as favorite new AC artist ... **Tourniquet's "Psycho Surgery"** on Intense Records has been licensed for mainstream distribution through Metal Blade Records. Another Intense act (literally), **Vengeance Rising**, recently appeared in the special grind-core edition of A*Vision's "Hard N' Heavy" video magazine, represented by "Before The Time."

HERE AND ABROAD: The newest kid on the Christian music block is Round Records from Australia. Round, with an office in Brentwood, Tenn., will be distributed by the Brentwood Music Group. The label's first releases are **Scary Cats' "Smackaboom," 2 A Beat's "Let's Do Platinum,"** and **Justice's "Counting Down."** Round was founded by **Dale Bray** ... Sparrow is reporting continued success in its distribution agreement with MCA Records for the first **Chagall Guevara** release. Despite strong reviews and a vigorous demand abroad, U.S. radio has been slow to embrace Guevara ... Also finding success abroad is **Carman**. The Benson artist has the No. 1 album in South Africa, several videos on all South African networks, and a string of sold-out dates under his belt ... Benson recording act **Jerry Williams & Harvest** has accepted an invitation to perform in Barcelona, Spain, during the 1992 Summer Olympics as part of its European tour. The group will perform nightly from July 27-31 as part of Youth With A Mission's evangelism efforts. Harvest's latest release is "Let's Fight ... For A Generation" ... Another Benson act, **GLAD**, recently traveled to Ecuador, both in conjunction with Compassion International and to record an Ecuadorean children's choir as part of the April release "Generation 2 Generation." Also featured on "Generation 2 Generation" will be **Dallas Holm, Matthew Ward, 4Him,** and others ... **Sandi Patti** and **Steve Green** participated in the Rev. **Billy Graham's** Buenos Aires Crusade, which drew more than 283,000 people and was seen via satellite by another 5 million.

MELISSA ETHERIDGE ON ROCK-SOLID GROUND

(Continued from page 10)

The other cut, "Dance Without Sleeping," is a hypnotic, midtempo ballad with plenty of adult contemporary potential.

Island's VPs are exuberant about the prospects of one of the label's favorite artists. "She's earned the support and admiration of everyone here, personally and professionally," says Allen. "There's a terrific respect from the retail community and radio itself. She has a lot of friends, a lot of people who want her to succeed."

Island VP of marketing Matt Stringer adds, "She has a very solid base of fans, people that are already predisposed to liking her. Our first step is not to reach new fans but to get to her loyal fans."

Perhaps no one's commitment to Etheridge's career is as far-reaching as Blackwell's. His fascination with the Kansas-bred artist goes back to the day he discovered her and signed her on the spot, storybook style, in a Long Beach bar aptly named Que Sera Sera.

Blackwell recalls, "I was amazed, to tell you the truth, that somebody of this obvious sort of strength had not been signed by anybody. I spoke to her after the show and said, 'I'd like to sign you to the label.'"

Blackwell's intuition paid off. Etheridge's first two albums for Island have sold a combined 4.3 million units worldwide, and shipments of "Never Enough"—which Island executives say is fast approaching gold—have exceeded initial orders

on each of the first two.

This level of anticipation for the album was evident during Etheridge's March 14 performance at the National Assn. of Recording Merchandisers meet in New Orleans, where the singer played "Ain't It Heavy" to an audience of retailers. In addition, the artist's presence at the PolyGram suite that evening helped reassure music merchants that Etheridge is at least as committed to her own cause as Island and PolyGram are.

Stringer says, "Because all the retailers are there, it makes them aware of the album. That's her opportunity to meet a lot of these people, and her nature is to easily and comfortably do these things. You never have to worry about her ability to perform."

Commenting on the retail approach to the marketing of "Never Enough," Stringer says, "We have lots of retail programs in place. Obviously, we've got big in-store play programs. The key to her success isn't just to make people aware of her but to make people understand her."

Stringer and Allen note retail outlets will be able to tie in to an extensive tour of theater-size venues that is scheduled to begin in the U.S. in May and continue overseas, where Etheridge's records have sold in equal quantities as they do state-side.

Another component of the marketing approach is an album cover

that, according to Allen, "forces you to make an opinion one way or the other" about the artist.

The image is a brushed photo of a shirtless Etheridge, taken from the back, with a guitar swung around her shoulder. While the picture does not reveal any of the artist's private parts—with the exception of a minute portion of her right breast—it does reflect a sexual posture that has surprised many industryites familiar with her work, including Handleman executives who expressed some concerns about the image but decided to stock the album anyway.

The idea for the photo came about spontaneously, when Etheridge decided to send everyone except the photographer out of the room and then proceeded to remove her shirt. The singer explains: "What I did with the album cover was do a nonimage. Sometimes I find myself thinking, 'What am I going to wear,' and that what I wear is such a statement. Well, I'm not labeled by what I wear, so I decided to not wear on the album cover."

Allen adds, "She's a very sexual artist. Maybe it's exploitative, but Melissa is not an exploitative person. You're not dealing with a vixen-type artist here."

Regardless of whether the image works for or against Etheridge, one thing is clear: The package is bold, brassy, sexy, and striking—much like the music within.

Artists & Music

In the
SPIRIT

by Lisa Collins

MORE THAN 2,000 were in attendance at the 25th annual board meeting of the Gospel Music Workshop of America, March 17-20 in Las Vegas. The board meeting generally serves as a planning session for the group's annual convention, set this year for Aug. 8-15 in Chicago.

This year, the GMWA focused on the installation of a new leader. The late **Rev. James Cleveland** had served as the group's president since founding the organization more than 25 years ago.

For the past year, the convention has been operating under a self-imposed moratorium on the election of officers. In a much-anticipated vote, veteran radio programmer and singer **Al Hobbs** was elected chairman of the board. Hobbs, VP and GM of radio station WTLC Indianapolis, is a founding member and chair of the 22-year-old Gospel Announcers Guild.

"The Gospel Music Workshop of America has been a sleeping giant for a long time," Hobbs says. "Now is the time for us to reason together to perpetuate the dream of James Cleveland, to prepare ourselves for the challenges that will make this convention go higher and higher, serving gospel music across the board."

As the GMWA's top officer, Hobbs will serve as the organization's spokesman. He has also been charged with developing new programs and soliciting more corporate involvement. **Ed Smith** will serve as the group's executive director, with primary responsibility over the GMWA's day-to-day operations.

A new constitution and bylaws will be considered at

the Chicago convention. The seat of president has been permanently retired in tribute to the Rev. Cleveland.

Hobbs, who was initially against the yearlong moratorium, now says it gave the GMWA an opportunity to establish more solid footing and prepare for an orderly transition. Hobbs and the newly revamped board have from two to four years to show what they can do.

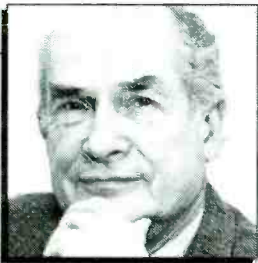
Hobbs says soliciting more support from the church community is high on his agenda.

"I'm anxious about getting gospel music really flourishing in our churches," he says, "moreso than just the church choir. I want to see more churches supporting gospel. Then, too, there are perceptions that have not necessarily serviced our forward motion. Stereotypes are out there and we want to build the kind of convention where people can look at us and be proud."

Looking ahead, Hobbs says he is excited about the upcoming convention, which will have a theme of "The Dawn of a New Era." Twenty-thousand people are expected for the weeklong activities, which will culminate with a gala 25th-birthday party.

"For us, the mode is celebration," Hobbs says. "It is our silver anniversary. And then we're excited about plotting a course that will make us more impactful."

MEANWHILE, Benson Records has signed an agreement with the GMWA for the recording of the mass choir at the annual convention, beginning this year in Chicago. . . **James Moore** was welcomed into the Brotherhood of gospel announcers, labels, and record executives at the meeting of the Gospel Announcers Guild. Moore's new label, Shabac (distributed by Bellmark), recently recorded its first choir, the **Voices Of Bing Hampton**. The album is due for release in June.

Classical
KEEPING
SCORE

by Is Horowitz

GOING ON RECORD: Major American symphony orchestras will continue to add abundantly to the recorded catalog next season. As expected, the repertoire will focus on standard titles, with only occasional forays into less familiar territory.

The coming season will find the Philadelphia Orchestra recording with at least three conductors, and for as many as four labels. Projects inked in so far call for **Wolfgang Sawallisch**, who takes over as music director in 1993, to record the Bruckner Fourth Symphony for Angel/EMI, in Philadelphia, and live performances of Strauss' "Also Sprach Zarathustra" and "Till Eulenspiegel" in Tokyo during an Asian tour.

Outgoing music director **Riccardo Muti** will lead the PO in Debussy's "La Mer," Chausson's "Poeme de l'amour et de la mer" with mezzo **Waltraud Meier**, and Ravel's "Une barque sur l'ocean" for Angel. For Philips, Muti will conduct the Philadelphia band in Orff's "Carmina Burana" and, for New World Records, Bernard Rands' "Canti dell'Eclissi." Rands is the orchestra's composer in residence.

Add **Charles Dutoit** to the PO's recording agenda next season when he will complete his Rachmaninoff cycle for London Records with the Second Symphony and "Isle of the Dead."

The Chicago Symphony Orchestra is another major ensemble with multiple conductor/label recording commitments next season. Its heaviest schedule, as expected, is for Erato Records, with CSO music director **Daniel Barenboim** on the podium.

Here, the most provocative project is a first CD by **Itzhak Perlman** for the label. Scheduled are recordings of two violin concertos, Prokofiev's Second and the Mendelssohn E Minor, works Perlman has recorded several times in the past for other labels.

Other Barenboim/CSO recordings for Erato during the time frame include Brahms' "German Requiem" and Symphonies Nos. 2 and 4, Strauss' "Alpine Symphony," Lutoslawski's Symphony No.3 and Concerto for Orchestra, Beethoven's "Missa Solemnis," and Rimsky-Korsakov's "Sheherazade" and "Tsar Saltan" Suite.

With **Sir Georg Solti**, the CSO will record Bruckner's Symphony No.3 for London, and with **Pierre Boulez** a clutch of works for Deutsche Grammophon, including Stravinsky's "Firebird" and "Fireworks," and Bartok's Concerto for Orchestra and Dance Suite. Add to this already crowded CSO recording schedule symphonies by Mozart (No.41) and Beethoven (No.5) with **Klaus Tennstedt** for Angel/EMI.

Kurt Masur and The New York Philharmonic have six new albums on their Teldec recording schedule next season. Works to be taped live in concert include a pair of Beethoven symphonies (Nos. 4 and 5), the Brahms Symphony No.3, Bruckner's Symphony No.9, Kodaly's "Hary Janos" Suite, and symphonies by Dvorak (No.8), Shostakovich (No.13), and Tchaikovsky (No.4).

Teldec will continue its Rachmaninoff series with **David Zinman** and the Baltimore Symphony, adding the Third Symphony and Symphonic Dances. And for London Records' Argo label, Zinman and the orchestra have scheduled a Copland set that will include the complete "Billy the Kid" and "Rodeo" ballets, as well as a number of shorter works.

Argo, incidentally, will be the label imprint to present the first commercial recording by the New World Symphony, the Florida-based training orchestra headed by **Michael Tilson Thomas**. Mid-April sessions will lay down a set of Latin-flavored works by such composers as Ginastera, Copland, Piazzolla, Chavez, and Revueletas.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★				
1	1	13	SHIRLEY CAESAR WORD 48785*/EPIC	3 weeks at No. 1 HE'S WORKING IT OUT FOR YOU
2	2	25	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	4	51	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
4	3	37	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
5	5	37	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
6	6	13	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	18	3	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
8	7	43	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
9	8	27	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
10	12	9	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
11	9	33	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
12	11	11	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
13	10	29	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
14	14	37	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
15	13	63	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
16	15	19	COMMISSIONED BENSON 2808*	NUMBER 7
17	17	17	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
18	25	3	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
19	21	17	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
20	16	13	VARIOUS ARTISTS A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL. 1
21	20	9	EDWIN HAWKINS FIXIT 9206*	MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES
22	22	49	RANCE ALLEN BELLMARK 71806	PHENOMENON
23	23	23	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
24	26	9	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
25	27	31	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
26	19	79	TRAMAIN HAWKINS SPARROW 1246	LIVE
27	29	3	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
28	35	25	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
29	28	29	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
30	32	35	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
31	31	27	THE RICKEY GRUNDY CHORALE SPARROW 127J*	SPIRIT COME DOWN
32	24	71	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
33	39	65	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
34	37	13	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
35	34	5	WASHINGTON D.C. FELLOWSHIP MASS CHOIR I AM 4018	WHY DON'T YOU PRAY ABOUT IT
36	38	27	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
37	40	5	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
38	NEW ▶		THE BRIGHT STAR MALE CHORUS SAVOY 4808/MALACO	HE WILL ANSWER PRAYER
39	33	32	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
40	36	3	CLARA WARD SINGERS TRUE BELIEVERS 71368*	CLARA WARD SINGERS

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

Rev. Timothy Wright and the
Chicago Interdenominational Mass Choir

MOVING TO #1

RECORDS INC.

Music Video

ARTISTS & MUSIC

It's The End Of The Road For 'Night Tracks' On TBS

BY MELINDA NEWMAN

NEW YORK—Call it a case of too little too late. Despite increasing ratings and label enthusiasm, Turner Broadcasting Systems has canceled the long-running music video program "Night Tracks," effective the end of June.

"The show just wasn't operating at the success level that TBS needed to have," says Tommy Lynch, president of Lynch/Biller Productions, which produced the program for TBS. "Although the new alternative programming was working better than our previous hit for-

mat, it still wasn't attracting enough of an audience. But I'm very honored to have had a show on for nine years."

"Basically, we are moving in a different programming direction for late-nights. We are going to try and establish a late-night movie franchise on weekends," says TBS executive VP/GM Terry Segal. "We think that's in the best interest of the network for the future."

"Night Tracks" debuted on TBS nine years ago, dominating its weekend late-night programming with seven hours of music videos each Friday and Saturday evening. It quickly became a prominent national outlet for exposing several different kinds of music, especially in the early days before MTV spread into more than 50 million households. However, over the last few years the on-air time had been whittled away to three hours each night, and format and personnel changes were frequent.

In its latest incarnation, "Night Tracks" switched from a hit-driven format to alternative/modern music several months ago. Both Lynch and Segal admit the change was partly a last-ditch effort to save the show. "We were trying to experiment as best we could to make sure we'd given everything our best shot," says Segal. "Had the alternative programming been wildly successful, we may have considered keeping it, but the results were not enough to tell us not to pursue the movies."

A little more than two years ago, TBS began cutting into the "Night Tracks" time by showing movies late-night. The films routinely scored higher than "Night Tracks" in the ratings.

However, since the switch to alternative music, the ratings were beginning to increase. And labels say the show, which was one of the few national outlets for modern music, will be sorely missed.

"When 'Night Tracks' was pop-based, their effectiveness was a little diluted because there were so many outlets playing that music, but they were filling a very important niche as an alternative show," says Sean Fernald, director of music video promotion for Capitol Records. "This gives us one less chance to air our videos on national shows. We're losing a real asset."

"Other than MTV's '120 Minutes,' there are becoming fewer and fewer major outlets available to expose modern or alternative rock in a significant way," agrees Steve Leeds, director of alternative radio and video promotion for PLG. "I'm afraid there are going to be a lot of alternative videos gathering dust."

Sue Barbato, director of national music video promotion for MCA Records, hopes none of the dust-gathering acts will be hers.

"This will affect our developing acts like Live, Fatima Mansions, and the Lightning Seeds," she

says. "We appreciate what MTV has done for Live and other bands, as well as what Video Jukebox Network and the regional shows have done. They all mean a lot to us and do a great job, but the visibility of 'Night Tracks' is something we'll miss."

If Lynch has his way, the void left by the TBS cancellation will be

filled in less than six months. "I truly believe the alternative format is one that works," he says, adding that he is developing two new music shows that he is already shopping to TV stations.

Staffers from "Night Tracks" will work on developing the new shows, as well as assisting on other Lynch/Biller productions such

as "Kids Inc.," which airs weekly on The Disney Channel.

Despite the amicable split, it is unlikely that either of the new music shows will be on TBS. "I would not say that canceling 'Night Tracks' precludes any kind of music video programming on TBS, but it would be a tough sell," says Segal.

THE EYE



by Melinda Newman

LET'S GET ROCKED: Four years is still way too long to be gone, but **Def Leppard** helps make up for its protracted absence with the stunning new video for "Let's Get Rocked," the first single from its upcoming album "Adrenalize."

Director **Steve Barron** took music video to another level six years ago with **Dire Straits'** innovatively animated "Money For Nothing," and this is another quantum leap. "Let's Get Rocked" employs computer technology that Barron was using as fast as computer software/hardware company **Soft Image** could develop it.

For those who haven't seen the clip, it combines concert footage of the band (scaled down to a four-piece since **Steve Clark's** death—although there are rumors **Vivian Campbell** will join the group on tour) with state-of-the-art computer-generated images that range from grids to full-blown characters transformed into other images (check out the violin transformation).

Limelight's Barron began working on the clip with the band in December and has been working on the animation since January. The graphics are meticulous and repeated watchings only reveal more intricacy.

The video, which reportedly cost \$450,000, also introduces a computer-generated lad named **Flynn** who looks to become a **Def Leppard** mascot (Flynn-adorned T-shirts and bandanas coming to a merchandising table near you).

The clip had its world premiere March 26 on **MTV**.

WE TOLD YOU: **MTV** and **Sammons Cable** have inked a deal that will return the music video channel to the four Sammons systems that dropped it in December. Though Sammons vowed it would not put **MTV** back on the systems, viewer and **MTV** pressure (not to mention heavy negotiations) eventually changed its mind. Though **MTV** spokeswoman **Carole Robinson** would not comment on specifics, she says, "We made a deal together based on a mutual desire to satisfy our customers and sound business judgment."

Sammons originally wanted to take **MTV** off of basic cable and offer it on a more expensive tier at an additional cost to viewers of approximately \$1 per month. **MTV** nixed the idea. Pure speculation on our part is that since **MTV** remains on basic, Sammons got **MTV Networks** either to agree not to raise its **MTV** carriage price in 1993, as it had planned, or it got a deal on other channels offered by the network.

Video Jukebox Network, which replaced **MTV** on the four systems, will also remain on basic cable. "This is a good deal for everybody," says **VJN's** **John Robson**. "There was some backlash against **VJN** by viewers who thought we were the bad guy, which we weren't; so this will help all of us."

So viewers in the four communities will get their **MTV**, but it will be a while. Sammons will return **MTV** to its Vineland, N.J., and Johnson City, Tenn., systems by June, and to Bensalem, Pa., by July. However, **MTV** will not be back on the Bristol, Tenn., system until that system's upgrade begins at the end of 1992.

All's well that ends well, but neither party walks away unscathed. **MTV** definitely won the war with its relentless campaign to return to the airwaves, but its antics did not endear it to cable operators. And Sammons, which had planned to ask several channels on basic cable to go to a more expensive tier when it came to contract-renewal time, will undoubtedly think twice before trying that again.

EVEN WITHOUT THE help of those four Sammons systems, "Unplugged" with **Eric Clapton** garnered the 2-year-old **MTV** series its highest ratings since its January 1990 debut. The show had a 2.3 Nielsen rating, far above **MTV's** normal .5 or .6, and drew 1.3 million viewing households.

The show, which was the first of 10 episodes to be broadcast simultaneously on radio via **Westwood One**, was utterly marvelous, with **Clapton** performing some new material as well as revamped versions of classics such as "Layla."

Not one to rest on its laurels, **MTV** has been shooting plenty of new "Unplugged" shows. Upcoming episodes will feature **Paul Simon**, **Pearl Jam**, **Mariah Carey**, and an R&B show with **Joe Public**, **Shanice**, and **Boyz II Men**.

Watch for **Simon's** show to premiere May 13 on **MTV**, **Westwood One**, and **VH-1**.

LIMELIGHT LESS: **Simon Fields**, co-founder of **Limelight Films** and president of its Los Angeles-based U.S. division, has left the music video production company. The firm's two other principals, **Steve Barron** and **Adam Whittaker**, will continue to run the company. Barron will act as U.S. president until a new one is named; Whittaker continues to helm the London office.

Despite much speculation in the industry, **Limelight** gave no reason for **Fields'** departure. "I can't really say why he left, but it was in agreement with the other major shareholders," Whittaker says. **Fields**, who is said to be pursuing film work, did not return phone calls.

Limelight, which is partially owned by **Virgin Holdings**, is not affected by **Thorn-EMI's** purchase of **Virgin Music Group**, since the two **Virgin** operations are separate entities.

IT'S HAMMER TIME: He has a Saturday-morning cartoon on **ABC**, he's hosted "Saturday Night Live" on **NBC**, and now he's coming to **CBS** with his own prime-time special, at 8 p.m. Friday (3). Who else could we be talking about but **Hammer**? The special, which chronicles **Hammer's** career from the beginning, is produced by **ZM Productions**. Among the highlights of the hour will be the world premiere of **Hammer's** new clip for "This Is The Way We Roll," directed by **Fragile Films' Rupert Wainwright**.

'HOT ROCKS' COMES To The Big Apple: The Play
(Continued on next page)

BET Stock Slides, Then Gains, After Profits Reported

NEW YORK—**BET Holdings Inc.**, operator of the Black Entertainment Television cable network, recently disclosed increased second-quarter revenues and profits, but Wall Street greeted the news with a sharp selloff of the stock.

For the three months that ended Jan. 31, Washington, D.C.-based **BET** reports net income rose 7.4% to \$2.9 million from \$2.7 million a year earlier, as revenues advanced 18.1% to \$15 million from \$12.7 million.

Nevertheless, investors drove the stock down \$4 a share, or 23.9%, to close at \$12.75—its all-time low since going public last fall. But the following week, the stock jumped 26% to \$16.125 after the investment bank **Donaldson, Lufkin & Jenrette** recommended it. The stock went on the market in November at \$17 a share and rose rapidly to a high of \$26.375, but since then it has been bedeviled by concerns about the company's growth.

To shore up its relations with investors, **BET** has hired **Alan Nichols Jr.** as VP of corporate development and strategic planning. **Nicholas** had been an investment banker with **First Boston**, which was co-lead underwriter for **BET's** initial stock offering.

BET's Black Entertainment Television operates several black-music programs. The company says its subscriber base rose during the quarter to 29.5 million from 29 million.

Subscriber revenues took the biggest percentage leap in the quarter, rising 23% to \$6.4 million. Advertising revenues rose 14.8% to \$8.5 million.

The company says in its release that profits would have been higher if not for startup costs of two magazines, increased programming and marketing expenses, and a bad debt. **DON JEFFREY**

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

Music Video

ARTISTS & MUSIC

VIDEO TRACK

LOS ANGELES

NIRVANA'S latest DGC video, "Come As You Are," is a Silvey + Co. production directed by Kevin Kerslake. Line Postmyr and Tina Silvey produced the concept/performance shoot, which comes from the band's "Nevermind" release.

Profile rap act **2nd II None** and a crew from **Dreamtime Pictures** trekked to the Cuddeback Dry Lake Bed in the California desert to reel "If You Want It." Ian Fletcher directed the clip, which tracks an oasis-based fashion shoot in progress. **Carrie Wysocki** produced.

Velvet Glove Productions director **Eugene Yelchin** shot **Rosie Flores'** new **Hightone Records** video, "Blue Highway," from the album "After The Farm." **Dean Lent** directed photography on location at **Pioneertown**, former location of **Roy Rogers'** westerns. **John Brunold** and **Stephan Bataillard** produced.

NEW YORK

SELECT Street rap act the **A.T.E.E.M.** (featuring **Chubb Rock's** longtime lead dancer **Hot Dog**) recently wrapped production on its new video, "Get It On." The clip comes from the album "A Hero Ain't Nuttin' But A Sandwich." **Derrick Boatner** directed the shoot, lensing stage and street performances to highlight the individual group members. **John Perez** directed photography and **Chris Halliburton** produced.

Meanwhile, director **Peter Allen**, best known for **Chubb Rock's** "Just The Two Of Us," recently

shot **ESP's** "Fingertips" video for **Select**. **Allen** juxtaposed footage showcasing the group's hard edge with upbeat clips of an energetic performance.

OTHER CITIES

FLASHFRAME FILMS recently wrapped two versions of **Hank Williams Jr.'s** "Hotel Whiskey" video for **Capricorn Records**. **Jack Cole** directed the two clips with cinematographer **Adam Kimmel**. One version includes archival TV clips and photos of **Hank Williams Sr.** with a young **Hank Jr.**, while the other version focuses on love story vignettes unfolding at the "Hotel Whiskey." Both clips feature a rousing performance by **Williams Jr.**, and conclude with a guest appearance by **Clint Black**.

Michelle Wright's new **Arista** video, "Take It Like A Man," is a **Scene Three** production directed by **Steven Goldmann**. **Larry Boothby** directed photography on the shoot, set at **Scene Three's** Nashville studios. He intercut footage of **Wright** performing on two stylized sets with shots of men from all walks of life. **Cynthia Biedermann** produced.

Meanwhile, the **Confederate Railroad** clip "She Took It Like A Man" is a **Deaton Flanigen** production shot on location in Nashville. **Robert Deaton** and **George Flanigen** directed and produced the Atlantic shoot. They combined performance footage, shot in a funky railroad house, with comic conceptual vignettes. **Atlanta Falcons'** head coach **Jerry Glanville** guest-stars in the lead role.

THE EYE

(Continued from preceding page)

boy **Channel/Playboy At Night** has come to **New York's** cable systems and with it come new episodes of the late-night, uncensored music video program "Hot Rocks." To celebrate the launch, "Hot Rocks" came east to tape portions of its April episode, which will feature premieres of new clips from **Joe Cocker**, **Slammin' Gladys**, and others.

Slammin' Gladys' video, "Bad Attitude," is a co-production between the band's label, **Priority Records**, and **Playboy**. "The label came to us and asked if they made a video with material specifically for **Playboy**, would we air it," says "Hot Rocks" producer **Eric Mittleman**. "It's the first time that a label has approached us like that. They asked if we could help them out, so we edited in the shots we wanted. **Priority** put up the financing and we put up the personnel."

Though there are no plans to do so yet, **Mittleman** hopes the show will start producing its own music videos soon.

CONDOLENCES TO **A&M's** director of national music video promotion, **Emily Wittmann**, whose father died in March. Her father, **Michael**



Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH
Tori Amos, Silent All These Years

EXCLUSIVE
Aerosmith, Dream On
The Cure, High
*Def Leppard, Let's Get Rocked
Metallica, Nothing Else Matters
Nirvana, Come As You Are
Van Halen, Right Now

BUZZ BIN
Arrested Development, Tennessee
Live, Pain Lies On The Riverside
Social Distortion, Bad Luck
Sugarcubes, Hit

HEAVY
Bryan Adams, Thought I'd Died...
Eric Clapton, Tears In Heaven
Ozzy Osbourne, Mama, I'm...
Queen, Bohemian Rhapsody
Queensryche, Anybody Listening?
Red Hot Chili Peppers, Under...
Bruce Springsteen, Human Touch
Tesla, What You Give
U2, One (Version II)
Ugly Kid Joe, Everything About You

STRESS
Body Count, There Goes...
Mariah Carey, Make It Happen
Joe Public, Live And Learn
Richard Marx, Hazard
*John Mellencamp, Now More...
Matthew Sweet, Girlfriend

ACTIVE
2Pac, Brenda's Got A Baby
Black Sheep, The Choice Is Yours
Concrete Blonde, Ghost Of A...
*Cracker, Teen Angst
Melissa Etheridge, Ain't It Heavy
Michael Jackson, Remember The Time
*Mr. Big, Just Take My Heart
*King's X, Black Flag
Kris Kross, Jump
L.A. Guns, It's Over Now
Roxette, Church Of Your Heart
Tears For Fears, Laid So Low
TLC, Ain't Too Proud To Beg




Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS
Beastie Boys, Pass The Mic
Blue Pearl, (Can You) Feel The Passion
Bonnie Raitt, Not The Only One
Curve, Fat Accompli
En Vogue, My Lovin'
The Fam-Lee, You're The One For Me
Future Sound, Lady/What's A...
Good 2 Go, Never Satisfied
Gutterboy, Every Other Night
Guy, Teddy's Jam 2
Highland Place Mobsters, Let's...
Kathy Troccoli, Everything Changes
Kid Frost, No Sunshine
Love/Hate, Happy Hour
M. Doc, Whatever U Need
M.C. Luscious, Boom!...
Martika, Coloured Kisses
Morbid Angel, Blessed Are The Sick
Organized Konfusion, Fudge Pudge
Public Image, LTD, Covered
Pixies, Alec Eiffel
Radioactive Goldfish, L.S.D...
Roxy Blue, Rob The Cradle
Snake's Sister, Goodbye...
Snap, The Color Of Love
Sophie B. Hawkins, Damn...
Tears For Fears, Laid So Low
Wildside, Hang On Lucy
Yothu Yindi, Treaty

AMERICA'S NO. 1 VIDEO
Luke, I Wanna Rock

PEOPLE-POWERED HEAVIES
2Pac, Brenda's Got A Baby
Cypress Hill, Hand On The Pump
Das EFX, They Want EFX
Jodeci, Stay
Kris Kross, Jump
MC Brains, Oochie Coochie
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Sir Mix-A-Lot, Baby Got Back
TLC, Ain't Too Proud To Beg



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT
M.C. Luscious, Boom!...
Toni Childs, Heavens Gate
Sister Souljah, Hate Hate...
Ray Simpson, Crazy Pictures
Happyhead, Fabulous
En Vogue, My Lovin'
Prairie Oyster, Will I Do...
Beastie Boys, Pass The Mic
Hammer, 2 Legit 2 Quit
Posse Deep, Candy
May May, Life's A Test
Mod Squad, The Word
Roxy Blue, Rob The Cradle
Tesla, What You Give
Gutterboy, Every Other Night
Positive K, Night Shift
Bryan Adams, Thought I'd Died...
Little Shawn, Hickies On Your Chest
The Grapes Of Wrath, You May Be...
Julian Joseph, The Other Side Of Town
Boyz II Men, Uhh Ahh
Chill Deal Boyz, Make Your Body Move



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
U2, One
Sophie B. Hawkins, Damn...
John Mellencamp, Now More...
Geoffrey Williams, It's Not...

FIVE STAR VIDEO
Tori Amos, Silent All These Years

ARTIST OF THE MONTH
ZZ Top, Viva Las Vegas

GREATEST HITS
Mariah Carey, Make It Happen
Eric Clapton, Tears In Heaven
Genesis, I Can't Dance
Richard Marx, Hazard
Bonnie Raitt, Not The Only One
Bruce Springsteen, Human Touch
Vanessa Williams, Save The Best...

HEAVY
Atlantic Starr, Masterpiece
Natalie Cole, The Very Thought Of You
Little Village, She Runs Hot
Mr. Big, To Be With You
Dolly Parton, Straight Talk
Lisa Stansfield, All Woman
Curtis Stigers, You're All...
Kathy Troccoli, Everything Changes

WHAT'S NEW
Joe Cocker, Feels Like Forever
Cowboy Junkies, Southern Rain
A. Franklin/M. MacDonald, Ever...
Kenny Loggins, The Real Thing
John Prine, The Picture Show
John Secada, Just Another Day
Carly Simon, Love Of My Life
The Smithereens, Too Much Passion
The Williams Brothers, Can't Cry...



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

ADDS
Billy Burnette, Nothin' To Do...
Clinton Gregory, Play, Ruby, Play
Confederate Railroad, She Took...
Dan Seals, Mason Dixon Line
Dennis Robbins, Home Sweet Home
Dixiana, Waitin' For...
Hank Williams, Jr., Hotel Whiskey
Jeff Knight, They've Been Talkin'...
Jessica Boucher, What A Friday...
John Anderson, Straight Tequila Night
John Prine, The Picture Show
Lee Roy Parnell, The Rock
Lionel Cartwright, Family Tree
Martin Delray, Who, What...
Prairie Oyster, Will I Do...
Randy Travis, Better Class Of Losers
Ronnie Milsap, The More I Learn
The Mavericks, Hey Good Lookin'
The Remingtons, I Could Love You
Travis Tritt, Bible Belt
Trisha Yearwood, That's What I...
Wylie & Wild West Show, This Time

HEAVY
Aaron Tippin, There Ain't...
Billy Dean, Only The Wind
Dwight Yoakam, It Only Hurts...
Hal Ketchum, Past The Point Of Rescue
Joe Diffie, Ships That Don't Come In
Little Texas, First Time For Everything
Patty Loveless, Jealous Bone
Reba McEntire, Is There Life Out There
Ricky Skaggs, Same Ol' Love
Sammy Kershaw, Don't Go Near...
Sawyer Brown, Some Girls Do
Steve Wariner, The Tips Of My Fingers
Suzy Bogguss, Outbound Plane
Tanya Tucker, Some Kind Of Trouble
Tracy Lawrence, Today's Lonely Fool



1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT
Mariah Carey, Make It Happen
Tia Carrere, Ballroom Blitz
En Vogue, My Lovin'
The KLF, Justified And Ancient
Ugly Kid Joe, Everything About You
Color Me Badd, Thinkin' Back
Vanessa Williams, Save The Best...
Mint Condition, Breakin' My Heart



14 hours daily
1899 9th St NE, Washington, DC 20018

ADDS
Tevin Campbell, Goodbye
Mariah Carey, Make It Happen
Kris Kross, Jump
Brotherhood Creed, Helluva
En Vogue, My Lovin'
2 Hyped Brothers, You Can't...

HEAVY
Prince & The NPG, Diamonds & Pearls
Patti LaBelle, Somebody Loves You
Michael Jackson, Remember The Time
Vanessa Williams, Save The Best...
Mint Condition, Breakin' My Heart
TLC, Ain't Too Proud To Beg
Glenn Jones, Here I Go Again
Chris Walker, Take Time
Atlantic Starr, Masterpiece
The Sounds Of Blackness, Testify
Aaron Hall, Don't Be Afraid
BeBe & CeCe Winans, It's Okay
Joe Public, Live And Learn
Tony Terry, Everlasting Love
MC Lyte, Poor Georgie
A. Franklin/M. MacDonald, Ever...
Black Sheep, The Choice Is Yours
Hammer, Do Not Pass Me By
Lisa Stansfield, All Woman

MEDIUM
Jermaine Jackson, I Dream, I Dream
Damian Dame, Gotta Learn My Rhythm
Shabba Ranks, The Jam
Ce Ce Peniston, We Got A Love Thing
Jody Watley, I'm The One You Need
Russ Irwin, My Heart Belongs To You
Chaka Khan, Love You All My Lifetime




1 hour weekly
Virginia Beach, VA 23463

CURRENT
Tori Amos, Silent All These Years
Cracker, What The World Needs Now
U2, One
Michael W. Smith, A Place In...
The Call, Let The Day Begin
Joe Public, Live And Learn
Lenny Kravitz, Stop Draggin' Around
Lenny Kravitz, It Ain't Over...
Lenny Kravitz, Let Love Rule
Lenny Kravitz, Fields Of Joy
Lenny Kravitz, Be

ADDS
U2, One
Ian McCollum, Honeydip
Social Distortion, Bad Luck
The Church, Ripple
The Real People, Window Pane
Body Count, There Goes...
They Might Be Giants, Statue Got...
Bobby Konders, Mack Daddy
Blue Pearl, (Can You) Feel The Passion
Follow For Now, Evil Wheels

HEAVY
Red Hot Chili Peppers, Under...
Sugarcubes, Hit
Lou Reed, What's Good
Live, Operation Spirit


HOT SHOTS
Billy Ray Cyrus, Achy Breaky Heart
Deanna Cox, Texas Sidestep
Matthews, Wright & King, Power...
McBride & The Ride, Sacred Ground
Michelle Wright, Take It Like A Man
Rodney Crowell, Lovin' All Night
Shenandoah, Rock My Baby



30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

HEAVY
Dwight Yoakam, It Only Hurts...
Trisha Yearwood, That's What I...
Suzy Bogguss, Outbound Plane
Patty Loveless, Jealous Bone
Billy Dean, Only The Wind
Great Plains, Faster Gun
Steve Wariner, The Tips Of My Fingers
Michael White, Professional Fool
Sammy Kershaw, Don't Go Near...
Little Texas, First Time For Everything
Aaron Tippin, There Ain't...
Tanya Tucker, Some Kind Of Trouble
Hank Williams, Jr., Hotel Whiskey
Lee Roy Parnell, The Rock
Clinton Gregory, Play, Ruby, Play
Dan Seals, Mason Dixon Line
Hal Ketchum, Past The Point Of Rescue
Sawyer Brown, Some Girls Do
Travis Tritt, Bible Belt
Dolly Parton, Straight Talk
Ricky Skaggs, Same Ol' Love
Tracy Lawrence, Today's Lonely Fool

MEDIUM
Molly & The Heymakers, Mountain...
The Remingtons, I Could Love You
Billy Burnette, Nothin' To Do
Ronnie Milsap, The More I Learn
Cleve Francis, Love Light
Dixiana, Waitin' For...
Jeff Knight, They've Been Talkin'...
McBride & The Ride, Sacred Ground
Deanna Cox, Texas Sidestep
Michelle Wright, Take It Like A Man
Matthews, Wright & King, Power...
Martin Delray, Who, What...
Rodney Crowell, Lovin' All Night
Shenandoah, Rock My Baby
Wayne Newton, The Letter
Prairie Oyster, Will I Do...



7 hours weekly
1722 Gower Street, Los Angeles, CA 90028

ADDS
U2, One
Ian McCollum, Honeydip
Social Distortion, Bad Luck
The Church, Ripple
The Real People, Window Pane
Body Count, There Goes...
They Might Be Giants, Statue Got...
Bobby Konders, Mack Daddy
Blue Pearl, (Can You) Feel The Passion
Follow For Now, Evil Wheels

HEAVY
Red Hot Chili Peppers, Under...
Sugarcubes, Hit
Lou Reed, What's Good
Live, Operation Spirit

MEDIUM
Fishbone, Fight The Youth
Electronic, Feel Every Beat
Revenge, Dead Beat
Seal, Killer
Lush, For Love
The Lightning Seed, The Life Of Riley
The KLF, Justified And Ancient



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Cassette Single: A Dutch Hit, Belgian Miss

■ BY WILLEM HOOS
and MARC MAES

BRUSSELS—Two neighboring nations have produced diametrically different results from their experiments with the cassette single: In Belgium, it is a "disaster"; in the Netherlands, sales of the format are "fantastic."

Following the German industry's recognition that singles on cassette had failed to capture consumers' imagination (Billboard, March 21), the Belgians are now ready to admit that tapes will not replace 7-inch vinyl.

It is understood that cassettes accounted for less than 1% of the Belgian singles market in 1991. Bert Cloeckaert, newly appointed managing director of PolyGram Belgium and chairman of the local IFPI group's committee overseeing the launch of the new format, says, "The cassette single has been a complete disaster."

He says a big factor has been the lack of availability on cassette of new titles from popular Belgian acts. Outgoing IFPI group president Charles Licoppe adds, "At any given point, half the top 20 consists of Belgian product—

which is not available on cassette single—so consumers are not likely to switch to the new carrier."

Licoppe states that overall singles sales from Belgian acts are small compared with those of international product, so record companies are unwilling to pay for the duplication of relatively low numbers of domestic-repertoire cassette singles. He maintains, "The real penetration will happen when the consumer knows that at least the top 25 singles are available on cassette single."

In the Netherlands, the Dutch industry says 525,000 cassette singles were sold in the 10 months between the format's launch and the end of last year. Jan Gaasterland, managing director of CPG—the in-

dustry-sponsored agency for music promotion—describes the figures as "fantastic" and "very impressive."

He predicts 1.5 million tapes will be sold before the end of this year, and that such a total will outstrip sales of vinyl singles.

CPG's year of coordinating the introduction of the cassette single ends in April, and Gaasterland comments, "I think by then there will be no more teething troubles. The new single is already embedded in the Dutch music industry."

Last year, CPG spent \$176,000 promoting the cassette single and plans to have spent almost the same amount again by the end of March. Most of the money goes into radio commercials targeted at

consumers between 12 and 20. "It's the last little pushing before the new sound carrier will be fully grown-up," says Gaasterland.

However, Licoppe says, "You simply cannot compare the Belgian and Dutch markets because the Dutch have a relatively small singles market."

Sales of vinyl singles in the Netherlands have dropped from 12 million in 1984 to fewer than 2 million last year. It is this market at which the cassette single is aimed, being given the same retail price as a vinyl 7-inch.

CD remains, though, the top format in the country. Penetration of players is more than 50% of households and CDs account for 90% of the record industry's revenues.

Italy's Record Cos. Applaud Tape Royalty

■ BY DAVID STANSFIELD

MILAN—Italy's record companies are claiming a major victory following the government's decision to impose a home-taping royalty on blank audio- and videotape and on cassette recorders. The move comes a week after the Spanish authorities accepted the same principle (Billboard, March 28).

In Italy, a 10% royalty is being placed on blank audiotape, 3% on audio recording equipment, and 5% on blank videotape. Starting this month, each must be added to the dealer price and be paid by importers or domestic manufacturers.

Ernesto Magnani, director-general of local IFPI group AFI, says the royalties are the result of a 10-year battle by his association. He comments, "We are not talking of levies or taxes, but of royalties which will go exclusively to the music industry."

"The government has officially stated its recognition of the legitimacy of the record industry and its role as a cultural industry."

While Magnani acknowledges that home taping is a worldwide problem, he says it is particularly serious in Italy. He estimates that 60% of all blank audiocassettes in the country are used for home taping while the other 40% are used by record pirates.

He admits, though, that the government's "compromising" of AFI's original royalty proposals may have "lessened the impact a little." The record companies had asked for a 10% royalty across-the-board, with a 20% premium rate for twin-deck audio and video equipment and for digital recording machines.

Of the royalties that have been agreed for audio players and tape, 50% of the proceeds will go to authors and composers, the money to be collected by their society, CIAE.

The other half will go to record companies, performers, and producers, and will be distributed by a new government agency, IMAIE.

Royalties on blank videocassettes will be split equally between authors, producers, and the video companies.

The government has also introduced new sanctions against radio and TV stations that abuse broadcast rights. These range from confiscation of product for set periods to fines for abusers of record companies' rights.

Magnani says, though, that despite what it sees as major breakthroughs, AFI's battle for improved legislation is not over. The association is backing proposals put to Italy's senate intended to raise the protection period for authors and composers from 50 to 70 years, and for producers and artists from 20 to 50 years.

BMG Pacific's Anders Nelsson Resigns

■ BY ADAM WHITE

LONDON—The managing director of BMG Pacific Ltd. in Hong Kong, Anders Nelsson, has resigned. He is the second senior executive to leave the BMG International affiliate in recent weeks.

Nelsson, who could not be reached for comment, is believed to be joining a major local company that has diversified into show business. He is also expected to continue operating his own firm, The Melody Bank, which has interests in music publishing and concert promotion in Southeast Asia.

Peter Jamieson, BMG International's senior VP for the Asia/Pacific region, confirms Nelsson has left. He says it was a mutually-agreed-upon exit over differences in policy for the future of the company. "We want to further strengthen our position in Chinese repertoire and take a new direction," he comments.

"Anders saw things differently, and we agreed to part." He was not dismissed, Jamieson adds. In a statement, Nelsson said, "I have enjoyed my two years with BMG thoroughly, and hope to continue the relationship on a freelance basis."

Ed Chan, managing director of BMG Taiwan, has taken over temporary responsibility for Hong Kong. Jamieson says he will appoint a successor to Nelsson in due course.

'UNIFIED STRATEGY'

"Ed will continue to run both companies for the time being," states Jamieson. "This will help us develop a unified strategy for Chinese repertoire. We want to make more decisive progress in this area." He concedes it has been tough going for BMG, not least because of PolyGram's market-dominant share (about 40%) of the local repertoire business.

Nelsson's exit follows that of John Bell, VP of finance and admin-

istration for BMG Pacific Ltd. Jamieson declines comment on Bell, saying the matter is in the hands of lawyers. Bell has not officially left the company, according to sources, but is no longer on the premises.

BMG provoked local controversy earlier this year, when Nelsson claimed sales of international repertoire in Hong Kong were on the rise (Billboard, March 14). Specifically, he cited strong sales for albums by Guns N' Roses (Geffen) and Lisa Stansfield (Arista). Yet officials at other companies contended the BMG figures were artificially boosted by sales to exporters, shipping the merchandise to Japan and elsewhere. The subject was reportedly discussed during a local IFPI meeting. Jamieson would not comment on this speculation. "We enjoyed our time with Anders, and what he contributed to the company," the BMG executive concludes. "It was an amicable separation."

Anti-Piracy Efforts Still Not Enough In Kenya

■ BY BRENDAN LAWFORD

NAIROBI, Kenya—Three years after Kenya significantly strengthened its copyright laws, the record industry here is still waiting for the end of the piracy scourge.

Record companies say the main problem is the large-scale importation of unlicensed product from Dubai. Although the Kenyan government has reduced the value-added tax on cassettes—overwhelmingly the most popular sound carrier—from 55% to 18%, legitimate record companies are still unable to compete with the prices of the pirates who pay no taxes or royalties.

Kenya's Copyright Act was amended in 1989 to make possible the criminal prosecution of audio pirates. Though some smaller operations have been brought to law under this legislation, the authorities have, apparently, found the major culprits difficult to identify.

One music industry executive says corruption among the law-enforcement agencies does not help. The executive comments, "There have been far too many instances of pirates bribing their way out of prosecution."

Indeed, the fight against piracy has been led by the local record companies backed by the IFPI. However, Ron Andrews, head of PolyGram's Kenyan affiliate, says, "We cannot continue to be policemen all of our lives."

Local executives say the civil police are supportive but seem overworked and do not understand the intricacies of the Copyright Act. Further, the record companies note, the number of prosecutions under copyright legislation seems to fluctuate depending on economic conditions, foreign exchange availability, and the amount of media attention given to the issue.

Kenya's top three record companies, PolyGram, Sony Music, and A1 Records, say they are disappointed by the lack of cooperation in their anti-piracy efforts from smaller independent labels that, they say, have a short-term outlook.

The big three are also puzzled over why the U.S. and U.K. governments have not taken a strong stand over Kenya's copyright situation. Says Andrews, "Kenya should be put on the danger list. Trade embargoes need to be considered at this stage until piracy is stopped."

In the meantime, the industry is pushing for the introduction of the banderole system that has been successful in other parts of Africa and has recently been introduced in Ghana.

(Continued on next page)

Licoppe Exits IFPI, P'Gram Belgium

BRUSSELS—Charles Licoppe, managing director of PolyGram Belgium and president of the country's IFPI group, is to retire at the end of March after 40 years in the music industry.

Licoppe joined Philips at the launch of Phonogram SA in 1952 and worked his way from sales rep through sales and marketing manager to PolyGram managing director in 1981. The company currently enjoys a 23% market share in Belgium.

He has been head of the local IFPI group for 11 years and considers it one of his achievements that the body has evolved from ineffectiveness to viability and vibrance under his stewardship.

Licoppe stepped down from his IFPI role March 24, though he will continue to be a consultant to the organization. A successor has not yet been announced.

At PolyGram, he is succeeded by former Sony Music Belgium managing director Bert Cloeck-aert.

MARC MAES

More acts join lineup for 'Concert For Life' at Wembley Stadium ... see page 12

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ISRAEL: The nation's biggest-ever musical export, **Ofra Haza**, is releasing her 22nd album, "Kirya" (on the Hedarzi label; EastWest internationally). Combining elements of the oriental and occidental, her music is a unique strain of Yemenite folk, sung in both Hebrew and English. The songs on the album, arranged by the 33-year-old singer together with her manager, **Bezalel Aloni**, are underpinned by traditional instruments such as the buzuk, rababa, and nail. There is sparing use of Western instrumentation such as saxophone, violin, and guitar, while oriental drums, finger cymbals, and tambourines provide an exotic percussive flavoring. Growing up in the Yemenite slum district of Tel-Aviv, Haza first took to the stage when she was 12, appearing with the protest theater group **Matika**. She came to international prominence after her voice was sampled by U.S. rappers **Eric B. & Rakim** on their 1988 hit "I Know You Got Soul," and her subsequent album, "Shaday," went on to sell 1 million copies worldwide. A U.S. club tour is scheduled from April 1-14.

ELLIE WEINERT

INDIA: Ghazals were originally a semiclassical form of music, graced with highly poetic lyrics written in Urdu. Being works of great length and complexity, they were not generally accessible to the mass of the population who preferred either folk or film music. This began to change in the '70s when artists like **Jagjit Singh** ("king of the modern ghazal") and his wife **Chitra Singh** simplified the poetry and shortened the songs, making the music simpler and more modern, while introducing the use of some Western instruments. The style took off, and during the '80s ghazals enjoyed a

huge wave of popularity. Now, a collaboration between Singh and the country's leading singer, **Lata Mangeshkar**, has resulted in "Sajda" (Gramco), a double cassette/CD with music by Singh and lyrics by leading ghazal poets that has sold 1 million copies in the month since its release. The album is seen as a trailblazer in the industry and could well be the harbinger of further collaborations of this kind.

JERRY D'SOUZA

SOUTH AFRICA: The international pop nostalgia bandwagon has finally caught on here. Although this country is hardly the greatest storehouse of Western pop, there is now growing demand for recordings by the bands that dominated the local charts in the '60s and early '70s. The **Dream Merchants**, for instance, were the nearest South Africa came to producing its own version of the Beatles. Fans mobbed the group wherever it went, and it scored a string of No. 1 hits. Now, its landmark '60s album "Predictions And Things" (Gallo) has been digitally cleaned up and rereleased on vinyl and CD. The Dream Merchants' successors as top local popsters were the **Dealians**, who recorded their first hit in 1969. For the next five years they ruled the pop charts with upbeat versions of international hits like "Two Of Us," "When Love Comes Knocking," and "Time," before splitting up in 1974. They reconvened last year and the result is an album, "Class Of 69—The Reunion," a celebration of the more innocent expressions of '60s pop.

ARTHUR GOLDSTUCK

JAPAN: Word of **Shoukichi Kina** and his band **Champoose** is beginning to spread. Apparently, **David Byrne** wants to release a compilation of the band's work on his Luaka Bop label. Byrne was introduced to Champoose's unique Okinawan-style music 10 years ago but lost track of the band during Kina's lengthy sabbatical during the '80s. The latest Kina/Champoose album, "Champoose Renaissance" (Planetearth), comprises reworked versions of the band's 11 most popular songs, including classics like "Hana (A Flower In Every Heart)" and "Haisai Ojisan." Kina has often complained that his earlier work suffered at the hands of his producers, and on this album he has used state-of-the-art technology to realize his own musical vision. The album will appeal to longtime Champoose fans and neophytes alike.

STEVE McCLURE

HONG KONG: "Sam Legend" (PolyGram) is a musical farewell to **Sam Hui**, the pioneer of Canto-rock, who as of this month hangs up his sequins and retires his vocal cords. Supposedly inspired by "Two Rooms," the all-star tribute to the music of **Elton John** and **Bernie Taupin**, on "Sam Legend" PolyGram artists such as **Alan Tam**, **Paula Tsui**, **Jackie Cheung**, and **Grasshopper** cover various items from the Hui songbook. However, unlike "Two Rooms," contractual problems have prevented artists from other labels from participating in what is a disappointing tribute to an artist who deserves a better sendoff for his retirement.

HANS EBERT

Yothu Yindi Scores At Aussie Industry Awards Independent Imprints Also Have A Great Night

■ BY GLENN A. BAKER

MELBOURNE, Australia—Independent labels and aboriginal band Yothu Yindi were the big winners at the sixth annual Australian Record Industry Awards, held March 6 in this city's World Congress Centre.

Such indie imprints as Mushroom, ABC, Spiral Scratch, Rogues Gallery, and Shock were honored in a variety of categories. Another winner was Terry Ellis' BMG-backed Imago label, whose band, Baby Animals, took prizes for best debut single, best album, and best debut album.

Yothu Yindi's five-award sweep included "Treaty" as song of the year and best single, and its album, "Tribal Voice," as best indigenous record and best cover art. As with its similar wins at the public-voted Australian Music Awards, the band members received a stirring level of emotional support as they repeated-

ly took the podium.

Yothu Yindi is signed to Mushroom Records, as is Jimmy Barnes, who collected accolades for best male artist and highest-selling album for "Soul Deep" (more than 400,000 copies to date in Australia).

The ceremony boasted a new sophistication

Apart from Mushroom—which received a record 29 nominations—ABC Records had most to smile about. The Down Under equivalent of, say, the label arm of the British Broadcasting Corp., this diverse and tasteful organization managed to touch most musical bases, with awards going to Anne Kirkpatrick for best country record, Peter Coombe for best children's record, the late Sydney Symphony Orchestra conductor Stuart Challender for

best classical record, and Mario Millo for best soundtrack/cast recording ("Brides Of Christ").

Other "best" awards on the night included: group, INXS (EastWest); female artist, Deborah Conway (Mushroom); independent release, "Proof" by Not Drowning Waving (Rogues Gallery); producer, Simon Hussey (for Daryl Braithwaite); and best talent, Underground Lovers (Shock).

Under the auspices of the Australian Record Industry Assn., the awards ceremony was also notable for a new sophistication: with alcohol and food relegated to the after-show dinner, and rambling political polemics outlawed, it was no longer the "piss-up" to which the local industry has become accustomed. Not previously telecast, it was this time aired by the national Channel 9 TV network, with a dash of the production values normally associated with the Grammys and the Oscars.

The show was co-hosted by Julian Lennon (whose "Saltwater" is the current Australian No. 1 single) and MTV Australia anchor Richard Wilkins, and included appearances by Phil Collins, Rod Stewart, and Spinal Tap, plus local heroes John Farnham and—for the first time—Midnight Oil. ARIA executive director Emmanuel Candi said, "If Australian contemporary music is the third-ranked source of repertoire for international charts, then it is only appropriate that our awards ceremony has reached the standards of our music."

KARI HELOPALTIO

Fazer/Finnlevy Buys Discophon, Pub Boosts Position As Top Finnish Firm

HELSINKI—Fazer Music Inc./Finnlevy has bought record company Discophon and its Edition Coda publishing arm in a deal that gives the group rights to some 2,000 record titles and 1,000 songs, most from the '60s and '70s. Also included in the deal is the Kerberos label.

The acquisition boosts Fazer/Finnlevy's established position as the leading Finnish record company and its strength in domestic material. Jaakko Karilainen, head of the record division, says the firm now has some 40,000 domestic titles in its back catalog, representing about 95% of all national material available here.

"Our domestic catalog is unusually strong even judged on top international levels," he says.

ANTI-PIRACY EFFORTS

(Continued from preceding page)

The primary element of the system is the banderole sticker that is purchased from the national VAT authorities and used to seal a cassette case. Only bona fide manufacturers registered with the VAT office may buy the banderoles. So far, the Kenyan government has not moved toward adopting this system.

In addition, the legitimate industry in Kenya faces a new threat: the burgeoning CD rental sector. Warnings about illegal copying have been issued, but with indeterminate effect.

Meanwhile, Uganda and Tanzania, markets composed almost entirely of pirate product, are still dragging their feet over what to do with their copyright laws. At the World Intellectual Property Organisation meeting in Uganda late last year, the host government reaffirmed its commitment to protecting all intellectual property, and IFPI lawyers are pushing for an amendment to Uganda's Copyright Act, which has not been changed since 1962.

newsline...

SONY MUSIC ENTERTAINMENT (Japan) has set a single management structure for international A&R and marketing, with senior managing director Yoshiyuki (Jack) Isomura directing these activities for the Sony, Epic, and Sony Classical labels. Meanwhile, Shigeo Maruyama is expected to head a forthcoming new SME label, which will likely feature domestic Sony acts such as X and Rebecca.

MOTOWN ARTIST Gerald Alston is due to visit the U.K. Wednesday (1) for the birthday celebrations of London's Choice FM. The R&B-formatted station came on air in March 1990. Alston will perform at The Hippodrome in the capital's West End; the Pasadenas and Ray Simpson will also appear.

BMG INTERNATIONAL has formed a new affiliate in Colombia, with Dr. Oscar Bravo as GM. The company will operate in A&R, marketing, promotion, and sales. It brings the number of BMG affiliates in Latin America to five. Bravo was with the major's previous licensee, Sonolux.

THE COUNTRY MUSIC ASSN.'S 1992 awards show has secured a prime-time TV slot in the U.K., to air on nationwide Channel 4 at 7 p.m. May 4. The show, an edited, 50-minute version of last October's U.S. telecast, has also been sold to TV outlets in Switzerland and Portugal.

POLYGRAM says it is to lose 600 jobs at its CD plant in Hanover, Germany, as a result of spending \$21 million on manufacturing technology at the facility. The current total of 1,400 employees will be trimmed in phases as the new equipment is introduced over the next 18 months. The company also plans to modernize its European distribution center at Hanover and integrate it with the CD plant by mid-1993.

SIR GEORG SOLTI has been presented with the 11th Frankfurt Music Prize. Worth \$8,800, the award was given to the conductor by the mayor of Frankfurt at a concert March 10 held as part of the city's international music fair. Intended to honor outstanding contributions in specific fields, the award is decided by the Frankfurt Music Fair Foundation.

HITS OF THE



WORLD

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EUROCHART HOT 100		3/21/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC	GENESIS WE CAN'T DANCE VIRGIN	1	1
2	2	I LOVE YOUR SMILE SHANICE MOTOWN	QUEEN GREATEST HITS II PARLOPHONE	2	2
3	4	YOU TEN SHARP COLUMBIA	NIRVANA NEVERMIND DGC	3	3
4	NEW	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA	SIMPLY RED STARS EASTWEST	4	4
5	9	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS	MICHAEL JACKSON DANGEROUS EPIC	5	14
6	3	REMEMBER THE TIME MICHAEL JACKSON EPIC	GARY MOORE AFTER HOURS VIRGIN	6	5
7	6	STAY SHAKESPEAR'S SISTER LONDON	U2 ACHTUNG BABY ISLAND	7	6
8	5	JUSTIFIED AND ANCIENT THE KLF #TAMMY WYNETTE KLF COMMUNICATIONS	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA	8	8
9	8	DAS BOOT U96 POLYDOR	MADNESS DIVINE MADNESS VIRGIN	9	10
10	10	DON'T TALK, JUST KISS RIGHT SAID FRED TUG	QUEEN QUEEN PARLOPHONE	10	7

AUSTRALIA (Australian Record Industry Assn.) 3/29/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	SALTWATER JULIAN LENNON VIRGIN/EMI	DIESEL HEPFIDELITY CHRYSALIS/EMI
2	10	MARVELLOUS THE TWELFTH MAN EMI	BABY ANIMALS BABY ANIMALS IMAGO/BMG
3	5	DIZZY VIC REEVES AND THE WONDER STUFF PHONOGRAM/POLYGRAM	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
4	NEW	ONE U2 PHONOGRAM/POLYGRAM	HARRY CONNICK JR. IT HAD TO BE YOU EPIC/SONY
5	4	TIP OF MY TONGUE DIESEL CHRYSALIS/EMI	SOUNDTRACK THE COMMITMENTS MCA/BMG
6	3	LOVE YOU RIGHT EUPHORIA EMI	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
7	7	I CAN'T DANCE GENESIS VIRGIN/EMI	NIRVANA NEVERMIND GEFLEN/BMG
8	2	ROCKET MAN (I THINK IT'S GONNA BE A LONG, LONG TIME) KATE BUSH PHONOGRAM/POLYGRAM	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
9	6	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY	QUEEN GREATEST HITS EMI
10	20	GET READY FOR THIS 2 UNLIMITED FESTIVAL	THE COMMITMENTS THE COMMITMENTS MCA/BMG
11	9	JUSTIFIED AND ANCIENT THE KLF #TAMMY WYNETTE LIBERATION/FESTIVAL	JULIAN LENNON HELP YOURSELF VIRGIN/EMI
12	17	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
13	8	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR/POLYGRAM	HARRY CONNICK JR. BLUE LIGHT, RED LIGHT COLUMBIA/SONY
14	18	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR	GENESIS WE CAN'T DANCE VIRGIN/EMI
15	16	ALIVE PEARL JAM EPIC/SONY	QUEEN GREATEST HITS II EMI
16	11	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN/BMG	MICHAEL JACKSON DANGEROUS EPIC/SONY
17	19	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA/SONY	ROD STEWART VAGABOND HEART WARNER
18	15	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA/SONY	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/POLYDOR
19	NEW	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER	AMY GRANT HEART IN MOTION POLYDOR/POLYGRAM
20	13	FINALLY CECE PENISTON A&M/POLYDOR	DEBORAH CONWAY STRING OF PEARLS MUSHROOM/FESTIVAL

GERMANY (Der Musikmarkt) 3/17/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DAS BOOT U96 POLYDOR
2	2	I LOVE YOUR SMILE SHANICE MOTOWN
3	3	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
4	4	HURZ!! HAPE KERKELING ARIOLA
5	6	JUSTIFIED AND ANCIENT THE KLF #TAMMY WYNETTE INTERCORD
6	7	I CAN'T DANCE GENESIS VIRGIN
7	5	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN
8	10	REMEMBER THE TIME MICHAEL JACKSON EPIC
9	8	YOU TEN SHARP COLUMBIA
10	9	OBSESSION ARMY OF LOVERS ULTRAPOP/DEAL
11	11	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
12	14	I'M WALKING ANTOINE "FATS" DOMINO EMI
13	12	HAIL HAIL ROCK'N'ROLL GARLAND JEFFREYS RCA
14	13	KRIEG WESTERNHAGEN WARNER BROS
15	19	FEEL SO HIGH DES'REE SONY SOHO SQUARE
16	18	FINALLY CECE PENISTON A&M
17	NEW	TO BE WITH YOU MR. BIG ATLANTIC

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	I CAN'T GET ENOUGH CHYP-NOTIC COCONUT/BMG	GENESIS WE CAN'T DANCE VIRGIN
2	2	GOD GAVE ROCK & ROLL TO YOU II KISS INTERSCOPE/EASTWEST	QUEEN GREATEST HITS II PARLOPHONE
3	3	DIAMANTE ZUCCHERO WITH RANDY CRAWFORD LONDON/POLYGRAM	NIRVANA NEVERMIND GEFLEN
4	4	ALBUMS	SIMPLY RED STARS EASTWEST
5	14	GARY MOORE AFTER HOURS VIRGIN	MICHAEL JACKSON DANGEROUS EPIC
6	5	QUEEN GREATEST HITS PARLOPHONE	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
7	6	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
8	8	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY	SANDRA CLOSE TO HEAVEN VIRGIN
9	7	SANDRA CLOSE TO HEAVEN VIRGIN	SHANICE INNER CHILD MOTOWN
10	7	SHANICE INNER CHILD MOTOWN	ROXETTE JOYRIDE ELECTROLA
11	10	ROXETTE JOYRIDE ELECTROLA	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
12	12	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
13	11	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN	PEARL JAM TEN EPIC/SONY
14	20	PEARL JAM TEN EPIC/SONY	ARMY OF LOVERS MASSIVE LUXURY OVERDOSE ULTRAPOP/DEAL
15	NEW	ARMY OF LOVERS MASSIVE LUXURY OVERDOSE ULTRAPOP/DEAL	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK COLUMBIA/SONY
16	15	MUNCHENER FREIHEIT LIEBE AUF DEN ERSTEN BLICK COLUMBIA/SONY	SALT-N-PEPA HIGH ON THE HAPPY SIDE #11/METRONOME
17	13	SALT-N-PEPA HIGH ON THE HAPPY SIDE #11/METRONOME	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
18	NEW	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK	BRYAN ADAMS WAKING UP THE ... A&M
19	16	BRYAN ADAMS WAKING UP THE ... A&M	
20	NEW		

JAPAN (Music Labo) 3/23/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY	GENESIS WE CAN'T DANCE VIRGIN
2	NEW	CRAZY CLOUDS NOKKO SONY	QUEEN GREATEST HITS II PARLOPHONE
3	3	PROMISED LOVE THE ALFEE PONY CANYON	NIRVANA NEVERMIND DGC
4	5	BRIDGE HOUNDDOG MMG	SIMPLY RED STARS EASTWEST
5	4	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE	MICHAEL JACKSON DANGEROUS EPIC
6	2	URBAN DANCE KYOSUKE HIMURO TOSHIBA/EMI	GARY MOORE AFTER HOURS VIRGIN
7	8	WOMAN KEIZO NAKANISHI PIONEER	U2 ACHTUNG BABY ISLAND
8	6	GARAGARAHABA YATTEKURU TUNNELS PONY CANYON	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
9	7	CHOO CHOO TRAIN ZOO FOR LIFE	MADNESS DIVINE MADNESS VIRGIN
10	NEW	YOU ARE MY SECRET DATE OF BIRTH KITTY	QUEEN QUEEN PARLOPHONE
1	NEW	KOJI KIKAWA TOO MUCH LOVE TOSHIBA/EMI	
2	3	YASASHIKU NARITAI MARIKO NAGAI FUN HOUSE	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	STAY SHAKESPEAR'S SISTER LONDON	MADNESS DIVINE MADNESS VIRGIN
2	6	FINALLY CECE PENISTON A&M	TEARS FOR FEARS TEARS ROLL DOWN (THE HITS 1981-1992) FONTANA
3	8	TO BE WITH YOU MR. BIG ATLANTIC	RIGHT SAID FRED UP TUG
4	16	DEEPLY DIPPY RIGHT SAID FRED TUG	GARY MOORE AFTER HOURS VIRGIN
5	5	TEARS IN HEAVEN ERIC CLAPTON REPRISE	CROWDED HOUSE WOODFACE CAPITOL
6	NEW	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
7	2	I LOVE YOUR SMILE SHANICE MOTOWN	LISA STANSFIELD REAL LOVE ARIOLA
8	NEW	HIGH THE CURE FICTION	FRANKIE VALLI & FOUR SEASONS THE VERY BEST OF FRANKIE VALLI FLYING/POLYGRAM
9	NEW	WHY ANNIE LENNOX RCA	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
10	7	WEATHER WITH YOU CROWDED HOUSE CAPITOL	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
11	11	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA	TINA TURNER SIMPLY THE BEST CAPITOL
12	NEW	BREATH OF LIFE ERASURE MUTE	NIRVANA NEVERMIND DGC
13	3	MY GIRL THE TEMPTATIONS EPIC	ELVIS PRESLEY FROM THE HEART/HIS GREATEST LOVE SONGS RCA
14	4	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS	CURTIS STIGERS CURTIS STIGERS ARIOLA
15	18	SWEET HARMONY (EP) LIQUID WEA	U2 ACHTUNG BABY ISLAND
16	19	DO NOT PASS ME BY HAMMER #TRAMINE HAWKINS/TRINA JOHNSON CAPITOL	JAMES SEVEN FONTANA
17	21	TIME TO MAKE YOU MINE LISA STANSFIELD ARIOLA	RIDE GOING BLANK AGAIN CREATION
18	13	RAVE GENERATOR TOXIC TWO PWL INTERNATIONAL	MICHAEL JACKSON DANGEROUS EPIC
19	22	MORE THAN LOVE WET WET WET PRECIOUS	GENESIS WE CAN'T DANCE VIRGIN
20	NEW	SLASH 'N' BURN MANIC STREET PREACHERS COLUMBIA	THE FALL CODE: SELFISH COG SINISTER/FONTANA
21	15	A DEEPER LOVE CLIVILLES & COLE COLUMBIA	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
22	10	IT'S A FINE DAY OPUS III PWL INTERNATIONAL	SOUNDTRACK THE COMMITMENTS MCA
23	NEW	EXPRESSION SALT-N-PEPA #11	SHANICE INNER CHILD MOTOWN
24	9	ONE U2 ISLAND	BEVERLY CRAVEN BEVERLY CRAVEN EPIC
25	NEW	WINTER TORI AMOS EASTWEST	SEAL SEAL ZTT
26	NEW	CHURCH OF YOUR HEART ROXETTE EMI	QUEEN GREATEST HITS II PARLOPHONE
27	17	I KNOW NEW ATLANTIC 3 BEAT	k.d. LANG INGENUE SIRE
28	39	THE LIFE OF RILEY THE LIGHTNING SEEDS VIRGIN	CURVE DOPPELGANGER ANXIOUS
29	NEW	TAKE MY ADVICE KYM SIMS ATCO 8	MARIAH CAREY EMOTIONS COLUMBIA
30	33	DON'T LOSE THE MAGIC SHAWN CHRISTOPHER ARIOLA	THE PASADENAS YOURS SINCERELY COLUMBIA
31	NEW	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. PAISLEY PARK	KIRI TE KANAWA THE ESSENTIAL KIRI DECCA
32	14	NOVEMBER RAIN GUNS N' ROSES GEFLEN	BARRINGTON PHELONG INSPECTOR MORSE VOL. 2 VIRGIN TELEVISION
33	12	COME AS YOU ARE NIRVANA DGC	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
34	25	(ALL I KNOW) FEELS LIKE FOREVER JOE COCKER CAPITOL	THE KLF THE WHITE ROOM KLF COMMUNICATIONS
35	NEW	BITCH SCHOOL SPINAL TAP MCA	R.E.M. OUT OF TIME WARNER BROS.
36	NEW	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR	JOSEF LOCKE HEAR MY SONG (THE BEST OF ...) EMI
37	24	STEAL YOUR FIRE GUN A&M	DIANA ROSS MOTOWN'S GREATEST HITS MOTOWN
38	20	IT MUST BE LOVE MADNESS VIRGIN	SIMON AND GARFUNKEL THE DEFINITIVE SIMON AND GARFUNKEL COLUMBIA
39	32	A JUICY RED APPLE SKIN UP LOVE	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
40	NEW	YOU TEN SHARP COLUMBIA	

THIS WEEK	LAST WEEK	SINGLES
3	5	AINO SEDAINO MAENI SHOGO HAMADA SONY
4	4	BRIDGE HOUNDDOG MMG
5	1	BIRTHDAY MIDORI KARASHIMA FUN HOUSE
6	7	HUMANITY SING LIKE TALKING FUN HOUSE
7	9	PRESENT PLEASURE ZOO FOR LIFE
8	6	MEZURASHIH INSEI KAN POLYDOR
9	10	B'z TV STYLE SONGLESS VERSION BMG/VICTOR
10	2	HIKARU GENJI BEST FRIENDS PONY CANYON

FRANCE (Nielsen/Europe 1) 3/21/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC	MICHAEL JACKSON DANGEROUS EPIC/SONY
2	3	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM	JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
3	2	YOU TEN SHARP COLUMBIA/SONY	UN.DEUX.TROIS JEAN-JACQUES GOLDMAN COLUMBIA/SONY
4	4	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY	LA PROMESSE ROCH VOISINE GM/BMG
5	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY	THE SHOW MUST GO ON QUEEN EMI
6	11	SUZETTE DANY BRILLANT WEA	INDRA TEMPTATION CARRERE
7	6	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY
8	10	UN.DEUX.TROIS JEAN-JACQUES GOLDMAN COLUMBIA/SONY	L'HOMME A LA MOTO FANNY EMI
9	7	LA PROMESSE ROCH VOISINE GM/BMG	RIDE LIKE THE WIND EAST SIDE BEAT VIRGIN
10	NEW	THE SHOW MUST GO ON QUEEN EMI	LET'S TALK ABOUT SEX SALT-N-PEPA BARCLAY/POLYGRAM
11	15	INDRA TEMPTATION CARRERE	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
12	13	PARCE QU'ON EST JEUNE BENNY B. OTB/SONY	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
13	9	L'HOMME A LA MOTO FANNY EMI	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
14	19	RIDE LIKE THE WIND EAST SIDE BEAT VIRGIN	1990 JEAN LOLOUP WEA
15	14	LET'S TALK ABOUT SEX SALT-N-PEPA BARCLAY/POLYGRAM	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
16	8	QUI A LE DROIT? PATRICK BRUEL RCA/BMG	ALBUMS
17	NEW	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI	MICHAEL JACKSON DANGEROUS EPIC/SONY
18	12	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
19	NEW	1990 JEAN LOLOUP WEA	U2 ACHTUNG BABY ISLAND/POLYGRAM
20	NEW	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM	PATRICK BRUEL SI CE SOIR RCA/BMG
1	1	MICHAEL JACKSON DANGEROUS EPIC/SONY	GENESIS WE CAN'T DANCE VIRGIN
2	2	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
7	8	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
8	12	SOUNDTRACK DIRTY DANCING RCA/BMG	NIRVANA NEVERMIND GEFLEN/BMG
9	4	MYLENE FARMER L'AUTRE TOUT/POLYDOR	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
10	6	WILLIAM SHELLER EN SOLITAIRE PHONOGRAM/POLYGRAM	LES INCONNUS BOULVERSIFIANT PPL/SONY
11	17	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
12	NEW	NIRVANA NEVERMIND GEFLEN/BMG	SIMPLY RED STARS EASTWEST
13	14	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY	ETIENNE DAHO PARIS AILLEURS VIRGIN
14	13	LES INCONNUS BOULVERSIFIANT PPL/SONY	RENAUD MARCHAND DE CAILLOUX VIRGIN
15	16	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY	BASHUNG OSEZ JOSEPHINE BARCLAY/POLYGRAM
16	NEW	SIMPLY RED STARS EASTWEST	ROCH VOISINE DOUBLE GM/BMG
17	18	ETIENNE DAHO PARIS AILLEURS VIRGIN	
18	15	RENAUD MARCHAND DE CAILLOUX VIRGIN	
19	NEW	BASHUNG OSEZ JOSEPHINE BARCLAY/POLYGRAM	
20	10	ROCH VOISINE DOUBLE GM/BMG	

ITALY (Musica e Dischi) 3/23/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA	VARIOUS ARTISTS SUPERSANREMO 1992 RICORDI/FONIT CETRA
2	7	ADDAMS GROOVE HAMMER CAPITOL	PAOLO VALLESI LA FORZA DELLA VITA SUGAR
3	3	NON AMARMI ALEANDRO BALDI & FRANCESCA ALOTTA RICORDI	LUCA CARBONI CARBONI RCA
4	4	LA FORZA DELLA VITA PAOLO VALLESI SUGAR	VARIOUS ARTISTS SANREMO 1992 EMI
5	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC	QUEEN GREATEST HITS II PARLOPHONE
6	5	PORTAMI A BALLARE LUCA BARBAROSSA COLUMBIA	LUCA BARBAROSSA CUORE D'ACCIAIO COLUMBIA
7	10	ONE U2 ISLAND	NATALIE COLE UNFORGETTABLE ELEKTRA
8	6	COLOUR OF LOVE SNAP ARIOLA	FIORELLA MANNOIA I TRENT A VAPORE EPIC
9	8	SMELLS LIKE TEEN SPIRIT NIRVANA DGC	ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ/RICORDI
10	9	REMEMBER THE TIME MICHAEL JACKSON EPIC	MIA MARTINI LACRIME FONIT CETRA

SPAIN (TVE/AFYVE) 3/14/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	6	HUMAN TOUCH BRUCE SPRINGSTEEN CBS/SONY	VARIOUS ARTISTS MAQUINA TOTAL MAX MUSIC
2	1	SMELLS LIKE TEEN SPIRIT NIRVANA GEFLEN/BMG	QUEEN GREATEST HITS II EMI
3	5	DALAI LAMA MECANO BMG/ARIOLA	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER
4	NEW	SEMILLA NEGRA RADIO FUTURA ARIOLA	LUZ CASAL A CONTRA LUZ HISPAVOX
5	3	REMEMBER THE TIME MICHAEL JACKSON EPIC	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
6	2	GET READY FOR THIS 2 UNLIMITED BLANCO Y NEGRO	ENYA SHEPHERD MOONS WARNER
7	4	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO	NIRVANA NEVERMIND GEFLEN/BMG
8	NEW	DEJANE COMERTE O.B.K. BLANCO Y NEGRO	VARIOUS ARTISTS LOVE ALBUM ARCADE
9	8	THEME FROM TERMINATOR V.2 OBJECT MAX MUSIC	VARIOUS ARTISTS NOCHES DE BLANCO SATEN EMI
10	NEW	DIAMONDS HARD RAIN GINGER MUSIC	CELTAS CORTOS CUENTAME UN CUENTO ORO GASA

CANADA (The Record) 3/16/92

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	JUSTIFIED AND ANCIENT THE KLF RCA/BMG	NIRVANA NEVERMIND DGC/DGC
2	2	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
3	4	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY	U2 ACHTUNG BABY ISLAND/A&M
4	3	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY	GENESIS WE CAN'T DANCE ATLANTIC/WEA
5	8	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG	VARIOUS ARTISTS WAYNE'S WORLD REPRISE/WEA
6	5	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
7	6	PRIDE (IN THE NAME OF LOVE) COLE & CLIVILLES COLUMBIA/SONY	MR. BIG LEAN INTO IT ATLANTIC/WEA
8	7	VIBEOLOGY PAULA ABDUL VIRGIN/A&M	RIGHT SAID FRED UP ELEKTRA/WEA
9	NEW	I CAN'T DANCE GENESIS ATLANTIC/WEA	METALLICA METALLICA ELEKTRA/WEA
10	10	UHH AHH BOYZ II MEN MOTOWN/POLYGRAM	COWBOY JUNKIES BLACK EYED MAN RCA/BMG

Canadian Experts Contribute Key Projects To Reissue Boom In States

■ BY LARRY LeBLANC

TORONTO—While Canadian-based record companies generally steer clear of generating reissues, several Canadian industry figures have, nevertheless, played key roles in the current reissue boom.

Most prominent among them is Kim Cooke, VP of national promotion & special projects for Warner Canada, who attracted some interest in reissues in 1985 when he scooped Atlantic U.S. by producing the comprehensive two-volume retrospective "Aretha Franklin, 30 Greatest Hits," which was later released outside Canada. Cooke then followed it, in conjunction with Bob Porter, by producing the double-packaged two-album set "The Otis Redding Story," a pair of Drifters albums, "Let The Boogie Woogie Roll" and "1959-1965 All Time Greatest Hits," and the Canadian-release-only of "Sam And Dave: An Anthology Of The Stax Years 1965-68." In addition, Cooke also collaborated with Atlantic's Yves Beauvais and Bob Porter on last year's "Ray Charles The Birth Of Soul."

Aside from compilations, Cooke also originated the 30-title Canada-only "Warner-Elektra-Atlantic Roots" series featuring albums by such Atlantic hit makers as Aretha Franklin, Otis Redding, King Curtis, Sam & Dave, Percy Sledge, Arthur Conley, and T-Bone Walker, as well as lesser-known titles by the likes of William Bell, Mickey Baker, Champion Jack Dupree, Buddy Guy, and Junior Wells.

In discussing the Franklin and Redding projects, produced when he was label manager of Atlantic and Elektra at Warner, Cooke says, "They were kind of pioneering projects. It was unusual for a Canadian label to be the generating source. I did them on my own time and in the evenings. As a result, the pace was pretty slow. In the case of Aretha, just gathering the music to audition was tough because some of those records were hard to find. That was a

MAPLE BRIEFS

OTTAWA singer Sneezy Waters (aka Peter Hodgson) has reprised his decade-old theatrical production "Hank Williams: The Show He Never Gave" for a run April 1-12 at the Bathurst Street Theatre in Toronto. In the highly acclaimed show, Waters portrays the legendary country figure performing at a 1953 New Year's Eve show at Memorial Auditorium in Canton, Ohio. Williams, of course, died on his way to the show at the age of 29.

TORONTO-based Justin Entertainment Inc., headed by Jeff Burns, has become Burns Entertainment Inc. and will operate as BEI. The change is the result of a Feb. 26 decision by the Ministry of Consumer and Commercial Relations in Ontario following a complaint by Justin Time Records of Montreal.

problem with Otis as well."

It was Cooke who hired Toronto-based ethnomusicologist Rob Bowman to collaborate on the production of "The Otis Redding Story." Bowman, this year nominated for a Grammy award for best album notes due to his 41-page essay in the nine-volume "The Complete Stax/Volt Singles 1959-1968" set, later produced the Band's retrospective "To Kingdom Come" for Capitol Records-EMI of Canada, and recently provided liner notes for an Ace Records/Fantasy Records series of Stax albums of previously unissued tracks by Carla Thomas, Rufus Thomas, William Bell, and Otis Redding, as well as concert compilations "Live In Europe Volume Three" and "The Stax Revue Live At 5-4 Ballroom." Bowman is currently preparing similar albums by Ruby Johnson and Mabel John and gearing up to work on a follow-up to the comprehensive Stax boxed set. "It looks like there's going to be a second, maybe even a third Stax box which will be done by Fantasy Records," he says.

"It's from June 1969 on and will include the Staple Singers, Isaac Hayes, the Emotions, the Dramatics, Johnny Taylor, and second period hits of Booker T & the MG's, Rufus Thomas, and William Bell."

In addition, the Bowman-produced "Between Thought And Expression—The Lou Reed Anthology," commissioned by BMG Music Canada Ltd., is slated for release in April. The three-volume set consists of 46 tracks culled from 17 albums of Reed's RCA and Arista catalogs.

Another Toronto-based reissue specialist who received a Grammy nomination this year for best album notes was British-born Colin Escott, who was given the nom for the three-volume PolyGram set "Hank Williams, The Original Singles Collection," which he also compiled and produced. Escott, the co-author with Martin Hawkins of "Good Rockin' Tonight," the definitive book on Memphis-based Sun Records, has compiled more than 200 albums, including those by such artists as Conway Twitty, Jerry Lee Lewis, Johnny Horton, Roy Orbison, and Hank Williams, for such companies as PolyGram, RCA, Sony, MCA, WEA, Rhino, Rounder, Charly Records, Time Life, and Bear Family.

SLEW OF SETS DUE

Escott has just completed a three-volume Roy Buchanan set for PolyGram and is now preparing a four-volume B.B. King set for MCA, as well as extensive individual retrospectives of Johnny Cash, Marty Robbins, Wanda Jackson, and the Everly Brothers for Bear Family in Germany. He's also writing a Hank Williams biography for Little Brown.

With the exception of working with Warner's Cooke on the Drifters' anthologies, Escott says he's found little interest for his services from Canadian companies. "I have never been approached," he says, "and I've never investigated doing work here. I've always assumed the money would be much less and I'd be asked to do something like Anne Murray."

While Canadian companies have been reluctant to produce in-depth

boxed-set retrospectives of Canadian acts, there have been a slew of domestic artist reissues (mostly single albums) from Canadian labels, including releases by Willie P. Bennett (Denon Canada), Beau Dommage (Capitol), Edward Bear (Capitol), Lorne Greene (BMG), Goddo (BEL), Bobby Curtola (BMG), Diane Dufresne ((Musicor), Paul Janz (A&M), Hamonium (Justin Time), and Corey Hart (Aquarius).

In addition, Montreal-based Aquarius Records has released a four-CD/cassette boxed set by April Wine, and Denon Canada has reissued Lighthouse's show album "Live" with some of the solos restored from the 1972 Carnegie Hall concert.

For a Canadian historical overview, there's BMG Canada's 69-song four

CD/cassette boxed set, titled "Made In Canada Vol. 1-4" (also available individually); Polytel's 36-track double set "The Best Of Canadian Rock"; and "The Last Call," a Vancouver punk/alternative compilation featuring vintage music by the Young Canadians, K-Tels, Pointed Sticks, D.O.A., and 54:40, released by the West Coast indie and retail outlet Zulu Records.

BMG Canada, which issued the two-set retrospective "Track Record: The Guess Who Collection" in 1988 and which has recently issued remastered versions of five of the band's previous RCA albums, is now preparing a four-volume set of vintage material by the group, linking for the first time tracks by the band recorded for Quality, Nimbus 9, and RCA labels in Canada in the '60s and '70s.

"I've got 82 songs as well as audio tapes from the 'Let's Go' and 'Music Hop' TV shows which I've leased from CBC-TV," says ex-Guess Who guitarist Randy Bachman, who owns much of the group's pre-RCA repertoire. "A lot of it was on three-quarter 7 1/2 i.p.s. tape and I ran it all through my [console] board, put a nice modern reverb on it, just to make it wet, and I boosted the bottom, and DBXed it. It sounds far better than you remember it."

In recent years, sources from outside Canada have also reissued vintage repertoire by top Canadian acts of the past. The most recent is the reissue in Europe of Sweeney Todd's 1977 album "If Wishes Were Horses," the recording debut of Bryan Adams, by London-based Receiver Records.

BILLBOARD SPOTLIGHTS

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New Acts Key Into Benefits Of Computer Technology

■ BY HOWARD MASSEY

NEW YORK—As competition increases and production standards continue to rise, many new artists are finding that computer technology—in conjunction with MIDI instruments such as synths, samplers, and drum machines—provides the “edge” they need to get a foot in the door.

There is no question that the studio scene today is considerably different than it was just a few short years ago, and the rise of the home “project” studio has been largely responsible for these changing fortunes. Recent advances in computer technology have made it possible for musicians and songwriters to create affordable, master-quality demos in the comfort of their own homes without having to pay the hourly fees charged by large studios and without incurring the expense of hiring backing musicians.

A source of controversy for the industry, these project studios have also served to blur the distinction between writer/artist and producer/engineer, since most project studio owners tend to wear all these hats.

“There are a lot of people starting out in this business that can’t afford to hire musicians and a studio in order to make their demos,” says Jim-

my Wilsey, guitarist with Chris Isaak and a confirmed MIDI-phile. “But if you invest the money in equipment once, you always have that equipment available for future sessions. And, with one successful MIDI session, you’ve saved what you would have spent on musicians and a professional studio. Essentially, you’ll have recouped your expenses.”

Wilsey uses Digidesign’s Sound Tools package to record guitar and vocals; this relatively inexpensive hardware/software product allows a Macintosh II computer to take on the function of a professional-quality digital tape recorder. He points out that, until the advent of this technology, “there was no affordable way to make a finished master in your own living room.” Wilsey concludes, “MIDI gives today’s musician the power to pull off any piece of music he or she can visualize. If you can think of it and know how to operate the equipment, you can do it. And you can have the finished product that day.”

Ian Prince, writer of the Glenn Medeiros hit “She Ain’t Worth It,” writes many of his songs on his Macintosh IIfx, running the Passport Designs sequencing program Master Tracks Pro. He feels very strongly that the combination of the Macin-

tosh computer and MIDI greatly accelerated his career.

“MIDI takes composing one step further,” he says. “It allows you to try musical ideas quickly and then manipulate the music in seconds flat.”

Prince, who has also written for Gladys Knight, Al Jarreau, Jermaine Jackson, Quincy Jones, and Earth, Wind & Fire, got his start as a staff writer for April Music/EMI in his na-

tive England when he was only 18 years old. He began working on a (now outdated) BBC microcomputer about nine years ago, and then moved to the Macintosh in the mid-’80s.

“MIDI really helps the creative process,” Prince says, “It certainly rejuvenated my enthusiasm for writing; in fact, it opened up a whole new world and brought me to a different level of creativity.”

Gary Cirinelli, programmer for Mariah Carey and Michael Bolton, also used computers and MIDI to advance his career. Cirinelli is currently co-writing with singer/songwriter Trey Lorenz and is planning on releasing his own solo album later this year.

Like Wilsey, Cirinelli started out as a guitarist but found that his embracing of MIDI technology greatly en-

(Continued on next page)

The Bennett House That Keith Thomas Built Tennessee Studio Allows Room For Growth

■ BY SUSAN NUNZIATA

NEW YORK—Speaking above the noise of the bulldozers that are reshaping his recently purchased Bennett House recording studio, producer Keith Thomas discusses his plans for the studio and his future.

“What we’re planning is, hopefully, within a year or two, to be totally self-sufficient in terms of bringing in production deals, writers, etc.,” says Thomas. “I’d like to start up an actual production company. Producers are having a lot

more creative control than they used to, and that has a lot to do with technology. There are more player/producers than there used to be. The artist is going to the producer now, and the producer just has a little more control than he used to have.”

In early February, Thomas closed the deal on The Bennett House recording studio near Nashville—a facility that is listed in the National Register of Historic Places—in order to have a place “to work consistently, all the time, where we can stay set up,” he says. Thomas’ large MIDI setup, which he says is fairly complicated and difficult to move around, will now have a permanent home in one of the facility’s two rooms.

That room is being completely redesigned by Steve Durr and will feature a Calrec console and a Sony 3348 digital recorder. Thomas expects the room to be completed in May.

Studio A, with its Trident A Range console and two 24-track Otari recorders, will remain virtually intact, according to Thomas.

Thomas plans to use The Bennett House primarily for his own projects, and is not worried about balancing the roles of studio owner and producer. A longtime associate, Daryl Bush, has been hired as business manager and will run the studio on a day-to-day basis.

The studio purchase is just the latest move in a lifetime that has been full of music. Thomas, a native of Georgia, grew up in a family singing group that traveled throughout the South. When he was 9, the

group made its first record, with a subsequent recording when Thomas was 12. He started playing piano at 14, and by his second year at Vanderbilt Univ. he was on the road playing keyboards.

Thomas’ introduction to production came after he wrote a song he thought would be ideal for Ronnie Milsap and, not knowing the artist personally, mailed him the material. Three months later, Milsap got in touch with Thomas and offered him a job as a staff songwriter, during which time he was also able to produce some projects.

Thomas then moved to Word Records as a staff writer, later becoming the label’s staff producer. In his six-year stint at Word, Thomas produced more than 20 albums for the contemporary Christian market.

His most recent work, on Amy Grant’s “Heart In Motion” album, including the Grammy-winning single “Baby Baby,” and his role as writer/producer on six songs on BeBe & CeCe Winans’ Grammy-winning “Different Lifestyles” album have caused the phone calls to start rolling in.

“I’ve not had this problem before of so many people calling, and I’m not able to take all these projects,” says Thomas. “I want to say yes to everybody, but I can’t.”

Thomas also worked on Vanessa Williams’ “Comfort Zone” album, two previous Winans projects, a Whitney Houston single, and five albums for Carman, now on Benson Records. In addition, he recorded two of his own solo albums, “Kaleidoscope” and “Instrumental Appetite.”

Now at work on three songs by Simon Climie, Thomas notes he brings a songwriter’s sensibility to his projects. “I really do work hard at writing the melodies and make sure the song is singable, and I’m a big stickler for making lyrics work with melody,” he says. “Phonetically it’s got to be right for me, it’s got to sing right.”

No stranger to technology, Thomas is quite comfortable with both computer gear and digital recording. “With technology, I can work out all the ideas outside the studio when the clock’s not running,” he says. He does most of the keyboard programming and some drum programming on the majority of his

projects, although he readily admits the extent of his programming is relative.

“It all depends on the artist and in what direction they’re going,” says Thomas. “After 20 albums at Word I’ve learned that I have to produce the artist instead of myself. If it’s something that has to have live bass or drums I’ll bring those guys in. Usually, I’ll program the key parts, have a drum programmer program drums, and bring in a bass player.”

Working primarily with the Sony 3348 digital multitrack, Thomas will sometimes mix a project to analog and will stay in that format if it feels or sounds better.

“I don’t have a problem with digital,” says Thomas. “That’s one reason I bought a Sony 48. To me it doesn’t sound like digital. It’s got a warmer sound. I like getting back what I’m putting out, and that’s what I’m hearing when I’m listening to the 48. I love analog, too. You definitely get the warmth there. Even the technology of being able to do all the punching and flying around with the digital machine is great, especially with the sampling. We can fly vocals without having to connect any cables, it’s directly in the machines.”

Thomas works closely with his engineer, Bill Wittington, and believes in a close relationship between producer and engineer. “The thing about him is he’s so great to work with personality-wise,” says Thomas. “He’s very technical-oriented and he makes sure that everything is on tape right. He’s also helping us in the studio as far as making sure everything is up to his standards and so on. It helps to have that kind of relationship with an engineer. We’re getting to the point where we’re able to read each other’s minds.”

The player-turned-producer/studio owner does have some longings to return to his roots. “I tend not to play as much,” he says. “The only drag about technology is that musicianship has gone down a little bit and we’re playing more with toys than music. I consider myself a player, and I get frustrated when I’m not getting what I’m hearing. Because I’m playing with equipment so much, I’m not keeping my chops up as a musician.”

MIDI Talk: Standard Allows Instruments To Communicate

NEW YORK—The personal computer is now as much a part of many a professional musician’s arsenal as his or her instrument, thanks to the MIDI (Musical Instrument Digital Interface) standard.

A language that enables all electronic musical instruments, regardless of manufacturer, to communicate with one another and with computers, MIDI was introduced a decade ago and has drastically changed the way music is composed, recorded, and performed.

Although most personal computers are capable of “speaking” this language, the Apple Macintosh is the most popular one among musicians, and the one with the greatest variety of MIDI software.

There are four main ways computers assist in the production of music. The first and most common application is that of MIDI sequencing, in which the computer emulates the function of a multitrack tape recorder, providing play, record, stop, rewind, and fast-forward buttons as well as a large number of “tracks” into which data can be stored.

Like a tape deck, MIDI sequencers allow multiple tracks to be overdubbed and individual parts can be “punched in” at specific points in the music. Typically played on a MIDI keyboard, these performances can also be played on a number of guitar, wind, and drum

MIDI controllers on the market.

However, there are a number of important differences between the MIDI sequencers and tape machines. Most significantly, a MIDI sequencer, unlike tape, does not record the audio signal itself; instead, it stores all the nuances of a performance. These nuances include note and timing values, as well as dynamic information and any real-time changes, such as volume or panning movements, made to the sound.

Once recorded, sequence data can be freely edited and manipulated in a variety of ways. Individual MIDI “events” can be altered, moved in time, or surgically removed. Specific areas of the data can undergo standard cut, copy, and paste operations. These techniques greatly simplify the process of orchestration and arranging.

Unlike a tape recording, individual sequencer tracks can be looped; also, the data contained within tracks can be “bounced” any number of times without any degradation of signal.

Finally, unlike tape, the tempo of a sequence playback can be altered without the pitch of the music being affected. Many keyboard instruments have sequencers built in; these usually offer only limited editing functions but allow MIDI sequences originally created in soft-

(Continued on next page)

PRO
FILE

Billboard.

MIDI TALK

(Continued from preceding page)

ware programs to be played back on-stage.

A second application, rapidly gaining acceptance in both home and professional studios, is the use of the computer as a digital tape recorder. Here, a microchip called an analog-to-digital converter (ADC) receives incoming line or microphone signals under the control of a computer program. It then reads the relative level of the incoming signal at regular time periods; typically, tens of thousands of such samples are taken in each second of time. The resultant level values are then stored sequentially to a hard disc.

For playback, this stream of numbers is then output to another microchip, called a digital-to-analog converter (DAC), where it is reconverted back to a line level signal that can be routed to conventional loudspeakers. Thus, non-MIDI instruments, such as vocals, guitars, and drums, can be recorded directly into the computer.

Like MIDI data, digital audio data can be edited and manipulated in a variety of ways, including the same cut, copy, and paste techniques found in MIDI sequencers. The playback of digital audio can be synchronized with a MIDI sequence through the use of SMPTE time-code and specialized computer interfaces. Professional-level computer digital audio recorders allow the playback signal to be mastered directly to DAT entirely in the digital domain, resulting in no degradation of quality.

Until the last year or so, most computer digital audio systems were two-track only; however, recently released packages such as Digidesign's Pro Tools allow for multitrack functionality at an affordable price point.

From these usages, a third popular computer application has been devel-

oped. Recently released Macintosh programs such as Opcode's Studio Vision and Mark of the Unicorn's Digital Performer provide seamless integration between MIDI sequencing and CD-quality digital audio recording. These provide multiple tracks for the recording of MIDI sequence and digital audio data; thus, the use of SMPTE time code for synchronization is not required, and editing of the complete piece of music (which can contain both electronic and acoustic instrumentation, including vocals) is greatly simplified.

Finally, many musicians use their computers to run programs called patch editor/librarians. Today's synthesizers and samplers create their sounds via digital processes, and so can use MIDI in order to "dump" the stream of numbers representing their sounds into a computer. From there, the data can be archived to floppy disc, removable hard disc, or DAT, giving the musician stable long-term storage of important sound data.

Patch editor/librarians also allow the musician to easily organize the sounds used in various songs and to quickly build large libraries of sounds for future applications.

There are a number of other, more esoteric MIDI computer applications that have been developed for various aspects of music production. Among these are cue list programs, which place audio cues at precise SMPTE points in order to synchronize with video images, and notation programs.

There is even a family of programs loosely grouped under the heading "algorithmic composition" that allow the computer to collaborate in the process of composing music.

HOWARD MASSEY

ACTS KEY INTO BENEFITS OF COMPUTER TECHNOLOGY

(Continued from preceding page)

hanced his marketability and thus opened many new doors. He notes that the nonprogram-specific "MIDI file format" also makes it easier to collaborate: "The nice thing about MIDI is that we can all be working at home and communicate by phone or disc, so we're not constrained by travel schedules."

Cirinelli uses Opcode's Vision and Studio Vision sequencing programs along with their Galaxy Plus Editors universal patch librarian for data storage. He also has Digidesign's multitrack Pro Tools hardware installed in his Mac, running in conjunction with Studio Vision.

The mobility afforded by MIDI composing was evidenced when Prince and his computer collaborated with Quincy Jones in creating the famous "Birdland" arrangement on Jones' "Back On The Block" album. "I distinctly remember bringing my Mac over to Quincy's house and using it to drive a number of MIDI modules," says Prince. "We used Master Tracks Pro to work and rework the arrangement until we felt we had something really special."

As liberating as MIDI technology is, many people feel it has its downside, too: "Although the term 'bad music' is very subjective, I do feel

that MIDI makes it easier for people to make noise which some can construe as music," says Cirinelli. "But the bottom line is that, 'good' or 'bad,' if the marketplace didn't accept the music, it wouldn't sell." Drawing an analogy from the world of the printed word, Wilsey observes, "A typewriter makes it easy to write a book but it doesn't make it any easier to write a good book."

In response to the bad rap that some have given computers, Prince feels "MIDI and computer technology has actually become a scapegoat for record company executives who are looking for something to blame for the downsurge in the market."

The debate rages on, but there is no question that advances in computer and MIDI technology have made it easier for an aspiring artist to get his or her music before the public. "Mastering MIDI technology," says Wilsey, "is like discovering you have superhero powers."

Howard Massey is an author and educator who heads up On The Right Wavelength, a MIDI consulting company. He also runs Workaday World Productions, doing video scoring and audio production work.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 28, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	SAVE THE BEST FOR LAST Vanessa Williams/ K.Thomas (Wing)	IS THERE LIFE OUT THERE Reba McEntire/ T.Brown, R.McEntire (MCA)	HIT The Sugarcubes/ Paul Fox (Elektra)	REMEMBER THE TIME Michael Jackson/ T.Riley,M.Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	BENNETT HOUSE (Franklin,TN) Bill Whittington	BENNETT HOUSE (Franklin,TN) Bill Whittington	EMERALD (Franklin,TN) John Guess	BEARVILLE (Bearsville,NY) Paul Fox	LARRABEE NORTH/ RECORD ONE (Los Angeles) Dave Way Bruce Swedien
RECORDING CONSOLE(S)	Trident A Range	Trident A Range	SSL 4064 E Series	Neve 8088	SSL 4080 G Series /Custom Neve 8078
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Mitsubishi X-850	Studer A-800	Mitsubishi X-880 Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10 Tannoy SRM10	Yamaha NS10 Tannoy SRM10	Kinoshita/Hidley Model 2,TAD	Yamaha NS10M, UREI 813B	Yamaha NS10 with TAD Comp.
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	3M 996	3M 996
MIXDOWN STUDIO(S) Engineer(s)	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	DIGITAL RECORDERS (Nashville,TN) Bill Whittington	MASTERFONICS (Nashville) John Guess	SUMMA (Los Angeles,CA) Ed Thacker	LARRABEE NORTH (Los Angeles) Bruce Swedien
CONSOLE(S)	Neve V Series	Neve V Series	SSL 4000 G Series G Computer	SSL 4000 G Series	SSL 4080 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony 3348	Otari DTR-900B	Studer A-800	Mitsubishi X-880/ Studer A-800 (Dolby SR)
STUDIO MONITOR(S)	Tannoy SRM10 Yamaha NS10	Tannoy SRM10 Yamaha NS10	Kinoshita/Hidley	Augsberger,NHT, Yamaha NS10	Augsberger with TAD Comp., Aurotones, Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467	Ampex 267	3M 996	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY DMS Herb Powers Jr.	HIT FACTORY DMS Herb Powers Jr	MASTERFONICS John Guess Glenn Meadows	PRECISION LACQUER Stephen Marcussen	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	PDO	PDO	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	HTM	MCA Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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WASHINGTON'S GOVERNOR SIGNS 'EROTIC MUSIC' BILL

(Continued from page 4)

legedly obscene material before an "adults-only" sticker must be slapped on the product. It also calls for obscenity standards to be set at the state level, rather than by individual communities.

"The 'erotic music' thing is confusing, and labels could be in trouble if such an album doesn't have the RIAA's voluntary sticker," says Mickey Granberg, public affairs and state relations director for the National Assn. of Recording Merchandisers. "But this bill has been on the books for years, and retailers are familiar with it and have learned to live with it."

Familiar or not, the bill is still dangerous if the state chooses to step up investigations: A fine of up to \$5,000 and a one-year prison term can be imposed on a first-time violator.

Observers say the situation in Washington State would have been worse if another bill, S. 6262, had not been killed in committee. Not only explicit but also "violent" lyrics were mentioned in that bill, which would have taken away prior judicial restraint and other safeguards in the state's harmful-to-minors laws and would have also allowed local communities to decide what is obscene.

Granberg notes this is also a problem in some other states, where pending legislation would not only expand the definitions of obscenity to include sound recordings, but would also shrink the base for defining it by creating local community standards rather than statewide ones.

Such standards are seen as ushering in a situation where conservative groups could pressure towns and communities to adopt standards that

forbid even legitimate, constitutionally protected material with sexual content, say industry officials.

"The issue of using local community standards rather than state standards has been thrown out in the appeals courts of several states—Minnesota, Michigan, and Oregon," says a spokesman for the Motion Picture Assn. of America. "Imagine, otherwise there could be like 50 or 60 or more definitions per state," says the MPAA official. "Plus, it's a major tool of intimidation by the Far Right. They can go into a store and tell them, 'Pull that off the shelf or we'll take you to court.'"

SHOOT FIRST, ASK QUESTIONS LATER

Also troubling, according to trade association officials, are bills that take away the right of judicial determination of obscenity.

"That would allow some gung-ho officers to come in and make arrests before a judge says something's obscene or not," Granberg says.

She says the lobbying efforts by religious right groups such as Don Wideman's American Family Assn. are particularly troubling to her as a woman.

"They've mobilized women's groups, ladies at the PTA. They point to articles that say that authorities always find pornography connected with child molesters, all that—they're scary," says Granberg.

Meanwhile, in the state where NARM just held its annual convention, Louisiana state Rep. Ted Haik has just announced he will introduce another lyric-labeling bill, despite the defeat of similar legislation in 1990 and a veto of another by then-Gov. Buddy Roemer last year.

NARM had said last year it would pull its convention out of New Orleans if that bill became law.

Lyric-labeling bills have also been introduced in Missouri (HB 1741) and Illinois (HB 2771). Both are being taken as serious threats by officials of the RIAA, NARM, and other members of the Media Coalition.

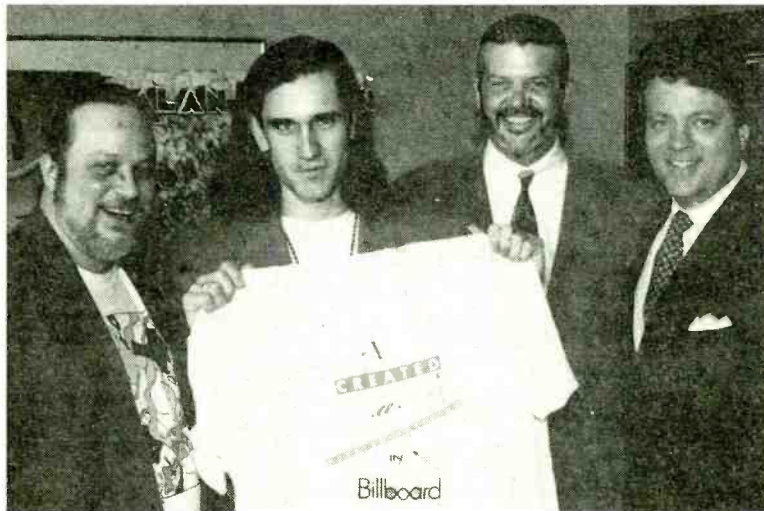
The tightly networked coalition also includes People for the American Way, the American Civil Liberties Union, the Motion Picture Assn. of America, the Video Software Dealers Assn., the Independent Video Retailers Assn., and book and magazine publishers and distributors.

Other bills being monitored by the coalition:

- In Arizona, SB 1343 adds civil penalties of \$1,000 for each violation to existing felony penalties for furnishing "obscene material to minors."

- "More troubling," according to the RIAA, is Arizona's SB 1462, which would create local community standards for obscenity within the state.

In Florida, SB 1072, a hate-crimes bill, is stalled in a Senate committee. It would prohibit the sale of sound recordings that expose persons to hatred, contempt, ridicule, or obloquy (defamatory language), unless marked by a warning sticker giving the name and address of the manufacturer and distributor. Violations are first-degree misdemeanors.



Finding The Heat. Zoo Entertainment artist Matthew Sweet and Arista's Curtis Stigers each topped the Billboard Heatseekers chart recently, and received Popular Uprisings T-shirts during the National Assn. of Recording Merchandisers convention in New Orleans to commemorate their achievements. Shown above, from left, are Geoff Mayfield, Billboard's associate director of retail research; Stigers; Jim Chiado, Arista's senior VP of sales; and Winston Simone, Stigers' manager. Pictured below, from left, are Billboard editor in chief Timothy White; Sweet; and Mayfield. Sweet was presented with his T-shirt prior to his convention showcase at the club Storyville. (Bottom photo: Melody Mineo)



The Retailers' Standpoint: What's Next?

SEATTLE—Local music industry reaction to Gov. Booth Gardner's signing of Washington State House Bill 2554, the so-called "erotic music" bill, was one of dismay.

"I guess I wonder why I voted for the guy," says Ed Locke of Nastymix Records, whose roster and catalog include several rap acts that may be affected by the measure. The bill, an amendment to a vaguely worded, 23-year-old law that has never been put to the test, threatens retailers most of all.

"From a retailer's standpoint, I wish the politicians would have let us help them work out the problem to everyone's satisfaction," says Mike Hathaway, GM of Budget Tapes in Everett, whose sale of a 2 Live Crew tape to a minor indirectly led to the bill's passage. "This only opens up the door for further restraint on us. I keep wondering: What's next?"

JEFF PIKE

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 5-9, National Christian Radio Seminar and Gospel Music '92, presented by Gospel Music Assn., Stouffer Hotel and Nashville Convention Center, Nashville. 615-242-0303.

April 6, The Songwriters Guild of America 19th Annual Aggie Awards, Harmony Gold Theatre, Los Angeles. B. Aaron Meza, 213-462-1108.

April 9-10, Crossroads '92, various locations, Memphis. 901-526-4280.

April 12-16, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 14, "The Recession: How to Survive It in the Entertainment Industry," Ma Maison Sofitel, Los Angeles. Jefflyn Dangerfield, 213-465-9814.

April 23-26, Impact Conference, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 24-May 3, New Orleans Jazz & Heritage Festival, Fair Grounds Race Track, New Orleans. 504-522-4786.

April 25, T.J. Martell Foundation for Leukemia, Cancer and AIDS Research 17th Annual Humanitarian Award Dinner, honoring BMI president/CEO Frances Preston, New York Hilton, New York. Muriel Max, 212-245-1818.

April 25, 11th Annual International Reggae Music Awards, Sunrise Musical Theater, Fort Lauderdale, Fla. 312-427-0266 or 305-987-5719.

April 29, 27th Annual Academy of Country Music Awards, Universal Amphitheater, Los Angeles. 213-462-2351.

April 29-May 2, Ninth Annual National Assn. of Video Distributors Convention, San Diego Marriott, San Diego. 202-872-8545.

MAY

May 6-10, NAIRD Convention, Hyatt Regency, Austin, Texas. 609-482-8999.

May 13-14, Third Annual Billboard Latin Music Conference, and May 14, Fourth Annual Billboard/Univision Latin Music Awards, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

LIFELINES

BIRTHS

Boy, Jake, to **Pat Monaco** and **Cathy Jacobson**, March 6 in New York. He is VP and GM of independent label sales at PGD. She is president of Cardiac Records.

Girl, Erin Nicole, to **Tim and Nancy Mercer**, March 7 in Hendersonville, Tenn. He is senior writer and producer of creative services at TNN.

Girl, Reya Ariel, to **Jellybean** and **Carolyn Benitez**, March 16 in New York. He is a record producer and head of Jellybean Productions Inc.

Girl, Lauren Marie, to **Scott and Dale Spanjich**, March 16 in New York. He is senior director of video production and development at Arista Records.

Boy, Travis Patrick, to **Patrick and Stephanie Kelley**, March 17 in Reno, Nev. He is warehouse manager for Uni Distribution's West Coast facility.

Girl, Camille Nicole, to **L. Lee Phillips** and **Marla McNally**, March 23 in Los Angeles. He is senior partner of the entertainment law firm Mantt, Phelps, Phillips and Kantor. She is co-chairman of Emerald Forest Entertainment.

Girl, Nola Katherine, to **Jerry and Jill Douglas**, March 12 in Nashville. He is one of the world's foremost do-bro players, an active bluegrass music producer, and a recording artist.

DEATHS

Robert R. Pampe, 89, of Alzheimer's disease, March 9 in Toronto. Originally a district manager for CBS Records' Midwestern territory in the U.S., Pampe became the first GM of Columbia Records of Canada in 1955—a position he held until his retirement in 1968.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Contrary to a statement in the March 21 Billboard Report on pay-to-play, New York promoters Harry Slash and Theri Kennedy are not partners.

In a story in the Pro Tape & A/V Duplication spotlight in the March 28 issue, Global Zero president Joe Wischerath's name was misspelled. In addition, he was misquoted as saying the company's G-Zero cassette "won't save money." In fact, the cassette *does* offer savings over standard videocassettes.

Paul McCartney has contributed \$1.7 million to the fund-raising effort to establish the Liverpool Institute for the Performing Arts. The amount was understated in the March 21 issue of Billboard.

The high-speed rapper for Fu-Schnickens is Chip Fu, not Poc Fu as stated in the March 28 album reviews.

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(Continued on page 40)

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JOHN MCKELLEN SHARES HIS VISION FOR MCA MUSIC
(Continued from page 9)

appointed executive VP in 1989. International expansion is in the works, McKellen reports; he expects political and economic changes in Europe to "realize incredible shifts in pop music." "America has dominated pop music there, with many artists abroad reflecting a U.S. style," he says. "But music will become much more international, with a melting-pot effect. It won't be tied to one culture. "I see national boundaries melting away," adds McKellen. "The development of electronic music will continue to the point of becoming an even greater music force. It won't be odd for a hit record in America to come from a composer in Hungary." On the international scene, McKellen says MCA Music is looking into the matter of opening joint-venture offices or creating new owned-and-operated branches. MCA Music already has owned-and-operated offices in the U.K., France, Italy, Germany, Australia, and Holland, with a strong possibility of another one in Scandinavia. "We're also undertaking studies to determine the appropriate time to make moves in Southeast Asia," says McKellen. As for Grode, he has had previous involvement with MCA Music on a

business affairs/legal basis. "This opportunity enables me to be involved day to day in all aspects of the company," he says. "This is a particularly exciting time to be working for John McKellen as part of the [team] as we expand the company into new territories and new technologies." McKellen is optimistic that music publishing will prosper in the years ahead, with its role "re-emerging from being a passive partner [of late in industry success]." To McKellen, technology's creation of new avenues for the exposure of songs—notably the "delivery of music for direct-home purchase"—will help return music's "senior consumers" to active buyers again and even make music publishing "the cover record business of old." As the publisher has benefited from ties to a major film studio and record company, McKellen holds that its more recent link to new MCA Inc. owner Matsushita offers an opportunity to take advantage of a worldwide giant in consumer goods to give a boost to the company's huge catalog, which numbers more than 100,000 copyrights. "For creativity, for music publishing, I believe the next decade will be one of the most exciting ever for the music industry," says McKellen.

Kids Audio, Video Come Together At Title Wave

TITLE WAVE'S BIG SPLASH: The folks who run the Title Wave music and video chain in Minneapolis-St. Paul began noticing not too long ago that children's audio titles sold much better when merchandised in the children's video section than they did in the stores' music-only half.

Thus, they created Title Wave's "Children's Entertainment Center," which bowed last month in five of Title Wave's seven stores (the remaining two don't do much kid biz, according to buyer Heidi Gorecki). Located near the video department's checkout counter, the new combo merchandising area encompasses approximately 100 audio and 1,000 video titles.

"This is the beginning of our escalating venture in children's music," says Gorecki. "We've always had it, but never focused on it."

Title Wave kicks off a major kids' promo April 10-19, with prices on selected audio and video product reduced "about 20%." Audio titles include product by "all the majors," according to Gorecki, as well as independents like **Smarty Pants** in Lakewood, Ohio; **Shadow Play** in Austin, Texas; and **Flying Fish** in Chicago. "Everyone, including the indies, is really coming through with financial support for the promotion," Gorecki says.

In addition, the Easter Bunny will make in-store appearances, giving out T-shirts, hats, balloons, etc. "We'll also probably have appearances by a personality from **Radio Aahs**," says Gorecki. Radio Aahs is **WWTC-AM**, a 24-hour children's station in Minneapolis-St. Paul, which celebrates its two-year anniversary in May. The station provides on request a weekly list of top 10 requested titles to interested retailers. "And we're seeing a lot

more interest in kids' music on the retailers' part in the last six months, from an advertising standpoint as well," says **Chris Dahl**, president of the **Children's Broadcasting Corp.**, owner of **WWTC**.

SPEAKING OF children's radio, **WXJO-FM** (95.5 Kids Radio) St. Louis—the 24-hour FM station featured in this column March 4—signed off the air that same week due to an investor pulling out. But the station has received an outpouring of local support, according to

WXJO president and GM **Bob Cox**. He says Kids Radio fans have established a fund in the station's name, and Sen. John Danforth, R-Mo., is looking

into grants. "We're talking to an investor group right now," says Cox, who notes that **WXJO**'s phones have been ringing off the wall: "Parents keep calling and saying 'We'll get you back on the air.'" Stay tuned...

FIRST THERE IS A MOUNTAIN: Veteran children's audio entrepreneur **Arthur Shimkin** debuted his new children's label, **Mountain Productions**, at the **National Assn. of Recording Merchandisers** convention in New Orleans, March 13-16. Six titles, including "Storytime Favorites," "Little Red Schoolhouse," "Mother Goose Treasury," and "Paddington Bear," were showcased. "We plan to bring back great children's recordings made by **Bing Crosby**, **Jimmy Durante**, **Danny Kaye**, and many others," says Shimkin, "as well as unusual new material and packaging ideas." Shimkin also plans an educational video line for preschoolers featuring **Fran Allison of Kukla, Fran & Ollie**, as well as "classic videos packaged with books."

(Continued on next page)



by *Moira McCormick*

Trans World Profits Up 24% In Qtr. Retailer Cites Higher Sales, Lower Costs

■ BY DON JEFFREY

NEW YORK—With a healthy increase in same-store sales and better controls on expenses, **Trans World Music Corp.** reports profits rose significantly in the company's fiscal fourth quarter.

For the three months that ended Feb. 1, the Albany, N.Y.-based music and video retailer reports net profit increased 24.2% to \$11.7 million from \$9.4 million last year. Sales jumped 15.6% to \$160 million from \$138.3 million.

The company cites two reasons for the strong results. One was a 5% increase in comparable-store sales (for outlets open at least one year) and the other was "effective cost-reduction programs."

The better sales and lower costs resulted in selling, general, and administrative expenses dropping to 24.3% of sales, down from the 25% they comprised in the previous year's fourth-quarter volume. SG&A for the quarter was \$38.9 million.

Jeffrey Jones, CFO, says these controls included improvements in credit-card and bad-check expenses

and labor costs. "At headquarters, we have the same number of people we had a year ago even though we added about 50 new stores," he says.

Craig Bibb, analyst with **PaineWebber**, notes that **Trans World** has lowered its overhead by opening more combination stores—in which a record store is paired with a Saturday Matinee sell-through video outlet. He also says, "The Saturday Matinees hurt in the past, but the old ones are maturing."

In the past fiscal year, **Trans World's** net expansion (store openings minus closings) was 51 stores, giving a total of 597 units. Saturday Matinees increased from 72 to 83, Record Towns and Tape Worlds and Coconuts went up from 473 to 503, and combination outlets rose from one to 11, says Jones. This year, he adds, the company expects to open at least 60 new stores and close about 10 for a net gain of 50 units.

Another factor in **Trans World's** improving financial equation is inventory control. The company reports an 11.1% decline in inventory for the year, from \$161.3 million to \$143.4 million. **Bibb** notes the company's "in-

efficient buying last year during the holiday season" and adds that "they're buying a lot sharper than a year ago." He figures that inventory has dropped from \$243,000 a store to \$207,000, and that the amount of goods in the distribution facilities has declined from 20% to 14% of the total. However, inventory turns, on an annualized basis, increased to 2.5, up from the 2.1 reported in the same-time period last year.

Despite the good news in the fourth quarter, though, the results for the entire fiscal year were weaker. **Trans World** says in a release that it was hit by "weaker sales trends" and "higher occupancy costs."

For the year ended Feb. 1, net profit fell 16.9% to \$12 million from \$14.4 million on a 15.3% gain in revenues to \$411.1 million from \$356.5 million. SG&A rose 20.9% to \$129 million.

Commenting on the full-year numbers, **Bibb** says, "The real problem was in the SG&A line. There were a lot of expense-control programs in place, but no benefits." He points out that SG&A as a percentage of sales has been "climbing since 1987" and adds that "the trend starting with the recent quarter is somewhat encouraging."

With same-store sales up only 1% for the year, the analyst says that "you're almost assured of a decline in operating margins."

Gross profit as a percentage of sales for the year "declined slightly because of an increase in compact disc sales," which have a lower profit margin than cassettes, the company says. This year, gross margin was 37.7%, compared with 38% last year. **Bibb** believes that "as the economy improves, retailers will have to raise prices" to improve margins.

Jones acknowledges that the change in the sales mix lowered profit margins for the year, but points out that gross profit as a percentage of sales "improved slightly" in the fourth quarter because lower mark-downs and lower distribution "overcame the mix problem." Gross margin was 37.5% versus 37.2% in the same time period last year.

Jones adds, "Maybe the labels will help a little by taking some of the

(Continued on page 44)



The Key Man. Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers, and Jason Berman, president of the Recording Industry Assn. of America, congratulate **Bob Morgado**, center, chairman of the Warner Music Group, after he delivered the convention's keynote address. Morgado stressed the need to cater to older consumers during his talk. Look for more NARM convention photos in next week's *Billboard*.

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NRM Sees Wee Three Sale Through

ALL'S WELL THAT ENDS Well: National Record Mart's sale of 20 stores to Wee Three in Philadelphia for about \$10 million closed March 16, the last day of the National Assn. of Recording Merchandisers convention. The completion of that sale should put Pittsburgh-based NRM, which has endured a rocky 18 months, on solid financial ground.

AND THE ENVELOPE Please: Retail Track extends a hearty congratulations to all who won advertising awards at the merchandisers convention. Troy, Mich.-based The Handleman Co. led the pack with three awards, while Torrance, Calif.-based Wherehouse Entertainment came in second, taking home two awards. The awards were presented at the Advertising

RETAIL TRACK

by Ed Christman

Awards luncheon March 16. In the category of special media/special event, the retail winner was Minneapolis-based The Musicland Group, for its Request Magazine. The winning rackjobber was The Handleman Co. for its Entertainment Watch promotion done for The Bay. Universal One-Stop in Philadelphia was the winning one-stop for its "Warpipes CD Fold-Out" promotion; and Baltimore-based Schwartz Brothers won the independent-distributor

prize for its "Dead Giveaway." The awards for best overall campaign went to the following: retailer Wherehouse Entertainment for its "Catch The Magic" sale; rackjobber Handleman Co. for its "Jamaican Me Crazy," which was done on behalf of the Shopco chain; and one-stop Navarre Corp. in Brooklyn Park, Minn., for its "Win All 60 CDs." In the newspaper category, Plymouth, Minn.-based Title Wave was the retail winner for "Give Your Baby The Blues"; Nashville-based Ingram Merchandising Services won the rackjobber award for its "Holiday Gift Sets" campaign, on behalf of Auchan Hypermarket; and Morton Grove, Ill.-based Baker & Taylor was the winning one-stop for "John Mellen- (Continued on page 44)

CHILD'S PLAY

(Continued from preceding page)

In the '50s, Shimkin created and ran Golden Records, inaugurated the Disneyland label, and created and ran Bell Records, as well as working in children's TV. In 1969, working with Goddard Lieberman at CBS, he introduced Sesame Street Records. In 1981, all five Grammy nominees in the kids' category were Shimkin-produced Sesame Street titles.

ON THE SUBJECT of Grammys, this year's award winner for best children's recording was "A Cappella Kids," which beat out recordings by Danny Glover, John Gielgud, Jonathan Winters, and Dom DeLuise. "A Cappella Kids" is on the Maranatha! Music label of Nashville. That label's Kids Praise! Co. imprint sports a growing catalog of Christian music for kids, including the three-title "Tiny Tot Pwaise" series and a pair

of albums by Mary Rice Hopkins. Maranatha! Music is distributed by the Benson Co. of Nashville.

MUPPETS REDUX: The Jim Henson Co. has formed Muppet Records, headed by the Henson Co.'s executive music consultant, Robert Kraft. Creative Artists Agency is repping the deal, says Kraft, a producer and film composer who scored and produced "The Muppet Movie" soundtrack, among others. Kraft's first project is to "revive the Muppet catalog, and bring it up to date." Not to be confused with the Sesame Street recordings, the 19 Muppet albums appeared on a variety of labels, says Kraft, many of them never released on CD. "I'm going through the archives now," he says. "There are hundreds of unreleased songs from TV shows and specials." Muppet Records is looking for a major-label partner and is operating out of the office of Kraft's L.A.-based production company, Overboard Music.

children's album, "Pure Imagination," April 14 on Elektra. The renowned song stylist's lushly orchestral, eclectic outing includes little-known gems like Dr. Seuss' "The Dressing Song," along with standards like "Swinging On A Star" . . . Walt Disney Records' "Songs From The Sea," a collection of new tunes by the Little Mermaid character (whose human voice, Jodi Benson, is appearing in the Broadway smash musical "Crazy For You"), bows April 7. A dizzying array of product tie-ins are available, including a new Mermaid clothing line and Little Mermaid magazine—not to mention the upcoming Saturday-morning TV show . . . Alcazar Records of Waterbury, Vt., a division of indie distributor Silo Inc., has released a new edition of "Kiddie Cat," a comprehensive children's audio/video catalog featuring more than 1,400 CDs, cassettes, albums, and videos, arranged according to genre.

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- "Let's Get Together"— *The Parent Trap*
- "The Monkey's Uncle"— *Annette Funicello*
- "That Darn Cat"— *That Darn Cat*
- "Ten Feet Off the Ground"— *Louis Armstrong*
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(Continued on page 45)

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RETAIL TRACK

(Continued from page 42)

camp—Whenever We Wanted.”

The prizes for best point-of-purchase materials were awarded to retailer **Camelot Music** in North Canton, Ohio, for “Camelot’s Store of the Future” and rackjobber **Rank Retail Services** in Pittsburgh for its “Tis the Season Christmas Kit.”

In the radio category, the retail winner was West Sacramento, Calif.-based **Tower Records** for its “Major League Music Sale.” The

rackjobber winner was Handleman Co. for its “Back To School Music Picks” commercial

The winners for direct mail were retailer **Hastings Books, Music & Video** in Amarillo, Texas, for “Break Time” and one-stop **Valley Records Distributors** in Woodland, Calif., for “Short Cutz.”

Lastly, the award for best television advertising went to Wherehouse Entertainment for its

“Squeaky Shoes” commercial.

OOPS: Last week when we told you **Q Records & Video’s Ned Berndt** had resigned from the NARM board of directors, we said there was no word on his replacement. Well, he wasn’t replaced, per se, but NARM has appointed two new members to the board, in the place of him and **Bill Hall Sr.**, president of Wilsonville, Ore.-based **Sight & Sound Distributing**, whose term came to an end. **Carl Rosenbaum**, president of Palatine, Ill.-based **Flip Side**, has been named to one seat and **Bob Schneider**, executive VP at Amarillo, Texas-based **Western Merchandisers**, fill the seats.

Assistance was provided by Trudi Miller.

TRANS WORLD PROFITS

(Continued from page 41)

pressure off. If they want a healthy selling market, they’re going to have to help.” Retailers have been urging record companies to lower their wholesale CD prices.

Meanwhile, in a sign of future improvements in cost controls, Jones says that by the end of this month all stores will be linked to the point-of-sale system. At press time, about 300 outlets were on line.



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NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	1	17	SHEPHERD MOONS ● REPRISE 26775*	ENYA 9 weeks at No. 1
2	4	5	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
3	3	19	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
4	2	23	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
5	6	28	CANYON DREAMS MIRAMAR MPDC 2801*	TANGERINE DREAM
6	5	39	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
7	NEW▶		DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
8	8	148	WATERMARK ▲ REPRISE 26774*	ENYA
9	10	101	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
10	7	17	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
11	11	9	BEGUILED HEARTS OF SPACE HS11027-2*	TIM STORY
12	13	5	GUITAR FOR MORTALS RELATIVITY 88561-1078-2*	ADRIAN LEGG
13	9	29	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
14	14	5	AUTUMN DREAMS NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
15	12	11	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
16	17	7	IMAGINATIONS GOLDEN GATE 71702*	GARY LAMB
17	16	22	VOICES IN THE WIND SILVER WAVE SD-701*	WIND MACHINE
18	20	11	SUNDAY MORNING COFFEE AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
19	15	25	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
20	22	95	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
21	NEW▶		EVERY ACT OF LOVE HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
22	24	5	GAUDI HEARTS OF SPACE HS11028-2*	ROBERT RICH
23	25	47	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
24	18	27	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
25	NEW▶		KEEPERS OF THE LIGHT ORDER OP3009*	JEFF ORDER
WORLD MUSIC ALBUMS™				
★★ NO. 1 ★★				
1	1	25	PLANET DRUM RYKO RCD 10206/RKODISC	MICKEY HART 19 weeks at No. 1
2	2	7	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKO	OUTBACK
3	6	5	AN IRISH EVENING RCA 60916-2-RC*	CHIEFTAINS
4	14	3	HOUSE OF EXILE SHANACHIE 43094*	LUCKY DUBE
5	3	37	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
6	NEW▶		LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
7	NEW▶		PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
8	8	5	AFRICAN LITANY RHYTHM SAFARI CDL 57145*	JULUKA
9	7	7	MBAQANGA VERVE 314511780*	MAHLATHINI & THE MAHOTELLA QUEENS
10	4	17	KINDALA MANGO 539 917*/ISLAND	MARGARETH MENEZES
11	5	17	ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS
12	9	11	DANCING ON THE WALL FLYING FISH 70577*	FLOR DE CANA
13	11	9	GIFT OF THE GNAWA FLYING FISH 70571*	HASSAN HAKMOUN/ADAM RUDOLPH
14	15	3	ZYRYAB VERVE 314510805*	PACO DE LUCIA
15	13	35	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL

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

Navarre Forges Ahead In Indie-Distrib Biz

New Nat'l Deals Are Part Of Slow & Steady Growth

SLOW BUT SURE: Eric Paulson, president of Minneapolis-based Navarre Corp., reports the independent distributor recently closed national distribution deals with L.A.-based Triloka and Agenda, Little Silver, N.J.'s DA Music, and newly formed Cabin Fever, a label venture launched by Greenwich, Conn.'s Cabin Fever Entertainment Inc.

Paulson, like many independent leaders who attended the National Assn. of Recording Merchandisers convention, avidly observes the ongoing realignment in the distribution industry. He says he prefers to keep a low profile, and continues to build his own national network slowly, but surely.

"This is a new decade, and a whole new cast of players are coming to the forefront," Paulson says. "New strategies have to be put in place to be successful. There will be change, and I'd rather influence it than get whipsawed around by it."

Navarre has a warehouse in Minneapolis and offices in New York, Los Angeles, Hawaii, San Francisco, Seattle, Chicago, and Cleveland. In addition, Paulson says he is exploring an acquisition in the South/Southeast sector of the country, which would add a warehouse and shipping facilities in that area.

ROTZ SHOTS: Rotz Records, a German label featuring hardcore rock, punk, metal, and thrash bands, has programmed its full catalog onto the Brooklyn, N.Y.-based Music Access telephone music-preview line.

The Rotz label is home to Resistors, Capitol Punishment, Death In Action, Negazione, and Lunacy, among others. The Music Access phone service allows callers to hear selections on specific Rotz titles before ordering. Rotz has a regular mail-order division in Chicago.

DICE RULES: HBO subscribers who caught Andrew Dice Clay's March 14 special, "For Ladies Only," would have heard the foul-mouthed comedian crooning "You May Be Dancin' With Me (But I'm Making Love To You)," a song written by Mark Leonard Houllif, who is signed to N.Y.-based Benchmark Recordings. Benchmark is a label

GRASS ROUTE



by Deborah Russell

that specializes in love songs that contain "meaningful lyrics and good melodies." Go figure.

TOO SICK TO CARE: Seal Beach, Calif.'s Rococo Records is pushing the edge of the envelope with a new release titled "Axe Murders" by Bierce (aka Stan Wycoff). The forthcoming video for the offbeat tune features actual footage from the trial of Jeffrey Dahmer. Some lyrics: "I'd love to hold her, I'd love to squeeze her, she gave me her heart, now I keep it in the freezer." (Ugh.)

Rococo president Rocco Spagnola produced Bierce's album, which features guest appearances by keyboardist Nicky Hopkins. Wycoff takes his name and inspiration from Ambrose Bierce, whose cynical take on life is somewhat legendary.

SEEDS & SPROUTS: Jeanine Troisi recently was named national director of sales for N.Y.-based Invasion/Great Northern Arts Ltd. She formerly was manager of retail promotion... Gust Tsilis has joined Westbury, N.Y.'s Koch International as jazz manager. Koch is now the exclusive distributor of St. Paul, Minn.'s Red House Records.

Atlanta's Ichiban Records recently picked up Detroit's Bryant Records for exclusive worldwide distribution. First up: The Detroit's Most Wanted rap title "Tricks Of The Trade Vol. II" and Smiley's rap release "The Rhythm Of Life."

Jersey City, N.J., is home to Low Frequency Recordings, a new label devoted solely to the burgeoning techno-industrial scene. House/rap producer Craig Bevan, founder of Bassment Records, is at the helm. Low Frequency's debut single, "I Want To Bring Salvation" by Nero, hit the streets March 28.

Germany's Century Media Records recently signed native rockers Cro-Mags, with a release due this

spring. The label, which has offices in Van Nuys, Calif., and New York, also is home to newly signed German techno band the Invincible Spirit, whose Century Media debut, "Can Sex Be Sin," is out now.

Miami's Pandisc recently announced the domestic signing of Danny B., an American urban/dance artist living in Germany. The label is out with "Life Can Be So Groovy," a maxi-single including a U.K. mix, a Frankfurt mix, a swing remix, and a "Rap da House" mix.

Assistance in preparing this column was provided by Ed Christman in New York.

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ALBUM RELEASES

(Continued from page 43)

GEORGE FENTON

Final Analysis
CD Varese Sarabande VSD-5356
CA VSC-5356

FERNGULLY: THE LAST RAIN FOREST

CD MCA MCAD-10567
CA MCAC-10567

HEAR MY SONG

CD Giant/Big Screen 2-24456
CA 4-24456

HENRY MANCINI

The Great Mouse Detective
CD Varese Sarabande VSD-5359
CA VSC-5359

CARLY SIMON

This Is My Life
CD Qwest/Reprise 2-26901
CA 4-26901

SHIRLEY WALKER

Memoirs Of An Invisible Man
CD Varese Sarabande VSD-5355
CA VSC-5355

HANS ZIMMER

Radio Flyer
CD Giant/Big Screen 2-24454
CA 4-24454

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.

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► K.D. LANG

Ingenue
PRODUCERS: Greg Penny, Ben Mink & k.d. lang
Sire/Warner Bros. 26840

Erstwhile country chanteuse lang moves out of her chosen genre with a vengeance on new album. Fans who knew something was up with "Shadowland" won't be greatly surprised by the lustrous pop sheen of this album, or by the torchy nature of the original songs. A listener's ability to enjoy this very different record will depend on his or her ability to dissociate lang from her country background, but there is undeniable pop and AC chart action in this album's future. "Constant Craving" is a good starter, typical of the contents.

► SPINAL TAP

Break Like The Wind
PRODUCERS: Danny Kortchmar, Dave Jerden, Steve Lukather, T. Bone Burnett, Spinal Tap
MCA 10514

The beauty of Spinal Tap has always been that it just barely crosses the fine line from reality over to parody. Unfortunately, here on its first album since "Smell The Glove," the group is too good to be a parody anymore—most of the time. Just when you think the band is losing its footing, it comes back with such soon-to-be Spinal Tap classics as the elegant "The Majesty Of Rock," contemplative "The Sun Never Sweats," and bouncy "Rainy Day Sun." Crank it up: This one goes to 11.

★ THEY MIGHT BE GIANTS

Apollo 18
PRODUCERS: They Might Be Giants
Elektra 61257

Second major release from the smallest, cleverest band in alternative pop comes awash in more incomparably catchy melodies—from '60s-styled rockers like "Dig My Grave" and "See The Constellation" to deliciously Beatlesque tunes like "My Evil Twin" and "Narrow Your Eyes." Alongside other melodic beauties "I Palindrome I," "Mammal," and single "The Statue Got Me High," TMBG offers typically eccentric treatments of R&B, big-band vocals, kiddie music, Cajun rhythms, and many others. As ever, a dizzying delight.

IAN McCULLOCH

Mysterio
PRODUCERS: Mark Saunders, Henry Priestman, Robin Guthrie
Sire/Reprise 26684

As the use of three producers might suggest, the former Echo & the Bunnymen vocalist's new solo release is something of a mixed bag. Not everything here shines, but when McCulloch is on, the songs crackle with the kind of energy one recalls from early Bunnymen sides. "Magical World" is an easy call for the first track to pull for modern rockers, while "Damnation" and "Heaven's Gate" are also good representative cuts.

★ RIDE

Going Blank Again
PRODUCERS: Alan Moulder & Ride
Sire/Reprise 26836

Manchester guitar grinders, the cream of the loud'n'feisty U.K. bands, ride again, delivering a dandy platter of axe-oriented pop and thunder-prone jam material. "Leave Them All Behind" is already reaping modern rock airplay, but "Twisterella," which boasts a superior hook and just enough of Ride's full-thrust six-string power, sounds like a number that could really do the trick, even in pop formats.

THE CHURCH

Priest = Aura
PRODUCERS: The Church & Gavin MacKillop
Arista 18683

Australian combo breaks a two-year silence with a lustrous, highly atmospheric album with instant modern rock appeal. There's something for jocks ranging from the timid to the daring here: Single-length tracks like "Paradox" and "Feel" nestle up against relatively sprawling epics like "Aura" and "Chaos." Quality is almost universally fine, and should widen the Church's still-burgeoning American audience.

R & B

► SNAP

The Madman's Return
PRODUCER: Snap
Arista 18693

Do they still have the power? Revamped duo follows up gold-plated 1990 debut with driving dance raps that range from the intriguing to the hypnotic. Penny Ford, who helped make "The Power" such a driving force, has departed for solo land, and is replaced by her cousin Thea Austin. Austin does an admirable job, especially on "See The Light." On the whole, there is nothing as instantly captivating as "The Power" here;

SPOTLIGHT



DEF LEPPARD

Adrenalize
PRODUCERS: Mike Shipley & Def Leppard
Mercury 512185

After a four-year absence and the death of guitarist Steve Clark, Def Leppard returns with its energetic, pop-metal sound wonderfully intact. Virtually every one of the 10 songs here is a possible single. And the remarkable thing is, with the exception of the first single—the anthemic "Let's Get Rocked"—none of them seems calculated or written expressly to be a hit. Though Def vet Mutt Lange didn't produce, his spirit is everywhere: Album features trademark layered melodies, rich harmonies surrounding Joe Elliott's fluid voice, crisp guitar work by Phil Collen that is nothing short of inspired, immaculate playing, and sharp, catchy songs. If great pop rock is what you want, look no further than to the hormonal stomp of "Make Love Like A Man," the flame-throwing "Personal Property," the treacherous tale "White Lightning" (perhaps an ode to Clark), the drum-propelled "I Wanna Touch You," and sensuous, pulsating "Tonight." This will absolutely fly out of stores.

although "Who Stole It" could break big.

CAMEO

Emotional Violence
PRODUCER: Larry Blackmon
Reprise 26734

Blackmon and his veteran crew come back slamm'n' with a mostly jam-down album that wades deep in the funk. Ballads, of which there are a couple, are not this act's strong suit, but high-potency up-tempo tracks kick in effortlessly. Title track, "Money," rap-tinged "Raw But Tasty," and "Don't Crash" could all ram home at harder-edged radio outlets.

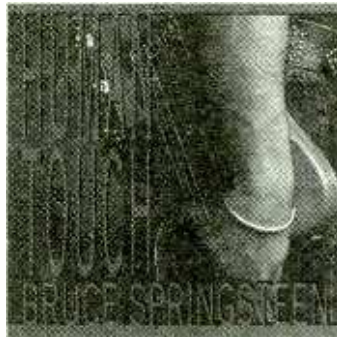
JAZZ

► ROY HARGROVE

The Vibe
PRODUCER: Larry Clothier
Novus 63132

Hargrove's position as one of the hottest trumpeters on the scene is further enhanced by this solidly swinging quintet date that features guest tenor men Branford Marsalis and David "Fathead" Newman, as well as top organist Jack McDuff (who goes wild on the blues-overload number "Blues For Booty Green's"). In a generally solid set marked by Hargrove's explosive expressions, highlight tracks include the sublime, midtempo "Alter Ego," the pretty, down-tempo "Things We Did Last Summer," and stylish, hard-hitting

SPOTLIGHT



BRUCE SPRINGSTEEN

Human Touch
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Roy Bittan
Columbia 53000

Springsteen enters the '90s with two simultaneous releases that chronicle his thoughts since 1987's "Tunnel Of Love." While both albums find Springsteen focusing on personal themes instead of global issues, "Human Touch" is the more musically adventurous of the two, as well as more radio-friendly. In addition to the soaring, vintage Boss title track, key cuts include the haunting, cautionary "With Every Wish" (with beautiful muted trumpet by Wayne Isham), rollicking "Roll Of The Dice," glorious "Real World" (with soaring background vocals by Sam & Dave's Sam Moore), and the hilarious indictment of our times, "57 Channels." "Real Man," propelled by David Sancious' organ, has a Stax/Volt groove the likes of which Springsteen has never committed to tape before. The rest of the band: Bittan, bassist Randy Jackson, and drummer Jeff Porcaro help carry out Springsteen's vision. Rock'n'roll the way it should be done.

originals "The Thang" and "Caryisms." Perhaps in tribute to Miles, Hargrove does a version of Wayne Shorter's Miles-era "Pinocchio" and a festive version of Davis classic "Milestones."

NEW AGE

► YANNI

Dare To Dream
PRODUCER: Yanni
Private Music 82096

On his first album of new material in three years, Yanni elaborately constructs complex arrangements that form a sweeping sonic landscape. The moods here range from tearfully romantic ("So Long My Friend") to lushly romantic ("Once Upon A Time") to stirringly romantic ("To The One That Knows"). You get the idea. The most surprising and exceptional track is "Aria," a concept piece conceived by Yanni and Malcolm McLaren (!) based on Leo Delibes' French opera "Lakmé," with vocals by Mona Lisa. (It's also used in a current British Airways commercial.)

COUNTRY

THE FORESTER SISTERS

I Got A Date
PRODUCERS: Robert Byrne, Alan Schulman
Warner Bros. 286212

SPOTLIGHT



BRUCE SPRINGSTEEN

Lucky Town
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Roy Bittan
Columbia 53001

If "Tunnel Of Love" was about the breakup of a marriage, "Lucky Town" is about the buildup of a family. Though guest musicians are scattered throughout, by and large, all instruments on this album are played by Springsteen. The result is spare, lean tunes that match the often deeply personal and introspective, searching lyrics. Most affecting are wedding anthem "If I Should Fall Behind," the romantically sensual "Book Of Dreams," and "Living Proof," a beautifully redemptive tale inspired by the birth of Springsteen's son. While the number of evident singles isn't as high here as on "Human Touch," jubilant "Leap Of Faith," like leadoff "Better Days," fairly jumps off the CD and begs to be heard on the radio. "Human Touch" is incredible as a rock record, but "Lucky Town" is brilliant as one man's statement of his life captured at a certain time.

The Foresters powerfully deliver 10 cuts of sheer harmony pleasure. Production is sensitive to individual numbers and instrumentation is hot, hot, hot. After their current single/remake "What'll You Do About Me," listen for the driving "Show Me A Woman," K.T. Oslin's influence on "Wanda," the refreshing remake of "I Only Have Eyes For You," and the ballad "Another Shoulder At The Wheel."

CLASSICAL

► MOZART: REQUIEM

Auger, Bartoli, Cole, Pape, Vienna Philharmonic, Solti
London 433 688

Solti reminds us how relevant modern instruments and a large chorus can be in a work now more often the province of modestly sized period instrument forces. That is if the performance is as powerful and committed as Sir Georg's. It was recorded live in the acoustically impressive space of Vienna's St. Vincent's Cathedral last Dec. 5, exactly 200 years after Mozart's death. The sense of special occasion is enhanced by the inclusion of prayers intoned during appropriate intervals of the mass.

NEW & NOTEWORTHY

SISTER SOULJAH

360 Degrees Of Power
PRODUCERS: Street Element, The LG Experience
Epic 48713

Not for the weak of heart. Sister Souljah takes a break from her Public Enemy duties, but doesn't change her tune. Uncompromising and militant, Souljah doesn't pull any punches when it comes to building up African-Americans at the expense of every other race. Whether you buy her arguments or not, they are delivered in an enormously charismatic and compelling way that forces you to listen. The music underscoring the raps is fitting and dramatic. Sure to be just as controversial as PE, perhaps even more so given the messenger.

RONNA REEVES

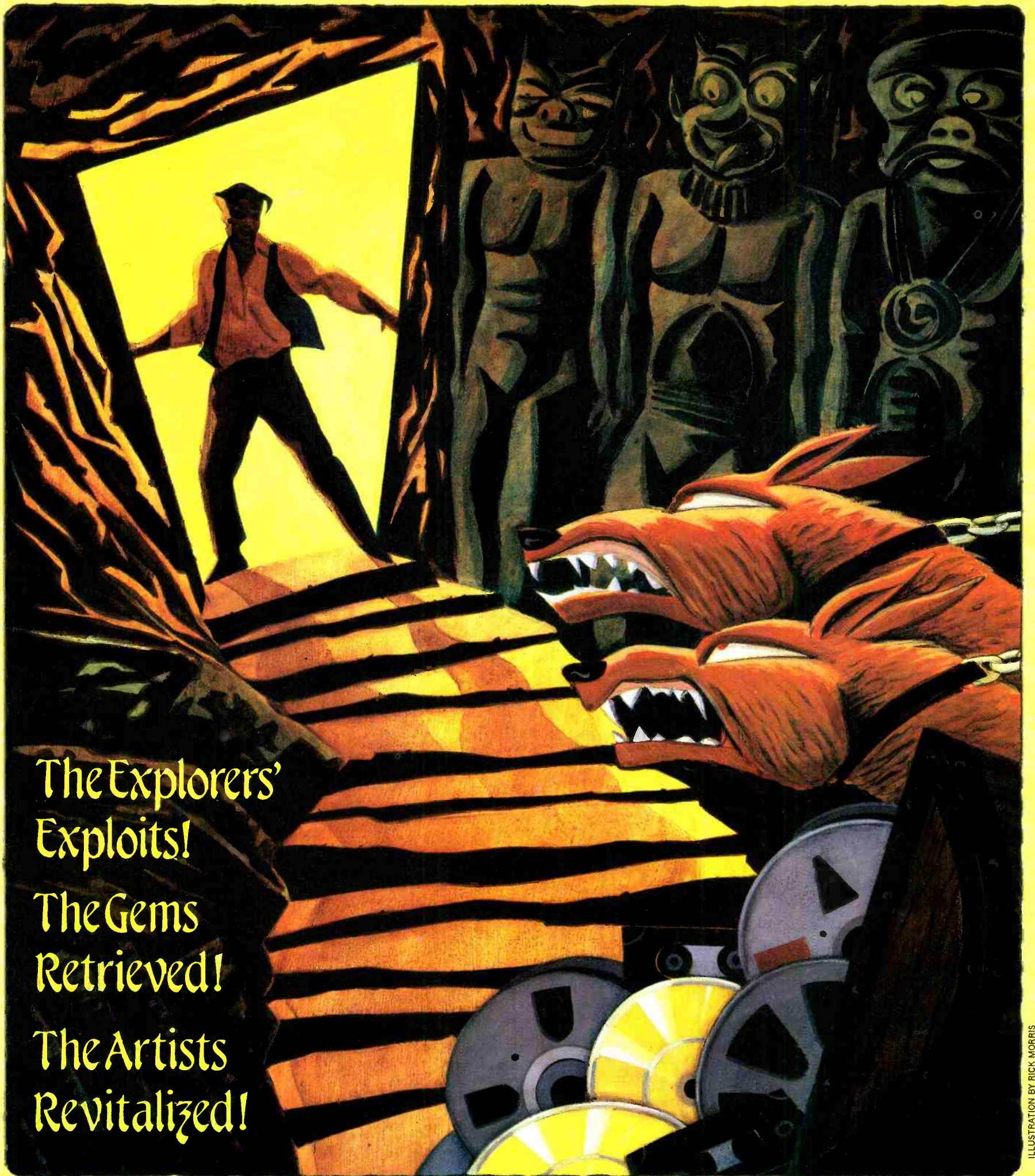
The More I Learn
PRODUCERS: Harold Shedd, Clyde Brooks
Mercury/PGD 510847

Reeves' vocals, both lush and lively, would perk up the weariest of ears. Vocal resonance and flexibility contribute to Reeves' admirable debut. Top cuts include the sweetly sung ballad "I'll Be Faithful To You," the bouncy title cut, the pleading "What If You're Wrong," the hooky "Honky Tonk Hearts," the rhythmic "We Can Hold Our Own," her spirited "Bless Your Cheatin' Heart," the rousing "Heartbreak Shoes," and "There's Love On The Line," a duet with Sammy Kershaw.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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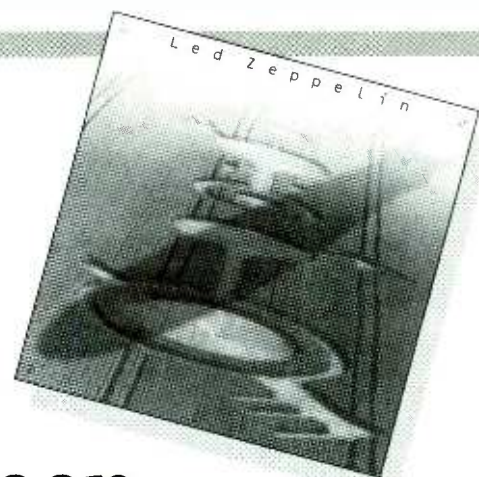
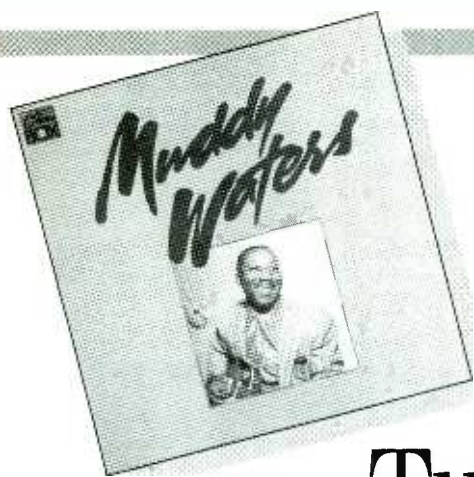
ILLUSTRATION BY RICK MORRIS

VITAL REISSUES

It's Alive!

Creative Recycling Breathes New Life Into Catalog, Turning Old Gold To Green

BY JIM BESSMAN



Long before D. A. Pennebaker affixed the title "Don't Look Back" to his documentary of Bob Dylan, it was widely assumed that pop music—and rock 'n' roll in particular—wouldn't live long enough to have a history. Serious backward glances were unthinkable for a musical culture built on quick turnover ("You're only as good as your last hit"; the kids find a Beatles album and discover that Paul McCartney was in another group before Wings).

Surprise. In 1992 the past is conspicuously present.

Whereas a few short years ago, fans had to look to foreign suppliers like German's prodigious Bear Family for out-of-print American treasures, virtually every domestic label now has a reissues program in place, and dozens of smaller companies exist strictly to cater to contemporary audiences' ravenous thirst for catalog. In stores, anthologies of '60s superstars share shelf space with the collected works of pioneer bluesmen, esoteric punk bands and venerated first-generation rap lords. Amazingly, some of these ventures in non-current niche marketing go on to become best-sellers. And, when the naming of veteran archivist producer Gregg Geller to head up Warner Bros.' catalog department generates the biggest industry buzz of the week, it only underscores the fact that the reissues adventure has become very big business.

Reissues are not mere conversions of vinyl catalog titles to digitally remastered disc or tape, but rather specially designed and annotated single pieces or sets made up of hits or otherwise classic material and/or unreleased bonus tracks that distinguish the product as something altogether new. It's all a far cry from 1959 and Art Laboe's first "Oldies But Goodies" compilations (with their "Dreamy Side" and "Rock Side" programming).

Monster Boxes From King And 'Trane

The obvious cause of all this activity is the advent of compact discs. The silver five-inch wonders not only combined superior sound and long program length, but, according to Randall Grass, executive VP of ethnically eclectic Shanachie Records, they "brought back to the market a generation of buyers who were more interested in the music of the past." Such consumers, adds Atlantic senior VP and general manager Val Azzoli, had previously been able to find their music only in "dusty old places in Greenwich Village." Now that Atlantic's heritage catalog is being properly maintained for both old and new customers, "you can walk into any Musicland or Tower and find it," says Azzoli.

Atlantic provides a good example of current major-label reissue thinking. Before Yves Beauvais assumed the post of director of catalog development, the label's rich vault holdings (Atlantic has been in continuous operation since 1948) were notably underexploited. Within the past year, the success of its extensive Atlantic and Atco Remasters series, which is focused on R&B (Ray Charles' "The Birth of Soul") but also includes such pop staples as Crosby, Stills & Nash and Sonny & Cher, has engendered a crowded slate of more R&B, jazz and blues titles.

"Across the board, all our reissues so far have been profitable to extremely profitable," Beauvais claims. "The 'The Complete Stax/Volt Singles: 1959-1968' sold at least twice as much as we expected, and the Led Zeppelin box sold nearly a million in the U.S. alone." Beauvais concedes there's a glut of reissue product on the market at present, with "every label in the world releasing three to five boxed sets last year," but he also observes a "never-ending thirst for good music nicely packaged with good sound."

Apart from pop, jazz offers the widest range of fresh reissues. Consumers can find "straight" reissues of pre-existing albums, novel theme packages and monster boxed sets—like

those typified by Fantasy's just-released 16-disc John Coltrane set and those of the mail-order Mosaic label, which has already sold 2,000 of its 18-disc collection of Nat King Cole's Capitol recordings.

"We're getting more concept oriented and consumer friendly," says Michael Cuscuna, who co-founded Mosaic and also guides the reissue programs at Blue Note and Impulse. "There's a shift toward more selective and creative packaging, so that you're not just finding a pre-existing album with bonus cuts, which worked at the beginning of the CD boom.

With the economy in a slump and so many titles available, people are overwhelmed," says Cuscuna. "And a lot of people are just getting into the music. So traditional jazz anthologies, which used to do poorly, are now doing very well. They're a great way to experience a lot of artists without spending a lot of money."

At the other end of the genre scale, country music's legacy has just started to draw attention from major labels. The Country Music Foundation, which has reissued classic country on its own imprint, has begun producing packages for several majors. According to deputy director Kyle Young, CMF is finishing up the last five of 15 "Hall Of Fame" reissues for MCA, for which it also produced last year's stellar Patsy Cline boxed set.

"As long as there's real interest by the labels in mining their catalog, our best course of action is to work with them," says Young, "because they're in a better position to distribute the stuff than we are." Nonetheless, the Foundation continues with its own line, which will soon include a second volume of Victor/Bluebird Cajun recordings spanning 1928 to 1942—a two-disc set entitled "Grand Prairie." Country's bluegrass roots are getting the reissue treatment too, through Virginia's Rebel Records, which has resericed early works by the Stanley Brothers, Lilly Bros. and Don Stover.

Swamped With Classics, Spiced With Tejano Roots

In Louisiana, Floyd Soileau's Swallow Records has big fun culling reissue compilations from his Cajun, Zydeco and swamp-pop vinyl LP catalog. Many of these are themselves compilations of regional hit singles. Multiple-artist entries such as last year's "21 Cajun Classics," which was comprised of Swallow holdings as well as tracks cherry-picked from the Rounder and Arhoolie catalogs, serve as introductions to the spicy French sounds for neophytes. For cognoscenti, Soileau has recently compiled anthologies of the legendary Balfa Brothers, Nathan Abshire and Beausoleil.

Arhoolie's Chris Strachwitz, who has his own Beausoleil reissues out, is now preoccupied with reissuing his pioneering ethnic-music inventory. The label typically stuffs an hour's worth (and often more) of choice catalog material onto its discs. Strachwitz notes that his recent repackaging of Zydeco king Clifton Chenier included an album and a half, with annotation updated to match. He's currently assembling a two-volume set of rare Tejano-roots music acquired from South Texas' Ideal label. "Anglo society has paid no attention to the biggest group of non-Anglo society," Strachwitz maintains. "This material is of such extraordinary value that it deserves at least as good a treatment as we give every tenth-rate R&B group."

Like Arhoolie, Cambridge's Rounder is actively working roots and ethnic-music reissues. Current projects involve folk/blues great Leadbelly and Mississippi John Hurt, not to mention an eight-piece anthology on "Singing Brakeman" Jimmie Rodgers. Within the Rounder Records Group, Chris Wilson's reggae label, Heartbeat, last year released the double-disc boxes "Ska Bonanza" and Bob Marley & the Wailers' "One Love." Wilson, who says it took two years to research and obtain the early '60s Jamaican music chronicled in the sets, is especially proud of the 41-track ska box, since it represents that poorly documented but extremely influential strain of Jamaican music.

Coinciding with the recent blues boom is a boomlet in blues reissues. MCA's ongoing Chess series (boxed sets on Muddy Waters, Howlin' Wolf) has led the way, though Virgin has late-

(Continued on page V-10)

The "Robert Johnson: Complete Recordings" box shocked the industry by selling more than 400,000 units.

REISSUES RAP

Gregg Geller And Andy McKaie



Between them, Gregg Geller and Andy McKaie have amassed some of the most impressive credentials of any vital reissuers. As MCA Records' VP of catalog development and special markets, A&R, McKaie is best-known for his boxed sets on Chess bluesmen Muddy Waters, Howlin' Wolf, Bo Diddley and Willie Dixon. He has won Grammys for the best historical albums of 1991 ("Billie Holiday: The Complete Decca Recordings") and 1989 ("Chuck Berry: The Chess Box"). He has produced reissues of material by Buddy Holly, Elton John, Brenda Lee, and The Mamas And The Papas, among others.

As an A & R executive for Columbia and Epic Records, Gregg Geller signed such artists as Elvis Costello, Culture Club, LaBelle, Stevie Ray Vaughn, John Hiatt and Minnie Riperton. As a producer and music consultant, he initiated RCA's acclaimed reissue programs on Elvis Presley and Sam Cooke, organized the "Columbia Country Classics" series, and compiled retrospectives on Roy Orbison, Johnny Cash, Sly Stone, Jeff Beck, Dion, Rod Stewart and more. In February, he was appointed VP of A & R for Warner Bros. Records, in charge of catalog development. Geller and McKaie recently met for the first time, at our invitation, to talk about their work and the job of creating and marketing reissue product in general.

G.S.

BILLBOARD: Matching the product to the market is no less iffy with reissue packages than with any other kind. You both must have had your share of projects that were considered risky business . . .

GREGG GELLER: Actually, the "Columbia Country Classics" series was one. I went and pitched the idea at the Sony Nashville office, and I think they wanted me to do something for them. But there was a certain disbelief, at the time, that country music could be sold on compact disc, if you can believe that. Part of the resistance, too, was that country catalog had always been perceived as a budget line.

ANDY MCKAIE: So the idea of doing such a series—nicely packaged, for CD, and going the extra mile—was antithetical to anything they'd done in the past.

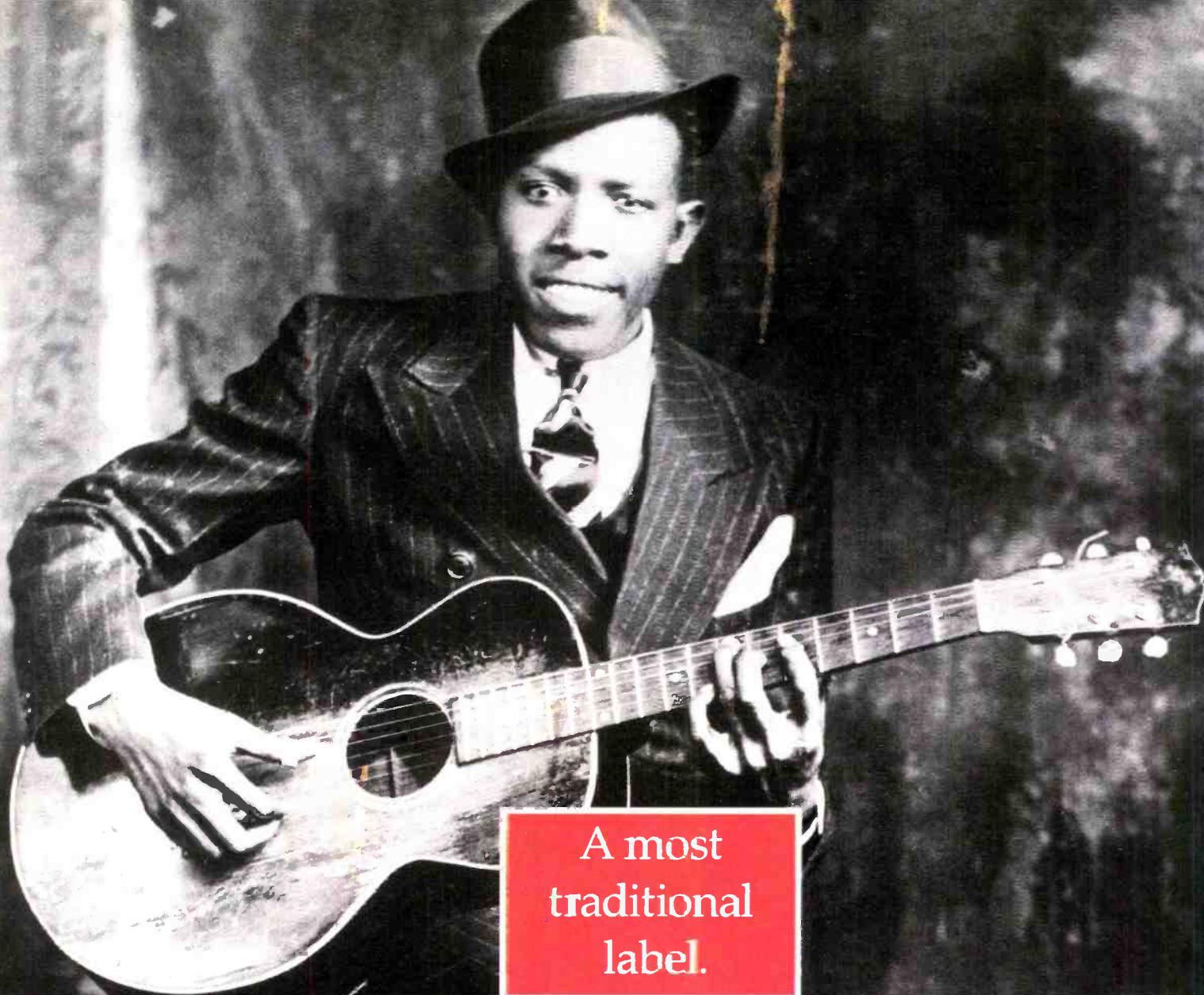
GELLER: It wasn't that tough, to be honest. It's more like "Let's give it a shot." It worked out very well, but it really was a struggle every step of the way to actually make it happen and get it out.

MCKAIE: The turnaround in country for us was Patsy Cline. One day we had this meeting, and I suggested, "Why don't we reissue it the way we're doing the Chess material, except put new covers on it?" Everyone said, "Good idea, let's do

(Continued on page V-12)



In less than two years,
Legacy has sold
more than 7,000,000
units from the
most diverse catalog
in the industry.
Not a bad tradition...



A most
traditional
label.

- Eric Andersen
- Adam Ant
- Louis Armstrong
- Barry & The Remains
- Jeff Beck
- Tony Bennett
- George Benson
- The Byrds
- Cab Calloway
- Johnny Cash
- Chicago
- The Clash
- Miles Davis
- Dion
- Willie Dixon
- Duke Ellington
- Benny Goodman
- Screamin' Jay Hawkins
- Billie Holiday
- The Hollies
- Mahalia Jackson
- Robert Johnson
- Bob Marley
- Johnny Mathis
- Memphis Minnie
- Van Morrison
- Poco
- Return To Forever
- Marty Robbins
- Paul Robeson
- Pete Seeger
- Bessie Smith
- Spirit
- Weather Report

Not

The tradition
continues...

- Coming Soon:
- Dave Brubeck
 - Cheap Trick
 - Donovan
 - Earth, Wind & Fire
 - Aretha Franklin
 - Janis Joplin
 - Taj Mahal
 - Glenn Miller
 - Bill Monroe
 - Mott The Hoople
 - Les Paul
 - Carl Perkins
 - Frank Sinatra
 - Peter Tosh
 - Muddy Waters
 - Johnny Winter
 - Link Wray



Tape Terrors, Publishing Perils, And The Search For The Perfect Master

The Lengths Archivists Go To For Your Boxed Sets

BY DAVIN SEAY

“Wanted: A few good music lovers with thirst for high adventure. Must combine qualities of Indiana Jones, Sherlock Holmes and Thomas Edison. Should be willing to work for low pay in total obscurity. Family men and fainthearted need not apply.”

Well, not exactly. But any classified ad for the booming reissue business should certainly include a caveat warning off all but the most dedicated and determined. Any casual careerist who thinks it might be fun to put together that dream package of personal picks better stick to his party tapes. It's a jungle out there in music's murky backwaters, and only the most experienced and intrepid have the patience, perseverance and sheer obsessive devotion to blaze a trail to the boxed-set mother lode.

Likewise, those starry-eyed searchers dreaming of stumbling onto the musical equivalent of the Lost Ark—an undiscovered cache of Sun sessions or a Beatles-and-Stones jam—need only cast a glance at bins bulging from the current reissuing surge to realize that priceless relics are getting harder to find than Elvis outtakes.

Still, for those foolhardy enough to forage in the thickets of undiscovered sounds, real thrills—not to mention close encounters and hairs-breadth rescues—are still to be had.

Among the most frequent perils faced by the fearless reissuer is finding a moldy master tape that, in the very act of discovery, threatens to crumble to dust before their horrified eyes. It's happened more than once to Greg Geller, one of the most intrepid compilers in the industry.

“I was doing a lot of Elvis reissues at RCA,” Geller recounts, “and one album that was high on the list was his 1957 Christmas album. We found the master in the RCA vaults with the help of a guy who'd been down there 30 years and had a filing system that no one understood but him. When we opened the box, instead of tape, all we found was this gummy mass of congealed material sticking to the spool. Naturally, my heart sank.”

It's the mark of a real musical miracle worker, however, that Geller and his engineer Rick Rowe set about to reverse both time and unchecked chemical bonding. “We sat up all night with Q-tips and lighter fluid,” he continues, “carefully pulling apart the tape inch by inch. By morning, we had an absolutely pristine master, in better condition than most of the other Elvis tapes we worked with.”

But the saga of “Elvis' Christmas Album” didn't stop there. “We couldn't find a trace of the original artwork, which included a foldout with ten pages of color photos,” Geller explains. “Eventually, the art director came up with a copy of the album, but the cover was unusable. The only solution was to reshoot the entire set. It was a Christmas scene with wrapped packages under a tree, and we redid the whole thing to a tee. Which isn't to say,” he adds with a smile, “that there isn't some Elvis fan out there who's noticed the difference.”

Another veteran reissue adventurer, MCA's VP of catalog development, Andy McKaie, has had his share of tape-decay horror stories. “I was doing a Billie Holiday package in 1986,” he recounts, “and got hold of a rare master from the Decca vaults. We put it on the deck, and, as we watched it spool through, the tape literally began flaking away.” In a desperate effort to preserve the priceless recordings, McKaie turned off the deck, carefully rewound the crumbling tape and played it again for the last time, capturing the



Alex Jones

disappearing sounds on a digital copy.

“Different labels treat their archives differently,” McKaie explains. “Chess masters, for example, were generally poorly maintained, stored and spliced. It didn't help that many of them had been moved across the country and back over the past 30 years, as the catalog was sold again and again. We had more than one close call with our recent Chess reissues. On tracks by Muddy Waters and John Lee Hooker, for instance, the splicing came apart as soon as we tried to play it, and the tapes broke into hundreds of tiny pieces, some no longer than a tenth of an inch. We had to reconstruct the songs like jigsaw puzzles, putting together all these minute bits. Sometimes, we'd open boxes and the tape would pop out at us, unwinding like a mainspring. Most of the time, incredibly, the music survived.”

Often, it's the quality of what's on the tape that causes compiling headaches—literally, in the case of Peter Welding, a seasoned reissuer and currently CEMA's special markets producer. “We wanted to do the complete Aladdin Recordings of Lightnin' Hopkins,” Welding recounts. “Now, whenever you want to do the complete anything, you're going to run into problems, and in this case it was with a particular cut that was recorded on a single track in an incredibly funky studio in Texas in the late '40s. The place wasn't up to standards—even for the time—and the entire song had this piercing high-pitched feedback running through it. We beat our heads against the wall trying to figure out how to get rid of it, but in the end we just included the track as we found it, in the interest of being comprehensive.”

Many compilers count themselves lucky to lay their hands on any tape at all, regardless of its condition. And it's in the ability to uncover prime cuts—or pry them from the grip of the greedy, leery or senile—that a reissuer's true mettle is most often tested. “Finding what you want in a record-company archive can be a real nightmare,” warns CEMA's Welding. “Capitol Records, like a lot of major labels, has scrupulously maintained their files with a computer data base that lists everything on every LP, then goes on to catalog whatever didn't make it on record. They have backup tapes of everything on file, and it's all kept in a state-of-the-art library with the highest standards of temperature, humidity and fire control. But it's when smaller catalogs are obtained and need to be integrated into existing systems that things can really get fouled up.”

As a prime example, Welding cites EMI's purchase of Liberty/UA along with its subsidiaries Sue, Imperial, Aladdin, Minit, World Pacific and others. “They had no system—none,” Welding recalls, “and it was virtually impossible to get a handle on what we'd really bought. We'd have engineers over at the Liberty warehouse going through entire rooms full of unmarked tape boxes trying to figure out what was what. They'd call us and play tapes over the phone, trying to figure out the song, the artist and at least some idea of the time frame. Eventually, we got pretty good at it, but at best it was educated guessing.”

Company archives are, for the most part, only the first stop on what can become a heroic quest for a greatest-hits grail. “Sometimes it can take up to a year to get hold of the track you're after,” asserts James Austin, reissue packager for Rhino Records. “You've got to be tenacious. When Rhino bought the Roulette catalog, Hanover Records was part of the deal, which prompted us to put together a Jack Kerouac collection. Most of the Hanover masters had ended up in London, where I had an associate going through box after box, cataloging material and keeping an eye out for Kerouac tapes. Finally, on the last spool in the last box, he found absolutely pristine session tapes of the album 'Blues And Haikus,' on which the engineer had left the tape running. You hear a musician offering to give the drunk Kerouac a ride home. It was priceless stuff we never would have had if we hadn't kept at it.”

Rhino's dogged determination to unearth treasures and trivia is likewise underscored by VP of A&R Gary Stewart's reminiscences. “For our 'Have a Nice Day' '70s series, we wanted to include 'The Night Chicago Died' by Paper Lace,” Stewart recounts. “We went to Mercury,

which had released the song, and were told that it had reverted to Peter Callander, who had written and produced it. We then tracked him down through the British Performance Rights Society, got his address and had a friend knock on his door in London with a letter of intent. Peter told us that, in fact, Mercury still owned the song, so we went back to them and, after a search, they found out he was right. We got the cut.”

It was also Stewart who broke bread in a seedy New Orleans cafe with a recently born-again music publisher. The convert regaled him with two hours of intense proselytizing before yielding the rights to a key track for Rhino's Neville Brothers retrospective. “I was happy for him,” Stewart recounts, “but I was happier for us.”

Transatlantic searches occur time and again in reissue war stories, and for good reason. “You'd be surprised at the number of masters we've been able to locate in the U.K.,” asserts Joe Sasfy, chief consultant and audio producer on a number of hugely successful Time-Life direct-mail archive projects. “Aside from a British tradition of generally taking better care of their tapes, you usually have a much better chance of finding good masters because English companies often would press and release their own editions after a song had proven itself in the U.S. market. Even a classic like 'Little Star' by the Elegants had always been available only as a disc transfer here in the U.S., until we managed to find a great quality tape in England for the Time-Life rock 'n' roll series.”

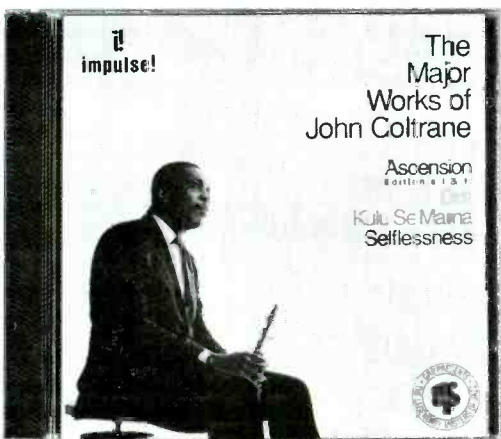
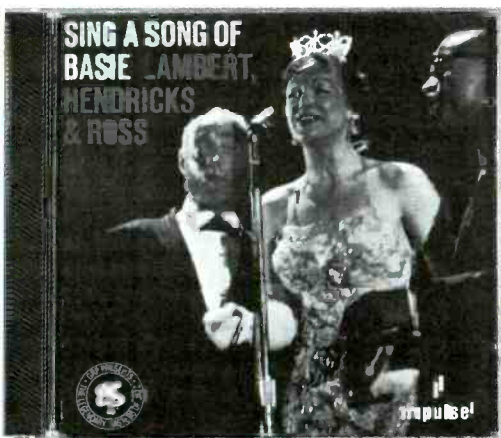
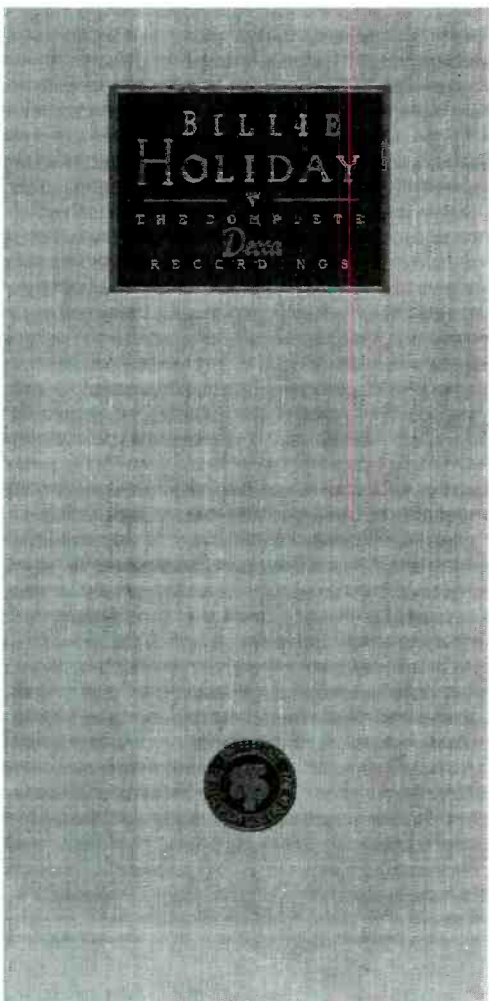
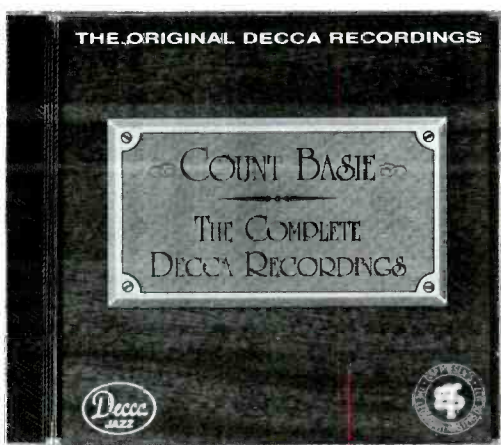
Oftentimes, appropriate artwork can be as difficult to unearth as worthwhile tracks. Atlantic Records' Yves Beauvais recalls his travails in finding vintage photos for the label's recent Ray Charles compilation. “You'd think an artist of Ray's stature would be exhaustively documented,” says

(Continued on page V-8)

ALL THAT JAZZ

Vintage: In continuous operation since 1981, PolyGram Jazz averages about 30 reissues a year—mostly from the classic Verve and Mercury vaults. VP Richard Seidel cites “the songbooks” (Cole Porter, Ella Fitzgerald, et al) as the label's most successful. Due in '92 are “The Complete Billie Holiday On Verve” and a three-CD set honoring Dizzy Gillespie's 75th birthday.

Newish: The independent JVC Jazz label, distributed by GRP from 1987 to 1990, specializes in more recent repackagings ('70s and '80s work by Dave Grusin, Lee Ritenour, Sado Watanabe). Label manager Denny Stilwell figures reissues will comprise “75 to 80 percent” of JVC Jazz's releases this year.



THE LEGENDARY MASTERS OF JAZZ Still Alive on Decca And Impulse!

Count Basie
Billie Holiday
John Coltrane
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Benny Goodman
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Charlie Barnet
Bing Crosby
Roy Eldridge
Woody Herman
Coleman Hawkins
Albert Ayler
Gato Barbieri
Charles Mingus
Sonny Rollins
McCoy Tyner
Keith Jarrett
Max Roach
Oliver Nelson
Archie Shepp
Jimmy Dorsey
Ella Fitzgerald
Lionel Hampton
Earl Hines
Chick Webb
Gil Evans
Nat King Cole
Cab Calloway
Jay McShann
Sidney Bechet
Charlie Haden
J.J. Johnson
Quincy Jones
Benny Carter
Art Blakey
Ornette Coleman
Milt Jackson
Ben Webster
Sonny Still
Freddie Hubbard



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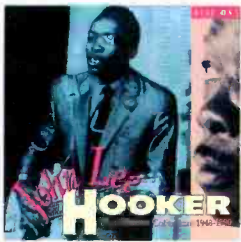
The Decca trademark is used in this ad to refer only to recordings distributed in North America by MCA/GRP

THE BEST MUSIC OF THE
20TH CENTURY WAS ALL
RECORDED THIS MONTH.
NOTHING THAT PRECEDED.
IT WAS ANY GOOD. ALL OF
IT WAS MERELY STEPPING
STONES TO TODAY. NOW
IS THE ONLY MUSIC THAT
COUNTS. NOW IS ALL THAT
IS WORTH SELLING. WHAT

Those who forget the past are doomed
to repeat it. Those who study the past
end up with great CD libraries of
bitchin' tunes their friends will envy.



And so the present rushes furiously into the future leaving its bags in the hands of a small band of curiously driven people in Santa Monica, California.



JOHN LEE HOOKER
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BILLBOARD TOP HITS
Rock'n'Roll, Country, Dance
(42 Volumes and counting...)



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Soul Hits of the '70s
(15 Volumes)



GUITAR PLAYERS PRESENTS
Legends of Guitar
(13 Volumes)



HAVE A NICE DAY
Super Hits of the '70s
(15 Volumes)



THE BEST OF MTV'S 120 MINUTES
Never Mind the Mainstream
(2 Volumes)



RHINO/ATLANTIC RE-MASTER SERIES
Featuring: Otis Redding, Aretha Franklin, Sam & Dave, Wilson Pickett, Ray Charles, The Spinners and many more

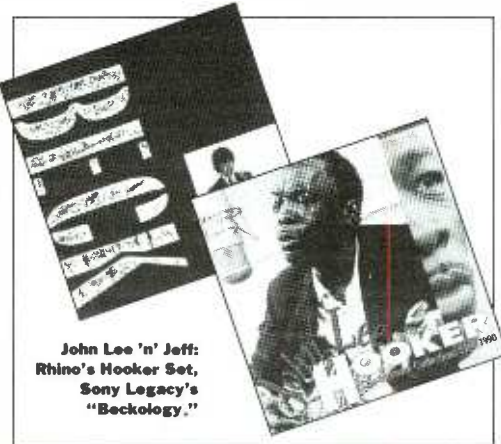
IS BEING THE HIGHEST ACHIEVEMENT OF MUSIC ON THE CHARTS TODAY. CANT. MUSIC THAT IS NOT NEW DOES NOT TOUCH THE NEW PEOPLE THE NEW WORLD IS MADE OF. ONLY MUSIC OF TODAY. THIS MONTH THIS AS ANY MEANING.

(Continued from page V-4)

Beauvais, "but, for certain periods of his career, it's just not the case. After exhausting every lead, we finally found our cover art, a rare color photo from the late '50s, hanging on a photographer's living-room wall."

"Finding good art can be very frustrating," agrees Rhino's Inglot. "Sometimes, photographers who were scraping by in the '50s and '60s have gone on to make a name for themselves and are charging top dollar for their work. It's hard to go to one of them and offer \$200 for an Allan Sherman shot, even though they may have the best stuff. You end up begging and pleading and then promising you won't tell anyone where you got the picture."

Yet for all the hazards of reissuing, there is not a compiler worthy of the name who does not find unique and lasting satisfaction in a good package well done. "Getting Robert Johnson out of a legal hold was one of the high points of my career to date," says Joe McEwen, a former independent reissuer and now current VP of A&R at Sire Records. "Various people had tried to untangle it all over the past 15 years and in the process created a very thick and intimidating legal file. It was just a question of keeping on it, staying focused, working on one problem at a time." The result, of course, was one of the most successful retrospectives in recent musical memory. "Betty Carter was another proud moment," McEwen continues, warming to the subject of reissuing rewards. "When we decided to put together a compilation called 'Social Call,' Betty's career was in something of a decline. We contacted her, and one of the first questions she asked, naturally, was if there was a way she could make some money from the project. Checking the files, we discovered that her contract had been lost, and, as a result, we arranged to have her paid current studio rates for the material we wanted to use. It was a great feeling to give something back to an artist whose work I'd loved for so long, and, while I'm not saying that 'Social Call' reactivated her career, it sure didn't hurt."



John Lee 'n' Jeff:
Rhino's Hooker Set,
Sony Legacy's
"Beckology."

"Artists by and large are anxious to cooperate in putting together their own musical histories," remarks Atlantic's Beauvais. "Sometimes, of course, the process can be very complicated. Our Yes package is a good example. Over the years, the group had a number of different lineups, and, in order to get approval from all the principals, we had to send track lists to 12 different musicians. For our Crosby, Stills, Nash & Young retrospective, we listened to over 200 hours of session tapes, pulling out 25 alternate tracks, which then had to go through the same process of approval. As much as being a musicologist, you've got to be a good diplomat and arbitrator."

"It's a business of small rewards," concludes Geller, going on to evoke the moment when, after the release of Dion's "Bronx Blues" package, the legendary singer performed several of the long-buried cuts at a Bottom Line songwriters showcase. "That's the kind of thing that keeps you going," he explains. "That, and the chance to get out the stuff that's always been in your head, floating around, waiting for an opportunity."

For Geller, no less than for any authentic aural adventurer on the reissue trail, those opportunities can be a lifetime in the making. "When I was growing up on Long Island," he says, "the nearest record store was about five miles away. Naturally, I used to spend a lot of time there. Years later, as a college student, I stopped back in on the day they happened to be closing up the business."

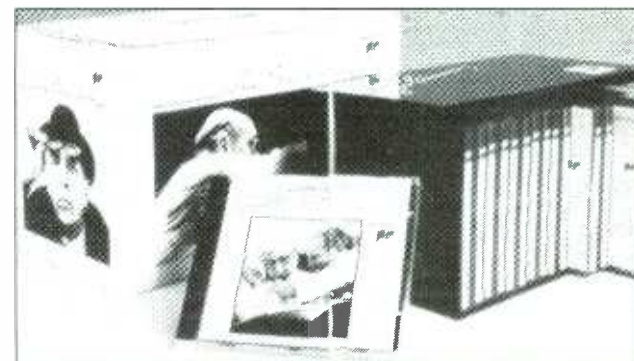
"In the back of the store was a big pile of 45's on the floor, and mixed in among them were a lot of old RCA R&B singles. They were some of the earliest 45's ever made," says Geller, "from the late '40s and early '50s, classic stuff, pressed in amber plastic. They were selling ten for a dollar, and I would have bought them all but could only afford a few. I've always wondered what I'd missed."

"Years later, while I was at RCA, I went back into the vaults and got that old stuff out," he continues. "I listened to it all, pulled out my favorites and put together a compilation. That's what this business, at its best, is all about."

CLASSICAL REISSUES

BY TERRY BARNES

The marketing of classic reissues might not be wacky, but it's certainly wily. You won't find more eccentric packaging or more ingenious sponsorships in any other realm of music. Classics are peddled in \$2,000 sets, featured in the "Guinness Book of World Records," encased in fine furniture, and tied in with celebrities ranging from Prince Charles to gourmet cook Martha Stewart. The following are some of the more unusual offerings:



Igor's Edition: Twenty-two-CD Stravinsky collection from Sony Classical.

SONY MASTERWORKS/SONY CLASSICAL

(2,000 selections total, 50 percent reissues)

Selling Like Hot Cakes: The 10-CD "Dinner Classics" series combines classical music with menus and recipes by celebrity gourmet Martha Stewart. Some CDs are matched to countries (French music and food), others to moods (Baroque Breakfast). When the first five CDs sold over two million, Sony went back for seconds. Five more "Dinner Classic" CDs were released, and another five ("The Third Course," including "Just Desserts") are in production.

Only the Prince of Wales Could Afford It: The 119-CD series, "Leonard Bernstein: The Royal Edition," features watercolor artwork by classical-music fan Prince Charles. Portions of the proceeds go to the Prince's Trust Fund charities. In April, the series begins shipping as single midline CDs, with five to 10 new titles added every two months. Eventually, all 119 volumes will be available in an elaborate \$1,500 set.

Most Reading Material: Sony's 22-CD set, "Igor Stravinsky 1882-1972: The Edition," includes more than 600 pages of notes and photos. Packed into a foot-long heavy-plastic container that converts into a permanent storage unit, the set sells for about \$330.

Donde Esta el American Consulate?: Sony hired Berlitz language schools to write the liner notes for the new "Passport" series of 10 CDs, each featuring the music of a different country, with historical notes about the people and culture.

POLYGRAM CLASSICS AND JAZZ, MERCURY LIVING PRESENCE

(200 titles, 25 percent reissues)

Guinness World-Record Holder: The \$2,300, 180-CD "Complete Mozart" set has every piece of music Mozart was known to write, including compositions he never even heard performed. Reissues and newly discovered works are combined to create the 45 separate volumes that comprise the set. This year, the whole collection will be packaged in a suitcase/display unit with a custom-molded slot for each CD.

Most Unusual and Best-selling Package: "The Complete Mozart" is packaged in double-thick "compactothèques," which each hold a single CD and a highly educational 208-page booklet. Compactothèques will also be used for Philips' new "Insignia" series, a collection of signature pieces by their current frontline artists. Each of these comes with a copy of "Classics From A to Z," which markets the entire line to the buyer.

Techno-Cult Appeal: Mercury's "Living Presence" series has amassed a near-fanatical following in its two-year history. Producer Wilma Kozart has developed and applied space-age electronic techniques to restore a series of older recordings to near-live perfection. About 20 are released per year, but there's a target of 300 to 400 CDs.

LONDON RECORDS

(1,200 titles, 30 percent reissues)

Marketing Coup: Pavarotti himself helped compile his favorite pop pieces into "The Pavarotti Songbook," which was packaged in a long box (out-classing the usual reissue clamshell) and sold at full price. Backed by a major marketing campaign, the CD has hovered high on classical and crossover charts for six months.



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TELARC INTERNATIONAL

(300 titles, 2 percent reissues: Telarc, which began in 1978, is just starting to repackage and reissue its collection of digital recordings from the '70s and '80s.)

Wolfgang the Kid: Telarc's \$100, 10-CD set, "Mozart: The Symphonies," is a definitive edition of not only his 41 symphonies but four others written by Wolfgang as early as age seven.

RCA VICTOR

(3,500 titles, 50 percent reissues)

Classical Furniture: RCA's 82-CD "Complete Toscanini Collection" will be housed in its own 2.5-by-3-foot wooden case with the composer's signature etched into glass doors. Expect to pay \$900 to \$1,000 when it ships in October.

Cartoon Bait: To introduce people to classical music, RCA commissioned Al Hirschfield to illustrate each of the first 20 CDs in their "Greatest Hits" series. When introduced in 1991, the series sold a whopping 600,000 units in 90 days.

ANGEL/EMI CLASSICS

(800 titles, 60 percent reissues)

Real Oldies: The Angel label, formed in 1989, includes some of the most ancient recordings in the music business. Nearly half their reissues are now available on CD in glorious mono. One of the oldest is a volume of Enrico Caruso's first recordings, "Opera Arias 1902-1904."

Talk About Iron Lungs: Angel will soon release a tribute to the great Italian soprano Luisa Tetrazzini featuring songs recorded between 1907 and 1922 and manufactured in sets of three 80-minute CDs. Since there were no microphones until about 1925, the original recordings required a voice powerful enough to jolt a metal needle enough to gouge a groove on a wax disc.

ELEKTRA INTERNATIONAL CLASSICS (TELDEC, ERATO)

(700 titles, 10 to 12 percent reissues)

Record Collectors to the Rescue: World War II destroyed Teldec's Berlin studios and the priceless masters stored there. Recently, the label conducted a worldwide search for top-quality 78 rpm shellac records to serve as new masters. Archives and record collectors turned up enough material to initiate a new series of 11 single CDs with historic recordings from the '30s and '40s. Still to be titled, the series will feature Teldec's modern logo alongside their traditional Telefunken logo.

Golden Throat of Marlene Dietrich: The label's best-selling and most unusual reissue is a 1930 recording of the original "Threepenny Opera" cast members singing excerpts from the work, including cabaret pieces by Lotte Lenya and Dietrich.



DECENT RECENT

New York's Razor & Tie Music plumbs the not-so-distant past (late '70s to early '80s) for its treasures. Co-owner Chris Chenfeld (with Craig Balsam) sees Rhino as a model but notes that R&T "leans more toward single-artist releases than compilations." Among these are David Johansen's solo sets, mid-period Graham Parker, and "Right Back At Ya (1971-1983)," the label's Michael Stanley Band anthology, which has done more than 30,000 units to date.

v i t a l

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VITAL REISSUES

(Continued from page V-2)
ly joined the fray with its Flair logo. Alligator has long been active too, while Shanachie is busy plumbing its trove of early blues (most recently a pair of Charlie Patton-related discs). Blues are likewise represented, along with jazz and ragtime, by New York's strictly archival Biograph Records, which has just issued new discs of vintage Skip James and Reverend Gary Davis.

Three Bucks And An Exhausted Bowie

While the reissues train gathers speed, not everyone is happy about its ultimate destination. "It isn't stronger than ever, and it won't last forever," states Rhino VP of A&R Gary Stewart. "And it will eventually revert to the state it was in before all the hoopla." Stewart maintains that the money simply isn't there to ensure continued growth for all players. Major labels, he feels, which are now "putting out records we wouldn't touch," are likely to find that sales of 12,000 units, which a

small company like Rhino can get by with, mean doom for a big company with higher overhead.

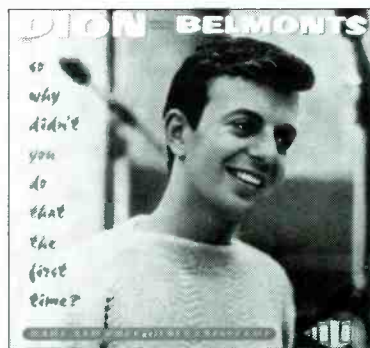
"This is a limited market, and it always has been," Stewart continues, further questioning the wisdom of multi-disc sets for artists for whom one is sufficient. "There's a reason why the majors don't focus on catalog—and they're right not to. We have such a minor position on new artists because we've learned we can't do both," he says. "A good portion of our [reissue] records don't recoup either. It takes an incredible marketing effort to squeeze out minimal sales."

Still, Rhino is squeezing future reissues from the likes of Rachel Sweet, Ian Dury, Desmond Dekker, Dionne Warwick (a second "Best Of") and Buck Owens (a three-disc box). And the label's new arrangement with Atlantic calls for Rhino to release four to six titles from that catalog per month.

Meanwhile, Rykodisc's marketing director, John Hammond, laments the depletion of the "great cata-

logs"—such as its nearly exhausted Frank Zappa and David Bowie reissue programs. Resigned to "digging deeper," he's nevertheless pleased with Ryko's newly released Yoko Ono boxed set, its three discs focusing on Alex Chilton's acclaimed '70s group Big Star and a forthcoming set of Soft Boys reissues.

But RCA's "Heritage" series director Billy Altman voices the re-



Brits 'n' Bronx: Ace's Dion & the Belmonts package.

sue activist's darkest realization: The "window of opportunity" doesn't stay open forever. "This stuff is in vogue only every 10 or 15 years," says Altman, who's delved into RCA's blues, gospel and Western-swing history. "A lot of my colleagues say, 'Throw out as much as you can as fast as you can, because they'll pull the plug on you real soon!'" On the brighter side, though, Altman is glad that RCA has kept all his work on the shelves. And, with the flood of archival product yet to abate, marketing it is no mean feat.

"We only put out reissues if retailers and collectors call for it," says Motown's senior VP of sales and distribution, Oscar Fields. In June the label will deliver a pair of four-disc "Hitsville U.S.A." sets containing every Motown No. 1 single except Lionel Richie's (a Richie greatest-hits set is due this month).

Motown with its "Greatest Hits And Rare Classics" series, TVT with

its Ed Sullivan TV show reissues, and Vanguard with its "Newport Folk Festival Classics" compilations are among several labels that strive for a unified graphic look in their re-packagings. Capitol's extensive "Capitol Collectors" series and EMI's "Legendary Masters" line have earned plaudits for their stylish presentations and high-quality audio.

At GRP Records, which recently gained control of parent company MCA's revered Impulse and Decca jazz lines, senior VP of sales and distribution Bud Katzel notes the effort made to "keep the integrity" of those catalogs by replicating the original covers and painstakingly remastering and remixing. (The latter chores are supervised by Michael Cuscuna for Impulse and Orrin Keepnews for Decca).

Downsizing And Spin-offs

Perhaps the biggest surge on the reissues circuit occurred in 1990, when Sony Music founded Legacy as the official line for its Columbia and Epic catalogs. Releasing approximately 150 titles annually—in various genres and formats—Legacy has enjoyed its greatest success with its "Robert Johnson: The Complete Recordings" box, which shocked the industry by selling more than 400,000 units, and a Byrds box and Van Morrison (Bang era) single disc, both of which have sold in the 100,000-unit range.

"Disco One-Hit Wonders" is but part of Hot Productions' ongoing series of '70s dance reissues.

Legacy's four-disc "The Byrds," first issued in 1990, recently spawned a single-disc spin-off, "20 Essential Tracks From The Boxed Set: 1965-1990."

"The Byrds deserve a greatest-hits other than the original 'Byrds

Greatest Hits,' which was reissued in '83 or '84," says Legacy project director Rich Bauer. "Remastering technology wasn't as good then, and back then record companies were rushing out as much catalog as they could—not always finding the original master tapes." Bauer, incidentally, uses the term "new catalog releases" in referring to Legacy reissues, which have most recently included boxes from the Clash, Jeff Beck and Aerosmith.

The Byrds' "Essential" spin-off follows single-disc representations of Warners' Rod Stewart and Polydor's James Brown boxes (both four-disc sets). Meanwhile, Atlantic's Remasters' double-disc Led Zeppelin package (which includes a single-disc best-of from the four-disc Zep box as well as a special interview disc) has been sold successfully via a mail-order TV campaign and is now headed for retail. The CD/cassette pricepoint difference is \$39.98/\$29.98 for the Remasters set versus \$74.98/\$54.98 for the full box.

Television has worked wonders for Time-Life Music's continuity series, according to executive producer Charlie McCardell. A current commercial using '60s video footage, album graphics and consumer testimonials to promote the "Classic Rock" set is "going gangbusters," he says. Time-Life, via its nonretail direct-marketing efforts, has been able to license otherwise impossible-to-find-on-CD songs, especially in its massive "Rock 'N' Roll Era" series, which is now approaching 50 volumes.

Another direct marketer, the Smithsonian Collection of Recordings, is launching its first continuity series with a projected 20-volume "Great Songbook Set." The company will also continue producing its historical boxed sets, which have been made available at retail; a four-disc Cole Porter centennial tribute is due this month.

Regarding boxed sets—and the vexing problems their unstandard sizing can cause for retailers—Paul Williams, RCA's VP of international product development, says that upcoming Lou Reed and Jefferson Airplane boxes will fit the 6-by-12 format. "It's fine and dandy to be stacked in front at Tower," he says, "but you still want to be selling them a year later, when you won't know where they'll put them."

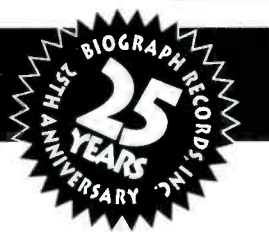
Meanwhile, Capitol will reconfigure its best-selling Sinatra box into the 6-by-12 format. Its forthcoming Sinatra set (currently scheduled for September), though, will be something else entirely. According to Clark Duval, senior director of artists and catalog development, this collection of the Voice's entire Capitol career will come in a deluxe hardwood box, just the thing to accommodate its 16-disc contents.

Advantages Of Being Single

As for single-disc reissues, Kent Crawford, vice president of the Welk Music Group, which owns the renowned Vanguard catalog, notes the importance of having more than one title from an artist available at retail. "We now have two Siegel-Schwab Band packages available at different lengths and pricepoints,"

BIOGRAPH

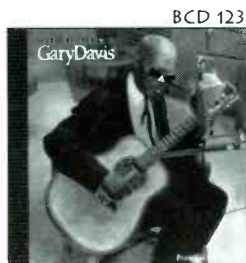
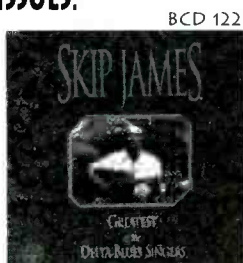
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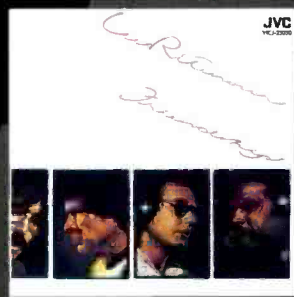
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COMING IN MAY

Vital Re-issues from Curb

he explains. "That makes it easier to justify their place in-store. Chances of keeping some stock on hand is much greater if there are two or three titles available, and, if one title is out, at least customers have the option of getting another."

But should there be too many titles on hand, not to worry, says Phil Jones, executive VP at Fantasy, which will release another 250 jazz, gospel and R&B titles this year through its family of labels (Stax, Specialty, Milestone, Prestige, etc.). "Once they peter out, we switch them to our [midline] Original Jazz Classics line!"

Would that the rest of the reissues future was so easy. "Obviously, a lot of the major catalog reissues are behind us now," says PolyGram's VP of catalog development Bill Levenson. "So we'll have to be more creative." Speaking as a consumer, Capitol's Ron Furmanek, who has crammed as many as 31 tracks onto one disc, will accept no less than 20 tracks per disc. Mosaic's Cuscuna cites "Welcome To The Club," a lesser-known Nat King Cole title recorded with the Count Basie Orchestra on Capitol. "If I just put it out in its original form, it wouldn't do that well. So I added five songs he did with Stan Kenton and called it 'Big Band Cole,' and it's doing very well." Always seeking novel compilations, Rhino will soon release "Bo Diddley Beats," rock tunes using the famed Diddley rhythm performed by a variety of artists. No less novel is "Disco One-Hit Wonders"—though the collection is no one-shot, but rather part of Hot Productions' ongoing series devoted exclusively to reissuing classic '70s disco (best-ofs on Claudja Berry, TK Records, et. al.).

But pricepoint is at least as important as creativity, notes Levenson, who helped launch the pricey boxed-set era in 1988 with Eric Clapton's "Crossroads." He now intends to limit his boxed sets to two or three discs, keeping prices between \$20 and \$30. To this end, instead of putting out a four-disc John Mayall set, he'll release two double-disc boxes—one covering the British bluesman's Decca period, the other his Polydor years.

On the street, indications are that reissues in general are likely to prosper. Jim Brannan, pop buyer for downtown Manhattan's J&R Music World, is one dealer who's been amazed by their performance. "Over the holidays, with the economy as bad as it was, I didn't expect to find anyone willing to plunk down the \$64 or so for a boxed set. But I was truly surprised at how well even the high-ticketed items were flying out." Brannan singles out the Zeppelin box for its continued success, but also cites such Legacy product as Barbra Streisand, Jeff Beck and Tony Bennett.

"And the Phil Spector box," he adds, acknowledging the ABKCO set's thoroughness, sound and packaging. "You can call me in six years, and I know that one will still be selling."

BREAD & BUTTER AND BOXES

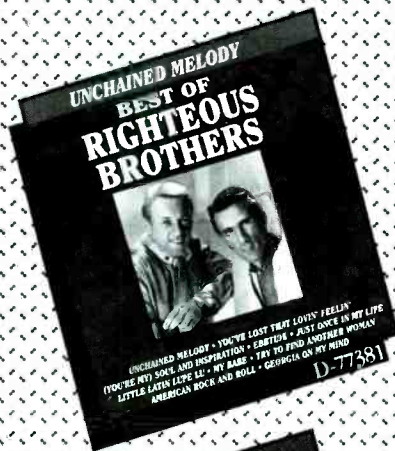
"We don't offer boxed sets," says music-biz veteran Mike Curb, whose eponymous label now features about 250 reissue titles ("nearly 50 percent of our total catalog"). Curb sticks with single-disc best-ofs, the most successful of which has been "The Righteous Bros.' Greatest Hits, Volume 1" (nearing platinum at press time). In the works is an agreement with Roe International to put a dozen Curb reissues into special promo packs to be given away with each RI Laser Star jukebox sold.

ACE'S PLACE

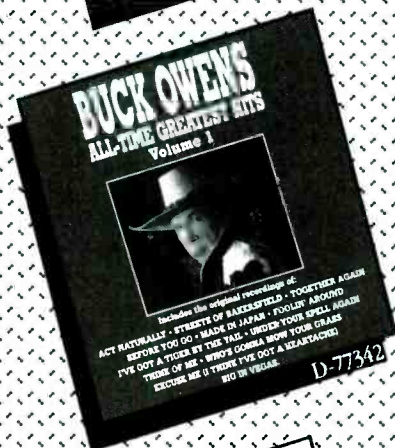
When it comes to music history, Britain's Ace Records' place is secure. Reissuing UK and US pop, rock and jazz since the late '70s (from B.B. King to Eric Dolphy and Billy Bragg), Ace remains vitally pro-active; the label's John Crosby says it's "looking to license or purchase '50s, '60s and '70s masters" and invites interested parties to give a call.

NEW KID ON THE BLOCK

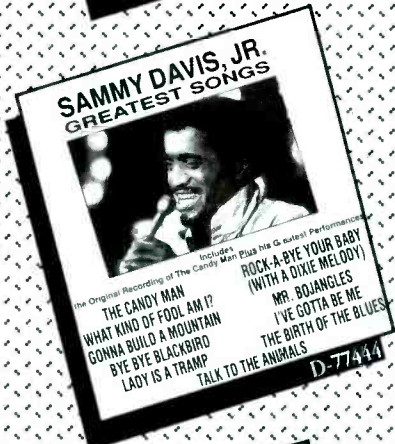
"As a new label, it is essential for us to develop a catalog as soon as possible," says Phil Walden, president of the newly reactivated Capricorn Records, "and reissues enable us to do that. All of us at Capricorn are true fans of this music. We're dedicated to presenting these artists and labels that were so instrumental in shaping the sound of rock 'n' roll in proper perspective." Proof: the three-CD "Scepter Records Story," due next month, and an Elmore James collection to be released later.



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- Four Seasons Greatest Hits (D-77304)
- Ray Stevens All Time Greatest Hits (D-77312)
- Best of Lobo (D-77302)
- Best of Bobby Darin (D-77325)



- Merle Haggard Best of Country Blues (D-77368)
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- Kenny Rogers Greatest Country Hits (D-77358)
- Best of Hank Williams, Sr. & Jr. (D-77552)



- Best of Andy Williams (D-77439)
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VITAL REISSUES

(Continued from page V-2)

it," and they did. MCA Nashville reissued the whole Patsy Cline catalog at once and did a wonderful job.

GELLER: Another thing is that you're so dependent, when you're doing this kind of work, on exposure in the press. I really think it's reviews and press in general that spread the word on reissues. And, on the part of the press, there's intense interest in hearing original versions of songs that later became famous by whomever. It's a real symbiotic relationship there.

McKAIE: I do think the press right now is being overwhelmed by reissues. We all witnessed this at Christmas.

GELLER: I agree. The Jeff Beck set that I did came out the same day that Sony released the Clash box, and Aerosmith was out around the same time. Everybody and his brother released boxed sets. What that meant was that each of those, which under ordinary circumstances would have generated just endless press, didn't get as much attention.

McKAIE: The difference was amazing. When I put out the Chuck Berry and Willie Dixon sets, it was banner headlines everywhere. The attention that was paid was astounding. Muddy Waters was beyond belief. I put out Howlin' Wolf, and I got only paragraphs because they were flooded.

BB: To what degree does cost inhibit the creative side of a reissues project? For instance, in the programming of an album itself . . .

GELLER: For one thing, it greatly limits the number of tracks that you may have on a compilation, which is an unfortunate aspect of the American record business.

McKAIE: You're often very dependent on getting cooperation from publishers, and, sometimes, if you don't get the break from them, then your hands are really tied. And there are publishers out there who really make it tough. Sometimes you find yourself going to the managers and artists and having them tell the publishers to give us a break.

BB: In general, more companies are allotting bigger budgets to reissue projects, aren't they?

GELLER: Well, when I first started doing this kind of package, it wasn't my professional role per se. It was just something that I was doing principally for my own edification and for anybody else who happened to care. I would not count my colleagues at the record company among the people who cared.

BB: Even with the Elvis reissues?

GELLER: Elvis may be a special case, but at RCA I remember that, when I was leaving the company, a fellow who was the chief finance officer came to say goodbye to me and said, "Gee, Gregg, I thought you were absolutely crazy when you were spending all that money to reissue Sam Cooke," because I did spend a fair amount of money on Sam Cooke, more than anybody might have expected. We had a lot of mixing to do. The studio cost for this old material that RCA hadn't bothered with for at least 15 years was pretty high. And this guy commented on it from time to time, and when I was leaving he said, "I really thought you were out of your mind, but it worked out pretty well, didn't it?" And it sure did, thank you very much. Worldwide, we had sold a couple of million units with Sam Cooke. It was an amazing story, and it was timing and luck. Who knew that Levi's would begin using "Wonderful World" in an ad in England, and that when we released "Wonderful World" as a single it would go to number two on the charts and stay in the Top 10 for 12 weeks and spread from England across the continent? This

"Who knew that, when we released 'Wonderful World' as a single, this 1960 Sam Cooke record would become a worldwide hit in 1986?"

1960 single became a worldwide hit in 1986.

McKAIE: It's nice when that happens. I think that what happened with me, basically, was that it was a discovery process for the label. Initially, we were doing reissues that were more straightforward and scaled down, and there wasn't much call to spend a lot of money. When I started upping the ante by doing larger packages, there were some gulps, but at the same time we saw the results each time we stepped it up—like when we decided to go to the double-album stage. As long as it's in the framework of a reasonable budget, you'll end up doing the right thing for both the music and the label.

GELLER: Lo and behold, you'll discover that advertising works. Miracle of miracles!

McKAIE: Right. There is more money now to promote reissues. I used to count myself lucky just to have review copies to send out to press. Airplay, though, seems sort of beyond reason to expect, except in very special cases. I do get a lot of airplay for my Chess blues things, and

Gem Retrieved: McKaie's award-winning Billie Holiday box, a priceless recording that was almost lost (see page V-4).



we do giveaways to the blues stations and the blues shows. We do various promotions. We have the Chess Club, which has 22,000 members now.

GELLER: I'm a member.

McKAIE: It's basically a newsletter that people subscribe to. We put it out just prior to a release or simultaneous with a release. And we do advertise. As far as increased commitment to reissues, it's really a matter of working within the company and proving that things work. A lot of people within most record companies probably aren't aware of the significance of magazines like *Goldmine*, but we advertise there regularly—and in *Living Blues*, this esoteric magazine out of the University of Mississippi. Now it's not so esoteric to most companies anymore.

GELLER: There are certain places where you go to reach your target audience that are not necessarily expensive.

McKAIE: That's exactly right. It's the same notion as the Chess Club. That started because I was trying to figure out how to tell people what we were doing. I couldn't rely on the press necessarily. I couldn't rely on anything. Yet I was constantly getting bargaged with letters asking, "What do you have out? What are you

going to do?" And we came up with this idea: Give everybody a catalog and tell them what we are coming out with, so they don't have to rely on their local daily, hoping that someone there likes it enough to review it. The Club was a means of reaching the audience that really wants the music.

GELLER: Where you do take off substantially, especially with

that audience, is when you contribute new material to the package.

McKAIE: Absolutely.

GELLER: Like on "Storyteller," the Rod Stewart box, there were three new cuts, one of which became a massive hit single, another of which was substantial, the third of which also generated some attention.

McKAIE: Yeah, Elton did new stuff for his, too. With Skynyrd, I didn't have the original band around to record new music, but I managed to find an old take on a song that wasn't much performed and a different take, and we mixed them properly. The track "All I Could Do Was Write About It" got airplay on about 70 or 80 stations.

BB: What are the advantages and disadvantages of involving the artist—when he or she is available—in a reissue project?

GELLER: A lot of times it's wonderful. In fact, I haven't had any bad experiences. With Jeff Beck, a project that I actually started in 1972 ["Beckology"], I started the project before I knew Jeff. For a variety of reasons—disputes among the Yardbirds and things—there were a lot of reasons why it couldn't quite be for all those years. Of course, during those years I became very friendly with Jeff and his manager, and we had periodic discussions about what this set might consist of. We certainly had our disagreements; you know, artists have certain aspects of their careers that they perhaps would rather not be reminded of. Jeff feels very strongly that if he never again heard "Hi Ho Silver Lining," which was a solo/vocal single that in England was a major hit single three times, that would be soon enough. But, over time, we talked it through, and pretty much everything I felt that needed to be on the set ultimately was on the set. He had a couple of instances where he put his foot down and just insisted that we not do it. But, on balance, it was more valuable to have him involved.

McKAIE: You usually reach a happy compromise one way or the other. With Elton John, we had several head sessions where we sat and thrashed things out. And that's fine because, ultimately, with Elton we got things we wouldn't have otherwise. With Brenda Lee we got some incredible photos of her dancing with Elvis, things that we couldn't have come up with without her participation.

BB: From your perspectives, where does the whole reissues phenomenon appear to be headed at this point? Are you concerned that, sooner or later, you'll run out of material to reissue?

McKAIE: Gregg's got a long way to go before that happens!

GELLER: I'm extremely fortunate in this regard because Warner Bros.' catalog is, I think it's fair to say—

McKAIE: Virgin territory.

GELLER: Right. The last major label to address this area in an organized way. We've done an occasional package, but there's a wealth of material to consider. It's like, where do I start? But I have often asked myself that same question: Where is it all going to end?

McKAIE: It's very weird because there's always somebody rediscovering something. Here we are talking to each other about all this, and in a few weeks a play opens on Broadway about Louis Jordan. You know, if this thing takes off, we have another boxed set. It's wonderful to be sitting in that position, and it's wonderful music, too.

BB: In rereleasing the music of these artists, you're in some ways defining them for posterity. The reissues you compile may stand for the next 50 years. Do you think about this when you're programming an album?

McKAIE: Obviously you do. You try to select the best cuts, and you have to trust your own instincts to do so.

GELLER: I guess if we were consistently making bad decisions about what we put on these retrospectives, somebody else would be sitting in our place tonight. But we do take the work seriously, and we generally have to have confidence in our judgment.

McKAIE: And it can break your heart when you see a package that's been poorly done. I remember [reissue compiler] Bob Porter saying to me, "You've got to get close to the bone with these. It's the one shot you've got, and you may never get another."

GELLER: But somebody else may get that shot.

McKAIE: Well, maybe. But it may take many years to get around to that.

BB: Yes, but that basic "bad" compilation might wind up getting redone and actually improved upon.

McKAIE: Actually, you're right. It's a funny thing. I was talking to somebody else who was doing a larger package on this artist who, for a long time, had been represented only by this really poor compilation, and this guy just said to me, "You know, I'm not going to do it the way they did it."

GELLER: Yeah. If this particular package on an artist I like doesn't please me, I know that some day—it could be 30 years from now—somebody will do it right. And I plan on being around for that one.

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HomeVideo

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BILLBOARD'S VIDEO NEWSWEEKLY

Kagan Panel Eyes Potential Of PPT, Supermarkets

BY JIM McCULLAUGH

LOS ANGELES—Supermarkets, pay-per-transaction, sell-through, smart marketing and merchandising, and alternative product offerings are some of the ingredients required to reignite the home video business in the '90s.

That was the prognosis March 18 during the annual daylong "Future Of Home Video" seminar conducted by Paul Kagan Associates at the Beverly Hills Hotel here.

While sell-through remains a hot growth area, last year was the first year the home video industry did not record double-digit growth, according to the Carmel, Calif.-based entertainment media analyst company Kagan Associates.

Panelists in a "Can Growth Be Restarted?" session included Rob Blattner, president, MCA Home Video; Jay Gruenwald, owner, Prime Time Video, a Northern California video specialty chain; Alan Perper, senior VP of marketing, Paramount Home Video; John Taylor, CEO, Ingram Entertainment; and Jack Silverman, president, CEVAXS U.S. Inc.

The two potential growth topics registering the most spirited debate were

supermarkets and revenue sharing.

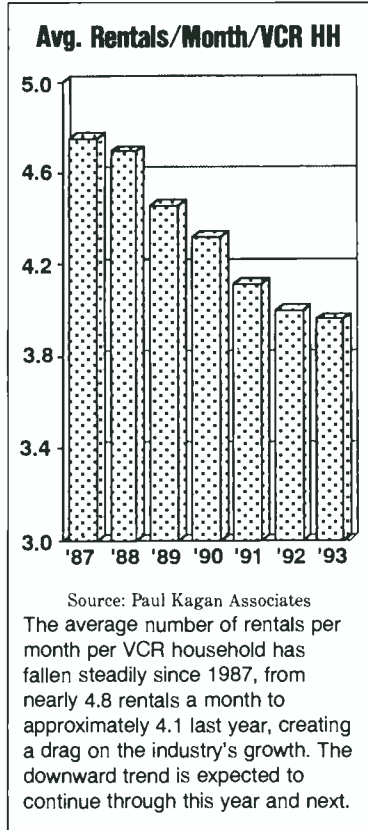
According to Silverman, "One of the greatest opportunities our industry has to grow is with supermarkets. They are ideally positioned to do something that possibly no other business entity in the U.S. can do. They can recapture and expand that element of the industry which is not contributing to our growth."

It was Silverman's contention that supermarket video will not only offer unit and dollar growth for suppliers and wholesalers but the real promise is that it will "turn on" America's growing legions of infrequent renters.

Silverman's company, CEVAXS, operates video sections in supermarkets.

"Every week," Silverman said, "10,000 to 30,000 consumers are walking by a video department if the supermarket has one. Most of those customers are not frequent renters . . . What if we got half of them turned on? Instead of renting two cassettes a quarter or six a year, what if they started renting videocassettes regularly? That would turn our whole industry around and drive the numbers through the roof. That's what supermarkets are capable of."

Silverman added that only 24% of supermarkets in the U.S. currently



are in the video rental and/or sell-through business, "but this number is growing pretty rapidly."

Last year, he claimed, supermarkets accounted for about 9%-10% of the total video rental business. "That's expected to grow to at least 15% this year," he said.

The supply side, however, is not as convinced as Silverman that supermarket video is the answer to the industry's flatness.

Said Blattner: "I am sure that the number of supermarkets involved with video will grow and some will be successful. But I am not sure I agree they will grow the business."

The MCA executive contended that it is not that "the people who are not renting now are not renting because they don't know where to find cassettes. Most people drive by a video store all the time. Greater availability of outlets doesn't seem to be a big issue. Let's not also make too much of the foot-traffic issue. The mere fact of foot traffic doesn't mean consumers will rent or buy."

Blattner also pointed out, anecdotally, that most consumers, after grocery shopping, probably only have one thing on their mind—"getting out."

He said, "Spending another 20 minutes browsing through a video store is probably the last thing on people's minds. And if it's going to be a separate visit, there is no reason in my mind why you would go to a supermarket rather than a video store."

According to Perper: "The real

[grocery store] interest to me is the impulse purchase possibilities that exist in a store like that. There are opportunities for sell-through and we look to growth there. But I don't see it displacing the rental business. It may add to it."

Said Ingram's Taylor: "Every wholesaler out there is targeting gro- (Continued on page 52)"



Kidding Around. New Line Home Video senior VP of sales and marketing Michael Karaffa, right, confers with Kid 'N Play, stars of New Line's May 6 release "House Party II," in anticipation of a dance contest to promote the title Wednesday (1) in New York. Kid 'N Play will join Karaffa in judging. Prizes include a part in an upcoming New Line production.

Technicolor Bows Limited-Play Cassette

BY PAUL VERNA

NEW YORK—Technicolor Videocassette has stepped up its marketing of a new product called the Delta Shell, a limited-play, limited-duration tape aimed at the premiums and promotions marketplaces.

According to Technicolor senior VP of sales and marketing Gary Hunt, the Delta Shell is "the first legitimate innovation in the duplication business since the introduction of ex-

tended-play duplication," which has spurred the development of the budget-video business.

The cassette, which can run up to 60 minutes, is guaranteed to play five to 10 times before the dropout rate becomes noticeable. It costs approximately \$1, plus 50 cents in shipping, for a total of \$1.50 per unit.

One of the product's key features is a customization capability that allows users to personalize messages on the program.

Hunt explains, "Let's say you just purchased a car and the manufacturer, in tandem with the local dealer, wanted to thank you for the purchase and reinforce the need to do routine maintenance. You'd receive in the mail directly to you a tape from the company that identifies you by name and reminds you to do the service."

The feature is activated at the dubbing process by a prerecorded track on a computer chip that interfaces with the duplication equipment at the appropriate times.

According to a Technicolor press release, the personalization feature adds approximately \$1 to the cost of each unit.

The windowless shell also allows marketers to use full, wraparound labels, enhancing the graphic impact of the cassette.

Hunt says Technicolor is in the second phase of its testing of the Delta Shell. After extensive internal testing, the company sent samples to several potential clients, including a direct-to-consumer marketing company, a New York financial institution, and a major newspaper.

Another firm that is testing the Delta Shell is a Florida sporting company called G-Sport, which ties in with major sports shoe manufacturers for marketing programs. "They're using 100,000 Delta Shells," says Hunt. Once that phase of testing is complete, Technicolor aims to have its product in the marketplace by the end of April.

(Continued on page 50)

NARM Panel Mulls Ways To Fine-Tune Sales Of Music Vid

BY KEN SCHLAGER

NEW ORLEANS—Despite marketing music video for a decade, record companies are "continuing to experiment to see what works" for a configuration that appears stuck in the 50,000-60,000 unit range.

That's the word from Bill Sondheim, VP of PolyGram Video and moderator of the panel titled "Music Video: Seeing Is Believing" at the recent National Assn. of Recording Merchandisers convention here.

Retailers, too, are experimenting, still seeking the best way to merchandise the "third configuration"

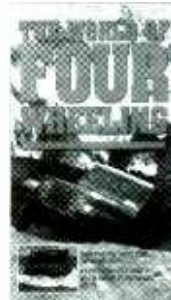
NARM '92
 in tandem with CDs and music cassettes.

The artist is the key to any music video longform release, said Vic Faraci, senior VP of marketing for Warner/Reprise Video. Other elements such as price and length are less important, he said.

Ron Phillips, director of advertising at Miami-based Spec's Music, added that original programming—"something that people cannot get by just watching MTV"—performs better than a compilation of clips.

(Continued on next page)

These Videos Are Moving Fast.



Up to 250 MPH, to be more precise. But then, that's what you'd expect from titles like "Driven to Excellence" starring Paul Newman and Mario Andretti or "The Indy 500—Setting the Pace" narrated by former race car driver Sam Posey. Of course, "The Triple Crown" hosted by Jim McKay and "The World of Four Wheeling" won't be collecting any dust either. In other words, these videos will race off your shelves.

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NEWSLINE

FoxVideo Heightens Awareness Of 'Alien 3' By Releasing Boxed Set

FoxVideo will support the May 22, Memorial Day weekend, 20th Century Fox theatrical release of "Alien 3" with the release of a boxed set of "Alien" and "Aliens," along with an exclusive making-of "Alien 3" cassette. "They will be combined as a three-pack two weeks before the movie hits," says Bruce Pfander, senior VP of marketing at FoxVideo. It is expected the three-pack will have a suggested retail list of \$40 and arrive in stores May 14. In another unusual twist, FoxVideo will promote the boxed set through on-screen and in-theater advertising during the theatrical run of "Alien 3." "The theatrical advertising this time will help drive traffic into video stores and hopefully back across the other way [toward theatrical]," Pfander says. "There is a huge opportunity for greater theatrical/video tie-ins in the future." Sigourney Weaver will once again reprise her role as Ripley in the sci-fi action film.

New Audio Phone Service In The Pipeline

Video Pipeline Inc., the Los Angeles-based producer of in-store promotional reels for video stores, is launching a new service called Audio Pipeline through distributor Major Video Concepts. Audio Pipeline is designed to play on each of Major's branch phone systems. All the releases featured on Audio Pipeline will be included in the Video Pipeline reel during the same month. A new audiotape will be made available to Major each month.

MCA To Help Boost CBS/Fox 'NBA' Tapes

MCA Records will help CBS/Fox Video promote the April 23 release of "NBA Superstars 2" by creating a special audiocassette featuring MCA acts that will be shrink-wrapped together with the \$16.98 videocassette. The MCA acts featured on the audiocassette are Guy, Sass Jordan, the Outfield, and Wrecks 'N' Effect. The soundtrack to the highlights video also comprises MCA acts, including, in addition to those on the audiocassette, Gladys Knight, Southside Johnny & the Asbury Jukes, and Stephenwolf. Order cutoff for the package is Tuesday (31).

Par Brings 'Hearts Of Darkness' To Light

Paramount Home Video has acquired U.S. video rights to the acclaimed documentary "Hearts Of Darkness: A Filmmaker's Apocalypse." The film includes behind-the-scenes footage shot by Eleanor Coppola during the making of Francis Ford Coppola's "Apocalypse Now." The film was originally released theatrically in November 1991 by Triton Pictures. As part of the deal, Paramount's video distribution agreement covering "Apocalypse Now" and Coppola's early film "The Conversation" has been extended. The studio has not yet announced plans for the video release of "Hearts Of Darkness."

Commtron Revenues Rise But Profits Dip In 2nd Quarter

BY DON JEFFREY

NEW YORK—Commtron Corp., the big video distributor that is set to merge with its competitor, Ingram Entertainment, has reported a strong increase in second-quarter home video revenues, along with a slight decline in overall profits.

Citing strong rental sales, Commtron says its home video revenues for the three months ended Feb. 29 rose 10.3% to \$103.4 million from \$93.7 million a year ago. Some top rental titles of the quarter were "Terminator 2: Judgment Day," "City Slickers," and "The Silence Of The Lambs."

But, because operating expenses rose at a higher rate than revenues, the company reports a 2.6% drop in quarterly net profit to \$1.83 million from \$1.88 million. The principal reason for the higher expenses, according to Des Moines, Iowa-based Commtron, was "an increase in the provision for doubtful accounts."

Says Steve Lacy, CFO, "We look every quarter at allowances for doubtful accounts. It was more this

year than last. It's not any particular issue; it's a matter of... the total compensation of accounts."

Total quarterly costs and expenses jumped 8.7% to \$119.5 million, while total revenues rose 8.4% to \$121.6 million. Although home video sales were up, consumer electronics sales were flat at \$18.2 million.

Lacy says the acquisition of No. 1 video distributor Commtron by the No. 2 wholesaler Ingram is in the "due diligence phase" and that it is too early to set a date for its completion. The two video distributors will be merged into one wholly owned subsidiary of privately owned Ingram Industries Inc. The new company will have an estimated 33% share of the video distribution market.

The deal is valued at \$7.75 a share, or \$79.7 million.

At press time, Commtron's stock closed at \$7.50 in American Stock Exchange trading.

For the six months that ended Feb. 29, Commtron's net profit fell 6.4% to \$4.7 million on a 3.2% increase in revenues to \$275.1 million.

NARM Project To Nurture Music Vid Sales

NEW YORK—The National Assn. of Recording Merchandisers has launched a project, the ultimate intention of which is to help retailers and labels boost sales of music video product.

The project is being spearheaded by NARM's Merchandising Committee, made up of both retail and label executives.

The first action taken under the project was to conduct a survey of retailers on music video, the results of which were circulated among the

MUSIC-VIDEO SALES

(Continued from page 47)

Phillips also said that while superstars are the obvious source for top-selling videos, certain "cult-oriented bands" like Jane's Addiction also sell well. "Their fans buy anything they can get their hands on," he said.

Another element in a winning music video is timing. Al Reuben, senior VP/GM of Sony Music Video Enterprises, said a video's fortunes can be boosted by a tie-in to a major tour or TV appearance. PolyGram's Sondheim added the spectacular success of his company's "Three Tenors In Concert" video was largely due to exposure on PBS.

Sondheim also said the success of "Three Tenors" was indicative of music video's appeal to "a much older demographic than most of us realize."

Bob Delaney, VP of retail and video operations at Tower Records/Video, described the special challenge retailers face in reaching the more mature consumer. Younger customers, he said, have been well-educated about the existence of music video by MTV, VH-1, and other broadcasters. With adults, however, "it doesn't come to their mind when they come to the store."

Thus at Tower, while the rock videos are merchandised on their own, other genres are sold "along with their CD counterparts," he said.

Dave Curtis, marketing manager at Woburn, Mass.-based Lechmere, said his chain positions music videos in the front of its stores. "We've got to educate the consumer," said Curtis.

But Warner's Faraci said not all retailers are providing enough visibility for music video. At many locations "you have to virtually search for the music video section," he said. Faraci warned that music buyers could get into the habit of buying music video at video specialty stores. "These are your customers—you should be selling them their videos," he said.

Sondheim informed attendees that NARM is discussing ways of helping retailers better merchandise music video as part of a broad-based project pegged to the format (see story, this page).

The panelists mentioned numerous other elements that could help boost music video sales, including in-store sampling of videos; promotion of videos on CD packaging; more prominent display of videos in record advertising; and better use of point-of-purchase materials.

SMV's Reuben bristled at the latter. "All of us are spending fortunes and [the P-O-P materials] are not getting used," he charged.

committee.

One of the points to come out of the survey, according to a NARM spokesman, was some general interest in, and support for, generic merchandising aids to educate consumers in the store about the availability and value of music video.

The spokesman, Jim Donio, says the results of the survey will eventually be released publicly, but probably not until after the Merchandising Committee meets again in about five weeks. "They were going to meet [in New Orleans] but the schedules just got to be too much," Donio says.

The music video seminar held during the NARM convention was also

an outgrowth of the project. Another component will be a series of articles on music video in NARM's Sounding Board newsletter.

Though both retailers and label executives on the committee appear to support the notion of generic merchandising aids, Donio says NARM has no intention of launching an industrywide advertising or promotional campaign along the lines of the consumer-awareness campaign being pushed by the Video Software Dealers Assn.

"We're trying to stay away from terms like 'generic advertising campaign' or 'awareness campaign,'" Donio says. "It's nothing like that."

Billboard®

FOR WEEK ENDING APRIL 4, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	19	FANTASIA Walt Disney Home Video 1132	1940 24.99
2	2	47	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
3	3	27	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
4	5	188	ROBIN HOOD♦ Walt Disney Home Video 228	1973 29.95
5	6	285	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951 24.99
6	7	199	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95
7	11	340	DUMBO♦ Walt Disney Home Video 24	1941 24.99
8	9	184	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
9	4	97	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
10	8	79	PETER PAN Walt Disney Home Video 960	1953 24.99
11	15	3	SEBASTIAN'S PARTY GRAS Walt Disney Home Video 1312	1991 12.99
12	21	3	WINNIE THE POOH: EVERYTHING'S COMING UP ROSES Walt Disney Home Video 1322	1992 12.99
13	NEW ▶		TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
14	10	121	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
15	13	129	BAMBI Walt Disney Home Video 942	1942 26.99
16	24	3	WINNIE THE POOH: POOH TO THE RESCUE Walt Disney Home Video 1323	1992 12.99
17	25	3	WINNIE THE POOH: KING OF THE BEASTIES Walt Disney Home Video 1320	1992 12.99
18	19	35	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988 19.99
19	14	44	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990 22.99
20	12	11	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991 12.99
21	NEW ▶		WINNIE THE POOH: THE SKY'S THE LIMIT Walt Disney Home Video 1321	1992 12.99
22	16	81	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989 24.98
23	20	5	ROVER DANGERFIELD Warner Bros. Inc./Warner Home Video 12221	1991 92.99
24	NEW ▶		FIEVEL GOES WEST Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
25	NEW ▶		BUGS BUNNY'S EASTER FUNNIES Warner Bros. Inc./Warner Home Video 12299	1977 12.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

'Private Idaho' Worth The Trip; 'Ricochet' Hits

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "My Own Private Idaho" (1991), New Line Cinema, prebooks Thursday (2).

Director Gus Van Sant Jr. ("Drugstore Cowboy") has found a unique way to combine the lurid with the lyrical in this stylish look at life on the streets as seen through the eyes of a narcoleptic. River Phoenix plays a hustler who keeps falling asleep on the job and dreaming of Idaho, and Keanu Reeves plays his buddy who is only hustling 'til he gets his big inheritance. It's a fight to the finish to see whose dreams are real. This is a uniquely creative piece of work that



by Michael Dare

makes a perfect double bill with "Midnight Cowboy."

• "Ricochet" (1991), HBO Video, prebooks 3/12.

In this bombastic police thriller, John Lithgow does a splendid job as a brilliant homicidal maniac out for vengeance against Denzel Washington, the man who put him in prison. It's an intricate and devious plan, directed with a full head of steam by Russell Mulcahy. It's much more coherent than his "Highlander" series. Rent it with "The Silence Of The Lambs."

• "Target: Favorite Son" (1988), Vidmark, available Tuesday (31).

Yet another action-packed political thriller full of fascinating characters and innumerable plot twists. Harry Hamlin plays an ambitious senator who takes full advantage of an assassination attempt, not to mention his secretary, Linda Kozlowski. It's sexy, unpredictable, well performed, and zips right along. See it with "The Manchurian Candidate."

• "Thousand Pieces Of Gold" (1991), Hemdale Home Video, available 4/8.

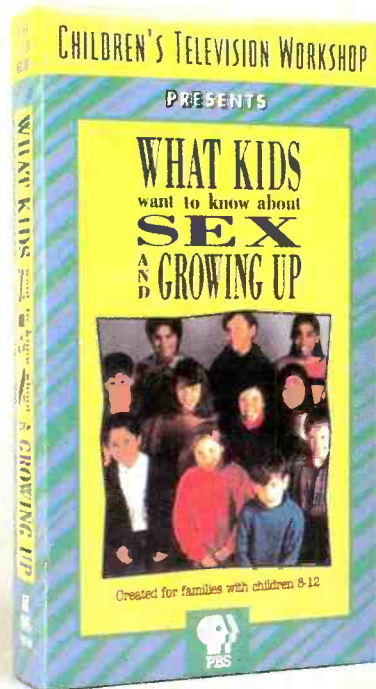
A gloriously photographed study of Chinese life in early America. It follows the life of a beautiful woman taken from her homeland and sold to a frontier bordello in a western mining town. It's gripping, poignant, and life-affirming. Rent it with "McCabe And Mrs. Miller."

• "Special Edition Of The Best Of Saturday Night Live Including Wayne's World" (1992), Starmaker Entertainment, available now.

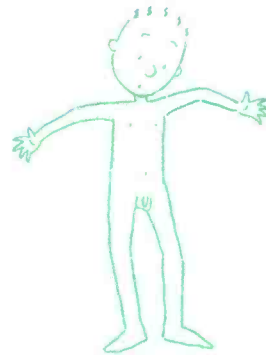
Now that "Wayne's World" is packing them in across the country, viewers may want to catch a peek of
(Continued on next page)

"MOM, WHAT'S... SEX?"

Finally, The Help Parents Want and The Answers Kids Need.
From Children's Television Workshop.



(PAV 826), 60 minutes



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WHAT KIDS want to know about SEX AND GROWING UP

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What Kids Want to Know About Sex and Growing Up is an extensively researched program that discusses puberty, sexuality and reproduction in language easily understood by preteens.

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Selling Points

- CTW is a trusted name in kids programming.
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- The tape will be released in stores on May 27th following the national television broadcast of the show on PBS, May 13th at 8:00 pm.
- National PBS on-air promotion, tremendous publicity and extensive advertising will result in well over 100 million impressions.



Program Highlights

- Created for families with kids 8-12 years old.
- Can be watched by parents and kids together.
- Created in consultation with sex educators and extensively researched with parents and kids.
- Presented in a factual, yet relaxed manner that lets parents position the information within their own family values.

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A free 24-page Parent's Guide is included with every purchase to help make it a bit easier for parents to discuss this sensitive subject with their kids.



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Street Date: 5/27/92



Pacific Arts

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TECHNICOLOR BOWS LIMITED-PLAY CASSETTE

(Continued from page 47)

"Our goal is to have 1 million units within the first year," says Hunt.

Although theatrical and special interest home video suppliers are looking at Technicolor's new cassette, the product is not being aggressively marketed to this segment of the marketplace. Hunt says, "The Delta Shell was specifically designed for advertising agencies and corporate individuals. We really don't see broad applications with the studios, though a couple of studios have contacted us to do promotional mailings."

GLOBAL ZERO CASSETTE

Another specialty videocassette, Global Zero's G-Zero tape, is undergoing testing for a market launch sometime in May. According to Global Zero president Joe Wischerath, the cassette offers cost, environmental, and marketing advantages over standard VHS videocassettes.

Wischerath says the product costs 5-10 cents less than a nonpremium VHS tape, which in turn costs approximately 10 cents less than a premium-quality videotape. Its maximum running time is 65 minutes in SP mode, or 195 minutes in EP. It can be manufactured from a combination of post-industrial and post-consumer plastics and other products, such as disposable diapers.

The tape's own recyclability potential is sizable, according to Wischerath. He says that if the tapes are sent

back to a recycling facility, they can be ground up into new videos or other products.

From a marketing perspective, the windowless tape allows the use of a label that wraps around the entire cassette, offering added graphics capabilities. The wrap-around label, in some cases, can even eliminate the need for a cardboard box, resulting in a savings of a few cents per unit, according to Wischerath.

Because Global Zero, unlike Technicolor, is not a duplicator, the G-Zero is aimed primarily at duplicators. The product's end-users, according to Wischerath, will be "premiums, industrial, and certain levels of sell-through clients, like special interest, high-volume discount [\$13-\$14 price range], most of which is done in either EP or LP."

The product, after an initial internal test, is now being tested at several duplication facilities, according to Wischerath. "We will be taking the product direct to homes through a market-survey corporation toward the middle of April," he adds.

Global Zero, a Westbrook, Maine-based company, is led by four veterans of the video industry: Paul Gelardi, one of the founders of Shape Inc.; Jean Mason, a founder of High Speed Video; Bob Pfannkuch, formerly of Rank Video Services; and Wischerath, who served as president of High Speed and VP/GM of Technicolor.

2ND FEATURES

(Continued from page 49)

the original sketches that started the uproar. They're crude, infantile, obnoxious, sexist, and everything else that makes life worth living. Rent it with "Bill And Ted."

• "McBain" (1991), MCA/Universal Home Video, prebooks 4/8.

Christopher Walken plays a commando leader who gathers a gang of Vietnam vets to go down to Colombia and just take the country back from those darned drug lords. He never Med-allin cartel he didn't like. This is a totally entertaining political fantasy, sort of like what would have happened at the Bay of Pigs if it had been thought out. Can one man change the course of a country? Rent this with "Bananas" and find out.

• "Billy Bathgate" (1991), Touchstone Home Video, available Wednesday (1).

Not so much a B movie as an A-minus. Dustin Hoffman is spectacular as always, every bit the equal to Warren Beatty in "Bugsy." Unfortunately the film is called "Billy Bathgate," not "Dutch Schultz," and Loren Dean's Billy is deliberately vacuous. Just imagine River Phoenix or Keanu Reeves and rent this with "The Cotton Club" for two incredibly different versions of the same story.

• "The Marriage Of Maria Braun" (1978), New Yorker Video, available Tuesday (31).

This is one of Fassbinder's finest, an award-winning epic of sex and politics in post WWII Germany that features a remarkable performance by Hanna Schygulla as the ultimate

survivalist. Rent it with "Beau Geste."

• "A Certain Sacrifice" (1979), Worldvision, available now.

Just sitting through this whole tape represents a certain sacrifice that only critics should endure. Anal-retentive Madonna fans who gobble up all her images may want to catch a glimpse of her in this amateurish first film, but everyone else should steer clear.

DOUBLE BILL OF THE WEEK
"At Play In The Fields Of The Lord" (1991), MCA Universal, available 5/6, & "Black Robe" (1991), Vidmark, available 4/8.

Nobody went to see either of these in the theater, despite the fact that critics called them absorbing, intelligent, powerful, and awe-inspiring. Together, they tell disparate tales of Christians going into the wilderness to convert the heathens, only to find that the heathens are perfectly fine without them. Since the cast of "Black Robe" is relatively unknown, it's a bit more believable, especially since we are not required to accept Daryl Hannah as a lonely missionary's wife or Tom Berenger as an Indian. It's not that they're bad in "At Play In The Fields Of The Lord," it's just hard to get it out of your head that everybody in the film is a movie star. This is an amazingly epic double bill, full of breathtaking scenery, vivid characters, and raw passion. They're both unforgettable.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.						Year of Release	Rating	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	11	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	
2	NEW ▶		BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R	
3	3	6	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG	
4	2	6	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13	
5	4	9	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R	
6	5	5	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13	
7	NEW ▶		DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R	
8	6	7	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13	
9	7	6	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R	
10	13	3	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R	
11	8	4	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R	
12	9	7	MOBSTERS	Universal City Studios MCA/Universal Home Video 81129	Christian Slater Patrick Dempsey	1991	R	
13	11	9	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R	
14	18	2	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R	
15	10	5	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG	
16	12	16	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	
17	15	2	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R	
18	NEW ▶		CHILD'S PLAY 3	Universal City Studios MCA/Universal Home Video 81122	Justin Whalin Perrey Reeves	1991	R	
19	16	3	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R	
20	17	4	BODY PARTS	Paramount Pictures Paramount Home Video 32518	Jeff Fahey	1991	R	
21	14	10	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R	
22	NEW ▶		BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991	R	
23	24	3	SUBURBAN COMMANDO	New Line Home Video Columbia TriStar Home Video 75213	Hulk Hogan Christopher Lloyd	1991	PG	
24	27	3	DOGFIGHT	Warner Bros. Inc. Warner Home Video 12051	River Phoenix Lili Taylor	1991	R	
25	19	8	WHORE	Vidmark Entertainment 5512	Theresa Russell Benjamin Mouton	1991	NR	
26	20	12	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13	
27	25	13	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	
28	23	21	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	
29	22	3	MYSTERY DATE	Orion Pictures Orion Home Video 8791	Ethan Hawke Teri Polo	1991	PG-13	
30	28	20	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	
31	26	10	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG	
32	30	4	THE POPE MUST DIE(T)	Media Home Entertainment FoxVideo M012881	Robbie Coltrane Beverly D'Angelo	1991	R	
33	31	2	RELENTLESS 2: DEAD ON	SVS/Triumph Columbia TriStar Home Video 91223	Ray Sharkey Leo Rossi	1991	R	
34	29	20	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG	
35	38	17	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13	
36	36	16	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13	
37	21	12	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13	
38	NEW ▶		THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13	
39	37	5	THE VANISHING	New Video Group Fox Lorber Video 1037	Gene Bervoets Johanna Ter Stegge	1988	NR	
40	40	3	ROVER DANGERFIELD	Warner Bros. Inc. Warner Home Video 12221	Animated	1991	G	

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Top Video Sales

Kagan Notes: Sell-Thru View; Supermarket Strength Seen

KAGANOMICS: If you took an informal poll of the 28,000 or so video specialty stores around the country, "you would see a lot of concern," said **John Taylor**, CEO of **Ingram Entertainment**, speaking at "The Future Of Home Video" seminar sponsored by **Paul Kagan Associates**, March 18 at the Beverly Hills Hotel.

That, however, doesn't spell doom and gloom by any stretch of the imagination, he added. "We're bullish. Otherwise, we would not have made an \$80 million offer for **Commtron**," referring to the dramatic move Ingram made to ac-



by Earl Paige

quire its largest wholesale competitor. The acquisition would give the combined entity about 33% of the video distribution business in the U.S.

"There will be a shakeout period at retail and at all levels of the industry as there is in any mature market," Taylor added. "We will just have to weather it."

To combat a flat rental business and increasing competition from superstores, Taylor said video retailers should be thinking harder about sell-through and other product categories, such as laserdisc, spoken-word audio, and CD on a selective basis. He was less enthusiastic about newer technologies, such as CD-ROM, or other interactive software, such as CD-I. Taylor hinted that consumers may be confused by some of the new technology. "If you have to explain it, that's a drawback," he said.

Because of the impending Ingram/Commtron deal, Taylor said he has to "remain pretty damned quiet," but he did say the move was motivated by a desire for "economies of scale. It's really a merger to cut costs. We need volume. We need to merge to continue forward. I know the Hollywood studios are concerned, but they needn't be. It's really a seamless situation. The same people will still be there for both companies. It's not like other mergers the industry may have seen."

MCA Home Video president **Robert Blattner** also commented on the state of the industry at the Kagan conference. "Nothing goes up forever," he said. "It's not surprising that we are not seeing years of 25%-40% growth. I think we are being too influenced by the most recent news, namely what happened in 1991."

"Last year was not a great year, but it doesn't mean the end of the video business," Blattner added. "We had a terrible year in terms of the economy and the Gulf war, but we still eked out

some growth. Almost any industry in this country would have gladly traded their numbers for our numbers. It's a sign of the resilience of our business."

For the first 10 weeks of 1992, Blattner maintained, rental transactions were up about 9% over last year. "We had the best week ever during the first 10 weeks of 1992, 100 million transactions," he said. "One thing we have proved is that we are notoriously poor predictors. At one time it was said we could not exceed the 400,000-unit mark for a rental title. Last year we had three titles that did over 500,000 cassettes and two that did over 600,000."

And that was a year when we had one of our poorest economic years in the U.S. People who claim to know, don't."

FOOD FOR THOUGHT: Supermarket video remains a hot topic. That was evident by the passion and difference of opinion expressed on a Kagan panel about how to jump-start the industry.

Jack Silverman, president of **CEVAXS**, said supermarkets should not be looked upon as a threat to existing video dealers. "They will actually be good for the video specialist" as they will serve to excite those consumers who don't rent anymore. The target audience for supermarkets, he said, are "people are just not renting from anybody. You could give these people a free cassette. You could drop a cassette down their chimney, and they still won't put it in the VCR."

Price, Silverman added, is not the answer. "There are millions of infrequent renters that could be turned on and supermarkets can do that," he said. "Think of it. The consumers are in the supermarket. They have the wallet out. Supermarkets won't drive video stores out of business. But they will be a help to the business overall. What if we can turn on a small percentage of those people who don't rent?"

Retailer **Jay Gruenwald**, head of Victorville, Calif.-based **Prime Time Video**, agreed that video specialists can out-think supermarkets any day of the week and should not worry about grocery stores either on a competitive or low-pricing level.

Other types of competitors also raised discussion at Kagan. Gruenwald said: "I've never considered **Wherehouse** a competitor. They are still an audio store with a 'by the way we have video in the back and pick up a CD on your way through.'"

Gruenwald also responded to
(Continued on next page)

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	21	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	47	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	4	4	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
4	3	5	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
5	5	16	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
6	7	7	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
7	6	20	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
8	9	6	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
9	8	77	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	Warner Home Video 616	Richard Simmons	1990	NR	19.98
10	12	2	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
11	10	19	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
12	13	20	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
13	14	31	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
14	18	5	QUEEN: WE WILL ROCK YOU	Strand Home Video 2115	Queen	1992	NR	14.98
15	17	6	THE PARENT TRAP	Walt Disney Home Video 107	Hayley Mills Maureen O'Hara	1961	NR	19.99
16	16	31	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
17	11	5	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
18	15	20	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
19	19	27	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
20	29	13	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
21	RE-ENTRY		MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
22	30	3	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
23	28	77	THREE TENORS IN CONCERT	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
24	23	90	AN AMERICAN TAIL	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
25	26	20	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
26	RE-ENTRY		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
27	21	33	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
28	22	5	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13	19.95
29	NEW		NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
30	NEW		TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
31	25	97	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
32	27	7	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	19.98
33	NEW		FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
34	20	75	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
35	RE-ENTRY		PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
36	32	10	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
37	NEW		SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
38	24	69	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
39	34	4	DENISE AUSTIN'S STEP WORKOUT	Parade Video 81	Denise Austin	1992	NR	24.98
40	39	2	GLORIA ESTEFAN: INTO THE LIGHT WORLD TOUR	SMV Enterprises 19V-49118	Gloria Estefan	1992	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. > ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

KAGAN PANEL EYES POTENTIAL OF PPT, SUPERMARKETS

(Continued from page 47)

cery stores as a huge market. They have increased each of our businesses tremendously, especially the larger chains. And the smaller chains seem to be getting into it in droves. There is no doubt that from a sell-through standpoint grocery stores can add a lot to our business."

On the issue of revenue sharing, Silverman, who recently started up SuperCom, a revenue-sharing company aimed at supermarkets, said, "Revenue sharing, [between retailers and suppliers] or some form of pay-per-rental will become the most important development in the video industry in the '90s, both in the U.S. and abroad."

Revenue sharing, he said, addresses several of the industry's major problems, including the decline of video renting, customer dissatisfaction over not being able to get major titles immediately upon release, and retail consolidation."

Said retailer Gruenwald, "I've turned my head around [on revenue sharing]. Before, I had the arrogance of an independent owner. I said to hell with [the studios]. It's my money and I'm not sharing it. But video is viewed now as an entertainment option. If the desired title, like 'Termina-

tor 2,' is not available, the customer will find another type of entertainment. It's more necessary that the depth of copy issue be addressed. My 25 and 30 copies are not nearly enough.

"I will want 75-100 copies of 'Terminator 3' when it comes out," he continued. "Revenue-sharing looks very attractive to me. I've signed up [with Portland, Ore.-based pay-per-transaction distributor Rentrak] and am getting on line as soon as I can."

On the supply side, Perper said: "At this moment in time we are not participating in a revenue-sharing program. Not because we don't think sharing revenue is an interesting idea or certainly a way to increase depth and breadth of product. But we have not seen a program in our estimation that gives us the accounting and operational securities and procedures that are acceptable for us. But we will always listen to ideas and will respond to them based on their merits."

According to Blattner, "There is something very attractive about sharing revenues. We have had some titles in revenue-sharing. But I have mixed feelings. Like a lot of things in our industry, it's a two-edged sword. "The question in my mind is, if you

triple or quadruple the number of cassettes of hit titles overnight, what happens to the business? It's possible that by satisfying too much of the demand on the hits too early we could decrease the aggregate number of rentals. [Revenue sharing] could be a benefit. I am open-minded, but there is a risk."

"I can understand a video store wanting to compete with a store that has 50 copies," said Ingram's Taylor. "But as a video store I would want to be in control of my own destiny. It's hard to do that with revenue-sharing. Thus, I am generally skeptical."

Taylor also added that Ingram, increasingly, is making the case to video specialty stores that they should increase their sell-through focus to combat flat rentals, as well as develop more innovative marketing and merchandising techniques.

Adding such products as laserdisc, spoken-word audio, and CD audio in a selective manner can also spur dealer growth, he maintained.

STORE MONITOR

(Continued from preceding page)

Wherehouse's recent decision to cut rental rates to \$1.50 per day. "I think the reason you are seeing larger chains reducing their rental prices is to get the last-ditch effort to get what they can out of the economy," he said. "I've raised my prices and I've been successful. There's a chain in our area which has 99-cent video. It doesn't bother me."

Others on the retail-growth panel included Alan Perper, senior VP of marketing at Paramount. A sell-through panel consisted of Steve Gabor, president of three-unit Odyssey Video, Los Angeles; Bruce Pfander, senior VP of marketing, FoxVideo; Richard Cohen, executive VP, Buena Vista; Steve Chamberlain, executive VP, Turner; and Steven Beeks, executive VP, Republic Pictures Corp.

OSCAR'S BIG NIGHT: The Los Angeles and Southern California Video Software Dealers Assn. regional chapters are out to outdo all of the

other dozen or so VSDA groups nationally Monday (30) that are hosting Oscar-night parties. Staff at VSDA's national office cannot recall so many chapters doing Oscar-night galas.

At least the celebrants at Loews Santa Monica Beach Hotel will have a real-life movie star in their midst—screen legend Donald O'Connor, promises coordinator Nancy Crow.

Sponsors include: Executive producers: Buena Vista Home Video, Paramount Home Video, and West Coast Duplicators; associate producers: J.D. Store Fixtures; MCA/Universal Home Video; New Line Home Video; Paragon Graphic Services; Rank Video Services America; Turner Home Entertainment; Warner Home Video; co-producers: Advance Media Design; Baker & Taylor Video; Columbia TriStar Home Video; Commmtron Corp.; East Texas Distributors; FoxVideo; Ingram Entertainment; LIVE Home Video; and Pioneer LDC.

Vid Echoes In Buchwald Ruling Raises Accounting-Practices Issue

BY JIM McCULLAUGH

LOS ANGELES—In a decision that could have ramifications for the home video industry, a Los Angeles Superior Court judge awarded humorist Art Buchwald and producer Alain Bernheim a total of \$900,000 in their breach-of-contract action against Paramount Pictures over their contributions to the Eddie Murphy hit film "Coming To America."

While the much-heralded case was principally concerned with how Paramount calculated a percentage of theatrical "net profits," some entertainment industry attorneys say it could be a prelude to independent challenges by profit participants (such as actors, screenwriters, and directors) over home video accounting practices used by the motion picture studios.

"Despite what might be considered by some to be a low damages award, I think it's more likely than not that people will come forward to challenge home video [accounting practices], as well, and a number of other fronts, including merchandising," says one Los Angeles entertainment industry attorney who has been following the case closely.

Typically, most studios post only 20% of a videocassette's gross receipts to their parent company's books and retain the other 80% in their home video subsidiary. Any payouts to creative talent, according to industry sources, are based on the 20% posted to the parent studio.

This attorney observes: "Someone may argue in the future that the current studio practice of assigning a percentage of wholesale, say 20%, as the gross receipts from home video, as is done now, is not an appropriate measurement. Rather, it could be ar-

gued than some higher percentage or the actual gross collected by the home video operations is a more appropriate measurement. I can definitely see that challenge being made in the wake of this action."

In an earlier ruling in the case, however, the court held that the 80/20 home video split is not, on its face, unfair or unconscionable.

Still, the source notes that profit participants could again challenge the current formula on the grounds that they have no power to negotiate with respect to accounting procedures. But he adds that studios do require some method of averaging their costs. "Trying to determine a different home video formula for every film project rather than having an overall approach would be catastrophically difficult," says the source.

Buchwald and Bernheim had sued Paramount in November 1988 for \$5 million, claiming the studio stole Buchwald's idea for the film and deprived both of them of considerable net profits based upon their contributions.

The film, which opened theatrically in June 1988, grossed more than \$350 million worldwide.

In 1983, Paramount optioned a several-page Buchwald treatment called "King For A Day," which he claims was the basis for "Coming To America."

Buchwald had won earlier legal rounds when Judge Harvey Schneider ruled in January 1990 that the film was based on the Buchwald idea and that Paramount must pay him in accordance with the original development contract. He subsequently ruled that Paramount had used an "unconscionable" formula to deny Buchwald "net profit" royalties for his contributions.

Billboard.

FOR WEEK ENDING APRIL 4, 1992

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	2	21	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	1	1	13	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	4	57	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	2	2	19	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	1	21	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	3	3	83	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
4	10	44	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	4	10	25	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
5	9	126	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	5	6	21	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
6	3	5	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	6	5	49	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
7	5	3	AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98	7	20	168	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98
8	8	260	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	8	9	9	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
9	7	14	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	9	4	273	CALLANETICS MCA/Universal Home Video 80429	24.95
10	14	14	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	10	11	23	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
11	16	13	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	11	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
12	NEW		SPORTS BLOOPER AWARDS 2 ESPN Home Video	9.95	12	12	106	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
13	17	7	LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	13	7	24	CORY EVERSON'S STEP TRAINING VIDEO KVC Entertainment 877956-27-9	19.95
14	20	104	NFL CRUNCH COURSE FoxVideo	19.95	14	NEW		DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
15	13	11	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98	15	13	3	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
16	6	23	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98	16	8	127	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
17	19	7	NFL'S ULTIMATE FOOTBALL CHALLENGE FoxVideo (Media) M102829	14.98	17	RE-ENTRY		THE JANE FONDA'S WORKOUT CHALLENGE Warner Home Video 051	29.98
18	15	3	1991 MINNESOTA TWINS HIGHLIGHT VIDEO Major League Baseball Home Video 164	19.95	18	16	24	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
19	RE-ENTRY		ESPN COLLEGE HOOPS BLOOPS ESPN Home Video 850315	9.95	19	17	75	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
20	RE-ENTRY		FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95	20	18	3	BODY BY JAKE: BETTER BACK WORKOUT Hemdale Home Video 7036	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

the Medialine

USA Today Piece Fuels Parental Paranoia; Time Clocks In With Its Take On Seattle Scene

FLASH! ROCK BASHED Again! Amazing that editors and journalists continue to lend credibility to those who hold that rock'n'roll is responsible for most of the ills in teenage society. A March 16 cover story in USA Today by **Anita Manning**, boldly titled "Parents Fear Reign Of Sex And Violence" and graced by pictures of, among others, **Warrant** and **Madonna**, serves up the usual.

Manning writes, "[W]hile there are deeper societal problems at work on kids than the influences of popular culture, an onslaught of negative images—racist hate in rap music, sexist violence in videos, sexual irresponsibility on TV—is worrying parents."

One of the few sensible notes in this alarmist story is sounded by 17-year-old **Jennifer Levy** of Staten Island, N.Y. "I watch MTV all day long," she says. "I'm not going to kill someone else."

After all the heavy breathing is over, the story finally draws the obvious conclusion: Parents have to deal with potentially sensational media of any stripe first-hand with their kids. So why do you think they call those little stickers "parental advisories," anyway?

SMELLS LIKE SEATTLE: Even the mainstream press has caught on to the fact that Seattle has become Rock City for the '90s. The March 23 issue of Time included a profile by **Jay Cocks** of the "Puget sound," whence sprang **Nirvana** and other lesser yet high-profile lights. While it's somewhat astonishing that it took this long for the news-weekly to wise up to all the action in the Northwest, the piece (albeit not uncritically) supplied a welcome dose of national mainstream credibility to the so-called grungesters. (And the timing couldn't have been more perfect: The piece arrived the week of the Northwest Music Assn. show in Seattle.) Among the notable quotables in the Time rundown: **Billboard's Geoff Mayfield**.

On a more romantic press note *vis à vis* Seattle, newlyweds **Kurt Cobain** of **Nirvana** and **Courtney Love** of **L.A.'s** highly sought-after **Hole** pucker up for the cover interview in the new **Sassy**, the mag aimed at teenage girls.

FOOTLIGHT FOOTNOTES: "Jelly's Last Jam," the new Broadway musical featuring the works of **Jelly Roll Morton**, "the father of New Orleans jazz," will be broadcast as a live pay-per-view event from New York's Virginia Theater May 29, two days before the Antoinette Perry Awards telecast. Request TV, Viewer's Choice, and other pay systems will carry the PolyGram Diversified Entertainment presentation, which stars **Gregory Hines**. "Jelly's Last Jam" premieres April 26; watch the Medialine for a review.

OSCAR BOUND? Director **Seth Winston's** "Session Man," which has been nominated for an Academy Award as best live-action short, features the song "16 Tons Of Monkeys" by **Tonio K** and **Steve Schiff**. Incidentally, Mr. K is monkeying around with a like-named band, which played at South By Southwest in Austin, Texas.

SUDS: Anyone who can't get enough of those daytime dramas may be entertained by a forthcoming episode of the NBC soaper "Another World": **David Lewis** and **Alicia Warren** of **Atlantic Starr** have composed a love theme for the show, and will appear on camera Friday (3) to perform the number. Get out those hankies . . .

SHUTTERBUG: Veteran rock photographer **Paul Natkin** will mount an exhibition of his works on blues musicians at the Blues Room on Wells Street in Chicago beginning April 7. Natkin, who has contributed to virtually every important American rock publication in the U.S. during the last 20 years, will hang his portraits of such greats as **Muddy Waters**, **John Lee Hooker**, **B.B. King**, **Koko Taylor**, **Buddy Guy**, and the late **Willie Dixon**. In tribute to Dixon, all proceeds from the sale of Natkin's prints will go to the music scholarship fund of the Chicago Academy for the Arts.

AMERICAN 'RYTHM': **Stanley Booth's** "Rythm Oil," reviewed here Feb. 1 in its English edition, has acquired a U.S. publisher, **Pantheon Books**. This stellar collection of the writer's scattered works on American music is in stores now, priced at \$23. It gets the Blitz's highest recommendation.

The Blitz



CHRIS MORRIS



Jammin' And Stuff. Guitarist **Cornell Dupree**, right, was recently welcomed back to the NBC studios by "Late Night With David Letterman" musical director **Paul Shaffer**. Dupree, whose **Amazing Records** album "Can't Get Through" is currently riding **Billboard's** Top Contemporary Jazz Albums chart, was a regular on NBC's "Saturday Night Live" during the '70s, as a member of the house band **Stuff**.

IN PRINT

RAP ATTACK 2: AFRICAN RAP TO GLOBAL HIP HOP
By **David Toop**
(*Serpent's Tail*, \$16.99)

English journalist **Toop's** book (revised from a work originally published in 1984), one of the very few books about rap to attempt a comprehensive genre overview, is the most in-depth study of the music currently available.

While most of the other rap books on the market focus on the genre's leading artists, **Toop** attempts the far more ambitious chore of relating rap to its precursors in other forms of black music and culture.

Writing with considerable flair, the author looks back at a multitude of prerap influences: doo-wop and early R&B, graffiti art, street dancing, Jamaican toasting, prerap soul recitations, the dirty dozens, black rock'n'rollers, gang life, funk, radio DJs, jazz vocalists, and European new wave electronic music. For those who think rap dropped down to earth from outer space, **Toop's** look at its antecedents will be revelatory.

The early part of his book, expanded from the '84 edition, is a deep look at rap's explosive growth in the Bronx during the '70s. **Toop** managed to interview many of the central figures in the style: such witnesses as **Grandmaster Flash**, **Afrika Bambaataa**, **Arthur Baker**, and label entrepreneurs like **Bobby Robinson** and **Paul Winley** offer first-hand testimony.

The writer skillfully, and in great detail, charts the rise of rap from Jamaican-born **Kool DJ Herc's** turntable innovations through early hits like "Rapper's Delight," the first

Flash & the **Furious Five** singles, and other crucial releases. Many readers will be sent scurrying back to the original 12-inch releases for a blast from the past.

The early portions of the book are illustrated with evocative photographs by **Patricia Bates** that re-create the mood and look of the '80s rap scene in New York.

The post-'84 segment of the book was apparently researched from a greater remove; there are fewer original interviews, but **Toop's** viewpoint is still sober and vigorous. He astutely charts the growing rapprochement between rap and other pop styles, the roots of gangster rap, and (with moderation, for once) the commercial ascension of **Hammer** and **Vanilla Ice**.

Keenly reported and deftly analytical, "Rap Attack 2" is, for the moment, the essential doorway into the nearly 20-year history of the most explosive contemporary music style.

CHRIS MORRIS



Reed In The Raw. Mercury artist **Dan Reed** is taking a lead role in a Portland, Ore., production of **Alan Bowne's** two-character play "Beirut." **Reed**, seen here with co-star **Raisa Fleming**, portrays a streetwise character who is quarantined after an AIDS-like virus breaks out. The actor/musician is also preparing material for his next album with the **Dan Reed Network**.

ON SCREEN

THE HOURS AND TIMES
Directed by **Christopher Munch**

This 60-minute movie begins with the disclaimer that the events it portrays are fictitious. But this much is fact: In the spring of 1963, before the explosion called **Beatlemania**, **John Lennon** and the **Beatles' manager, Brian Epstein**, took a four-day vacation together in **Barcelona**. Much has been alleged about their relationship, and this film imagines what may have happened during that holiday.

The two men could not have been more different, despite their mutual beginnings in **Liverpool** and their professional affiliation.

Epstein is an urbane, well-educated homosexual from a well-to-do family. As played by **British actor David Angus**, he's also gently witty, moody, and romantic. He never fails to educate his raw, unpolished, lower-class colleague about the trappings of sophistication. When **Lennon** relates a

dream about circus clowns, **Epstein** recalls a painting by **Matisse** in the **Hermitage**; when one of **Bach's Goldberg Variations** is overheard, the esthete manager discourses on the origins of the compositions.

Lennon is portrayed by **Liverpool actor Ian Hart** as an arrogant, selfish, and cruel young artist. In a telephone conversation with his wife **Cynthia**, who is left in **Britain** with their baby son, he is tense and abrupt. Bored and irritated by her talk of the baby and some gentle nagging, he announces he's going to hang up on her.

What forms the relationship between manager and musician, despite their differences of temperament and background, is the subject of "The Hours And Times." In a phone conversation with his mother, **Epstein** confesses that **Lennon** is "my only chance." Whether he means his only chance of financial success apart from the family business in **Liverpool**

or whether he means his only chance of true love is the question.

Recent biographies have alleged **Lennon** had a sexual relationship with **Epstein**. Since both men are dead, no one will know. But the film makes it clear **Epstein** has strong romantic feelings for the young musician, and the feelings were reciprocated. So, on one level, the movie can be viewed as a will-they-or-won't-they piece of seductive fantasy. And that does in a way make up what passes for the story of this movie.

But director **Christopher Munch**, a 29-year-old American, has created much more than that. In bringing to the film (shot in black-and-white in the historic and visually stunning **Mediterranean port of Barcelona**) the complex relationship between these well-known and much-written-about men, this young director has elicited sensitive performances from his two leading actors.

DON JEFFREY

TELEVISORY

Forthcoming television programming of note:

"The 23rd Annual Dove Awards," Thursday, April 9 (The Nashville Network, 9 p.m. EST): The gospel music awards show will feature such performers as **Michael W. Smith**, **BeBe & CeCe Winans**, **Steven Curtis Chapman**, **Petra**, and **Ricky Skaggs**. **Glen Campbell** and **Marilyn McCoo** are the hosts.

"Austin City Limits," Saturday, April 11 (PBS, check local listings): Grammy winner **John Prine** and Texas country singer **Jimmie Dale Gilmore** perform.

More Teens Bopping To Country Garth, New Guard Help Close Generation Gap

■ BY SEAN ROSS

NEW YORK—It isn't a problem that country PDs are used to, but last September, KSCS Dallas OM Ted Stecker had to move his request and dedication show, "Cryin', Lovin', And Leavin'," from 10 p.m. to 9 p.m. "I had mothers asking me to make the show earlier because they wouldn't let the kids stay up that late during the school year."

Stecker was more flexible than KKYR Texarkana, Texas, PD Larry Kent, who defied a school board resolution asking him to make his request show earlier, or cancel it, because their kids wouldn't go to bed until it was over. He told them, "You're the parents. Make them go to bed."

Teen listening patterns have never been an issue for country PDs before. But with 18-34 numbers up over the last 18 months, country's teen share has also doubled, 3.1 to a 6.2. In markets where country is especially strong, it is not unusual for a country station to be top three in teens.

KSSN Little Rock, Ark., was No. 1 in teens in the fall Arbitron with a 29.3 share; that put it ahead of urban KIPR (24.1) and top 40 KKYK (22.4). KSCS Dallas was third in teens with a 12.3, behind top 40 KEGL (21.2) and urban KJMZ (14.4). KLLL Lubbock, Texas, and KTEX McAllen, Texas, are both second in teens.

At KZKX Lincoln, Neb., and WTCR Huntington, W.Va., half the request calls are from teens. And KSSN PD Don Moore says, "Sometimes I feel like I'm working at a CHR station because two-thirds of my phone calls in the afternoons are from kids who want to hear 'Rodeo' or 'Shameless' or both."

A PRODUCT OF GARTHMANIA

Teen country listening has always existed, to an extent, in some country lifestyle markets, but it took the combination of Garth Brooks and his contemporaries with the rise of country video to bring it to the fore. "I started noticing it a year ago when I worked a dance at a Catholic high school," says Moore. "I got out there and didn't play a single top 40 record. I'd try to put on Paula Abdul and they'd say, 'Put that junk away.' That's when I knew there was something going on." And this was *before* KSSN weeded out its older gold.

Not surprisingly, Brooks' titles are easily country's top teen request items. Most of the other artists mentioned by PDs are newer acts—Travis Tritt, Tracy Lawrence, and Alan Jackson are frequently cited examples, although George Strait, Reba McEntire, and Wynonna Judd are mentioned also. While KSSN's Moore cites "Shameless" and Trisha Yearwood's "She's In Love With The Boy" as two records whose teen requests far outstripped their adult calls, other PDs say their teen and adult requests are relatively similar.

That being the case, country PDs would seem to have found something that top 40 PDs sorely lack: songs that mothers and daughters can

agree on. But programmers say teens who discover their stations are not being brought in by their parents. Most, in fact, think their teens are, if anything, bringing their parents along, just as top 40's teens used to draw in their moms or older sisters.

KZKX PD Jim Patrick goes as far as saying that today's teens "have parents who grew up with rock'n'roll. They're used to the Stones and the Beatles around the house. They think they can listen to country and freak out their parents a little." Country, he says, "serves the same purpose that rock'n'roll used to."

Some PDs think teens like country because it lets them feel more adult. "A lot of times when you're growing up, you're looking for an identity," says Patrick. "Country lyrics might [remind them] of something they're going through right now." KSCS' Stecker believes a recent Brooks & Dunn show did well because it gave teens a chance to go to an adult club. (A second show, featuring McBride & the Ride, didn't do as well after the local police decided not to admit 15-16-year-olds without a parent.)

JUST A BONUS

KSSN's Moore worries that some teen-request items like "Shameless" or "She's In Love With The Boy" burn quickly, especially with adults. He also says, "We love having the teens, but we've got to protect our core... I don't think any of us want to become 'today's hot country' to the point where we scare off the adults."

Top 40 PDs have to deal with the stereotype of being teen-heavy. But most country PDs—who already have adult numbers to sell—see teens, as KZKX's Patrick does, as "a nice bonus. They're a gift that you don't expect. As long as they're there, that's great, but I wouldn't do anything special for them."

To that end, none of the PDs contacted for this story worried about teens dominating their dedication shows. Unlike some top 40 stations, none admit to limiting the teen calls they put on the air. Besides, as KCYY San Antonio, Texas, PD Scott Husky says, "Younger listeners tend to give you the better calls. They're much more open about what they want to say to the other person."

How permanent is teen country listening? KKYR's Kent believes that "as long as CHR is unable to produce any really sizzling stars that kids can identify with, it's probably here to stay." He says country sales departments should start pitching younger-demo accounts on top of the ones that a country station already gets.

Stecker, on the other hand, says the teen influx "isn't real." In an apparent reference to KSCS' new rival, "Young Country" KYNG, he says, "Anybody who tries to go after them is going to have trouble down the road. There's some kid tuning up in a garage now, and when pop music comes screaming back, the 12- to 18-year-olds will go away... The good news is that they'll have a basis for the format when they turn 30."

Congress Likely To Contest Lax Rules

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC's recent vote to relax radio ownership limits has caused a remarkably angry response from Congress, including a pledge to craft legislation to require the commission to return to something close to the old rules.

It's already a forgone conclusion, say insiders, that the commission will back away from its higher numbers, voted on 4 to 1 last month.

Chairman Al Sikes' fragile consensus fell apart quickly as several commissioners said they would have no problem retreating from the new caps that would have allowed a licensee to own as many as 60 stations nationwide (30 AMs and 30 FMs) and six stations in one large market. Currently, a licensee can own only 12 AMs and 12 FMs nationwide, and only one AM and one FM per market.

The angry gust that blew down Sikes' fragile house of cards came in a second letter, concerning the ownership rule changes, to the commission from Rep. John Dingell, D-Mich., the powerful chairman of the House Energy and Commerce Committee, who is unhappy with the new rules.

To underline his seriousness, Dingell wrote the letter as chairman of the Commerce Committee's Subcommittee on Oversight and Investigations. In it, he demanded within a week's time all of the thousands of pages of data and analyses used by the FCC to arrive at the relaxed

WASHINGTON ROUNDUP

numbers. He also used a commission reply to a request in his first letter for a "worst case scenario" if the relaxed rules took effect. The FCC had posited—theoretically—that there could be as few as 166 broadcasters running stations across the country, a number that most broadcasters viewed as unrealistic or plain silly.

Over at National Assn. of Broadcasters' headquarters, president Eddie Fritts took the Congressional challenge seriously by telling members lawmakers feel the FCC "was overreaching" and "insensitive to minority concerns." Broadcasters in general had reacted with calm optimism to the new ruling.



Marky Mark & the Flabby Bunch. Perpetually shirtless Marky Mark, left, compared guts with WHTZ (Z100) New York morning men Ross Brittain, center, and Gary Bryan during a recent visit to the station.

Boston Station's U2 Promo Stirs Up Lots Of Attention

■ BY GREG REIBMAN

BOSTON—Angry city officials have filed a complaint in Boston Housing Court against classic rock WZLX after an estimated 7,000-8,000 ticketless fans showed up in front of the Boston Garden March 17 in hopes of winning one of 25 pairs of U2 tickets. The city will seek reimbursement for cleanup and overtime costs incurred by police and cleanup crews.

Boston City Code Enforcement Director Richard Iannella says WZLX "never told a soul—including the police, the Garden, or the

promoter—that they were going to be there. They left the place an absolute disaster, made a nuisance, and made a mess."

Listeners—who hoped to win tickets by wearing costumes or carrying "WZLX Welcomes U2" banners—tied up rush-hour traffic and created mountains of trash, Iannella said. "More importantly, they created a public safety problem. Police had to be pulled in from all across the city."

ONLY 100-200 EXPECTED

WZLX PD John Shomby said he did not know that it was required to seek advance permission to give away tickets on public property. He also says, "I didn't think that many people would go to that length to get U2 tickets. We expected maybe 100 to 200 people. I had no idea how big it was until I went home and saw it on the 7:30 news."

Shomby, who says this was WZLX's biggest promotion ever, wasn't sure whether the incident would hamper WZLX's relationship with the concert's promoter, the Don Law Co., or Boston Garden officials. But he says labels and promoters "don't pay that much attention to classic rock stations, anyway, so we don't have that much to lose."

"Classic rock stations need to let the record companies and promoters know that we probably sell more records and tickets than the standard AOR/CHR stations because we have very loyal listeners," Shomby added. "That wasn't our intention [during this promotion], although it may have that effect."

A spokesman for the Don Law Co. refused to comment on the incident.

Thanks For Reading
The Fresh News
BILLBOARD RADIO



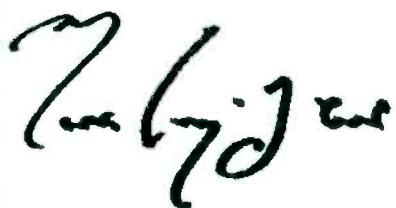
• LIVING PROOF •

DREAMS

into

REALITY

"I'd been on a break somewhere in 1985 when the BROTHERS IN ARMS album went to No. 1 in Billboard, so only my manager Ed Bicknell knew. When I turned up in Denver he said, 'The album went to No. 1!' And I went 'Alright!!!...but didn't our first record?' He said -quick as a flash- 'No, that one only went to number two.' Because Ed knows these things. So, thanks again!!!"



Mark Knopfler, Dire Straits 1992

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

Billboard

POWER PLAYLISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country stations monitored for the Billboard charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 COUNTRY

HOT 100		COUNTRY			
<p>WZLQ 94.5 FM Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L Michael Jackson, Remember The Time KLF, Justified & Ancient Salt-N-Pepa, You Showed Me TLC, Ain't 2 Proud 2 Beg U2, One Eric Clapton, Tears In Heaven Mariah Carey, Make It Happen Paula Abdul, Will You Marry Me Celine Dion & Peabo Bryson, Beauty An CeCe Peniston, Finally CeCe Peniston, We Got A Love Thing U2, Mysterious Ways Tevin Campbell, Tell Me What You Want Bonnie Raitt, I Can't Make You Love Me Shanice, I Love Your Smile Atlantic Starr, Masterpiece Kathy Troccoli, Everything Changes Queen, Bohemian Rhapsody Celine Dion & Peabo Bryson, Beauty An Lidell Townsend, Nu Nu Kym Sims, Take My Advice Prince & The N.P.G., Money Don't Matter NKOTB, If You Go Away En Vogue, My Lovin' (You're Never Gon Shawn Christopher, Don't Lose The Mag Bruce Springsteen, Human Touch Lightning Seeds, The Life Of Riley 	<p>EAGLE 106 Philadelphia P.D.: Brian Philips</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L Mr. Big, To Be With You Eric Clapton, Tears In Heaven Amy Grant, Good For Me Genesis, I Can't Dance Mariah Carey, Make It Happen Paula Abdul, Will You Marry Me Celine Dion & Peabo Bryson, Beauty An CeCe Peniston, Finally CeCe Peniston, We Got A Love Thing U2, Mysterious Ways Tevin Campbell, Tell Me What You Want Bonnie Raitt, I Can't Make You Love Me Shanice, I Love Your Smile Atlantic Starr, Masterpiece Kathy Troccoli, Everything Changes Queen, Bohemian Rhapsody Bruce Springsteen, Human Touch Queen, Bohemian Rhapsody Karyn White, The Way I Feel About You Michael Jackson, Remember The Time U2, One Jody Watley, I'm The One You Need Color Me Badd, All 4 Love Bryan Adams, Can't Stop This Thing We Richard Marx, Hazard Jesus Jones, Right Here, Right Now Extreme, Hole Hearted Bryan Adams, Thought I'd Died And Gon Bryan Adams, (Everything I Do) I Do I Stacy Earl, Romeo & Juliet 	<p>all hit 97.1 KRQL The Eagle Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none"> Stacy Earl, Romeo & Juliet Mr. Big, To Be With You Shanice, I Love Your Smile U2, Mysterious Ways Genesis, I Can't Dance Smithereens, Too Much Passion Sophie B. Hawkins, Damn I Wish I Was Michael Jackson, Remember The Time Cure, High Van Halen, Right Now Amy Grant, Good For Me Cause & Effect, You Think You Know He Big Audio Dynamite II, The Globe Prince & The N.P.G., Money Don't Matter Erasure, Chorus Ugly Kid Joe, Everything About You Queen, Bohemian Rhapsody Karyn White, The Way I Feel About You Roxette, Church Of Your Heart Eric Clapton, Tears In Heaven John Mellencamp, Again Tonight Kathy Troccoli, Everything Changes Bryan Adams, Thought I'd Died And Gon Color Me Badd, All 4 Love Nirvana, Come As You Are Bruce Springsteen, Human Touch U2, One Def Leppard, Let's Get Rocked Bruce Springsteen, Better Days KLF, Justified & Ancient 	<p>FOX Detroit P.D.: Chuck Beck</p> <ol style="list-style-type: none"> Mariah Carey, Make It Happen Vanessa Williams, Save The Best For L Amy Grant, Good For Me Eric Clapton, Tears In Heaven Kathy Troccoli, Everything Changes Atlantic Starr, Masterpiece Michael Jackson, Remember The Time Genesis, I Can't Dance KLF, Justified & Ancient Mr. Big, To Be With You CeCe Peniston, We Got A Love Thing Stacy Earl, Romeo & Juliet Joe Public, Live And Learn Queen, Bohemian Rhapsody Shanice, I Love Your Smile Ugly Kid Joe, Everything About You Roxette, Church Of Your Heart Mint Condition, Breakin' My Heart (Pr En Vogue, My Lovin' (You're Never Gon Color Me Badd, Thinkin' Back Bruce Springsteen, Human Touch Karyn White, The Way I Feel About You Bryan Adams, Thought I'd Died And Gon Storm, I've Got A Lot To Learn About Nirvana, Come As You Are Bruce Springsteen, Human Touch U2, One Def Leppard, Let's Get Rocked Bruce Springsteen, Better Days U2, One Marky Mark & The Funky Bunch, Good Vi Jesus Jones, Right Here, Right Now 	<p>WIVK Knoxville P.D.: Les Acree</p> <ol style="list-style-type: none"> Lorrie Morgan, Except For Monday Steve Warner, The Tips Of My Fingers John Anderson, Straight Tequila Night Garth Brooks, What She's Doing Now Alan Jackson, Dallas Reba McEntire, Is There Life Out Ther Alabama, Born Country Kenny Rogers, If You Want To Find Lov Keith Whitley, Somebody's Doin' Me Ri Vince Gill, Is It Cold In Here Diamond Rio, Mama Don't Forget To Pra Lee Roy Parnell, The Rock Hal Ketchum, Past The Point Of Rescue Wynonna, She Is His Only Need Brooks & Dunn, Neon Moon Tanya Tucker, Some Kind Of Trouble Mark Chesnut, Old Flames Have New Na Tracy Lawrence, Today's Lonely Fool Restless Heart, Familiar Pain Vince Gill, Take Your Memory With You Sawyer Brown, Some Girls Do Sammy Kershaw, Don't Go Near The Wate Deanna Cox, Texas Sideshow Billy Dean, Only The Wind Ricky Van Shelton, Backroads Shenandoah, Rock My Baby Doug Stone, Come In Out Of The Pain Rob Crosby, Working Woman Collin Raye, Every Second Trisha Yearwood, The Woman Before Me 	<p>FM 100 KILT Houston P.D.: Rick Candea</p> <ol style="list-style-type: none"> Alabama, Born Country Lorrie Morgan, Except For Monday Steve Warner, The Tips Of My Fingers Wynonna, She Is His Only Need Randy Travis, Better Class Of Losers Joe Diffie, Is It Cold In Here Alan Jackson, Dallas Reba McEntire, Is There Life Out Ther Mark Chesnut, Old Flames Have New Na John Anderson, Straight Tequila Night Aaron Tippin, There Ain't Nothin' Wro Vince Gill, Take Your Memory With You Dwight Yoakam, It Only Hurts When I C Tanya Tucker, Some Kind Of Trouble Suzy Bogguss, Outbound Plane Hal Ketchum, Past The Point Of Rescue Hal Ketchum, I Know Where Love Lives Vince Gill, Liza Jane Clint Black, One More Payment Garth Brooks, Papa Loved Mama Brooks & Dunn, Neon Moon Marty Stuart, Burn Me Down Doug Stone, A Jukebox With A Country Trisha Yearwood, That's What I Like A Paul Overstreet, Daddy's Come Around Pam Tillis, Maybe It Was Memphis Clint Black, Put Yourself In My Shoes Brooks & Dunn, My Next Broken Heart Keith Whitley, Somebody's Doin' Me Ri Ricky Van Shelton, Backroads
<p>MIX 107.3 Washington, D.C. P.D.: Lorrin Palagi</p> <ol style="list-style-type: none"> Michael Bolton, Missing You Now Genesis, No Son Of Mine Paul Young, What Becomes Of The Broken Mr. Big, To Be With You Vanessa Williams, Save The Best For L Bonnie Raitt, I Can't Make You Love Me George Michael & Elton John, Don't Le Richard Marx, Keep Coming Back Bruce Springsteen, Human Touch Eddie Money, I'll Get By RTZ, Until Your Love Comes Back Aroun Curtis Stigers, I Wonder Why Amy Grant, Good For Me Richard Marx, Hazard Gloria Estefan, Live For Loving You Michael Jackson, Remember The Time Celine Dion & Peabo Bryson, Beauty An Atlantic Starr, Masterpiece Kenny Loggins, Conviction Of The Hear Eric Clapton, Tears In Heaven Roxette, Church Of Your Heart Bryan Adams, Do I Have To Say The Wor Bonnie Raitt, Something To Talk About Smithereens, Too Much Passion Voice Of The Beehive, Perfect Place Genesis, I Can't Dance Cathy Dennis, Too Many Walls Extreme, Hole Hearted Bryan Adams, (Everything I Do) I Do I Rod Stewart, The Motown Song 	<p>B94 FM Pittsburgh P.D.: Buddy Scott</p> <ol style="list-style-type: none"> Atlantic Starr, Masterpiece Mr. Big, To Be With You Shanice, I Love Your Smile Amy Grant, Good For Me Tevin Campbell, Tell Me What You Want Keith Sweat, Keep It Comin' Vanessa Williams, Save The Best For L Eric Clapton, Tears In Heaven Joe Public, Live And Learn Karyn White, The Way I Feel About You Smithereens, Too Much Passion Kathy Troccoli, Everything Changes Michael Jackson, Remember The Time Mariah Carey, Make It Happen Prince & The N.P.G., Diamonds And Pea U2, Mysterious Ways Boyz II Men, Uhh Ahh Bruce Springsteen, Human Touch George Michael & Elton John, Don't Le Bryan Adams, Thought I'd Died And Gon Genesis, I Can't Dance U2, One Queen, Bohemian Rhapsody Storm, I've Got A Lot To Learn About R.E.M., Losing My Religion Nirvana, Come As You Are Ugly Kid Joe, Everything About You NKOTB, If You Go Away 	<p>104 KRBE Houston P.D.: Steve Wyrstok</p> <ol style="list-style-type: none"> KLF, Justified & Ancient Mr. Big, To Be With You Sophie B. Hawkins, Damn I Wish I Was Cure, High Amy Grant, Good For Me Cause & Effect, You Think You Know He Simply Red, Stars U2, One Mint Condition, Breakin' My Heart (Pr Eric Clapton, Tears In Heaven Shanice, I Love Your Smile Smithereens, Too Much Passion Shamen, Move Any Mountain Genesis, I Can't Dance Mariah Carey, Make It Happen Mr. Big, To Be With You Tears For Fears, Laid So Low CeCe Peniston, We Got A Love Thing Ingrid Chavez, Hippy Blood Bruce Springsteen, Human Touch Big Audio Dynamite II, The Globe Lightning Seeds, The Life Of Riley Color Me Badd, I Wanna Sex You Up Right Said Fred, Don't Talk Just Kiss Queen, Bohemian Rhapsody R.E.M., Amos, Silent All These Years Prince & The N.P.G., Diamonds And Pea Mariah Carey, Emotions P.M. Dawn, Set Adrift On Memory Bliss Tevin Campbell, Tell Me What You Want Color Me Badd, Thinkin' Back Boyz II Men, Motown Philly CeCe Peniston, Finally 	<p>KDWB 101.3 Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> Amy Grant, Good For Me Roxette, Church Of Your Heart Richard Marx, Hazard Vanessa Williams, Save The Best For L Van Halen, Right Now Mint Condition, Breakin' My Heart (Pr Color Me Badd, Thinkin' Back Eric Clapton, Tears In Heaven Jody Watley, I'm The One You Need Storm, Show Me The Way Chris Walker, Take Time Atlantic Starr, Masterpiece U2, One Mariah Carey, Make It Happen KLF, Justified & Ancient Mr. Big, To Be With You En Vogue, My Lovin' (You're Never Gon John Mellencamp, Again Tonight Mr. Big, To Be With You Bryan Adams, There Will Never Be Anot Smithereens, Too Much Passion CeCe Peniston, We Got A Love Thing Kathy Troccoli, Everything Changes Color Me Badd, Thinkin' Back Geoffrey Williams, It's Not A Love Th Keedy, Wishing On The Same Star Lightning Seeds, The Life Of Riley Eddie Money, I'll Get By Richie Sambora, One Light Burning Cause & Effect, You Think You Know He 	<p>KPLX 99.5 Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> Brooks & Dunn, Neon Moon Keith Whitley, Somebody's Doin' Me Ri John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out Ther Steve Warner, The Tips Of My Fingers Garth Brooks, Papa Loved Mama Alan Jackson, Dallas Wynonna, She Is His Only Need Aaron Tippin, There Ain't Nothin' Wro Sammy Kershaw, Don't Go Near The Wate Tanya Tucker, Some Kind Of Trouble Vince Gill, Take Your Memory With You Mark Chesnut, Old Flames Have New Na Billy Dean, Only The Wind Tracy Lawrence, Today's Lonely Fool Sawyer Brown, Some Girls Do Little Texas, First Time For Everythi Richard Gregory, Play Rubby, Play Suzy Bogguss, Outbound Plane Marty Stuart, Burn Me Down Hal Ketchum, Past The Point Of Rescue Owight Yoakam, It Only Hurts When I C Collin Raye, Every Second Clint Black, Put Yourself In My Shoes Oug Stone, Come In Out Of The Pain Ricky Van Shelton, Backroads Highway 101, Baby, I'm Missing You Travis Tritt, Nothing Short Of Dying Ronnie Milsap, All Is Fair In Love An Restless Heart, Familiar Pain 	<p>KMLE Phoenix P.D.: Alan Sledge</p> <ol style="list-style-type: none"> Lorrie Morgan, Except For Monday Garth Brooks, Papa Loved Mama Alan Jackson, Dallas Wynonna, She Is His Only Need Billy Dean, Only The Wind Suzy Bogguss, Outbound Plane Reba McEntire, Is There Life Out Ther Owight Yoakam, It Only Hurts When I C Hal Ketchum, Past The Point Of Rescue Tanya Tucker, Some Kind Of Trouble Stratles Of The Mississippi, I'll H H Brooks & Dunn, Neon Moon Steve Warner, The Tips Of My Fingers Ricky Skaggs, Same Ol' Love Marty Stuart, Burn Me Down Mark Chesnut, Old Flames Have New Na Clint Black, Put Yourself In My Shoes Vince Gill, Take Your Memory With You Tracy Lawrence, Today's Lonely Fool Paul Overstreet, Billy Can't Read Clinton Gregory, Play Rubby, Play Sammy Kershaw, Cadillac Style Travis Tritt, Nothing Short Of Dying John Anderson, Straight Tequila Night Highway 101, Baby, I'm Missing You Sammy Kershaw, Don't Go Near The Wate Doug Stone, A Jukebox With A Country Alabama, Born Country Patty Loveless, Jealous Bone
<p>HOT 97 FM New York P.D.: Joel Salkowitz</p> <ol style="list-style-type: none"> TKA, Maria Lidell Townsend, Nu Nu Giggles, What Goes Around C Salt-N-Pepa, You Showed Me Atlantic Starr, Masterpiece Vanessa Williams, Save The Best For L Civiles & Cole, A Deeper Love Laura Enna, This Is The Last Time En Vogue, My Lovin' (You're Never Gon Kym Sims, Take My Advice Michael Jackson, Remember The Time Color Me Badd, Thinkin' Back Chaka Khan, Love You All My Lifetime Naughty By Nature, Everything's Gonna Voyce, Within My Heart Mariah Carey, Can't Let Go Shawn Christopher, Don't Lose The Mag Jody Watley, I'm The One You Need Mint Condition, Breakin' My Heart (Pr KLF, Justified & Ancient CeCe Peniston, We Got A Love Thing Susan Clark, Deeper Shanice, I Love Your Smile Geoffrey Williams, It's Not A Love Th Cluband, Bold On (Miss) You Now Joe Public, Live And Learn Heavy D & The Boyz, Is It Good To Yo Mass Order, Lift Every Voice (Take Me Tracie Spencer, Love Me Mariah Carey, Make It Happen 	<p>POWER 99 FM Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> Eric Clapton, Tears In Heaven Richard Marx, Hazard RTZ, Until Your Love Comes Back Aroun Vanessa Williams, Save The Best For L Sophie B. Hawkins, Damn I Wish I Was Cause & Effect, You Think You Know He Color Me Badd, Thinkin' Back Queen, Bohemian Rhapsody Color Me Badd, Color Me Badd 2 Hyped Brothers & A Dog, Ooo Doo Bro Joe Public, Live And Learn Mariah Carey, Make It Happen James, Born Of Frustration Lightning Seeds, The Life Of Riley Kathy Troccoli, Everything Changes Voice Of The Beehive, Perfect Place Chris Walker, Take Time CeCe Peniston, We Got A Love Thing Maritika, Love ... Thy Will Be Done Nirvana, Come As You Are Bryan Adams, Thought I'd Died And Gon L.A. Guns, It's Over Now Tia Carrere, Ballroom Blitz Stacy Earl, Romeo & Juliet Roxette, Church Of Your Heart Genesis, I Can't Dance Mint Condition, Breakin' My Heart (Pr U2, One Mr. Big, To Be With You Storm, Show Me The Way Mr. Big, To Be With You 	<p>96.3 FM Detroit P.D.: Rick Gillette</p> <ol style="list-style-type: none"> TLC, Ain't 2 Proud 2 Beg Vanessa Williams, Save The Best For L Kris Kross, Jump Michael Jackson, Remember The Time Sophie B. Hawkins, Damn I Wish I Was Cause & Effect, You Think You Know He Color Me Badd, Thinkin' Back Queen, Bohemian Rhapsody Color Me Badd, Color Me Badd 2 Hyped Brothers & A Dog, Ooo Doo Bro Joe Public, Live And Learn Mariah Carey, Make It Happen L.A. Style, James Brown Is Dead CeCe Peniston, We Got A Love Thing Lidell Townsend, Nu Nu Joe Public, Live And Learn Prince & The N.P.G., Diamonds And Pea Boyz II Men, Please Don't Go Shanice, I Love Your Smile Mr. Big, To Be With You L.A. Style, James Brown Is Dead CeCe Peniston, We Got A Love Thing Prince & The N.P.G., Money Don't Matter Boyz II Men, Please Don't Go Shanice, I Love Your Smile Salt-N-Pepa, Let's Talk About Sex Atlantic Starr, Masterpiece En Vogue, My Lovin' (You're Never Gon Heavy D & The Boyz, Now That We Four Hammer, 2 Legit 2 Quit C & C Music Factory, Gonna Make You S NKOTB, If You Go Away Boyz II Men, Motown Philly CeCe Peniston, Finally Sir Mix-A-Lot, Baby Got Back 	<p>KUBE 93 FM Seattle P.D.: Bob Case</p> <ol style="list-style-type: none"> Mr. Big, To Be With You Icy Blu, I Wanna Be Your Girl Vanessa Williams, Save The Best For L Atlantic Starr, Masterpiece Mint Condition, Breakin' My Heart (Pr M.C. Luscious, Boom I Got Your Boyfri Salt-N-Pepa, Let's Talk About Sex Joe Public, Live And Learn En Vogue, My Lovin' (You're Never Gon Prince & The N.P.G., Diamonds And Pea Michael Jackson, Remember The Time Boyz II Men, Please Don't Go KLF, Justified & Ancient Sir Mix-A-Lot, Baby Got Back Celine Dion & Peabo Bryson, Beauty An Amy Grant, Good For Me Eric Clapton, Tears In Heaven General Levert, Baby Hold On To Me A Lighter Shade Of Brown, On A Sunday CeCe Peniston, Finally Color Me Badd, I Wanna Sex You Up TLC, Ain't 2 Proud 2 Beg D.J. Jazzy Jeff & The Fresh Pr, You S Boyz II Men, Motown Philly Kris Kross, Jump Michael Bolton, Missing You Now Michael Jackson, Black Of White Tevin Campbell, Tell Me What You Want 	<p>96.3 KSCS Dallas P.D.: Ted Stecker</p> <ol style="list-style-type: none"> Wynonna, She Is His Only Need Dwight Yoakam, It Only Hurts When I C Garth Brooks, Papa Loved Mama Vince Gill, Take Your Memory With You Reba McEntire, Is There Life Out Ther Billy Dean, Only The Wind Tracy Lawrence, Today's Lonely Fool Aaron Tippin, There Ain't Nothin' Wro Steve Warner, The Tips Of My Fingers Suzy Bogguss, Outbound Plane Marty Stuart, Burn Me Down Hal Ketchum, Past The Point Of Rescue Tanya Tucker, Some Kind Of Trouble Steve Warner, The Tips Of My Fingers Mark Chesnut, Old Flames Have New Na Trisha Yearwood, That's What I Like A George Strait, Lovesick Blues Alan Jackson, Dallas Randy Travis, Better Class Of Losers Brooks & Dunn, Neon Moon Ricky Skaggs, Same Ol' Love Doug Stone, A Jukebox With A Country John Anderson, Straight Tequila Night Garth Brooks, What She's Doing Now Tracy Lawrence, Sticks And Stones Travis Tritt, The Whiskey Ain't Worki Mark Chesnut, Broken Promise Land Sawyer Brown, The Dirt Road Sammy Kershaw, Cadillac Style Remingtons, A Long Time Ago 	<p>KZLA 93 FM Los Angeles P.D.: Bob Guerra</p> <ol style="list-style-type: none"> Reba McEntire, Is There Life Out Ther Alabama, Born Country Alan Jackson, Dallas Wynonna, She Is His Only Need Billy Dean, Only The Wind Ricky Skaggs, Same Ol' Love Dwight Yoakam, It Only Hurts When I C Suzy Bogguss, Outbound Plane Steve Warner, The Tips Of My Fingers Highway 101, Baby, I'm Missing You Hal Ketchum, Past The Point Of Rescue Aaron Tippin, There Ain't Nothin' Wro Patty Loveless, Jealous Bone Tanya Tucker, Some Kind Of Trouble Marty Stuart, Burn Me Down Keith Whitley, Somebody's Doin' Me Ri Mark Chesnut, Old Flames Have New Na Rob Crosby, Working Woman Vince Gill, Take Your Memory With You Tracy Lawrence, Today's Lonely Fool Sawyer Brown, Some Girls Do Brooks & Dunn, Neon Moon John Anderson, Straight Tequila Night Lorrie Morgan, Except For Monday Steve Warner, You Can Depend On Me Sammy Kershaw, Cadillac Style Garth Brooks, What She's Doing Now Brooks & Dunn, My Next Broken Heart Randy Travis, Better Class Of Losers Kenny Rogers, If You Want To Find Lov
<p>95.5 WPLJ New York P.D.: Scott Shannon</p> <ol style="list-style-type: none"> Vanessa Williams, Save The Best For L Eric Clapton, Tears In Heaven Amy Grant, Good For Me Paul Young, What Becomes Of The Broken Michael Jackson, Remember The Time Mr. Big, To Be With You Celine Dion & Peabo Bryson, Beauty An Michael Bolton, Missin' You Now Bonnie Raitt, I Can't Make You Love M Bruce Springsteen, Human Touch Queen, Bohemian Rhapsody Mariah Carey, Make It Happen Kathy Troccoli, Everything Changes Color Me Badd, All 4 Love Eddie Money, I'll Get By Rod Stewart, Your Song Roxette, Church Of Your Heart Genesis, I Can't Dance Atlantic Starr, Masterpiece Karyn White, The Way I Feel About You U2, One Richard Marx, Hazard Amy Grant, That's What Love Is For Simply Red, Stars Extreme, Hole Hearted Bryan Adams, Thought I'd Died And Gon Jody Watley, I'm The One You Need Williams Brothers, Can't Cry Hard Eno George Michael & Elton John, Don't Le Shanice, I Love Your Smile 	<p>POWER 93 FM THE BARKER Tampa P.D.: Marc Chase</p> <ol style="list-style-type: none"> Joe Public, Live And Learn Shanice, I Love Your Smile Vanessa Williams, Save The Best For L Tevin Campbell, Tell Me What You Want Boyz II Men, Uhh Ahh Michael Jackson, Remember The Time Color Me Badd, Thinkin' Back En Vogue, My Lovin' (You're Never Gon Jody Watley, I'm The One You Need Arthur Baker, I O U Natural Selection, It's Sweet Tracie Spencer, Tender Kisses Salt-N-Pepa, You Showed Me Vanessa Williams, Running Back To You Hi-Five, Just Another Girlfrind Mint Condition, Breakin' My Heart (Pr Prince & The N.P.G., Money Don't Matter Karyn White, Romantic Tony Terry, Will You Heavy D & The Boyz, Is It Good To Yo Prince & The N.P.G., Diamonds And Pea Bonnie Raitt, I Can't Make You Love M Atlantic Starr, Masterpiece Bas Noir, Superficial Love Prince & The N.P.G., Gett Off Boyz II Men, It's So Hard To Say Good Mariah Carey, Make It Happen 2 Hyped Brothers & A Dog, Doo Doo Bro Paula Abdul, Will You Marry Me Mariah Carey, Can't Let Go B.G. The Prince Of Rap, This Beat Is 				

Adult-Alternative Promos Favor Sophistication Over Silliness

NEW YORK—Adult alternative promotion directors describe their audience as educated, sophisticated, upwardly mobile, active, and environmentally conscious, with an above-average household income. Marketing to that audience, they say, calls for promotions that cater to those qualities. This is probably why you'll never see an adult alternative station hosting a honey money roll, or a "butt bowl" contest.

Promotion directors say the most important element in marketing their stations is music. "We do very few on-air promotions because it is a music-intensive format," says **Bonny Benedict**, KTWV (The Wave) Los Angeles director of creative services. "Our audience is tuning in to have the music be a part of their lifestyle."

Wacky and outrageous stunts are definitely out. "What would you do for \$10,000 wouldn't work for this format," notes WJZE (Jazzy 100) Washington, D.C., promotion director **Tami Flater**, who prefers trips and concert ticket/dinner/limousine package giveaways. "Even though our audience does a lot of fun things, [our] image does not go hand in hand with [bungee jumping]," says **KIFM** San Diego special projects manager **Leslie O'Neal**.

Also unpopular here are call-in-and-win contests. Stations prefer to keep the contests simple, although not necessarily the prizes. KTWV's fine-arts series provides listeners with tickets to the ballet and the symphony, but contest entry involves sending in a postcard or fax, never being the tenth caller, to avoid what Benedict calls "a lot of hype on the air. It's not 'call in with the craziest way you want to get married.' Our listeners are sophisticated, and they want their radio station to be sophisticated."

KIFM does a "Jazz Jetaway"

promotion that gives away concert trips all over the country. WNUA Chicago's similar "get out of town weekend" recently sent winners to see Simply Red in Paris. WNUA also sponsors an in-office listening promotion with a \$500 prize.

WQCD (CD101.9) New York's "cool cut of the day" promotion is what marketing and creative service director **Larry Miller** describes as "a very standard TSL promotion." And while it is a call-in-and-win contest, "the prizes we give are always very nice, well-targeted prizes [like] cruises, trips to the Nice and London Jazz festivals, and opening-night front row tickets to Harry Connick Jr.," Miller says.

As for external marketing, direct mail seems to be particularly

Promotions & Marketing



by Phyllis Stark

effective, and many adult alternative stations produce monthly or quarterly listener newsletters. KTWV and WQCD market lines of clothing through their newsletters.

KKSF San Francisco has a unique way of using direct mail—a 15-minute cassette sampler tape. "The biggest problem with [adult alternative] is that it is difficult to describe so we figured that if we could get it in their ears they would tune in," says promotion director **Susan Pfeifer**.

KKSF spends on direct mail what other stations spend on TV or outdoor advertising and Pfeifer thinks the tapes are cost effective because "the increase in cume has been significant." The cassette comes in a gift box, and Pfeifer says people do perceive it as a gift. The station is getting ready to mail its third cassette, with each mailing containing more than 100,000 pieces.

Others endorse different external marketing tools, including television and print. "There was this prevailing wind blowing across this format a year or a year and a half ago that said TV is very expensive and inefficient, and we should turn our attention into direct marketing," says Miller, who will launch a new TV campaign in the fall. "What we found is that direct marketing is great, but so is TV. It accomplishes different things. Direct marketing is great for testing, targeting, and relationship building. TV is great for image and cume building."

Although WJZE has done TV in the past, and may do it again, Flater prefers print. "We find our audience reads a lot," she says.

Because environmental causes are so important to adult alternative listeners, KTWV licenses and

(Continued on next page)

Billboard's PD of the week

Lyn Casye
WIOT Toledo, Ohio



IN SOME WAYS, having WIOT Toledo, Ohio, at the top of the fall Arbitron isn't very newsworthy. WIOT, which was up 12.6-14.4, has been No. 1 continuously since fall '89. This fall, it was five shares ahead of its nearest competitor, country WKKO, and No. 1 in teens, 18-34, and 25-54. In 18-34, WIOT has nearly a 34 share, more than three times that of the next station.

The surprise is the conditions under which WIOT stayed No. 1. Owner Reams Broadcasting has been in Chapter 11 bankruptcy since last July. On the day of this interview, PD Lyn Casye was waiting to hear that a bankruptcy court had approved a reorganization plan that sent WIOT and sister WZRZ Cincinnati to its lenders, giving principal Frazier Reams Jr. only a 10% interest. Despite that and a brutal local economy, WIOT has added shares and held on to most of its key staffers.

Then again, more than one outsider describes WIOT as a particularly tight-knit group. Casye started as the receptionist. Her predecessor, Jim Steel, now at WHTQ Orlando, Fla., began as station mascot. And WIOT, which will celebrate its 20th anniversary on Christmas Day, counts among its alumni consultants Greg Gillispie and Jon Sinton, WKLS Atlanta PD Michael Hughes, WAQY Springfield, Mass., PD Keith Masters, WLZR Milwaukee morning team Bob & Brian, Dave Lonca, who promotes John Mellencamp, and SBK's Neil Lasher.

Casye handled a series of odd jobs at WIOT, then spent 2½ years as promotion director before being named PD last winter. Since then, Casye and MD Michael Young have WIOT "rocking harder around the clock. We'll play Ozzy throughout the day. We'll play Nirvana at 6 a.m. You never would have heard AC/DC in mornings before, but I don't see any reason not to."

WIOT's music mix is 50% gold, 50% current and recurrent. That hasn't changed under Casye, but WIOT is now adding songs faster, and has become "less stereotypical in our choice of new music than we were a year ago. The Nirvana might have been a night-time tune no matter how popular it was because we didn't want to be too edgy. There's the Nuclear Valdez, which has an alternative flavor that could have made our blue collar listeners dig their heels in.

This is WIOT in middays: U2, "One"; Firm, "Satisfaction Guaranteed"; Rolling Stones, "You Can't Always Get What You Want"; Eddie Money, "I'll Get By"; Whitesnake, "Here I Go Again"; Smithereens, "Too Much Passion"; Doobie Brothers, "Rockin' Down The Highway"; Drivin' & Cryin', "Fly Me Courageous"; and Queen, "Bohemian Rhapsody."

Casye made her changes because "I was afraid that we were sounding a little bit too classic." But she denies

that stemmed from the debut, two years ago, of classic rock WXKR, WIOT's first rock rival since the early '80s. While WIOT punched up its classic rock positioners, she says, it didn't change the music mix.

So far, WXKR's best book has been last summer's 3.2. (It fell to a 2.2 in the fall.) Part of the problem is that WXKR is licensed to Port Clinton and "doesn't have a fabulous signal." Also, Casye notes, WXKR has made some unusual staffing decisions—like taking the morning team from WIOT's oldies AM, WCWA—and is both harder and more current than many classic rockers. "People have probably been disillusioned about not getting the product that was advertised to them."

"Promotionally, they want to play ball in Toledo with a Port Clinton mindset. People in a city this size aren't going to get that excited about winning three cans of worms from the bait shop across the street—which is only a slight exaggeration," Casye says.

Besides a typically relentless series of street promotions—Casye sights eight during one two-week period—WIOT's fall marketing included a TV campaign showing the morning team at various Toledo landmarks with "Welcome To The Jungle" on the soundtrack. It also had a series of busboards featuring the station's coyote mascot and gave away a trip to anywhere in the U.S. Because these were previously budgeted for, Casye says, they weren't impacted by the Chapter 11 filing.

As for trying to maintain station morale through the bankruptcy, Casye says, "I'm very fortunate that [Reams COO] Peter Cavanaugh is so upbeat, because there's always a trickle-down theory. My GM Nancy Dymond is very much the same way. We've never misled the staff about anything being certain here."

For that reason, WIOT has managed to avoid a staff bailout; only two major posts have changed since last July—the ND and the overnight shift. "So far it's been OK. We've certainly racked up a lot of hours of one-on-one talks, but the smartest thing we ever did was talk to the staff individually so they wouldn't feel persecuted for saying they were kind of scared about all this... I'm really optimistic about the outcome today because I think we're seeing the light at the end of the tunnel."

As for the local economy, Casye says, "We try very hard to focus on what's positive about this city and listeners appreciate it. We try not to use the 'R-word' too much on the air." To that end, when midday host Becky Shock plugged an upcoming Steve Miller show, she made a point of noting Miller was coming to Toledo, not Detroit or Cleveland. "A lot of people perceive this as a town with nothing to do, we're at every club in the area trying to get people involved in what there is to do here."

SEAN ROSS

Stations Joining In Earth Day Campaign

NEW YORK—Radio stations in 50 markets are taking part in a three-week Earth Day "Sound Action" campaign that culminates in an April 25 concert at Boston's Foxboro Stadium.

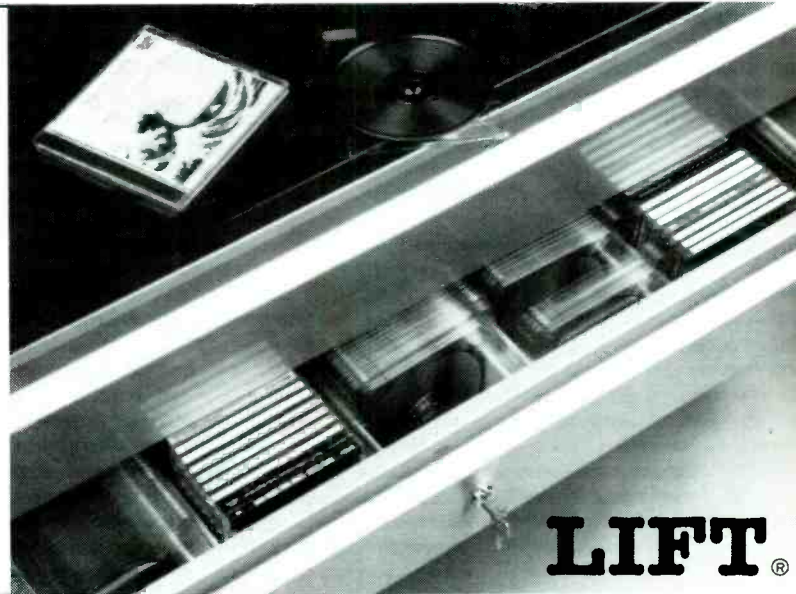
Throughout April, stations will air environmental PSAs from acts including R.E.M., Eddie Money, and Jackson Browne, and will also be distributing 16-page "Sound Action Guides." Stations in 24 markets will tie in with VH-1 to give away trips to see the April 25 concert with such scheduled artists as the Kinks, Steve Miller Band, Midnight Oil, Bruce Cockburn, and Willie Nelson.

Participating stations include KISW Seattle, KLOS Los Angeles, WBCN Boston, WNOR Norfolk, Va., and WWDC-FM Washington, D.C.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	*** No. 1 *** HUMAN TOUCH COLUMBIA 38-74273	◆ BRUCE SPRINGSTEEN 3 weeks at No. 1
2	5	13	4	ONE ISLAND 866 533-4/PLG	◆ U2
3	4	7	11	COME AS YOU ARE DGC 19120	◆ NIRVANA
4	2	3	17	MAMA, I'M COMING HOME EPIC ASSOCIATED D 35-74093/EPIC	◆ OZZY OSBOURNE
5	NEW ▶		1	*** FLASHMAKER *** LET'S GET ROCKED MERCURY 866 568-4	◆ DEF LEPPARD
6	3	4	11	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
7	6	9	10	EVERYTHING ABOUT YOU STAR DOG 866 632-4/MERCURY	◆ UGLY KID JOE
8	8	10	7	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
9	10	12	9	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
10	11	14	4	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
11	7	5	11	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
12	9	2	3	BETTER DAYS COLUMBIA 38-74273	BRUCE SPRINGSTEEN
13	15	16	6	LIFE IS A HIGHWAY CAPITOL ALBUM CUT	◆ TOM COCHRANE
14	17	20	5	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
15	22	24	8	WHAT YOU GIVE Geffen 19117	◆ TESLA
16	21	22	4	NOTHING ELSE MATTERS ELEKTRA 4-64770	◆ METALLICA
17	18	18	8	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
18	14	11	19	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
19	12	15	19	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
20	20	17	35	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
21	16	8	18	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
22	24	19	13	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
23	26	30	5	COLD DAY IN HELL CHARISMA 2-96199	◆ GARY MOORE
24	29	35	16	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
25	19	21	6	SHE RUNS HOT REPRISE ALBUM CUT	◆ LITTLE VILLAGE
26	31	—	2	*** POWER TRACK *** BRAVADO ATLANTIC ALBUM CUT	RUSH
27	25	26	7	IT'S OVER NOW POLYDOR 865 494-4/PLG	◆ L.A. GUNS
28	32	36	5	WHEN I'M GONE IMPACT ALBUM CUT/MCA	MSG
29	23	25	14	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
30	13	6	10	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
31	27	23	23	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
32	28	34	6	TIRED WINGS DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
33	30	33	40	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
34	NEW ▶		1	BOHEMIAN RHAPSODY HOLLYWOOD 4-64794/ELEKTRA	◆ QUEEN
35	NEW ▶		1	UNDER THE BRIDGE WARNER BROS. 4-18978	◆ RED HOT CHILI PEPPERS
36	45	42	3	MAKIN' SOME NOISE MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
37	42	49	3	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
38	NEW ▶		1	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
39	34	32	27	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372/ERG	◆ QUEENSRYCHE
40	NEW ▶		1	CHAINED EPIC ALBUM CUT	GIANT
41	37	38	29	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
42	33	31	23	SMELLS LIKE TEEN SPIRIT DGC 19050	◆ NIRVANA
43	35	28	11	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
44	41	37	21	CALL IT WHAT YOU WANT Geffen 19113	TESLA
45	39	40	26	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
46	49	—	2	ONE WORD IMAGO ALBUM CUT	◆ BABY ANIMALS
47	NEW ▶		1	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
48	47	—	2	BLACK FLAG ATLANTIC ALBUM CUT	KING'S X
49	38	39	5	DESIREE MODERN ALBUM CUT/ATLANTIC	RICK VITO
50	43	47	3	ANYTHING AT ALL RCA 62197	◆ MITCH MALLOY

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

PROMOTIONS

(Continued from preceding page)

supplies all of the trash and recycling cans on Southern California beaches. KTWV and WQCD provide disposable trash cans for outdoor events, and KIFM and KTWV's newsletters contain environmental articles.

IDEA MILL: MU MU LAND

Modern CIMX (89X) Windsor, Ontario, tied in with Arista and the Harmony House chain to promote the KLF/Tammy Wynette hit "Justified And Ancient," which refers to the fictional "Mu Mu Land." Twice every weekday the station spun the "wheel of Mu Mu" and had "Vanna Wynette" reveal one of the 42 letters in the location of Mu Mu Land. A caller was then given a chance to guess its location. Every caller won a copy of the KLF's "White Room" album. Game boards appeared in the local paper and could also be picked up at Harmony House. Every three days, KLF albums at Harmony House were stickered with a new vowel that appeared in the clue, giving listeners a chance to "buy a vowel."

ST. PAT

"Saturday Night Live" star Julia Sweeney hosted WCKG Chicago's St. Patrick's Day party as her best-known character, the androgynous "Pat." Party guests registered to win a four-day trip to Ireland... In WFLZ's "we win" contest, listeners call and give prizes to the station, and qualify to win \$500.

NEW YORK FEST

Deadline for entries in the New York Festivals International Radio Programming & Promotion Awards has been extended a second time. Entries are now due April 10 in the Chappaqua, N.Y., headquarters.

PRO-MOTIONS

WQHT (Hot 97) New York promotion coordinator Frank Lemiti is upped to promotion director, replacing Brian Marks, who transfers to sales as an AE... Former WHCN Hartford, Conn., promotion director Samantha Ryan joins WZLX Boston in that capacity, replacing Barry Scott... WZPL Indianapolis promotion director Kay Feeny has been upped to director of marketing. Assistant promotion director Lisa Kerhove becomes promotion director.

BPME Speaker Set

NEW YORK—CBS Radio Division president Nancy Widmann has been selected as the radio luncheon speaker for the Broadcast Promotion and Marketing Executives conference, June 14-17 in Seattle. The theme of the conference will be surviving in a changing environment.



HYPNOLOVEWHEEL
angel food

"HypnoLoveWheel carry a kinda avant-garde ethos into all sorts of unexpected places... That they're able to do so without seeming like a bunch of lost ponies is a testament to their ability to create a genuinely cordial mix of low-ball guitar-rant and tossed-off melodic hooks."
- *Trouser Press Record Guide*

"They know pop structures backwards, forwards and upside down; sometimes they write things using all three directions at once."
- *Option*

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San Francisco, CA 94107(415) 546-1863

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	8	8	14	*** No. 1 *** ONE ISLAND 866 533-2/PLG	◆ U2 1 week at No. 1
2	1	1	9	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES
3	10	—	2	HIGH FICTION 2-66437/ELEKTRA	◆ THE CURE
4	4	4	8	INTO THE FIRE ARISTA 1-2390	◆ SARAH MCLACHLAN
5	5	3	6	RIPPLE ARISTA 1-2389	◆ THE CHURCH
6	7	10	5	SHE'S MAD LUAKA BOP/SIRE ALBUM CUT/WARNER BROS.	DAVID BYRNE
7	2	6	7	GHOST OF TEXAS LADIES' MAN I.R.S. 13849	◆ CONCRETE BLONDE
8	6	7	7	HONEY DRIP SIRE ALBUM CUT/REPRISE	◆ IAN MCCULLOCH
9	12	5	10	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION
10	13	12	6	LAID SO LOW FONTANA ALBUM CUT/MERCURY	◆ TEARS FOR FEARS
11	17	18	4	FABULOUS ATCO EASTWEST 2-96196	◆ HAPPYHEAD
12	9	9	9	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	◆ LUSH
13	18	30	3	WEIRDO BEGGARS BANQUET IMPORT/RCA	THE CHARLATANS
14	3	2	10	THE LIFE OF RILEY MCA 54195	◆ THE LIGHTNING SEEDS
15	15	15	5	BORN OF FRUSTRATION FONTANA 866 495-2/MERCURY	◆ JAMES
16	16	16	8	UNDER THE BRIDGE WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
17	14	13	12	COME AS YOU ARE DGC 21707	◆ NIRVANA
18	11	11	6	COVERED VIRGIN ALBUM CUT	◆ PUBLIC IMAGE LTD.
19	21	27	3	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN ALBUM CUT	◆ CRACKER
20	22	29	3	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
21	28	—	2	VISIONS OF YOU ◆ JAH WOBBLE'S INVADERS OF THE HEART OVAL ALBUM CUT/ATLANTIC	
22	23	23	4	LEAVE THEM ALL BEHIND SIRE 2-40332/REPRISE	◆ RIDE
23	20	17	8	BONFIRES BURNING VIRGIN ALBUM CUT	◆ THE ORIGIN
24	24	—	2	FAIT ACCOMPLI CHARISMA ALBUM CUT	◆ CURVE
25	25	24	4	THE STATUE GOT ME HIGH ELEKTRA ALBUM CUT	◆ THEY MIGHT BE GIANTS
26	27	28	5	MURDER, TONIGHT, IN THE TRAILER... RCA 62206	◆ COWBOY JUNKIES
27	NEW ▶		1	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
28	30	—	2	SNACKS AND CANDY MORGAN CREEK ALBUM CUT	◆ MIRACLE LEGION
29	29	—	2	LOW SELF OPINION IMAGO 28017	◆ ROLLINS BAND
30	19	14	8	THE CONCEPT DGC 19122	◆ TEENAGE FANCLUB

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	2	11	SAVE THE BEST FOR LAST MERCURY 865 136-4	VANESSA WILLIAMS 2 weeks at No. 1
2	2	1	11	MISSING YOU NOW COLUMBIA 38-74184	MICHAEL BOLTON
3	3	5	12	TEARS IN HEAVEN REPRISE 4-19038	ERIC CLAPTON
4	4	6	9	MASTERPIECE REPRISE 4-19076	ATLANTIC STARR
5	5	4	12	GOOD FOR ME A&M 1573	AMY GRANT
6	9	12	9	HAZARD CAPITOL 44796	RICHARD MARX
7	6	3	12	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
8	10	10	10	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
9	7	7	16	I'LL GET BY COLUMBIA 38-74109	EDDIE MONEY
10	8	8	14	STARS ATCO EASTWEST 4-98636	SIMPLY RED
11	11	13	11	TO BE WITH YOU ATLANTIC 4-87580	MR. BIG
12	13	18	7	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
13	12	9	21	BEAUTY AND THE BEAST EPIC 34-74090	CELINE DION/PEABO BRYSON
14	18	23	3	HUMAN TOUCH COLUMBIA 38-74273	BRUCE SPRINGSTEEN
15	17	20	8	EVER CHANGING TIMES ARISTA 1-2394	ARETHA FRANKLIN
16	15	15	10	REMEMBER THE TIME EPIC 34-74200	MICHAEL JACKSON
17	21	24	5	MAKE IT HAPPEN COLUMBIA 38-74239	MARIAH CAREY
18	20	21	9	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	CURTIS STIGERS
19	25	25	5	CAN'T CRY HARD ENOUGH WARNER BROS. 4-19326	THE WILLIAMS BROTHERS
20	19	16	26	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	BONNIE RAITT
21	22	22	7	OBSESSION ELEKTRA 4-64799	DESMOND CHILD
22	16	14	18	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	G. MICHAEL
*** POWER PICK ***					
23	26	33	4	SOMETIMES IT'S ONLY LOVE EPIC 34-74226	LUTHER VANDROSS
24	14	11	11	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
25	31	49	3	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
26	23	17	21	CAN'T LET GO COLUMBIA 38-74088	MARIAH CAREY
27	28	29	6	IN MY LIFE ATLANTIC 4-87525	BETTE MIDLER
28	24	19	20	I FALL ALL OVER AGAIN QUALITY 15180	DAN HILL
29	27	26	8	(THERE'LL NEVER BE) ANOTHER YOU A&M ALBUM CUT	MICHAEL DAMIAN
30	30	37	4	I CAN'T DANCE ATLANTIC 4-87532	GENESIS
31	32	35	6	CARIBBEAN BLUE REPRISE 4-19089	ENYA
32	35	41	3	CHURCH OF YOUR HEART EMI 50380/ERG	ROXETTE
33	36	43	4	'TIL I LOVED YOU RCA ALBUM CUT	RESTLESS HEART
34	33	30	27	I WONDER WHY ARISTA 1-2331	CURTIS STIGERS
*** HOT SHOT DEBUT ***					
35	NEW	1		HOLD ON MY HEART ATLANTIC ALBUM CUT	GENESIS
36	46	47	3	ALL WOMAN ARISTA 1-2398	LISA STANSFIELD
37	29	28	9	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	JAMES TAYLOR
38	39	44	24	CONVICTION OF THE HEART COLUMBIA 38-74029	KENNY LOGGINS
39	43	46	3	THE VERY THOUGHT OF YOU ELEKTRA 4-64783	NATALIE COLE
40	37	34	28	THAT'S WHAT LOVE IS FOR A&M 1566	AMY GRANT
41	38	36	8	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	RTZ
42	34	27	23	NO SON OF MINE ATLANTIC 4-87571	GENESIS
43	41	40	28	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	ROBERTA FLACK/MAXI PRIEST
44	48	—	2	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
45	42	31	25	BROKEN ARROW WARNER BROS. 4-19274	ROD STEWART
46	49	—	2	AGAIN TONIGHT MERCURY 866 414-4	JOHN MELLENCAMP
47	45	38	32	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
48	NEW	1		ONE ISLAND 866 533-4/PLG	U2
49	NEW	1		HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	NEIL DIAMOND
50	47	45	7	LOST IN THE NIGHT COLUMBIA 38-73990	PEABO BRYSON

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

OLDIES FORMAT TOPS 1991 'POWER RATIOS' STUDY

(Continued from page 1)

figures cover the ratings periods from summer 1990 through spring 1991.

Although oldies took the lead, it was off from 1.39-1.38. That means that in a market where each share point of audience is worth \$1 million in revenue, an oldies station could expect to bill \$1.38 million (or 138% of its share value). Classic rock (1.25-1.36) and full-service AC (1.33-1.36) tied for second place, followed by a fourth-place tie between country (1.39-1.33) and Spanish (1.21-1.33). (N.B.: Full-service AC offers a limited selection of adult contemporary records in a news/talk-oriented format.)

Posting the sharpest declines in the annual study were AC, which fell from first place to seventh (1.46-1.31), news/talk (1.44-1.32), and classical (1.04-0.91).

In the five years since Miller, Kaplan, Arase & Co. began tabulating "power ratios," oldies has gained the most—0.55 shares of advertising revenue. Also showing significant five-year growth are classic rock (plus 0.30), and album rock (plus 0.24).

Also tabulated in the study was the percentage of stations in each format that billed more than 100% of their share value. Leading that list was classic rock with 96%, full-service AC with 94%, Spanish with 92%, and oldies with 86%.

George Nadel Rivin, a partner at Miller, Kaplan, Arase, & Co. who compiles the data, attributes oldies gains to "improved presentation and the graying of America," the same factors he cited as contributing to the success of the format in 1990.

Classic rock, which achieved its best share since 1986, jumped to its second-place position from sixth place the previous year. Rivin notes that "in the vast majority of cases, classic rock stations have an exclusive format in the market. They are able to position themselves as going for that older demo."

OBSELETE PERCEPTION

Album rock also posted its best share ever, despite what Rivin describes as an "objection to overcome from buyers who have been around a

long time and think of AOR in those free-form days [even though] the listeners who were weaned on AOR in the '60s and '70s are now squarely in the middle of that 25-54 demo."

While country's share was down from that of the prior year and was well below its 1.49 high in 1988, Rivin says the format actually showed a "remarkably fine" performance, "especially considering that new [country] competitors have entered the markets." While many new country stations signed on in 1991, the "power ratio" study tracks a consistent sample of stations, which would explain the drop.

Top 40 was up a bit (1.03-1.06) and is now about even with its 1986 figure. Top 40/dance stations, meanwhile, were down from 1.00-0.91. Rivin is not optimistic about the future of top 40 in its current form. "They are not [delivering] a 25-54 demo, and the agencies are after 25-54s," he says. Rivin attributes top 40's slight increase to "people operating in those formats on the sales side making the extra effort," and to the fact that "some buys are based on relationships, and a lot of those buys will continue for a while after those ratings leave."

Urban enjoyed a 0.76-0.82 increase and is nearly even with its 1986 high. That increase may have resulted from the efforts of a task force that was created by urban broadcasters for the purpose of increasing the format's performance, according to Rivin.

AC SETTLES DOWN

AC, 1990's top-performing format, has returned to its 1989 level. Rivin says the format's 1990 high resulted from the agencies' "early concentration on the 25-54 demo. In 1990 there was not the widespread acceptance of classic rock, [and] AC benefited from it."


But soft AC's 1.17 share was well below the format's 1989 high of 1.36. Rivin attributes this to "a little bit of infiltration from some of the easy listening stations that changed format and have not fully matured as soft ACs."

Full-service AC "has been a consistent performer all along," according to Rivin, who attributes that success to the format enjoying "a great deal of loyalty both in listener base and advertiser base."

Although news/talk stations benefited from increased listening during the Persian Gulf war, Rivin notes that "there were days of commercial-free coverage," which probably account for the format having its worst share in five years. But Rivin says the war "definitely strengthened the format and has it well-positioned for 1992 and forward," and that he expects N/T to be "right up around 1.4 again next year."

Although classical music's dramatic slide in 1990 was attributed to the loss of KFAC Los Angeles, the format continued to dip last year, staying well below its 1986 high of 1.35.

Adult alternative held its ninth-place position (1.21-1.24). Easy listening rebounded a bit from last year, moving from 0.69-0.73. And adult standards had its lowest share yet, dropping from 0.75-0.65.




Hits! in Tokio

Week of March 15, 1992

- 1 I Love Your Smile Shallice
- 2 Finally Ce Ce Peniston
- 3 Good For Me Amy Grant
- 4 Remember The Time Michael Jackson
- 5 Smells Like Teen Spirit Nirvana
- 6 Tears In Heaven Eric Clapton
- 7 For Your Babies Simply Red
- 8 Feel So High Des'ree
- 9 Pride (In The Name Of Love) Clivillés & Cole
- 10 Inshy Andro Rakoto
- 11 Maria Patsy
- 12 Tell Me What You Want Me To Do Tevin Campbell
- 13 Save The Best For Last Vanessa Williams
- 14 Trouble Mind Workshy
- 15 Kiss Me Indecent Obsession
- 16 Love Talk The Stylistics
- 17 Live And Let Die Guns N' Roses
- 18 Can't Let Go Mariah Carey
- 19 Love Me All Up Stacy Earl
- 20 Dream Come True The Brand New Heavies
- 21 Sensation France Cartigny
- 22 All Woman Lisa Stansfield
- 23 Calling You The Holly Cole Trio
- 24 We Got A Love Thing Ce Ce Peniston
- 25 Chic Mystique Chic
- 26 Paper Doll P.M. Dawn
- 27 Dew Da Hiya O'ra Haja
- 28 Black Or White Michael Jackson
- 29 Shameless Garth Brooks
- 30 In My Life Bette Midler
- 31 I'm Too Sexy Right Said Fred
- 32 Masterpiece Atlantic Starr
- 33 Make It Happen Mariah Carey
- 34 Ry Vronna Rakoto
- 35 Sunshine Da A Rainy Day 'n'
- 36 Unforgettable Natalie Cole & Nat King Cole
- 37 The Real Thing Kenny Loggins
- 38 I Can't Make You Love Me Bonnie Raitt
- 39 Only Love Can Break Your Heart St. Etienne
- 40 High (In The Happy Side) Wet Wet Wet
- 41 I'm The One You Need Jody Watley
- 42 Lovin' You Shallice
- 43 Emotions Roger
- 44 Home Is Where The Hurt Is J.C. Lodge
- 45 Old Red Eyes Is Back The Beautiful South
- 46 I Wonder Why Curtis Stigers
- 47 Stuck On You Laura Fygi
- 48 In My Dreams The Party
- 49 My Girl The Temptations
- 50 Stay This Way The Brand New Heavies

Selections can be heard on "Pioneer Tokyo Hit 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



J-WAVE 81.3FM

Americom Brokerage Firm Is Reopened

NEW YORK—Crown Broadcasting president Tom Gammon has reopened his Americom media brokerage firm. In its new incarnation, Americom will concentrate on what Gammon calls "inner-market brokerage and leasing" of the sort made possible by potential new FCC rules.

Because Gammon says same-market deals require "half the work of a standard brokerage deal," Americom will charge half the standard fee. "Some brokers will find that inappropriate, but we can't charge what isn't fair," he says.

Gammon's brother Dan will be a partner in the new venture, which will be based at Crown's D.C.-area offices.

Evergreen Going Public? Wilbraham Upped; KKDA Host's Troubles; Rock/AC Overload

FURTHER DETAILS were scarce by press time, but station owner Evergreen Media says it plans an "initial public offering" in the near future. Evergreen COO **Jim DeCastro**, who had been managing Evergreen's **KKBT** Los Angeles, completes his relocation to Chicago to oversee this move and future acquisitions. **GSM Craig Wilbraham** is named GM.

STATIC: PRICE OF TROUBLE

The Dallas Morning News says county commissioner/**KKDA** talk host **John Wiley Price** is now facing a third-degree felony criminal mischief charge in connection with an incident outside **KKDA**. Price allegedly knocked down a TV cameraman, causing about \$1,000 damage to a camera attachment, when a reporter asked about a reported FDIC lawsuit over some unpaid loans. The case goes to the grand jury Monday (30). Price already faces another felony assault charge involving a construction worker and a sexual assault charge involving a former employee. And he was sentenced to 75 days in jail last year for breaking windshield wipers during a political protest.

A federal appeals court has upheld an age-bias verdict against the former **WXEZ** Chicago (now **WPNT**). **WXEZ** was sued by the federal EEO commission in 1989 on behalf of six employees who were fired when the station went from easy listening to soft AC; three employees won judgments against the station. The Washington Post says court-ordered mediation has failed to settle PR woman **Carol Sewell's** \$15 million lawsuit against **WJFK's Don Geronimo & Mike O'Meara**. Sewell sued last year when the team was still at crosstown **WAVA** and allegedly called her a "bitch" and a "liar." A trial date should be set in late April.

PROGRAMMING: WIMJ MINES NICHOLL

Federated Media group PD **Steve Nicholl** will program N/T/AC combo **WCKY/WIMJ** Cincinnati himself, replacing **Mark Elliott**. Nicholl does,

however, need a PD at soft AC **WLTA** South Bend, Ind., to replace **Geoff Brown**. Adult standards **WPEN** Philadelphia PD **Stan Martin** is out. At AC **KVIL** Dallas, PD **Michael Hedges** and MD **Steve Eberhart** exit. Hedges will return to consulting; program manager **Ron Chapman** assumes his duties.

Midday man **Jeff Allen** is upped to PD as AC **KRJV** St. Louis becomes



by Sean Ross with
Phyllis Stark & Rochelle Levy

oldies "Jukebox 96." He replaces **Greg Cassidy**. Market veteran **Johnny King** will do mornings. P/T **Brian Taylor** takes evenings.

KZHT Salt Lake City PD **Robert Maher** is named corporate PD for **KZHT** and its LMA partner, **KZQQ**. Oldies **KBSG** Seattle PD **Dave Allen** is out. New soft AC **WQFE** (Easy 102) Indianapolis debuts with GM/morning man **Steve Ross** from rival **WSYW** and PD/p.m. driver **Neil Kelly** from crosstown **AC WENS**. **WKZR** Millidgeville, Ga.'s **Bill Casey** does middays. **Doug Edens** from rival **WIBC** does nights.

Rochester, N.Y., already has one rock/AC outlet, **WRQI**. A second station, **WYNQ**, announced its plans to do rock/AC back in January but hasn't signed on yet. Now, a third FM, **WMAX**, is on with rock/AC. GM **Alan Bishop** was PD of **WRQI's** predecessor, **WZSH**. PD/p.m. driver **Rick MacKenzie** comes from crosstown **WVOR**. **John Garabo** from the North East Satellite Entertainment network will do mornings.

Andy Poland, last with **WFAN** New York, joins new sports outlet **WTEM** Washington, D.C., as sports director. **Rich Bond** from NBC is the new executive producer. **Dean Warfield** is upped from morning newsman to director of operations at N/T **WWTN** Nashville, replacing **Dan McGrath**. New Unistar Hot Country affiliate **WZKS** Louisville, Ky., is on the air under acting PD **Bruce Logan** from suburban **WMPI**.

Ron Sorenson, owner of cable station **KBLE** Des Moines, Iowa, expects to close on crosstown **KDMG** April 20. The calls will become **KFMG**. Sorenson will be GM/MD and will name a PD to replace **Roger Summit**. **Thom O'Hair** consults. Look for simulcast AC **WIMX-AM** Harrisburg, Pa., to go N/T soon. While nothing was signed by press time, the station had tentative agreements with some of the hosts displaced in crosstown **WHP's** ownership change.

MD/morning man **Dave Jackson** is now PD at album **KKEG** Fayetteville, Ark., replacing **Wes Jeffries**...

KQDS Duluth, Minn., PD **Rick Church** goes to afternoons at **WKQZ** Saginaw, Mich. **KSFX** Roswell, N.M., PD/morning man **Kit Carson** (505-623-1651) exits. Album outlets **KZEL** Eugene, Ore., and **WIXV** Savannah, Ga., segue to classic rock.

KCDU Dallas P/T **Steve Fratt** is the new group PD for the seven-station Rocky Mountain Network; **Scott Carpenter** remains as a consultant. **WSNG** Torrington, Conn., GM **Michael Collins** is the GM of new FM AC rival **WZBG**, which is scheduled to sign on in June.

PEOPLE: MELVIN'S FUND-RAISER

There will be a black-tie fund-raiser benefit for AIDS-stricken **BET** host and former Washington, D.C., night jock **Melvin Lindsey** May 28 in D.C. Call **WPGC** Washington for info.

Former **WIOQ** Philadelphia OM **Mark Driscoll** has become creative services director for top 40 rival **WEGX**. He'll continue his work for other stations. Meanwhile, **WHTZ** (Z100) New York p.m. driver **Chris Jagger**, **WIOQ's** former morning man, recently showed up on sister station **WEGX** for morning fill-in.

Mike Donahue, who had most recently been running his own ad agency in Austin, Texas, returns to radio for early middays at **AC WVBF** Boston. Former **WAVA** Washington, D.C., p.m. driver **Greg Thunder** segues to afternoons at top 40 **KPLZ** Seattle, replacing **Randy Lundquist**.

Frosty Stillwell, morning man at modern **KXKT** Omaha, Neb., is the new morning host at top 40/dance **WLUM** (Hot 102) Milwaukee, replacing **Doug & Dean Gilmore**. **WLUM** midday host **Kelly Michaels** adds APD stripes. Back at **KXKT**, night jocks **Jeff Jackson & John Bell** go to mornings and **Hot Scott** from rival **KQKQ** is the new night jock. Back in Milwaukee, **WUBE** Cincinnati's **Bill Whyte** is the new morning host at country **WMIL**, replacing **Neil Dionne**. Former **WEGX** Philadelphia swing jock **Jerry Summers** is the new morning man at album **WQFM**. And former **WLUM** MD **Kandy Klutch** is now MD at **WKSS** Hartford, Conn.

Madison Taylor from **KKYK** Little Rock, Ark., is the new midday

newslines...

RICHARD WASHER is upped from director of sales to executive VP for **Bonneville Broadcasting System**.

BILL THOMAS is now president/CEO of **Ameron Broadcasting**, replacing **Joe Dorton**. He'll maintain his **Share Point Management** consultancy.

RICH KAHN from **KFRC** San Francisco is named station manager at **KOME** San Jose, Calif., replacing **GSM Trini Amador**.

WFMR MILWAUKEE is sold from **Capitol Classics** to **Dick Harris**. **WSPB** Sarasota, Fla.'s **Randall Harris** will manage **WFMR**.

MIKE JORGENSEN, president of **Sundance Broadcasting**, will oversee new acquisition **KISP/KMXX** Phoenix after closing.

JEFF SALKIN, GM of **KKNG** Oklahoma City, becomes GM at rival **KOQL**.

DIANE KRUTHAUP is out as GM of **WSIX** Nashville.

GARY VOSS, GM of **WHPO** Danville, Ill., joins **Dolly Parton's** **Knoxville, Tenn.-area WSEV/WDLY** as GM.

JEFF LAIRD is upped from **GSM** to **GM** at **WJBR** Wilmington, Del., reporting to new **CRB Broadcasting** mid-Atlantic region president (and **WAEB** Allentown, Pa., GM) **Jim Shea**.

PAUL FULLER is upped from **GSM** to **GM** at **WNNH** Concord, N.H.

host at top 40 **KRBE** Houston, replacing **Madison Chase**. An amazing coincidence? Well, the new overnighter at **KRBE** is **Ryan Chase** from crosstown **KHMX**. In somehow-related news, **Mitchell Chase** from **KKIS** Concord, Calif., joins **AC KTHT** (Mix 102.7) Fresno, Calif., for mornings, replacing **Chase Thomas**.

In the L.A. oldies war, longtime **KRLA** midday host **Johnny Hayes** goes to late-nights at crosstown **KRTH**. That moves **Humble Harv** up to nights and **Jay Coffey** back to late-nights. **Nancy Plum** exits. Meanwhile, at crosstown **KCBS-FM**, P/T **Benny Martinez** is now doing late-nights, replacing **Paul Freeman**.

KKBT Los Angeles swing jock **Kevin James** returns to urban **WKYS** Washington, D.C., for nights, replacing **Mike Chase**, who stays on as P/T. Urban **WVEE** Atlanta midday host **Keith Solis** goes to afternoons at sister station **KJMZ** Dallas, replacing **M.C. Jammer**. **WVEE** also has a production director opening. Also, **KJMZ** midday host **Sammi Gonzalez** exits.

Former **WAXY** Miami morning host **Greg Budell** returns to **WLS** Chicago as early-evening host, re-

placing **Deborah Norville**, who will now be heard only in tape-delayed overnights. Crosstown **AC WTMX** ups creative director **Mark West** to APD.

RD Scott Davies is named MD at **AC WBSB** (Variety 104.3) Baltimore; **Ric Sanders** stays on for nights. Across town, former **KSOL** San Francisco MD **Russ Allen** is now doing weekends at churban **WERQ** (92Q) as well as nearby **WPGC**. **KISN** Salt Lake City MD **Gary Michaels** is now MD/p.m. drive at crosstown **KUTQ**, replacing **Mick Martin**. **Scott Christopher** joins for mornings from rival **KZOL**.

The **O'Brothers**, from the now-defunct **KZAP** Sacramento, Calif., are the new morning team at album **KRXX** (93X) Minneapolis. Album **WBAB** Long Island, N.Y., promotion director **Morgan Thomas** is now doing early-evenings on the station. Former **WUFX** Buffalo, N.Y., overnighter **Opie** joins for late-nights, replacing **Robyn Lane**. P/T **Dave Race** is upped to overnights as **Jodi Rail** goes to P/T at rival **WDRE**. **John Loscalzo** from **KROQ** Los Angeles also joins **WDRE** for P/T.

Morgan Creek's Rick Lippincott jumps to **Zoo Entertainment** as associate national director of top 40 and AC. **Sean Sellers** is upped from overnights to afternoons at **WDCG** (G105) Raleigh, N.C., replacing **Kris King**. P/T **Jeff Scott** takes overnights. Album **KKDJ** Fresno, Calif., PD **Willabee** assumes MD duties. MD **Harlan Winslow** stays on for p.m. drive.

Kim Carson, former night host at top 40 **WVKS** Toledo, Ohio, joins **AC** rival **WWWM** for nights. **C.J. Ryan** from **KIMN** Fort Collins, Colo., transfers to nights at **WAZY-FM** Lafayette, Ind., replacing **R.G.**

Former **WCKZ** Charlotte, N.C., p.m. host **Rex DeShannon** goes to mornings at top 40 **KKYS** Bryan, Texas. **WKSQ** Bangor, Maine, morning man **Max Stewart** crosses to top 40 **WVFX**, replacing **Chuck Foster**.

2d Trend: Good News For N.Y. Urbans

NEW YORK—Urban **WRKS** New York snuck forward 5.3-5.4 to take the market lead from **AC WLTW**, which fell 6.2-5.3 in the second winter Arbitrend. The big surprise was urban **WBLS**, which surged 4.5-5.0 for third place, followed by oldies **WCBS-FM** (4.7-4.6), **AC WNSR** (4.5-4.3), and top 40/dance **WQHT** (4.5-4.2), which seemed to be hurt a little by **WBLS**—always the dancier of the two urbans. Top 40 **WHTZ**, which was on TV for the first time in awhile during February, was up 3.2-3.5; rival **WPLJ** went 3.0-2.9.

In Los Angeles, churban **KPWR** is No. 1 for the first time in several

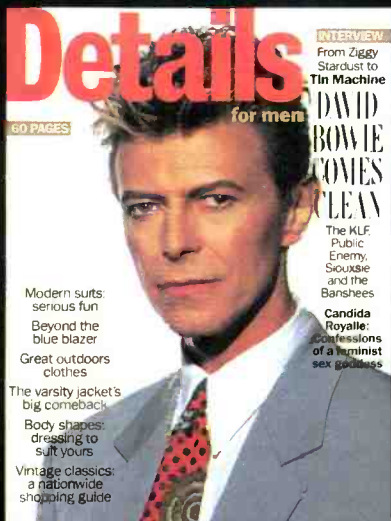
years, surging forward 4.8-5.5, ahead of top 40 **KIIS** (5.0-5.3) and **AC KOST** (5.4-5.2). Spanish **KWKW** continues its surge, 4.2-4.6 for fourth, and tied for second in mornings with a 5.5. Album **KLOS** goes 4.5-4.1; classic rock rival **KLSX** is up 3.1-3.3 behind **Howard Stern's** 3.2-3.8 surge in mornings. (**KLOS' Mark & Brian** remain first, but they're off 8.6-7.5.) Urban **KKBT** goes 3.9-3.8.

Chicago's top four stations are nearly unchanged: N/T **WGN** (8.1-8.1), urban **WGCI-FM** (6.6-6.5), top 40 **WBBM-FM** (5.1-5.1), and country **WUSN** (steady at 4.4).

Jackson, Miss., Gets 4th LMA

Jackson, Miss., gets its fourth LMA this week as adult standards/album combo **WZRX/WSTZ** begins overseeing N/T-top 40 combo **WJNT/WOHT**. **WSTZ's** **Bob Rall** is now GM for both stations, replacing **Aubrey Prince**. **WSTZ's** **Dru LaBorde** will also program **WOHT**, replacing **Jerry Lousteau**. **Jay DuBard**, former PD of crosstown **WKXI**, is now doing mornings on **WOHT**, which will go more adult and become **WKQB** (B95.5) Monday (30).

Four Chattanooga, Tenn., stations have formed a sales-only LMA. **AC WBDX**, urban/album combo **WNOO/WFXS**, and oldies **WSGC** are the parties involved.



HERE TODAY

DETAILS' JULY ALL-MUSIC ISSUE

This is going to be 1992's definitive guidebook for well over 750,000 of the best music customers in the country. In just the last 12 months, Details readers bought an average of:

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- 11 DAT's
- 10 records

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HERE TOMORROW

Details

ALL-MUSIC ISSUE

Issue date.....July 1992
 Fractional ad close.....April 13
 Full page ad closeApril 20
 On saleJune 15

The place where bullets are made.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 4, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1/TOP 20 SALES MOVER ***		
1	3	8	5	SOUNDTRACK REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
2	1	1	28	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	2	2	26	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
4	5	7	81	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
5	9	10	32	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
6	13	16	9	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANT TO BE	6
7	10	12	18	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
8	4	3	41	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
9	6	6	17	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
10	8	5	48	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
11	11	9	45	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
12	16	—	2	QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	12
13	7	4	39	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
14	12	11	35	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
15	14	14	19	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
16	22	21	26	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	14
17	23	26	31	VANESSA WILLIAMS ● WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
18	18	18	15	MR. BIG ● ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
19	19	15	21	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
20	17	22	18	ENYA ● REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
				TOP DEBUT		
21	NEW	—	1	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
22	24	23	14	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	20
23	21	17	27	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
24	20	19	26	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
25	15	13	55	AMY GRANT ▲ ² A&M 5321 (10.98/15.98)	HEART IN MOTION	10
26	25	28	10	SOUNDTRACK REPRISE 26794* (10.98/15.98)	RUSH	25
27	26	24	27	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
28	27	27	100	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
29	30	30	30	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
30	29	25	29	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
31	41	41	17	BLACK SHEEP MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	31
32	33	35	7	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	32
33	32	32	25	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
34	31	29	25	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
35	35	31	18	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	24
36	34	36	14	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	34
37	36	37	27	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
38	38	33	27	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
39	28	20	54	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
				POWER PICK		
40	65	—	2	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	40
41	40	42	43	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
42	37	38	81	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
43	59	68	20	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
44	44	43	26	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
45	45	48	24	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
46	39	34	12	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
47	101	—	2	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
48	43	40	65	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
49	NEW	—	1	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	49
50	46	72	3	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
51	51	51	55	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
52	42	39	18	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
53	50	52	45	PAULA ABDUL ▲ ³ CAPTIVE 91611*/MIRGIN (10.98/15.98)	SPELLBOUND	1
54	57	60	40	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	49	64	45	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
56	97	122	4	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	56
57	62	57	19	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
58	58	58	20	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
59	54	46	4	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
60	52	45	17	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
61	NEW	—	1	SPINAL TAP MCA 10514 (9.98/15.98)	BREAK LIKE THE WIND	61
62	75	84	4	TLC LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	62
63	66	66	9	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
64	48	59	38	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
65	47	44	22	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
66	68	63	16	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
67	NEW	—	1	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	67
68	53	53	24	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
69	77	—	2	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	69
70	63	55	6	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
71	NEW	—	1	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	71
72	71	98	12	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
73	55	56	5	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
74	67	50	23	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
75	76	73	38	TRISHA YEARWOOD ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
76	64	71	6	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
77	56	49	4	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	42
78	91	95	28	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
79	72	69	5	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
80	73	—	2	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
81	60	54	47	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
82	109	124	10	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	82
83	69	62	35	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
84	78	65	21	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
85	61	47	50	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
86	70	67	25	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
87	80	82	25	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	79
88	89	89	21	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	84
89	82	76	109	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
90	74	61	38	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
91	84	92	19	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
92	79	70	65	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
93	92	109	6	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	92
94	95	86	6	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
95	96	104	41	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
96	88	107	46	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
97	86	77	29	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
98	93	97	107	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
99	83	79	25	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
100	87	75	25	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	71
101	81	78	8	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
102	111	99	26	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
103	90	81	142	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
104	98	93	71	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
105	108	111	8	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	105
106	110	102	12	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
107	107	136	38	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
108	117	101	97	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
109	99	96	93	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

**HAMMER IS
ON A ROLL...**

**HAMMER ROLLS
ON MTV MARCH 30**

Hammer's MTV Birthday Bash
MTV - Monday, March 30

**HIS FIRST TV SPECIAL
ROLLING OUT APRIL 3**

Hammer From The Heart
On CBS Friday, April 3 from 8 - 9 pm

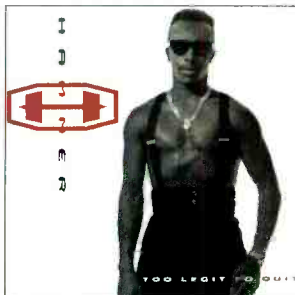
**WATCH AS WE ROLL
THE NEW VIDEO APRIL 3**

"This Is The Way We Roll"

**NEW SINGLE ROLLS
TO RADIO APRIL 15**

"This Is The Way We Roll"

**SALES ROLL
PAST 5 MILLION***

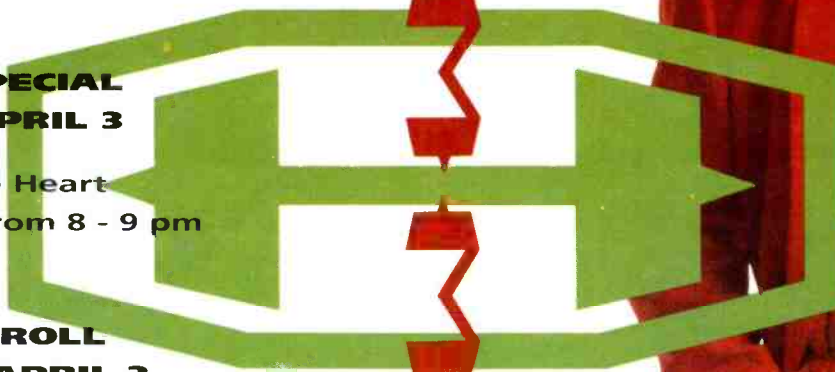


Produced by Hammer, Felton C. Pilate II for Bust It Productions
except "Gaining Momentum" produced by Hammer,
Felton C. Pilate II and Michael Buckholtz.
Management and Direction: Louis K. Burrell/Bust It Management.
*Worldwide sales figures.



**THIS IS THE WAY WE ROLL... ON CAPITOL
COMPACT DISCS, CASSETTES AND RECORDS**

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WORLD TOUR ROLLS OUT APRIL 1 - THE TOO LEGIT WORLD TOUR
Featuring special guests: Boyz II Men, Jodeci, Oaktown's 3.5.7

04/01 Hampton, VA	04/21 Charleston, WV	05/12 Portland, ME	06/02 Kansas City, MO	06/21 Albuquerque, NM	07/11 Los Angeles, CA
04/02 Roanoke, VA	04/22 Philadelphia, PA	05/13 Providence, RI	06/03 St. Louis, MO	06/23 Salt Lake City, UT	07/12 Los Angeles, CA
04/03 Charlotte, NC	04/23 Richmond, VA	05/14 Washington, DC	06/04 Memphis, TN	06/24 Reno, NV	07/14 Portland, OR
04/04 Chapel Hill, NC	04/24 Washington, DC	05/15 Syracuse, NY	06/05 Oklahoma City, OK	06/25 Reno, NV	07/15 Portland, OR
04/05 Columbia, SC	04/25 Worcester, MA	05/16 New York, NY	06/06 Dallas, TX	06/26 Las Vegas, NV	07/16 Seattle, WA
04/06 Columbia, SC	04/26 Baltimore, MD	05/17 New York, NY	06/07 Austin, TX	06/27 Phoenix, AZ	07/17 Seattle, WA
04/08 Jacksonville, FL	04/29 Carbondale, IL	05/18 New York, NY	06/09 Tulsa, OK	06/28 San Diego, CA	07/18 Vancouver, BC
04/09 Miami, FL	04/30 Nashville, TN	05/20 Buffalo, NY	06/10 San Antonio, TX	07/01 Sacramento, CA	07/20 Calgary, ALB
04/10 Ft. Myers, FL	05/01 Louisville, KY	05/21 Cleveland, OH	06/11 Baton Rouge, LA	07/02 Oakland, CA	07/22 Boise, ID
04/11 Tampa, FL	05/02 Peoria, IL	05/22 Cleveland, OH	06/12 Houston, TX	07/03 Oakland, CA	07/23 Pocatello, ID
04/12 Orlando, FL	05/03 Champaign, IL	05/23 Chicago, IL	06/13 Houston, TX	07/04 Oakland, CA	07/24 Casper, WY
04/14 Tallahassee, FL	05/05 Columbia, MO	05/24 Chicago, IL	06/14 Lafayette, LA	07/05 Oakland, CA	07/25 Denver, CO
04/15 Montgomery, AL	05/06 Evansville, IN	05/26 Minneapolis, MN	06/16 Beaumont, TX	07/06 Oakland, CA	07/26 Rapid City, SD
04/16 Chattanooga, TN	05/07 Dayton, OH	05/28 Milwaukee, WI	06/17 Shreveport, LA	07/07 Fresno, CA	07/28 Des Moines, IO
04/17 Knoxville, TN	05/08 Pittsburgh, PA	05/29 Detroit, MI	06/18 Wichita, KS	07/08 Fresno, CA	07/29 Omaha, NE
04/18 Atlanta, GA	05/09 Hartford, CT	05/30 Detroit, MI	06/19 Lubbock, TX	07/09 Los Angeles, CA	07/30 Rockford, IL
04/19 Atlanta, GA	05/10 Albany, NY	05/31 Indianapolis, IN	06/20 Las Cruces, NM	07/10 Los Angeles, CA	07/31 Terre Haute, IN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	106	90	57	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
111	103	85	149	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
112	115	106	12	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
113	94	105	12	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
114	137	137	5	THE SUGARCUBES ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY	114
115	116	120	28	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
116	121	118	6	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	116
117	104	83	52	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
118	122	130	10	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	118
119	120	121	11	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	119
120	124	135	4	CHIEFTAINS RCA VICTOR 60916* (9.98/13.98)	IRISH EVENING - LIVE AT THE GRAND OPERA	120
121	100	80	25	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
122	102	94	11	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
123	132	117	14	NIRVANA SUB POP 34 (8.98 EQ/13.98)	BLEACH	89
124	118	100	37	GETO BOYS ▲ RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
125	133	143	33	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ/13.98)	GLOBE	76
126	114	91	37	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
127	105	87	6	CLIVILLES & COLE COLUMBIA 48840* (10.98/15.98)	GREATEST REMIXES VOL. 1	87
128	85	74	42	MARY-CHAPIN CARPENTER COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
129	112	88	28	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
130	126	126	6	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	119
131	123	116	35	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
132	146	193	17	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	107
133	127	110	8	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98/15.98)	HUSH	110
134	130	142	72	CLINT BLACK ▲ ² RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
135	147	147	9	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	134
136	152	119	30	SOUNDTRACK ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
137	119	133	3	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	119
138	140	183	79	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ/14.98)	IN CONCERT	35
139	135	131	68	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
140	113	108	25	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
141	131	115	19	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
142	136	113	24	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
143	134	128	58	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
144	161	151	24	ALABAMA RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
145	139	112	60	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
146	128	114	38	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
147	143	123	24	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	51
148	142	134	28	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
149	125	144	3	DAVID BYRNE SIRE 26799*/WARNER BROS. (10.98/15.98)	UH-OH	125
150	184	160	23	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
151	129	103	23	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
152	145	—	2	GARY MOORE CHARISMA 91825*/ATLANTIC (9.98/13.98)	AFTER HOURS	145
153	148	139	6	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	139
154	151	158	44	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23

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155	157	145	81	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
156	141	125	38	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
157	150	146	10	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	128
158	173	—	2	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE	158
159	153	132	20	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
160	165	155	206	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
161	144	127	69	EXTREME ▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI	10
162	154	170	26	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97
163	160	159	4	THE LIGHTNING SEEDS MCA 10388* (9.98/15.98)	SENSE	159
164	159	148	86	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
165	155	153	48	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
166	156	129	19	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
167	158	162	41	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
168	149	140	51	ROXETTE ▲ EMI 94435*/ERG (10.98/15.98)	JOYRIDE	12
169	162	164	13	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	91
170	175	179	88	THE JUDDS ▲ ² CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	76
171	170	154	72	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
172	138	—	2	KING'S X ATLANTIC 82372* (10.98/15.98)	KING'S X	138
173	163	192	42	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98 EQ/11.98)	20	133
174	174	156	30	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/15.98)	HIGH LONESOME	43
175	NEW ►	—	1	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	175
176	NEW ►	—	1	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	176
177	189	181	11	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS	152
178	167	165	72	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
179	172	150	38	SOUNDTRACK ▲ MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES	5
180	179	138	21	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
181	RE-ENTRY	—	16	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ/15.98)	HOLLYWOOD VAMPIRES	42
182	168	141	41	AARON NEVILLE ● A&M 5354* (9.98/13.98)	WARM YOUR HEART	44
183	166	163	43	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
184	181	199	106	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
185	187	184	120	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	16
186	191	196	90	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
187	178	175	142	DON HENLEY ▲ ³ GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE	8
188	NEW ►	—	1	SOUNDTRACK MCA 10506* (10.98/15.98)	COMMITMENTS-VOL 2	188
189	180	169	30	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44
190	182	176	168	SOUNDTRACK ▲ ³ ATLANTIC 81933 (9.98/15.98)	BEACHES	2
191	RE-ENTRY	—	83	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
192	185	189	49	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
193	164	167	68	SOUNDTRACK ● EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98)	DANCES WITH WOLVES	48
194	169	174	5	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO	169
195	176	—	2	THE CHURCH ARISTA 18683* (9.98/13.98)	PRIEST = AURA	176
196	186	172	43	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98/14.98)	EFIL4ZAGGIN	1
197	193	152	121	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ/13.98)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
198	NEW ►	—	1	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	198
199	188	190	31	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
200	194	191	104	WILSON PHILLIPS ▲ ⁵ SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 142	Carreras - Domingo - Pavarotti 138	Enya 20	Hal Ketchum 82	Gary Moore 152	Public Enemy 86	Beauty & The Beast 35	Aaron Tippin 69
2nd II None 88	Cause & Effect 198	Gloria Estefan 145	King's X 172	Lofrie Morgan 96	Queen 12	The Commitments 136	TLC 62
2Pac 93	C&C Music Factory 48	Melissa Etheridge 21	The KLF 95	Van Morrison 108	Queen'srche 42	Randy Travis 174	Ricky Van Shelton 154
Paula Abdul 53	Chieftains 120	Extreme 161	L.A. Guns 181	Molley Crue 99	R.E.M. 39	Dances With Wolves 193	Wilson Phillips 200
Bryan Adams 24	The Church 195	Firehouse 110	Patti LaBelle 100	Mr. Big 18	Bonnie Raitt 13, 111	A Tribe Called Quest 102	BeBe & CeCe Winans 107
Alabama 144	Civililles & Cole 127	Fourplay 162	k.d. lang 67	N.W.A 196	Collin Raye 91	Juice 46	Van Halen 54
Alice In Chains 192	Marc Cohn 85	Fu-Schnickens 175	Tracy Lawrence 72	Naughty By Nature 30	Robin Hood: Prince Of	The Mambo Kings 56	Ugly Kid Joe 6
AMG 66	Natalie Cole 8	Kenny G 185	Led Zeppelin 47	Ned's Atomic Dustbin 169	Thieves 179	The Mamba Kings 56	U2 7
Tori Amos 176	Phil Collins 171	Genesis 15	Gerald Levert 74	Aaron Neville 182	Rush 26	Robin Hood: Prince Of	Van Halen 54
John Anderson 76	Color Me Badd 14	Geto Boys 124	The Lightning Seeds 163	Nine Inch Nails 139	Right Said Fred 50	Prince Of	Ricky Van Shelton 154
Atlantic Starr 135	Concrete Blonde 80	Vince Gill 51	Little Texas 137	Nirvana 3, 123	Roxette 168	Ugly Kid Joe 6	Luther Vandross 81
Big Audio Dynamite II 125	Harry Connick, Jr. 44, 173, 186, 197	Live 112	Little Village 79	ORIGINAL LONDON CAST	RTZ 194	U2 7	VARIOUS ARTISTS
The Black Crowes 98	Cowboy Junkies 94	Kenny Loggins 115	Live 112	Phantom Of The Opera 160	Rush 26	Ugly Kid Joe 6	Two Rooms: Songs Of E. John & B.
Black Sheep 31	Michael Crawford 141	Luke 70	Yoko Ono 11	Phantom Of The Opera	Spinal Tap 61	Van Halen 54	Vanessa Williams 17
Clint Black 134	Cypress Hill 36	Madonna 104	Yo-Yo Ma/Bobby McFerrin 133	Highlights 89	Lisa Stansfield 57	Van Halen 54	Wilson Phillips 200
Suzy Bogguss 157	D.J. Jazzy Jeff & The Fresh	Marky Mark & The Funky Bunch 83	Don Henley 187	Ozzy Osbourne 27	Rod Stewart 117	Van Halen 54	BeBe & CeCe Winans 107
Michael Bolton 10, 103	Prince 126	Richard Marx 43	Hi-C Featuring Tony A 177	Pantera 59	Curtis Stigers 180	Van Halen 54	Trouble 58
Boogie Down Productions 77	Diamond Rio 183	M.C. Brains 49	Ice Cube 84	Pearl Jam 22	Doug Stone 199	Van Halen 54	Hank Williams, Jr. 73
Boyz II Men 11	Neil Diamond 189	Reba McEntire 33, 155	Michael Jackson 9	CeCe Peniston 101	George Strait 113	Van Halen 54	Vanessa Williams 17
Brooks & Dunn 132	Digital Underground 151	John Mellencamp 68	Alan Jackson 5, 184	Simply Red 87	The Sugarbushes 114	Van Halen 54	Wilson Phillips 200
Garth Brooks 2, 4, 28	Dire Straits 129	Metallica 5	Jodeci 29	Sir Mix-A-Lot 32	Keith Sweat 60	Van Halen 54	BeBe & CeCe Winans 107
David Byrne 149	D.J. Magic Mike & M.C.	Bette Midler 166	The Juds 148, 170	Skid Row 167	Matthew Sweet 116	Van Halen 54	Yanni 40, 191
Tevin Campbell 52	Madness 159	Mint Condition 63	R. Kelly & Public Announcement 105	Social Distortion 130	James Taylor 140	Van Halen 54	Trisha Yearwood 75
Mariah Carey 23, 109	Enigma 143	Sammy Kershaw 119	Sammy Kershaw 119	SOUNDTRACK	Tears For Fears 71	Van Halen 54	Dwight Yoakam 165
Mary-Chapin Carpenter 128				Beaches 190	Techmaster P.E.B. 153	Van Halen 54	
					Tesla 78	Van Halen 54	
					Pam Tillis 122	Van Halen 54	

Single Reviews

EDITED BY LARRY FLICK

POP

► **THE CURE** *High* (3:33)
PRODUCERS: David M. Allen, The Cure
WRITERS: Smith, Gallup, Thompson, Williams, Bamonte
PUBLISHER: Fiction Songs
Elektra 64766 (cassette single)

First taste of band's new album, "Wish," is a recognizable blend of jangly modern-rock and radio-friendly pop. Robert Smith's distinctive voice is full of all the quivering irony that longtime fans have come to love. The tune itself is a subtle-but-infectious treat that will sound just fine within several formats.

► **PAULA ABDUL** *Will You Marry Me?* (4:25)
PRODUCERS: V. Jeffrey Smith, Peter Lord
WRITERS: P. Lord, S. St. Victor, V.J. Smith, P. Abdul
PUBLISHER: Not listed
Virgin 4471 (cassette single)

Although "Vibeology" sputtered and peaked outside of the top 10, overall warm reception to ballads from the multiplatinum "Spellbound" set bodes well for this retro-spiced tune. Harmonica cameo by Stevie Wonder sits well next to Abdul's charming vocal and track's glistening production values. Quite nice.

► **CELINE DION** *If You Asked Me To* (no timing listed)
PRODUCER: Guy Roche
WRITER: D. Warren
PUBLISHERS: Realsongs/U/A/EMI-April, ASCAP
Epic 4504 (c/o Sony) (cassette single)

Canadian songbird reinterprets Patti LaBelle's pop/AC hit with highly positive results. On this track, she proves she is on the road to developing a fine and distinctive vocal style. The only problem here is the instrumental arrangement is too similar to the original recording. Regardless, expect this preview into Dion's second album to click quickly at top 40 and AC formats.

► **TEARS FOR FEARS** *Laid So Low (Tears Roll Down)* (4:42)
PRODUCERS: Roland Orzabal, Tim Palmer
WRITERS: R. Orzabal, D. Bascombe
PUBLISHER: Not listed
Fontana/Mercury 639 (c/o PolyGram) (cassette single)

Although Curt Smith is no longer a member of Tears For Fears, this new intense-but-infectious track from the act's forthcoming greatest-hits compilation is stamped with its signature sound: rich production of rhythmic pop grooves, topped with smart-but-accessible lyrics. Chorus is catchy enough to ensure play at top 40 radio, while alternative outlets are already on the case.

★ **SIMPLY RED** *For Your Babies* (4:15)
PRODUCER: Stewart Levine
WRITER: M. Hucknall
PUBLISHER: Warner
EastWest 76341 (c/o Atlantic) (cassette single)

Front man Mick Hucknall offers an unusually restrained and completely effective performance on this delicately arranged R&B gem. Not nearly as obvious as typical top 40 or AC fare, but a refreshing change of pace that will rise above the competitive ranks. From the band's current album, "Stars."

TKA *Maria* (4:16)
PRODUCERS: Joey Gardner, Kayel
WRITERS: Kayel, J. Gardner
PUBLISHERS: Blue Ink/Third & Lex/Tee Girl, BMI
Tommy Boy 520 (cassette single)

Photogenic Latin male trio contributes a kickin' new tune to its recently issued greatest-hits album. Track infuses a percolating freestyle dance beat with a cute pop melody and slick production. A springy delight that will probably work best in the urban teen sector.

MARTIKA *Coloured Kisses* (4:07)
PRODUCERS: Robert Clivilles, David Cole
WRITERS: Martika, F. Blue, L. Pierce
PUBLISHERS: Famous/Tika Tunes, ASCAP; Sony
Songs/Pony Boy/Lorna Lee, BMI
Columbia 74194 (c/o Sony) (cassette single)

Martika teams up with the seemingly invincible Clivilles & Cole to create a kinetic pop/R&B ditty. A lovely lead vocal and a memorable hook make this track a formidable means of reviving interest in the now-dormant "Martika's Kitchen" album.

VARIOUS ARTISTS *The Eyes Of A Child* (3:53)
PRODUCERS: Jennifer Baldock, Jerome Stocco
WRITER: P. Palazzolo
PUBLISHERS: Power Punch, Socan; RMI Songs, BMI
Quality 15194 (CD promo)

A cast of singing soap opera stars share vocals on this melodramatic pop ballad, which follows in the footsteps of "We Are The World" and other charity projects. A portion of the proceeds will benefit the Child Welfare League of America and the Children's Aid Society of Canada. Contact: 213-658-6796.

R & B

SYBIL *Let It Rain* (3:59)
PRODUCER: Eddie O'Loughlin
WRITERS: C. Mitchell, D. Robinson
PUBLISHERS: Reata/Peach Pie, ASCAP; Stone
Diamond/Feel The Beat, BMI
REMIXER: Desmond Houston, D'Anthony Johnson,
Eddie O'Loughlin
Next Plateau 50161 (cassette single)

New Jersey-based singer is beginning to spark deserved regional urban radio action with this slow and slinky funk/jack-swing affair. Percussive remixes have potential with club DJs programming romantic early-a.m. sets. Contact: 212-541-7640.

RAY SIMPSON *Crazy Pictures* (4:08)
PRODUCERS: Michael Powell, Sir Gant
WRITERS: R. Simpson, J.P. Maunick, A. Scott
PUBLISHER: Virgin, ASCAP
Virgin 4455 (c/o WEA) (cassette single)

Up-tempo pop/R&B track is heavy on percussion and jumps with toe-tapping sax appeal. Lighthearted fare is melodic and upbeat.

LAMBCHOPS *Count On Me* (4:04)
PRODUCERS: Eugene Curry, Frank Virtue
WRITERS: E. Curry, N. Morrison, B. Smith
PUBLISHERS: Ta Ja/Big John/Mary Hill/Quan-Ya,
BMI
Quan Yaa 61791 (cassette single)

Easy-listening R&B love song is tenderly passionate. Crossover potential is high between R&B and adult outlets. Sophisticated but simple instrumentation sways gently underneath silky, heartfelt vocals. Contact: Fax: 215-471-0415.

NEW & NOTEWORTHY

SOPHIE B. HAWKINS *Damn I Wish I Was Your Lover* (4:08)
PRODUCERS: Rick Chertoff, Ralph Schuckett
WRITER: S.B. Hawkins
PUBLISHERS: Broken Plate/The Night Rainbow, ASCAP
Columbia 74164 (c/o Sony) (cassette single)

Although this single has just been officially released, about a dozen top 40 and alternative radio stations have been playing it heavily for nearly six weeks now from a noncommercial CD sampler. Prerelease buzz aside, Hawkins proves to be a star-in-the-making, delivering a charming vocal over a hypnotic, rock/hip-hop beat. Contagious, sing-along chorus renders tune an unlikely anthem, but one that deserves every bit of airplay it gets. A potential single of the year that previews the promising debut album, "Tongues & Tails."

COUNTRY

► **DAN SEALS** *Mason Dixon Line* (3:10)
PRODUCER: Kyle Lehning
WRITER: D. Seals
PUBLISHER: Pink Pig, BMI
Warner Bros. 18986 (7-inch single)

Seals' voice commands the trust of his audience, while his message and his musical integrity prove worthy of the confidence. The penmanship reflects intellectual brainwork and the universal theme may be applied endlessly.

► **PAM TILLIS** *Blue Rose Is* (3:40)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: B. DiPiero, P. Tillis, J. Buckingham
PUBLISHER: Not listed
Arista 2048 (cassette single)

Tillis demonstrates again that she is one of the best female singers in the business with a song that has all the traditional, sentimental, beer-sipping elements to it.

► **JOHN ANDERSON** *When It Comes To You* (3:17)
PRODUCERS: James C. Stroud, John Anderson
WRITER: M. Knopfler
PUBLISHER: Not listed, ASCAP
BNA 62235 (c/o BMG) (cassette single)

Singing in an understated and vaguely ominous tone, Anderson complains about love's inequity.

► **PAULETTE CARLSON** *Not With My Heart You Don't* (2:56)
PRODUCER: Jimmy Bowen, Paulette Carlson
WRITERS: P. Carlson, J. Pennig, Michael Noble
PUBLISHERS: Polly Girl/WB
Music/Pennig/Suddenly, BMI/ASCAP
Liberty 79207 (c/o CEMA) (CD promo)

Carlson's richly endearing vocals are warm and familiar as they colorfully embrace an infectious number. The delightfully memorable melody lends great promise to this at radio.

DANCE

► **QUEEN LATIFAH** *How Do I Love Thee?* (8:57)
PRODUCER: Queen Latifah
WRITERS: D. Owens, T. Maria
PUBLISHER: Not listed
REMIXERS: Eddie "Satin" Maduro, Tony Monte,
David "dB" Benus
Tommy Boy 524 (12-inch single)

One of rap music's fierce ruling divas momentarily eschews her finger-waving sass to don the role of pouty seductress on this jazzy deep-houser. Latifah works herself into a sexed-up lather, groaning and moaning within mixes that are lined with mellow horns. A refreshing change of pace that is destined to pack dancefloors.

► **CORINA** *Now That You're Gone* (5:48)
PRODUCERS: Aldo Marin, Andy Hernandez, Guillermo Martinez
WRITERS: Corina, A. Hernandez, G. Martinez
PUBLISHERS: Corina Starr Sound/Swindle
Pop/Synaptic/Cutting, ASCAP
REMIXER: Komix
Cutting/Atco 259 (c/o Atlantic) (12-inch single)

Bright and instantly infectious pop/house romp should have been the follow-up to lovely Latina's multifaceted hit "Temptation." Within a percolating arrangement, she reveals a sturdy vocal style capable of adding depth to nearly any song she touches. Cool remixes by Komix will keep the club fires burning, while the edit should reignite pop radio interest.

★ **JUS FRIENDS** *As One* (no timing listed)
PRODUCER: Bobby Konders
WRITER: Not listed
PUBLISHERS: Massive Sounds/Mystarz, ASCAP
REMIXER: Bobby Konders
Massive-B 002 (c/o NuGroove) (12-inch single)

Delicious deep-house jam is the product of a fruitful collaboration between club darling Robert Owens and producer Bobby Konders. The track is fueled with spine-tingling

African percussion and a haunting melody. Deserves to be a smash. Contact: 212-398-1855.

A C

★ **MARC COHN** *Ghost Train* (4:10)
PRODUCER: none listed
WRITER: none listed
PUBLISHERS: none listed
Atlantic 4505 (CD promo)

Soft-spoken and picturesque track is mellow and easygoing. Cohn's subtle vocals ride smoothly along a percussive instrumental line. Cut gently rocks, and should garner the Grammy winner a legion of new fans.

★ **JANE SIBERRY WITH K.D. LANG** *Calling All Angels* (4:12)
PRODUCER: Jane Siberry
WRITER: J. Siberry
PUBLISHER: Wing It, SOCAN
Reprise 5398 (c/o Warner Bros.) (CD promo)

On this soft and touching jewel from the soundtrack to "Until The End Of The World," Siberry and lang are a vocal match made in heaven. Siberry's lilting soprano wafts beautifully over lang's evocative alto, while virtually silent acoustic/synth instrumentation is a thin-but-effective cushion. A bit sophisticated, but well worth your attention.

WARREN HILL *Promises* (3:58)
PRODUCERS: Michael Boddicker, Sam Purkin,
Warren Hill
WRITER: S. Purkin
PUBLISHER: Spincor, ASCAP
Novus 64008 (c/o BMG) (CD promo)

Jazzy instrumental is smooth, romantic, and passionate. Quiet storm programmers and adult outlets likely will embrace its easy-listening lilt. Lead saxophone is vibrant and expressive, particularly when Hill lets loose in a closing crescendo.

DEVON SQUARE *If You Could See Me Now* (3:45)
PRODUCER: Shane Keister
WRITERS: T. Dean, A. MacDonald, H. Ludwig
PUBLISHERS: Hit List/Devonsquare/Venutian,
ASCAP; MDL, BMI
Atlantic 82343 (CD promo)

Folky, country-rock tune is a powerful survival statement, and strong female vocals ring with vibrato passion. Acoustic-oriented track starts jumping during a fiddle interlude that would play well in smoky pubs the world over.

ROCK TRACKS

► **DEF LEPPARD** *Let's Get Rocked* (4:56)
PRODUCERS: Mike Shipley & Def Leppard
WRITERS: Collen, Elliott, Lange, & Savage
PUBLISHERS: Bludgeon Riffola/Zomba, ASCAP
Mercury 866568 (c/o PGD) (cassette single)

Pop-metal act returns after protracted absence with anthemic rocker that plays right into the hands of its rabid teenage faithful. Trademark layered instrumentation and undeniably great vocals from Joe Elliott and Co. make the track scream hit from the opening note. Older DL fans (and there are plenty) will have to wait for the rest of the album for lyrical satisfaction, although the music here and Phil Collen's guitar work will sate rockers everywhere. Instant smash.

► **ZZ TOP** *Viva Las Vegas* (4:02)
PRODUCER: Bill Ham
WRITERS: D. Pomus, M. Shulman
PUBLISHERS: Elvis Presley/Williamson, BMI
Warner Bros. 18979 (cassette single)

Elvis Presley's camp-pop nugget undergoes the band's signature rock sound with positively brilliant results. Syncopated beats and razor-sharp guitars, which are reminiscent of "Legs," are matched with a bravado-ridden vocal that would make the

King proud. A groovy entry that would spruce up several formats. A new tune from the band's greatest-hits album.

JESUS AND MARY CHAIN *Reverence* (3:42)
PRODUCERS: William Reid, Jim Reid
WRITERS: W. Reid, J. Reid
PUBLISHERS: Honey Songs/BMG Songs, ASCAP
Def American 5340 (c/o Warner Bros.) (CD promo)

Mechanically dark and monotonous modern rock track wraps around a repetitive "I wanna die" refrain that is strangely effective in a bleak and twisted way. Christian fundamentalists will have a field day with references to Jesus Christ.

SHOOTING GALLERY *Restless* (no time listed)
PRODUCER: none listed
WRITER: none listed
PUBLISHER: none listed
Mercury 479 (c/o PGD) (CD promo)

Aggressive, in-your-face rocker is most notable for its agitated, thunderous drums. Rhythm section grounds the cut in a "Radar Love"-type riff. Crashing, smashing rock'n'roll cut should heat up the playlist at alternative outlets. Band includes alumni from Hanoi Rocks, Lords Of The New Church, Iggy Pop, and Psychedelic Furs.

CRY CHARITY *Humiliation* (4:05)
PRODUCER: Gavin MacKillop
WRITER: J. Sharp
PUBLISHERS: Hot Lobster/Screen Gems/EMI, BMI
Morgan Creek 0018 (CD promo)

Femme-fronted band instantly (and reverently) conjures up images of vintage Blondie and early Pat Benatar. Probing lyrics are coupled with fuzzy guitars and a pronounced rock beat. Perfect for alternative radio playlists.

RAP

► **BEASTIE BOYS** *Pass The Mic* (4:16)
PRODUCERS: Beastie Boys, Mario Caldato Jr.
WRITERS: Beastie Boys, M. Caldato Jr.
PUBLISHER: Brooklyn Dust, ASCAP
Capitol 79181 (c/o CEMA) (12-inch single)

The novelty phase is over. Cheeky white rappers drop serious science on this hardcore hip-hop workout from their upcoming "Check Your Head" album. Far from its most pop-gear effort, track will win the act some much-coveted respect from purists. Don't miss the equally cool "Professor Booty" on the flipside.

PRINCE RAHIEM, FEATURING CRAZY LEGGS *Loose My Money* (3:47)
PRODUCERS: Prince Rahiem, Darryl Hampton, Frank Cesarano
WRITER: R. Thomas
PUBLISHERS: Lindseyanne/Big Fate Music
Vision 1256 (cassette single)

High-speed vocals race past a one-dimensional instrumental track laced with intermittent scratches and simplistic samples. Funky beat is high-energy and danceable. Contact: 13385 W. Dixie Highway, N. Miami, Fla. 33161

PLEASURE AND THE MOB *It's About That Time* (4:35)
PRODUCERS: Kelvin Bacon, Carlton Clark
WRITERS: H. Barnes, K. Bacon, C. Clark
PUBLISHER: De. Gi. Li./Kat & Quest, ASCAP
Mixed Emotions 12-359 (cassette single)

Basic, straightforward riff grounds this sassy rap cut, which focuses on self-important lead vocals that are bound by a melodic chorus of female "yeahs." Lyrics provide a grandiose introduction to members of the group, and detail indie trio's prowess in rap circles. Contact: 49 Hawkins Ave., Ronkonkoma, N.Y. 11779.

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.

POPULAR • UP R I S I N G S

B I L L B O A R D ' S W E E K L Y N A T I O N A L R E P O R T O N N E W A N D D E V E L O P I N G A R T I S T S



Fu Fi Fo Fum. The act's name suggests a marriage of Asian and Yiddish cultures but, in fact, Fu-Schnickens are rapping African Americans who hail from Brooklyn, N.Y. In its fourth Heatseekers week, their debut enters The Billboard 200 at No. 175. Despite its New York roots, the act sells more units in the Pacific region than in the Northeast.



Modern Rock Tracks list. "Spooky" is the quartet's first full-length album.

Lush Life. Thanks largely to sales in the Middle Atlantic and East North Central regions, guitar-flavored Lush re-enters Heatseekers this week at No. 28. "For Love," the second charted track from "Spooky," recently reached No. 9 on Billboard's



Brothers In Arms. The Williams Brothers' self-titled set has been out since last April and was named one of 1991's best "overlooked" albums in the Jan. 11 Popular Uprisings. The title is making headway now, thanks to the single "Can't Cry Hard Enough," which bullets on both the Hot Adult Contemporary and Hot 100 Singles charts.

GRADUATION: The **Chieftains** march to No. 3 on Billboard's World Music Albums chart, a move that removes the Irish brigade from the Heatseekers chart. Artists are removed from Heatseekers when a title hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

The success of "Irish Evening—Live At The Grand Opera," which features guest appearances by **Nanci Griffith** and the **Who's Roger Daltrey**, marks the first time that a World Music Albums plateau causes an act to graduate from Heatseekers. The RCA Victor title's momentum is also reflected on The Billboard 200, where it bullets on a 124-120 move.

"Irish Evening" is the Chieftains' second Heatseekers title. Its Christmas package, "Bells Of Dublin," which featured an all-star list of guest performers, including Griffith, had a four-week run at No. 1 on this chart.

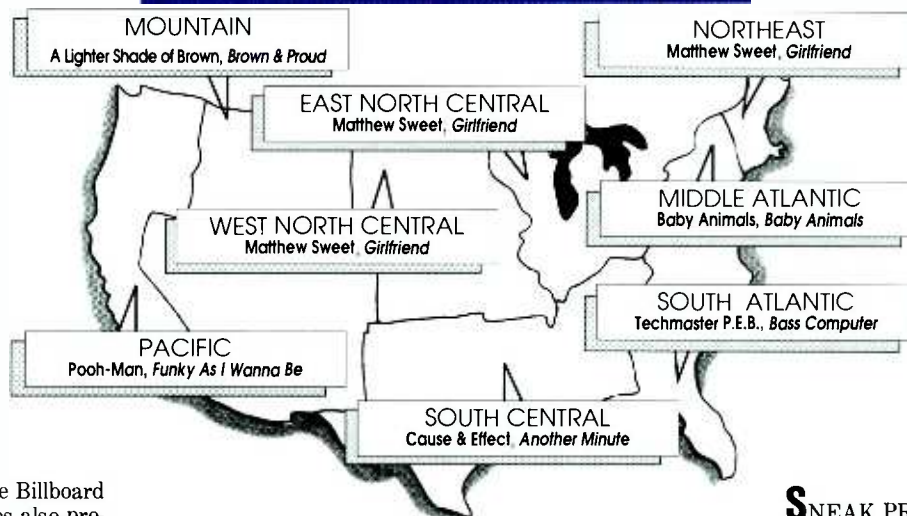
The busy Chieftains already have another new set lined up for a tentative September release, which will feature **Ricky Skaggs**, **Nitty Gritty Dirt Band**, **Emmylou Harris**, and other country luminaries.

PROGRESS REPORTS: **Tori Amos** debuts on The Billboard 200 this week at No. 176; her 81% gain in unit sales also propels a 26-7 jump on Heatseekers. The North Carolina native, who launched her "Little Earthquakes" album in the U.K. (Billboard, March 28), is fetching ink in the consumer press and gaining exposure on MTV. The cable channel is playing her "Silent All These Years" clip, and she was also featured on an hourlong special March 26... **Sarah McLachlan** made her U.S. television debut on "Late Night With David Letterman," March 24... A couple of weeks ago, Popular Uprisings told you about the generous media attention being showered on Columbia rookie **Sophie B. Hawkins**. That shower continues, as she will be the subject of feature articles in both The

New York Times and The Los Angeles Times. Both pieces are scheduled to run just prior to the April 7 release of her "Tongues And Tails" album.

VIRGIN'S VIRGINS: Virgin is excited about the prospects of

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Matthew Sweet, Girlfriend	1. Baby Animals, Baby Animals
2. RTZ, Return To Zero	2. Matthew Sweet, Girlfriend
3. The Williams Brothers, The Williams...	3. Tori Amos, Little Earthquakes
4. Pooh-Man, Funky As I Wanna Be	4. Fu-Schnickens, Fu-Don't Take It Personal
5. Curtis Stigers, Curtis Stigers	5. Curtis Stigers, Curtis Stigers
6. Primus, Sailing The Sea Of Cheese	6. Social Distortion, Somewhere Between...
7. Social Distortion, Somewhere Between...	7. Primus, Sailing The Sea Of Cheese
8. Techmaster P.E.B., Bass Computer	8. RTZ, Return To Zero
9. Tori Amos, Little Earthquakes	9. Rollins Band, End Of Silence
10. The Storm, The Storm	10. Teenage Fanclub, Bandwagonesque

rap act **College Boyz**, which will release its debut album in early April. Its "Victim Of The Ghetto" clip is getting BET play on the channel's "Video Vibrations" and "Rap City" programs. The label further reports that the track has been added by some 30 R&B stations... Another new Virgin act, the rocking band called **Cracker**, has seen its "Teen Angst (What The World Needs Now)" clip get added by MTV.

ROAD WORK: Another Virgin act, the venerable **Public Image Ltd.**, led by former **Sex Pistols** star **Johnny Lydon**, has gotten some promising field reports on retail action for its "That What Is Not" set. PIL's "Covered" track, which is getting MTV play, reached No. 11 on Billboard's Modern Rock Tracks chart. The album stands to get an added boost from MTV's 120 Minutes tour. That tour has elevated sales for **Big Audio Dynamite II** and for Heatseeker grad **Live**.

The 120 Minutes show also features **Blind Melon**, a new Capitol act that is generating a buzz of its own. That band's debut set is tentatively scheduled for August release.

SNEAK PREVIEW: The House of Geffen says to watch out for **Arc Angels**, a new Texas-based DGC quartet whose lineup includes **Charlie Sexton**, former **Fabulous Thunderbirds** guitarist **Doyle Bramhall II**, and members of **Double Trouble**, the band that backed the late **Stevie Ray Vaughan**. Although DGC's promotion team has not yet started to work **Arc Angels'** "Living In A Dream," the song has been grabbing unsolicited adds from roughly 30 rock stations. The band's debut album will be released April 14.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page, Roger Fitton, and Steve Graybow.

B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING APRIL 4, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			L A B E L & N U M B E R / D I S T R I B U T I N G L A B E L (S U G G E S T E D L I S T P R I C E O R E Q U I V A L E N T F O R C A S S E T T E / C D)	
			★ ★ ★ N o . 1 ★ ★ ★	
1	1	10	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND
2	3	6	SOCIAL DISTORTION EPIC 47978 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL
3	8	24	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
4	4	14	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
5	6	2	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
6	15	4	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU - DON'T TAKE IT PERSONAL
7	26	2	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES
8	9	14	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
9	7	24	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
10	5	19	RTZ GIANT 24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
11	12	6	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
12	11	11	TEENAGE FANCLUB DGC 24461*/Geffen (9.98/13.98)	BANDWAGONESQUE
13	20	10	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS
14	10	24	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
15	18	4	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
16	13	20	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
17	16	4	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
18	14	13	THE SHAMEN EPIC 48722 (9.98 EQ/13.98)	EN-TACT
19	17	23	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
20	19	24	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS

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. ^o Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	22	24	TONY TERRY EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
22	21	4	PUBLIC IMAGE LTD. VIRGIN 91815* (9.98/13.98)	THAT WHAT IS NOT
23	29	6	SARAH MCLACHLAN ARISTA 18631* (9.98/13.98)	SOLACE
24	—	1	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
25	23	5	WAR BABIES COLUMBIA 46987* (9.98 EQ/13.98)	WAR BABIES
26	28	3	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
27	35	3	SOUTH CENTRAL CARTEL PUMP 15189*/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
28	—	5	LUSH 4.A.D. 26798*/REPRISE (9.98/15.98)	SPOOKY
29	27	10	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
30	24	7	CORROSION OF CONFORMITY RELATIVITY 2031* (9.98/13.98)	BLIND
31	37	11	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
32	34	24	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
33	—	1	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
34	—	1	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
35	33	12	BETH NIELSEN CHAPMAN REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
36	38	2	M.C. LUSCIOUS AVENUE x (9.98/15.98)	BOOM!
37	25	2	CURVE ANXIOUS 92108*/CHARISMA (9.98/13.98)	DOPPLEGANGER
38	30	4	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
39	—	1	IAN MCCULLOCH SIRE 26684*/REPRISE (9.98/13.98)	MYSTERIO
40	39	9	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133* (9.98/15.98)	I WISH MY BROTHER GEORGE...

RETAIL PUMPED FOR DEF LEPPARD'S 'ADRENALIZE'

(Continued from page 1)

bums, will be a boon to retailers.

"We are as 'adrenalized' as Mercury is about this album," says Frank Fallow, purchasing manager at Universal Record Distributing in Philadelphia. "We ordered it somewhat in line with what we ordered on the Springsteen albums."

However, retailers are concerned that Mercury offered no discount on Def Leppard—a situation that also arose with current major albums by Hammer (Capitol) and Metallica (Elektra). Mercury declined comment on the lack of a discount and other details of the album's marketing.

"I feel that the labels should give some serious consideration to rethinking their policies for the initial deal," Fallow says. "We definitely need that tool to market the album appropriately."

Says Chuck Lee, director of music buying for the 302-unit Wherehouse Entertainment chain, based in Torrance, Calif., "We expect Def Leppard to be huge. It has the chance of being the No. 1 album, when you consider that the two Springsteen albums will possibly take away from one another. We ordered more Def Leppard than we did on each Springsteen album because we were allowed to order more. If we didn't have a [limited] Springsteen alloca-

tion [Billboard, Feb. 7], we would have bought about the same on each one.

"The three albums are going to drive different types of customers into the stores and that's good for business," adds Lee. "But the fact that there is no deal [on Def Leppard], we hate that. It is a scary trend."

METAL IS 'EXPLOSIVE'

Brian Poehner, VP of merchandising at the 285-unit Super Club Music Corp., based in Atlanta, points out that "in general, the metal records tend to be more explosive. You get a bigger explosion on street date than you would get on someone like Springsteen, who goes to the older demographic."

Doug Smith, a buyer for the 85-unit National Record Mart web, based in Pittsburgh, is also anticipating that explosion. "We are doing midnight sales at eight stores," he says.

Because Sony Music Distribution has offered retailers a 3% discount on initial orders of the Springsteen albums, several sources say Sony is pressing retailers to price Springsteen's albums more competitively. "As a result, I will probably sell Springsteen at \$8 on cassette and \$12

on CD, while I will sell Def at \$9 on cassette and \$12 on CD," says one retailer. Another adds, "We are still reviewing our opening sale price on the Def Leppard album."

RESISTANCE TO ROCK

At Top 40 radio, the question has been whether Def Leppard's new single will break through the format's general resistance to rock-oriented singles.

Keating at Seattle's KPLZ believes it will. "I can't think of anything that sounds that good in the rock category," he says. "It kind of defies categorization because it has a danceable beat to it in addition to them being an identifiable rock band, so it's killer for top 40."

Pointing to the strong top 40 response to singles by Ugly Kid Joe, John Mellencamp, and Nirvana, Steve Davis, PD of WRVQ Richmond, Va., says, "There have been some pretty decent rock records lately, anyway. This one is the crowning achievement. It seems to be a little better in that genre."

Other programmers are less sold on the new Def Leppard single. Steve Wyrostock, PD at KRBE Houston, a pop station that goes alternative at night, says he didn't add the song "because I really don't have a venue for it, which is kind of a shame. It's probably a 6 or 7 on a 1 to 10 scale, but it's no 'Pour Some Sugar On Me.'"

Nevertheless, the hook-laden "Adrenalize," with its meticulous pop-metal production, seems likely to spawn a number of pop singles, as Def Leppard's previous discs have done with such hits as "Photograph" and "Rock Of Ages" from 1983's multiplatinum "Pyromania," and "Pour Some Sugar On Me" and "Love Bites" from 1987's "Hysteria."

COMIC-BOOK ADS

However, the marketing and promotion strategy of the record company and Q Prime, the band's manage-

ment firm, also is aimed at Def Leppard's metal fan base. Advertising plans include high school and military newspapers, D.C. Comics, and metal magazines such as Rip, Circus, Metal Edge, and Hit Parader, as well as other mainstream music press. On the radio side, "Let's Get Rocked" went to metal and album-rock outlets as well as top 40.

MTV world-premiered the video of "Let's Get Rocked" March 26 before moving it into heavy rotation. The clip, which incorporates innovative technology, was directed by Steve Barron (see The Eye, page 30).

"With 'Adrenalize,' we feel that Def Leppard has once again kept to their roots and made a great rock record," says Larry Stessel, GM/senior VP at Mercury. "Our goal in the areas of promotion, publicity, sales, and marketing is to do all we can to let the 11 million fans of 'Hysteria' know that it's Def Leppard—even better." "Adrenalize" was produced by Def Leppard, working with Mike Shipley and longtime collaborator Robert John "Mutt" Lange, who also co-wrote "Let's Get Rocked."

The new album also confirms the band's ability to triumph over tragedy, which has struck the group twice in the past decade. In 1984, drummer Rick Allen lost his left arm in an auto accident but learned how to play on a specially designed drum kit. Then on Jan. 8, 1991, guitarist Steve Clark, who suffered from alcoholism, was found dead in his London home. The new album is dedicated to Clark.

In an interview with Mark Rowland in the April issue of Musician, Billboard's sister magazine, the members of Def Leppard reflect on the sound and style of their album—and the audience that embraces the band.

"We always want to have that commercial aspect that's pleasing on the ear, while 17-year-olds can still get off on the power of it," says bassist Rick Savage. "It's a fine line. They say the younger fan is fickle, but I still get a bigger buzz entertaining

someone who's 16 than one who's 32—because that's when I was really a fan."

"It seems like a happier-sounding record," lead vocalist Joe Elliot tells Musician, "which might seem strange after all we've been through. But comparing it with 'Hysteria,' which I do a lot, it seems more in your face. You don't need to sit there and ponder over it... Here things are hitting you where they should."

RECORD-RENTAL BIZ

(Continued from page 4)

panies of nearly 5 billion yen (\$37.3 million) annually.

"This must be an attractive proposal for foreign record makers," the JRRCTA said in a statement. An association spokesman said that if foreign companies accept the offer, it would be up to individual rental stores to decide whether or not to raise their rental fees, which average 300 yen (\$2.23).

The offer comes in the wake of an apparently fruitless Feb. 26 meeting in New York between representatives of the JRRCTA and major international record companies. "Our negotiations ended in failure," said JRRCTA managing director Osamu Wakamatsu at a press conference in Tokyo last month. The association had hoped major foreign record firms would back down from their insistence on exercising their right, granted Jan. 1 under Japan's revised copyright law, to ban rental of their product for one year following release.

If the foreigners still say "no deal," the JRRCTA will try to convince the government to revise the copyright law once more, so that what the association claims is the "spirit" of the law is made explicit in new legislation. "Our association is now determined to make every effort to win another revision of the law and to seek for change of the [relevant] government directives," the JRRCTA said.

BETWEEN THE BULLETS



by Geoff Mayfield

CHANGING OF THE GARTH: The top spot on The Billboard 200 still belongs to a guy named Garth, but this time it's Dana Carvey's Garth Algar character, as the "Wayne's World" soundtrack powers ahead, halting Garth Brooks' 18-week run at No. 1. Based on last week's chart, when Brooks' "Ropin' The Wind" posted its first gain in several weeks, this change seemed unlikely, as Brooks led Nirvana by a 13% margin and "Wayne's World" by a 24% margin. But, the soundtrack's sales increased by a whopping 21%, earning the title its third straight Top 20 Sales Mover award. At the same time, Brooks' tally experienced a 6% drop... "Wayne's World" is Reprise's first No. 1 album since Warner Bros. reactivated the logo in August 1987.

DOUBLE DUTY: As noted last week in Between The Bullets, the "Wayne's World" videoclip of Queen's "Bohemian Rhapsody" is selling not one, but two albums. Last week, when "Classic Queen" opened at No. 16, it marked the band's highest chart position since 1981's "Greatest Hits," which peaked at No. 14. This week, on a 25% gain, it moves to No. 12, Queen's highest chart plateau since 1980, when "The Game" spent five weeks at No. 1... Looks like mail-order trade didn't take all the wind out of the sails on Led Zeppelin's "Remasters." The three-piece set jumps 101-47 on a 74% gain.

CALCULATIONS: The number of bullets on The Billboard 200 falls from 54 last week to 44 this week. Normally, such a decline would suggest softer sales, but that's not the case this week, as volume represented by titles on the chart is actually up slightly over the previous week. Thus, the drop in bullets means that business is being led by a smaller number of titles... The top 20 is especially soft, with 14 of those albums losing sales compared with the previous week. Consequently, even though Metallica's sales decline by 2%, it still moves ahead 9-5. Similarly, U2 moves ahead, despite a small decline in sales.

HOT STREAKS: Baby band Ugly Kid Joe, on a 17% increase, leaps 13-6... Vanessa Williams, at No. 17, has bulleted for 11 straight weeks, while the Red Hot Chili Peppers, at No. 16, have bulleted for six consecutive weeks... A tour, plus album radio and MTV play on "It's Over Now" help L.A. Guns re-enter at No. 181. That single is now being worked at top 40.

TAP DANCE: Most average citizens never understood the humor in "This Is Spinal Tap" when the rockumentary spoof made its brief run through movie theaters, but it appears more folks have caught on since it moved to video. Tap's "Break Like The Wind" debuts at No. 61 and, since two members are "Saturday Night Live" alumni, it seems appropriate that this title charts in the same week that "Wayne's World" goes No. 1.

IFPI 'ASIA' CRACKDOWN ON CD PIRACY HITS TAIWAN

(Continued from page 4)

crease of counterfeit CDs in recent months in Singapore, Thailand, and Western Europe."

This executive says the manufacturers of this bogus product are almost certainly located in Taiwan. He adds that the counterfeits include exact replicas of the current Dire Straits album, "On Every Street," as well as catalog titles of repertoire owned by several of the multinationals. The product carries European codes, suggesting that it is being manufactured in Asia for counterfeiters based in the EC.

Aside from counterfeit merchan-

dise, pirate CDs are "flooding" Asia, the Middle East, and South Africa, according to one label source. In addition, cassette piracy continues in evidence. A number of illegal operators produce compilations of current hits adorned with the Billboard name and logo, among other identities.

IFPI's anti-piracy activities in Asia are coordinated by Garnett and Jui Chian Giouw, the Singapore-based deputy regional director of the association. Members of the Southeast Asian regional group of IFPI are reportedly due to meet Wednesday (1) in Singapore.

ILLINOIS COURT SETS MILLI CASH REBATE

(Continued from page 8)

initially filed, and a dozen remain pending. Some 80,000 separate claims have been filed in the matter. Arista and BMG have already paid out \$200,000 in California cases stemming from the lip-syncing dispute.

In a statement, Joel Schoenfeld, senior VP and general counsel for BMG, said, "We are very pleased with Judge O'Brien's ruling and are satisfied that this will put an end to

the rash of unjustified, putative class-action lawsuits."

As part of the settlement, Arista and BMG will make charitable contributions to the T.J. Martell Foundation, the American Foundation for AIDS Research, and the Rainforest Action Network and Cultural Survival. Those applying for rebates may choose to have the monies donated to one of the charities. CHRIS MORRIS

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Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	38	14	I'LL GET BY	EDDIE MONEY (COLUMBIA)
1	1	10	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING) 3 weeks at No. 1	39	49	4	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
2	2	12	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	40	36	11	UNTIL YOUR LOVE COMES BACK...	RTZ (GIANT)
3	5	8	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	41	—	1	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
4	4	13	MASTERPIECE	ATLANTIC STARR (REPRISE)	42	48	7	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
5	3	13	TO BE WITH YOU	MR. BIG (ATLANTIC)	43	46	17	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
6	8	7	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	44	45	6	DON'T LOSE THE MAGIC	SHAWN CHRISTOPHER (ARISTA)
7	7	12	GOOD FOR ME	AMY GRANT (A&M)	45	47	7	STARS	SIMPLY RED (ATCO EASTWEST)
8	6	21	I LOVE YOUR SMILE	SHANICE (MOTOWN)	46	43	16	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
9	9	12	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	47	54	5	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
10	23	3	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	48	44	18	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
11	12	9	I CAN'T DANCE	GENESIS (ATLANTIC)	49	75	2	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
12	17	7	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	50	52	20	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
13	11	10	WE GOT A LOVE THANG	CECE PENISTON (A&M)	51	62	2	MARIA	TKA (TOMMY BOY)
14	10	10	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	52	51	18	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
15	22	10	THINKIN' BACK	COLOR ME BADD (GIANT)	53	67	2	WILL YOU MARRY ME	PAULA ABDUL (CAPTIVE/VIRGIN)
16	21	4	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	54	50	9	AGAIN TONIGHT	JOHN MELLENCAMP (MERCURY)
17	24	5	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	55	65	2	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
18	14	3	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)	56	61	2	LOVE ME	TRACIE SPENCER (CAPITOL)
19	19	8	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)	57	55	7	STAY	JODECI (UPTOWN/MCA)
20	13	10	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)	58	58	7	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
21	40	2	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD/ELEKTRA)	59	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
22	33	4	ONE	U2 (ISLAND/PLG)	60	56	3	IOU	ARTHUR BAKER FEATURING NIKEETA (RCA)
23	16	17	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	61	64	3	IT'S NOT A LOVE THING	GEOFFREY WILLIAMS (GIANT)
24	27	10	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	62	—	1	EVERYTHING ABOUT YOU	UGLY KID JOE (STAR DOG/MERCURY)
25	25	14	UHH AHH	BOYZ II MEN (MOTOWN)	63	57	17	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
26	26	7	ROMEO & JULIET	STACY EARL (RCA)	64	—	1	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
27	32	7	HAZARD	RICHARD MARX (CAPITOL)	65	—	1	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
28	28	12	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	66	59	2	ALL WOMAN	LISA STANSFIELD (ARISTA)
29	34	6	NU NU	LIDELL TOWNSELL (MERCURY)	67	60	4	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
30	39	4	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)	68	—	1	SILENT PRAYER	SHANICE (MOTOWN)
31	29	9	IF YOU GO AWAY	NKOTB (COLUMBIA)	69	70	7	A DEEPER LOVE	CLIVILLES & COLE (COLUMBIA)
32	30	19	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	70	66	5	RIGHT NOW	VAN HALEN (WARNER BROS.)
33	31	10	WHAT BECOMES OF THE...	PAUL YOUNG (MCA)	71	63	20	BLACK OR WHITE	MICHAEL JACKSON (EPIC)
34	37	6	CHURCH OF YOUR HEART	ROXETTE (EMI/ERG)	72	—	3	CARIBBEAN BLUE	ENYA (REPRISE)
35	35	19	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	73	—	1	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
36	53	3	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	74	71	8	OCHIE COCHIE	M.C. BRAINS (MOTOWN)
37	42	8	TOO MUCH PASSION	THE SMITHEREENS (CAPITOL)	75	—	1	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	FINALLY	CECE PENISTON (A&M)	14	10	20	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
2	—	1	ALL 4 LOVE	COLOR ME BADD (GIANT)	15	12	32	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
3	—	1	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	16	9	12	EMOTIONS	MARIAH CAREY (COLUMBIA)
4	—	1	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	17	11	2	NO SON OF MINE	GENESIS (ATLANTIC)
5	1	4	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	18	17	19	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
6	3	7	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	19	13	12	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
7	2	2	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)	20	18	13	HOLE HEARTED	EXTREME (A&M)
8	4	20	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	21	23	42	SOMEDAY	MARIAH CAREY (COLUMBIA)
9	5	17	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	22	16	25	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
10	6	32	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	23	19	14	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)
11	8	12	ROMANTIC	KARYN WHITE (WARNER BROS.)	24	14	46	GONNA MAKE YOU SWEAT	G&C MUSIC FACTORY (COLUMBIA)
12	7	7	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	25	—	13	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)
13	15	26	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

SCHWARTZ BROTHERS FILES CHAPTER 11

(Continued from page 4)

are dozens of video and record companies as well as headquarters-related supply firms such as banks, advertising graphics, and telephone companies.

Its 20 biggest non-bank creditors—all unsecured—are collectively owed more than \$8.8 million, and the top three creditors, Columbia TriStar Home Video, WCI Home Video, and Orion Home Video, are owed a total of \$4.3 million.

Schwartz and SBI Video also owe \$280,000 or more to each of these companies: Next Plateau Records Inc., Paramount Home Video, CEMA Distribution, Buena Vista Home Video, Cheetah Records, MCEG/Virgin Home Entertainment, Fantasy Records, Warlock Records, and Vidmark Entertainment.

SBI lists its fixed, liquidated secured debt at \$14 million; its fixed, liquidated unsecured debt at \$12.1 million, subject to reconciliation; contingent, unsecured debt at \$1.6 million; and unliquidated, unsecured debt at \$130,505.

Although the documents do not list secured creditors, the company ac-

knowledges that Signet Bank, its biggest lender, is secured. Late last year, Signet Bank demanded repayment of \$10.2 million in past-due loans after having agreed to a month-by-month extension since October 1990. It then agreed to extend repayment for a short time while the doomed refinancing deal was floated.

Schwartz lists its total assets, including real property at appraised or

VIDEO AIMS TO CO-STAR WITH FILM SEQUELS

(Continued from page 4)

"The Commitments" and selected other home video releases in order to heighten both trade and consumer awareness.

The sci-fi horror classics "Alien" and "Aliens," in addition to being theatrical blockbusters, have sold more than 1 million units combined on videocassette. Insiders close to FoxVideo say the new promotion has an upside of another combined million units, as well as fueling the expected big box-office numbers on "Alien 3."

A Warner Home Video source says

book value, at \$32 million. Total liabilities are said to be \$27.9 million.

The 45-year-old company has lost audio and video clients and customers continuously over the last five years and has reported losses for the past six financial quarters.

Assistance in preparing this story was provided by Deborah Russell in Los Angeles.

LIVE KEEPS CREDIT LINE BUT ANALYSTS WARY

(Continued from page 4)

well as ownership: Carolco is the main supplier of movies to LIVE Home Video. At present, Carolco has a hot box-office hit in "Basic Instinct." Analysts expect the film to do well on home video, but they question whether the films on Carolco's slate for the next year will significantly improve cash flows for either company. And LIVE depends more than ever on its home-video division, since its music retailing arm—which includes Strawberries and Waxie Maxie—has been in a slump.

'SIGNIFICANT WRITEDOWNS'

Carolco, meanwhile, has announced that it will take "significant writedowns" in its fourth fiscal quarter—as much as \$100 million or more—on items that include film development rights and film inventory. One analyst says the inventory was "way overvalued."

Neither LIVE nor Carolco has released figures for 1991. Bean says LIVE will probably disclose its results by mid-April.

Despite the news of the refinancing, shares of both companies fell. Carolco's took the biggest percent-

age drop on the New York Stock Exchange, 14.8% or 50 cents each, to \$2.875. A possible reason for that, says one analyst, is that the restructuring calls for a \$12.8 million stock-rights offering that will dilute current holdings. LIVE's shares went down 12.5 cents to \$3.875.

APRIL'S ALTERNATIVES: MORE CURE, BOXED LOU

(Continued from page 9)

and previously unreleased material.

The country corner will be cooking with George Strait's "Holding My Own" (MCA, April 21), produced by Strait and Jimmy Bowen for Lynwood Productions. On April 21, Liberty Records will release Larry Gatlin & the Gatlin Bros.' "Adios," produced by Larry, Steve, and Rudy Gatlin, and Lee Greenwood's "American Patriot," produced by Jerry Crutchfield. In addition, Confederate Railroad debuts with an eponymous Atlantic album April 28.

White rap pioneers the Beastie Boys are back April 21 with the Capitol title "Check Your Head." The first single, "Pass The Mic," shipped to urban, college, and alternative radio March 16. The Beasties hit the road—and will play their own instruments—for a national tour in May.

One of the top R&B/dance titles this month comes from Chaka Khan, whose Warner Bros. album, "The Woman I Am," hits the street April 14. The first single is "Love You All My Lifetime." Another key R&B title is By All Means' "It's Real" (Motown, April 21). Stan Sheppard and Jimmy Varner produced. In addition, R&B chanteuse Rhonda Clark's eponymous A&M album hits the streets April 21 on the heels of the single "If Loving You Is Wrong."

A key hard rock title for April is Slaughter's new album, "The Wild Life" (Chrysalis/EMI Records Group, April 21). The title-track single ships to album rock outlets April 13. Dana Strum and Mark Slaughter produced.

The Eurythmics' Annie Lennox makes her solo debut April 28 with

the company will lower the price of "Batman" and "Lethal Weapon 2" to \$19.98 from \$24.98 on April 8 "in anticipation of the summer sequels." "Lethal Weapon" is already at \$19.98.

Tania Steele, Disney Home Video VP, says there are no formal plans to repromote "Honey, I Shrank The Kids" or lower the price from its current \$22.99, "but we would encourage retailers to do something special with the title and would assist them in any way we could."

Terrel Fry, video buyer at the Los Angeles-based Music Plus chain, says she welcomes any and all proactive supplier cross-ties, even on smaller movies.

"It's amazing," she says, "to see the rental activity on a movie like 'Highlander' based on the theatrical release of 'Highlander 2,' which was not a big box-office success. We usually create our own in-store excitement tying into a sequel, so anything a studio does will generate that much more rental and sell-through activity."

SANBORN'S SET

Saxophonist David Sanborn is poised to penetrate more pop and R&B circles with his new "Upfront" album (Elektra, April 28). Marcus Miller produced.

Foul-mouthed comedian Andrew Dice Clay is out with "40 Too Long" April 14. He produced the Def American comedy album with Rick Rubin.

Other key releases include Columbia's multiformat debut by Sophie B. Hawkins. Her "Tongues & Tails" album, due out April 7, features the single "Damn, I Wish I Was Your Lover." The track appeared on a label sampler some two months ago and is garnering airplay on dance, AC, top 40, and alternative outlets. April 7 also sees the release of Michelle Shocked's Mercury album "Arkansas Traveler."

In addition, dancehall reggae and hip-hop is on tap April 7 with Super Cat's "Don Dadda" (Columbia) and Bobby Konders' Massive Sounds' self-titled album (Mercury). Epic's "Take Control Of The Party," set for April 28 release, is a dance compilation featuring B.G. The Prince Of Rap, Soul Family Sensation, and more.

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

FILM SOUNDTRACKS ARE ASSUMING STARRING ROLES

(Continued from page 1)

Epic, Giant, and even adult alternative independent label Narada (Billboard, Feb. 1) have all created new imprints devoted to soundtracks, and much of MCA's current efforts are being devoted to the same genre. In coming months, moreover, there will be at least 10 soundtrack releases on various labels.

The reason for the increased interest in soundtracks is twofold. First, soundtracks serve as an ideal tool to break new artists. For instance, Giant launched double-platinum-selling Color Me Badd on 1991's "New Jack City" and Soul/MCA's Aaron Hall is having his first solo success with "Don't Be Afraid," a top 10 R&B hit from the "Juice" soundtrack.

Notes Mitchell Leib, VP of A&R/soundtracks for EMI, "When you can ride on the coattails of a \$20 million marketing campaign by having a new artist associated with a film, it not only gives them tremendous exposure, but you benefit financially."

According to Leib, EMI recouped the cost of signing a few developing acts featured on the "Pretty Woman" soundtrack (Go West, Christopher Ocasek, and Jane Wiedlin) with the album's multiplatinum sales.

Soundtracks also give labels the opportunity to put together blockbuster compilations featuring classic hits, whose costs have already been recouped. MCA president Richard Palmese says, "Soundtracks have been a great profit center for MCA for several years."

Additionally, film studios like the synergy between music and the movies. "A hit song and hit video can bolster the box office by \$20 million and can launch a movie internationally on an even greater level," says Leib, who came to EMI from Disney Studios after his involvement in the "Pretty Woman" soundtrack.

BANDWAGON EFFECT

Hoping for similar success stories, record companies have released or will soon issue a number of important soundtrack albums, including:

- Hollywood Records' "Straight Talk," set for a Tuesday (31) release. Highlighted will be new Dolly Parton material from the forthcoming film starring the country singer.

- The EMI Records Group North America has two titles tied into the upcoming movie "White Men Can't

Queen Reigns In 'Wayne' Soundtrack

LOS ANGELES—Without a doubt, the success of the "Wayne's World" soundtrack album rests largely on its five-week run as the nation's No. 1 film. But what really put the album over the top was the popularity of a 17-year-old classic hit on the soundtrack, Queen's "Bohemian Rhapsody," which this week jumps to No. 24 on the Hot 100 Singles chart.

According to Warner Bros. senior VP/director of A&R Michael Ostin, the decision to include the Queen song—mentioned specifically in the "Wayne's World" script—was made in the summer, months before vocalist Freddie Mercury's death.

On Jan. 13, Hollywood Records, which has the rights to Queen's catalog, released a double-A-side cassette single of "The Show Must Go On"/"Bohemian Rhapsody" to commemorate the death of Mercury, benefit the Magic Johnson Foundation, and promote its "Classic Queen" album.

Even before the single's rerelease, "Bohemian Rhapsody" had slowly begun to pick up airplay on album rock, some top 40 radio stations, and VH-1 and MTV. But, in-

stead of going with a new "Bohemian Rhapsody" video to support the "Wayne's World" soundtrack, Warner/Reprise chose to showcase a new act, Tia Carrere, who plays Wayne's love interest in the film. Carrere's cover of the Sweet's "Ballroom Blitz," the first of three videos to feature film leads Mike Myers and Dana Carvey, went to MTV Jan. 13 and landed in stress rotation, but the single didn't click at radio. (Carrere, who is signed to Warner Bros., is currently working on her debut album.)

Another clip, Cinderella's "Hot And Bothered," was sent to MTV Feb. 10, and ended up in active rotation. But that cut didn't stick at radio, either.

Finally, a new video of "Bohemian Rhapsody," combining the efforts of Hollywood Records, Paramount Pictures, and Reprise/Warner Bros., was released to MTV as an exclusive March 4. The clip, mixing Queen footage with clips of Wayne, Garth, and company lip-syncing the song, was the knockout punch.

The soundtrack album debuted at No. 14 on The Billboard 200 in the

March 7 issue and has gained momentum each week since then, with "Bohemian Rhapsody" entering the Hot 100 at No. 81 March 21.

"We thought all along that would be the big, big hit off the soundtrack," says Ostin. "It's doing unbelievably well."

Hollywood Records executive VP Wesley Hein says, "We are all seeing the result of what a soundtrack can do. It's reintroducing [Queen], and taking them to a new audience. 'Bohemian Rhapsody' is a 17-year-old song. Now it's a No. 1 request at KIIS [Los Angeles] and [WHTZ] Z100 [New York]."

The success of the single also helped Hollywood's "Classic Queen" compilation rocket onto The Billboard 200 last week at No. 16. This week it moves to No. 12.

The next track from "Wayne's World," Black Sabbath's "Time Machine," will be worked at album rock radio in May to coincide with the release of the band's new album. There are also plans to bring Gary Wright's rerecording of his 1975 hit "Dream Weaver" to top 40.

CRAIG ROSEN

Jump." The collection of the same name, featuring Boyz II Men and Jody Watley, was released March 24. The "White Men Can't Rap" EP, which boasts hardcore rap acts Cypress Hill and Gang Starr, hits the street April 7.

- Perspective/A&M has "Mo' Money," an R&B/rap soundtrack, on tap for June 2. The album features Public Enemy, Luther Vandross, Color Me Badd, Bell Biv DeVoe, and others.

- "Rock-A-Doodle," the Liberty Records soundtrack to the animated country-themed film, includes songs by Glen Campbell backed by the Jordanaires. The album is set for April 17 release.

- "White Sands," featuring tracks by Dwight Yoakam and Little Feat, as well as a Patrick O'Hearn score, is coming from Morgan Creek May 5.

- "Singles," on Epic's new Soundtrax imprint, will spotlight Seattle acts Pearl Jam, Soundgarden, and Al-

ice In Chains. It is set for June release.

- On Tuesday (31), MCA launches "Fergully: The Last Rainforest." The soundtrack to an animated feature includes new material from Elton John, Sheena Easton, Tone Loc, and Raffi, among others.

- "Boomerang," on the BMG-distributed LaFace imprint, is set for a June 23 release and will include tracks by Anita Baker, Babyface, and Vandross.

- Walt Disney Records has just released "Newsies," the follow-up to previous hits "Beauty & The Beast" and "The Little Mermaid."

Epic also plans an April 14 release for "Deep Cover," featuring Dr. Dre of N.W.A and others. The same day, Reprise/Qwest will release "This Is My Life: Music From The Motion Picture," featuring Carly Simon.

In some cases, notes MCA's Palmese, soundtrack albums "have done

considerably better than the movies they came from." A case in point is MCA's soundtrack from "The Commitments," which was not a box-office hit. The album was so successful that the label released a second soundtrack, "The Commitments, Vol. 2," March 17, to coincide with the film's home video release. It debuts this week at No. 188 on The Billboard 200.

MCA also experienced sales surges for the alternative rock-based "Pump Up The Volume" soundtrack and the country-tinged "Thelma & Louise" album when the films were released on home video.

The gold-certified "Juice," which includes Eric B. & Rakim and Aaron Hall, is another example of a soundtrack album that performed better than the film. Despite a strong opening week, the box office soon dropped off, but the soundtrack continues to sell strongly. And the same is true of the "Mambo Kings" album, which this week leaps to No. 56 on The Billboard 200.

While poor box office does not nec-

essarily equal soundtrack failure, hot artists do not guarantee a soundtrack will be a hit. Columbia's soundtrack to "Gladiator," for example, has yet to crack The Billboard 200, despite the fact that the film studio heavily promoted the Feb. 25 album release, which features Warrant, P.M. Dawn, and Clivillés & Cole (Billboard, March 28). Warrant's cover of Queen's "We Will Rock You" is in active rotation on MTV, but the single falls to No. 91 this week on the Hot 100.

One way to boost the chance of success for a soundtrack album is to get a well-known artist to write and perform the whole score. That has done the trick for Clapton's "Rush," and it also worked with Prince's "Batman" album in 1989. Hollywood is optimistic Parton will have similar success with "Straight Talk."

Some labels have also gone for a more targeted approach by offering separate score albums and hit-oriented soundtracks.

EMI, for example, has put a new twist on a double soundtrack release with "White Men Can't Jump"—one is a pop/R&B collection, the other a rap EP including the explicit Cypress Hill track "A To The K."

"The people in the marketing and promotion department had concerns that if we put that track on the soundtrack album, retail wouldn't rack the record," says Leib. So EMI decided to go with two releases aimed at two different audiences.



Phillips For Sony. Alan Phillips, VP of sound technology marketing in the U.K./Europe for Sony Software Corp., displays a mini-disc player and software sample following a presentation he made at the recent NARM convention in New Orleans.

NEW PERFORMER VISA RULES IN LIMBO

(Continued from page 8)

use its old visa application forms but must try to implement the new rules. The INS is not supposed to issue or accept any more H-1B applications beyond the deadline.

POTENTIAL CHAOS

The result could well be chaos. Many immigration lawyers and businesses bringing in foreign performers are attempting to do as much future scheduling and visa application paperwork as possible before Wednesday.

"We're swamped, and it's a mess," said Bob Tulipan, founder of the Traffic Control Group, which handles international special events involving pop and classical groups out of its New York, London, and Moscow offices. "We have draft forms, but there are no printed forms available yet [in New York]."

Tulipan said that, "unless live-touring industry people—agents, manag-

ers, promoters—start raising hell about this, it's going to be a bigger mess."

Certain types of visa application instructions and new fee schedules have already gone into effect, and Tulipan and other groups are already irritated by the numbing new paperwork, which often means fee increases of up to 10 times the former ones simply because forms are badly conceived and written.

He said that "industry inertia" set in after the Congress modified the rules last year to eliminate the most unworkable aspects of the new rules, including a yearly cap of 25,000 foreign-performer visas and the provisions requiring a 90-day wait and prohibiting entrance to a musical group that hasn't been together for one year.

"Let's face it," he said. "People such as tour coordinators are not used to this. They're more concerned

about the head caterer on the tour. Well, if the band doesn't get in the country, they won't have many worries about the caterer," Tulipan said.

The Recording Industry Assn. of America, which helped coordinate the initial modifications in the visa law last year, is also concerned about the Wednesday deadline.

"We're contacting OMB and other administration officials, and talking to lawmakers on the Hill about either extending the deadline for the changeover or asking Congress to put pressure on OMB to approve final regulations, rules that will work in the real world," said David Liebowitz, RIAA general counsel.

Billboard has also learned that INS has set up a meeting with arts and music groups and the American Federation of Musicians to iron out inconsistencies in the new forms. That meeting has been scheduled for April 23.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

MADONNA READIES OWN LABEL

An announcement regarding Madonna's multimillion-dollar label deal with Time Warner is expected in April, says Liz Rosenberg, VP of publicity at Warner Bros. Records. Insiders say Madonna is proceeding as though the deal is in full effect, and has actually phoned artists herself to persuade them to sign on. Madonna's record company will have its own A&R, promotion, and marketing staffs, sources say, and will have ties to film, music, and book publishing. Madonna plans to begin recording her own album sometime in the summer.

P'GRAM SAYS ELTON'S ON BOARD

Elton John signed to PolyGram for the U.S. March 20, according to Jan Cook, executive VP of PolyGram International. "I don't know exactly what Elton John represents in figures for MCA," Cook tells Bulletin modestly, "but you may rest assured that we will beat them." PolyGram handles the successful 25th-anniversary Elton John/Bernie Taupin songwriting tribute, "Two Rooms."

MANSFIELD OUT AT LIBERTY

Joe Mansfield, who has been the chief sales and marketing force behind the Garth Brooks phenomenon, has left Liberty Records. "I have absolutely no knowledge why I was terminated," Mansfield says. "I was given no notice, and there was no discussion. In fact, the morning

[of the day] I was terminated, I was given a copy of my performance evaluation, which was outstanding in every respect." Mansfield says the dismissal occurred the evening of March 20. The label's statement through its publicist is that the former VP of sales and marketing resigned and that a successor will be appointed soon. Bulletin also hears that David Simone, former president of MCA's ill-fated Uni Records, is returning to a front-line PolyGram post in Britain. Simone, who had a legal tiff with PolyGram U.K. chairman Maurice Oberstein, is currently an entertainment attorney in Atlanta.

GIANT PROJECTS BIG SCREEN LOGO

Giant Records has launched Big Screen Music, a new subsidiary dedicated to film scores. The new division will be headed by film music supervisor Tim Sexton, Giant CEO Irving Azoff, and attorneys Ken Hertz and Fred Goldring. The first Big Screen releases are the scores to "Radio Flyer" and "Hear My Song."

BREAKING COUNTRY IN A COUNTRY

Five record companies are working together in the U.K. to break the new wave of country stars there via "New Stars From The Heartland," a 20-track compilation album featuring Garth Brooks, Reba McEntire, and Mary-Chapin Carpenter, among others. Participating labels are Sony, BMG, EMI, Warner, and MCA. Their package is being handled through EMI by strategic mar-

keting chief David Hughes, an international board member of the Country Music Assn.

A KILLER CAMPAIGN TO STAY OPEN

Virgin Retail's continuing battle to be allowed to open on Sundays in France has moved to a sarcastic poster campaign. One billboard ad notes if you want to kill your wife on a Sunday, you can buy poison at a pharmacy, but you can't buy a record to listen to or a book to read.

CALIF. 15% CAP ON TICKET SERVICE?

The California State Senate will on April 6 hear a bill that seeks to place a 15% cap on ticket service charges. Sen. Milton Marks, D-San Francisco, proposed California Senate Bill 1896 to protect consumers from escalating ticket charges covering service, convenience, handling, and venue fees, which can often equal as much as 25% of the face value of one ticket, says Larry Morse, legislative director in Marks' office. Possible amendments to the bill include a clause requiring the disclosure of service charges in all ticket advertising and a stipulation requiring box offices to be open for ticket sales, Morse says.

HAPPY TO MAKE YOUR ACQUAINTANCE

The official word is that RCA Victor will release the hit revival of Frank Loesser's "The Most Happy Fella." Sessions began March 23 at Studio C in New York, with Grammy winner (for "The Will Rogers Follies") Mike Berniker producing.

'Wayne' Is On Top Of The World

WE'VE HEARD OF media cross-pollination, but this is ridiculous. The best-selling album in the country is the soundtrack to a smash film starring a pair of popular TV actors. The media blitz also includes heavy radio and video play for the first single from the album and a flood of magazine and newspaper stories.

The subject of this media bonanza? "Wayne's World," the "Saturday Night Live" spinoff, which was the nation's No. 1 box-office hit for five weeks before being bumped to No. 2 by "Basic Instinct." This week, the soundtrack climbs to No. 1 on The Billboard 200 and the lead single, Queen's "Bohemian Rhapsody," vaults from No. 49 to No. 24 in its third week on the Hot 100.

"Wayne's World" is the first soundtrack to top The Billboard 200 since "Batman"—another youth-driven, multimedia blockbuster—in 1989. "Wayne's World" is the second album by stars of "Saturday Night Live" to hit No. 1, following the Blues Brothers' "Briefcase Full Of Blues" in 1979. It's extraordinary for a youth-oriented TV show to spawn spinoff projects that are considered hip by two generations of viewers.

"Bohemian Rhapsody" is likely to become the first oldie to return to the top 10 as a result of exposure in a hit movie since Ben E. King's "Stand By Me" in 1986. At the rate it's going, it could even hit No. 1. In addition, "Classic Queen" jumps from No. 16 to No. 12 in its second week on The Billboard 200. It's Queen's highest-charting album since "The Game" topped the chart for five weeks in 1980.

FAST FACTS: Melissa Etheridge's third album, "Never Enough," enters The Billboard 200 at No. 21,

instantly becoming the singer's highest-charting album to date. Etheridge's eponymous 1988 debut and her 1989 follow-up, "Brave And Crazy," both peaked at No. 22.

Ugly Kid Joe's "As Ugly As They Want To Be" vaults from No. 13 to No. 6 in its ninth week. The band's "Everything About You" enters the Hot 100 at No. 69. A breaking single is also boosting Red Hot Chili Peppers' "Blood Sugar Sex Magik," which rebounds from No. 22 to No. 16 in its 26th week. It's the album's best showing since it debuted at No. 14 in October. The album has rallied on the strength of "Under The Bridge," which enters the Hot 100 at No. 80.

Vanessa Williams' "Save The Best For Last" holds at No. 1 on the Hot 100, Hot R&B Singles, and Hot Adult Contemporary charts. It's the first single to top all three charts two weeks running since Mariah Carey's "Vision Of Love" in 1990. Williams' album, "The Comfort Zone," jumps from No. 23 to No. 17 on The Billboard 200. Atlantic Starr's "Masterpiece" is also in the top five on all three charts, but the group's album, "Love Crazy," is lagging behind. In its ninth week, it jumps from No. 147 to No. 135.

Celine Dion & Peabo Bryson's "Beauty And The Beast" jumps from No. 14 to No. 10 on the Hot 100. The old-fashioned ballad is a front-runner to capture the Oscar for best original song Monday (30). It's the second top 10 hit for both performers.

Richard Marx lands his 11th consecutive top 15 pop hit as "Hazard" jumps from No. 19 to No. 15 on the Hot 100. The success of the single has revived Marx's "Rush Street" album, which leaps from No. 59 to No. 43, nearly matching the album's initial No. 39 peak.



by Paul Grein

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