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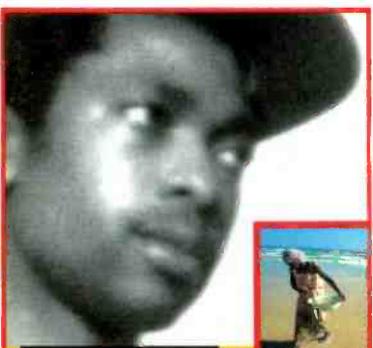
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FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT JUNE 6, 1992

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Enter the world of
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The artistry of Yousou N'Dour has swept the world through Live Aid, Amnesty International and his previous world class releases. Now comes "Eyes Open," the album that will reach beyond all boundaries.



Country Dancing Sparks Club Growth New Nightclubs, Remixes Target Trend

BY DEBBIE HOLLEY

NASHVILLE—The number of dance clubs featuring country music is on the rise as consumers "Come On Over To The Country," as Hank Williams Jr. invites them to in his current single.

New country-oriented clubs are popping up from coast to coast, and clubs that are not strictly country are adding more music in this format, responding to customer demand. Existing country dance halls say business is better than ever.

Club managers say younger crowds are coming out to dance—a factor that is involving record labels

more heavily than before in this alternative market. Sony, Arista, and Capricorn have lately been turning out dance remixes to cater to potential record buyers at country music clubs, and other labels are considering doing the same.

Jeff Walker, president of Nashville-based Aristo Media, which services videoclips and dance mixes to clubs, says club marketing began 12-15 months ago. However, he maintains that the video success of Mercury's Billy Ray Cyrus has caused labels to take a more aggressive look at marketing to clubs. Other executives point to the Brooks & Dunn "Boot Scootin' Boogie" dance remix (Arista) and the recently released, four-song remix sampler from Hank Williams Jr.'s "Maverick" album (Capricorn) as evidence of a new marketing opportunity in the clubs.

Retailers React To Big Titles Coming In Smaller CD Packages

BY CRAIG ROSEN

LOS ANGELES—The recent releases of some big-selling CD titles in jewel-box-sized packages are pouring salt in the wounds of retailers still angry over the major labels' decision to adopt the 5-by-5 1/2-inch packaging standard by April 1993.

album "The Southern Harmony And Musical Companion," which entered The Billboard 200 at No. 1 last week, and U2's Island release "Achtung Baby," which has sold more than 3 million copies, are both available in 6-

(Continued on page 76)

However, some retailers are taking advantage of the discounts offered on the smaller packages and are gearing up for the move to the new standard.

The Black Crowes' Def American



THE BLACK CROWES

Private Enterprise Widens Doors To Pirates In Russia

BY VADIM YURCHENKOV

MOSCOW—Throughout the Commonwealth of Independent States (C.I.S.), private enterprise is beginning to replace state-controlled institutions. Privately operated recording studios, tape duplicating facilities, indie labels, and retail outlets began to multiply during 1990, putting an end to the historical monopoly of the giant, state-owned Melodiya corporation.

by a more modern way of thinking, piracy has come into the late 20th Century. It is on the rise and changing with the times: "Underground" operations are flouting international copyright standards, and exploitation of the isolated Russian market has the potential to generate a tidal wave of bogus product for Western nations.

Ironically, the disintegration of Melodiya began shortly after the company joined international labels organization IFPI at the



(Continued on page 24)

Sony Music Group Generates Major Profits For Corp.

BY KEN TERRY
and CHRIS MORRIS

NEW YORK—When Sony Corp. bought Columbia Pictures and, earlier, CBS Records, some observers speculated that the company was acquiring these firms mainly to provide entertainment software to drive sales of its new consumer electronics gear. But,

(Continued on page 81)

Look No Further.



"HERE IT IS"
The Cover Girls unveil their most soulful, grooveful, and vocally powerful work to date on their debut Epic album, "Here It Is." Featuring the stunning remake of "Wishing On A Star."

THE COVER GIRLS
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★ JUMP	KRIS KROSS	(RUFFHOUSE)
THE BILLBOARD 200		
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HOT R&B SINGLES		
★ COME & TALK TO ME	JODECI	(UPTOWN)
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★ TOTALLY KROSSED OUT	KRIS KROSS	(RUFFHOUSE)
HOT COUNTRY SINGLES		
★ ACHY BREAKY HEART	BILLY RAY CYRUS	(MERCURY)
TOP COUNTRY ALBUMS		
★ SOME GAVE ALL	BILLY RAY CYRUS	(MERCURY)
HOT DANCE CLUB PLAY		
★ CLOSER	MR. FINGERS	(MCA)
HOT DANCE SALES		
★ MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	(ATCO EASTWEST)
HOT RAP SINGLES		
★ THEY WANT EFX	DAS EFX	(ATCO EASTWEST)
HOT ADULT CONTEMPORARY		
★ HOLD ON YOUR HEART	GENESIS	(ATLANTIC)
HOT LATIN TRACKS		
★ BUENOS AMIGOS	SELENA Y ALVARO TORRES	(CAPITOL-EMI LATIN)
TOP VIDEO SALES		
★ 101 DALMATIANS		(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS		
★ THE LAST BOY SCOUT		(WARNER BROS. HOME VIDEO)

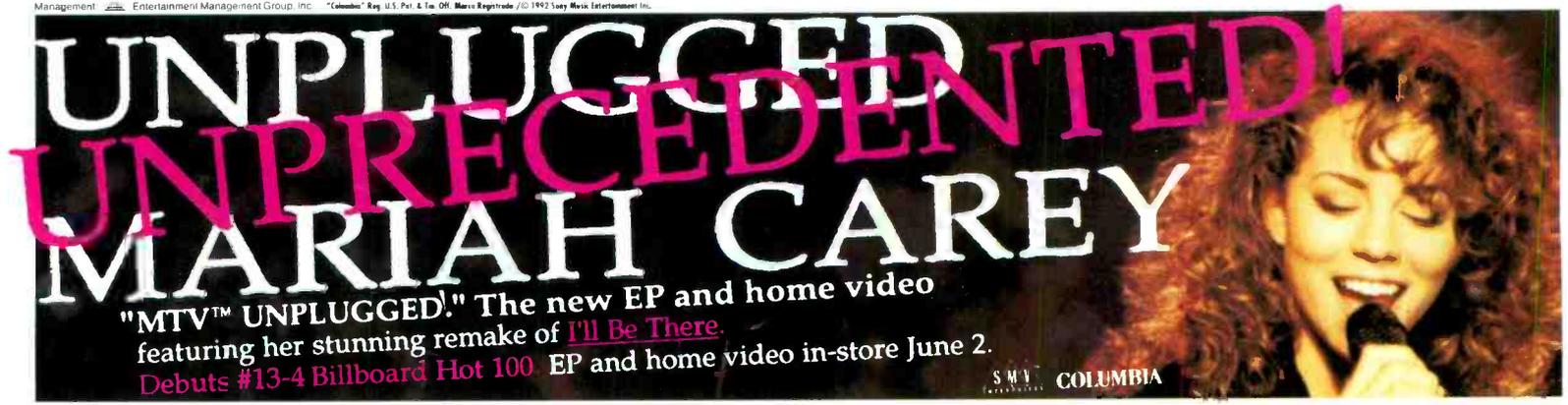
GLOBAL MUSIC PULSE

Taxi's 'United Tribes' Is
Hot Calypso Hybrid

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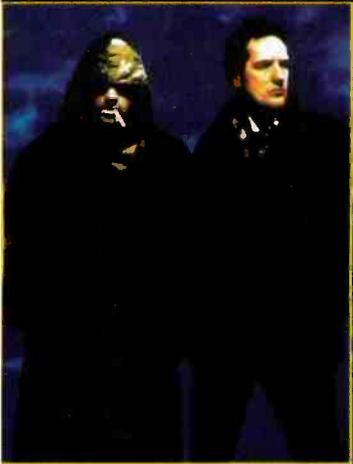


UNPLUGGED
UNPRECEDENTED!
MARIAH CAREY

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THE KLF

The White Room, their debut album, has now passed 700,000 units in the U.S. on the strength of the Top 5 Gold single "3 A.M. Eternal" and the Top 3 smash follow-up "Justified & Ancient." Justifiably one of the most innovative new groups of our time.



TAYLOR DAYNE

From Pop to R&B to AC, her 8 straight Top 10 hits helped take Taylor's first two albums past Platinum and Double-Platinum. Her new album will be released in September.



TLC

The hottest female group on the street struck big from the start with the Platinum smash hit "Ain't 2 Proud 2 Beg," propelling their LaFace debut album Oooooohhh...On The TLCTip well past Gold. Their new hit "Baby-Baby-Baby" will vault them over the Platinum tip.



BROOKS & DUNN

With "Brand New Man," they became the first duo in Country Music history to score a #1 debut single. Their major breakthrough continues with two more #1 hits, two 1992 ACM awards for 'Top New Vocal Duet Or Group' and 'Top Vocal Duet,' and a debut album now Gold.

DIAMOND RIO

Last year, they made history as the first group in Country Music to land a #1 debut single with "Meet In The Middle." At the same time, Billboard named them Country's 'New Group Of The Year.' This year, the story gets even bigger with three more chart hits, a debut album well past Gold and a 1992 ACM award for 'Top Vocal Group.'



THE JEFF HEALEY BAND

Acclaimed by fans, peers and critics from the start, The Jeff Healey Band became an immediate force at both Rock and Top 40. The results: two albums released that went past Gold and Platinum, respectively.



EXPOSÉ

The original, and most successful, female group of our time. Their first two albums went Platinum and Multi-Platinum respectively, landing 7 Top 10 hits. Their eagerly anticipated new album will be released in September.



PAM TILLIS

With "Don't Tell Me What To Do," Pam took her place in Country Music history becoming the first female artist in nearly 20 years to have a #1 debut single. Her Arista debut album Put Yourself In My Place is now Gold.

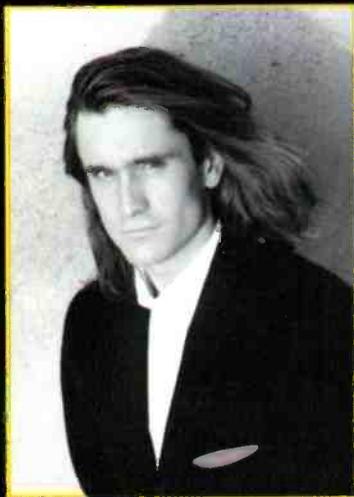


ITS BIGGER...

THAN EVER BEFORE.

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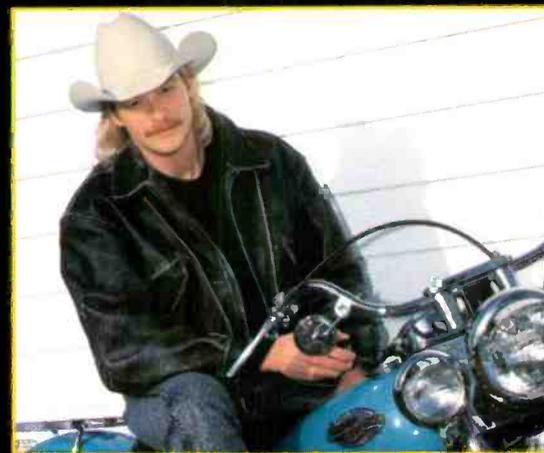
CURTIS STIGERS

The success story began with his Top 10 hit "I Wonder Why." It continues as an international phenomenon: a debut album now over 850,000 worldwide. "Sleeping With The Lights On," his new single, will take it over the 1,000,000 mark.



ANNIE LENNOX

Her stunning solo debut album Diva entered the European album combined chart at #1 and is an out and out international sensation. Just released stateside, it shipped Gold as "Why," her first single, quickly becomes a genuine multi-format smash.



ALAN JACKSON

Spearheading Arista Nashville's 12 #1 hits in its three year history, Alan Jackson set the tone with a Platinum plus debut album and a new album now nearing Double-Platinum. His latest single, "Midnight In Montgomery" will give him an incredible 8 straight #1 hits. With his recent ACM awards for 'Album Of The Year,' Don't Rock The Jukebox, and also 'Single Of The Year,' "Don't Rock The Jukebox," Alan Jackson has been officially recognized as a genuine Country superstar.

LISA STANSFIELD

Affection, Lisa's Platinum-plus debut album, earned her Billboard's 'Best New Artist Of The Year' award in 1991. Real Love, the follow-up album released in '92, is now over 3 million worldwide and nearing Platinum certification in America.



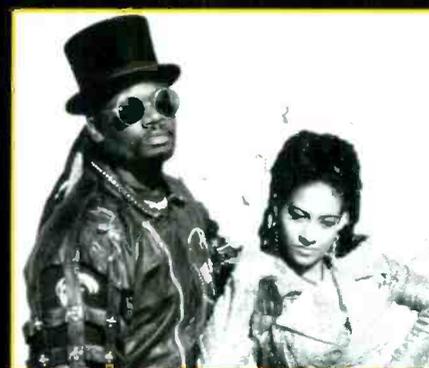
CANDY DULFER

She burst onto the scene with the breakthrough instrumental "Lily Was Here" which became a major Top 10 hit at Top 40, AC, R&B and Jazz. In '92, Saxuality, her debut album, surpassed 700,000 units.



SNAP

Their debut album was a true World Power, lifting them near Platinum in America and near 3 million worldwide. The power continues now with their brand new single "Rhythm Is A Dancer." Just released abroad, it's already #1 in Germany this week with all other major territories to follow suit. With the single's imminent release stateside, Snap's current album The Madman's Return will surge straight to Gold.



ARISTA. BREAKING MORE NEW ARTISTS

A CONTEST FOR 1992



THE CONTENDERS

ARTISTS WHO HAVE RELEASED
FEWER THAN 3 ALBUMS.



THE CONDITIONS

THEIR FIRST OR SECOND ALBUM HAS
BEEN CERTIFIED GOLD OR PLATINUM.



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Theremin Sings The Body Electric

There is an art to making music out of thin air. Standing stock-still in a packed lower-Manhattan drawing room, a middle-aged woman is poised between a gilded baby grand piano and an antique black cabinet from which two thick silver antennae protrude. As the young female pianist provides sparse accompaniment, the woman bows slightly before the tall, narrow box, holding one palm over the looped volume antenna extending from its side, while the fingers of her other hand hover beside the strange device's vertical pitch antenna.

With a fluid series of sculpting motions, the woman fills the room with a floating whine resembling a phantom violin or a spectral coloratura soprano. Suddenly, the tartly pitched sound is transformed into Rachmaninoff's bittersweet "Vocalise," and for the next four minutes the small crowd is transfixed by a demonstration that is equal parts musical recital and electronic seance. Afterward, Wendy Carlos of "Switched-On Bach" synthesizer fame leads the guests in a standing ovation for both the players and the Russian physicist who made this otherworldly display possible, Leon Theremin.

Presented at the home of writer Michael O'Donoghue and "Saturday Night Live" music director Cheryl Hardwick last fall, the reception was held to welcome 95-year-old Lev Sergeivitch Termen (anglicized to Leon Theremin) back to this country for the first time since 1938. Among the occasions for his return were receipt of Stanford Univ.'s prestigious Centennial Medal for his contributions to electronic music, principally his invention in 1918 of what he called the *aetherphon* or *thereminvox*—later known as the theremin.

But these honors and activities might not have happened without the efforts of film maker/theremin enthusiast Steven M. Martin, who has been working since 1989 with the support of noted record producer Hal Willner and Moog synthesizer creator Dr. Robert Moog to complete a documentary chronicling the saga of the theremin.

"These days," says Martin, "most music fans know the theremin because Brian Wilson featured one in 1966 on 'Good Vibrations,' and also on songs on the Beach Boys' [1968] 'Wild Honey' album. More recently, Jimmy Page played one himself on Led Zeppelin's 'Whole Lotta Love,' getting those wonderful grinding and whooping passages."

But as Martin recounts, the theremin's initial and most illustrious exposure was via high culture, with the Leningrad Philharmonic debuting "A Symphonic Mystery" for theremin and orchestra in 1924. Upon reaching New York in 1927, Theremin held *salon* exhibitions for Toscanini and Rachmaninoff and would also appear at the Metropolitan Opera House and Carnegie Hall.

Last autumn, when addressing the audience after the Rachmaninoff piece played by his daughter Natasha, the now-stooped Professor Theremin explained in halting English that his aim in contriving a free-form instrument that could be played "without physical contact" was to force modern industrial technologies into the idealized realm of the arts.

The theremin would ultimately find its most masterful player in Russian emigré Clara Rockmore, nee Reisenberg, a former violin prodigy whom Theremin met and fell in love with in the late '20s when their concertizing paths intersected in New York. And it was Martin's meeting with the semi-retired Rockmore at her New York home in 1989 that inspired him to visit Leon Theremin in Moscow and undertake the ambitious documentary.

America's first mass-culture acquaintance with the theremin occurred in the score of the 1935 horror classic "The Bride Of Frankenstein." Its subsequent use during 1945 in Alfred Hitchcock's "Spellbound" and Billy Wilder's "The Lost Weekend," and then in the 1951 sci-fi thriller "The Day The Earth Stood Still" also helped—in Martin's words—"to define the term 'eerie' for generations of film and television audiences."

"But what's of prime importance," Martin asserts, "is that the theremin was literally the first electronic musical instrument. The professor licensed the patent for it to RCA in September 1929." Thus, domestic mass production of the theremin—in handsome, four-legged walnut cabinets—predated the early-'30s manufacture of the first Dobro, Rickenbacker, and Vivi-tone electric guitars.

"Moreover," says Martin, "all the electronic synthesizers used in today's popular music are derived from Theremin's invention. Robert Moog began his own career by constructing a theremin in high school from a diagram in a hobbyist magazine!"

"Professor Theremin had his own sizable group of theremin students and a thriving New York laboratory until 1938, when he was kidnapped at gunpoint by Stalin's KGB and returned to Russia, where he was forced to do electronic research in prison for the Soviet war effort," he continues.

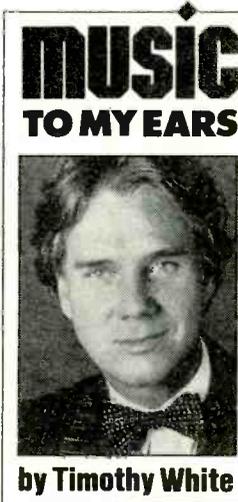
As for Martin himself, he, Hal Willner, and Moog are currently researching a soundtrack/anthology album of vintage theremin music for his nearly completed documentary, titled "Good Vibrations: The Electronic Odyssey Of Leon Theremin." Early records of theremin music include RCA Victor's concept record "Perfume Set To Music," as well as two post-World War II Capitol collections, "Music Out Of The Moon" and "Music For Peace Of Mind." A rare gem Moog has located is a live transcription of Anis Fuleihan's "Concerto For Theremin And Orchestra," performed in 1945 by Rockmore and the New York City Symphony under the direction of Leopold Stokowski.

"The theremin has produced some of the most haunting and penetrating sounds ever recorded,"

says Martin. "Imagine what it's like to act as a human capacitor, interrupting an electromagnetic field to create music!"

While the theremin's ethereal feedback can be shaped by the body electric to an almost supernatural extent, the skill required to "trim" the sounds into note patterns is considerable, since there are no keys or fretboards to indicate pitch or intonation. Moog praises Rockmore's near-balletic style for its "exacting technique and brilliant musicianship," and those eager for a dose of it should seek out her 1987 CD "The Art Of The Theremin," which preserves her uncanny facility on 12 selections ranging from Saint-Saens' "The Swan" to Tchaikovsky's "Serenade Melancolique." Rockmore's record, which also features extensive liner notes by Moog, can be obtained from Delos International in Hollywood, Calif.

"Since my childhood," says Martin, "the theremin has seemed like a window to another, less pessimistic era when people still believed progress meant a better, more visionary life. When I look at the film footage of the professor and his theremin that we shot at O'Donoghue's apartment last fall, I realize that evening resembled a theremin *salon* just like the ones the professor held in Manhattan more than 60 years ago. Leon Theremin pioneered the concept of artist as scientist. I just want to see the creative journey of a great man come full circle."



by Timothy White

THIS WEEK IN BILLBOARD

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Rappers Shouldn't Bash Victor In Sampling Suit

O'SULLIVAN WAS ONLY DEFENDING HIS RIGHTS

BY MICHAEL F. SUKIN

Late last year, British recording artist and songwriter Gilbert O'Sullivan, through his company, Grand Upright Music, sued and obtained an injunction against the use by Warner Bros. Records, Biz Markie, and Cold Chillin Records of a sample of O'Sullivan's recording of "Alone Again (Naturally)," which O'Sullivan had also written. Jody Pope and I represented O'Sullivan in this matter. It is the first decision in a sampling case and, therefore, the only injunction ever issued against a sample user. It was a route of the defendants and a complete vindication of O'Sullivan's position.

Judge Kevin Duffy, who presided in the case, found that the law in these circumstances was so clear that it required the citation of no supporting precedent except the Bible, which says, "Thou shall not steal." His decision turned the world of sample licensing on its ear, and O'Sullivan has since been vilified by rappers throughout the land.

For those engaged in sample licensing, there had previously been no clear-cut legal guidelines. No one could say for certain whether the use of a small piece of someone else's recording or song required a license. Perhaps it came under some exclusion in the copyright law? Perhaps it was protected by "freedom of speech" or was otherwise excluded? Many in the trade now think that the O'Sullivan case closed the door on all these questions.

While it did clarify certain areas, I do not think it went that far. The case verified that copyright law did in fact

apply to this area. If a rapper uses a big enough chunk of a song or a record, he might well have to pay for it. But there are a number of defenses that were fortunately not at issue in our case, and the facts were clearly favorable to the plaintiff. The defendants through their attorneys had requested permission and none had been granted. The portion of Gilbert's recording that was used was not inconsequential and was relooped



'The case verified that copyright law applies to sampling'

Attorney Michael F. Sukin is counsel to the New York-based firm Carro, Spanbock, Kaster & Cuiffo and Nashville firm Farris, Warfield & Kanaday.

throughout the record. Words from the original lyric were also used.

The law and the facts were on the plaintiff's side. But that is not always the case with sampling. The sample could have been smaller or less identifiable. It could have been used less extensively, or there could have been no lyric use. There are many variations, none of which were decided by this case.

Much of the problem lies in the balance of strength between music users and owners. Most sampling negotiations involve substantial record companies or publishers, which have always had the wherewithal to prosecute their demands for a license. Now, with the O'Sullivan case, there is also legal precedent, even though it may or may not apply to the facts of

a particular sample. As a result, the major record distributors are demanding that their distributed labels and their artists and producers obtain sample clearances.

Faced with that array of pressure, it is difficult for them to do otherwise than get the license or remove the sample, particularly because most artists, independent producers, independent labels, etc., are loath to be defendants in a sampling suit. For one thing, it's expensive. For another, there is little to gain except the free use of what might be a minor element of one track on an album. The plaintiff, on the other hand, has everything to gain. He has real damages, statutory damages, and the possibility of having his legal fees paid by the loser.

As for O'Sullivan and the rap community, those artists and producers should be rethinking what they have been saying. O'Sullivan's actions were admirable and honorable and a credit to the creative community. This case was not brought by some megacompany saying, "This is my property. Either keep your hands off or pay a big fee." This case was brought by a solitary, artistic person who did not like the idea that somebody was using the song that *he* wrote and the recording that *he* made without his permission.

If an artist is not entitled to control his work—to say "no" to someone who wants to use it in a way the creator doesn't like—then what protects

the value of that work's integrity? I think the complaints directed at Gilbert from the rap community are wrong because they are coming from artists and artistic sensibilities. Rappers are making records today that someday someone will want to use without paying or in ways these creators do not like. If rappers don't stand up for an artist's right to say "no" now, someday it will haunt them.

In its essence, copyright is the power that gives the creator the right to say "no." It is the power that gives the creator control of his work. The problem with copyright is not that it is too broad, but that it is too limited, too narrow, and too circumscribed in this country. It is copyright that permits rappers to make a living with the records they sell and with the recordings that they create.

Moreover, Gilbert is one man, not a corporation. He had much to lose in this litigation—money, prestige, a fight against a major record company, adverse publicity, you name it. Which one of the artists reading this article would have had the unmitigated nerve to do what he did on pure principle? This was not a deal. This was not an economic investment in order to get a return. This was a stand for principle by an artist and it was a real expensive stand for one individual to make. He could have lost the suit, or he could have made a deal early on. But that wasn't what he wanted. What he wanted was the recording that he did not like off the market, and that is what he got. If you are a creator, shouldn't that be your right?

EDITORIAL

IN A FEW WEEKS, thousands of people will be descending on New York's Marriott Marquis Hotel for the 13th annual New Music Seminar. Many of them—perhaps the majority—will be aspiring musi-



A dummy pianist pretends to play a robot keyboard at New York's Marriott Marquis Hotel. (Photo: Walter Karling)

cians and recording artists who want to make a career in the music industry. But, whatever they hope to gain from the seminar, they will receive a very discouraging message if they happen to rest their weary feet in the hotel's Clock Lounge.

There they will find a machine that makes a piano play by itself (a "piano-corder") and the stuffed dummy pictured in the accompanying photo. According to an article by Robin Meloy Goldsby in the June issue of *Allegro*, the publication of Local 802 of the musicians' union, this oversized doll replaced her and three other pianists who used to work steadily at the Marquis. (The hotel does still feature some live acts.)

Just a business decision, you say? Yes, but consider the message this will send to the young musicians and singers attending NMS. What it says is that live talent has nothing more to offer than a canned recording; that, at one of the leading hotels in the country, creativity seems less important than saving a few bucks; and that

live performing opportunities—which put dinner on the table for most artists until and unless they break through as recording artists—are inherently limited and shrinking.

As the American Federation of Musicians (AFM) and Local 802 have been saying for some time, working, nonrecording musicians are becoming an endangered species. More and more Broadway shows and dance companies are using tapes in place of musicians; synthesizers are increasingly utilized in advertising jingles; a rising number of clubs have pay-to-play policies that require new acts to sell tickets to their own shows; and many touring artists rely on backing tapes for parts of their instrumentation and vocals. Due to the latter situation, the AFM supports laws that would require promoters to reveal when lip-syncing is used at concerts.

The dismissal of four pianists at the Marriott will not have a major impact on the overall employment picture for musicians. But it is still sad to watch as a purely mechani-

cal device—no different, essentially, from a music box—replaces a highly human, emotional art form. As Goldsby put it in a letter she sent to the Marriott's management: "During my six years of employment, I have developed a steady clientele that consists of theatre-goers, music lovers, business people, and tourists. These people are customers of the Marriott because I remembered their favorite song, spent five minutes chatting with them, suggested a good restaurant, or simply made them feel welcome at your hotel... An automatic piano machine does not play requests, nor does it compliment a woman on her lovely evening dress, nor does it play 'Happy Birthday' for a 5-year-old..."

It is this human element that provides the *raison d'être* for the music business. It is why most of the young people attending NMS for the first time want to be involved in this industry. And it is what has been eliminated from the hotel that will be hosting the premier U.S. music convention.

LETTERS

WHAT ABOUT WOMEN?

While I agree with the editorial in your May 16 issue, I must protest the general impression it leaves with your readers. The article seems to imply that the only social problems facing this nation are linked to racial inequality. The Reagan and Bush administrations have been equally destructive to the gains made by women during the '70s. If America is to be a true democracy, gender will no longer be a barrier to the women of this country. When every American is allowed to freely contribute his or her true talents, this will indeed be a great nation.

If Billboard truly resolves "to support industry drives for social justice, while battling the racism and inequality that threaten to undermine that goal," then addressing women's issues should become an integral part of your agenda. May I suggest beginning with a plea for an end to those insulting music videos that feature scantily clad women?

Valerie Elliott-Strange
Indianapolis

THEFT IS THEFT

I do not know Aaron Fuchs (Billboard, Commentary, May 23), nor have I ever met him. However, his brilliantly delivered message needs to get through once and for all: Sampling without permission is stealing and it will no longer be tolerated by those getting ripped off.

The same people who see sampling as a form of social entitlement would not hesitate to call the police if somebody robbed their house. Why don't these people understand that intellectual property is no different from any other property? How would Sheila Rule—who wrote The New York Times article cited by Fuchs—like it if another writer lifted parts of her prose? The newspaper/magazine publishing industry would be apoplectic if somebody concocted an article with the paragraphs of other authors' stories.

And, while the anti-licensing people try to obfuscate the issue by claiming the end of creativity, the real issues, I suspect, are laziness and expediency. It's easier, less technically demanding, and perhaps more fun to steal than to create one's own work.

Of course, every creative person borrows from or interprets the musical legacy of the past, but the trick is to synthesize the past into something fresh and new. An example of this is Paul McCartney, who has said that he and Lennon routinely "nicked" elements of hit songs to write their own hits.

The bottom line: The funky rhythms and dope rhymes that make up hip-hop and rap can and should be created from scratch. With continued aggressive legal action and subsequent enforcement, this issue could be history a year from now.

Adam Dobrin
Washington, D.C.

Who's That Earl?

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VSDA Sponsoring Riot-Relief Effort

Collecting Used Tapes To Give L.A. Retailers

■ BY PAUL SWEETING
and CHRIS MORRIS

NEW YORK—Video distributors in Los Angeles have agreed to a plan to help area retailers whose stores were hurt in the recent riots to rebuild their businesses by collecting and disseminating used inventory donated by other dealers.

The L.A. Riot Relief Fund, a charity sponsored by the local chapter of the Video Software Dealers Assn., has asked distributors who operate in the Los Angeles market to collect used tapes donated by their customers between now and Aug. 1. The tapes will then be shipped to Baker & Taylor's Los Angeles facility for redistribution to affected retailers.

Baker & Taylor will distribute the tapes at its own expense under the guidance of the local VSDA chapter.

According to the VSDA, approximately 100 video stores in the Los Angeles area were looted or burned in the riots that followed the verdict in the Rodney King case.

The Riot Relief Fund has furnished distributors with a letter asking for donated tapes and is requesting that they send it to their accounts in the Los Angeles market. The used tapes are intended to help affected retailers restock their catalog inventory.

In addition to Baker & Taylor, distributors who operate in the Los Angeles market include Comptron, Ingram Entertainment, ETD, Video Products Distributors, and Major Video Concepts.

According to distributors planning

to participate in the program, the key to making the relief effort work is sorting out requests for assistance from retailers.

"The major problem is putting a real number on the stores affected," one distributor source says. "We had 14 accounts whose stores were damaged to one degree or another. And it looks like about half of those have no intention of going back into business at all. So how do you sort out who really needs help? Obviously, you don't want to be opportunistic in the face of something like this, but you don't want to be taken advantage of, either."

According to Baker & Taylor senior VP James Ulsamer, "Who will get how much product will be sorted out by VSDA. We'll be guided by them."

Linda Plaks, owner of Moorpark Video and president of the Los Angeles VSDA chapter, could not be reached by press time.

Ulsamer says he cannot yet estimate how much the relief effort will cost Baker & Taylor because he does not yet know how much product will be involved. "The outbound freight could add up, but if we only have to ship once to each store it shouldn't be too bad. Also, some dealers may just want to come in and pick up the product. We may also ask our shippers about donating part of their services. But our operations people are on top of this, so we're not expecting any problems."

In other relief-related news, the Music Relief Fund has so far raised a

total of \$81,000 for the relief effort, according to Sam Ginsburg of Abbey Road Distributors. New contributors include Sony Music and the 64-store Spec's Music chain in Miami.

Retailers whose stores were damaged in the disturbances may contact the Federal Emergency Management Administration toll-free at 800-525-0321 for general information and advice on small-business loans, income taxes, insurance, and other business-related concerns.

Anyone wishing to volunteer for service in the L.A. rebuilding and cleanup effort may call the Emergency Volunteer Service Center at 213-617-0294.



You've Gotta Lovett. Grammy-winning recording artist Lyle Lovett is congratulated after his 12 sold-out showcases in Fort Worth, Texas, New York, and Los Angeles, which launched his worldwide tour in support of his fourth MCA/Curb album, "Joshua Judges Ruth." The album features the single "She's Already Made Up Her Mind." Shown at a postconcert party at Spago in Los Angeles, from left, are Mike Curb, chairman, Curb Records; Al Teller, chairman, MCA Music Entertainment Group; Lovett; Richard Palmese, president, MCA Records; and Dick Whitehouse, president, Nashville division, Curb Records.

LIVE Seeks \$20 Million Advance From WEA

1st-Qtr. Revenue Losses Cut Further Into Cash Flow

■ BY DON JEFFREY

NEW YORK—With a sharp decline in first-quarter revenues exacerbating financial problems, LIVE Entertainment Inc. is attempting to relieve its current cash-flow crunch by obtaining a \$20 million advance from WEA Corp. on their recently formed home video distribution agreement.

In the three months that ended March 21, LIVE lost \$1.88 million, compared with a profit of \$1.79 million a year ago. Revenues plunged 21.3% to \$67.6 million from \$85.9 million in the year-earlier period.

The Van Nuys, Calif.-based company blames the decline in revenues and the net loss on the lack of major movie releases on home video, "disappointing results" from its retail chains, and higher interest and amortization costs.

LIVE needs a \$20 million advance on distribution fees from WEA to "meet the company's immediate liquidity needs," according to the company's quarterly financial statement.

Rodney Trovinger, senior VP and acting CFO, says the advance would be used for "operating needs and film acquisitions" at LIVE Home Video.

WEA would recoup that advance from distribution revenues at a rate of \$555,555 a month plus interest. The three-year WEA agreement for domestic distribution of home video replaces an expired pact with Uni Distribution.

What is holding up the agreement on the advance is WEA's demand for "first priority security interest" in catalog titles under LIVE's children's video unit, Family Home Entertainment. Currently, LIVE's banks hold all rights to its video library as collateral for loans. Talks on the transfer of the rights are "still in progress," says Trovinger.

LIVE Home Video's sales declined an undisclosed amount in the first quarter, but the company says the unit made an operating profit. Internationally the news was better: LIVE's VCL/Carolco subsidiary, a Munich-based home video distribution company, had an 11.8% increase in sales, mainly because of the video release of "Terminator 2: Judgment Day" in Germany. The movie was produced by Carolco Pictures Corp., which owns 53% of LIVE.

LIVE's Specialty Retail Division, comprising the music chains Straw-

berries and Waxie Maxie, had a 7.7% decline in sales because of "continued weak economic conditions in the Northeastern U.S., continued liquidity problems that limited the amount of product available . . . and the closure of five stores during the last nine months of 1991." Same-store sales (for units open at least one year) fell 5% in the first quarter from a year ago. The company says retail profits were at "break-even" level.

Trovinger says LIVE is attempting to obtain a \$10 million line of credit to provide working capital for the retail

operations.

In a separate lending agreement, LIVE has \$50 million outstanding under a revolving credit facility with its banks. But that expires in December and LIVE is trying to line up something to replace it.

LIVE also missed a \$7.9 million interest payment due May 15 on its \$110 million worth of subordinated debt. The company has hired two investment firms to explore the possible restructuring of the debt. In the meantime, LIVE took advantage of a

(Continued on page 83)

Lannert To Lead Billboard's New Latin/Carib Expansion

NEW YORK—John Lannert has joined Billboard on a full-time basis in the new position of Caribbean/Latin American bureau chief. Lannert had been Latin music editor and Latin chart manager for the magazine.

Lannert's new role is part of Billboard's growing coverage of the global Latin music market. Among other changes:

- Effective with this issue, the Hot Latin Tracks chart will appear each week in Billboard and the chart's No. 1 title will appear on the magazine's cover along with the top titles from other key charts. The chart, which ranks the most popular Latin songs in the U.S., had been running on a biweekly basis. (The Top Latin Albums chart will continue to run biweekly.)

- A Latin Albums section has been added to the weekly Album Reviews feature (see page 45). The reviews will be handled by Lannert.

- Additional space will be allotted each week in the Artists & Music section for coverage of Latin music. Lannert, who is based in Miami, will continue to author the weekly

Latin Notas column, cover news of the Latin market, and manage both Latin charts. In addition, he is charged with establishing and overseeing a network of Billboard correspondents in major markets throughout the Caribbean and South and Central America.

"John is uniquely qualified for this newly created position at Billboard," says editor in chief Timothy White, "because his passion for music and home entertainment in the southern section of this hemisphere is huge. At the same time, he's a deeply curious and knowledgeable journalist who follows not just the wealth of talent in these unique markets but also the local retail, radio, and video developments—plus, the quality of the coverage they currently receive in their own countries. In the next few years, Billboard will be making an unprecedented commitment to chronicling the lively arts and creative commerce in Latin America and the Caribbean, and John will be playing a key role in this enormously exciting initiative. If there is something pending in a Latin or Caribbean nation, John will help ensure our international audience reads about it first in Billboard."

Lannert also will function as Billboard's chief South Florida correspondent, covering regional stories

(Continued on page 77)



LANNERT

Sony Sets Japanese Launch Of MiniDisc Portable Units

■ BY STEVE McCLURE

TOKYO—Sony will introduce two MiniDisc portable units in Japan Nov. 1, the company announced here May 26.

One unit will feature record/playback capabilities and will have a target retail price of 80,000 yen (\$620), while a playback-only model will sell in the 60,000-yen (\$465) range. Monthly production estimates for the two battery-powered decks are not yet available.

The firm says it plans to start selling MD units in overseas markets by Christmas, with prices and other details yet to be announced.

So far, 22 hardware manufacturers, eight software-related companies, and 10 blank-media manufacturers have signed licensing agreements for MD technology.

In contrast to Matsushita's May 6 unveiling of its RS-DC10 home-use DCC deck, which goes on the market here Sept. 21, Sony displayed prototype portable MD units in what could be seen as an attempt to steal some of Matsushita's thunder. A large, commercial-use MD deck was used to demonstrate the MD format's capabilities.

Also worth noting is that, at 135,000 yen (\$1,046), the RS-DC10 is significantly more expensive than the MD portables, although Sony has yet to make an announcement regarding a home MD unit.

Kozo Ohson, a Sony senior managing director responsible for audio

development, says the firm believes the new format will penetrate the market faster than CDs due to the MD's recording capability.

In order to ensure software support for MD—which uses the Serial Copy Management System to prevent multigeneration digital copying—Sony announced it has completed development of premastering and mastering equipment for prerecorded MD

(Continued on page 83)

Rock The Vote Assists Passage Of 'Motor' Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Senate staffers say the music industry's Rock the Vote campaign played an instrumental part in grassroots lobbying to convince senators to pass a pending federal-voter registration bill May 20 by a vote of 61-38.

The National Voter Registration Act, also known as the Motor Voter bill, would make it easier for millions of Americans 18 and over to register to vote by requiring states to enroll people automatically when they apply for or

(Continued on page 81)

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Crescent City To House Black Music Hall Project Being Backed By Many In Industry

■ BY JANINE McADAMS

NEW ORLEANS—A Black Music Hall of Fame and Museum could open in this city as soon as next January, according to its organizers.

Plans for the hall were announced at the Black Radio Exclusive convention, held May 21-24 at the Sheraton New Orleans Hotel. The museum, to be located in an existing structure in Louis Armstrong Park, has already received pledges of support from BRE magazine, MCA Records, Motown, Atlantis II Records, Tabu, Mercury Records, and Don Cornelius Productions Inc. (creator of "Soul Train" and the Soul Train Music Awards). Organizers say the hall will open in January 1993.

At a hotel press conference May 21, Mayor Sidney Barthelemy and BRE publisher Sidney Miller were joined by Ernie Singleton, president of MCA's black music division, and Eric Cager, executive director of the New Orleans Music and Entertainment Commission, in describing for journalists and convention attendees plans for the first museum devoted to black music. Benny Medina, senior VP of A&R/GM, Warner Bros., and Tony Anderson, senior VP of promotion, rhythm & black division, Mercury Records, also expressed support for the project.

"To me, New Orleans is the center of black music," said Barthelemy, who added that because the port of New Orleans was a major center of the slave trade in the 1700s and 1800s, a great deal of African-inspired music was born in that city. He added that Louis Armstrong Park, named for the late jazz giant, also includes Congo Square, well-known in New Orleans lore as the place where

slaves would gather on Sundays—the day of rest in this Catholic city—to make music and dance.

"New Orleans was the birthplace of jazz and many other types of music, and we are truly proud that the Crescent City will be the national site for a museum which commemorates the role people of African origin have played in the evolution of music on a national scale," he continued.

Miller, who helped to garner support within the industry for the project and whose BRE conference moved from Long Beach, Calif., to New Orleans two years ago, agreed that the city is the perfect site. And Singleton, a New Orleans native, added, "I always wondered why there was a Country Music Hall of Fame, but no Black Music Hall of Fame... This city has been blessed to be chosen as the site."

Barthelemy credited local writer C.C. Campbell-Rock with originating the idea for the hall. The city's Music and Entertainment Commission refined the idea and began contacting music industry executives.

Unlike the Rock and Roll Hall of Fame, which, despite several years of fund-raising, has yet to break ground on its planned Cleveland home, the new Black Music Hall of Fame will occupy an existing building, Armstrong Park's Perserverance Hall.

In a separate interview, Cager said, "We're planning on running the Black Music Hall of Fame like any other nonprofit organization. We are seeking a number of corporate and private donors. We are legitimately setting up a private foundation that will in fact be able to receive donations from anyone."

According to Barthelemy, the city had already received some monies

through a Housing and Urban Development Commission loan program to develop Armstrong Park as an historic site; an additional \$250,000-\$500,000 is expected from the city's Economic Development Fund to renovate and expand the entire park complex, of which the Black Music Hall of Fame and Museum will be an integral part. Renovations will take place this summer. According to Cager, radio station WWOZ already maintains an office in one of the park buildings.

The museum will house photographs, memorabilia, posters, and artifacts that once belonged to famous African-American music makers. In addition, some displays will be used as traveling exhibits.



King Of The Grammys. Sir Georg Solti, winner of more Grammy Awards than any other artist, receives his 30th Grammy from NARAS president Mike Greene at a recent ceremony at the Rainbow Room in New York. Solti won his latest Grammy for Bach's "Mass in B Minor," recorded with the Chicago Symphony Orchestra. Shown, from left, are Jan Cook, executive VP/chief financial officer, PolyGram International; David Weyner, president, PolyGram Classics & Jazz; Solti; Lynne Hoffman-Engel, VP, London Records; Greene; and Richard Rollefson, VP of international marketing, Decca. (Photo: Anita and Steve Shevett.)

Restless Expanding Its A&R Universe Inks Deals With Twin/Tone, Metrotone, Interscope

■ BY DEBORAH RUSSELL

LOS ANGELES—Restless Records is designing the blueprint for its future based on a trio of new deals with the Twin/Tone, Metrotone, and Interscope labels.

The goals of the recent deals are to increase Restless' A&R scope, enhance its catalog, and build its industry clout, says president Joe Regis.

"These are the defining deals of the new Restless," he says. "Taken together, the deals will attract new artists and provide a foundation on which to develop their careers."

Restless has acquired the long-term, worldwide distribution rights to the Twin/Tone catalog, as well as its affiliated labels Medium Cool and Skene! The catalog dates back to 1978 and includes titles from several acts that went on to sign with major labels, including the Replacements, Robyn Hitchcock, Soul Asylum, the Feelies, Trip Shakespeare, and Babes In Toyland.

In June, Restless will begin to issue some 40 Twin/Tone catalog titles, plus new Medium Cool titles from the Leatherwoods and the Dashboard Saviors. Regis expects the deal will allow Minneapolis-based Twin/Tone and its affiliated imprints to sign new acts and release some 12 to 24 new releases per year.

"We don't want to just fold the Twin/Tone catalog into Restless," says Regis. "We're casting our A&R net wider by providing a safety net and a foundation for Twin/Tone to grow into a thriving A&R center."

That philosophy also is the impetus behind a five-year distribution pact with New York-based Metrotone that provides distribution rights to a number of recordings in the Chu-Teh Music catalog, many of which have appeared on the Celluloid label.

Some 14 catalog titles, ranging from rock to world music, will hit the streets in July or August, says Regis. The first wave includes "Black Man's Cry" and "Buy America" by Fela

Kuti and "Island Woman" by Sly & Robbie, all of which have never been commercially available. The EP "Doriella Du Fontain," featuring Jimi Hendrix, Buddy Miles, and Jalaluddin Mansur Nuriddin is coming as well.

A second wave of releases is expected before Christmas, and Metrotone president John Matarazzo says he expects to release as many as 30 new and catalog titles per year under the agreement with Restless.

Restless is strengthening its own position in the record industry by entering a "first-look" deal with Atlantic-distributed Interscope Records.

The loosely structured deal provides Los Angeles-based Interscope with an independent outlet, while offering Restless potential access to major-label branch distribution through WEA.

"We'll work out the mechanisms as we go; there are any number of possibilities under an arrangement like this," says Regis.

Representatives from Interscope could not be reached for comment by press time.

The link to Interscope offers Restless bargaining power with artists who seek long-term career development, he says. Artists signed to Restless could have the option of jumping to the majors via Interscope as their success merits.

Interscope would have the first right of refusal on any acts pitched by Restless. If Interscope passed, Restless could shop the act elsewhere, and Interscope would retain the option to match a competing offer, Regis says.

Interscope and Restless already
(Continued on page 83)

N.W.A's Dr. Dre Arrested After New Orleans Fight

NEW ORLEANS—Andre Young, aka Dr. Dre of controversial gangsta rap group N.W.A, and four of his associates were arrested and released on May 22 after a fight in which one youth was stabbed at the Sheraton New Orleans Hotel, the site of the Black Radio Exclusive R&B music conference.

According to the New Orleans police, Young and his crew had been turned away from the overcrowded private screening of the new film "Mo' Money" that evening at the Canal Theater and had returned at about 9 p.m. to the Sheraton, a few blocks away, where the conference was going on. Though hassled by conference security for not having conference badges, they managed to enter the hotel's lobby bar area. According to Sgt. Marlon DeFillo of the New Orleans police

department, Young got into a verbal dispute with a member of another rap group in the lobby. The dispute erupted into a fistfight with several conferees in which Kenneth Mills, 15, of New Orleans, was stabbed.

Although witnesses say that hotel security was able to subdue Young and others, New Orleans police stationed outside on the street "felt the situation was still out of hand," according to DeFillo. Four officers entered the lobby on horseback and broke up the fight.

Arrested were Young; rap artists Robin Allen, Johnny King, and Tray Curry; and Robert Williams. All were released on bail the following day, and according to DeFillo, the New Orleans district attorney is considering whether to prosecute

(Continued on page 77)

'Batman' 1st Feature To Fly With Dolby Digital Sound

■ BY SUSAN NUNZIATA

NEW YORK—The upcoming "Batman Returns" will be the first nationally released feature movie to use a new digital-sound-for-film process from Dolby Laboratories. The Warner Bros. release, which features a Danny Elfman soundtrack, is slated to open June 19 in theaters across the country.

The film's soundtrack will also feature a pop single, "Face To Face," by Geffen act Siouxsie & the Banshees. A Warner Bros. soundtrack album featuring the Elfman score and the Siouxsie single has a tentative release date of June 23, according to a label spokesman.

Dolby's SR•D format provides six digital channels on 35mm film,

offering sound quality comparable to that of CD, professional digital recording formats, and Dolby Stereo 70mm magnetic releases. The format, which was announced last summer (Billboard, July 6, 1991), has been tested successfully on "Star Trek VI" and "Newsies" in a small number of theaters, according to the company.

Although playback of the digital soundtrack requires special decoding equipment in theaters, all 35mm SR•D prints also include analog soundtracks and can therefore be played back in conventional theaters. According to Dolby, these prints do not cost any more to create than standard 35mm prints.

Technicolor Inc., which has been
(Continued on page 58)



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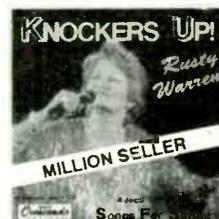
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Sophomore Sets Head Class Of June Releases

BY LARRY FLICK

NEW YORK—Nearly every genre of music will heat up considerably in June. Leading the pack of acts with new albums this month are sophomores Wilson Phillips, Firehouse, and Deee-Lite, as well as Mariah Carey and the B-52's.

Other artists with key releases are Emerson, Lake & Palmer, Elton John, Lindsey Buckingham, Glenn Frey, Steelheart, and Faith No More. Movie soundtracks will also be prominent this month, as sets supporting "Mo' Money," "Boomerang," and "Batman Returns" sport tracks by a glittering array of artists.

On Tuesday (2), Wilson Phillips unveils the follow-up to its 1990 multi-platinum debut with "Shadows And Light" (SBK/ERG). Preceded by the current hit "You Won't See Me Cry," the set reteams the trio with producer/songwriter Glen Ballard. The material takes on a number of serious issues, including child abuse, and

Carnie and Wendy Wilson's estrangement from their father, Brian Wilson. The group kicks off a world tour this summer.

Although the push behind Carey's triple-platinum opus, "Emotions," is far from over, Columbia is capitalizing on the singer's recent appearance on MTV's "Unplugged" by issuing a six-song EP from the show. Due out Tuesday (2), the set already boasts a hit single with Carey's cover of the Jackson 5's "I'll Be There."

On June 30, the B-52's will try to duplicate the success of 1989's "Cosmic Thing" with "Good Stuff" (Reprise). Half the album was produced by Nile Rodgers, Don Was handled the other half. This set is the band's first without Cindy Wilson, who left last year. The first single, "Hot Pants," goes to radio shortly.

Epic headbanging act Firehouse will try to make lightning strike twice, as it unleashes its sophomore effort, "Hold Your Fire," June 16.

(Continued on page 77)



Down Under In L.A. Recording group Yothu Yindi is congratulated after its performance during "The Wizards Of Oz," an Australian showcase held at the Palace in Los Angeles. Yothu Yindi is currently on tour in support of its Hollywood Records debut album, "Tribal Voice." The group's song "Treaty" has reached the top 20 of the Billboard Club Play chart. Shown in front row, from left, are Hollywood Records president Peter Paterno; Kate Ceberano, lead vocalist for Australian group Kate Ceberano & the Ministry Of Fun; Yothu Yindi's Sophia Garrkali; and actor John Travolta. In middle row, from left, are Yothu Yindi's Witiyana Marika; Michael Eisner, chairman/CEO, The Walt Disney Co.; and Yothu Yindi's Mandawuy Yunupingu and Malati Yunupingu. In back row, from left, are Yothu Yindi members Makuma Yunupingu, Milkayngu Mununggurr, and Mangatjay Yunupingu.

RED To Distribute 'Extreme' Artists On Metal Blade

LOS ANGELES—Metal Blade Records and New York-based Relativity Entertainment Distribution have entered into an exclusive three-year distribution agreement whereby all future independent-oriented Metal Blade releases will be handled by RED. The deal is effective immediately.

The pact does not affect Metal Blade's 12-year distribution arrangement with Warner Bros., under which certain Metal Blade acts are—and will continue to be—funneled through the WEA branch system.

"The up-and-coming and extreme bands will go independently through RED first, and the acts that have developed and demonstrate crossover appeal will go through WEA," says Metal Blade CEO Brian Slagel.

The RED deal kicks in with the late-June/early-July release of "Shades Of God" by Paradise Lost. Forthcoming titles include Epidem-

(Continued on page 77)

Arista Preps Heavy Release Schedule

BY THOM DUFFY

NEW YORK—Arista Records will more than double its release schedule during its next fiscal year with titles expected by the end of 1992 from such superstars as Taylor Dayne, Exposé, Kenny G, Whitney Houston, and Dionne Warwick.



DAVIS

The superstar slate follows a period in which Arista focused on developing artists, scoring gold-plus sales worldwide with 14 of its newer acts.

Clive Davis, president and CEO of Arista, reviewing the label's recent successes and upcoming projects, also reveals plans for an A&R expansion at the label and the addition of sales staffers by BMG Distribution, which handles Arista product.

"BMG has added 25 regional sales people, more than 50% of whose time is going to be devoted to Arista," says Davis. According to Davis, the distribution company's move, in consultation with Arista and its other BMG labels, was the reason for Arista's recent layoff of duplicate staff of a dozen regional sales assistants (Billboard, May 16).

However, Davis says Arista still

is working with the largest staff in its history and is in the process of filling executive slots in press and promotion, as well as creating three new positions in A&R, including one devoted to R&B.

Arista is represented on The Billboard 200 by Annie Lennox's "Diva"; Alan Jackson's "Don't Rock The Jukebox" and "Here In The Real World"; Brooks & Dunn's "Brand New Man"; TLC's "Ooooooh... On The TLC Tip" on the LaFace label; Lisa Stansfield's "Real Love"; Diamond Rio's self-titled debut album; Pam Tillis' "Put Yourself In My Place"; and the KLF's "White Room."

Among Arista artists who have

(Continued on page 83)

Publisher Jean Aberbach, Hill & Range Co-Founder, Dies

BY IRV LIGHTMAN

NEW YORK—Joachim Jean Aberbach, who together with his brother Julian founded Hill & Range Songs, a giant among independent publishers before its sale to Chappell Music, died May 24 in New York after a stroke. He was 81.

Aberbach, known in the trade as Jean Aberbach, was a native of Vienna who had worked with a number of music publishing companies in Berlin and Paris before coming to the U.S. in 1940.

Quickly entering the music publishing business here, Aberbach joined Chappell & Co., where he

was a protégé of the legendary Max Dreyfus.

In 1945, he and his brother, while living in California, formed Hill & Range Songs, establishing a catalog that reflected both a Tin Pan Alley sensibility and one that absorbed the changing sounds of pop music, especially in the mid-'50s. They also attracted important country music copyrights in associations with Elvis Presley, Johnny Cash, Eddy Arnold, Ernest Tubbs, and Hank Snow.

Writers for Hill & Range included Doc Pomus, Mort Shuman, Otis Blackwell, Bennie Benjamin, Burt

(Continued on page 24)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Peter Gawrychowski is named VP and controller for Mercury Records in New York. He was VP and controller of Columbia TriStar Home Video.

Epic Records appoints Jim Scully senior VP of sales in New York and Charita Brittenum regional promotions manager, central South region, black music promotions, in Memphis. They were, respectively, Midwest branch manager for Sony Music Distribution, and assistant promotions manager for KJMS.

Elaine Locatelli is promoted to national director AC promotion for Columbia Records in New York. She was associate director of AC promotion.

Tom Evered is promoted to VP of marketing for Blue Note/Manhattan Records in New York. He was director of sales and artist development.

Jive Records names Mark Kargol senior director of West Coast pop promotion in L.A. and Lynda Sim-



GAWRYCHOWSKI



SCULLY



LOCATELLI



EVERED



KARGOL



GARTENBERG



BUSH



JAMES

mons manager of creative services in New York. They were, respectively, VP of pop promotion, West Coast, for EMI Records, and video production coordinator at Mercury.

Mark Gartenberg is appointed to the A&R staff of Chameleon Entertainment in New York. He was associate director of A&R for Epic.

Alex Bisi is promoted to GM of the Sony Music International Service Center in Haarlem, the Netherlands. He remains VP of logistics and production planning, European Operations Group, for Sony Music Interna-

tional.

Guy Ford is appointed national marketing coordinator, black music, for Epic Records in New York. He was a marketing assistant.

Luc Knoedler is appointed classical repertoire exploitation manager for Warner Classics International in London. He was marketing director, classics, for EastWest in Germany.

Savage Records in New York names Pat Smith VP of publicity, Adrian Janssens director of A&R, Eloise Bryan director of production and creative services, and Rachel

Dodd publishing administrator. They were, respectively, publicity manager, East Coast, for Warner Bros., East Coast A&R rep for Famous Music, director of production at Uptown/MCA, and assistant production director for MCA Music Publishing.

PUBLISHING. Brian D. Bush is named worldwide CFO for EMI Music Publishing in New York. He was senior VP/CFO of EMI Music Publishing USA and international director of EMI Music Publishing Worldwide.

Scott James is promoted to VP of

motion picture and television music and new technologies worldwide for MCA Music Publishing in Los Angeles. He was VP of motion picture and television music, U.S.

Allison Witlin-O'Donnell is appointed director of creative services for Jobete Music in Los Angeles. She was director of creative for All Nations Music.

Suzanne S. Jacob is named assistant to the chairman of Famous Music in New York. She was assistant to the president/chief operating officer of EMI Music Publishing.

Wilson Phillips Stretches Stylistically New Set Also Reflects Thematic Growth

■ BY DEBORAH RUSSELL

LOS ANGELES—A certain sense of theatricality surrounds the release Tuesday (2) of the new Wilson Phillips album, "Shadows And Light."

The pop trio's sophomore effort on SBK Records arrives in the wake of the album's first single, "You Won't See Me Cry," which earned the Power Pick/Sales position on last week's Hot 100 and heralds a new chapter in the group's career.

"We've grown up a lot and I think the album signifies that," says Wendy Wilson, who was still a teenager when Wilson Phillips first entered the studio with producer Glen Ballard to record its 1990 multiplatinum debut album. "People gave us a hard time on the 'Wilson Phillips' album because we talked about love so much. On 'Shadows And Light' we talk more about strength, and about women standing up for themselves."

The theme clearly is a personal one, as Wendy, her sister Carnie Wilson, and childhood friend Chynna Phillips literally grew up in the years since the recording of their eponymous debut. But despite the changes in their personal lives, one element of the group remains a

constant, says Carnie Wilson.

"It's those harmonies," she says. "No matter what we do, we've got a 'sound.' We can sing louder, and we can sing harder, but we still have that sound."

"No matter what we do, we've got a 'sound'"

That "sound," characterized by seamless, multilayered vocals, generated worldwide sales in excess of 8 million units on "Wilson Phillips," as well as netting three No. 1 pop singles on Billboard's Hot 100 Singles chart.

"Shadows And Light" trades on shades of that sound, with a few dramatic twists, says Carnie Wilson.

Aggressive, hard-edged tracks like "It's Only Life," "Don't Take Me Down," and "Fueling Up For Houston," may attract some new fans who in the past would have dismissed the group as "soft," she says. "Give It Up" may strike a chord in the urban market, and "Don't Take Me Down" could find a country audience, she suggests.

"Wilson Phillips" producer Bal-

lard returned to the studio to produce and co-write a number of tracks on the "Shadows And Light" album. Thematic content ranges from family turmoil ("Flesh And Blood" and "All The Way From New York") to child molestation ("Where Are You"). "Goodbye Carmen" is a tribute to the invisible working class.

"The album is an expression of who we are," says Phillips. "We made a conscious decision to write the music ourselves, and put ourselves into it as much as we could."

In August, Wilson Phillips will embark on its first tour as a headlin-

(Continued on page 16)



"The album is an expression of who we are," says Chynna Phillips, of the new Wilson Phillips disc "Shadows And Light," which arrives Tuesday (2) from SBK Records. "We made a conscious decision to write the music ourselves, and put ourselves into it as much as we could." Pictured, from left, are Phillips, Carnie Wilson, and Wendy Wilson. (Photo: Herb Ritts)

Indigo Girls Forge Strong Set Via Alliance With Metal Maven

■ BY LARRY FLICK

NEW YORK—Who would have thought that earthy acoustic duo Indigo Girls would build a strong musical bond with heavy metal producer Peter Collins?

Although initially a tough idea to absorb, that is exactly what happened when Amy Ray and Emily Saliers entered the famed Bearsville Studio two hours north of New York with Collins to record their fourth Epic album, "Rites Of Passage," which debuted last week at No. 12 on The Billboard 200.

In fact, the mere mention of the man who has helmed hits by Queensryche and Alice Cooper sparks a rhapsody of kudos from Ray and Saliers.

"At first, we weren't sure that Peter



On their new Epic Records album, "Rites Of Passage," the Indigo Girls—from left, Emily Saliers and Amy Ray—are joined by guest vocalists David Crosby, the Roches, and Jackson Browne.

would understand our music," says Saliers. "But after our first meeting with him, I had a feeling that we were at the start of something magical. And now that the record is done, I know that our instincts were right-on."

Ray counts the four-month process among her most liberating recording experiences. "[Collins] set up a safe and positive environment that gave us plenty of space to take risks and make mistakes," she says. "As a result, I was able to tackle things that I haven't in the past, like playing more complicated guitar parts."

One of the more distinctive aspects of "Rites Of Passage" is its eclectic cast of supporting players. Vocal assistance is provided by the Roches, David Crosby, and Jackson Browne, while musicians Sara Lee, Budgie of Siouxsie & the Banshees, Lisa Germano, Kenny Aronoff, and Atlanta-based guitarist Cooper Seay add texture to arrangements that occasionally explore Native American, African, and Celtic musical cultures. The set's overall tone is a considerable shift from the stark quality of past efforts, taking the duo's songs to a more sophisticated level.

Ray notes it was "inspiring to have people whom we respect touch our music," while Saliers says it gave her confidence in songs that she "felt extremely vulnerable and insecure about at first."

One song that is particularly close to Saliers' heart is "Virginia Woolf," a melancholy, waltz-like ballad that is dedicated to the late author. "I remem-

(Continued on next page)

Native Americans Find Larger Voice; Courting Barry Melton; Jeffreys Jaunt

THE SINGULAR PERSPECTIVE that Native American artists can offer the broader culture was brought home to me one evening earlier this year at an Austin, Texas, showcase by Keith Secola & the Wild Band Of Indians when the group closed with a cover of "This Land Is Your Land" by Woody Guthrie—sung in its native language.

But as Secola, who hails from Arizona and records for Akin Records, explained to his audience, Woody's phrase "your land"—the idea of possession of the earth—simply could not translate in the American Indian tongue. It is an intriguing concept, echoed in a piece chosen by activist and singer Floyd Red Crow Westerman for "Heaven Is Under Our Feet," the collection of essays compiled last summer by Don Henley and Dave Marsh to help save Henry David Thoreau's Walden Woods.

There's much else we can learn from a culture that has been present far longer than its European-bred counterpart—and besieged for much of that time.

NOW BOTH THE philosophy and politics of the American Indian Movement are seizing their moment in the spotlight. With the feature film "Thunderheart" and Robert Redford's companion documentary "Incident At Ogilala," both inspired by the case of imprisoned American Indian Movement leader Leonard Peltier, and in the work of Rykodisc artist John Trudell (Billboard, May 9), injustices against Native Americans are again grabbing pop culture's attention. The New Music Seminar confirmed the fact with its selection last week of Trudell as keynote speaker for the seminar, which opens June 17 in New York.

Those injustices also shape the most heartfelt tracks on the strong debut disc on EastWest Records from Oklahoma-born singer/songwriter/rocker Lance Keltner. Drawing on his Comanche heritage in songs such as "Call Of The Wild" and "Light A Candle," Keltner also sings of being "a prisoner of the land I own" on his song "Anadarko (Bury My Heart In The Ground)."

Keltner is also one of a growing number of musicians who are drawing more attention to the case of Peltier, whose conviction on two disputed federal murder charges has been challenged by many, including Amnesty International, which has called for a new trial. (Amnesty International is also looking at the broader issues involved. This fall, the group plans to release a report on human-rights abuses against all American indigenous peoples.)

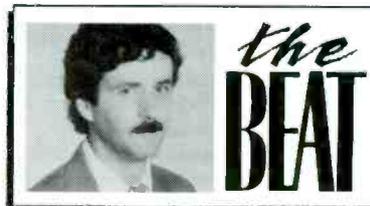
Meanwhile, a benefit concert for the Leonard Peltier Defense Fund is planned for June 17 at the Whisky A Go

Go in Los Angeles with national and local artists, including Keltner, Steve Lukather of Toto, Lainie Kazan, Hook & the Hitchhikers, the Joanelle Nadine Band, Danny Peck, David Warren, Jim Cregan, David Warren, and others. Expect similar events elsewhere to follow, along with the involvement and commitment of other artists of note.

ON THE BEAT: A fish cheer is in order for Barry Melton, the former guitarist for Country Joe & the Fish, who is running for Municipal Court Judge in San Francisco... Poison has recruited guitarist and fellow Pennsylvanian Richie Kotzen to replace C.C. Deville. The band has begun recording its fifth album for Capitol Records, with Richie Zito producing... The Scorpions have parted company with bassist Francis Buchholz, according to Mercury Records. A reason for the split and a replacement have not been announced... A new club, Downtime,

on the main floor of the Recording and Rehearsal Arts Building in Manhattan, has signed a deal with Sony Music to host playback parties for the company... Dan Reed joined the lineup of the "Say What U Want" benefit disc for Rock the Vote, coming June 23 from PolyGram.

ON THE ROAD: Garland Jeffreys, whose current RCA album "Don't Call Me Buckwheat" is an ambitious concept disc about racial attitudes, is on a successful European tour that included a recent detour—a private party for director David Lynch at the Cannes Film Festival. Jeffreys has upcoming dates in Switzerland, Germany, Holland, and Britain before returning to the U.S.... John Mellencamp follows the success of his winter arena tour and a European tour leg with a summer amphitheater sweep supporting his current Mercury Records disc, "Whenever We Wanted." Mellencamp recently returned home to Indiana to play for 45,000 at the Little 500 bicycle race in Bloomington... Britain's Ride and Slowdive, signed in the U.S. to Sire and SBK Records, respectively, have released a 45 single (remember those?) featuring Ride's "Leave Them All Behind" and Slowdive's "She Calls" to coincide with the band's co-billed U.S. club tour... Blue Note Records drummer Jack DeJohnette and his band Special Edition play the Blue Note jazz club in New York June 9-14, coinciding with the release of his new disc, "Earth Walk." DeJohnette plans to collaborate with Vernon Reid and Will Calhoun of Living Colour on a disc due in late '92... The Jones Beach Marine Theater summer concert season on suburban Long Island, N.Y., opens June 12 with Crosby, Stills & Nash, following a \$6 million renovation of the waterfront amphitheater.



by Thom Duffy

Kamen Reels In 2 Nods At BMI Film, TV Awards He Scores With 'Robin Hood' Soundtrack, Hit Song

BY CRAIG ROSEN

LOS ANGELES—Michael Kamen, who was honored for his score for one of the year's top-grossing films and for the most performed motion picture song, was the big winner at the annual BMI Motion Picture and Television Awards dinner May 20 at the Regent Beverly Wilshire Hotel here.

By taking awards for the score of "Robin Hood: Prince Of Thieves" and the song "(Everything I Do) I Do It For You," Kamen became the first to receive honors for scoring the top-grossing film of the year and the most

performed motion picture song in the same year.

Kamen wasn't the only double-award winner. Those picking up two awards for scoring top-rated network television shows included Steve Dorff ("Murphy Brown" and "Major Dad"); Bruce Miller ("Designing Women" and "Wings"); Bennett Salvay ("Full House" and "Family Matters"); Bill Cosby, Stu Gardner, and Arthur Lisi ("A Different World" and "The Cosby Show"); and Dan Slider ("America's Funniest Home Videos" and "America's Funniest People").

Charles Fox was honored with the

prestigious Richard Kirk Award, presented annually in tribute to Kirk, who founded BMI's Motion Picture and Television Department. Fox's credits include TV themes from "The Love Boat," "Happy Days," and "Laverne & Shirley," and movie credits such as "Barbarella," "9 To 5," and "National Lampoon's European Vacation."

Along with Kamen, composers honored for scores of the top-grossing films of 1991 included Jerry Goldsmith ("Sleeping With The Enemy"), Alan Menken ("Beauty And The Beast"), John Williams ("Hook"), John Du Prez [PRS] ("Teenage Mutant Ninja Turtles II: The Secret Of The Ooze"), Hans Zimmer [PRS] ("Backdraft"), Bernard Herrmann ("Cape Fear"), Miles Goodman ("What About Bob?"), Randy Edelman ("Kindergarten Cop"), and Stanley Clarke ("Boyz N The Hood").

Nine composers celebrating their 25th year with BMI were honored with Pioneer Awards: Bob Alcivar, Mauro Bruno, Ry Cooder, Gary Friedman, Barry Goldberg, Joel Hirschhorn, Van Dyke Parks, Duane Tatro, and Ken Wannberg.

Other TV composers honored included Jeff Franklin ("Full House"); Sonny Curtis, Snuff Garrett, Clarke Rigsby, and Kevin Stroller ("Evening Shade"); David Schwartz ("Northern Exposure"); Dawn Lewis ("A Different World"); Stewart Harris ("America's Funniest Home Videos"); Bob Israel ("20/20"); Mike Post ("L.A. Law"); and Scott Roewe and Richard Stone ("Rescue: 911").

BMI's Oscar, Emmy, and ACE awards winners were also honored at the ceremonies, hosted by BMI president/CEO Frances W. Preston.

NEWSLINE

Concert Promoters Assn. Raises Voice Against N.Y. 'Lip-Sync' Bill

The North American Concert Promoters Assn. has written to New York lawmakers challenging a "lip-syncing" measure, Assembly Bill 4962-A, that would hold promoters liable for failing to inform audiences of the use of prerecorded music in a performance. Calling the measure "onerous and unfair" to promoters, the letter from NACPA executive director Ben Liss questions whether there has been any public outcry for such regulation, predicts the law would have a chilling effect on performances in New York State, and says the action intrudes on the rights of performers who make an artistic choice to incorporate prerecorded material in their shows.

Izzy Stradlin Solo Album Due This Fall

Geffen Records has announced that former Guns N' Roses guitarist Izzy Stradlin will release his first solo album in the fall and plans an extensive tour after the disc's release. Stradlin also has inked a management deal with Alan Niven, who previously co-managed GN'R with Doug Goldstein. "Statements to the effect that he's 'not into touring and videos' are completely false," says Niven, responding to remarks made after Stradlin's split from GN'R. "Everyone knows Izzy lives to play music and travel."

'Black Moon' Rising From ELP

Prog-rock lives! Emerson Lake & Palmer has reunited with a new album, "Black Moon," due June 9 on Victory Music, distributed by PolyGram. The title-track single was serviced to album-rock radio May 25. Atlantic Records, meanwhile, plans release of a two-CD set of classic ELP tracks in midsummer.

Buffett Tix Are Cinch To Sell In Cincy

Parrothead power! Jimmy Buffett recently sold out four upcoming shows at the 16,000-capacity River Bend Music Theatre in Cincinnati—64,000 tickets in all—in less than two hours, says MCA Nashville. Evangeline, signed to Buffett's new Margaritaville label, opens on his 50-plus-date summer tour. Margaritaville/MCA, meanwhile, is releasing an 80-track Buffett boxed set, "Boats, Beaches, Bars & Ballads."

Star-Flecked Jazz-Ed Program Planned

Dizzy Gillespie and Dave Brubeck are among the jazz artists due to take part in a jazz education program organized by the Indiana Univ. School of Music in Bloomington, Ind., and staged during the Monte Carlo Jazz Champions festival, June 5-21 in Monaco.

Material Issue Offering Budget Tix

Material Issue does its bit for the economy with "Pop Against Recession," offering \$5-\$8 tickets for selected dates on its new tour, which opened May 29 at the 1,000-capacity Oak Theatre in the band's hometown of Chicago. The second Mercury Records album from the trio, "Destination Universe," was released May 19. Fifteen of the band's first 23 tour stops will offer the "Pop Against Recession" deal, in markets where the band's Mercury debut, "International Pop Overthrow," sold particularly well, says Larry Stessel, senior VP/GM of sales, marketing, and promotion for Mercury. "Twelve of those dates will be simulcast over commercial alternative radio," he says. The idea for the budget dates came from group manager Jeff Kwatinetz, according to Stessel. "The concept is to take what's viewed as an alternative band, and create a larger audience with the broadcasts—and give something back to the audience," he says. Mercury's tour support will make up the shortfall resulting from the budget tickets. MOIRA McCORMICK

Constitutional Amendment For C'right In Perpetuity?

IT'S IN THE CONSTITUTION: Why is there a time limitation on the protection of intellectual property but none on the ownership of tangible property?

Edward M. Cramer, a New York entertainment/copyright lawyer and former president of BMI, was compelled to answer the question for Words & Music after reading a letter by Billy James in the May 23 edition of Billboard in which James wondered why there are limitations on the copyright life for songs.

The James letter itself was in response to a Billboard story on the coming era when great songs of Tin Pan Alley and Broadway will enter the public domain (Billboard, May 16).

"... For an understanding of the question," Cramer tells Words & Music, "one has to turn to our Constitution."

"Article I, Section 8, contains the following: 'The Congress shall have Power . . . to promote the Progress of Science and useful Arts, by securing for limited times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.'"

"In interpreting this provision, the Supreme Court and scholars have without exception recognized that the purpose of copyright is not to reward the author, but rather to secure 'the general benefits derived by the public from the labors of authors.'"

"The Supreme Court stated the purpose as follows: 'The economic philosophy behind the clause empowering Congress to grant patents and copyrights is the conviction that encouragement of individual effort by personal gain is the best way to advance public welfare through the talents of authors and inventors in 'Science and useful Arts.'"

Cramer continues, "It is thought that limiting the term best serves the public interest. Patents which are subject to the same limitation are only protected for 17 years, compared with copyright protection for as much as 75 years for older works and for the life of the author and 50 years after his death for works created after 1978.

"Most of us agree that the public has benefited from the competition when patent protection has expired. Suppose Edison's and Marconi's families could have maintained their monopolies?"

"If the rules should be changed only for copyrights, it would require more than a simple change in the law by Congress. A constitutional amendment might be necessary—a highly unlikely possibility."

THEY'LL GLADLY TAKE THE Rap: EMI Music Publishing is rolling with rap success. The publisher has been king of the hill on the rap

singles chart for the last four weeks. The company publishes Kris Kross' "Jump," DAS EFX's "The Want EFX," and Arrested Development's "Tennessee," which have been interchanging the Nos. 1, 2, and 3 spots on the Hot Rap Singles chart since May 9. In addition, the three tracks are also on the Hot 100, with "Tennessee" and "They Want EFX" showing gains while the Kris Kross song has been No. 1 for more than a month.

In other EMI Music Publishing developments, its studio in Los Angeles has had several of its writer/artists

working on demos, including singer Danielle Brisebois, who has secured a deal with Epic Records, and

alternative/rock/rap band Proper Grounds. Also getting things on tape were Dave Mustaine and Megadeth, both in preparation for a new album. New signings include Me Phi Me (Sire), Bronx Style Bob (Sire), Shanice (Motown), who penned a global success with "I Love Your Smile," and Sugartooth, a new act on Revolution Records, Ron LaFitte's new Capitol-distributed label.

AUDITS OF record companies during 1991 by the U.K.'s Mechanical Copyright Protection Society have resulted in \$3.5 million of additional income for MCPS members, according to the society.

FROM PORTER'S MOMENTS On: Although they didn't quite meet the deadline, two collections have just been released in tribute to the 100th anniversary of Cole Porter's birth last year. Koch International's three-disc survey, "You're The Top: Cole Porter In The 1930's," was reviewed in the May 23 issue of Billboard. Now, from the Smithsonian Collection of Recordings, comes a four-CD salute, "From This Moment On." Drawing from a wide variety of sources—from original cast tracks to pop and cabaret performers—this collection leans, too, on the '30s, when Porter was at his peak, but also includes worthy material from the '20s and '40s. Of the three recent 100th-birthday tributes to the masters of melody—Jerome Kern in 1985 and Irving Berlin in 1988—Porter has received the most extensive coverage. But Words & Music can safely predict that George Gershwin's 100th birthday year, 1998, will outpace the Porter surveys. In 1992, it's Richard Rodgers' turn.

PRINT ON PRINT: The following are the best-selling folios at Cherry Lane Music:

1. Metallica, Metallica
2. Bonnie Raitt, Luck Of The Draw
3. Mr. Big, Lean Into It
4. Richard Marx, Rush Street
5. Tesla, Psychotic Supper.



by Irv Lichtman

INDIGO GIRLS

(Continued from preceding page)

ber reading an adaptation of her diary last year, and becoming enveloped in her brilliance and pain," Saliers says. "When I reached the point in the book when she drowned herself, it was like losing a close friend."

The pair grin at the coincidence of Ray also contributing a tune in honor of a suicidal writer. "Three Hits" was inspired by late poet Frank Stanford. "I think we're both moved by writers who are open to feeling the pain in the world," says Ray.

Saliers and Ray are currently on a summer tour that opened May 22 in their hometown of Atlanta and includes four nights at the Beacon Theatre in New York, Monday-Thursday (1-4). For the first time, the duo will be performing portions of their set with a full band. Also, they are already in the thick of extensive radio and press schmoozing in support of "Galileo," the first single from "Rites Of Passage," with Saliers on lead vocal.

"It would be cool to have a big hit record," Ray says. "But we already feel like we're living a dream. We make the music we want, and it's accepted by a number of people who are willing to take it home and make it theirs."

PERFECT TENS



- 1 **GET HERE**
- 2 **HIGH ENOUGH**
- 3 **I LIKE THE WAY
(THE KISSING GAME)**
- 4 **IMPULSIVE**
- 5 **JUSTIFY MY LOVE**
- 6 **LOVE IS A
WONDERFUL THING**
- 7 **PRAYING FOR TIME**
- 8 **RHYTHM OF MY HEART**
- 9 **THE POWER**
- 10 **THE WIND BENEATH
MY WINGS**

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ARTISTS IN CONCERT

GENESIS

Joe Robbie Stadium, Miami

THE NOTION OF GENESIS playing a stadium is akin to ping-pong players meeting on a tennis court. It's a contradiction of scale, but one that Genesis handles nicely and generally overcame here during the second show of its world tour.

The retiring British trio of Phil Collins, Mike Rutherford, and Tony Banks is hardly a stadium kind of act, offering neither Who-style anthems nor Pink Floyd spectral odysseys nor the flamboyant showmanship of the Rolling Stones or Bruce Springsteen. Excepting its handful of pop hits during the '80s, the group has staked its reputation with intricate, moody compositions that are marked by long instrumental passages and lyrical narratives. It's an approach it has returned to on its latest Atlantic Records album, "We Can't Dance," and it hardly seems the type of music to carry a four-month tour of the world's biggest venues.

But with an eye-catching, state-of-the-art production—and a full

moon adding drama—Genesis pulled off a pleasantly entertaining 18-song, two-and-a-half-hour show filled with solid musicianship and a P.A. that pumped out some of the clearest stadium sound in memory.

The show's greatest flaw was simply the nature of the beast; those sitting more than 50 feet or so from the stage were essentially watching an artful TV show, and the 40,000-odd fans kept to their seats until the closing barrage of hits, which included "I Can't Dance," "Invisible Touch," "Throwing It All Away," and "Turn It On Again."

To their credit, the members of Genesis—aided onstage by longtime cohorts Daryl Stuermer on guitar and drummer Chester Thompson—realized the limitation of their style and gave the audience plenty to watch. Three video screens hovered above the stage, frequently merging to form one huge screen. Live performance visuals were mixed with a series of other images that enhanced the songs: clocks for "No Son Of Mine," historical photo-

graphs for the British railway epic "Driving The Last Spike," a mock TV for the evangelist send-up "Jesus He Knows Me," a cartoon car during "Dreaming While You Sleep."

The repertoire, meanwhile, drew overwhelmingly from "We Can't Dance" and its chart-topping predecessor, "Invisible Touch," with a smattering from 1983's "Genesis." Several '70s hits, including "Dance On A Volcano," "The Lamb Lies Down On Broadway," and "I Know What I Like," were kissed off during a truly bizarre 20-minute medley, but fans of Genesis' musical muscle-flexing could delight in the dynamics of "Last Spike," the sharp instrumental passage of "Fading Lights," and Banks' solos during "Second Home By The Sea."

There's a bit of irony to that, of course. Most bands tour stadiums at the height of their popularity and fill their shows with hit singles for maximum crowd-pleasing. Genesis is taking a markedly different route, but in so doing, has actually come up with a more fulfilling performance.

GARY GRAFF

WILSON PHILLIPS

(Continued from page 13)

ing act.

Meanwhile, SBK and the EMI Records Group North America (of which SBK is part) are also testing the home video market. The release of the new album coincides with the release of the longform video "Wilson Phillips: Shadows And Light From A Different View."

The 35-minute video, priced at \$16.98, includes the video of "You Won't See Me Cry" and offers a behind-the-scenes glimpse into the recording of the album. Videoclips for "The Dream Is Still Alive" and "You're In Love," which were featured on the "Wilson Phillips" album, are also on the longform.

Wilson Phillips has put itself into the marketing mix for "Shadows And Light," as well, says Ken Baumstein, senior VP of marketing for the EMI Records Group.

The most notable marketing move is a documentary-style film trailer that will be shown throughout June on more than 1,000 movie screens at some 278 Cineplex Odeon theaters. Running about 90 seconds, the trailer features recording studio footage and vignettes from the filming of "You Won't See Me Cry." Theaters screening the trailer will be serviced with movie-style posters promoting the "Shadows And Light" album.

"The girls have stepped up to the next level in terms of the album they produced, and we wanted to do the same thing in the way we presented their image," says Baumstein.

Meanwhile, the aggressive album prerelease campaign relied heavily on the personal touch, as the trio participated in a CEMA-wide conference call, visited countless radio programmers, and videotaped individual messages for specific retail accounts.



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND EVANGELINE	Merrifweather Post Pavilion Columbia, Md.	May 22-24	\$1,094,893 \$27.50/ \$20	48,871 sellout	Nederlander Organization
VAN HALEN THE BABY ANIMALS	Great Western Forum Inglewood, Calif.	May 12 & 16	\$677,137 \$35/ \$22.50	31,692 sellout	Avalon Attractions
VAN HALEN THE BABY ANIMALS	Selland Arena, Fresno Convention Center Fresno, Calif.	May 14-15	\$421,503 \$22.50	19,246 sellout	Avalon Attractions
ERIC CLAPTON	The Omni Arena Atlanta	May 23	\$419,514 \$39/ \$24	16,751 sellout	Beaver Prods. Concert Promotions/ Southern Promotions
ERIC CLAPTON	Capital Centre Landover, Md.	May 10	\$412,617 \$27.50/ \$22.50	18,381 sellout	Cellar Door Prods.
THE CURE	Centrum In Worcester Worcester, Mass.	May 20-21	\$411,263 \$22.50/ \$19.50	18,331 23,744	Tea Party Prods.
KENNY ROGERS SHELBY LYNNE	Star Plaza Theatre Merrillville, Ind.	May 23-24	\$380,800 \$28	13,600 four sellouts	in-house
HAMMER BOYZ II MEN JODECI	Capital Centre Landover, Md.	April 24	\$339,277 \$26.50	14,237 sellout	Dimensions Unlimited
THE CURE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	May 15	\$337,500 \$22.50	15,000 sellout	Ron Delsener Enterprises
KOOL KONCERT '92: FOUR TOPS, PAUL REVERE & THE RAIDERS FREDDY CANNON PETER MOORE THE TURTLES FEATURING FLO & EDDIE	Fiddler's Green Amphitheatre Englewood, Colo.	May 22-25	\$330,000 \$5	72,000 sellout	KXKL Radio (KOOL 105)

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

Me Phi Me Takes Poetic License Artist Fuses Hip-Hop, Spirituality On Debut

BY MICHAEL GONZALES

NEW YORK—In the expanding universe of hip-hop, the diversity of RCA artist Me Phi Me should come as no surprise; and yet, it does. With multi-layered, outerspace production that combines acoustic guitar and digital sampling, smooth vocals and hardcore beats, the hypnotic grooves on 21-year-old Me Phi Me's debut album, "One," breezes beyond the surrealism of the Daisy Age or A Tribe Called Quest into a category he has termed "big beat poetry."

"Because of the lyrical content, which consists mostly of positiveness and spirituality mixed with street beats, I thought 'big beat poetry' would be the best phrase to describe my music," says Me Phi Me.

Raised in Flint, Mich., Me Phi Me remembers in his younger years possessing a dualism he was unable to share with his childhood peers. "I've done things that I'm not proud of now," he recalls. "But at the same time, I had a loving mother who exposed me to the work of [poets] Langston Hughes and Gwendolyn Brooks. Also, my older brother was a jazz saxophonist, so the house was always filled with music," he says. "Although I enjoyed the jazz stuff, my favorite artists were Sly Stone, Funkadelic, and Prince—especially Prince. The only predictable thing about Prince is that he's unpredictable."

Although Me Phi Me is low-key, the offices of RCA are abuzz with enthusiasm for this project. Kenny Ortiz, senior director of A&R, black music, is responsible for signing the self-produced Me Phi Me to the label. "I was on my way to Italy from England when I discovered the Me Phi Me demo in my bag. A friend had given it to me, but I had no idea what was on the tape," Ortiz says. "Afterward, I just thought the music was incredible and organic. In addition, Me Phi Me is an exciting live performer and his image is great. Maybe the

street kids won't be jumping up about him, but I believe that even people who don't like rap will like Me Phi Me."

"Put Sho Hands 2Getha," the album's first single (released April 30) is Me Phi Me's most "hardcore" jam, and is bound to appeal to rap purists. Boasting mostly about his bad self ("Everybody listen up 'cause I want ya to know/That there's a brand new groove and that's the way it has to go/It makes ya clap your hands because ya feel the funky flow"), Me Phi Me introduced his streetwise side on this track, with its sampled James Brown screams and booming drums.

With "Sad New Day," slated to be the second single, the listener is transported to a more melodic and opaque soundscape. Accompanied by a dreamy video directed by Julien Temple (Janet Jackson, David Bowie), this track has the potential to increase Me Phi Me's chances of crossing to a wider audience. The track has already been released in Europe. "I love working with Julien because he can adapt himself to any artist and make [the video] unique."

Barry Johnson, director of marketing and artist development at RCA, also displayed his versatility when it came to creating a promotional plan for Me Phi Me. "Since we feel Me Phi Me is a very grass-roots artist, we wanted to have a campaign that reflected that ideal," Johnson says. "For our buzz campaign, RCA compiled a three-song EP [the two aforementioned singles and "Black Sunshine"] that we sent to everyone in the industry—writers, producers, managers. After that we began to use a grass-roots pull, where we gave away the EP to the public in schools and shopping centers. This was done in the States as well as in Canada and Europe. Then RCA headed down to Daytona Beach, Fla., for Spring Break. We gave away the EP to the big cross-section of people gathered there. We also sponsored an event that included 2,000 people on the beach to cre-

ate the Me Phi Me logo. It was a blast."

Although Me Phi Me's lyrics are metaphorical, his real life is laced with irony. "I'm going to begin touring with the Brand New Heavies beginning on May 5," he says. "But what I find ironic, being that I'm such a Prince fan, is the fact that the first date is at Glam Slam [a nightclub co-owned by His Royal Badness] in Minneapolis."

With "One," Me Phi Me joins the new breed of art-house rappers—Basehead, Divine Styler, Arrested Development—that are sprouting like wildflowers on Planet Hip-Hop. Or, as Me Phi Me says, "I would like to introduce new ideas of spirituality and individuality to my audience. Most people are lost in the modern world and I would like to teach them to be themselves."



Luther Gets Reel. Epic artist Luther Vandross picks up his fourth Ampex Recording Media Golden Reel, this time for his platinum "The Power Of Love" album, from Ampex corporate communications associate Christine Hryhorysak.

Mother Africa's Influence Echoes Anew 'Gumbay Dance!' Carlos Santana Sets Resonate Rhythm

JUNE TUNES: As we celebrate Black Music Month and acknowledge the wide range of musical genres pioneered by African-American musicians and artists, we should not forget that at the root of all black music is the echo of Mother Africa: her pulses, her rhythms, her tribal and multinational voices, which resound in the various forms of musical expression by African-descended peoples throughout North America, South America, and the Caribbean. In light of this ongoing connection, I've been listening to some exotic fare of late.

Higher Octave Music has released "Gumbay Dance!" by Abdel Kabirr & the Soto Koto Band. Promoted via a five-track all-instrumental sampler, the album reintroduces Gumbay music, which, according to the label, is a mostly Gambian concoction blending Mandingo, Wolof, Fula, and Creole musical culture whose origin is attributed to producer **Oko Drammeh**. Pumped by horn riffs, powered by African drum rhythms, and balanced by delicate guitar and keyboard work, this is fusion-edged world music. Higher Octave Music, a Los Angeles-based independent focusing on world music titles, is branching into African-originated sounds with this release.

Fans of **Santana** get a treat this month, with the Polydor release of "Milagro" ("Miracle"), **Carlos Santana's** first for the label. Dedicated to the memory of both the late promoter **Bill Graham** (whose voice is heard introducing Santana at a 1986 concert) and the great **Miles Davis** (who contributed a solo on Santana's "Adios"), this album is a return to Carlos Santana's Afro-Cuban jazz roots, with driving Latin percussion and riveting guitar work on "Milagro" and "Somewhere In Heaven," and more subtle shadings on "Saja/Right On," an "Oye Como Va" groove that features funkster **Larry Graham** on vocals. But for the most part, the vocal tracks are diminished by the singers; concentrate on the music. Best are the strict avant jazz of "Red Prophet" and the heartfelt salsa of "Agua Que Va Caer."

Speaking of Davis, his posthumous Warner Bros. album project, "Blow," produced by **Easy Moe B.**, is further evidence (as if we needed more), as well as an enduring memory, of Davis' keen ability to reinvent cool

bop with each new musical era. Buoyed by B-boy beats and raw rap rhythms, Miles' horn scats, raps, comments, and howls come through on an album that may perhaps unnerve jazz purists who idolize Miles' "Filles De Kilimanjaro" or "Bitches Brew," but that will make his trumpet genius real for a younger generation. The album is due June 30; it's being previewed by "The Doo-Bop Song."

Another performing institution, Jamaican reggae-pop ensemble **Third World**, returns on Mercury via "Committed." The single of the same name, a smooth Caribbean-spiced love song, debuts Saturday (6), with the album to follow July 14. The album vibrates with a slick blend of reggae, hip-hop, ska, and contemporary R&B, with the group's recognizable vocal harmonies and a range of subject matter: love, protest, social commentary. The album is produced by the group itself. Fave tracks are the title track, "Riddim Haffe Rule," "Me Legal," and "Lives In The Balance," all hardcore reggae riddims that Third World is best known for.

Happy Black Music Month. While this annual tradition has sometimes become something of a self-congratulatory, self-promotion gimmick for the labels, it is incumbent upon each of us to educate, celebrate, and thus perpetuate the rich legacy of our music with our parents, our friends, and especially our young people, most of whom are being educated without the benefit of performing arts or music history curriculums. Let each one teach one and carry the legacy forward.

L'IL BITS: Apologies to **LeAnn Meyers** of SoundScan, who was misidentified in a story about the Impact SuperSummit VI confab in Atlantic City, N.J. (Billboard, May 9). Meyers spoke on a panel about the SoundScan reporting process to retailers at the meet... The first single for **Ephraim Lewis'** new Elektra Entertainment album is called "It Can't Be Forever." Seems we were just mesmerized by all that "Skin" in his new videlip... Recorded responses to the Los Angeles rioting are beginning to roll in, with one all-star set due from the West Coast on Mercury, featuring **Ice-Cube** and **Cypress**

(Continued on next page)



College students at Spring Break '92 in Daytona Beach, Fla., leapt at the chance to form a human Me Phi Me logo on the sand. The event was organized by local station I-100, marketing firm College Dimensions, and RCA Records, in honor of the debut album "One" by folk rapper Me Phi Me.



by Janine McAdams



Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 6, 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 FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	8	KRIS KROSS ▲ RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1	
2	2	2	9	EN VOGUE ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1	
3	3	6	7	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	3	
4	4	3	17	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3	
5	7	8	50	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1	
6	6	9	27	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6	
7	5	5	31	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1	
8	8	10	12	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	7	
9	9	4	39	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	1	
10	10	7	26	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1	
11	14	20	8	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	11	
12	11	11	27	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5	
13	12	13	26	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1	
14	15	16	12	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U. - DON'T TAKE IT PERSONAL	14	
15	17	22	6	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	15	
16	13	12	35	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4	
17	16	15	33	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9	
18	18	17	20	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13	
19	20	18	27	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	13	
20	22	24	16	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	20	
21	29	57	3	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	21	
22	21	19	53	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1	
23	19	14	19	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13	
24	27	36	5	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	24	
25	25	26	13	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23	
26	37	84	3	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	26	
27	26	23	15	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22	
28	23	25	30	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3	
29	24	21	15	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20	
30	28	32	7	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	28	
31	33	42	4	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	31	
32	31	37	7	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31	
33	38	47	4	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	33	
34	35	35	34	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13	
35	36	31	35	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6	
36	41	40	14	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	36	
37	32	28	30	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15	
38	40	45	5	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38	
39	34	29	34	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1	
40	30	27	46	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1	
41	45	61	4	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	41	
42	55	79	3	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	42	
43	39	33	9	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31	
44	43	39	10	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39	
45	48	55	5	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	45	
46	60	95	3	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	46	
47	47	50	35	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29	
48	44	38	31	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26	
49	54	51	5	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49	

50	49	44	26	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
51	42	30	13	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
52	78	91	3	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	52
53	51	43	10	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
54	50	41	55	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
55	46	34	21	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
56	52	48	11	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
57	62	—	2	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	57
58	76	—	2	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	58
59	53	46	28	U.M.C.'S WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
60	56	54	88	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
61	70	75	3	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	61
62	61	59	10	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
63	63	70	6	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
64	58	49	23	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
65	72	80	3	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	65
66	57	52	6	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	48
67	64	53	29	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	25
68	66	71	6	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
69	75	—	2	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHINGS MIGHTY WRONG	69
70	80	82	11	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
71	65	60	31	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
72	82	—	2	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	72
73	81	77	8	POISON CLAN EFFECT 3005*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
74	59	56	47	PHYLLIS HYMAN PIR 11006*/ZOO (9.98/13.98)	PRIME OF MY LIFE	10
75	67	62	13	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
76	74	74	46	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
77	88	—	2	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	77
78	69	66	51	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
79	93	—	2	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	79
80	68	58	12	CHERRELLE TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
81	71	67	9	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
82	89	—	2	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	82
83	84	78	17	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
84	NEW ▶	—	1	XCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	84
85	83	83	43	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98/15.98)	DAMIAN DAME	21
86	73	65	14	HI-C FEATURING TONY A SKANLESS 61235* (9.98/15.98)	SKANLESS	53
87	96	90	8	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
88	91	81	31	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
89	92	89	22	BUST DOWN EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH (CHAPTER 1)	56
90	85	68	10	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH	54
91	77	64	23	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
92	100	—	2	BASSBOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	92
93	98	96	6	BEN E. KING ICHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
94	86	100	4	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86
95	90	69	29	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
96	95	85	43	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	10
97	94	88	7	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	78
98	NEW ▶	—	1	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	98
99	87	86	5	VARIOUS ARTISTS EMI 99087/ERG (7.98/11.98)	WHITE MEN CAN'T RAP (FROM "WHITE MEN CAN'T JUMP")	79
100	79	63	33	SCARFACE RAP-A-LOT 57167*/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13

○ 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.

THE RHYTHM AND THE BLUES

(Continued from preceding page)

Hill, among others... Keir Worthy, formerly of rap promotion at Warner Bros., has formed his own management company, Rhythm Alchemy. He currently handles Lord Finesse, the Awesome 2, and Chuck Chillout... In the Preview Corner: Shout-outs to Uptown's Mary J. Blige, who's currently swinging with her single "You Remind Me" from the "Juice" soundtrack (SOUL); Blige's first album is due next month and promises to be a smoker. And hey to RCA's Tyler Collins, who on her new album seems to have transformed herself from a bubbly/slick It Girl to a real life,

down'n'dirty diva with street appeal. Her first single, going to radio now, is "Just Make Me The One."

CONFAB NOTES: This column is going to press before I hit the road for the Black Radio Exclusive convention in New Orleans. Look for coverage in this space next week.

Millicent Shelton has made a name as a vid director... see page 37

THE NUMBER OF female rappers is increasing at only a steady crawl, and these artists have not truly raised a strong voice against the sexism rampant in hip-hop. They are notable not for what they say but for who they are; that is, female in a male world.

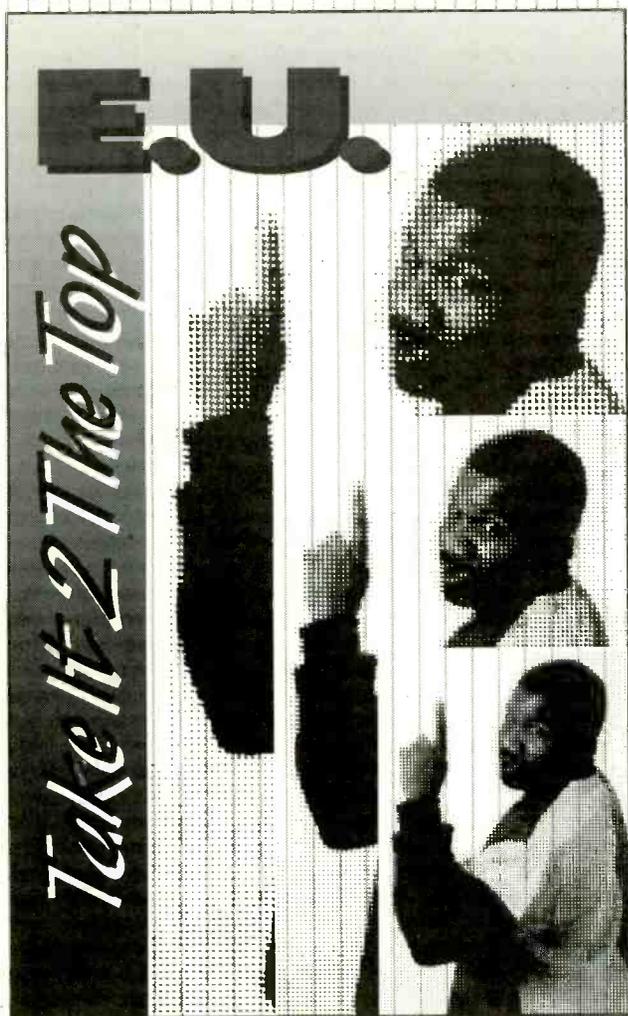
The Rhythm and the Blues

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- Janine McAdams
November 1991

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**To Be Blunt, Hammer Falls Flat At Gig;
NMS Heavy On Rap; KRS-ONE's Crusade**

FURTHERMUCK WHAT you've heard. **Hammer** is just as artless on stage as he is in the studio. With 14 backup singers, more than a dozen musicians, and no fewer than 10 dancers, this pop performer, whose hooky hits ("U Can't Touch This," "Pray," "Too Legit To Quit") managed to turn '80s rebel art into '90s commerce (a doll, a Saturday-morning cartoon series, a network prime-time special), proved at a May 15 engagement at Madison Square Garden that math is no substitute for science.

A hard-knocks group like **Boogie Down Productions** can rock a jam with just two turntables, a mixer, and a microphone. (Its leader, **KRS-ONE**, is authentic in a direct way; no financial calculation needed.) Although **Hammer's** multiplatinum records on **Bust It**, his Capitol-distributed label, have seduced both kids and adults, at the Garden gig (a date on the "Too Legit To Quit" world tour featuring **Jodeci**, **Boyz II Men**, and **Doug E. Fresh**) the members of the crowd didn't twitch wildly in the aisles or their seats. Bigger wasn't best.

The audience was subdued from the beginning. When **Hammer** descended onto a smoke-filled stage from a glittering globe, they didn't roar. Folks appeared to be tired. Or, perhaps, they were just stunned by a harsh, overbearing house mix that reduced the star's already messy productions to a wall of mush. Who knows why the sound man pumped the system so loud, but as the show advanced, fewer and fewer people were caring. For more than a handful, **Hammer** time was up early.

Dropping MC from his handle last year was a fitting move for **Hammer**, since his poetics were always considered low on the dope-measure scale. I, for one, didn't go to **Hammer's** display to hear how he'd flow on the mike; I wanted to see him and his

troop *dance*. Live, though, their routines didn't seem as spectacular as in early videoclips and on recent award-show telecasts. There was simply too much to look at. Individual contributions were canceled out by the rest of the posse.

One of the few riveting moments came via video—a dramatic anti-drug sequence that preceded the song



by *Havelock Nelson*

"Help The Children." It was a telling spot. **Hammer** had failed to enthrall with glitzy hype and overkill, but he reinforced the belief that the meaning of popular music in the now age is inseparable from other forms of mass media. **Hammer's** importance in Planet Pop remains exclusively in the video domain.

YO! NMS RAPS: "This year is gonna be crazy phat on the hip-hop tip," says **Shauna Hoods**, hip-hop coordinator for the New Music Seminar, which takes place June 16-21 at the Marriott Marquis in New York. Rap's presence at the seminar was somewhat dimmed the past two years. This year there will be seven nonconflicting rap panels, including "Hip Hop In The Media: Is It Getting A Bad Rap," "Rap Summit VI: The Source Presents," "Rap On Radio: Why Is The Mainstream Afraid Of Rap," and "Rap Independents: Smokin' The Majors."

Nightly showcases will feature artists from Japan, Holland, England, France, and Germany. And live rap (not just turntables) will take center stage at two distinct gigs. One will feature alternative acts **Basehead**, **Arrested Development**, **Disposable Heroes Of Hiphoprisy**, and **Divine Styler**. Another will pair such solo quasars as **Chubb Rock**, **KRS-ONE**, **De La Soul**, and **DAS EFX** with the **Black Rock Coalition Band**. "Standing On The Verge" will spotlight unsigned acts—A&R reps take note. The DJ Battle, sponsored by **Supermen** and **Black Steel**, will come back into the NMS fold, boosting more eager hopefuls.

IF YOU WANT IT: **KRS-ONE** embarked on a nationwide lecture tour of high schools May 22. The first stop was Patrick Gavin Middle School in Boston . . . **Willie D** has left the **Geto Boys** to pursue a solo recording career. A release date hasn't been set for his album, "I'm Goin' Out Like A Foot Soldier." Meanwhile, **Bushwick Bill**, who is still a **Geto Boy**, is also preparing a solo bow. Titled "Little Big Man," his disc will arrive in late August . . . **Charisma A&R VP Jeff Fenster** has signed **Mau Mau Clan**, which is in the studio with producers **Hurby Luv Bug** and **Stevie-O** . . . **Dave Gossett**, formerly with Mercury Records, is now a senior director of A&R at **Chrysalis** . . . Hip-hop mogul **Russell Simmons** and fashion tastemaker **Marc Bagutta** will be partners in "Phat-Def Fashions," a clothing store that will debut in Lower Manhattan this September. A second branch, which is co-owned by Detroit Pistons forward **John Salley**, will open in Detroit.

A REMARKABLE DECADE lies ahead for global pop, one in which the U.S. record companies and fans may well be open to what music's universal language has to say - in a tongue and a style other than their own.

-Thom Duffy
February 1992

READ
the
BEAT

EVERY WEEK IN
BILLBOARD.



Soul Brothers. Elektra Entertainment recently feted recording artists **Pete Rock & C.L. Smooth** at a bash celebrating their first full-length album, "Mecca And The Soul Brother." The event took place at New York's Wetlands club. Standing, from left, are **C.L. Smooth**; **Ruben Rodriguez**, senior VP, urban music, Elektra Entertainment; **Pete Rock**; and **Dante Ross**, director of A&R, Elektra Entertainment. In front, from left, are producer **D.J. Eddie F.**, president/CEO, **Untouchables Entertainment**, and **Barry L. Roberts**, Northeast marketing and promotion manager, Elektra Entertainment.

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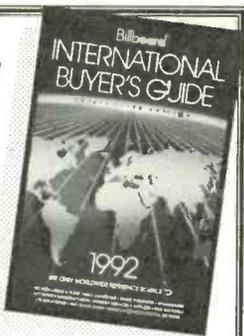
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Billboard® FOR WEEK ENDING JUNE 6, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	10	THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX 2 weeks at No. 1
2	2	1	10	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
3	3	3	12	JUMP ▲ ² (C) (T) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
4	5	5	9	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
5	4	4	9	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
6	8	11	6	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64473	◆ PETE ROCK & C.L. SMOOTH
7	6	6	8	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
8	9	19	4	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
9	7	7	9	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
10	13	20	4	LA SCHMOOV (C) (T) JIVE 42062	◆ FU-SCHNICKENS
11	12	18	4	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
12	15	16	6	13 AND GOOD (C) (T) JIVE 6206	◆ BDP
13	10	8	13	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 74109/COLUMBIA	◆ CYPRESS HILL
14	25	—	2	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
15	14	13	10	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
16	11	10	13	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
17	17	17	7	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 74272/COLUMBIA	◆ PUBLIC ENEMY
18	20	23	5	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
19	26	—	2	DON'T CURSE/YOU CAN'T SEE... (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
20	21	24	3	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOV
21	23	25	4	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	◆ THE FUTURE SOUND
22	16	9	13	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088	◆ CHI-ALI
23	28	—	2	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
24	30	28	5	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	◆ M.C. BRAINS
25	24	15	12	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 96212*/ATLANTIC	◆ 2PAC
26	19	12	10	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
27	NEW ▶	—	1	NO SUNSHINE (C) VIRGIN 98583	◆ KID FROST
28	22	21	5	SITTING IN THE PARK (C) SKANLESS 18970	◆ HI-C FEATURING TONY A
29	29	30	7	THE HATE THAT HATE PRODUCED (C) (T) EPIC 74206	◆ SISTER SOULJAH
30	18	14	8	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992, Billboard/BPI Communications.

EYES OF A WITNESS

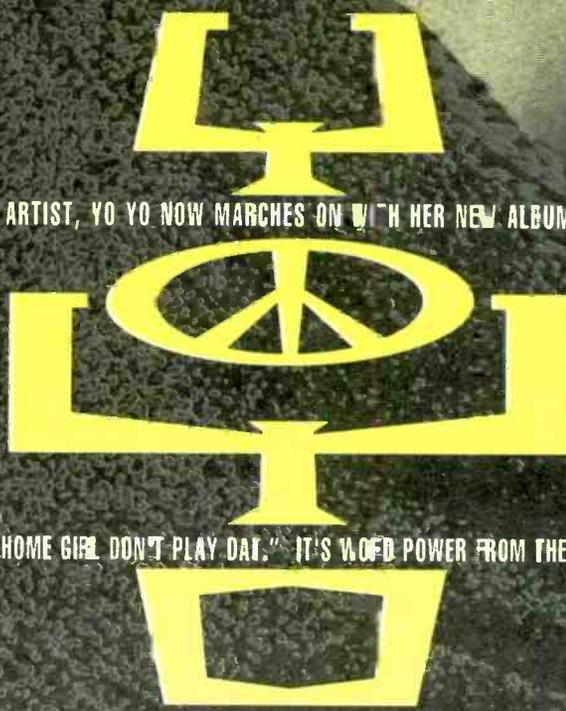


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VOICE OF A PROPHET

ALREADY A RESPECTED ARTIST, YO YO NOW MARCHES ON WITH HER NEW ALBUM BLACK PEARL (92164)



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"HOME GIRL DON'T PLAY DAT"

(3856)

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ALBUM OUT 6/23! MANAGEMENT: STREET KNOWLEDGE MANAGEMENT Division of Atlantic Recording Corporation 1992 Atlantic Recording Corp. A Time Warner Company

FREE ENTERPRISE WIDENS DOORS TO PIRACY IN RUSSIAN MUSIC INDUSTRY

(Continued from page 1)

group's meeting in Amsterdam in July 1990. For a short time, the company observed international norms in its use of copyright material from abroad. But when the company started to fall apart later that year, its individual studios, duplication facilities, and distributors devolved into private and separate enterprises, and a whole host of indie labels came into being, preparing the ground for the current new levels and styles of piracy.

St. Petersburg (formerly Leningrad) has become a center of the new generation of piracy, with old Melodiya facilities being used for the wholesale production of unlicensed product—from rock to jazz to classical—on labels run by former Melodiya personnel.

The former Melodiya men are using all the old semantic skills and double-speak methods of the former

communist regime to obscure their activities. Copyright credits and company documents are a minefield of misunderstandings, misinformation, and downright lies.

The IFPI is active in trying to halt the spiral of piracy in the C.I.S. As one small part of its efforts, IFPI president Sir John Morgan wrote to Ruslan Hasbulatov, the speaker of the Russian parliament, in January to appeal for international standards of copyright protection to be observed.

After the contents of the letter were made known, an article appeared in the newspaper Komsomol'skaya Pravda, declaring, "State-run business is actively involved with piracy's prosperity; bootleg LPs are pressed at state-run factories and retailed and distributed through state-owned outlets.

"In general, the state is mainly interested in piracy flourishing [because] the pirates punctually pay their taxes to the treasury."

COPYRIGHT LAW IN LIMBO

Russia's recently-established intellectual property agency RAIS (Billboard, April 18) aims to have a new copyright law adopted by the Russian parliament as well as to persuade Russia to join the Berne Convention, but it is doubtful that either of these goals will gain parliamentary urgency in the foreseeable future.

The press, though, has placed a slightly higher priority on the issue. A number of articles have pointed out that Russia is far closer to Europe and the U.S. than to the traditional piracy centers of the Far East. In the absence of the old, severe customs barriers, these observers say, there could be an unprecedented flood of illicit product from the country into the established Western markets.

The temptation for Russian-based pirates to export is particularly high because it means they are paid in hard currency rather than the rather doubtful ruble.

PIRACY IS ENTRENCHED

Audio piracy has a long history in what is now Russia; it is established and entrenched. It began in the late 1940s when the old Soviet Union was firmly isolated behind the Iron Curtain. The black marketeers of the time made available the music specifically proscribed by repressive Stalinist ideological control: Russian emigré songs, Western dance music and, later, rock'n'roll.

Former Premier Nikita Khrushchev described such music as "a decadent and corrupting ideological diversion from the West." But his statement, backed up by police harassment, wasn't enough to stop the pirates from issuing whatever material they could acquire on records pressed at secret facilities on old X-ray film.

Millions of 78 rpm flexi-discs

found their way into Soviet households. In those times of cultural and economic isolation of the Soviet Union, when intellectual property protection was genuine terra incognita to the socialist society, home-grown piracy was seen as no harm to copyright owners in the West; rather, it was regarded as a small ray of light in a gloomy empire.

SECOND STAGE

When Melodiya was set up by the Ministry of Culture in 1964, a new stage of state-sanctioned piracy began. The company was completely uncontrollable in its use of Western material for huge-volume releases. Licenses and permissions meant nothing to Melodiya until May 1973, when the Soviet Union accepted international copyright conventions and the VAAP agency was established to partially protect the rights of foreign authors and composers.

After 1973, Melodiya half-heartedly began to follow internationally accepted norms of doing business; the corporation started to ask for permissions, acquired licenses and, occasionally, paid royalties via VAAP.

Nonetheless, the issuance of effectively pirated material was still standard practice for Melodiya in the '70s and '80s, during which time it released uncounted numbers of EPs and flexi-singles of Beatles material. Even with material for which Melodiya was given a license, licensors were not shown precise accounting and stock figures. That has led some to believe that illicit units outnumbered legitimate copies by two or three to one during that period.

LIVE MUSIC HEALTHIER

Like the record industry, the live-music sector here is also changing dramatically, but in a somewhat healthier direction.

Historically, Goskoncert, a division of the old Soviet Ministry of Culture, had a monopoly on promoting tours by Soviet artists and importing international stars. Last

year was Goskoncert's last in business and, despite the tough economic conditions, it brought in the Boston Opera, Claudio Abbado, British rock band Nazareth, and French chanteuse Patricia Kaas.

During its years of operation, Goskoncert acquired a reputation for corruption among senior staff, bribery, inefficiency, and incompetence. Nonetheless, its large state subsidies for tours made it a valued partner of Western booking agents and talent agencies.

The successor to Goskoncert is GOSKO, a partnership that includes, among others, the Bolshoi Theater, Kirov Theater, the Saratov aircraft plant, and a number of artists. Director General Vladimir Panchenko says, "We got together not for pumping profits out of the system but to continue international cultural exchange in these hard times.

"We've taken responsibility upon ourselves to bring in foreign artists during these difficult days. Someday, Russia will come into a fortune and there will be no problem with cultural exchange; but today, our duty is to remain civilized people."

Two years ago, Goskoncert was receiving a state subsidy to purchase U.S. dollars at 1.8 rubles to the dollar. Now, GOSKO has to spend 140 rubles to buy each dollar. It is estimated that to tour a Russian opera in Italy would cost 15 million rubles; GOSKO's income last year was 6 million rubles.

Not surprisingly, GOSKO is looking for sponsors. Says Panchenko, "The concert business is losing money. Obviously, it is losing money all over the world; that's why we need sponsors.

"But, money given to us as sponsorship is taxed. Nowhere else in the world are charitable contributions taxed. Who will want to support our programs in these conditions?"

Assistance in preparing this story was provided by L. Zakharov in Moscow.

HOT R&B PLAYLISTS

Sample Playlists of the Nation's Largest Urban Radio Stations
(These playlists are not based on monitored airplay, but are supplied by the stations.)

Kiss 107.1 FM
P.D.: Vinny Brown

New York

- 1 Kris Kross, Jump
- 2 Jodeci, Come & Talk To Me
- 3 Tracie Spencer, Love Me
- 4 Boyz II Men, Please Don't Go
- 5 Keith Sweat, Why Me Baby?
- 6 Luther Vandross, Sometimes It's Only
- 7 Chaka Khan, Love You All My Lifetime
- 8 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 9 Tevin Campbell, Goodbye
- 10 Gerald Levert, School Me
- 11 Lisa Stansfield, All Woman
- 12 R. Kelly & Public Announcement, Honey
- 13 Gary Brown, Don't Make Me Beg Tonight
- 14 Mel'sa Morgan, Still In Love With You
- 15 Michael Jackson, In The Closet
- 16 Alyson Williams, Can't Have My Man
- 17 Mary J. Blige, You Remind Me (From "S")
- 18 Vanessa Williams, Save The Best For Last
- 19 Mariah Carey, Make It Happen
- 20 Lionel Richie, Do It To Me
- 21 Jodeci, Stay
- 22 Joe Public, Live And Learn
- 23 Shabba Ranks, Mr. Loverman (From "Dee")
- 24 Lude! Townsell, Nu Nu
- 25 Aaron Hall, Don't Be Afraid (From "Ju")
- 26 Patti LaBelle, When You've Been Bless
- 27 The Boys, The Saga Continues...
- 28 Prince And The N.P.G., Money Don't Make
- 29 Luther Vandross And Janet Jackson, Th
- 30 Glenn Jones, I've Been Searchin' (Nob
- 31 Patti LaBelle, Somebody Loves You Bab
- 32 Michael Jackson, Remember The Time
- 33 CeCe Peniston, We Got A Love Thang
- 34 Mint Condition, Breakin' My Heart (Pr
- 35 Jodeci, Stay
- 36 Gerald Levert (Duet With Eddie Levert
- 37 Glenn Jones, Here I Go Again
- 38 CeCe Peniston, Keep On Walkin'
- 39 Troop, Whatever It Takes (To Make You
- 40 Good 2 Go, Never Satisfied
- EX BeBe & CeCe Winans, Depend On You
- EX Shance, Silent Prayer
- EX Arrested Development, Tennessee
- EX A Tribe Called Quest, Scenario
- EX Das EFX, They Want EFX
- EX Naughty By Nature, Uptown Anthem
- EX Pete Rock & C.L. Smooth, They Reminis
- EX Nice & Smooth, Sometimes I Rhyme Slow
- EX Fu-Schickens, La Schmoove
- EX Black Sheep, The Choice Is Yours
- EX Heavy D & The Boyz, You Can't See Wh

V103-FM
P.D.: Mike Roberts

Atlanta

- 1 Chaka Khan, Love You All My Lifetime
- 2 BeBe & CeCe Winans, It's O.K.
- 3 Lisa Stansfield, All Woman
- 4 Michael Jackson, In The Closet
- 5 En Vogue, My Lovin' (You're Never Gonna Get This)
- 6 Tevin Campbell, Goodbye
- 7 Jodeci, Come & Talk To Me
- 8 Mint Condition, Breakin' My Heart (Pr
- 9 Glenn Jones, Here I Go Again
- 10 Luther Vandross, Sometimes It's Only
- 11 Kris Kross, Jump
- 12 R. Kelly & Public Announcement, Honey
- 13 Luther Vandross And Janet Jackson, Th
- 14 Damian Dame, Gotta Learn My Rhythm
- 15 Keith Sweat, Why Me Baby?
- 16 Randy Crawford, Who's Crying Now
- 17 Teddy Riley (Featuring Tammy Lucas),
- 18 Tracie Spencer, Love Me
- 19 Lionel Richie, Do It To Me
- 20 Vanessa Williams, Save The Best For L
- 21 Joe Public, Live And Learn
- 22 Prince And The N.P.G., Money Don't Ma
- 23 Gerald Levert, School Me
- 24 Patti LaBelle, When You've Been Bless
- 25 The Boys, The Saga Continues...
- 26 Arrested Development, Tennessee
- 27 Glenn Jones, I've Been Searchin' (Nob
- 28 Soul II Soul, Joy
- 29 Shabba Ranks, Mr. Loverman (From "Dee")
- 30 Shance, Silent Prayer
- 31 Troop, Whatever It Takes (To Make You
- 32 Mariah Carey, I'll Be There
- 33 Mary J. Blige, You Remind Me (From "S")
- 34 KCM, Let Me Groove You
- 35 Mel'sa Morgan, Still In Love With You
- 36 Aaron Hall, Don't Be Afraid (From "Ju")

POWER 99.1 FM
P.D.: Dave Allan

Philadelphia

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Jodeci, Come & Talk To Me
- 3 Tracie Spencer, Love Me
- 4 Kris Kross, Jump
- 5 Boyz II Men, Please Don't Go
- 6 Chaka Khan, Love You All My Lifetime
- 7 Luther Vandross, Sometimes It's Only
- 8 Michael Jackson, In The Closet
- 9 Luther Vandross And Janet Jackson, Th
- 10 Mel'sa Morgan, Still In Love With You
- 11 Shabba Ranks, Mr. Loverman (From "Dee")
- 12 Soul II Soul, Joy
- 13 Lionel Richie, Do It To Me
- 14 R. Kelly & Public Announcement, Honey
- 15 Mary J. Blige, You Remind Me (From "S")
- 16 Gerald Levert, School Me
- 17 The Boys, The Saga Continues...
- 18 Lisa Stansfield, All Woman
- 19 Prince And The N.P.G., Money Don't Ma
- 20 Mariah Carey, I'll Be There
- 21 Kathy Sledge, Take Me Back To Love Ag
- 22 Arrested Development, Tennessee
- 23 Keith Sweat, Why Me Baby?
- 24 Damian Dame, Gotta Learn My Rhythm
- 25 Good 2 Go, Never Satisfied
- 26 Mariah Carey, Make It Happen
- 29 Chris Walker, No Place Like Love
- 30 Vanessa Williams, Just For Tonight

WGCI 107.5 FM AM 1390
P.D.: Elroy Smith

Chicago

- 1 Kris Kross, Jump
- 2 En Vogue, My Lovin' (You're Never Gonna Get This)
- 3 R. Kelly & Public Announcement, Honey
- 4 Tracie Spencer, Love Me
- 5 TLC, Arezoo 2 Prod 2 Beg
- 6 Boyz II Men, Please Don't Go
- 7 Jodeci, Come & Talk To Me
- 8 Lisa Stansfield, All Woman
- 9 Michael Jackson, In The Closet
- 10 Lude! Townsell, Nu Nu
- 11 Luke, I Wanna Rock
- 12 Gerald Levert, School Me
- 13 Chaka Khan, Love You All My Lifetime
- 14 Prince And The N.P.G., Money Don't Ma
- 15 Lionel Richie, Do It To Me
- 16 Vanessa Williams, Save The Best For Tonight
- 17 Das EFX, They Want EFX
- 18 Nice & Smooth, Sometimes I Rhyme Slow
- 19 Glenn Jones, I've Been Searchin' (Nob
- 20 Luther Vandross And Janet Jackson, Th
- 21 Shabba Ranks, Mr. Loverman (From "Dee")
- 22 Shance, Silent Prayer
- 23 Patti LaBelle, When You've Been Bless
- 24 TLC, Baby Baby Baby
- 25 Whitney Houston (Duet With Stevie Won
- 26 Mariah Carey, I'll Be There
- 28 Arrested Development, Tennessee
- 29 Good 2 Go, Never Satisfied
- 30 Kris Kross, Warm It Up

PUBLISHER JOACHIM JEAN ABERBACH DEAD AT 81

(Continued from page 12)

Bacharach, Hal David, Phil Spector, and Jerry Leiber and Mike Stoller.

Among Hill & Range's most popular copyrights are "Frosty The Snowman," "Peace In The Valley," "Arivederci Roma," "I Walk The Line," "Folsom Prison Blues," "Save The Last Dance For Me," "Spanish Harlem," "Stand By Me," and "You Don't Know Me."

The brothers, who returned to New York shortly after Hill & Range was formed, also had a joint venture with Presley, publishing such Presley-associated hits as "Love Me Tender," "All Shook Up," "Don't Be Cruel," "Teddy Bear," and "Can't Help Falling In Love With You."

Over the years, the brothers acquired several publishing catalogs, including Progressive Music, containing many Ray Charles copyrights, from Ahmet Ertegun and Jerry Wexler; American Music, with such standards as "Cool Water" and "16

Tons"; and the Santly Joy catalog from Joe Santly and Eddie Joy.

In 1975, the Aberbachs sold Hill & Range to Chappell Music, retaining a 25% interest in the company. Last year, they switched the administration of the Presley catalogs from Warner/Chappell to Williamson Music, the Rodgers & Hammerstein publishing company.

Aberbach served for some years as a director of the National Music Publishers' Assn.

Although not a lawyer, he had a strong interest in the complex issues of copyright law. He was among those who brought a case to the U.S. Supreme Court that established the right of illegitimate heirs to share in copyright ownership.

On a lighter note, he enjoyed telling friends of the time he visited Hawaii to attend the premiere of the Presley film "Blue Hawaii." It was suggested to him that, having made

the long journey to Hawaii, he should consider going on to a sightseeing tour of Japan. Somewhat concerned about the expense of making the trip, he decided to form a Japanese affiliate, which in its first year of operation, he added, more than made up for the expense of the visit.

In September 1990, a gathering of about 100 family and friends celebrated his 80th birthday at Au Bar in New York.

Two prominent music publishers, brothers Freddy and Johnny Bienstock, are cousins of Aberbach and were employed by him years ago.

In addition to his brother, Aberbach is survived by his wife, Susan, and their three children, Anne-Rachel, David, and Jason.

A funeral service was held May 25 at the Riverside Chapel in Manhattan. Among those delivering eulogies were Phil Spector and Tom Levy, Aberbach's business attorney.

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 week at No. 1					
1	2	4	9	CLOSER MCA 54363	MR. FINGERS
2	7	15	5	IN THE CLOSET EPIC 74267	MICHAEL JACKSON
3	3	5	8	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	MELI'SA MORGAN
4	10	23	5	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
5	13	21	4	SET ME FREE GREAT JONES 530 615/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
6	11	18	6	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	KYM SIMS
7	5	6	9	TWILIGHT ZONE RADIKAL 12300	2 UNLIMITED
8	9	14	7	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	EN VOGUE
9	1	3	9	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	BLUE PEARL
10	4	1	8	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	CHAKA KHAN
11	23	29	4	O FORTUNA RADIKAL 12299	APOTHEOSIS
12	18	22	6	ROUGH SEX CAROLINE 2518	LORDS OF ACID
13	26	35	4	SWEAT DANCE WARNER BROS. 40248	KYZE
14	21	26	5	ELEVATION REACT IMPORT	G.T.O.
15	6	11	8	CRUCIFIED GIANT 40351/WARNER BROS.	ARMY OF LOVERS
16	8	2	11	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	MASS ORDER
17	31	—	2	KEEP ON WALKIN' A&M 7382	CECE PENISTON
18	15	8	11	TAKE ME BACK TO LOVE AGAIN EPIC 74212	KATHY SLEDGE
19	32	46	3	NOTHING CAN STOP US WARNER BROS. 40395	SAINT ETIENNE
20	27	33	4	TREATY HOLLYWOOD 66451/ELEKTRA	YOTHU YINDI
21	14	13	6	JUMP RUFFHOUSE 74193/COLUMBIA	KRIS KROSS
22	22	27	6	HIGH FICTION 64766/ELEKTRA	THE CURE
23	19	10	9	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
★★★ Power Pick ★★★					
24	41	—	2	SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
25	16	17	7	MAKE IT HAPPEN COLUMBIA 74189	MARIAH CAREY
26	34	39	3	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	PRAGA KHAN
27	12	7	11	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
28	37	45	4	DIVINE THING BIG LIFE 865 765/MERCURY	THE SOUP DRAGONS
29	42	49	3	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
30	38	43	3	WEIRDO BEGGARS BANQUET 62264/RCA	THE CHARLATANS
31	20	9	9	SAILING ON THE SEVEN SEAS VIRGIN PROMO	O.M.D.
32	28	30	7	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
33	44	—	2	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) MAXI 2008 URBANIZED FEAT. SILVANO	URBANIZED FEAT. SILVANO
34	25	24	6	CHIME FFRR 350 001/LONDON	ORBITAL
35	36	38	4	METHODICAL VIRTUE NETTWERK 13858/I.R.S.	THE FINAL CUT
36	40	44	3	MR. RIGHT 111 EAST 0009	REDD
★★★ Hot Shot Debut ★★★					
37	NEW	1	1	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
38	45	48	3	EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
39	46	50	3	CHAIN ME TO THE BEAT MAXI 2010	SOUL VERITE FEATURING SABRINA BRITT
40	35	31	7	SURVIVAL GREAT JONES 530 612/ISLAND	MACHINE ORCHESTRA
41	17	12	10	BABY GOT BACK DEF AMERICAN 40233/REPRISE	SIR MIX-A-LOT
42	29	25	11	SCHIZOPHRENIA RCA 62232	QUADROPHONIA
43	47	—	2	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
44	NEW	1	1	WHO KILLED JFK? ZYX 6648	MISTERIA
45	33	20	9	HOW DO I LOVE THEE TOMMY BOY 524	QUEEN LATIFAH
46	NEW	1	1	NOTGONNACHANGE FONTANA 866 855/MERCURY	SWING OUT SISTER
47	NEW	1	1	MIG-29 NEXT PLATEAU 50178	MIG-29
48	24	19	12	I'M THE ONE YOU NEED MCA 54278	JODY WATLEY
49	39	34	10	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
50	30	28	11	DON'T TALK JUST KISS CHARISMA 96200	RIGHT SAID FRED

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 week at No. 1					
1	2	3	9	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	EN VOGUE
2	1	1	6	IN THE CLOSET EPIC 74267	MICHAEL JACKSON
3	3	2	10	JUMP RUFFHOUSE 74193/COLUMBIA	KRIS KROSS
4	4	6	11	BABY GOT BACK DEF AMERICAN 40233/REPRISE	SIR MIX-A-LOT
5	6	8	6	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	CHAKA KHAN
6	5	7	10	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
7	7	10	9	THEY WANT EFX ATCO EASTWEST 96206	DAS EFX
8	14	17	6	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
9	11	14	7	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	KYM SIMS
10	12	13	8	CLOSER MCA 54363	MR. FINGERS
11	15	20	5	CRUCIFIED GIANT 40351/WARNER BROS.	ARMY OF LOVERS
12	13	16	9	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
13	9	11	7	DON'T BE AFRAID SOUL 54384/MCA	AARON HALL
14	29	—	2	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
15	18	23	6	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	NICE & SMOOTH
16	16	18	8	MARIA TOMMY BOY 520	TKA
17	20	24	7	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	MELI'SA MORGAN
18	8	4	10	I'M THE ONE YOU NEED MCA 54278	JODY WATLEY
19	24	32	5	TENNESSEE CHRYSALIS 23787/ERG	ARRESTED DEVELOPMENT
20	34	—	2	SET ME FREE GREAT JONES 530 615/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
21	21	25	5	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
22	10	5	10	TAKE ME BACK TO LOVE AGAIN EPIC 74212	KATHY SLEDGE
23	17	12	14	NU NU MERCURY 866 445	LIDELL TOWNSELL
24	22	19	10	COME & TALK TO ME UPTOWN 54354/MCA	JODECI
25	25	35	6	TWILIGHT ZONE RADIKAL 12300	2 UNLIMITED
★★★ Power Pick ★★★					
26	33	44	3	JOY VIRGIN 96172	SOUL II SOUL
27	27	31	6	HOW DO I LOVE THEE TOMMY BOY 524	QUEEN LATIFAH
28	35	36	5	VICTIM OF THE GHETTO VIRGIN 96185	THE COLLEGE BOYZ
29	39	45	3	NOTHING CAN STOP US WARNER BROS. 40395	SAINT ETIENNE
★★★ Hot Shot Debut ★★★					
30	NEW	1	1	MR. LOVERMAN EPIC 74248	SHABBA RANKS
31	NEW	1	1	BREATH OF LIFE SIRE 40344/WARNER BROS.	ERASURE
32	23	9	11	DON'T TALK JUST KISS CHARISMA 96200	RIGHT SAID FRED
33	46	46	3	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	BLUE PEARL
34	38	38	4	GOTTA LEARN MY RHYTHM LAFACE 2-4013/ARISTA	DAMIAN DAME
35	26	28	11	LIVE AND LEARN COLUMBIA 74230	JOE PUBLIC
36	48	—	2	LAST TRAIN TO TRANCENTRAL ARISTA 1-2383	THE KLF
37	42	42	4	WHO KILLED JFK? ZYX 6648	MISTERIA
38	41	39	4	SCENARIO JIVE 42056	A TRIBE CALLED QUEST
39	19	15	8	EVERYTHING CHANGES REUNION 21706/GEFFEN	KATHY TROCCHI
40	NEW	1	1	STROBELITE HONEY MERCURY 866 869	BLACK SHEEP
41	47	—	2	THEY REMINISCE OVER YOU (T.R.O.Y.) ELEKTRA 66445	PETE ROCK & C.L. SMOOTH
42	49	—	2	LA SCHMOOVE JIVE 42062	FU-SCHNICKENS
43	32	29	8	HIGH FICTION 64766/ELEKTRA	THE CURE
44	45	—	2	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
45	28	27	17	AIN'T 2 PROUD 2 BEG LAFACE 2-4009/ARISTA	TLC
46	NEW	1	1	SHINE ON ESQUIRE 74326	DEGREES OF MOTION FEATURING BITI
47	30	21	12	DON'T LOSE THE MAGIC ARISTA 1-2412	SHAWN CHRISTOPHER
48	NEW	1	1	SWEAT DANCE WARNER BROS. 40248	KYZE
49	NEW	1	1	DON'T CURSE/YOU CAN'T SEE WHAT I SEE UPTOWN 54428/MCA	HEAVY D. & THE BOYZ
50	31	22	7	FAITH HEALER SIRE 40345/WARNER BROS.	RECOIL

○ 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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Billboard

Chart Research Packages

Chart history covering the past 30+ years from the music industry's foremost trade publication.

Series	Format	Title of Package	Price
A-1	Pop	Number One Pop Singles, 1941-1991	\$65.
A-2	Pop	Top Ten Pop Singles, 1947-1991	\$65.
A-3	Pop	Top Pop Singles of the Year, 1946-1991	\$65.
B-1	Pop	Number One Pop Albums, 1947-1991	\$65.
B-2	Pop	Top Ten Pop Albums, 1949-1991	\$65.
B-3	Pop	Top Pop Albums of the Year, 1956-1991	\$65.
C-1	Country	Number One Country Singles, 1948-1991	\$65.
C-2	Country	Top Ten Country Singles, 1948-1991	\$65.
C-3	Country	Top Country Singles of the Year, 1946-1991	\$65.
D-1	Country	Number One Country Albums, 1964-1991	\$35.
D-2	Country	Top Ten Country Albums, 1964-1991	\$35.
D-3	Country	Top Country Albums of the Year, 1965-1991	\$35.
E-1	R&B	Number One R&B Singles, 1948-1991	\$65.
E-2	R&B	Top Ten R&B Singles, 1948-1991	\$65.
E-3	R&B	Top R&B Singles of the Year, 1946-1991	\$65.
F-1	R&B	Number One R&B Albums, 1965-1991	\$35.
F-2	R&B	Top Ten R&B Albums, 1965-1991	\$35.
F-3	R&B	Top R&B Albums of the Year, 1966-1991	\$35.
G-1	AC	Number One Adult Contemporary Singles, 1961-1991	\$40.
G-2	AC	Top Ten Adult Contemporary Singles, 1961-1991	\$40.
G-3	AC	Top Adult Contemporary Singles of the Year, 1966-1991	\$40.
H-1	Classical	Number One Classical Albums, 1969-1991	\$30.
H-2	Classical	Top Ten Classical Albums, 1969-1991	\$30.
H-3	Classical	Top Classical Albums of the Year, 1969-1991	\$30.
I-1	Jazz	Number One Jazz Albums, 1969-1991	\$30.
I-2	Jazz	Top Ten Jazz Albums, 1969-1991	\$30.
I-3	Jazz	Top Jazz Albums of the Year, 1969-1991	\$30.

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Dance

ARTISTS & MUSIC

RCA Begins Dance Dept. Restructuring

HEADLINE NEWS: After several weeks of speculation, **RCA Records** has begun restructuring its dance music department.

So far, club promotion manager **Kelly Schweinsberg** and **Jimi Femiano**, manager of crossover radio promotion, have been let go. **Butch Waugh**, the label's senior VP of promotion, says a new department and staff will be unveiled shortly.

While no additional information could be confirmed, we hear that the overall focus of this new regime will be on breaking dance music acts at pop radio, and establishing their presence as album-sellers.

Neither Schweinsberg nor Femiano could be reached for comment.

Although we strongly support RCA's plan to bring its club-oriented artists to a large audience, we're a bit apprehensive and curious about how much attention will be given to club programmers as time goes on. Losing touch with the people who shape the future trends in dance music—and often pop music—would be a terrible mistake. We agree that more of RCA's club hits should have been crossed into pop radio, but the dance department does deserve credit for blazing the major-label trail into the techno arena by discovering acts like **N-Joi** and **Quadrophonia**.

A NEW VIBE: Pop songbird **Olivia Newton-John** has undergone numerous image and musical transformations over the past 20 years—all in the name of staying in touch with the youth-oriented singles market. Some worked quite well, while others failed miserably.

When she released the earth mother-ish "Warm & Tender" in 1989, it appeared that ONJ had grown tired of the game. But think

again. She is currently storming onto dancefloors with "I Need Love" (Geffen), one of four new cuts on her "Back To Basics" greatest-hits collection. Co-penned by "Physical" tunesmith **Stephen Kipner**, this trend-conscious pop/houser was produced by disco pioneer **Giorgio Moroder**, and remixed by the increasingly hot **Tommy Musto**. The track is more than a feeble grasp at lost glory days; it is, rather, a credible club jam, fueled with seductive vocals, AIDS-conscious lyrics, and invigorating grooves.

"This song has such a positive and



by Larry Flick

realistic message that I wanted it to have a fresh, street-oriented sound that could reach a broad range of people," she says. "We need to rethink relationships. It's not wise to jump into bed with people indiscriminately. In fact, it's down-right suicidal."

"I Need Love" is not ONJ's first musical attempt at raising AIDS awareness. Her 1988 MCA album, "The Rumour," included the blunt and powerful pop/rocker "Love & Let Live."

"Education and understanding of AIDS is crucial to our survival," she says. "It's simplistic to believe that the world can change within the space of a five-minute dance record, but if it at least inspires people to seek more information, then it's well worth the effort."

THE SINGLE LIFE: Import-savvy jocks who jammed not too long ago on "Be My Friend" by **People Get Ready** will want to snag a copy (or two) of the act's fierce follow-up, "Natural High" (**Produce**, Liverpool). The track is a feast of retro disco and soul influences, as **Motown**-styled guitars cut through a flourish of strings, horns, and euphoric vocals by **Nicole Williams**. **K-Klass**, as well as Liverpoolians **Rapid Hardware**, and the **Vibe Organization**, provide a number of way-cool remixes that have the potential to click with both house and hi-NRG programmers.

By the by, look for new versions of "Be My Friend" to drop shortly. U.S. majors should take note.

What club citizen with a sense of history would ever dream of passing on a record called "Soul On Ice" by **Disco Universe Orchestra**? This is especially true when the track is chock full of rousing piano lines, peppy pop/house beats, conga breaks, and belting femme vocal vamping. If you're fiending from a lack of **Black Box**, you can't miss with this treat from **Better Days Records** (U.K.).

C&D Music Invasion is prepped to make underground waves with "Find Yourself" (**DRC**, Brooklyn, N.Y.), a well-constructed garage an-

them that has fine diva-styled vocals by **Pantera**. While the track works quite well in its current form, a beefier remix would help lure more jocks to the fold. Regardless, don't miss the "Pantera's On Fire" mix.

It's a drag that **Jamie Principle's** potent "Midnite Hour" project has not generated more heat. However, sturdy remixes of his new single, "Hot Body" (**Smash**), prove he is not down for the final count. The omnipresent **I.D. Productions** posse tweaks the track, adding loads of interesting keyboard effects, as well as guitar licks from **Donna Summer's** "Bad Girls." Your first programming priority should be **E-Smoove's** hypnotic "Groovy Mix."

Not long after celebrating its first No. 1 club hit with "Moirá Jane's Cafe" by **Definition Of Sound**, **Cardiac Records** drops a pair of sure-fire hits: "Burning" by **MK** and "Hold Your Head Up High" by **4-Love**.

DJs in the know have been hip to the MK's deep-houser for a while now via an indie pressing. Featured vocalist **Alana** oozes with style and attitude, and MK himself kicks a few new mixes that will ensure heavy activity.

4-Love hangs on a totally different tip by merging traditional gospel elements with an R&B-anchored house beat. The bass line is fierce, but nothing can overpower those rich and rousing vocals. Testify!

We're pleased to see that Japanese act **Jupiter Project** is starting to generate some heat with "Nature's Calling" (**Tokyo Kyoko**, New York). New York-bred singer **Melodie Sexton** is a charismatic presence, while **DJ Monchi** pumps an insinuating house groove. Icing on the cake are the environmentally conscious lyrics that are powerful without being preachy.

TID-BEATS: We're shocked to report that **Arista Records** has opted not to release "Reaching For A Star," the debut album by **Shawn Christopher**. The set includes two No. 1 club smashes, "Another Sleepless Night" and "Don't Lose The Magic," as well as strong pop/urban contenders like "Thinking About The Way" and "For Your Love." Although no one from Arista could be reached for comment by press time, sources say lukewarm top 40 interest is among the reasons for the decision. Because she was signed by Arista in the U.K., state-side **BMG** labels, like **RCA**, have first

refusal of the project before it can be shopped to other labels... Although **Erasure's** fab "Chorus" project has fallen somewhat short of sales expectations here, don't count it out of the game yet. The group's new single, "Breath Of Life," sports a number of tasty techno/NRG remixes. Also, the duo is now preparing for a lengthy concert tour that will be launched in its native England later this month. U.S. dates are planned for October. One of the show's segments will be a tribute to **Abba**. In fact, **Erasure** has recorded an EP of covers from the Swedish group's catalog. Look for U.K. and European release later this month, with a domestic date still pending. In other **Erasure** news, rumor has it the band may be jumping the **Sire** ship for another label shortly... **Pet Shop Boy** **Neil Tennant** will front the next single by **Electronic**, "Disappointed" (**Sire**). Slated for release at the end of this month, the track will be featured on the soundtrack to "Cool World," and has been remixed by the band and **808 State**... Be aware of **Ben Liebrand's** house reinterpretation of **Salt-N-Pepa's** 1990 hit "Expression" (**Next Plateau**) for house programmers. They slam *hard*... Finally, **Prince** will celebrate his birthday June 7 by releasing a new single, "Sexy Motherfucker" (**Paisley Park/Warner Bros.**), to clubs. The track, which is not yet connected to an album, will be sent to DJs, along with a copy of a steamy new music videoclip.

Hot Dance Breakouts

CLUB PLAY

1. RAIN FALLS FRANKIE KNUCKLES FEATURING LISA MICHAELIS VIRGIN
2. RUNAWAY DEE-LITE ELEKTRA
3. STROBELITE HONEY BLACK SHEEP MERCURY
4. SUNSHINE AND ECSTASY TOM TOM CLUB SIRE
5. MONEY KMFDW WAX TRAX

12" SINGLES SALES

1. JUMP AROUND HOUSE OF PAIN TOMMY BOY
2. GUARD YOUR GRILL/UPTOWN ANTHEM NAUGHTY BY NATURE TOMMY BOY
3. KEEP ON WALKIN' CECE PENISTON A&M
4. I KNOW NEW ATLANTIC BIG BEAT
5. SHAKE WHAT YO' MAMA GAVE YA POISON CLAN EFFECT

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



HITS!!! 12-INCH PLAY LIST

- I WANT YOUR LOVE Lee Marrow Garage
- I NEED YOU Space Masters Techno House
- CLOSE YOUR EYES Data Drama Techno
- ALPHA CENTAURI Arkanoid Feat. Lisa Jones Techno
- FEEL FREE Debbe Cole Garage
- MUEVELO El Mandamas Raggamuffin
- WHY Jackie Moore Downbeat
- LOVE ME IN THE NIGHT Yankees House
- THE FIRST MACHINE RY Olophonics Techno
- STRANGE Intermental Techno
- NEVER GIVE UP remix Jimmy House
- DO YOU FEEL ALLRIGHT D.J. Power Techno
- ELECTRONIC COMMUNICATIONS L.P. Arkanoid Techno
- DESIRE Sarah Jane House
- AFRIKA Afrika Sound System Tribal
- TRIBAL ACTIVITY Corrado Tribal
- RING OF LOVE Athena Deep House
- I AM MAD Valli Melody Techno
- CAN YOU HEAR ME Wait 93 Techno
- GOING TO THE FUTURE Albert One feat. Jenny Bridges House

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Disney Going All Out For 'Country For Kids' Album

BY EDWARD MORRIS

NASHVILLE—Walt Disney Records is launching its new "Country Music For Kids" album with an intensive and varied advertising and promotional campaign.

The 12-cut album of original and tra-

ditional songs is set for a June 9 release. It features performances by Buck Owens, Mary-Chapin Carpenter, Glen Campbell, Merle Haggard, Emmylou Harris, Chris Hillman, Patty Loveless, Earl Scruggs, and the Oak Ridge Boys, as well as by its producers, Herb Pedersen and Jay Levy.

Disney will introduce the album to the 24,000 registrants at Nashville's Fan Fair, June 9, when the the Oak Ridge Boys sing to a Mickey Mouse figure as part of an on-site fan-involvement promotion. The album will also be heralded by the release of a single and accompanying music video of Owens'

song, "If You Can't Find A Reason To Be Happy."

Torrie Dorrell, manager of Disney's live-artist series, says the album's availability will be announced through print, television, and radio. The label has a full-page ad scheduled for the July/August issue of Country America magazine.

Disney is also advertising the album heavily on The Nashville Network for a five-week period, beginning July 6, and tying in with TNN and Target stores for a sweepstakes promotion.

The promotion, which will run for five weeks, offers children under 12 the chance to act as guest VJs on TNN's "Video Morning" with hosts Katy Haas and Al Wyntor. In addition, the grand prize includes an all-expenses-paid trip for four to the Opryland theme park. Target outlets will provide the entry forms.

Dorrell says it has not been worked out yet whether the albums will be displayed at Target in freestanding racks or spotlighted in some other way.

The advertising component on TNN will consist of 200 purchased spots. The network will run an additional 45 spots to promote the sweepstakes.

On radio, Disney will advertise and promote on the syndicated programs "Country Countdown," "Weekly Top 30," "Country Line," and "Country Countdown U.S.A." The radio push will take place the same time the television campaign does.

"We're bringing Mickey Mouse in to appear at the Country America magazine booth [at Fan Fair]," Dorrell says. "He'll be appearing from 12:30-2:30 on Tuesday. Mickey is going to be there to sign autographs and pose for pictures. We're actually going to be taking the snapshots for the kids and the families and inserting them into a 'Country Music For Kids' photo sleeve."

Dorrell adds that the first 100 children in line for the promotion will be given "Country Music For Kids" T-shirts. "Just before Mickey does the

meet-and-greet," she says, "the Oak Ridge Boys are going to come around and serenade Mickey with their song [from the album], 'Oh, Susanna.'"

The Owens single will be released in early June and worked at radio by Curb Records (for whom Owens regularly records) as well as by Disney. "Curb is really behind this song," Dorrell reports. "The song is quintessential Buck." There is a matching music video.

The album is available in cassette and CD, with the former carrying a suggested retail price of \$9.98. Initially, the album will be sold only through retail outlets.

13 Unsigned Acts To Be Showcased

NASHVILLE—Thirteen unsigned country music acts will be featured during the Nashville Entertainment Assn.'s second annual Music City Music showcase Tuesday-Wednesday (2-3) at 328 Performance Hall here. The Nashville Network, Laredo Boots, WSIX-FM, and WBVR are the event sponsors.

The aim of the showcase is to introduce the acts to record label reps, producers, managers, bookers, and other figures in the industry.

Scheduled to perform are the Cactus Brothers, the Chapman Brothers, Draper & Strandlund, L. David Lewis, Nancy T. Michaels, and the Swamp Honkys, all from Nashville; Billie Burnor and Dale Watson, Los Angeles; the Dakotas, Santa Cruz, Calif.; Shelly Rann, Lexington, Ky.; Pearl River, Philadelphia, Miss.; Liz Calendar, Dallas; and Jess Lee, Vancouver.

Tickets to the event are \$6 for one night or \$10 for both. They are available from the NEA and Ticketmaster and at the door.

Country Hall Show Succeeds, Famously Fete Was Fine Blend Of History, Entertainment

COMMANDING COUNTRY: There were too many touching moments to list them all, but the producers and writers of "The Country Music Hall Of Fame 25th Anniversary Celebration" deserve our applause. It was an enormously complex undertaking to pay proper homage to the many styles and stylists covered in the two-hour CBS-TV special. Moreover, history and entertainment invariably have diverging demands. But the program managed to reconcile all the conflicting elements. Its most masterful organizing technique was using young performers to honor the old. Not only did this make for more ratings-oriented—and generally livelier—entertainment, it also demonstrated the artistic threads that bind the generations together. Fashioned thus, the show enabled the pioneers—the living members of the Country Music Hall of Fame—to enjoy the legacies they had created. And by bridging the musical numbers with quick interview clips, the producers still gave the Hall of Famers their say on all manner of country music subjects.

Among our favorite segments: Clint Black "duetting" amiably with filmed footage of Jimmie Rodgers on "T For Texas"; Eddy Arnold reminiscing about buying Gene Autry records from the Sears Roebuck catalog; Kathy Mattea telling the story of how she met Pee Wee King when she was working as a tour guide at the Country Music Hall of Fame—and then serenading the obviously delighted King with his own "Tennessee Waltz"; an audience shot of Jo Walker-Meador (the retired director of the Country Music Assn.) jumping to her feet to applaud when 92-year-old Jimmie Davis walked onstage to sing his classic, "You Are My Sunshine"; Garrison Keillor taking us on a minitour of the Ryman Auditorium and introducing the angelic-voiced Vince Gill; and Gary Morris making us believe every word of "Love Hurts."

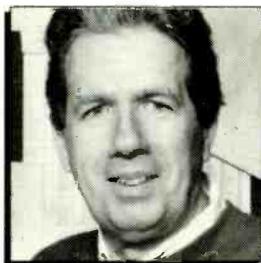
It would no doubt be a licensing nightmare to accomplish, but this is the kind of show that ought to be available on home video. One viewing is not enough.

BORDER INCIDENT: It may matter only to his biographers and the Chambers of Commerce involved, but it appears that the aforementioned Jimmie Rodgers—"The Father of Country Music"—was born in Alabama, not in Mississippi, as commonly asserted. Researchers at the Country Music Foundation have discovered a copy of Rodgers' 1930 application for membership in a lodge in San Antonio, Texas. On the form, Rodgers lists his birthplace as Geiger, Ala., a small town near the Mississippi border. Bill Jarnigan, an Alabama-based music historian involved in the discovery, has nominated Rodgers for induction into the Alabama Music Hall of Fame.

DIRT ALERT: A recent ad in The National Enquirer advised "tipsters/reporters" that they could "earn big bucks" by keeping an eye on Nashville. "Enquiring minds," the ad continued, "want to know what's going on behind the scenes in Music City USA and will pay top dol-

lar for your 'inside' information." We'll know the industry's in trouble when the ad stops running.

MAKING THE ROUNDS: Mighty-voiced Gale Kessinger recently made her bid for Music Row's affection with a heavily promoted and lavishly staged showcase at 328 Performance Hall. Among the attentive onlookers were Mercury's Harold Shedd and Liberty's Ray Pillow. Kessinger, who once recorded for Southern Tracks Records, has a commanding stage presence and an authoritative way with lyrics. Expect to hear more from her . . . The old Hank Williams house, which was moved several years ago from Franklin Road to Music Row, has just been converted into the Music Row Comedy House . . . Johnny Rutenschroer has resurrected his Alpine Records label, which operated from 1985-88 with Malchak & Rucker and, subsequently, Tim Malchak as its roster. First release for the new Alpine is the Cimmaron single "What Do You Wear With A Broken Heart" . . . Steve Pope is the new GM at Sunstone Music Group . . . Lionel



by Edward Morris

Cartwright's public-service TV spot urging students to stay in school will be broadcast nationally, beginning this fall. The spot was produced initially for airing in Cartwright's home state of West Virginia. It was shot by Bob Cummings Productions of Nashville . . . Friends of famed session drummer Larry Londin are collect-

ing money to help pay his mounting medical expenses. Londin suffered cardiac arrest April 24 while conducting a clinic in Denton, Texas. He has not regained consciousness and remains in the intensive care unit of a Dallas hospital. Contributions can be sent to the Larry Londin Fund, First American Bank, 1604 21st Ave. South, Nashville, Tenn. 37212.

Barry Shaw says his 2-year-old London radio show, "Country Routes," has shifted to a 9-11 p.m. slot on Fridays. The program, which is broadcast on RTM Radio, features new and classic country records, as well as chart data, guest interviews, and promotions . . . Matt Lindsey is Wrensong Publishing's newest professional manager . . . Nashville's Chuck Eastman Promotions has been named talent buyer and coordinator for Dawn Entertainment's concerts and festivals in Ontario, Quebec, the Maritime Provinces, and New England. Dawn is based in Moncton, New Brunswick.

Patsy Cline, Hank Snow, and Marty Robbins will be honored by special exhibits in the new Grand Ole Opry Museum at Opryland. The museum, which opened May 22, will have its grand opening July 2 . . . For the second consecutive year, Frank Rogers has been given the William G. Hall scholarship at Belmont College. Named for the late Nashville music publisher, the scholarship is awarded to a student working toward a music business degree . . . Bill Quisenberry has been named president of the Talent Group International booking agency.

SIGNINGS: George Hamilton V to an exclusive writer's contract with Sony/Tree.



She Is Their Only Need. ASCAP, MCA Records, and MCA Music host a No. 1 party for Wynonna Judd's "She Is His Only Need," written by Dave Loggins and published by Emerald River and MCA Music. Pictured at the celebration, from left, are Steve Day, VP/GM, MCA Music/Nashville; Ken Stilts, Wynonna's manager; John McKellen, president of MCA Music Publishing; Wynonna; Loggins; Tony Brown, executive VP/head of A&R, MCA/Nashville (and producer of the song); Connie Bradley, Southern executive director, ASCAP; and Bruce Hinton, president MCA/Nashville.

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

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

- | | | |
|---|--|---|
| 21 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL | 75 IF ONLY YOUR EYES COULD LIE (Polygram, ASCAP/Ranger Bob, ASCAP/Alabama Band, ASCAP/Wildcountry, BMI) HL | Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL |
| 1 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL | 52 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 16 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM |
| 69 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL | 65 IOLA (Red Quill, BMI/Moraine, BMI/Average Angel, ASCAP/House Of Trout, ASCAP) | 7 SOME GIRLS DO (Zoo II, ASCAP) |
| 17 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM | 14 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) | 33 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP |
| 2 BACKROADS (Corner, SOCAN) | 35 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/CPP | 30 SOMETHING IN RED (Coburn, BMI) |
| 36 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL | 73 IT'S WHO YOU LOVE (Sony Cross Keys, ASCAP/Chappell, ASCAP) | 48 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL |
| 26 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM | 72 JIMMY MCCARTHY'S TRUCK (Sony Tree, BMI) HL | 61 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) |
| 63 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Deerfield Court, BMI) | 66 LIVE AND LEARN (Beginner, ASCAP) WBM | 22 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL |
| 34 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM | 10 LOVIN' ALL NIGHT (Sony Cross Keys, ASCAP) HL | 42 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM |
| 40 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL | 45 MASON DIXON LINE (Pink Pig, BMI) | 28 THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP |
| 4 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL | 13 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM | 67 THIS NIGHTLIFE (Howlin' Hits, ASCAP) CPP |
| 56 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP | 15 NEON MOON (Sony Tree, BMI) HL | 58 THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (Songs Of PolyGram, BMI/Tubb's Bus, BMI) |
| 68 COWBOY BEAT (Bellamy Brothers, ASCAP) | 19 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP) | 55 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP |
| 41 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL | 8 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM | 29 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM |
| 3 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI) | 6 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL | 38 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL |
| 71 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM | 25 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboyz, BMI) HL | 27 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM |
| 31 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP | 24 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/CPP | 74 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) |
| 60 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) | 23 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM | 70 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL |
| 49 FROM THE WORD LOVE (Keith Sewell, BMI) | 59 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM | 50 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL |
| 11 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL | 43 THE POWER OF LOVE (Rick Hall, BMI) | 18 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP |
| 32 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM | 51 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP | 47 WHERE FOREVER BEGINS (MCA, ASCAP) HL |
| 46 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL | 12 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM | 9 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL |
| 54 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP) | 64 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM | 57 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) |
| 62 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM | 5 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL | 53 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP) |
| 20 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 39 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL | |
| 44 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) | 37 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New | |

COUNTRY CORNER



by Lynn Shults

BILLY BREAKS BIG: "Some Gave All," the debut album from **Billy Ray Cyrus**, rears its head at No. 1 on Billboard's Top Country Albums chart and enters The Billboard 200 at No. 4. The Cyrus single, "Achy Breaky Heart," is No. 1 on the Hot Country Singles & Tracks chart for the second consecutive week and continues to make gains on the Billboard Hot 100 (18-12) and Top POS Singles Sales (4-4 with a bullet) charts.

THE BEHIND-THE-SCENES story of Cyrus' rise to stardom parallels many others in that it didn't happen overnight. Cyrus began making trips to Nashville in 1987. At the time, he was playing at the Rag Time club in Huntington, W.Va., and would leave for Music Row on Monday mornings to bang on doors, seeking someone who would give him a chance. Cyrus would return to Huntington on Thursday morning, arriving in time to play his regular gig that night. It was on one of these early trips that he met agent **Scott Farragher**. Farragher helped Cyrus by introducing him to free-lance writer **Kari Reeves**, the daughter of **Del Reeves**, a legend within the entertainment industry. Kari Reeves sensed something special about Cyrus, and says things began to happen when he asked her to come see his show. "I went to see it and I came back to town and told Dad, 'You've got to see him. He is unbelievable. He is such a showman.'" This led to a trip to Huntington by the Reeves family. Del Reeves says, "Do you believe I drove 600 miles with my daughter and my wife to see him perform? Once I saw him do his show I said to myself, 'This is great.'"

CRACKING THROUGH THE BUREAUCRACY of Nashville's mainstream music industry is not easy. But the Reeves family was now sold on Cyrus' potential. They took Cyrus into the studio and produced demonstration tapes. Kari and Del began pitching the demo tapes on Music Row. Del Reeves took the tape to **Harold Shedd**, VP of A&R for Mercury Records. He says, "Three times I told Harold, 'Don't let this damn guy get away.'" Reeves also introduced Cyrus to **Jack McFadden**, who is now his manager. Reeves says, "I didn't have time to pay personal attention to somebody, so I introduced Billy Ray to Jack." About this introduction McFadden says, "One day Del Reeves called me on the phone and said, 'Jack, I've been working with a young man here, recorded some demos on him, and I think he is great. I would like to have you meet with him and see if you can work something out with him.' This was in March of 1989."

GETTING THE DEAL WITH Mercury was not easy. Cyrus continued to drive back and forth between Huntington and Nashville and McFadden was in constant communication with Shedd. McFadden secured an opening slot for Cyrus on a **Reba McEntire** show at Louisville, Ky.'s Freedom Hall. Shedd dispatched Mercury's A&R manager, **Buddy Cannon**, to see the show. Later, Shedd and Mercury VP/GM **Paul Lucks** flew to Huntington to see Cyrus. Shedd says, "On the way back Lucks says, 'What do you think?' I said, 'Man, we've just been set up real good, or this guy could be the next Elvis.' Not since the early days of **Alabama** had I seen this type of reaction to an artist... We then went to another show and took some of our marketing people. At this point I just said, 'I'm going to sign this guy and see what happens.'" And happen it did. Congratulations to all.

TNN MUSIC CITY NEWS COUNTRY AWARDS



Co-host
Alan Jackson

Co-host
Tanya Tucker



LIVE! TONIGHT, 9 PM ET



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	NEW		1	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98) 1 week at No. 1	SOME GAVE ALL	1
2	1	1	37	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	2	2	89	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	1
4	3	3	8	WYNONNA CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
5	4	4	160	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
6	5	5	34	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
7	6	6	54	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
8	7	8	52	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
9	9	9	41	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	9
10	11	10	41	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
11	8	7	5	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
12	12	13	58	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	10
13	10	12	11	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
14	13	11	47	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
15	14	14	19	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
16	15	15	41	DOUG STONE EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
17	17	20	15	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
18	16	17	52	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
19	19	23	30	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	19
20	20	18	47	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
21	21	24	28	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18
22	24	22	35	COLLIN RAYE EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
23	18	16	63	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
24	22	21	26	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
25	23	19	8	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
26	26	29	112	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
27	27	32	4	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
28	25	25	14	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
29	29	30	81	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
30	NEW		1	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	30
31	30	35	53	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
32	34	33	57	PAM TILLIS ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
33	33	36	115	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
34	28	27	12	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
35	35	26	84	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
36	32	28	81	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
37	36	40	33	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
38	31	31	89	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
39	39	42	19	JOE DIFFIE EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	34	198	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
41	52	57	4	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	41
42	38	38	116	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
43	40	37	21	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
44	56	—	2	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	44
45	41	43	37	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
46	43	47	7	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
47	42	44	39	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
48	45	45	8	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
49	46	41	35	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	34
50	50	50	160	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	KILLIN' TIME	1
51	44	46	126	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
52	48	48	59	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
53	53	56	38	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
54	49	51	31	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
55	47	49	62	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
56	59	54	6	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
57	51	39	60	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
58	55	53	85	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
59	NEW		1	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	59
60	57	60	28	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
61	60	58	93	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
62	63	64	89	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
63	54	55	139	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
64	58	52	91	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
65	69	72	130	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
66	64	65	123	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
67	67	69	6	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	55
68	66	61	134	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
69	65	68	38	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
70	62	63	3	ANNE MURRAY LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62
71	68	73	105	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
72	61	59	33	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
73	70	71	104	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
74	RE-ENTRY		23	DAVIS DANIEL MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE	54
75	72	70	88	THE JUDDS ● CURB 52070*/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	5

Albms 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.

Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING JUNE 6, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98/12.98) 55 weeks at No. 1	GREATEST HITS	55
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	55
3	2	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	55
4	4	PATSY CLINE DELUXE 505Q/IMG (7.98/9.98)	20 GOLD HITS	26
5	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	24
6	7	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	41
7	9	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	50
8	8	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	48
9	10	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	55
10	13	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	35
11	12	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	55
12	6	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	55
13	15	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	54

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	55
15	16	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	40
16	18	HANK WILLIAMS, JR. ▲ 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	45
17	17	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	55
18	20	THE JUDDS RCA 2278* (3.98/NO CD)	COLLECTOR'S SERIES	53
19	19	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	16
20	14	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	55
21	—	ALABAMA ▲ 4 RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	34
22	22	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	33
23	24	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	42
24	21	THE JUDDS ▲ CURB 5319/RCA (7.98/12.98)	WHY NOT ME	40
25	23	GEORGE STRAIT ▲ MCA 42114 (4.98/11.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	49

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

First Music Row Summit Exceeds Planners' Hopes

NASHVILLE—The first Music Row Industry Summit, held here May 14-16, drew 272 full-time registrants, 42 one-day registrants, and 88 panelists and reporters. An awards dinner capped the event. Summit founders David Ross and Jeff Walker said the turnout was nearly double the number anticipated.

Next year's conference is set for May 6-8.

Talent manager Ken Kragen was given the Summit's founder award for his wide range of achievements within and through the music business.

At the concluding ceremonies, these additional awards were given: song of the year, "She Is His Only Need," written by Dave Loggins; breakthrough songwriter, John Ims, for writing "She's In Love With The Boy" and "Fallin' Out Of Love"; breakthrough artist, Trisha Yearwood; breakthrough artist video, Hal Ketchum's "Small Town Saturday Night."

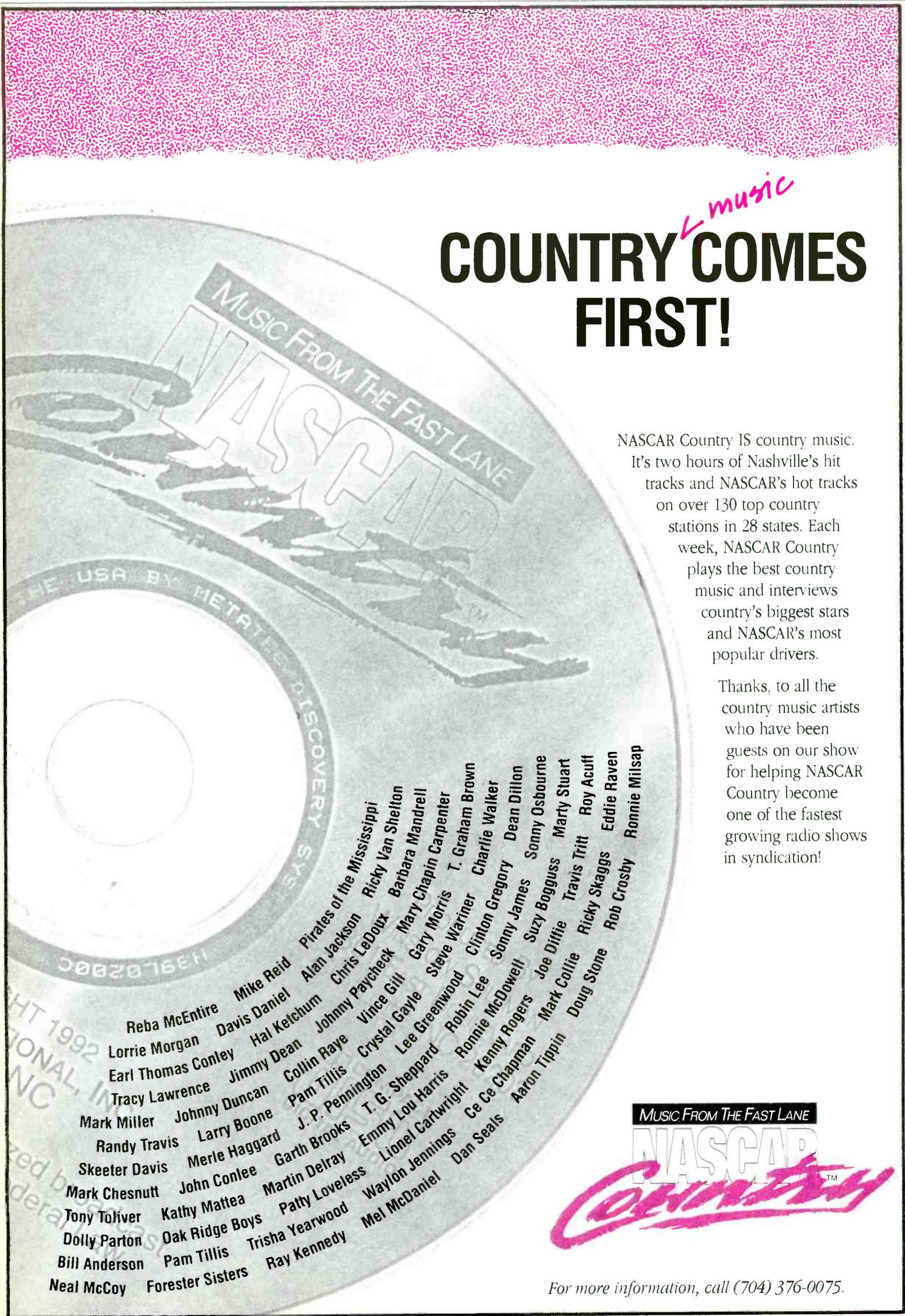
Also, concept video, Reba McEntire's "Is There Life Out There," and performance video, Mary-Chapin Carpenter's "Down At The Twist And Shout," both directed by Jack Cole; independent artist, Clinton Gregory; independent video, Gregory's "Play Ruby, Play," directed by Stan Moore; electronic media personality, Lorianne Crook and Charlie Chase; album cut, Alan Jackson's "Playin' Possum," jointly written by Jackson, Jim McBride, and Gary Overton, and produced by Keith Stegall and Scott Hendricks; marketing achievement, MCA Records for its Marty Brown "Backroads Tour" campaign.

Except for the longform-video and marketing-achievement awards, which were determined by special industry committees, and the album-cut trophy, which was based on the "Music Row" album-cut charts, the award winners were chosen by votes from Music Row magazine's readers.

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- Neal McCoy
- Mike Reid
- Davis Daniel
- Hal Ketchum
- Jimmy Dean
- Johnny Duncan
- Merle Haggard
- John Conlee
- Kathy Mattea
- Oak Ridge Boys
- Pam Tillis
- Trisha Yearwood
- Ray Kennedy
- Pirates of the Mississippi
- Ricky Van Shelton
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- Johnny Paycheck
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- Lee Greenwood
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- Sonny James
- Suzy Bogguss
- Joe Diffie
- Mark Collie
- Doug Stone
- Rob Crosby
- Garth Brooks
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- Lionel Cartwright
- Waylon Jennings
- Mel McDaniel
- Johnny Paycheck
- Vince Gill
- Crystal Gayle
- Lee Greenwood
- Robin Lee
- Ronnie McDowell
- Kenny Rogers
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Billboard **HOT COUNTRY** SINGLES & TRACKS

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

FOR WEEK ENDING JUNE 6, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	6	10	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
*** No. 1 *** 2 weeks at No. 1					
2	5	8	12	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
3	3	2	15	EVERY SECOND J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	COLLIN RAYE (V) EPIC 74242
4	6	10	12	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER, F.J.MYERS)	DOUG STONE (V) EPIC 74259
5	8	12	13	SACRED GROUND S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
6	4	4	14	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
7	2	1	14	SOME GIRLS DO R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
8	11	16	11	NORMA JEAN RILEY M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
9	9	14	11	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
10	10	11	14	LOVIN' ALL NIGHT J.LEVENTHAL, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
11	12	13	8	GONE AS A GIRL CAN GET J.BOWEN, G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
12	17	20	10	ROCK MY BABY R.BYRNE, K.STEGALL (B.SPENCER, P.WHITLEY, C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
13	16	18	7	MIDNIGHT IN MONTGOMERY S.HENDRICKS, K.STEGALL (A.JACKSON, D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
14	20	33	5	I SAW THE LIGHT T.BROWN (L.ANGELLE, A.GOLD)	WYONNNA (V) CURB 54407/MCA
15	7	3	16	NEON MOON S.HENDRICKS, D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
16	25	38	8	SHIPS THAT DON'T COME IN B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
17	18	21	11	ALL IS FAIR IN LOVE AND WAR R.MILSAP, R.GALBRAITH (T.NICHOLS, R.BYRNE)	RONNIE MILSAP (V) RCA 62217
18	19	25	8	WHEN IT COMES TO YOU J.STROUD, J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
19	23	32	7	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN, R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) MCA 54386
20	21	23	10	I'D SURRENDER ALL K.LEHNING (R.TRAVIS, A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
21	22	24	10	ACES J.BOWEN, S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY ALBUM CUT
22	24	28	10	TAKE IT LIKE A MAN S.BOGARD, R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
23	14	9	17	PAST THE POINT OF RESCUE A.REYNOLDS, J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
24	13	7	17	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS, G.BROOKS)	GARTH BROOKS (V) LIBERTY 57734
25	15	5	15	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK, R.VAN HOY)	MARK CHESNUTT (V) MCA 54334
26	30	34	9	BLUE ROSE IS P.WORLEY, E.SEAY (B.DIPIERO, P.TILLIS, J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
27	27	15	18	TODAY'S LONELY FOOL J.STROUD (K.BEARD, S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
28	26	22	17	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
29	35	40	6	THE TIME HAS COME P.WORLEY, E.SEAY (L.WILSON, S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
30	38	43	5	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
31	29	19	18	FIRST TIME FOR EVERYTHING J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
32	37	41	7	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
33	31	26	17	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703
34	32	27	18	BURN ME DOWN R.BENNETT, T.BROWN (E.MILLER)	MARTY STUART (V) MCA 54253
35	34	30	20	IS THERE LIFE OUT THERE T.BROWN, R.MCENTIRE (S.LONGACRE, R.GILES)	◆ REBA MCENTIRE (V) MCA 54319
36	44	60	3	BILLY THE KID C.HOWARD, T.SHAPIRO (B.DEAN, P.NELSON)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
37	40	42	10	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON, D.MAYO, K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
38	33	31	18	THE TIPS OF MY FINGERS S.HENDRICKS, T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
39	36	35	17	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA (V) CURB 54320/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	42	45	7	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY, JR., T.BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
41	28	17	18	DON'T GO NEAR THE WATER B.CANNON, N.WILSON (C.HARTFORD, J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
42	39	36	19	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 54282
43	41	44	10	THE POWER OF LOVE S.BUCKINGHAM, L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
*** POWER PICK/AIRPLAY ***					
44	58	—	2	I FEEL LUCKY J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
45	45	46	7	MASON DIXON LINE K.LEHNING (O.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18968
46	46	50	5	HOME SWEET HOME R.LANDIS, J.STROUD (D.ROBBINS, J.S.SHERILL, B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
47	47	47	5	WHERE FOREVER BEGINS J.STROUD (T.BRUCE, T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
48	48	48	5	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON, P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
49	49	52	4	FROM THE WORD LOVE R.SKAGGS, M.MCANALLY (K.SEVELL)	◆ RICKY SKAGGS (V) EPIC 74311
50	50	54	4	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS, B.BECKETT (A.CARMICHAEL, G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
51	51	55	6	THE RIVER A.REYNOLDS (V.SHAU, G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
52	65	—	2	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO, C.WATERS)	TANYA TUCKER LIBERTY ALBUM CUT
53	53	56	6	YOU DO MY HEART GOOD J.BOWEN, C.FRANCIS (T.PADEN, M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
54	54	67	3	HONKY TONK BABY P.WORLEY, E.SEAY (M.HENDERSON, M.IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18878
55	43	29	15	TILL I'M HOLDING YOU AGAIN J.BOWEN, R.ALVES (L.GOTTLIEB, R.ALVES, B.MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
56	56	66	3	COME ON OVER TO THE COUNTRY B.BECKETT, H.WILLIAMS, JR., J.STROUD (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
57	66	—	2	A WOMAN LOVES S.HENDRICKS, T.DUBOIS (S.BOGARD, R.GILES)	STEVE WARINER (V) ARISTA 12426
*** HOT SHOT DEBUT ***					
58	NEW ▶	1	1	THIS ONE'S GONNA HURT YOU... R.BENNETT, T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
59	55	51	17	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN, T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
60	72	—	2	FIVE O' CLOCK WORLD A.REYNOLDS, J.ROONEY (A.REYNOLDS)	HAL KETCHUM CURB ALBUM CUT
61	NEW ▶	1	1	TAKE A LITTLE TRIP J.LEO, L.M.LEE, ALABAMA (R.ROGERS, M.WRIGHT)	ALABAMA (V) RCA 62253
62	52	49	17	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
63	73	73	3	BOOT SCOOTIN' BOOGIE S.HENDRICKS, D.COOK, B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) ARISTA 2432
64	60	58	16	THE ROCK S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
65	63	68	3	IOLA B.MAHER, D.POTTER (J.SUNDRUD, S.BRASWELL, K.MILES)	GREAT PLAINS (V) COLUMBIA 74310
66	62	65	5	LIVE AND LEARN T.BROWN, M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54372
67	61	62	7	THIS NIGHTLIFE J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT
68	NEW ▶	1	1	COWBOY BEAT H.BELLAMY, D.BELLAMY, E.SEAY (D.BELLAMY, J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
69	67	70	12	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON, L.CORDLE, C.JACKSON)	GARTH BROOKS (V) LIBERTY 44800
70	59	53	16	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER, C.BLACK, A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221
71	64	64	15	FAMILIAR PAIN J.LEO, L.M.LEE (S.LONGACRE, W.ALDRIDGE)	RESTLESS HEART (V) RCA 62054
72	70	69	4	JIMMY MCCARTHY'S TRUCK P.WORLEY, E.SEAY (M.SCHIEER, S.HOGIN)	MOLLY & THE HEYMAKERS (V) REPRISE 18944/WARNER BROS.
73	NEW ▶	1	1	IT'S WHO YOU LOVE A.REYNOLDS (C.BLACK, K.KANE, R.M.BOURKE)	DON WILLIAMS (V) RCA 62240
74	NEW ▶	1	1	TWO-TIMIN' ME L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY, J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
75	74	74	3	IF ONLY YOUR EYES COULD LIE R.LANDIS (B.MCDILL, J.JARRARD)	EARL THOMAS CONLEY (V) RCA 62252

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 RECURRENENTS

1	3	1	5	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	◆ JOHN ANDERSON BNA
2	2	—	2	BORN COUNTRY J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	ALABAMA RCA
3	1	—	2	DALLAS S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	ALAN JACKSON ARISTA
4	4	2	6	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
5	7	5	3	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER, G.BROOKS)	GARTH BROOKS LIBERTY
6	5	3	3	ONLY THE WIND C.HOWARD, T.SHAPIRO (T.SHAPIRO, C.JONES)	◆ BILLY DEAN SBK
7	8	8	10	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON, R.SAMOSET)	◆ DOUG STONE EPIC
8	9	7	6	MAYBE IT WAS MEMPHIS P.WORLEY, E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
9	6	4	5	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS, A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
10	16	11	15	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
11	10	12	11	STICKS AND STONES J.STROUD (E.WEST, R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
12	12	16	15	CADILLAC STYLE B.CANNON, N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
13	11	9	14	LOVE, ME J.FULLER, J.HOBBS (S.EWING, M.T.BARNES)	◆ COLLIN RAYE EPIC

14	14	13	14	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
15	17	10	5	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM, R.MILLER)	◆ DWIGHT YOAKAM REPRISE
16	13	6	5	SAME OL' LOVE R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	◆ RICKY SKAGGS EPIC
17	25	—	69	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS LIBERTY
18	18	18	9	THE DIRT ROAD R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	◆ SAWYER BROWN CURB
19	22	15	36	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
20	20	14	3	OUTBOUND PLANE J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY
21	19	21	9	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE, M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
22	15	—	34	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P.ALGER, H.DEVITO)	◆ HAL KETCHUM CURB
23	24	22	33	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
24	23	19	14	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART RCA
25	—	23	35	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.I.MS)	◆ TRISHA YEARWOOD MCA

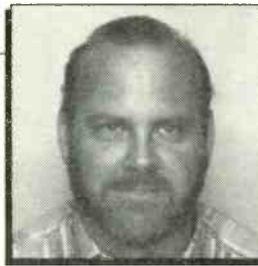
◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	3	3	9	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS 1 week at No. 1
2	1	1	15	LUIS MIGUEL WEA LATINA	◆ NO SE TU
3	2	2	10	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO
4	4	6	8	JULIAN WEA LATINA	SI ELLA SUPIERA
5	8	12	5	PANDORA CAPITOL-EMI LATIN	DESDE EL DIA QUE TE FUISTE
6	5	7	12	ANGELA CARRASCO CAPITOL-EMI LATIN	◆ SUSPIROS
7	7	9	9	LINDA RONSTADT ELEKTRA	PERFIDIA
8	12	17	4	GLORIA ESTEFAN Y PLACIDO DOMINGO SONY	HASTA AMARTE
9	9	8	16	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
10	13	15	6	LOS BUKIS FONOVISIA	EL CELOSO
11	11	5	15	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ ESTAS TOCANDO FUEGO
12	14	13	10	ANA GABRIEL SONY	SIN PROBLEMAS
13	6	4	17	LOS BUKIS FONOVISIA	MI MAYOR NECESIDAD
14	17	24	4	JON SECADA CAPITOL-EMI LATIN	OTRO DIA MAS SIN VERTE
15	16	19	5	EDGAR JOEL RTP/SONY	◆ HECHIZO DE LUNA
16	19	33	3	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
17	24	26	5	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
18	15	14	7	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DE MIL AMORES
19	34	—	2	LOS YONICS FONOVISIA	★★★ POWER TRACK★★★ PERO TE VAS A ARREPENTIR
20	20	20	5	RICKY MARTIN SONY	EL AMOR DE MI VIDA
21	21	16	7	LOS TIGRES DEL NORTE FONOVISIA	EL CELULAR
22	10	10	15	MAGNETO SONY	◆ PARA SIEMPRE
23	27	25	6	LOURDES ROBLES SONY	SONANDO CONTIGO
24	NEW ▶	1	1	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	★★★ HOT SHOT DEBUT★★★ YO QUIERO
25	NEW ▶	1	1	MIJARES CAPITOL-EMI LATIN	MARIA BONITA
26	NEW ▶	1	1	JULIO IGLESIAS SONY	MILONGA SENTIMENTAL
27	NEW ▶	1	1	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ VUELVE A MI
28	35	35	3	THE TRIPLETS MERCURY	LA ESPERANZA
29	25	37	5	ROBERTO CARLOS SONY	ADONDE ANDARAS PALOMA
30	28	23	4	DOMINGO QUINONES RMM/SONY	ENSENAME
31	22	18	13	INDUSTRIA DEL AMOR UNICO	ENAMORADO DE TUS OJOS
32	38	—	2	ALEJANDRO JAEN PRODISCOS	TE VAS A ENAMORAR DE MI
33	23	32	3	YOLANDITA MONGE WEA LATINA	SOBREVIVIRE
34	NEW ▶	1	1	ROCIO DURCAL/JUAN GABRIEL ARIOLA	FUE UN PLACER CONOCERTE
35	26	39	3	DYANGO CAPITOL-EMI LATIN	ALTA MAREA
36	39	40	7	LUCERO FONOVISIA	LLORAR
37	33	34	4	DAVID PABON TH-RODVEN	COMO LO HACES CONMIGO
38	NEW ▶	1	1	BRONCO FONOVISIA	CUATRO CABALLOS
39	30	29	6	NATUSHA CAPITOL-EMI LATIN	TU LA TIENES QUE PAGAR
40	40	38	3	BERTHA ALICIA GLOBO/SONY	BOFETADAS Y BESOS

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

Latin Notas



by John Lannert

THE FAB CADDIES: Los Fabulosos Cadillacs truly live up to their exalted sobriquet with their forthcoming Sony Discos album, "El León," due out in July. Popular in its native Argentina and at some U.S. West Coast universities, the lyrically acute septet has adroitly switched from straight-up rock to a beguiling blend of samba, reggae, and Afro-Caribbean grooves.

Producer **K.C. Porter**—thus far better known as a mainstream pop technician—stretches out along with the Cadillacs, allowing the group to blaze uncharted musical trails where few Hispanic rock groups have dared venture. Warner Discos' standout accordionist **Flaco Jimenez** sat in on the album, as did ace percussionists **Luis Conte** and **Paulinho da Costa**. The Cadillacs' perky world-music bent undeniably recalls Brazil's **Os Paralamas do Sucesso**, which, coincidentally, will tour with the Cadillacs this month in Mexico.

RONSTADT LOVES TO MAMBO: Elektra's **Linda Ronstadt** is going mambo this year with a scheduled album and tour on tap for late summer/fall... **Luna's** top-drawer *grupo* **Los Caminantes** has released its first English-language single, "Talk To Me"... **WEA Latina's Nydia Caro** shot a music-based soap opera in April at the Pleasure Island resort in Lake Buena Vista, Fla. The TV pilot titled "Nydia Caro From Pleasure Island" also stars Caro's label colleagues **Miguel Tomás** and **Wirds 4 Two**,

along with **Capitol/EMI Latin's Ednita Nazario**. Disney has shown interest in the bilingual project, says the show's executive producer, **Dennis Barberio**, who adds he hopes the program will air sometime this month. **John Boisseau** ("Cape Fear") produced the pilot... Spain's chi-chi "band with the fans" **Loco Mia** has signed with Sony Discos. Its U.S. debut, "Taiyo," was shipped in late May... Chile's sultry siren **Myriam Hernández** is set to ship her eponymous **WEA Latina** debut June 30. **Wirds 4 Two's** 12-inch single "I'd Like To Be A Woman"—remixed by **Carlos Sarli**—is slated for release in July. Also due out in July on **WEA's** affiliate **Tropical Storm** are albums from Brazilian titans **Gilberto Gil** ("Parabolic Camera") and **Elis Regina** ("That Woman, Volume 2"). **Chulito's** 12-inch **WEA** single "Macumba," recorded with **Matt Bianco**, is drawing airplay on San Francisco power outlet **KNEL**.

MISCELLANEA: Sony Brazil's **Djavan** is expected to tour Europe this summer in support of his latest Sony album, "Coisa De Acender"—cut in part with **Gaetano Veloso**. Label mate **João Bosco** has put out an acoustic axe effort, "Zona de Fronteira," and is slated to perform this summer in France and at Italy's Pescara Festival. Also out on Sony is "O Planeta Blue na Estrada do Sol," from **Milton Nascimento**, who will perform July 19 in Santiago da Compostella, Spain, followed by a U.S. tour this fall... Puerto Rican rock act **Amnezyya**—fronted by former **Menudo** heartthrob **Sergio González**—opened for ex-**Deep Purple** vocalist **Ian Gillan** during his May 29 gig in Lima, Peru... **Sunny Ozuna**, **Elsa García**, and **Ram Herrera** headline the second annual Midwest Tejano Music Awards, set to be held Friday (5) in Toledo, Ohio... **Tropez Music** has released 12-inch singles by **Yerar** ("Cambalache") and **Manny Pacheco** ("Unforgettable"/"Quiero Tenerte"). Recently signed to the label are Tropical acts **Los Hermanos Colón** and **Keko Hernández**, plus balladeers **Ernesto Ortiz** and **Eric Ramos**.

Dire Straits Takes Spain By Storm

BY HOWELL LLEWELLYN

MADRID—Dire Straits selling out megaconcerts is not news. But the six-concert Spanish leg of the British band's two-year world tour was so literally earth-shattering that no fewer than 10 extra concerts have been fitted in for late summer and the fall. About 250,000 more fans will have the chance to see the group, meaning that up to 390,000 Spaniards will have seen Dire Straits live in 1992.

At least 137,000 Spanish fans attended the six concerts in May in Spain: two in the 13,000-capacity Anoeta stadium in San Sebastian, three in the 17,000-capacity bullring in Barcelona, and one in Madrid's 60,000-capacity Vicente Calderon soccer stadium (May 13). This last one led to a genuine earthquake scare when families fled from their homes to safety in the streets.

But first the concerts. The May 8, 9, and 10 concerts in Barcelona were sold out six months in advance, while the San Sebastian and Madrid tickets were snapped up as soon as they went on sale two months before the events.

The fervor to see Straits, unparalleled even by the standards of music-starved Spanish pop fans, moved Barcelona-based promoter Doctor Music to arrange extra concerts during the band's rest periods.

The concerts begin in Vigo soccer stadium Aug. 20, and take in Gijon, Marbella, Cáceres, Pamplona, and Bilbao by Sept. 1. The series is renewed Oct. 2-3 at Barcelona's Palau Sant Jordi (a 17,000-capacity Olympic Games venue), Oct. 6 at Madrid bullring (the largest in the world), and it

ends Oct. 9 in Zaragoza's football stadium.

The Oct. 2 Barcelona gig is already sold out, even though 51,000 Barcelona fans saw Dire Straits this month.

Doctor Music spokesman José Puig was at a loss to explain the Dire Straits fever. "I have no idea why people are rushing in such droves. It's a phenomenon of the masses. We've never had anything quite like it and I'm amazed."

Ticket prices in Spain are actually higher than the average on the world tour that started last August in Dublin and ends next year after more than 300 concerts. Single-price tickets here cost \$38 (3,800 pesetas) as opposed to the

tour average of \$35.

Shortly after the Madrid concert began at 10 p.m., hundreds of people ran to the streets in a wide area around the stadium after objects fell off tables, rooms appeared to sway, and curtains vibrated.

Police and firefighters called to the scene contacted the National Meteorological Institute to check if there had been an earthquake. The mystery was that Dire Straits was playing relatively softly and could not even be heard from the street.

Spanish sound technician Alberto Garcia Ledesma, of Madrid's Trak (Continued on page 36)

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Billboard Hosts Latin Music Confab & Awards Show

LAS VEGAS—Marketing of Hispanic artists was the topic under discussion at Billboard's third annual Latin Music Conference, held May 13-14 at Caesars Palace here. The event, which was being held in Las Vegas for the first time, drew a record 325 industry professionals—an increase of 50% over the previous year. The highlight of the conference was the May 14 fourth annual Premio Lo Nuestro A La Musica Latina, or Latin Music Awards, co-produced by Univision and Billboard.



Eduardo Garcia Bautista, executive VP of the Sociedad General de Autores de Espana, opens the Billboard Latin Music Conference with his keynote address.



A new face at the Lo Nuestro Awards was SBK artist Jon Secada, who performed his hit "Otro Dia Mas Sin Verta."



Capitol/EMI act Pandora performs at the Lo Nuestro Awards. The Mexican vocal trio won the group-of-the-year and album-of-the-year awards in the Mexican regional pop category.



Billboard editor in chief Timothy White, left, and associate publisher Gene Smith, right, present a special plaque to José Behar, commemorating his promotion to president of Capitol/EMI Latin.



Latin music executives discuss promotion at the Billboard Latin Music Conference's alternative product promotion panel. Shown, from left, are Manny Soba, co-director, City Sounds Latino Record Pool; Raymond Hernandez, founder, Majestic Sounds Record Pool; Angel Garcia, director of chart research, City Sounds Latino Record Pool; John Robson, music director, The Box video network; and panel moderator Carol Cooper, senior VP of A&R, Soho Sounds.



Capitol/EMI Latin artist Daniela Romo co-hosted the Lo Nuestro Awards, performed on the show, and won the video-of-the-year award.

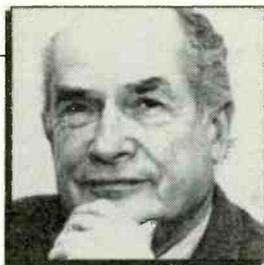


Epic artist Gloria Estefan accepts the 1992 Lo Nuestro Lifetime Achievement Award.



Sony Discos recording artist Ricky Martin performs during the live telecast of the Lo Nuestro Awards.

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: The first week in June finds BMG Classics busy with four new recording projects here and abroad, just the start of a crowded month.

On the chamber music side, the **Tokyo String Quartet** continues its Schubert cycle for Red Seal with three early works, produced in Princeton, N.J., by **Marc Aubort** and **Joanna Nickrenz**. At the same time, violinist **Anne Akiko Meyers**, partnered with pianist **Rohen De Silva**, will be recording the Franck and Strauss Violin Sonatas in New York, with David Frost as producer.

Meanwhile, BMG co-productions in Germany have **Sir Colin Davis** conducting an audio/visual taping of Beethoven's "Missa Solemnis" with the Bavarian Radio forces that Red Seal will release on both CD and home video. Also due is another installment of **Justus Frantz's** disc traversal of Mozart piano sonatas (Nos. 9-11 are scheduled).

On June 8, BMG sets up microphones in London for sessions devoted to Pergolesi's "Stabat Mater" and "Salve Regina." The Hanover Band, with **Roy Goodman** conducting, will have new Red Seal alto pectee **Nathalie Stutzman** as soloist, along with soprano **Elizabeth Norberg-Schultz**. And just a day later, also in London, **Vladimir Spivakov** will be recording the Brahms Violin Concerto with **Yuri Temirkanov** and the Royal Philharmonic. **Jay David Saks** will produce.

Other London sessions in mid-June have **Barry Douglas** taping the Tchaikovsky Piano Concerto No. 3 and "Concert Fantasy" with **Leonard Slatkin** conducting the Philharmonia (**Andrew Keener** producing), and Sla-

tkin and the same orchestra, again with Keener in the control room, laying down a Vaughan-Williams album featuring "A Sea Symphony." Add an audio/video recording of Beethoven's Piano Concerto No. 1, with **Alicia De Larrocha** as soloist and **Michael Tilson-Thomas** conducting the London Symphony Orchestra. The latter is a joint production with Initial Films & Television.

BMG closes out the month with a New York recording of the complete Bach Solo Cello Suites by **Janos Starker**, with **Bejun Mehta** as producer.

MATCHING FUNDS: **Jesus Lopez-Cobos** has renewed his contract as music director of the Cincinnati Symphony Orchestra for another three years, but with a difference.

Unlike the heads of some corporations beset by hard times, he will accept a pay cut of about 3.8%, matching the pay reduction agreed to earlier by the organization's employees—its musicians.

Lopez-Cobos is in the second year of a two-year pact. His renewal takes effect in the 1993-94 season.

PASSING NOTES: **Philippe Herreweghe** has recorded for French label Harmonia Mundi for more than 10 years. But they have only recently entered into an exclusive arrangement, under which the conductor will record six albums a year with a number of performing groups.

Among works to be cut this year are Mendelssohn's "Elijah," Mahler's "Das Lied von der Erde," the Lassus madrigal cycle "Lagrime di San Pietro," and a set of Purcell anthems.

Channel Classics has signed the **New World Saxophone Quartet**, one of three winners in this year's Concert Artists Guild competition. Other winners were recorder player **Aldo Abreu**, and the **Miami String Quartet**.

Amsterdam-based Channel, which has an ongoing relationship with the competition, was set to record a recital program in Frankfurt last week starring soprano **Lauren Wagner**, a 1990 CAG laureate.



RCA VICTOR

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“All the News That Fits His Prints”

VOL. 3, No. 21

CRITICS RAVE OVER ZUKERMAN'S NEWEST



60991-2 (4 Discs)

“THE CENTERPIECE OF Mr. Zukerman's BMG recordings is the set of 10 Beethoven sonatas. The violinist remains scrupulously faithful to the scores and elevates musical values over dramatic ones, conveying an absolute seriousness of purpose and a steadfast refusal to engage in showy effects or gratuitous mannerisms. The result is a Beethoven set of great intelligence, one that finds the elusive balance between the cerebral and the emotional.... He creates an illusion of effortless, un-self-conscious music-making, flowing as naturally as conversation.”

— The New York Times



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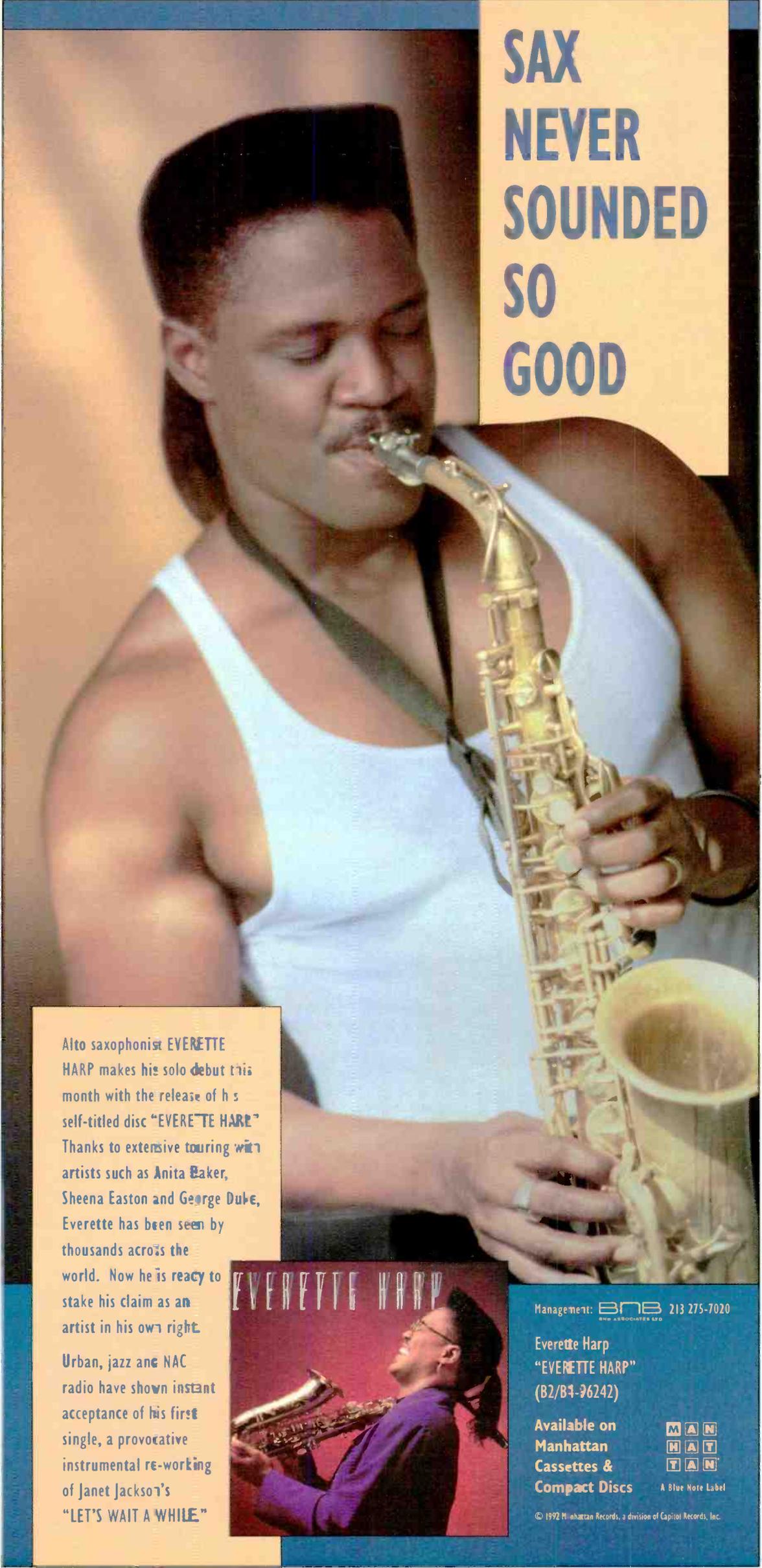
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	4	5	BAROQUE DUET SONY CLASSICAL SK 46627*	KATHLEEN BATTLE, WYNTON MARSALIS	
			★ ★ ★ NO. 1 ★ ★ ★		
2	1	13	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET	
3	2	17	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN	
4	3	89	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	6	5	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI	
6	5	11	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI	
7	9	5	GALA LIRICA RCA 61191*	CARRERAS, CABALLE, DOMINGO	
8	7	15	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS	
9	17	3	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	UPSHAW, LONDON SINFONietta (ZINMAN)	
10	8	17	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI	
11	12	45	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI	
12	10	53	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)	
13	24	3	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO	
14	13	21	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING	
15	21	3	ROSSINI & MEYERBEER ANGEL CDC-54436*	THOMAS HAMPSON	
16	23	3	HERRMANN: SYMPHONY NO. 1 KOCH 7135*	PHOENIX SYMPHONY (SEDAES)	
17	11	13	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE	
18	14	11	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284*	WELSH NATIONAL OPERA (MACKERRAS)	
19	16	7	IVES: SYMPHONY NO. 1 CHANDOS 9053*	DETROIT SYMPHONY (JARVI)	
20	19	35	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE	
21	NEW		AMERICAN DIVA DELOS DEL 3108*	ALESSANDRA MARC	
22	NEW		STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243*	DOMINGO, BEHRENS, RUNKEL (SOLTI)	
23	20	13	POEME: FRENCH SHOWPIECES LONDON 433519-2*	BELL, ROYAL PHILHARMONIC (LITTON)	
24	22	9	BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846*	AX, STERN, LAREDO, MA	
25	18	11	BARBER: THE LOVERS KOCH 3-7125-2H1*	CHICAGO SYMPHONY & CHORUS (SCHENCK)	

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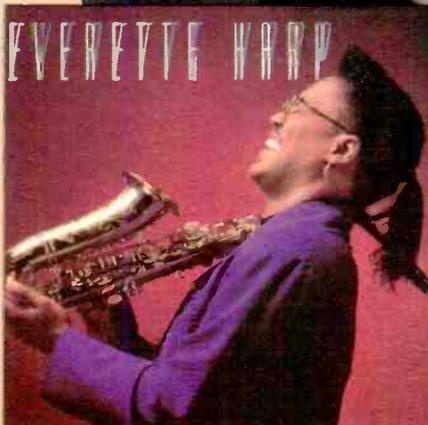
			★ ★ ★ NO. 1 ★ ★ ★		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	15	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN	
2	2	13	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN	
3	3	35	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY	
4	6	7	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT	
5	4	35	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI	
6	7	9	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO	
7	5	9	MUSIC FROM THE SCREENS POINT MUSIC 432966-2*	PHILIP GLASS, FODAY MUSA SUSO	
8	8	63	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)	
9	NEW		KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA	
10	9	17	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA	
11	10	5	FENNEL CONDUCTS SOUSA MERCURY 434300*	EASTMAN WIND ENSEMBLE (FENNEL)	
12	14	7	CARTOON CLASSICS RCA 60738-2-RV*	VARIOUS ARTISTS	
13	11	15	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278*	CINCINNATI POPS (KUNZEL)	
14	12	25	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO	
15	13	35	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN	

● 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.

SAX NEVER SOUNDED SO GOOD



Alto saxophonist **EVERETTE HARP** makes his solo debut this month with the release of his self-titled disc "EVERETTE HARP." Thanks to extensive touring with artists such as Anita Baker, Sheena Easton and George Duke, Everette has been seen by thousands across the world. Now he is ready to stake his claim as an artist in his own right. Urban, jazz and RAC radio have shown instant acceptance of his first single, a provocative instrumental re-working of Janet Jackson's "LET'S WAIT A WHILE."



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Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	JOE HENDERSON VERVE 511 779*	★★★ No. 1 ★★★ 7 weeks at No. 1 LUSH LIFE
2	2	9	DIANE SCHUUR GRP 2006*	IN TRIBUTE
3	6	3	SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
4	5	5	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
5	3	15	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
6	4	11	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
7	8	7	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
8	9	5	JOHN SCOFIELD BLUE NOTE 98167*/CAPITOL	GRACE UNDER PRESSURE
9	7	11	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
10	11	5	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
11	10	9	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
12	20	5	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
13	NEW ▶		GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
14	16	7	JOEY CALDERAZZO BLUE NOTE 98165*/CAPITOL	TO KNOW ONE
15	21	3	EDDIE DANIELS AND GARY BURTON GRP 9665*	BENNY RIDES AGAIN
16	17	49	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
17	NEW ▶		DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
18	12	29	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND
19	13	35	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
20	NEW ▶		THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYN'!
21	15	15	STAN GETZ - KENNY BARRON VERVE 510 823*	PEOPLE TIME
22	18	33	HARRY CONNICK, JR. ▲ COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
23	NEW ▶		TERENCE BLANCHARD COLUMBIA 48903*	SIMPLY STATED
24	22	9	DAVID MURRAY DIW 48963*/COLUMBIA	SHAKILL'S WARRIOR
25	25	3	DONALD HARRISON CANDID 79514*	INDIAN BLUES

TOP CONTEMPORARY JAZZ ALBUMS™

★★★ No. 1 ★★★

1	6	3	GROVER WASHINGTON, JR. COLUMBIA 48530	1 week at No. 1 NEXT EXIT
2	7	3	DAVID SANBORN ELEKTRA 61272*	UPFRONT
3	4	5	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
4	1	35	FOURPLAY WARNER BROS. 26656*	FOURPLAY
5	2	9	YELLOWJACKETS GRP 9667*	LIVE WIRES
6	3	11	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
7	8	5	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
8	10	7	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
9	5	25	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
10	14	11	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
11	18	5	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
12	11	21	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
13	12	7	SPECIAL EFX GRP 9670*	GLOBAL VILLAGE
14	9	11	TOM GRANT VERVE FORECAST 849 530*/VERVE	IN MY WILDEST DREAMS
15	NEW ▶		SPYRO GYRA GRP 9674*	THREE WISHES
16	13	9	BOB MINTZER DMP 488*	ONE MUSIC
17	17	7	RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD
18	19	7	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
19	15	13	HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH
20	23	5	STEVE SWALLOW ECM 511 960*/POLYGRAM	SWALLOW
21	20	11	VERNELL BROWN, JR. A&M 5382*	STAY TUNED
22	16	13	ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY
23	NEW ▶		WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2013*	BACK TO THE GROOVE
24	21	13	STEVE LAURY DENON 9043*/A&M	PASSION
25	22	17	KIM PENNYL GRP 9663*	3 DAY WEEKEND

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

Montreux Fest Not Just Jazz Anymore

MONTREUX, Switzerland—The 26th Montreux jazz festival—now billed as the Montreux Jazz & World Music Festival—is set for July 3-18 and will feature artists of a variety of musical persuasions, including Ray Charles, Ruben Blades, Hugh Masekela, Simply Red, Buddy Guy, Albert Collins, Gladys Knight, Eric Clapton, Ringo Starr & his All-Starr Band, Gonzalo Rubalcaba, Tracy Chapman, and Tony Joe White.

Co-produced by Claude Nobs and Quincy Jones, the festival will also feature for the first time in Montreux, Emmylou Harris and Mario Bauza's Afro-Cuban Orchestra.

Among the jazz highlights will be Jones' presentation of "The Giants," with Herbie Hancock, Wayne Shorter, Ron Carter, Wallace Roney, and Tony Williams (July 15);

the Brecker Brothers group and the Jimmy Smith/Jimmy McGriff Quintet (16); the Louie Bellson Swing America Orchestra and the Stephane Grappelli Trio (17); and Bobby McFerrin, the Rippingtons, and the Yellow Jackets (14).

Record company presentations include GRP's Eddie Daniels/Gary Burton concert (14); TCB's evening

with Twobones, Lee Maddeford and Cojazz (3); Messidor's "A Venue Of The Americas" with Seis de Solar and Paulo Moura (6); Enja-Tiptoe Records' concert with Intergalactic Maiden Ballet and Blue Bo (11); Triloka Records Jazz/World Beat Music, with Jeff Beal and Jai Uttal; and a Blue Note night with Geri Allen's Quartet and the Holly Cole Trio (15).

DIRE STRAITS IN SPAIN

(Continued from page 32)

Studios, gave the local media a likely cause for the freak incident. "Badly tuned, low sound frequencies," he reckoned.

He continued, "These days, very complex and powerful equipment is used and, if the technicians don't

control the low sound frequencies, then those below 40Hz can produce these effects. Frequencies of 30Hz, almost inaudible, can easily cause the things that occurred to these residents. The movements are transmitted through the ground."



by Jeff Levenson

JAZZ, THE NEW FRONTIER: KJAZ, the nation's oldest, 24-hour jazz radio station (it began broadcasting from Alameda, Calif., in 1959 and today remains the only commercial station totally committed to straight-ahead, traditional fare), has established what it says is the world's first jazz/computer interactive network. The database is called **Jazz Online**, and it is modeled in part after Prodigy, the information network created by Sears and IBM.

According to KJAZ program director **Tim Hodges**, Online is essentially an electronic bulletin board that can be accessed 24 hours a day. It furnishes a wide range of data: news about the station, its playlist, on-air talent, jazz events, club listings (not only in the Bay area, but in jazz hubs like New York and Tokyo as well), and artist and label info.

In effect, the service provides—free, for the moment—public access to the kind of information that was mostly available previously to radio stations or trade publications. Now, anyone owning a computer, a modem, and a telephone line can use it. Whereas networks like Prodigy attract paid advertising, then earn additional revenue charging subscriber fees, Online has not yet reached that point. It has been operational only since February, though already it enjoys an active user base totaling more than 1,000.

Hodges believes that record companies will soon see the wisdom of promoting their wares via Online. Whole catalogs as well as new releases could be listed. Additionally, record promotion could be tied to artist performances, which could be tied to airplay activity, which could be tied to interactive user inquiries... You get the picture. Any questions? KJAZ, a mere computer chip from Silicon Valley, is eager to talk about it with you.

NEW TO THE RACKS: **Ara-besque**, which over the past 10 years has devoted itself to classical recordings, is now turning its attention to jazz. The company's goals, according to a label spokesman, are to "nurture the heart of innovative [jazz] music" and to "record musicians with legendary effect." No small objectives, these. The company seems to be getting off on the right foot. Its debut releases feature three artists who are getting the shot they've long deserved: **Carmen Lundy**, perhaps the next great jazz singer to follow the traditions of **Sarah Vaughan** and **Ella Fitzgerald**; saxophonist **Craig Handy**, until now every other leader's idea of the perfect front-line hornman; and **8 Bold Souls**, the Chicago-based aggregate led by **Ed Wilkerson**, the forward-thinking composer and arranger who owes much to **Muhall Richard Abrams** and the **Assn. for the Advancement of Creative Musicians**.

FEST STUFF: Biggest this, oldest that... How do you measure all this hype? (Not that it's not accurate hype, mind you.) The **Syracuse Jazz Festival**, which claims to be the largest free jazz festival in the Northeast (that's not *Free jazz*, as in Ornette, thank-you), kicks off its three-day, 10th anniversary event June 19. Dedicated to **Miles Davis**—who else?—the fest is sponsored by Merchants Bank. Performers include **Grover Washington Jr.**, **Nelson Rangell**, **Donald Harrison**, **Red Rodney**, and the **Brecker Brothers**, together once again... The **Atlanta Jazz Festival**, also a free event, runs from May 29-June 7. The 10-day bash has got **Freddie Hubbard**, **Nat Adderley**, **Joe Henderson**, and **Stanley Jordan** among the luminaries.

JAZZ

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Music Video

ARTISTS & MUSIC

Millicent Shelton Blazes A Trail As Video Director

BY JANINE McADAMS

NEW YORK—Sheer determination, plus being in the right place at the right time, have helped make Millicent Shelton a rare breed: a successful black female video director.

"When I first got in this industry, I didn't even know what a music video was," admits the 26-year-old St. Louis native, who is currently attending New York Univ.'s graduate film school. In fact, she admits she used to tape videos off of television and play them back in slow motion in order to study them and pick up ideas.

In two short years, Shelton has forged an impressive list of credits through her Long Island City, N.Y.-based Fat Productions, as well as via Idol Makers Films, the in-house film division of Idol Makers Management.

Among Shelton's clips are the ground-breaking "Expressions" and "Let's Talk About Sex" (in four versions, including the recent "Let's Talk About AIDS") for female rap group Salt-N-Pepa, as well as clips

"People were starting to realize I could actually direct stuff"

for Damian Dame, Marley Marl, Kwamé, Kid 'N Play, Frankie Knuckles, MC Lyte, Monie Love, the Winans, and Dana Dane. Recent work includes "Keep On Walking" for CeCe Peniston, "One Man Woman" for Milira, and the first single from Third World's forthcoming album, which she shot in Jamaica.

Fat Productions and Idol Makers Films are owned and operated by Shelton and manager/producer Hurby "Lovebug" Azor. Through Idol Makers, Shelton directs and/or produces clips for Idol Makers Management clients Kid 'N Play, Salt-N-Pepa, and Third World. Through Fat, she accepts outside video projects.

At Fat, which she formed last year, she is represented by K.D. Sadler. "I have someone else to talk to people so I don't have to be put on the spot... [She knows] I don't want to do a video for \$20,000; and I don't want to do a video about women's butts."

Shelton has also brought other young black directors to Fat, among them Peter Allen, who recently directed Chubb Rock's "Just The Two Of Us," Steve Ragland, and Ron Norsworthy.

A fan of bold colors, fast edits, and cutting-edge fashions, Shelton says she looks at European fashion magazines and still photographers' books for set design and styling ideas. She relies on all those and other concepts to help crews understand her goals. "One of the chief responsibilities of the director is to convey the idea to everyone around you so that your dream can happen," she says.

Shelton's dreams started happening when she met Azor in 1988. She had graduated from Princeton and was awaiting film-school admission. Doing various industry gigs to gain experience, Shelton was working as a second assistant cameraperson on Kid 'N Play's "Too Hype" clip, which was shot at Azor's home. The two started talking, and Shelton expressed her desire to be a film director.



SHELTON

When she showed Azor her reel of student films, Shelton remembers that he jokingly offered to have her direct the next Salt-N-Pepa video.

"Hurby put the idea in my head that I could be a director," says the outgoing Shelton, who also served as a wardrobe production assistant on Spike Lee's "Do The Right Thing" and briefly as a production assistant for "The Cosby Show" in 1988-89. "I had been on a lot of video shoots and I watched the directors. They didn't have shot lists, they didn't do storyboards, I had never seen a treatment, they'd just go in and shoot. And I thought: This is something I can do."

Determined to work only in the film industry or starve, Shelton shot a video for actor Tico Wells. With a \$4,000 budget, Shelton completed the video with \$48 left and help from sympathetic professionals. "I made every mistake in the book," she jokes.

Despite her inexperience, Warlock Records saw evidence of her raw talent and gave Shelton \$8,000 to shoot a clip for an all-star, "Free South Africa"-themed single. Shelton came in under budget, but she says the video, which was eight minutes long, never aired.

By November 1989, Shelton had started classes at NYU. Salt-N-Pepa were completing their next album, "Blacks' Magic," and she called Azor to remind him of his promise to let her direct their next video. He agreed to give her a shot.

"Expressions" ushered in a new sound and style for Salt-N-Pepa. While the tune, produced by Cheryl "Salt" James, crystallized the group's position as funky female role models, Shelton's video further established their strong image with streetwise styling, bright colors, rapid cutting, and a combination of studio performance footage and scripted location shots. With a budget of \$30,000, Shelton wrote the concept with Azor and James, and turned the project around in five days.

Next, she co-produced the "Funhouse" clip for Kid 'N Play, then directed Kwamé & A New Beginning's "Ownlee Eue."

"People were starting to realize I could actually direct stuff," says Shelton. "I think especially because I was female that people thought 'Expressions' was a fluke. It's a very

sexist industry."

In a world dominated by male directors, sexism is something Shelton continues to deal with. "People think you slept with somebody or that there's some male figurehead telling you what to do," she says. In fact, for a while she cut her hair very short in an effort to look less feminine. "I had long hair, but people always thought I was one of the dancers or somebody's girlfriend. But they'll just have to deal with my looking like a girl because I'm growing my hair back now."

Like many minority directors, Shelton is also frustrated by the narrow scope and low budgets of many of the videos offered to black directors. Though she is now being offered some clips for white acts, basically she finds that "black directors do black artists that do rap and R&B. They tend not to do rap and R&B artists [with budgets] that go over \$100,000... If you give me \$75,000, I like to make it look like \$100,000 because I put a lot of energy into it. At the same time, I can't compete with

somebody who already has \$100,000," she says.

"I want to be eligible for everything," she says of her desire to work with artists in various genres. "Not that I ever want to stop doing black artists."

Despite having to deal with such issues, Shelton says she has no major complaints. "For me, this is great because I never wanted to work in anything but film. I'm making films to music; I'm making a living doing what I wanted."



by Melinda Newman

COMING TO A STORE NEAR YOU: VH-1, Warner Bros., and Musicland have joined together to push the "VH-1 Easy CD," a 16-song compilation featuring such WB artists as k.d. lang, Los Lobos, Seal, Chaka Khan, and Little Village.

Starting Monday (1), the disc is available in 800-plus Musicland and Musicland logo Sam Goody stores. A special counter display was created that will hold 20 CDs.

Priced at \$4.44 to appeal to impulse buyers, the CD also contains a coupon good for \$2 off the latest release from any of the artists featured on the CD.

"When I was a kid, Warner Bros. put out the 'Warner Reprise Loss Leaders,' which were samplers sold through record sleeves that cost \$1 for a single record or \$2 for a double set," recalls Jeff Gold, WB senior VP of creative services. "And it's something I've wanted to try again since I started here a few years ago."

WB approached VH-1, which loved the idea of being associated with the CD, and then lined up the retail partner. "Basically, WB, VH-1, and Musicland are doing this without making a profit," Gold says. "The artists are getting mechanical royalties, but waived the artist royalties."

VH-1 and WB split the cost on a 30-second spot plugging the CD, produced by VH-1, that will run 12 times a day.

The appeal for VH-1 is the off-air exposure, says director of marketing Bo Overlock. Besides the channel's name appearing on the CD, VH-1 will have banners up at summer concerts by the artists appearing on the CD. In exchange, the tours will be plugged on the channel at the end of the spots pushing the CD.

Warner decided which artists would appear on the CD. "WB believes that VH-1's demographic doesn't have the opportunity to sample music like they used to. The intention with this is to further expose our record-buying audience to these artists," says Overlock.

Both VH-1 and Warner Bros. say they hope this is just the first of a series, but they're waiting for the results of the debut CD before planning further.

VH-1'S DISC WILL be getting some competition from MTV and Tommy Boy Records, which have teamed up to release "MTV Party To Go, Vol. 2." The record, which contains 12 dance tracks, was released May 26. A portion of the proceeds from the project will go to the AMC Cancer Research Center in Denver. In addition to CD and cassette, the project is also availa-

ble on home video. Among the tracks included are Marky Mark's "Good Vibrations," Naughty By Nature's "O.P.P.," and P.M. Dawn's "Set Adrift On Memory Bliss"... In other MTV news, the channel has linked with PolyGram Diversified Entertainment to produce a 30-minute, preconcert show that will air on MTV and pay-per-view outlets prior to the Guns N' Roses PPV special Saturday (6). This marks the first time the music channel has produced a special specifically for a PPV outlet. Additionally, MTV will air clips from the group's "Concert For Life" appearance as well as exclusive band interviews on the channel to promote the PPV... Lastly, congratulations to MTV Brasil, which was named media of the year by the Brazilian Assn. of marketing and advertising columnists. The music channel, which launched only 18 months ago, is one of the youngest media enterprises to win the 25-year-old prize.

NORTHERN EXPOSURE: After four years in the Washington, D.C.-area, video/live-appearance show "Dance Explosion" has changed its name, format, and location. Executive producer Mike Esterman has relocated to Deal, N.J., to be closer to New York, and has renamed the show "Street Jam" to allow genres other than dance on the program. Additionally, the new show features more artist segments interspersed with the videos rather than dancers. Esterman says he's negotiating with syndicators now to relaunch the program nationally. His idea is to shoot from a different city each week and tie in with radio stations in each locale. He's also looking at launching a separate local New York-area show. A pilot with Kris Kross has been shot, and Esterman is shopping that to get the new deal. He can be reached at 908-502-8183.

NMS UPDATE: The New Music Seminar is fast upon us, faster than usual because it has been moved to June to avoid conflicting with the Democratic National Convention in New York. We certainly know that NMS cannot be all things to all people, but the video pickings are pretty slim this year, with quality stressed over quantity. In addition to the annual Music Video Assn. meeting that is always held, there are only two panels dedicated solely to music video (this compares with five each on publishing and legal affairs). The first video panel is "Video Under \$10,000: Making It And Getting It Played," which will be moderated by Fred Feldman from Profile Records. The second panel is "Rate Your Videos With The Experts," hosted by Mark Weinstein, of R&R Freelance. During this session, programmers will rate videos provided by seminar attendees and say whether they would add them to their shows and why. Although other panels, such as marketing and A&R sessions, will undoubtedly address video, some video industryites have expressed concern about whether their higher-ups will spring for the seminar fee.

Music Video

ARTISTS & MUSIC

NEW VIDEOCLIPS

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

CHARLATANS U.K.

Don't Want To See The Sights
Between 10th And 11th/Beggars Banquet
Midnight Films
Samuel Bayer

TONI CHILDS

Heavens Gate
House Of Hope/A&M
Cyclone Pictures
Toni Childs

JOE DIFFIE

Ships That Don't Come In
Regular Joe/Epic
George Wieser, Len Eppard/Flashframe Films
Jack Cole

DJ MAGIC MIKE & M.C. MADNESS

Class Is In Session
Ain't No Doubt About It/Cheatah
Robert Michael Ingria
Robert Michael Ingria

BRYAN GENESSE

Now Sensation
Focussed/Mahlia
Sue Travis Miller/Red Hots
Daniel Pomeroy

KRIS KROSS

Warm It Up
Totally Krossed Out/Ruffhouse-Columbia
Joseph Uliano/Fragile Films
Rich Murray

CHRIS LEDOUX

Riding For A Fall
Western Underground/Liberty
Chris LeDoux, Gary Eckert/Telescene
Gary Eckert

MARIO MARTIN

It Takes A Lotta Heart
Keep It On The Country Side/D.P.I.
Kitty Moon/Scene Three
Larry Boothby

MARTINA MCBRIDE

The Time Has Come
The Time Has Come/RCA
James O'Mara, Kate Ryan/O'Mara & Ryan
James O'Mara, Kate Ryan

VINCE NEIL

You're Invited But Your Friend Can't Come
Encino Man, Original Motion Picture Soundtrack/Hollywood
Lexi Godfrey/KRT-Howlin' Pictures
Larry Jordan

QUEEN LATIFAH

How Do I Love Thee
Nature Of A Sista/Tommy Boy
Anne Mullen/Straightline Films
Sarah Prozek

ROLLINS BAND

Tearing
The End Of Silence/Imago
Jeanne Muller/Mocivision Films & Parallax
Modi

SAWYER BROWN

Cafe On The Corner
Dirt Road/Liberty
Martin Fischer/High Five Productions
Mike Salomon

SPINAL TAP

The Majesty Of Rock
Break Like The Wind/MCA
Randi Wilens/Original Video
Chris Painter

TRIQUE

Booty
Triqster/Inderoic
Bobby Broome/Clean Sweep Productions

AS OF JUNE 6, 1992

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



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BREAKTHROUGH

Annie Lennox, Why

EXCLUSIVE

Mariah Carey, I'll Be There (Unplugged)
The Cure, Friday I'm In Love
Def Leppard, Make Love Like A Man
*Faith No More, Midlife Crisis
*Guns N' Roses, November Rain
Metallica, Wherever I May Roam

HEAVY

Black Crowes, Remedy
Genesis, Hold On My Heart
Vince Neil, You're Invited...
Nirvana, Come As You Are
Pearl Jam, Even Flow
Queen, Various Tracks
Red Hot Chili Peppers, Under...
Bruce Springsteen, Better Days
U2, One (Vers III)
Van Halen, Right Now

STRESS

Bryan Adams, Touch The Hand
Arrested Development, Tennessee
Tom Cochrane, Life Is A Highway
En Vogue, My Lovin'
Sophie B. Hawkins, Damn... (Vers II)
Michael Jackson, In The Closet
Midnight Oil, Sometimes (Live)
Mr. Big, Just Take My Heart
Ozzy Osbourne, Road To Nowhere
Shakespeare's Sister, Stay
Sir Mix-A-Lot, Baby Got Back
Soundgarden, Rusty Cage
*Soup Dragons, Divine Thing
Sting/Eric Clapton, It's Probably Me
Wilson Phillips, You Won't See Me Cry

BUZZ BIN

Beastie Boys, So What'cha Want
XTC, The Ballad Of Peter Pumpkinhead

ACTIVE

*Tori Amos, Crucify
Arc Angels, Living In A Dream
Army Of Lovers, Crucified
Lindsey Buckingham, Wrong
The Charlatans UK, Weirdo
Concrete Blonde, Someday?
*Firehouse, Reach For The Sky
Sass Jordan, Make You A Believer
Richard Marx, Take This Heart
John Mellencamp, Now More...
Midi Maxi & Efti, Bad, Bad Boys
Roxy Blue, Rob The Cradle
ZZ Top, Viva Las Vegas

ON

*Afghan Whigs, Conjure Me
Jeffrey Gaines, Hero In Me
Slaughter, The Wild Life
*Matthew Sweet, I've Been Waiting
*Teenage Fanclub, What You Do To Me
*Toad The Wet Sprocket, All I Want
*DENOTES ADDS



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CURRENT

Wilson Phillips, You Won't See Me Cry
Sting/Eric Clapton, It's Probably Me
Jesus And Mary Chain, Far Out & Gone
Salt-N-Pepa, Expression
Dead Milkmen, The Secret Of Life
EMF, Getting Through
Amy Grant, I Will Remember You
Paula Abdul, Will You Marry Me?
Lush, Superblast
Genesis, Hold On My Heart
Bas N, Superficial Love
Main Source, Fakin' The Funk
The Blues Bros. Band, Red, White...
Twisted Sister, We're Not Gonna...
Van Halen, Right Now
Shanice, I'm Crying
Tesla, What You Give
Red Hot Chili Peppers, Suck My Kiss
Simply Red, For Your Babies
Howard Jones, Lift Me Up
Heavy D. & The Boyz, Don't Curse
The Charlatans UK, Weirdo



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Tom Cochrane, Life Is A Highway
Queen, These Are The Days Of...
Ottmar Leibert, Reaching Out 2 U
Richard Marx, Take This Heart
Ringo Starr, Weight Of The World

FIVE STAR VIDEO

Ephraim Lewis, It Can't Be Forever

ARTIST OF THE MONTH

Wilson Phillips, You Won't See Me Cry

GREATEST HITS

Michael Bolton, Steel Bars
Celine Dion, If You Asked Me
En Vogue, My Lovin'
Genesis, Hold On My Heart
Amy Grant, I Will Remember You
Michael Jackson, In The Closet
Bonnie Raitt, Not The Only One

HEAVY

Sophie B. Hawkins, Damn...
Lionel Richie, Do It To Me
Jon Secada, Just Another Day
Bruce Springsteen, Better Days
Vanessa Williams, Just For Tonight

WHAT'S NEW

Tori Amos, Crucify
Tracy Chapman, Bang Bang Bang
Enya, Book Of Days
Garland Jeffries, The Answer
k.d. Lang, Constant Craving
Annie Lennox, Why
Lyle Lovett, She's Already Made Up...
Robert Palmer, Every Kind Of People
Simply Red, For Your Babies
Sting/Eric Clapton, It's Probably Me



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Boyz II Men, Sympin'
Gerardo, Oye Como Va
Jodeci, Come And Talk To Me
Mellow Man Ace, What's It Take To...
Vanessa Williams, Just For Tonight

BOX TOPS

2Pac, Brenda's Got A Baby
2Pac, When My Homies Call
A Tribe Called Quest, Scenario
Aaron Hall, Don't Be Afraid
Arrested Development, Tennessee
Beastie Boys, So What'cha Want
Choice, HIV Positive
Cypress Hill, Hand On The Pump
Das EFX, They Want EFX
Dr. Dre, Deep Cover
En Vogue, My Lovin'
Fu Schnickens, La Schmoove
Ghetto Girlz, My Man's Playing...
Keith Sweat, Why Me Baby?
Kris Kross, Jump
Lidell Townsell & M.T.F., Nu Nu
Lisa Stansfield, All Woman
MC Brains, Everybody's Talkin'...
Michael Jackson, In The Closet
Michael Jackson, Remember The Time
Mint Condition, Breakin' My Heart
Naughty By Nature, Uptown Anthem
Penthouse Players...Explanation...
Pete Rock/C.L. Smooth, They Reminisce...
Queen, Bohemian Rhapsody
R. Kelly, Honey Love
Rare Essence, Work The Walls
Shabba Ranks, Mr. Loverman
South Central Cartel, Ya Getz Clowned
Super Cat, Ghetto Red Hot
Syk Smoov, Trick Wit A Good Rap
Teddy Riley, Is It Good To You
Tevin Campbell, Goodbye
Yo Yo, Homegirl Don't Play Dat

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U2, One
Weird Al Yankovic, Smells Like Nirvana
Red Hot Chili Peppers, Under...
Kris Kross, Jump
Vanessa Williams, Just For Tonight
The Cure, Friday I'm In Love
Sophie B. Hawkins, Damn...



Black Entertainment Television

14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS

JT Taylor, Follow Me
Everette Harp, Let's Wait Awhile
Boyz II Men, Sympin'
Joe Public, I Miss You
Brian McKnight, The Way Love Goes
B Angie B, Class Act

HEAVY

En Vogue, My Lovin'
Kris Kross, Jump
Tracie Spencer, Love Me
Chaka Khan, Love You All My Lifetime
R. Kelly, Honey Love
Alyson Williams, You Can't Have...
Melli'sa Morgan, Still In Love With You
Gerald Levert, School Me
Michael Jackson, In The Closet
Lisa Stansfield, All Woman
Arrested Development, Tennessee
Keith Sweat, Why Me Baby?
Das EFX, They Want EFX (Radio Remix)
Lionel Richie, Do It To Me
Gary Brown, Don't Make Me...
Prince, Money Don't Matter 2 Night
Mint Condition, Forever In Your Eyes
Damian Dame, Gotta Learn My Rhythm
Soul II Soul, Joy
The Boys, The Saga Continues
Hammer, This Is The Way We Roll

MEDIUM

Nice & Smooth, Sometimes I...
Ho Frat Ho, Ho Frat Swing
Shabba Ranks, Mr. Loverman
Heavy D. & The Boyz, Don't Curse
CeCe Peniston, Keep On Walkin'
College Boyz, Victim Of The Ghetto
Tracy Chapman, Bang Bang Bang
Vanessa Williams, Just For Tonight



Continuous programming
2806 Opryland Dr, Nashville, TN
37214

HEAVY

Alan Jackson, Midnight In Montgomery
*Aaron Tippin, I Wouldn't Have It...
Billy Dean, Billy The Kid
Billy Ray Cyrus, Achy Breaky Heart
Dwight Yoakam, The Heart That...
Joe Diffie, Ships That Don't Come In
John Anderson, When It Comes To You
*Lorrie Morgan, Something In Red
Martina McBride, The Time Has Come
Matthews, Wright & King, Power...
McBride & The Ride, Sacred Ground
Michelle Wright, Take It Like A Man
Reba McEntire, The Night The...
Rodney Crowell, Lovin' All Night
Sawyer Brown, Some Girls Do
Shenandoah, Rock My Baby

HOT SHOTS

Brooks & Dunn, Boot Scootin' Boogie
Dennis Robbins, Home Sweet Home
Linda Davis, He Isn't My...
Mark Chesnutt, I'll Think Of Something
M. Stuart/T. Tritt, This One's Gonna...
*Paulette Carlson, The Chain Just
Broke
Stacy Dean Campbell, Rosalee
The Bellamy Brothers, Cowboy Beat

MEDIUM

Cleve Francis, You Do My Heart Good
Confederate Railroad, She Took...
*Crystal Gayle, Three Good Reasons
Dan Seals, Mason Dixon Line
Darryl & Don Ellis, Goodbye Highway
Davis Daniel, Still Got A Crush On You
Glen Campbell, Rock-A-Doodle
Hal Ketchum, Past The Point Of Rescue
Hank Williams, Jr., Come On Over...
*Little Texas, You And Forever And Me
Live 'N Kickin', You Don't Need...
Marie Osmond, True Love Never...
Michael White, Familiar Ground
Neal McCoy, Where Forever Begins
*Pirates Of The Mississippi, Too Much
Prairie Oyster, Will I Do...
*Ricky Skaggs, From The Word Love
*Rob Crosby, She Wrote The Book
Roger Springer, The Right One Left
Ronnie Reeves, What If You're Wrong
Rosie Flores, Blue Highway
Sammy Kershaw, Yard Sale
*The Forester Sisters, I Got A Date
Tim O'Brien, One Way Street
Travis Tritt, Bible Belt
*DENOTES ADDS



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ADDS

Mark Chesnutt, I'll Think Of Something
Crystal Gayle, Three Good Reasons
Brooks & Dunn, Boot Scootin' Boogie
Little Texas, You And Forever And Me
Pirates Of The Mississippi, Too Much

HEAVY

Little Texas, First Time For Everything
Dan Seals, Mason Dixon Line
Sawyer Brown, Some Girls Do
Tracy Lawrence, Today's Lonely Fool
McBride & The Ride, Sacred Ground
Rodney Crowell, Lovin' All Night
Michelle Wright, Take It Like A Man
Shenandoah, Rock My Baby
Reba McEntire, The Night The...
Billy Ray Cyrus, Achy Breaky Heart
Joe Diffie, Ships That Don't Come In
Confederate Railroad, She Took...
Alan Jackson, Midnight In Montgomery
Martina McBride, The Time Has Come
John Anderson, When It Comes To You
Dwight Yoakam, The Heart That...
Matthews, Wright & King, Power...
Dennis Robbins, Home Sweet Home
Davis Daniel, Still Got A Crush On You
Neal McCoy, Where Forever Begins
Cleve Francis, You Do My Heart Good
Billy Dean, Billy The Kid

MEDIUM

Travis Tritt, Bible Belt
Dolly Parton, Straight Talk
Deanna Cox, Texas Sidestep
Lionel Cartwright, Family Tree
Marie Osmond, True Love Never...
Roger Springer, The Right One Left
Wayne Newton, The Letter
Hank Williams, Jr., Come On Over...
Anne Murray, I Can See Arkansas
Darryl & Don Ellis, Goodbye Highway
Linda Davis, He Isn't My...
The Bellamy Brothers, Cowboy Beat
Tim O'Brien, One Way Street
Ronnie Reeves, What If You're Wrong
Special People, Fair Shake
M. Stuart/T. Tritt, This One's Gonna...
Stacy Dean Campbell, Rosalee
Karla Taylor, Little By Little
Michael White, Familiar Ground
Sammy Kershaw, Yard Sale



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Tom Cochrane, Life Is A Highway
Genesis, Hold On My Heart
May May, Life Is A Test
Hammer, This Is The Way We Roll
Howard Jones, Lift Me Up
Garland Jeffries, The Answer
Sting/Eric Clapton, It's Probably Me
Celine Dion, If You Asked Me
Jennifer Batten, Flight Of The...



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90028

HEAVY

Red Hot Chili Peppers, Under...
Social Distortion, Bad Luck
The Sugarbushes, 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
U2, One
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
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Original Flavor, You'll Be Proud...
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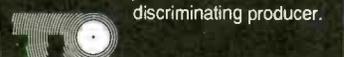
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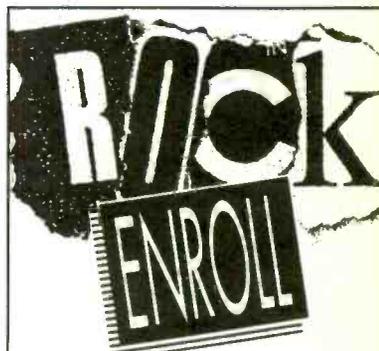
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AUCTIONS

ABSOLUTE AUCTION

BANKRUPTCY AUCTION: UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF FLORIDA

CASE # 92-11854-BKC-SMW

Re: CAREER INSTITUTES OF AMERICA/MIAMI BEACH, INC.

CASE # 92-11855-BKC-SMW

Re: CAREER INSTITUTES OF AMERICA, INC.

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French Govt. Passively Resisting Virgin Plea Won't Amend Sunday Trade Laws But May Expand Exceptions

■ BY EMMANUEL LEGRAND

PARIS—The French government has apparently decided to take a less-than-dramatic stand on the campaign by Virgin Retail and other stores to be allowed to trade on Sundays.

Martine Aubry, the government is to do nothing at all. In a newspaper interview, published ironically on a Sunday, she said the authorities have no plans to amend the 1906 law that restricts trading to a very limited number of goods and types of outlets.

However, she added that the gov-

ernment is eager to "expand the list of exceptions in order to take into account the evolution of the needs of French consumers."

Aubry listed among the possible exceptions areas with a high number of tourists but, she added, it has to be done "with the agreement of trade unions and professional organizations." According to her interpretation of the law, it will be left to local representatives of central government to decide whether a store can be allowed a dispensation.

She comments, "Things are clearer now; either those concerned by this issue ask for a dispensation and are granted the authorization, or they will have to respect the law. In this regard, we are going to enhance the sanctions."

Virgin Retail has been at the center of the heated debate over Sunday trading for nearly two years. The French company's president, Patrick Zelnik, has campaigned for the government to extend the number of stores that are allowed to open seven days a week to those trading in "cultural goods," e.g., records, books, and videos.

Asked whether Virgin will now be granted dispensation to trade on Sundays, Aubry says the decision would be the responsibility of the local government official, as with every other operation that applied.

Aubry has shied away from stating whether she feels the products sold by Virgin are cultural goods. "You know, one can buy a cassette or a book during the week and listen to it on Sundays, or even go to a concert on the same day.

"I don't see how those who decide to spend their leisure time reading or listening to music should be treated differently to those who prefer drawing or fishing."

Zelnik says he is "disappointed" by the government's decision. He labels the thinking as "conservative" because it ignores the concept of cultural goods for which he has been fighting.

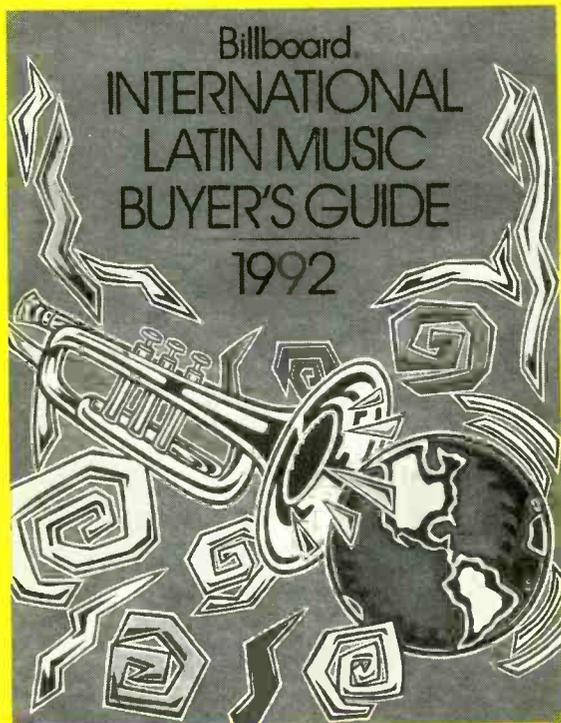
He states, "I think it is an error because it means that France, a country that has always defended the specific aspect of cultural goods, has lost an opportunity to really express the importance and the uniqueness of these goods. Instead, books, records, and video are treated as any other product."

Nonetheless, Zelnik hopes the Virgin megastore in the Champs-Elysee in Paris may be granted a dispensation because of its siting in a tourist center.

FOR THE RECORD

The story "Weak Sales, Strong Expectations," which appeared in the France Spotlight in the May 23 Billboard, was written by Mike Hennessey. Incorrect credit was given.

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CHINA: The latest, and highly unlikely, pop phenomenon is a medley of revolutionary songs extolling the thoughts of the late Chairman Mao Tse-Tung set to a quasi-rock beat. Retailing at a little less than a dollar, the album "Red Sun" is a great leap forward compared with traditional musical propaganda. Produced last year in Shanghai and released only in tape format by one of the fledgling independent record companies, it has proved massively popular with all age groups, easily outselling the music of Hong Kong's Canto-pop brigade. The patriotic lyrics espouse the old-fashioned sentiments of the Cultural Revolution—"The sun is reddest/Chairman Mao is dearest/Your doctrines always shine in our hearts"—but whereas the appeal to older people is nostalgic, to the younger generation such slogans sound alien and slightly camp. According to one student: "What this tape does is provide us with a glimpse into a past which none of us have had to face, but which our parents and grandparents went through. I guess it's a musical, emotional bond." **HANS EBERT**

FRANCE/JAPAN: Little is known about composer and multi-instrumentalist **Pascal Comelade**, who lives in the Pyrénées mountains near the Franco-Spanish border. His music is even more mysterious; imagine **Eric Satie** meeting **Lewis Carroll** with **Nino Rota**, the **Wizard of Oz**, **Federico Fellini**, and **Tom Waits** all along for the ride. Each of the 12 pieces on Comelade's latest album, "Ragazzin' The Blues" (on the Nancy-based label **Disques Du Soleil Et De L'Acier**), sounds like a brief film soundtrack to which the listener is invited to add his or her own images. Using an eccentric variety of instruments (from grand piano to toy piano), he harnesses a wide range of styles (waltz, rumba, polka, tango, blues) to his seemingly limitless imagination. Although comparatively unknown in France, Comelade has built a strong following in Japan. Such is his influence there that a local musician, **Satsuki Shibano**, released an album last year on the **Newdisc** label featuring the compositions of Comelade, **Satie**, and **Déodat De Séverac**. **EMMANUEL LEGRAND**

TRINIDAD: "United Tribes" is the latest album by **Taxi**, the group that came to prominence last year with the runaway Calypso smash "Dollar Wine." Released on the group's own **Taxi** label (distributed by **Rainbow Wirl Inc.**), "United Tribes" has bypassed the traditional February Carnival-time release schedule, and clearly the group is gambling on the album attracting attention well beyond the local area. It certainly boasts plenty of songs in a North American style—dance, hip-hop, rap, and a couple of ballads—as well as the vibrant calypso rhythms for which the band is best known. To promote the album, **Taxi** embarked last month on a tour that will take it through the entire Caribbean, along the Eastern seaboard of the U.S., up to Canada, and possibly on to Europe. **D.S.**

SPAIN: **Superelevis**, a three-piece group that defines its sound as "emotional music of resistance," recently won the prestigious **Barcelona Biennial**, a rock competition held by **Barcelona City Hall** to find the best new local talent. The group's extraordinary album, "Kiss Me When You Dance," released on the tiny Madrid-based indie label **Triquinose**, has provoked critics if not the pop masses. The band has completely stripped down classic songs by such acts as the **Beatles**, **Lightnin' Hopkins**, **Neil Young**, **Elvis Costello**, and **Elvis Presley**. According to band leader **Anki Toner**, "They are not versions but restructured forms." Side one of the album

consists of five "restructured forms" of "Lucy In The Sky With Diamonds," sung in English with additional lyrics by **Toner** and rendered with a minimalist sound that is simultaneously soporific, challenging, and disturbing.

HOWELL LLEWELLYN

GERMANY: The techno single "Das Boot" (Polydor) by **U96** is still going strong after topping the chart for 13 weeks. Having enjoyed the distinction of being the first techno track to hit No. 1, and the first title to top the singles chart without being released in 7-inch vinyl, "Das Boot" has now become only the second single ever to achieve platinum status (500,000-plus copies). The other single was "Verdammt Ich Lieb Dich" by **Matthias Reim**, also on Polydor. "Das Boot" has also topped the charts in Austria and Switzerland, and worldwide sales are now estimated to be around 1 million. **ELLIE WEINERT**



Hold The Obit: Vinyl LP Is Hanging On In Japan

■ BY STEVE McCLURE

TOKYO—Reports of the death of the LP in Japan have been exaggerated.

While the venerable format accounts for less than 1% of the market, the first quarter of 1992 has seen something of a comeback for vinyl, which last year (Billboard, Feb. 16, 1991) seemed destined to go the way of the dodo.

Production of long-playing records was 198,000 units in the Jan. 1-March 31 period, up 23% over 1991's first quarter, representing production value of 342 million yen (\$2.65 million), a 41% rise.

The reason for this is that one company, Toyo Kasei, continues to press LPs in Japan for record companies catering to the hardcore jazz/

audiophile market. Last year the Tokyo-based firm expected to be out of the vinyl-pressing business altogether by 1992, meaning record firms would have to get analog discs pressed in South Korea or the U.S.

But due to enduring demand for jazz LPs—almost exclusively by foreign artists—the company is keeping its production line open.

Total LP production in Japan is expected to top the 1-million mark this year, compared with 1991's figure of just under 900,000. Further signs of the stable niche the format has come to occupy include continuing production of turntables—albeit at the upper end of the market—by major hardware firms, and the fact that the well-known Nagaoka Co. is still making phonograph needles.

Domestic Repertoire To Get More Radio Play In France

■ BY PHILIPPE CROCC

PARIS—French repertoire, for so long the “poor relation” of Anglo-American pop when it came to private radio station programming in France, is to get more exposure on FM stations, following an agreement signed by Bertrand Delcros, director of the French record association SNEP, and Dominique Fortunato, head of the Syndicat National des Radio Privées.

Under the deal, the stations will allocate 40% of air time to French repertoire—and one-fifth of this airplay will be devoted to emerging talent.

In return, French record companies are to create a fund to help finance the training of radio personnel.

The new agreement follows an accord with the Syndicat Interprofessionnel des Radios et Televisions Independentes, representing 30 local stations, that 35% of program time

will be allocated to French repertoire.

Commenting on the agreements, Eric Dufaure, public affairs director of French performing right society SACEM—which has consistently criticized FM radio for its neglect of French writers and artists—says, “It is vital for the preservation of French repertoire that more air time be allocated to national music. SACEM welcomes these agreements, for without them it is difficult to see how French record companies could continue to invest so substantially in French recordings and French artists.”

With record sales sluggish in France, record companies are facing the need to safeguard sales levels by generating more export business. “But an artist has to secure a national following before he or she can achieve international success,” says Dufaure. “And for this, radio play is indispensable.”

newsline...

MCA VICTOR'S first directly signed act, Luna Sea, has had 53,000 copies of its debut album, “Image,” shipped since its May 21 release. MCA Victor, formed July 1 of last year, is 50% owned by MCA Music Entertainment Group, 25.5% by Victor Co. of Japan (JVC), and 24.5% by Victor Musical Industries. The company, which handles the Geffen, MCA, and GRP labels in Japan, projects sales of \$58.14 million for its first year.

DUTCH ORCHESTRAS have a collective agreement for the first time. The deal, negotiated between the two unions representing the musicians and the employers' organization CNO, represents a 3.5% pay rise. The agreement affects 1,200 players.

CREATION RECORDS is launching four new labels in the U.K.: Infonet for underground dance acts, Ice Rink, August, and rerelease operation Rev-Ola.

A THREE-DAY jazz festival is to be held June 26-28 in Warsaw. Featuring John McLaughlin, Mike Mainieri, and Steps Ahead and the Modern Jazz Quartet, the event is being promoted by Mariusz Adamiak, owner of the Aquarium jazz club and the Aquarium Concert Agency.

Beat Factory Productions Gears Up Founder Realizes ‘Dream’ With New Rap Label

■ BY LARRY LeBLANC

TORONTO—Articulate and street, Ivan Berry knows that being in front of an audience or rapping at the mike is one thing, but having full creative control and owning a publishing and record company can be even more rewarding.

Berry and his partner, singer/instrumentalist Rupert Gayle, operate the Toronto-based indie production/management firm Beat Factory Productions, which produces and manages acts Dream Warriors (on Island/4th & B'way), HDV (Isba), B Cool (Capitol), Michie Mee and La Luv, Organized Rhyme, Split Personality, and Gillian Mendez, as well as manages Luv & Sas (BMG).

Beat Factory recently expanded its activities by forming the Boom-bastic Music Inc. label. Its leadoff releases, from Organized Rhyme and Gayle, have been picked up for worldwide distribution by A&M Records Canada.

“I developed a relationship with the A&M [Canada] staff dealing with the Dream Warriors stuff on Island,” says Berry about the label move. “Faisal Durrani [Ontario promo rep] suggested that I open a record company to have more control of our work. I said, ‘Who’s going to give me a label?’ The next day Faisal phoned back to tell me that [A&M president] Joe Summers said he’d love to have me. Now I’m keeping real close with A&M. I hope to educate them about the street and I hope I can be educated about the business and political sector of things.”

“Ivan brings a freshness and a street feel to our company,” says Summers. “What made it attractive was Ivan’s commitment and enthusiasm. I like doing business with him.”

While Canadian labels no longer dismiss rap as a brutal sound to be ignored, Berry points out that most are neither quick to sign domestic rap acts nor employ A&R people knowledgeable of the genre. “After the Dream Warriors have sold 85,000 records here, Maestro’s [Fresh-Wes] first album sold 180,000 and his second album has sold 75,000, Kish sold 40,000, and Simply Majestic sold 20,000, I don’t get why we still can’t sign rap acts in Canada,” he says. “Companies here need more people in A&R positions who’ll go out to the clubs. You don’t have to be a hip-hopper, if you hate the music, no problem, but hire somebody who will check these groups out.”

The son of the chief electrician at a sugar factory on the Caribbean island of St. Kitts, Berry and his family came to Canada in 1979 when he was 15 and had already developed a massive enthusiasm for calypso music. “I had lots of friends in bands like the G.I.’s Brass,” he says. “I used to look at them play for hours and dream of either being a musician or in the music business.”

While in high school, Berry thought of becoming a lawyer but changed his mind after meeting

Gayle, Richard Rodwell, and Len Grant and began managing their band, Street Beat (later renamed Traffic Jam). He found booking club dates with promoters exhilarating and trying to reach A&R record executives challenging.

“I love to talk, to argue, and negotiate,” he says. “It was like a great argument. It was like, ‘I’m going to keep at it and one of those days they’re going to open their doors.’”

While the members of Traffic Jam were rehearsing each day in the basement of Gayle’s house, his brother L.A. Luv would tell them his friends rapped and they should play a couple of beats for them to rap. “Finally, to get him off our case, we told him to bring in some rappers and we’ll drop in a beat,” says Berry. “He brought in Michie Mee and

‘Companies here need more people in A&R positions who’ll go out to the clubs, who’ll check these groups out’

Krush and Skag, and we dropped some beats. This was in 1985 or 1986.

“Then we got [the track] played on Ron Nelson’s ‘Fantastic Voyage’ program [on CKLN] and started getting a lot of feedback.”

Fed up with performing locally and not getting paid, Berry and his friends decided to form Beat Factory Productions and get into production and management. “We called it that because we were going to be making rap beats and making so much of them that it’d be like a damn factory,” says Berry.

However, rap was then an underground phenomenon in Canada, and when shopping an EP by Michie Mee and L.A. Luv and Rumble (the first Canadian rappers to make it onto vinyl), produced by Scot LeRock and KRS-ONE, Berry found that labels here cared little about discovering such acts on their own turf. “I didn’t know anybody in the A&R departments on a personal basis and I wasn’t able to even get through to talk to them,” he says. “All I could do was send demos and hope they got past the secretary.”

Berry, however, was then introduced to First Priority executives by LeRock and Simply Majestic’s Anthony Bond, resulting in Michie Mee getting signed by the New York label, followed by Beat Factory acts Carla Marshall, Gillian Mendez, and the instrumental band Sike.

Michie Mee and L.A. Luv, currently without a label, later won considerable international attention for the 1988 First Priority/Atlantic tracks “Elements Of Style” and “Victory Is Calling,” and the 1991 album “Jamaican Funk—Canadian

Style.”

It was in 1987 that Berry first met Dream Warriors’ rapper King Lou (Louis Robinson) at a local dance. “He pulled me into a bathroom and started rapping to me and telling me how the music would go,” recalls Berry. “I thought this guy was just the weirdest thing. There was something I liked, but I was scared to touch those songs. One of the songs was ‘Multiverse,’ which we recorded on the first album.”

Berry was impressed enough by King Lou to hire him as a background vocalist for Michie Mee and L.A. Luv. “He also started writing songs for her,” says Berry. “After two years, he said, ‘Let me go into the studio.’ That’s when he started recording with Q [Frank Allert].”

Despite the showing of Michie Mee and L.A. Luv, Berry failed to interest any Canadian label in signing Dream Warriors. After a short-lived package deal of Dream Warriors, Krush & Skad, and Young Uprising in 1988 with First Priority in which no sides were issued, Berry went to England, where Nick Smash, an A&R representative at Island’s 4th & B’way label, agreed to sign the group to a four-album deal.

The Dream Warriors’ 1991 debut album, “And Now The Legacy Begins,” featured the tracks “My Definition Of A Boombastic Jazz Style” and “Wash Your Face In My Sink,” both of which reached the U.K.’s top 20. Last year, the duo toured England, Japan, and Australia, and performed in 35 cities in Europe. “Definition,” based on the theme of the Canadian TV game show of the same name and written by Quincy Jones, was the band’s most successful Canadian single, reaching No. 12 on The Record’s singles chart.

While the Dream Warriors’ debut used such diverse musical elements as funk, jazz, reggae, rock’n’roll, ska, calypso, and “hardcore Jane & Finch hip-hop,” Berry indicates the follow-up will be even more musically eclectic.

“We’ve got 10 tracks finished, one of which is a track we did with the [local] Sowetean group Siyakra rapping over African music and instrumentation with African vocals,” he says.

Besides overseeing the Dream Warriors, Beat Factory is currently building a 4,000-square-foot, 24-track SSL studio on an acre and a half of property in Basseterre, St. Kitts, which is expected to be completed next summer. “It’s a studio for the Beat Factory acts to go down to and be really creative and not have the hassles of materialism, time, family, or girlfriends,” says Berry.

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HITS OF THE WORLD



EUROCHART HOT 100 5/8/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES	
1	1	TO BE WITH YOU MR. BIG ATLANTIC	
2	4	RHYTHM IS A DANCER SNAP LOGIC	
3	2	YOU TEN SHARP COLUMBIA	
4	3	DAS BOOT U96 POLYDOR	
5	5	PLEASE DON'T GO K.W.S. NETWORK	
6	NEW	JUMP KRIS KROSS COLUMBIA/SONY	
7	NEW	MY LOVIN' (YOU'RE NEVER GONNA GET IT) EN VOGUE EASTWEST	
8	10	HANG ON IN THERE BABY CURIOSITY RCA	
9	7	STAY SHAKESPEAR'S SISTER LONDON	
10	12	WHY ANNIE LENNOX RCA	
ALBUMS	1	2	QUEEN GREATEST HITS II PARLOPHONE
2	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA	
3	5	ZZ TOP GREATEST HITS WARNER	
4	3	ANNIE LENNOX DIVA RCA	
5	8	GENESIS WE CAN'T DANCE VIRGIN	
6	6	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA	
7	4	SIMPLY RED STARS EASTWEST	
8	13	CHRIS DE BURGHE POWER OF TEN A&M	
9	9	THE CURE WISH FICTION	
10	NEW	IRON MAIDEN FEAR OF THE DARK EMI	

AUSTRALIA (Australian Record Industry Assn.) 5/31/92

THIS WEEK	LAST WEEK	SINGLES	
1	1	TO BE WITH YOU MR. BIG WARNER	
2	15	ONE IN A MILLION EUPHORIA EMI	
3	2	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER	
4	14	TAKE IT FROM ME GIRLFRIEND BMG	
5	3	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM	
6	5	IN THE CLOSET MICHAEL JACKSON EPIC/SONY	
7	4	WAY OUT WEST JAMES BLUNDELL & JAMES REYNE EMI	
8	7	JAMES BROWN IS DEAD L.A. STYLE BMG	
9	9	THAT WORD (L.O.V.E.) ROCKMELONS MUSHROOM/FESTIVAL	
10	6	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM	
11	13	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM	
12	8	SUCK MY KISS RED HOT CHILI PEPPERS WARNER	
13	16	DJAPANA (GAPIRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL	
14	11	ALIVE PEARL JAM EPIC/SONY	
15	19	ORDINARY ANGELS (CLUNK EP) FRENTE FESTIVAL	
16	20	SKIN TO SKIN MELISSA PHONOGRAM/POLYGRAM	
17	12	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM	
18	NEW	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN WARNER	
19	18	THE BEST/RIVER DEEP, MOUNTAIN HIGH TINA TURNER/JIMMY BARNES MUSHROOM/FESTIVAL	
20	NEW	JUMP KRIS KROSS COLUMBIA/SONY	
ALBUMS	1	2	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
2	1	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY	
3	3	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER	
4	4	JAMES BLUNDELL THIS ROAD EMI	
5	5	MIDNIGHT OIL SCREAM IN BLUE COLUMBIA/SONY	
6	14	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL	
7	11	ANTHONY WARLOW ON THE BOARDS POLYGRAM	
8	6	DIESEL HEFFIDELITY CHRYSALIS/EMI	
9	19	SMOKIE GREATEST HITS BMG	
10	7	THE CURE WISH EASTWEST/WARNER	
11	NEW	IRON MAIDEN FEAR OF THE DARK EMI	
12	8	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL	
13	13	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM	
14	9	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER	
15	10	SIMPLY RED STARS EASTWEST/WARNER	
16	18	BABY ANIMALS BABY ANIMALS IMAGO/BMG	
17	NEW	SOUL II SOUL VOLUME III JUST RIGHT VIRGIN/EMI	
18	12	ANNIE LENNOX DIVA BMG	
19	NEW	WET WET WET HIGH ON THE HAPPY SIDE PHONOGRAM/POLYGRAM	
20	17	PEARL JAM TEN EPIC/SONY	

GERMANY (Der Musikmarkt) 5/19/92

THIS WEEK	LAST WEEK	SINGLES
1	2	RHYTHM IS A DANCER SNAP LOGIC
2	1	TO BE WITH YOU MR. BIG ATLANTIC
3	NEW	JUMP KRIS KROSS COLUMBIA/SONY
4	3	JIVE CONNIE CONNIE FRANCIS POLYDOR
5	5	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
6	4	STAY SHAKESPEAR'S SISTER LONDON
7	8	WELCH EIN TAG MARIO JORDAN BMG/AROLA
8	6	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
9	NEW	IT'S MY LIFE DR. ALBAN LOGIC/BMG
10	10	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
11	7	DAS BOOT U96 POLYDOR
12	9	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST
13	NEW	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
14	14	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
15	13	WHY ANNIE LENNOX RCA

THIS WEEK	LAST WEEK	SINGLES
1	14	CHRIS DE BURGHE POWER OF TEN POLYGRAM
2	1	WESTERNHAGEN JAJA WARNER BROS
3	2	QUEEN GREATEST HITS II PARLOPHONE
4	5	ZZ TOP GREATEST HITS WARNER
5	3	GENESIS WE CAN'T DANCE VIRGIN
6	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
7	7	ANNIE LENNOX DIVA RCA
8	6	THE CURE WISH FICTION
9	9	MR. BIG LEAN INTO IT ATLANTIC
10	8	DEF LEPPARD ADRENALIZE MERCURY
11	NEW	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL
12	10	RIGHT SAID FRED UP INTERCORD
13	NEW	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA
14	12	SIMPLY RED STARS EASTWEST
15	NEW	IRON MAIDEN FEAR OF THE DARK EMI
16	11	CURTIS STIGERS CURTIS STIGERS ARISTA
17	16	QUEEN GREATEST HITS PARLOPHONE
18	15	PETER HOFMANN LOVE ME TENDER COLUMBIA
19	19	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.
20	NEW	SNAP THE MADMANS RETURN LOGIC

JAPAN (Music Labo) 5/25/92

THIS WEEK	LAST WEEK	SINGLES	
1	1	KIMIGA IRUDAKED KOME KOME CLUB SONY	
2	2	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR	
3	3	NATSUDANE TUBE SONY	
4	5	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON	
5	NEW	I LOVE YOU YUTAKA OZAKI SONY	
6	4	KOIVO SHIYOYO YEAH! YEAH! LINDBERG TOKUMA JAPAN	
7	7	KEGARETA KIZUNA YUTAKA OZAKI SONY	
8	9	GORGEOUS ZOO FOR LIFE	
9	NEW	HAGAYUI KUCHIBIRU MARIKO TAKAHASHI VICTOR	
10	NEW	SOTSUGYO YUTAKA OZAKI SONY	
ALBUMS	1	1	HOUNETSUENO AKASHI YUTAKA OZAKI SONY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO KWS NETWORK
2	NEW	RAVING I'M RAVING SHUT UP AND DANCE/PETER BOUNCER SHUT UP AND DANCE
3	2	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEPFEN
4	NEW	JUMP KRIS KROSS RUFF HOUSE
5	5	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
6	4	MY LOVIN' EN VOGUE EASTWEST
7	3	ON A RAGGA TIP SL2 XL
8	31	FRIDAY, I'M IN LOVE THE CURE FICTION
9	7	I DON'T CARE SHAKESPEAR'S SISTER LONDON
10	12	HAZARD RICHARD MARX CAPITOL
11	10	KEEP ON WALKIN' CECE PENISTON A&M
12	6	HANG ON IN THERE BABY CURIOSITY RCA
13	6	WORKAHOLIC 2 UNLIMITED PWL CONTINENTAL
14	11	15 YEARS (EP) THE LEVELLERS CHINA
15	NEW	BACK TO THE OLD SCHOOL BASSHEADS deCONSTRUCTION
16	9	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON EPIC
17	13	ALWAYS THE LAST TO KNOW DEL AMITRI A&M
18	19	LOVE MAKES THE WORLD GO ROUND DON-E 4TH & BWAY
19	18	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK
20	17	SYMPATHY MARILLION EMI
21	14	DEEPLY DIPPY RIGHT SAID FRED TUG
22	27	PAPUA NEW GUINEA THE FUTURE SOUND OF LONDON 'JUMPIN' AND PUMPIN'
23	16	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
24	NEW	RICH AND STRANGE CUD A&M
25	20	YOU TEN SHARP COLUMBIA
26	32	JUST TAKE MY HEART MR. BIG ATLANTIC
27	NEW	EVERGLADE L7 SLASH
28	15	EAT YOURSELF WHOLE KINGMAKER SCORCH
29	NEW	ERNIE (THE FASTEST MILKMAN IN THE WEST) BENNY HILL EMI
30	25	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR
31	28	NOW THAT THE MAGIC HAS GONE JOE COCKER CAPITOL
32	NEW	TWO WORLDS COLLIDE INSPIRAL CARPETS COW
33	23	SONG FOR LOVE EXTREME A&M
34	NEW	BETTER DAYS BRUCE SPRINGSTEEN COLUMBIA
35	24	NOTHING ELSE MATTERS METALLICA VERTIGO
36	NEW	ONE REASON WHY CRAIG MCLACHLAN EPIC
37	30	LOVE IS HOLY KIM WILDE MCA
38	21	THE DAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE
39	22	CLOSE BUT NO CIGAR THOMAS DOLBY VIRGIN
40	29	PASSION GAT DECOR EFFECTIVE

THIS WEEK	LAST WEEK	SINGLES
2	NEW	GORGEOUS ZOO FOR LIFE
3	2	SUPER BEST II CHAGE & ASKA PONY CANYON
4	10	JUNANASAINO CHIZU YUTAKA OZAKI SONY
5	NEW	KAIKISEN YUTAKA OZAKI SONY
6	3	KYOSUKE HIMURA MASTER PIECE TOSHIBA/EMI
7	NEW	KOWARETA TOBIRAKARA YUTAKA OZAKI SONY
8	NEW	LAST TEENAGE APPEARANCE YUTAKA OZAKI SONY
9	5	T-BOLAN BABY BLUE ROCK IT
10	NEW	TANJO YUTAKA OZAKI SONY

FRANCE (Nielsen/Europe 1) 5/16/92

THIS WEEK	LAST WEEK	SINGLES	
1	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM	
2	3	THE SHOW MUST GO ON QUEEN EMI	
3	2	YOU TEN SHARP COLUMBIA/SONY	
4	6	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN	
5	4	SUZETTE DANY BRILLANT WEA	
6	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC	
7	8	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR	
8	10	BEYOND MY CONTROL MYLENE FARMER POLYGRAM	
9	7	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM	
10	12	1990 JEAN LELOUQ WMD	
11	19	NIGHT CALLS JOE COCKER EMI	
12	9	I CAN'T DANCE GENESIS VIRGIN	
13	13	C'EST TOI QUE J'AIMES LES INCONNUS PPL/SONY	
14	NEW	IMPLORA JEAN PH. AUDIN & D. MODENA SONY	
15	18	LA BAC G MICHEL SARCOU SONY/TREMA	
16	17	HIGH THE CURE POLYGRAM/POLYDOR	
17	NEW	ARE YOU READY TO FLY ROZALLA CARRERAS	
18	NEW	IN THE CLOSET MICHAEL JACKSON SONY/EPIC	
19	NEW	THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG	
20	20	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR	
ALBUMS	1	1	NIRVANA NEVERMIND GEPFEN/BMG
2	NEW	SARDOU LE BAC G SONY/TREMA	
3	2	GENESIS WE CAN'T DANCE VIRGIN	
4	4	MICHAEL JACKSON DANGEROUS EPIC/SONY	
5	6	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY	
6	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA	
7	11	U2 ACHTUNG BABY ISLAND/POLYGRAM	
8	9	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM	

THIS WEEK	LAST WEEK	SINGLES
6	7	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
7	8	SOUNDTRACK DIRTY DANCING RCA/BMG
8	11	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
9	10	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
10	12	SIMPLY RED STARS EASTWEST
11	14	JEAN-JACQUES GOLDMAN FREDERICKS GOLDMAN JONES COLUMBIA/SONY
12	16	PATRICK BRUEL SI CE SOIR RCA/BMG
13	15	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
14	17	LES INCONNUS BOULVERSIFIANT SONY
15	18	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
16	NEW	ROCH VOISINE HELENE BMG
17	NEW	DEF LEPPARD ADRENALIZE POLYGRAM/PHONOGRAM

SWEDEN (GLF) 5/27/92

THIS WEEK	LAST WEEK	SINGLES	
1	4	IT'S MY LIFE DR. ALBAN SWEMIX	
2	1	STAY SHAKESPEAR'S SISTER LONDON	
3	NEW	JUMP KRIS KROSS COLUMBIA	
4	8	CATCH THE MOON STEFAN ANDERSSON RECORDO STATION	
5	6	IMORGON AR EN ANNAN DAG CHRISTER BJORKMAN COLUMBIA	
6	5	DAS BOOT U96 POLYDOR	
7	2	TO BE WITH YOU MR. BIG ATLANTIC	
8	3	HIMLEN RUNT HORNET LISA NILSSON DIESEL MUSIC	
9	7	VIVA LAS VEGAS ZZ TOP WARNER	
10	NEW	RHYTHM IS A DANCER SNAP LOGIC	
ALBUMS	1	1	LISA NILSSON HIMLEN RUNT HORNET DIESEL MUSIC
2	3	ZZ TOP GREATEST HITS WARNER	
3	2	VARIOUS ARTISTS ABSOLUTE MUSIC 13 EVA	
4	5	STEFAN ANDERSSON EMPEROR'S DAY RECORDO STATION	
5	8	ANNIE LENNOX DIVA RCA	
6	7	DEF LEPPARD ADRENALIZE PHONOGRAM	
7	9	OR UP STOCKHOLM & ANDRA STALLEN METRONOME	
8	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA	
9	6	VARIOUS ARTISTS MORE POWER BALLADS EVA	
10	NEW	IRON MAIDEN FEAR OF THE DARK EMI	

NETHERLANDS (Stichting Nederlandse 40) 5/15/92

THIS WEEK	LAST WEEK	SINGLES	
1	1	PLEASE DON'T GO DOUBLE YOU ZYX	
2	3	RHYTHM IS A DANCER SNAP LOGIC	
3	4	JUMP KRIS KROSS COLUMBIA	
4	2	TO BE WITH YOU MR. BIG ATLANTIC	
5	7	NOTHING ELSE MATTERS METALLICA VERTIGO	
6	6	SHAME SHAME SHAME IZABELLA VIRGIN	
7	5	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR	
8	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEPFEN	
9	NEW	MORE THAN LOVE WET WET WET LONDON	
10	NEW	DEEPLY DIPPY RIGHT SAID FRED TUG	
ALBUMS	1	2	QUEEN GREATEST HITS II PARLOPHONE
2	3	VARIOUS ARTISTS TECHNO TRANCE ARCADE	
3	1	VARIOUS ARTISTS HET BESTE UIT DE TOP 100 ALLERTIJDEN MAGNUM	
4	9	VARIOUS ARTISTS COUNTDOWN ROCKBALLADS MAGNUM/WARNER	
5	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN	
6	NEW	VARIOUS ARTISTS THE GREATEST HITS 1992 VOLUME 2 EVA	
7	4	FOREIGNER THE VERY BEST OF ... ATLANTIC	
8	5	ANNIE LENNOX DIVA RCA	
9	7	GENESIS WE CAN'T DANCE VIRGIN	
10	NEW	COCK ROBIN THE BEST OF COCK ROBIN COLUMBIA	

CANADA (The Record) 5/11/92

THIS WEEK	LAST WEEK	SINGLES	
1	1	JUMP KRIS KROSS COLUMBIA/SONY	
2	3	TEARS IN HEAVEN ERIC CLAPTON REPRISE/WEA	
3	2	JUSTIFIED AND ANCIENT THE KLF ITAMMY WYNNETTE RCA/BMG	
4	5	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG	
5	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY	
6	8	ONE U2 ISLAND/GEFFEN	
7	6	SMELLS LIKE NIRVANA "WEIRD AL" YANKOVIC SCOTTI BROS./SCOTTI BROS.	
8	9	HAZARD RICHARD MARX CAPITOL/CAPITOL	
9	7	NOTHING ELSE MATTERS METALLICA ELEKTRA/WEA	
10	10	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG	
ALBUMS	1	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	2	DEF LEPPARD ADRENALIZE VERTIGO/PLG	
3	4	NIRVANA NEVERMIND DGC/DGC	
4	5	ZZ TOP GREATEST HITS WARNER BROS./WEA	
5	6	U2 ACHTUNG BABY ISLAND/A&M	
6	7	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL	
7	3	CELINE DION CELINE DION COLUMBIA/SONY	
8	NEW	BLACK CROWES THE SOUTHERN HARMONY AND MUSIC COMPANION DEF AMERICAN/WEA	
9	NEW	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY	
10	8	ANNIE LENNOX DIVA RCA/BMG	

J • A • P • A • N

A BILLBOARD SPOTLIGHT

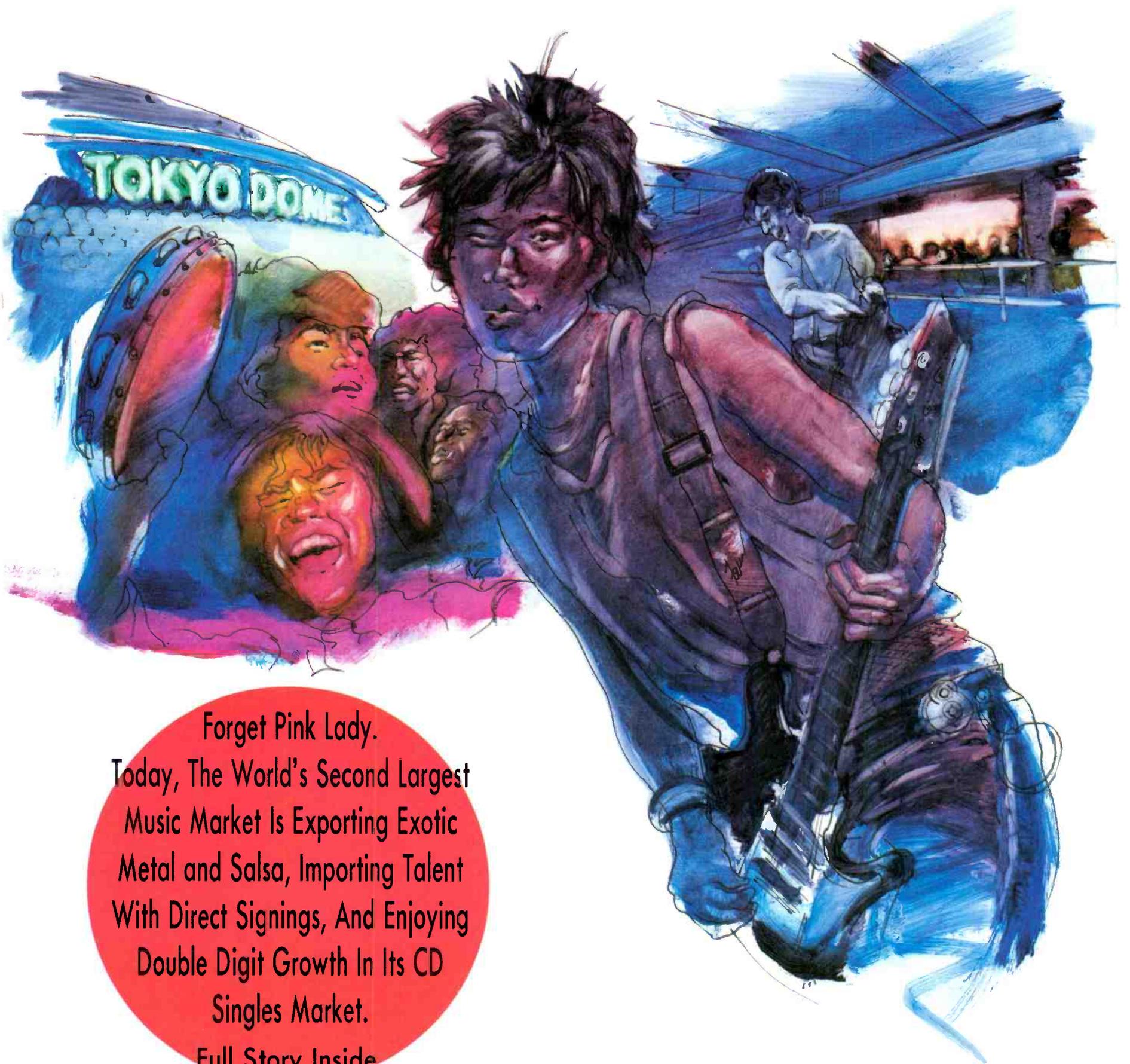


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Full Story Inside.

J • A • P • A • N

FIRST JAPANESE HARDWARE, NOW SOFTWARE?

LOCAL ACTS PUSH HARD TO BREAK SOUND, LANGUAGE BARRIERS AWAY FROM HOME by STEVE McCLURE

TOKYO—Cars. Computers. Video decks. Audio equipment. Japan's success in selling these products overseas isn't news.

But as for music—well, there's room for improvement, to put it mildly.

While instrumental artists like Ryuichi Sakamoto, Kitaro and Sadao Watanabe—not to mention classical musicians like violinist Midori—have gained international recognition, the vast majority of Japanese musicians are unknown outside their home country.

That's a shame, since the world's second-largest music market is overflowing with talent. Not all Japanese artists are the vacuous "idol" singers that many non-Japanese (and not a few Japanese, as well) love to loathe.

But obviously the idols and most other Japanese musicians share one major problem in getting their message across to the world: language.

Even if they sing in English, Japanese artists face other cultural hurdles in the form of image, musical style and, as U.S.-Japan relations degenerate, simple prejudice.

All the same, there are lots of people in the Japanese music industry trying to sell their product overseas.

"I've been promoting concerts by foreign bands in Japan for almost 20 years," says music producer Hiroshi Asada, "but I'd also like to sell some of our product overseas."

Asada is specifically referring to four Japanese bands—Shonen Knife, Pizzicato Five, Vibrastone and Venus Peter—for whom he is organizing appearances at this year's New Music Seminar in New York.

Asada compares the task of selling Japanese music overseas to the early days of Japan's auto industry. "The first Toyotas didn't sell well abroad," he says. "Somebody has to make a start somewhere, otherwise it'll never happen."

Sakamoto made it happen for himself by first gaining attention with Yellow Magic Orchestra's cleverly combined electronics and ersatz Orientalia and more recently with a series of solo albums whose cosmopolitan approach—including vocals in various languages—has helped him become one of the few internationally known Japanese musicians. Sakamoto is signed directly to Virgin, which helps explain how his 1989 album, "Beauty," has sold more copies outside Japan (500,000) than in his home country (150,000).

But obviously there's only so much room in the market for specialized artists like Sakamoto. Most pop acts project their identity in the most human way possible: singing. Which brings us back to the language problem.

"They have to perform in English," says Nippon Phonogram president Alex Abramoff of Japanese artists hoping to crack the overseas market. "There's no way to perform in Japanese and be successful. Japanese artists have to compete on the same basis as local artists or any international artist."

"The English language is obviously a must for a vocalist," says Jack Matsumura, general manager, artist development, at Sony Music Entertainment (Japan).

Sekiji Murata, executive VP of MMG Inc. (part of the Warner Music Japan group), says that, although language can present a problem, in some cases it's better to go with Japanese.

MMG act the Blue Hearts, for instance, made a respectable showing on the U.S. college chart last year without singing in English. (Juggler Records, owned by the band's management, thoughtfully provided English translations of the Blue Hearts' lyrics on the EP and album it released in the U.S.)

"The Blue Hearts sing in Japanese on purpose," Murata says. "They want to succeed in Japanese. They say, 'Why should we have to sing in a language we're not comfortable with? We'd lose energy.'"

Listen to the band's manic stripped-to-the-bones rock 'n' roll and you can't help but think that the emotion would come through even if vocalist Hiroto Kohmoto were singing in Swahili.

Some artists do make the supreme effort to sing in English, with

mixed results.

Japanese heavy-metal band Loudness has always featured English vocals, using either American or Japanese singers. Astute marketing of their "exotic" Japanese image and the not-unimportant fact that they are a good band have helped them achieve U.S. album sales between 300,000 and 400,000, making them one of the most successful Japanese acts overseas.

Another band to take a stab at English is A'Jyota. In an effort to break overseas, they've recorded both Japanese and English versions of their soon-to-be-released debut album. While you can't help but admire them for trying, their English vocals are somewhat indistinct and still need work.

What makes this band noteworthy is the way it radically updates "minyo" folk songs by using such traditional Japanese instruments as the three-stringed samisen and the shakuhachi bamboo flute in tight, funk-ed-out arrangements.

Other artists who've successfully fused Japanese "ethnic" sounds with modern pop/rock styles are Shang Shang Typhoon and Okinawa's Shoukichi Kina, both of whom have identities strong enough to convince some people in the music industry that they could do well if properly marketed overseas.

"If Kina keeps true to his roots, he has a very good chance overseas," says Hiro Murakami, international director of Yamaha Music Foundation's music publishing division. "Too much adaptation will spoil his music."

But Sam Nagashima, vice director of MMG's Atlantic department, cautions, "It's a mistake to purposefully put in 'Japaneseness.' If it happens naturally, that's OK."

Nagashima says that's the strategy MMG is pursuing in the American market with fusion sax player Takeshi Ito, formerly with Japanese band T-Square, which has released three albums on Columbia in the U.S.

Another interesting instrumental talent to emerge recently in Japan is Sanshiro, a sax player whose music lies somewhere between jazz, reggae and "world music." After studying at Berklee College of Music, Sanshiro busked in Tokyo's Shibuya district and eventually landed a contract with then-CBS Sony (now Sony Entertainment Japan). The imaginative, multicultural flavor of his music would seem to make him a natural candidate for export to markets outside Japan.

Shang Shang Typhoon, which often affects a multicultural, pan-Asian style, has just finished a successful Southeast Asian tour, which augurs well for the band's prospects in that part of the world.

Besides language, one of the biggest problems in terms of selling Japanese music overseas concerns the vexing matter of originality.

"In the pop/rock market, they have mimicked the technical skills of Western artists but lack the initiative and creativity to mold that technical ability into something original and capable of international acceptance," says Caruzo Fuller, managing director of Tokyo-based music publisher Jade Music.

"The domestic 'kawaii-chans' (cutie-pies) can't sing," Fuller says. "You put them on a stage or on TV in America and people would laugh because they don't have the ability to stand up in an international market against the competition."

"The grand failure of Seiko Matsuda [in the American market] shows that cute doesn't get the same kind of mileage as it does in Japan," says Tower Records Far East managing director Keith Cahoon.

"Just as Americans sometimes have a completely wrong idea about how to approach the Japanese market, Japanese sometimes have the wrong idea of how to approach the American market," Cahoon says. "I think right now Japanese labels are intimidated by the American market. Everybody remembers Pink Lady's failure in the U.S."

He contrasts Sony Music Entertainment's big-budget attempt to break Matsuda—one of Japan's biggest stars—with the low-budget, indie approach taken by Osaka's lamentable but lovable female power-pop trio Shonen Knife in the U.S. market. That strategy has led to critical

(Continued on page J-4)



VENUS PETER



RYUICHI SAKAMOTO



PIZZICATO FIVE



THE BLUE HEARTS



EMI SHIROSAKI OF SHANG SHANG TYPHOON



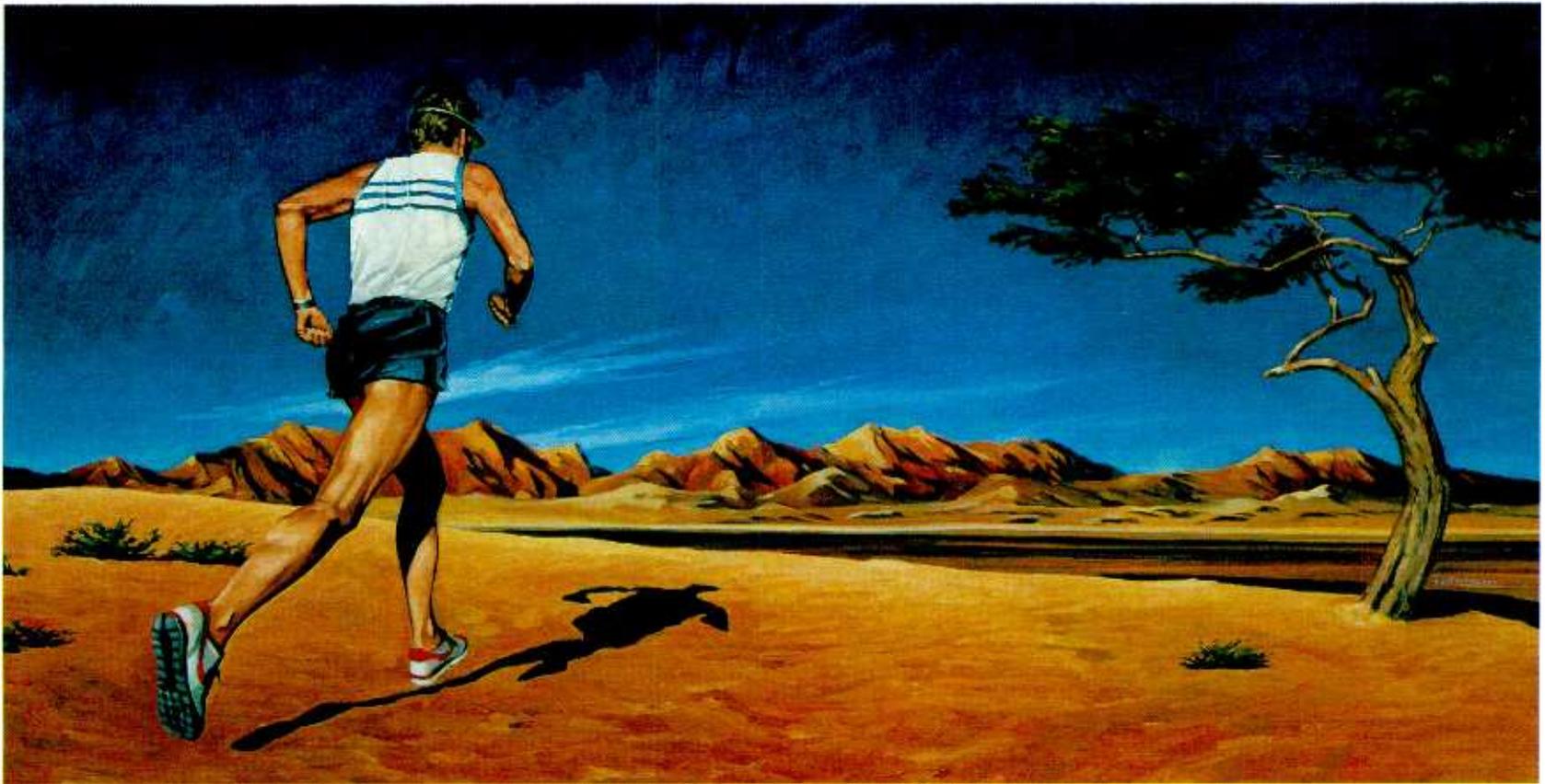
ORQUESTRA DE LA LUZ

1991 Recording Industry Association Of Japan Audio Record Production Statistics

	Quantity	% Change From 1990	Production Value	% Change From 1990
Analog Discs	982,000	-58%	1.48 billion yen (\$10.99 million)	-20%
CD Singles	88.78 million	44%	53.97 billion yen (\$400.56 million)	44%
CD Albums	210.5 million	24%	345.83 billion yen (\$2.57 billion)	21%
Audio Tapes	44.83 million	-22%	48 billion yen (\$356 million)	-23%
Total:	345.09 million	19%	449.25 billion yen (\$3.33 billion)	16%

1991 RIAJ Domestic/Foreign Breakdown Stats (Excluding Imports)

	Quantity	% Change From 1990	Production Value	% Change From 1990
Domestic	266.1 million	21.4%	335.87 billion yen (\$2.49 bil.)	18.5%
Foreign	78.98 million	10.5%	113.38 billion yen (\$841 mil.)	8.5%



THE APPEAL OF AN ALL-OUT EFFORT

He who wants to reach the top, shall not spare himself. Look at the triathlon athlete heading for a new record. A man giving everything he has got, drawing on all his reserves. And whose success will make him forget all hardships endured. What remains is the challenge to go even further.

This is an attitude that ODME (Optical Disc Manufacturing Equipment) can relate to. The company is not satisfied with practical feasibility. Its stated objective is: the ultimate achievement in the production processes of optical storage media systems. The result: an innovative range of equip-

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(Continued from page J-2)

acclaim from writers for whom novelty value apparently counts more than musical ability.

SME (Japan)'s Matsumura says Matsuda's debut was not a failure. "We believe that she did very well, considering the fact that the record was by a Japanese singer whose heritage and career basis is very different," he says. "It went to the Top 40 in the singles chart."

"The single also did very well in other English-speaking countries," Matsumura says. "For the very first try, it was certainly a good step toward the future."

Says Fuller, "They've paid out huge amounts of money to market domestic artists like Pink Lady and Seiko—they've been trying to buy their success. You can't do that in this business. The kids on the street are not dumb."

"Marketing Japanese artists outside of Japan must be done in a manner where the people handling it have a better understanding of and more commitment to the overall artistic area of development," he says.

Some in the industry feel that Japanese record companies should look at other options besides the American market.

"I think they should go through Southeast Asia," says Nippon Phonogram's Abramoff. He advocates a step-by-step approach whereby Japanese artists are promoted in Southeast Asian markets, then such

European markets as France and Germany, then Britain and finally in the big enchilada—the United States.

"Too many artists try to do things too quickly," says Abramoff. "And whether you're established or not, you have to spend six months of the year overseas [on promotion]."

Says Matsumura, "Japanese artists often need time for adjustment to a totally different environment in terms of both culture and business."

Being able to spare that sort of time isn't easy in Japan's new-release-oriented market. Abramoff says the answer may be to "re-export" bands that have made it big in overseas markets back to Japan.

The best example of this phenomenon is Orquesta de la Luz, the Japanese salsa sensation. Overseas, the two albums it's released to date have sold a total of 550,000 units to salsa fans mainly in the U.S. (including Puerto Rico), Latin America and Spain. The band, which sings in Spanish, is living proof that "salsa no tiene frontera" ("salsa has no boundary"), which is the title of its second album.

In Japan, Orquesta de la Luz's total album sales are 160,000, but that figure may rise now that the band is doing its first nationwide tour and has had one of its tunes chosen as All Nippon Airways' summer ad-campaign theme song.

Bakufu Slump is another band that's concentrating on markets other

than the U.S. In this case, Thailand is the country of choice. The offbeat Japanese pop-rockers recently became the first Japanese band ever to play at Bangkok's Coca-Cola Festival, performing two songs in Thai for the occasion.

"We want to target a market with the greatest chance of success," says Peter Loehr of the international division of Amuse production house, which manages Bakufu Slump. "Then we can use it as the base for the next market."

Kitaro, another Amuse artist, has already made it big in Southeast Asia. Loehr points out that the synthesizer whiz sells more records in Asia and North America than in Japan. Crucial to Kitaro's success is his Asian image. "Kitaro is very promotion-intensive," Loehr says. "Image is very important."

Tower's Cahoon agrees that Southeast Asia could be the way to go for Japanese acts. "Culturally, they're more in tune with Japan," he says, citing the preponderance of idol-type artists there. "The media is smaller so, in terms of spending money, to me it makes more sense to do it in Asia."

Says Abramoff, "There is a need for the industry as a whole to recognize that the international market offers it the potential to expand. But it's a time-consuming process."

In other words, you've got to pay your dues. ■

TV THEMES, KARAOKE PUSH CD SINGLES PRODUCTION UP 44% IN '91 by KAZ FUKATSU

TOKYO—As in other countries, the popularization of the CD format made the Japanese market more album-oriented in recent years. Singles became just a vehicle to promote album sales.

Only young "idol" singers were able to sell significant numbers of singles, and music papers found it difficult to keep making Hot 100 singles charts for the simple reason that sales figures were too small to justify the effort.

But all that changed last year. Widespread acceptance of the 3-inch CD-single format resulted in seven million-selling singles, compared to only one in 1990.

In 1991, production of CD singles, almost all of which were in the 3-inch format, increased by 44 percent in terms of both the number of units manufactured and production value, while the corresponding figures for CD albums were 24 and 21 percent. Total production of 3-inch CD singles was 88.8 million units, and the No. 1 hit single, "Say Yes" by Chage and Aska, sold a staggering 2.73 million copies.

"Not only were sales record-breaking, but the speed of sales was amazingly fast," says market analyst Kazuki Uemura, pointing out that all of last year's hit singles were TV "tie-ups."

"Being used as a theme song for a TV drama or in a TV commercial is now essential in making a hit. It's even become commonplace recently to arrange several TV tie-ups for one song."

"Nowadays it's not unusual for a hit single to reach the 1 million-sales mark within a week," Uemura says.

In 1990 the Japanese market experienced the "band boom," which was supported mainly by teenagers. But only a few of the bands that debuted during the boom were able to make it through last year. Instead, career artists, mostly vocalists who specialize in the pop-rock blend known in Japan as "new music," made their way onto the scene with hit singles.

An obvious reason for last year's CD singles explosion was the spread of CD hardware: In 1991 the CD-player household penetration rate in Japan was 41 percent.

Says Ichiro Asatsuma, president of FujiPacific Music, "Being able to purchase a CD radio-cassette player for \$200 to \$300 at discount shops made CD hardware a personal-consumption item. So almost every young kid in Japan, including those not especially interested in music, has at least one CD deck. And they all want software to play."

"Another reason [for the CD single explosion] was that people in their 20s became more active in buying records. In Japan, people often stopped buying records when they joined the work force, but women in their early 20s in particular are now forming a new and huge 'gray zone' for music consumption."

These "gray zone" consumers—midway between "maniac" music fans and the middle-aged—buy two or three CD singles or albums a year.

Karaoke has also contributed to the CD singles boom, with the popularization of karaoke among young people becoming a major social trend. Many discos have been converted to karaoke pubs, and karaoke "boxes" aimed at young people have opened all over the country. Previously, most karaoke fans were middle-aged people who enjoyed singing "enka" ballads, but now there's a huge number of younger karaoke fans whose favorite sounds are the so-called "new music."

"Television again proved its power as a mass medium by making hits out of the TV drama theme songs," says Keiichi Ishizaka, director and chief operating officer of Toshiba-EMI Ltd. Last year's No. 2 hit, "Oh! Yeah/Love Story wa Tostuzen ni" by Kazumasa Oda, which sold more than 2.5 million copies, was used as a drama theme on Fuji TV—as was "Say Yes."

The biggest-selling single so far this year, "Kanashimi wa Yukinoyou ni" by Shogo Hamada, is yet another Fuji TV drama theme. All

told, five of 1991's Top 10 singles were used on Fuji TV programs.

Contributing to this phenomenon was the tendency of Japanese FM stations to follow a "Wave" format, as well as the falling circulation rates of Japan's music magazines, previously a major source of music information. The disappearance of TV music programs, except for a scattered few in the after-midnight hours, was another factor.

"As the outlets for music information became fewer, TV dramas became especially important as a way of introducing people to music," Asatsuma says.

A typical CD singles buyer is a female office worker in her early 20s who goes to a karaoke pub once a week. Her younger sister, a junior-college student, often goes to a karaoke box. They both watch the same TV drama, which has a more than 20 percent audience share, and they find themselves humming the theme song's melody. They then go to a record store to buy the single, so they can be the first among their group of friends to learn the song and shine at the karaoke club or box.

THE NO. 1 SINGLE, "SAY YES" BY CHAGE AND ASKA, SOLD A STAGGERING 2.73 MILLION COPIES.

And if the two young ladies like an artist enough, they'll be in a hurry to get a copy of his album when it comes out. That means they'll likely buy it instead of renting it, now that rental of domestic product is banned for a week after release. Worth noting, by the way, is the fact that the number of million-selling CD albums rose to six in 1991 from two in 1990.

International music also reaped the benefits of TV tie-ups last year. The top-selling international single of 1991 was Billie Hughes' "Welcome To The Edge," which was used (with the Japanese title "Todokanu Omoi," or "One-Sided Love") in yet another Fuji TV drama and sold half a million copies. That's an impressive figure, since most karaoke fans can't sing along in English. Five years ago, No. 1 international songs sold only about 40,000 copies.

"In 1992 so far, five singles have already reached the 1 million sales mark, so I wouldn't be surprised if we have more than 10 million-sellers by the end of the year," says Uemura. "Since most TV dramas last only three months or so, I'm sure there will be more million-selling theme songs."

But the singles market is not without its problems. The 44 percent singles surge was due entirely to megahits; most singles without TV tie-ups were commercial failures. The number of dedicated music fans is not increasing, and the "gray zone" market is too narrowly focused on songs linked to particular TV programs or stations, artists or record companies.

But Ishizaka, for his part, is optimistic about the future of the Japanese music industry. "Good quality songs are now properly appreciated by the mass audience," he says. "The per capita music-consumption rate is still below that of other G-7 countries, but will rise as Japan's standards of living, culture and education continue to improve. I think the Japanese music industry has a bright future. The era of singles and albums that sell 3 million copies is not far off."

Another factor working in the industry's favor is that record-rental shops are going out of business due to the hard line being taken toward Japan's rental industry by the major international record companies. The majors are insisting on exercising their right, granted January 1 under Japan's revised Copyright Law, to ban rental of their product for one year after release. Domestic companies had



CHAGE AND ASKA

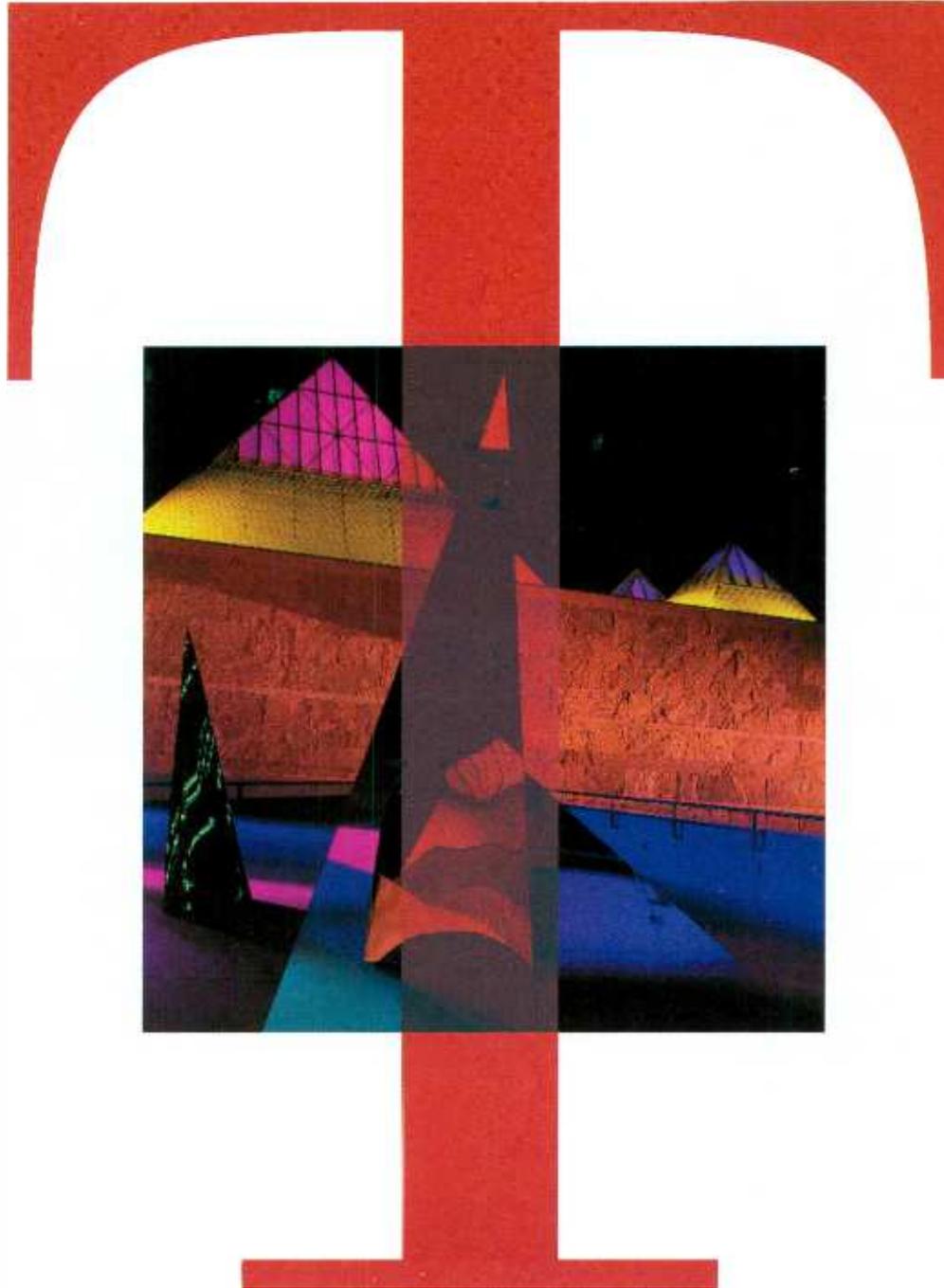
earlier compromised on a one-week rental ban stretching to three weeks in 1993.

And although abolition of the resale price maintenance system has been cut off indefinitely on the understanding that record companies will free prices of product two years after release, firms like Sony Music Entertainment and Toshiba-EMI have reportedly promised the government that they will reduce their CD prices—which are higher than in other countries. Both these factors will undoubtedly help accelerate CD sales.

Japan's CD-single boom is likely to be repeated in other countries. When the CD single was introduced in Japan, the CD-hardware penetration rate was at roughly the same level as in North America and Europe.

So now could be the right time for record companies in other countries to focus their attention on CD singles once again, making sure that the 3-inch format is used so as to make a clear distinction in the consumer's eyes between singles and CD albums. In Japan, 3-inch CDs not only saved the singles market, they also gave a tremendous boost to album sales, which had stagnated before the singles explosion. ■

T-SQUARE A MONUMENTAL ACHIEVEMENT



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TALENT'S NON-STOP TOKYO TREK INCREASING NUMBERS OF FOREIGN ARTISTS SIGNING DIRECTLY TO JAPANESE LABELS by STEVE McCLURE

Bursting with talent and ambition but can't get a record deal? A musical prophet without honor (or profit) in your own country?

No problem. Internationally minded Japanese record companies with truckloads of yen are eager to sign you up and help you achieve the recognition you deserve.

Too good to be true? In most cases, yes. But there's no denying that some foreign artists have benefited from signing directly with Japanese companies.

Take Bobby Caldwell, for example. The American singer's management company signed a Japan-only contract with Polydor's Japanese subsidiary in 1988. Since then Polydor K.K. has released two albums in this market: "Heart Of Mine" (1989) and "Solid Ground" (1991). The two albums have sold 170,000 and 130,000 copies, respectively, to date—respectable figures for international product in Japan.

Polydor has now picked up the Japanese rights for Caldwell's first two albums, "Bobby Caldwell" and "Cat In The Hat."

Masa Shioda, senior manager of Polydor's international popular-music department, says Caldwell's success is due to his "very strong" promotional staff. They've managed to get various Caldwell tunes used in Japanese TV dramas or commercials, such as a series for Parliament cigarettes.

"Making territory-by-territory contracts is very difficult at the moment," says Shioda, "because almost all the major labels have worldwide deals. Sometimes we want the rights for only Japan, but American and European companies always want Japan because it's the world's second-largest market."

Other foreign artists have gone the route of signing exclusive worldwide deals with Japanese companies. American female vocal trio A.S.A.P. signed such a deal in 1989 with Nippon Columbia—best-

Jett and the Blackhearts as an example.

"Her managers always like to sign acts directly to labels in the countries where the product is distributed because, if you go through the international departments of major labels, you can get lost among all the other acts," Ohi says.

"By working directly with them, we're in close touch. We know what they're doing, and they know what we're doing," she says. So far Victor has released two Jett/Blackheart albums ("Notorious" and "The Hit List") after inking the Japan-only deal with management. Both albums have sold about 40,000 copies so far in Japan.

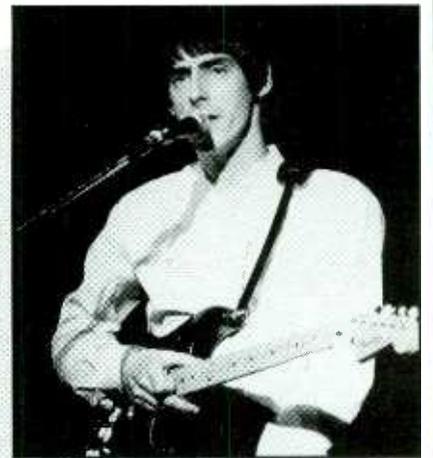
This type of deal lets Japanese record companies release product before the overseas release date, thus staying one step ahead of imports, Ohi says. Another advantage is that the company can ask the artist to tailor their product for the Japanese market—by including extra tracks on an album, for instance.

Ohi adds that direct signings protect the company from losing an artist if a deal affecting that artist is made between other companies overseas. "You've made the artist in Japan, and then somebody takes him away," she says.

Tom Sassa, general manager of Pony Canyon Inc.'s international A&R department, says that established international artists sometimes approach Pony Canyon with a view to making worldwide, Japan-only or Japan-and-Southeast Asia deals.

"The main reason is that the artist is signed with a major record company in Europe or the U.S., but if they can't get top priority, they get nothing, because the company focuses on just one or two artists a month," Sassa says. "So other artists get quite frustrated."

Sassa sees the recession in North America and Europe as another reason more foreign artists are starting to look at Japanese record



PAUL WELLER



MAL WALDRON

"WE'RE NOT RICH EITHER," SAYS PONY CANYON'S TOM SASSA, "BUT WE'RE HAPPY TO INVEST IN AN ARTIST, AND IT MAY TAKE THREE, FOUR, FIVE YEARS [TO ACHIEVE SUCCESS]."

known internationally for its Denon record label and audio products—after the group won out over about 200 other hopefuls in Columbia's search for a black female vocal trio.

A.S.A.P. has racked up impressive sales in the Japanese market. The trio's first album, "Graduation," has sold 450,000 copies since its March 1990 release. Boosting the album's sales was the fact that the song "Graduation Photograph" was used in a Toshiba (the electronics company, not the Toshiba-EML record firm) corporate-image TV commercial.

Another key factor was that all nine album tracks were English translations of songs by Yumi Matsutoya—Japan's top-selling female vocalist—a first in the Japanese music business.

The group was among the five best new artists of the year at the Recording Industry Association of Japan's 1991 Gold Disk Awards—in the domestic category, since A.S.A.P. is signed directly to a Japanese company. A.S.A.P.'s second and third albums have also sold well: "Boy Friends, Girl Friends" (October 1990) has sold 380,000 units, while its latest album, "Refrain," has scored sales of 300,000 since going on sale in October 1991.

As with "Graduation," sales of these albums were accelerated by having a song used in a Toshiba TV ad and by the inclusion of translated Matsutoya songs, although other material was also featured.

"Now we want to license A.S.A.P. in the U.S.," says Tosh Hirahara, director of Nippon Columbia's international record group. "We expect the group to be successful in the American market."

Aya Ohi, of Victor Musical Industries' international repertoire department, says it often makes sense for management companies to sign directly with Japanese record firms, citing Victor's deal with Joan

companies. "They've been shopping around for a long time but can't get signed," he says. "When they sign with a Japanese record company, we can shop around labels for a licensing deal."

Although Pony Canyon had a very good year in 1991, and parent company Fujisankei Communications Group recently made a tidy profit when it sold its 25.01 percent stake in Virgin Music Group to Thorn EMI, Sassa says foreign artists shouldn't get the idea that making a deal with a Japanese label means big bucks—or yen—right away.

"We're not rich either," he says. "But we're happy to invest in an artist, and it may take three, four, five years [to achieve success]."

"If we believe in an artist, we'll try to make them a smash all over the world," he says, citing Bon Jovi and Cheap Trick as examples of acts that have made it big in Japan first—though under standard licensing deals.

But all is not sweetness and light in terms of direct signings by Japanese labels.

"Foreign artists signing to a Japanese company should be fully aware of what they are going to be getting into," says Caruzo Fuller of Tokyo-based music publisher Jade Music.

Fuller says that the reasons Japanese companies sign overseas artists fall into two categories. The first is that the international artist is used to gain prestige for the company.

"The other is to use them to help develop their domestic artists," Fuller says. "It's like, 'Do us a favor. Could you come in to help engineer this, and, while you're engineering it, can you write the top line on this? Can you play guitar? Can we use your lyrics and translate them into Japanese?' But you're not getting paid for it. This scenario continues to be repeated."

Fuller says Japanese record companies should try to increase their international profile by signing more foreign acts directly—"otherwise they'll stagnate"—but says they have a lot to learn about developing international acts.

"Japanese companies do wish to get involved outside of Japan, but they want to do it on their terms," Fuller claims. He says that all too often ego-tripping record company officials will fancy themselves producers and behave dictatorially toward artists.

"They generally employ the wrong people. Plus they go waving the checkbook, rather than integrating into the international market, like most labels have done, from the ground up," Fuller says. "They think you can go in with a million dollars and you're in."

Ohi agrees that Japanese firms have a lot to learn about doing business internationally.

"If you sign an artist directly and have the world territory, you should be responsible for promotion and licensing. But that can be difficult outside of Japan," she says. "That's why we set up Victory (Victor's U.S. subsidiary) last year. We are looking to go out into the world market more."



KENNY DREW

Ohi says she expects other Japanese record companies to make similar moves overseas.

Sassa, admitting that Japanese firms have lacked international savvy in the past, says that Pony Canyon knows how to do business with foreign artists.

"I believe our international A&R staff has an international sense of business," he says. "When we try to sign foreign artists, we use an attorney in Los Angeles—the contract is like an American contract."

Foreign artists signed by Pony Canyon include American heavy metalists Bad Moon Rising (exclusive worldwide signing), whose eponymous 1991 album has sold 60,000 copies in Japan, and Britain's Paul Weller, who has signed a deal with the Japanese firm (though he has yet to sign in any other territories outside Japan) through his own record company, Freedom High.

Weller's first album on Pony Canyon—eponymously titled—was released April 29 and is a superbly crafted collection of songs for which the Japanese label understandably has high hopes.

Not all overseas artists signed directly to Japanese labels are from the Anglo-American pop/rock mainstream: WEA Music K.K. signed Singaporean multimedia maven Dick Lee to an exclusive worldwide deal in mid-1990 after his Warner Music Singapore album "The Mad Chinaman" sold 50,000 units in Japan.

Yamaha Music Foundation has broken with convention by making a worldwide recording and publishing deal with Danish band Paradox, who won the foundation's annual Band Explosion (now called MusicQuest) new-talent competition in Tokyo last year. Bruce Fairbairn is set to produce the band's debut album, recording of which started last month.

Whereas a company like Pony Canyon must try to make deals with other companies if it wants to sell its exclusively signed acts overseas, WEA K.K. has the advantage of being able to use the worldwide network of Warner firms to market Lee.

"We're still promoting him to [Warner affiliates in] the U.S. and Europe," says Kei Hayashi, manager of international labels in WEA's international repertoire division.

Meanwhile, Tokyo-based Alfa Records uses direct signings to tap North American jazz talent.

"We chose jazz as a genre because the Japanese market is probably the biggest jazz market in the world," says Makoto Kimata, managing director of Alfa Records' international A&R department. Four overseas artists—Mal Waldron, Kenny Drew, Barney Wilen and Michel Legrand—are currently signed to Alfa.

"Jazz musicians have few chances to record in the U.S.," says Kimata, lamenting what he says is declining interest in jazz in its homeland. "They want to record with us."

But Kimata stresses that signing with a Japanese company is not a panacea. "I want to make clear that profits are very small in jazz," he says. "Some Japanese record companies go to foreign artists and make guarantees but don't make money."

Echoing Fuller's criticism of dictatorial record-company officials, Kimata says joint planning is the most important element in ensuring the success of a collaboration between a foreign artist and a Japanese record company. ■

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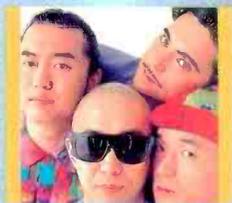
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RE-RUN, DON'T WALK LOYAL FANS, LUCRATIVE TOURS KEEP VETERAN ACTS RETURNING TO JAPAN YEAR AFTER YEAR

by STEVE McCLURE

TOKYO—Old pop stars never die—they just tour Japan. Take the last scene of "This Is Spinal Tap," for example. Tired of being billed second to puppet shows in the States, the parody rock band finds a new lease on life playing to enthusiastic Japanese audiences at venues like Tokyo's nonexistent Kobe Hall.

The film is fiction, but it's not far off the mark. While megastars like Guns N' Roses and Madonna have started doing major tours of Japan in the past few years, many veteran foreign acts have been successfully working the Japanese concert scene since what seems like the days of the wire recorder.

They may not be as down on their luck back home as the Tap, but they've discovered that fans here are loyal and appreciate long-term commitment to the Japanese market.

Some golden-oldie acts from overseas aren't above moving in for the quick kill. Bo Diddley and Rolling Stone Ron Wood, for example, did a slapdash, poorly rehearsed tour of Japan a few years back that was seen as an insult to their Japanese fans.

"You can take the money and run, but at the same time your career can be killed," one industry source says of such ill-conceived ventures.

Bo's back this summer nevertheless, playing a series of dates at midsize venues for his (presumably) forgiving fans.

The ultimate success story among foreigners who tour Japan regularly is the Ventures. Over the past 30 years, the guitar-based instrumental band has visited Japan every year except one. The Ventures' grueling schedule puts most younger bands to shame. This year, the quartet starts its Japan tour June 10 and plays its last show October 6. In between, the band will have played no fewer than 100 dates all over the country.

Unlike most foreign artists, whose Japan tours are confined to major cen-

**BO DIDDLEY AND RON WOOD DID A SLAPDASH,
POORLY REHEARSED TOUR THAT WAS SEEN AS
AN INSULT TO THEIR JAPANESE FANS.**

ters like Tokyo, Osaka and Nagoya, the Ventures live up to their moniker by doing shows in such far-flung locales as the northernmost island of Hokkaido, the city of Akita on the opposite side of Honshu from Tokyo, and the southernmost prefecture of Okinawa, as well as medium-sized halls in major cities.

The Ventures have, in short, become a Japanese institution. Their annual tour is synonymous with the arrival of summer, according to their Japanese promotional literature. They're one of the few foreign acts to have appeared on Japan Broadcasting Corporation's "Red and White" New Year show.

So why should a band that specializes in twanged-out versions of pop hits have become such a fixture in Japan?

Their willingness to play out in the sticks has something to do with it. Another reason is their reputation as the masters of "ereki-insuto" ("electric instruments" in Japanese-English).

"When someone is termed 'master' of a certain genre, they can get a lot of mileage out of it," says Keith Cahoon, Tower Records' Far East managing director. One longtime foreign resident of Tokyo, for instance, tells of how during his first Christmas in this country a Japanese acquaintance asked him whether he was going to see a show being given by "the king of the trumpet." Said individual turned out to be Nini Rosso, one of many foreign artists legendary for coming here during the holiday season to do lucrative Christmas dinner shows at hotels.

The key to long-term success in the Japanese music market—as with many other fields in this country—is commitment.



30 YEARS OF TOURING & TWANGING: THE VENTURES

**SOME LOYAL JAPANESE FANS ACTUALLY TAKE
THEIR HOLIDAYS IN CONJUNCTION WITH A
TOUR SO THEY CAN SEE AN ARTIST IN OSAKA,
TOKYO AND WHEREVER ELSE THEY'RE PLAYING.**

"If an artist really works this market, and if they really like you, you can come back for years and years," says Nippon Phonogram president Alex Abramoff. "Japanese fans are very loyal. Some fans actually take their holidays in conjunction with a tour so they can see an artist in Osaka, Tokyo and wherever else they're playing. It's a sign of respect for the musicians."

"There's a delicate balance between overexposure and spending enough time on this market," says Abramoff. "Just visiting is not enough—timing is

important." That includes making sure new product is available at the time of the tour, as well as trying to get media coverage—but not in the way that most non-Japanese musicians are used to.

"Typical American thinking is 'how do I get on Japanese radio?'" says Cahoon, "but radio doesn't matter here outside of J-WAVE and (Osaka's) FM 802. That and the lack of music programs on TV mean that magazines become quite important."

Some visiting foreign musicians, Abramoff says, have made the mistake of trying to do a couple of Japan tours in major venues in the space of one year. The rapid rise in the yen's value after 1985 caused a lot of artists to look at the Japanese concert business as a cash cow, and some of them found themselves playing to a mere 2,000 or 3,000 people in venues like the 50,000-seat Tokyo Dome.

"I believe in doing more sold-out shows in smaller places," Abramoff says. "If you do a show at a big hall with a 50 percent audience, you don't get your message across."

He describes how Nippon Phonogram artist Paul Mauriat has carefully cultivated the Japanese market over the years: "During his concerts here, Paul Mauriat will do two or three short speeches in Japanese. It shows that the artist has spent some time on the market."

Another regular visitor to Japan who goes out of his way to say more than "domo" or "konnichiwa" to Japanese audiences is chanson singer Salvatore Adamo, who speaks some Japanese and has an interpreter translate his between-songs comments.

Mauriat has had time to practice his Japanese. "When he first came to Japan in the early '70s, he played to young audiences, who then got married and took their children to the concerts," Abramoff says. "Now their grown-up

**OTHER OVERSEAS ARTISTS WHOSE HARD-CORE
FANS MAKE JAPAN WORTH REVISITING INCLUDE
BLUESMAN OTIS RUSH, METALISTS DEEP PURPLE
AND DOWOPPERS THE PLATTERS.**

children are going to the concerts by themselves." The French bandleader is so firmly ensconced in the Japanese showbiz firmament that he has lent his name to various lines of men's and women's clothing and accessories featuring the "PM" logo.

Other veteran overseas artists whose hard-core fans make it worth coming back to Japan regularly include bluesmen Otis Rush, Fenton Robinson and Luther Allison, heavy metalists Deep Purple, rockabilly band the Stray Cats and dowoppers the Platters.

Adds one Tokyo jazz fan, "You could put the entire American jazz-musician community in this category, unfortunately. Japan is a life-support system for these artists." Abramoff says that musicians should be wary of what may appear to be attractive one-shot tour deals. "Japan has a lot more to offer—record sales, use of songs in TV commercials, launching your own brand—there are different possibilities in this market. Longevity in this market is worth more than money."

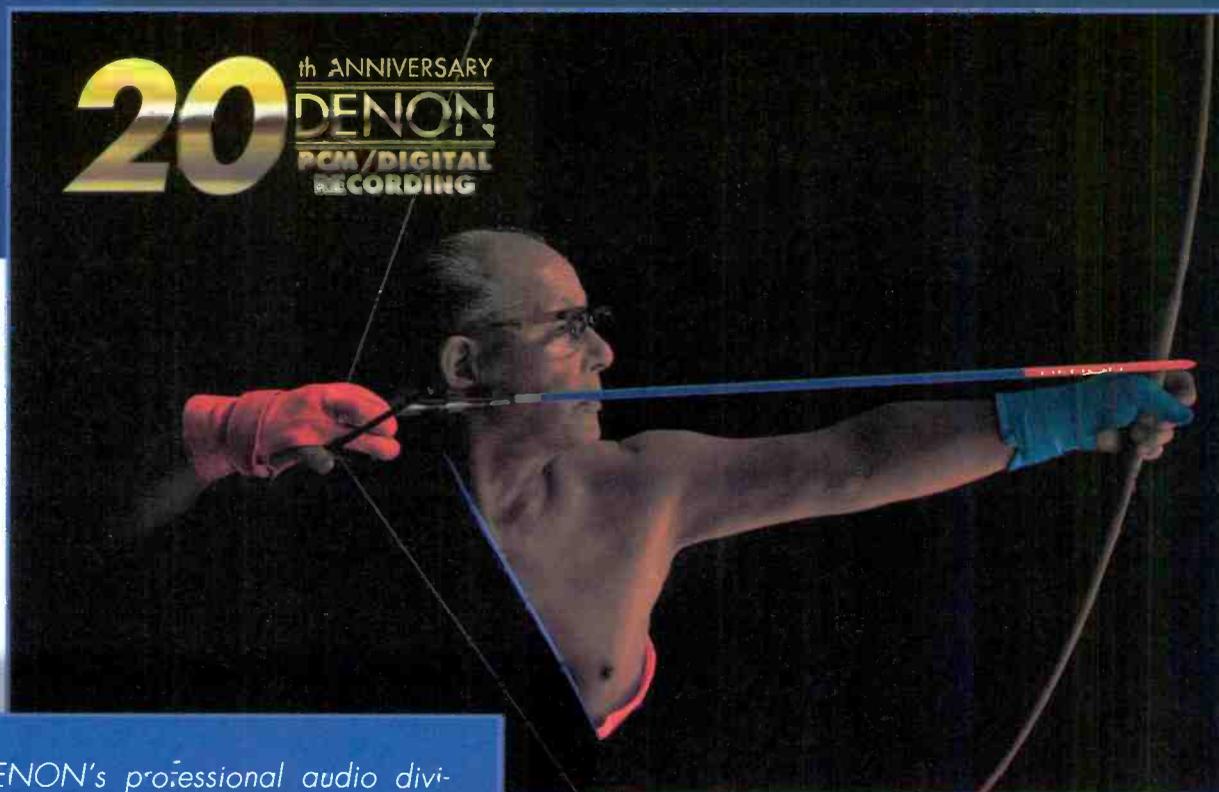
Other foreign artists besides hardy perennials like the Ventures have recently established loyal followings in Japan—often greater than in their home countries—after putting on consistently good shows here. Brave Combo, Dr. John and the Toy Dolls are some examples.

There's guitar hero Yngwie Malmsteen, whose latest album, "Fire And Ice," was No. 1 in Japan recently. And in the classical field, Russian pianist Stanislav Bunin fills halls all over Japan while being best-known in other countries for...being famous in Japan. ■



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**MUSIC VIDEO
BATTLES HIGH
COSTS AND
NO MTV
TO ESCAPE ITS
"FRINGE FORMAT"
STATUS**

BY STEVE McCLURE

TOKYO—Japan would seem to be the ideal place for the music-video format to catch on. Nearly 80 percent of households have video-cassette decks (compared to 8 percent for laser-disc decks). Video production standards are high—a glance at a few of Japan's ultra-slick TV commercials is proof enough of that.

And there's no shortage of artists with strong visual appeal, whether they're sex symbols like Miho Nakayama or psyched-out surrealists like Kome Kome Club.

But, for a number of reasons, music video is still in its infancy here. Production costs are high. Record companies often treat video as a relatively minor element of promotional campaigns instead of a separate medium. Videos face tough competition for display space in Japan's relatively small record stores.

Perhaps the biggest reason music video remains a fringe format in Japan is the relative scarcity of music-video programs on TV here.

Japan is the only major music market without MTV, for example, following the cancellation last summer of "MTV Japan," a collection

(Continued on page J-12)

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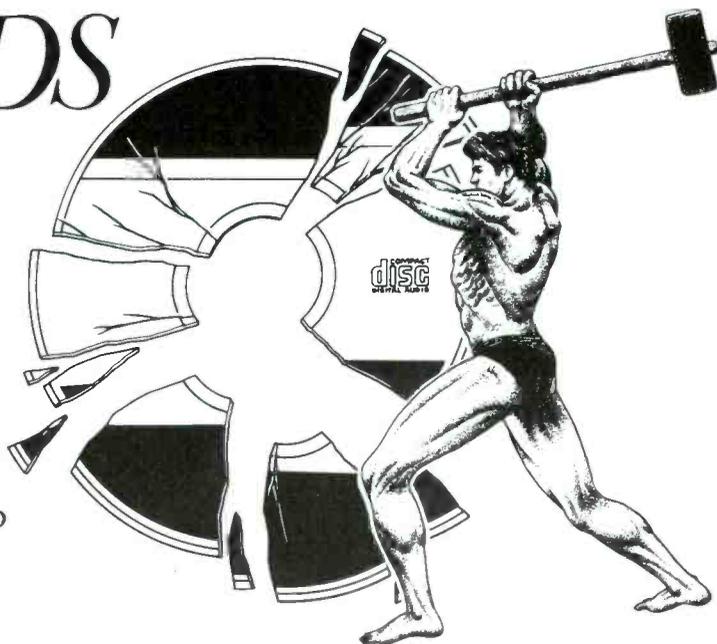
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JOAP•A•ON

MUSIC VIDEO

(Continued from page J-10)

of domestic and foreign video clips that only aired five hours a week in after-midnight time slots.

The mood in the industry concerning music video is optimistic, however.

"Music video is growing faster than the general video market, but it's still only 10 percent of the sell-through market," says Hisao Ebine, managing director of Videoarts Japan. Music videos are supposed to be available in Japan on a sell-through basis only, but many neighborhood video stores rent them.

"The number of music videos being released is much higher than five years ago," points out Makoto Taniguchi of Victor Musical Industries' video software creative division. The format has become

THE PRICE OF A HALF-HOUR
VIDEO HAS FALLEN FROM OVER
6,000 YEN (\$44.37) TO
AROUND 3,800 YEN (\$28.35).

more popular as the price of a half-hour video, for example, has fallen over the past few years from over 6,000 yen (\$44.37) to around the 3,800-yen (\$28.35) level, Taniguchi says.

"The quality of music videos and the diversity of the types of music are both increasing," he says, adding that Japan's high VCR ownership rate doesn't hurt the format's chances either.

Taniguchi even goes so far as to claim that music video and other visual products like laser disc could boost the entire music industry.

"In the early '80s, the music business declined when the record-rental shops invaded, but CDs saved our business over the last 10 years," he says. "Visual products could stimulate the whole music business—but that's an optimistic view," he admits.

Nippon Phonogram president Alex Abramoff agrees there's potential for greater music-video sales in the Japanese market, but is less sanguine about the format's possibilities.

"I don't think you can break an artist with a video," Abramoff

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says. "Music videos are definitely a tool with which to promote an artist, but it has to go hand in hand with the record."

The Recording Industry Association of Japan (RIAJ) says that its members produced 17.34 million videotapes—almost all of which were music videos—in 1991, up 4 percent from 1990, for a production value of 73.05 billion yen (\$542 million), also up 4 percent. Videos manufactured by RIAJ members account for nearly the entire Japanese music-video market, not counting imports, for which data is unavailable.

A half-hour imported music video goes for about 2,500 yen (\$18.65), and as a result imports are beginning to have more of an impact, as foreign retail chains Tower, HMV and Virgin establish more outlets around the country. Imports aside, domestic videos out-sell foreign product by roughly three to one.

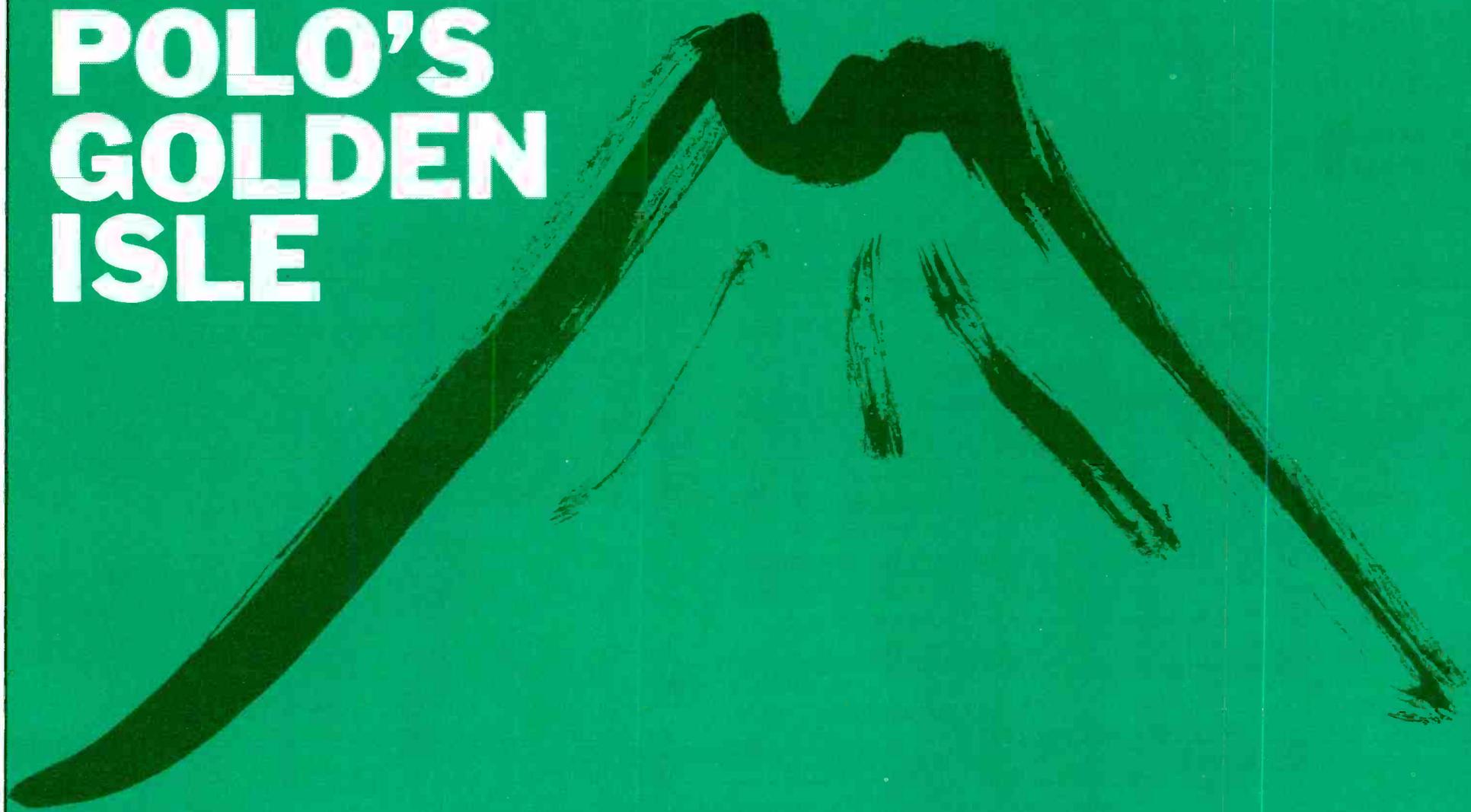
Japan's top-selling music video in 1991 was "Just Another Life" by BMG Victor pop duo B'z, which sold 250,000 copies (not counting 50,000 in the laser-disc format). "Hammer Time" by Toshiba-EMI's Hammer led the way among foreign artists' music videos, with sales of 90,000 units.

Anyone who has seen Kome Kome Club's "Fujiyama Funk" knows how good Japanese music video can be, at least when it

(Continued on page J-14)

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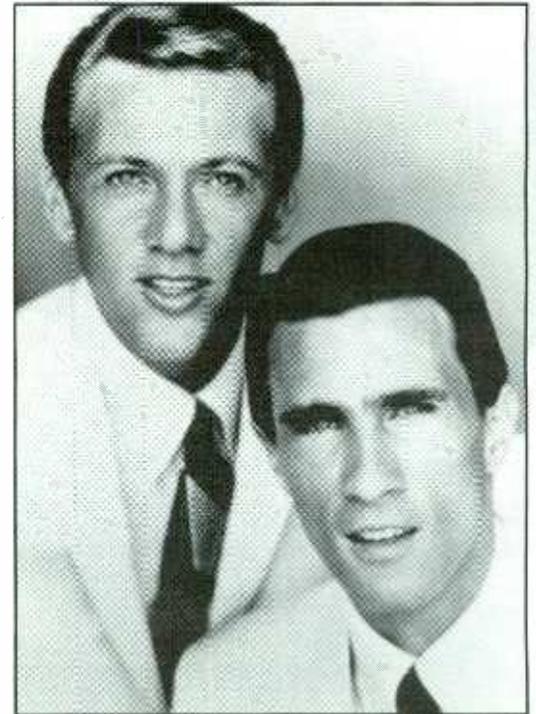
MUSIC VIDEO

(Continued from page J-12)

comes to individual songs. The combination of parodic, hyper-Japanese imagery, fast-paced editing and a hook-laden funk-rock track bears witness to the band's strong visual sense, which is also an essential part of their live shows.

As in any country, there are also bands for whom image takes precedence over music when making videos. The flamboyantly made-up and attired Kabuki Rocks is one example. Some Japanese artists go to the other extreme—Pizzicato Five's neo-Godardian approach in "this year's girl in action" [sic] is studiously minimalist.

(Continued on page J-16)



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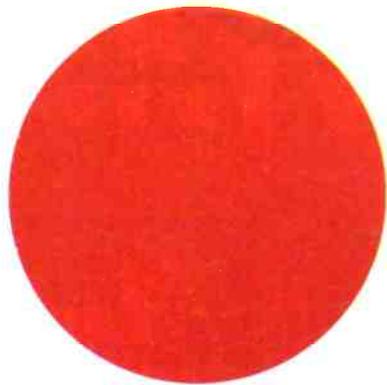
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JOAPOAN

MUSIC VIDEO

(Continued from page J-16)

Japanese crews. "If a video isn't well-edited or well-recorded, it won't sell," he says. "But to sell well, you need a big budget—that's our dilemma."

One skeptical industry observer bluntly disagrees with Taniguchi's assessment of Japanese production skills: "There are no good music video directors in Japan because budgets are low. Nobody is going to get rich directing music videos."

Tetsushi Nagao, general manager of the public-relations division of Amuse production company, points out that the dearth of video-clip TV shows and Japan's new-release oriented music industry mean videos by new artists have an especially poor chance of being seen by the public.

"Music videos are not serious in Japan," says Nagao flatly. Then there's the question of where and how to sell them.

"Record shops may not be the best place to sell music videos in this market," says Nippon Phonogram's Abramoff, "because in Japan record stores are rather small, so they can only stock a limited selection of videos." Abramoff suggests bookstores and supermarkets as alternative sales channels.

"People don't know where to buy music videos," says Ebine. "We must think of a different way of marketing them."

Bookstores present a problem because of their 100 percent return policy, Ebine says. Videoarts' recent success in marketing a Nat King Cole video anthology through the Sony Family Club mail-order service points to future possibilities in terms of direct marketing, he suggests. Also, says Ebine, "Record companies should pay more attention to video as a way of popularizing Japanese artists overseas."

Keith Cahoon, Tower Records' Far East managing director, says some Japanese record companies are starting to consider music

(Continued on page J-19)

Japan Video Association 1991 Production Statistics

	Quantity	% Change From 1990	Production Value	% Change From 1990
Video Cassettes	26.53 million	-2.2%	158.45 billion yen (\$1.18 bil.)	4.7%
Video Discs	25.35 million	-4%	136.56 billion yen (\$1.01 bil.)	0.7%
Total:	51.88 million	-3.1%	295 billion yen (\$2.18 bil.)	2.8%

Japanese Record Companies' Album Chart Shares For 1991

(Courtesy of Music Labo) [Does not include classical and jazz]

(Note: Companies whose market shares are included in others' totals are those whose product is distributed by the larger firms. These companies may be partially or wholly owned subsidiaries of the larger firms.)

	(%)
Sony Music Entertainment (including Epic/Sony)	25.5
Pony Canyon (including For Life and Virgin Japan)	15.2
Toshiba-EMI (including Taurus)	13.5
Polydor total	11.6
Warner Music Japan total	8.3
Victor Musical Industries total	7.0
BMG Victor	6.1
Nippon Columbia total	2.9
Tokuma Japan	2.1
Pioneer LDC total	2.0
King	1.7
Vap total	1.3
Teichiku	1.0
Apollon	0.8
Nippon Crown total	0.7

(The remaining 0.3% of total shares is accounted for by small independents.)

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MUSIC VIDEO

(Continued from page J-18)

video as a serious market and are pricing their product more aggressively. Warner Music Japan, for example, lists some foreign artists' videos in the 50-minute range for as low as 3,500 yen (\$26.12).

"For imported music videos, we do quite well," Cahoon says. "Black-music videos like Bobby Brown and C+C Music Factory are now very strong among people who want to learn dance moves. Metal also does well. MCA Victor made a bold foray into the market in April with the two-video set "Guns N' Roses Use Your Illusion World Tour 1992 In Tokyo," made up of footage shot during the band's concerts here in February. The videos, which sell for 6,000 yen (\$45) each, are currently available only in Japan, with no U.S.

**BOOKSTORES PRESENT A PROBLEM
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release yet scheduled.

"Generally, for us video is still hit-driven, but catalog has respectable sales too," Cahoon says, citing jazz and reggae titles as examples. In general, there's room for growth in Japan's music-video market, says Cahoon.

Industry observers say a trend toward more special-interest ("maniac" in Japanese-English) music videos may help boost the market. Victor, for example, this month will start distributing Rhino's "Shindig" series in Japan, featuring classic moments from the 1960s TV music show.

Videoarts is devoting much of its energy to producing jazz titles featuring foreign artists for Japan's dedicated jazz fans, although most of the firm's sales to the upscale jazz audience are in the laser-disc format.

Skepticism is the order of the day when it comes to the possible impact of satellite broadcasting on the music-video field. Two music-oriented stations, Space Shower and Music Channel, begin broadcasting this month and in July, respectively.

"I'm not so optimistic," says Ebine. "To me, the satellite stations don't have enough of a programming policy."

Nagao says that, as long as the price of satellite broadcast-related hardware remains high, the medium's effect on the music-video market will be slight. At present an antenna and a tuner/decoder together cost between 160,000 and 180,000 yen (\$1,194 to \$1,343).

The consensus seems to be that music-video sales will continue to grow modestly, but that there will be no major change until the bulk of the population has access to video-clip TV shows.

"If there were a TV outlet," says Cahoon, "labels would invest more and get some more out of their videos." ■



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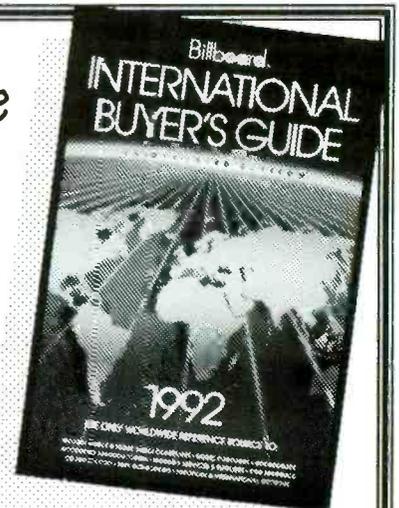
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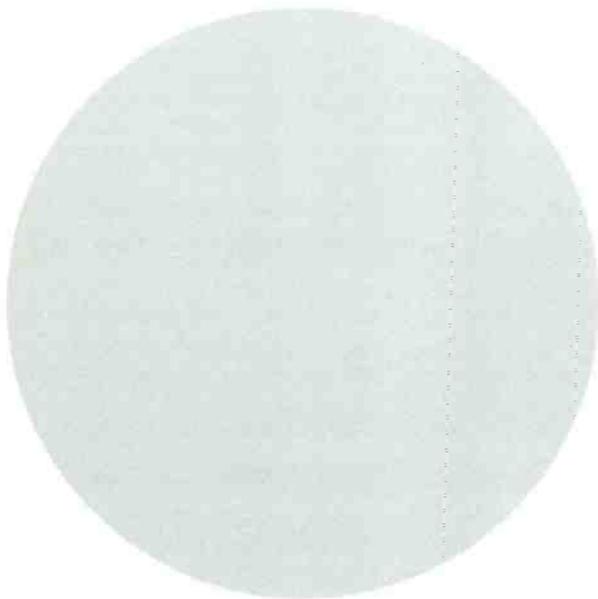
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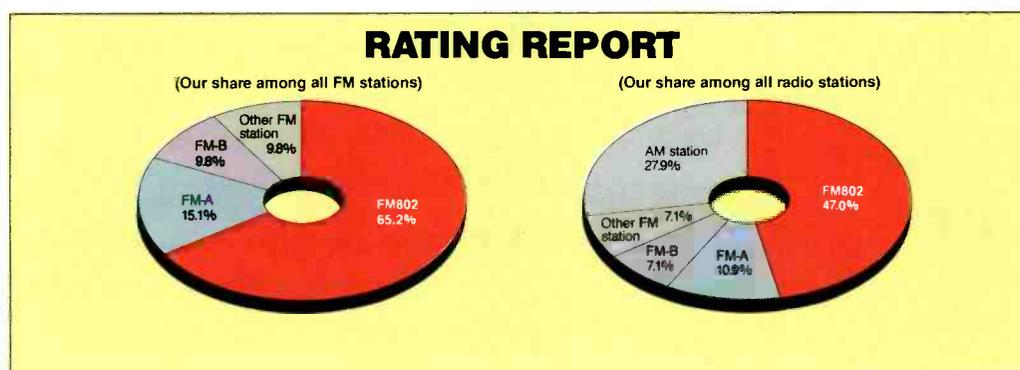
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ LOS LOBOS

Kiko
PRODUCERS: Mitchell Froom & Los Lobos
Slash/Warner Bros. 26786

If you thought you knew Los Lobos' music, think again. Latest album by the East L.A. quintet should stagger even its highest fans. Eruptive roots-oriented rock'n'roll has been put on the back burner; while Hispanic influences are still in place, they're often shelved in favor of elliptical, subdued songs and an overall atmosphere that recalls latter-day Tom Waits more than it does Ritchie Valens. Evocative "Dream In Blue" and "That Train Don't Stop Here" are best picks for album and modern rock outlets. Astounding.

TOM TOM CLUB

Dark Sneak Love Action
PRODUCERS: Chris Frantz, Tina Weymouth, Mark Route & Bruce Martin
Sire/Reprise 26951

Former Talking Heads Frantz and Weymouth hounce back with another frothy dollop of funk-rock, embellished with spaghetti-Western guitars, a smidgen of dub, and some reggae seasoning. Weymouth's little-girl vocals may remain an acquired taste for some, but modern rockers and dance outlets may get off on band originals like "Who Wants An Ugly Girl?," "Irresistible Party Dip," and a remake of Hot Chocolate's "You Sexy Thing."

SUZANNE RHATIGAN

To Hell With Love
PRODUCER: Fred Maher
Imago 21007

Irish-born, London-based singer makes compelling debut with wide-ranging release that at different times recalls Maria McKee, Melissa Etheridge, and Kate Bush. First single, "To Hell With Love," is brassy take on relationships, while soft, soulful "The Further In We Go" is also affecting, as is touching "The Spinner Of Years." Bernie Worrell's exceptional keyboard work ties whole project together. Nice bass work by Matthew Sweet also contributes.

NEW & NOTEWORTHY

JIMMY BUFFETT

Boats, Beaches, Bars & Ballads
COMPILATION PRODUCER: Mike Utley
Margaritaville Records/MCA 10613

Parrotheads, rejoice! This four-CD/cassette boxed set salutes all things Buffett in a lovable, humorous way. The 72 cuts, culled from Buffett's 20-year recording career, are grouped together according to the category the song most closely approximates. Included are eight tracks never before released. The accompanying 68-page booklet is priceless by itself: in addition to Buffett's comments on each track are his list of top 10 places to get a cheeseburger, Parrothead crossword puzzles, and other essays. Mandatory summer party listening and a mandatory purchase for anyone who's ever wanted to visit Margaritaville.

EVANGELINE

PRODUCER: Justin Niebank
Margaritaville/MCA 10582

Debut act from Jimmy Buffett's new label is a female quintet that blends country, Cajun, and pop. Five-part harmonies are heavenly throughout, especially on "If I Had A Heart." Gorgeous "Am I A Fool" and stirring cover of "Gulf Coast Highway" (which features Buffett) are highlights in a memorable set. Country radio will be most accepting, but AC and college outlets should delve into this as well.

RICHARD THOMPSON

Original Music From The Movie/Sweet Talker
PRODUCERS: Peter Filleul & Richard Thompson
Capitol 94490

Fans of last year's "Rumour & Sigh" will cheer at this unexpected treat from guitarist/singer Thompson. Soundtrack for the forthcoming Bryan Brown-Karen Allen vehicle features some lively Celtic-flavored instrumentals and three new Thompson vocals; the best of the latter, "To Hang A Dream On," includes some particularly ferocious axework by Thompson.

★ THE DAOU

Head Music
PRODUCER: Peter Daou
Columbia 48683

Alternative quintet, led by top dance music keyboardist Peter Daou, craftily merges elements of modern-pop, jazz, and funk on this sterling debut. The shining light of this set is captivating lead vocalist (and Peter's wife) Vanessa Daou, whose delicate tones are, by turns, seductive and melancholy. Her presence adds strength to cuts like "Sympathy Bouquet," "Figure In The Sand," and the first single, "Surrender Yourself." A promising first effort.

X-TAL

Everything Crash
PRODUCERS: X-Tal & Norman Kerner
Alias 60025

Bay area coed quartet's latest is a striking blend of folk, punk, rock, and attitude. Lead singer J. Neo's nasal tones take a while to get used to, but ultimately end up endearing. In addition to collection of originals, a moving cover of Richard Thompson's "Genesis Hall" (with Allison Moseley on lead vocals) is one of the highlights. Excellent instrumentation, including violin, lap guitar, and melodia, help separate this from the pack. College radio will find virtually every song programmable.

R & B

RAY SIMPSON

PRODUCERS: Various
Virgin 92126

Smooth-voiced crooner excels at midtempo ballads that just seem to ooze off the CD. Synth programming tends to overwhelm several of the tracks, but when Simpson's voice is simply allowed to reign, the results are winning. Best cuts are "Walk On Water," and "I Believe In Love." Contributions of Soul II Soul's Caron Wheeler brighten up "Shine."

JAZZ

► SPYRO GYRA

Three Wishes
PRODUCER: Jay Beckenstein
GRP 9674

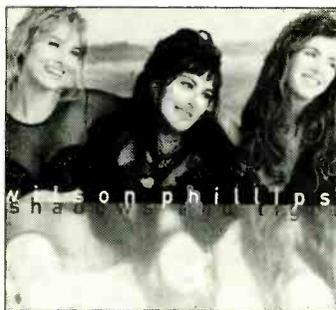
Sextet serves up its usual ingratiating mix of lite jazz and user-friendly funk, with no surprises but plenty of commercial potential. While nobody will ever accuse this band of a surfeit of musical ambition, that won't stand in the way of massive airplay on contemporary jazz stations; tracks like "Pipo's Song" and "Real Time" are stone naturals for the format.

TERENCE BLANCHARD

Simply Stated
PRODUCER: Terence Blanchard
Columbia 48903

Maybe this album is too simply stated. Trumpeter Blanchard maintains his peerless tone and imaginative improvisatory approach, but he and his sidemen sound straitjacketed by compositions that all too often recall recordings past (Miles, Clifford Brown, etc.) without really elaborating on historical roots. While an honorable effort, the album has the feeling of an archival work; and, for the first time, one misses

SPOTLIGHT



WILSON PHILLIPS

Shadows & Light
PRODUCER: Glen Ballard
SBK Records/ERG 98924

After megaplatinum success of trio's debut, famous musical scions return with a collection that highlights their harmonies. Serious topics, such as child abuse ("Where Are You") and Carnie and Wendy's estranged relationship with their father, Brian Wilson ("Flesh And Blood"), are tackled, but most of the tunes remain uplifting ditties. Carnie continues to exhibit the best voice of the three—check out "This Doesn't Have To Be Love." Aside from ballad "You Won't See Me Cry," other single contenders include "Don't Take Me Down," "It's Only Life," and "Fueled For Houston." Production remains high-gloss to the point of distraction, but their fans' only complaint will probably be the practically illegible liner notes (including 4½ pages of thanks by the trio!).

the prodding presence of Blanchard's ex-partner Donald Harrison. Still, this is fine for mainstream jazz outlet play.

PHIL WOODS QUINTET

Full House
PRODUCER: Bill Goodwin
Milestone 9196

No-nonsense live set caught at Catalina's Bar and Grill in Hollywood last fall finds altoist Woods blowing dead-on, with largely original repertoire serving big nods to the Charlie Parker bebop tradition that bred him. The small-combo use of a trombone here, played with energy by Hal Crook, adds energetic seasoning to a concert date that will find favor with unreconstructed hoppers.

WORLD MUSIC

► STRUNZ & FARAH

Americas
PRODUCERS: Jorge Strunz & Ardeshtir Farah
Mesa 79041

Guitarists Strunz & Farah weave music lines around each other with simplicity and grace on their latest album, which salutes five centuries of Spanish guitar. Other instrumentalists drop by to enhance tracks, but Strunz and Farah are the stars here, especially on the fluid "El Jaguar" and jaunty "Candela." Beautiful sounds.

LATIN

► JERRY RIVERA

Cuenta Conmigo
PRODUCER: Cuto Soto
Sony Discos 80776

Teenage heartthrob from Puerto Rico follows up his blockbuster label debut with another romantic salsa effort that is sure to expand his adolescent following. Punchy brass lines are neatly counterbalanced by airy synthesized strings on irresistible puppy-love numbers such as the title track, "A Ti Mi Nena," and "Me Estoy Murienda De Amor."

MIJARES

Maria Bonita
PRODUCER: Bebu Sivelli
Capitol/EMI Latin 42687

On his sixth album, evocative crooner Manuel Mijares comes up with a solid tribute album to Maria Felix, one of Mexico's foremost song stylists. Though the husky-voiced Mijares sounds a tad tentative on the swooping ranchero numbers, he shines brightly on all of the pop entries save the overcovered "Quiza, Quiza, Quiza" and "Piel Canela."

COUNTRY

TOY CALDWELL

PRODUCER: Glen Luther Dickinson
Cabin Fever Music 09012

Former member of Marshall Tucker Band releases solo debut on Cabin Fever imprint, a company best known for longform music video production. "I Hear The South Calling Me" recalls Hank Williams Jr., while "Midnight Promises," which includes backing vocals by Gregg Allman, brings back Southern rock's mid-'70s heyday. In addition to Allman, guests include Charlie Daniels, the Memphis Horns, and Willie Nelson. Project will undoubtedly cause rejoicing among those who still believe the South's gonna rise again. Distributed by Navarre Corp.

GOSPEL

★ FAIRFIELD FOUR

Standing In The Safety Zone
PRODUCER: Lee Olsen
Warner Bros. 26945

Magnificent new album by the great gospel group, which first recorded in the '40s, shows what a cappella singing is all about. Consistently soul-shaking performances showcase stirring ensemble work and some startling lead work (especially by Walter Settles, who shines on a stunning version of "How I Got Over"). Breathtaking recording should be heard by anyone with a love for

VITAL REISSUES™

JOSEPH SPENCE

The Complete Folkways Recordings 1958
PRODUCER: Sam Charters
Smithsonian/Folkways 40066

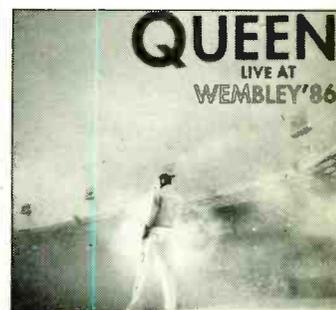
Dizzying compilation finally pulls together the scattered Folkways sides of legendary Bahamanian guitarist Spence. Though more than 30 years old, these recordings are still startling—Spence's unorthodox sense of rhythm, virtuosic melody lines, and guttural vocals set him apart from any other folk guitarist in memory. This recital of traditional material, transformed by Spence's special touch, remains one of the seminal sessions in guitar history.

THELONIOUS MONK

Solo Monk
PRODUCER: Teo Macero
Columbia/Legacy 47854

Setting a creative high-water mark in the mid-'60s, Monk goes it alone for what has become a legendary document of his incomparable, idiosyncratic vision. Somehow crossbreeding his angular, fractured bebop with a traditional-sounding stride piano style, Monk reinvents standards like "Dinah," "These Foolish Things," "I Should Care," and "I Surrender Dear." Also included are Monk originals "Ruby, My Dear," "North Of The Sunset," and others—plus a never-before-released trio take on "Introspection."

SPOTLIGHT



QUEEN

Live At Wembley '86
PRODUCERS: Queen
Hollywood 61104

Previously unreleased two-CD live set should have retailers waxing rhapsodic, Bohemian or otherwise. Recorded on the site of the recent tribute to group's late lead singer Freddie Mercury, set's 28 tracks include a hearty selection of Queen hits and some enjoyable rock'n'roll covers. With success of "Classic Queen" and massive resurgent interest in band, this seems like a certain winner.

masterful singing. Opening dates with Lyle Lovett should bring more accolades.

THE HOLMES BROTHERS

Jubilation
PRODUCERS: Scott Billington & Andy Breslau
Real World 92127

The amazing roots band turns in a live and very alive all-gospel set that spotlights the stellar vocalizing of Sherman and Wendell Holmes and Popsy Dixon and the quicksilver steel work of guitarist Gib Wharton. Many of the traditional numbers here are well-worn, but the Holmeses' fervent treatment and unique arrangements draw new light out of even such oft-trammeled songs as "Amazing Grace" and "Will The Circle Be Unbroken." The album title couldn't be more apt—this is jubilant stuff.

CLASSICAL

★ SUITES & SONATAS FOR SOLO CELLO

Matt Haimovitz, Cello
Deutsche Grammophon 431 813

A major step forward for the rising young cellist. These are riveting performances of 20th century works, starting with a Bach-like Regner Suite and closing with the surprisingly lyrical Li, etti Sonata. The latter, like the effective Crumb Sonata, is a first recording. The program is rounded out with the more familiar Britten Suite. There's nowhere to hide in these unaccompanied pieces, should this superb instrumentalist have required that cover. An important album.

20TH CENTURY BACH

Boston Symphony Orchestra, Ozawa
Philips 432 092

More than anything else, this album underscores the indestructibility of Bach's music if treated with even a modicum of respect. The Toccata & Fugue in D minor and the great "Chaconne" are two of the more familiar of the five works heard in orchestral arrangements by such as Stokowski, Schoenberg, Webern, Stravinsky, and Japanese cellist Hideo Saito. Admittedly a light year away from period-instrument authenticity, the settings do offer fresh perspectives to revive sated senses. Excellent performances.

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.

FNAC Megastore Lights Up Paris Quick Success Bodes Well For Expansion

■ BY PHILIPPE CROCCQ

PARIS—Although FNAC Etoile, the six-store, 86,000-square-foot megastore, has been open only since November 1991, it has already become a veritable Parisian landmark.

The FNAC store, situated on the Avenue des Ternes, is in the same quarter of the city as the trendsetting 32,000-square-foot Virgin megastore on the Champs Elysees.

Commenting on the inauguration of such a mammoth outlet at a time of general economic adversity and one of particular difficulty for retailers of nonessentials, Jean-Louis Petriat, president of FNAC, says, "The FNAC Etoile is an ambitious project which took an investment of [\$23.1 million]—whereas the normal cost of an FNAC store is around [\$3.5 million]. Our aim is to achieve sales in the first year of around [\$133 million-\$142 million] and be grossing about [\$178 million] by 1993-94.

"The FNAC in the Avenue Wagram, which the Etoile store replaced, was turning over [\$62.3 million] annually. The opening of the FNAC Etoile is part of the strategy we conceived in 1987. We set out to achieve 3% profitability with our retail outlets in three years. We made it in two. Our new development plan requires an investment of [\$231 million] over three years."

Petriat says the chain is deliberately pursuing an aggressive expansion policy at a time when competition in the retail sector is increasing, even though the market is going through a sluggish period.

"According to our studies, Paris can accommodate as many as three more megastores, and we would prefer those stores to be FNAC outlets," he says.

Housed in a 1912 building that carries a preservation order and was originally the department store Les Magasins Reunis and later a branch of Printemps, the FNAC Etoile is visited by up to 60,000 people a day and has become, together with the Eiffel Tower, one of the most popular locations in Paris. Parisians have christened the store "The Cathedral."

The outside of the building has been restored in keeping with the

era of its foundation, while inside the most advanced building technology has been used.

The store includes:

- The Forum—a 2,150-square-foot room designed as a meeting place and auditorium.

- La Galerie Photo—a 646-square-foot ground-floor photographic exhibition room, one of 33 boasted by the FNAC chain. The chain holds more than 300 photo exhibitions annually.

- L'Espace Enfants—a 753-square-foot area for children between the ages of 7 and 11, housing a wide range of children's products.

- The Book Department—which occupies a total area of 16,684 square feet, of which 12,000 is allocated to merchandise.

- The Video Department—a 9,150-square-foot area on two floors, ground and basement, which houses video, television, and photographic hardware.

- The Hi-Fi, Radio, and Computer Department—an 8,700-square-foot area housing audio equipment, computers, and radio receivers.

- The Record Department, situated on the second and third floors with a surface area of more than 16,000 square feet—twice that of the old Wagram FNAC—and an inventory of more than 100,000 titles.

The configuration breakdown is approximately 74% CD, 9% cassette, 2% vinyl LP and single, 13% videocassette (with almost 7,000 titles in stock), and 5% laserdisc.

The classical section of the record department has an elegant 20-seat auditorium permitting potential buyers to hear state-of-the-art reproduction of recordings.

Although it is not yet possible to make an accurate projection of the sales that FNAC Etoile will generate in its first year of operation, an indication of its level of business can be gleaned from its performance in the month of December 1991, when the store took in about \$25.8 million. Of that figure, about 30% came from music and video sales.

With this flagship FNAC store, Petriat is confident of increasing FNAC's share of the Paris book market beyond its present 10% and its share of the capital's record mar-

ket above the present 30%.

Certainly the FNAC's ambitious investment program is producing encouraging results. Sales of records in all the FNAC stores in fiscal 1990-91 were up by 20%, whereas sound-carrier sales for the whole French industry in 1991 increased by less than 5%. Video sales in the FNAC stores also showed a healthy progression—up 60% compared with the overall market increase of 30% last year.

An undoubted stimulant to sales is the fact that FNAC stores offer a 5% discount on books—the maximum permitted by law—and discount new records by 20% for the first month of their release. Today one in every four records bought in France is purchased from an FNAC outlet.



Visiting Mount Tower. In anticipation of the July 21 release of "The Extremist," Joe Satriani hit the retail trail to thank the accounts that helped him on his three previous albums. Here the Relativity recording artist is seen visiting the headquarters of West Sacramento, Calif., Tower Records. Pictured, from left, are Tower advertising division manager Mike Pompei; Pulse! editor and publisher Mike Farrace; Tower VP and general counsel Michael Solomon; Tower assistant to the president Frannie Martis; Tower president Russ Solomon; Satriani; Tower senior VP of advertising Chris Hopson; Relativity president Barry Kobrin; and Tower senior VP of retail operations Stan Goman.

CONVENTION CAPSULES

Following is a roundup of events at the *International Council of Shopping Centers' annual spring convention, held May 10-14 at the Hilton Hotel in Las Vegas.*

MUSIC IN MALLS: The unofficial theme at this year's **International Council of Shopping Centers** convention was being in tune with the shifting marketplace dynamics and the changing preferences of customers. **Thomas Seay**, the top real estate executive at Bentonville, Ark.-based **Wal-Mart**, offered this advice to record retailers during one of the sessions: "Record stores in malls have to be major record stores, they can't be 2,500- or 3,500-foot stores because [such outlets] can't appeal to age categories across the board. They can't sell the things the kids want to buy and that adults want to buy," he stated.

REAL ESTATE CIRCLES: After missing last year's ICSC convention, **Ann Loeff**, president of Miami-based **Spec's Music & Movies**, was back in attendance looking to make deals. And for the first time, the chain has

hired a real estate consultant to work with it, **Janis Martinez**, who has 17 years of experience on the real estate end of the retail business. "It just went great—we had meetings lined up from morning until night," said Loeff, boasting a new brochure Martinez crafted to hand out to developers that even included a gift compact disc... In another real estate move, **Melissa Boughton**, who formerly worked in real estate for Owensboro, Ky.-based **Disc Jockey**, was at the show representing her new employer, Minneapolis-based **The Musicland Group**.

NOW'S THE TIME: Some attendees suggested mall shopping hours need to be changed. "We have got to look at hours of operation, because we are not listening to the consumer," said **Steve Karp**, who heads up Newton, Mass.-based **New England Development** and is also part of the **Lechmere** ownership group. "The consumer does not want to go to a mall early in the morning. We probably shouldn't be open until 11 [a.m.] and we probably should close at 10 at night," Karp told a panel audience.

Michael Sullivan, president/CEO of Joppa, Md.-based **Merry-Go-Round**, agreed. In an article printed in *Shopping Centers Today*, Sullivan wrote, "There are basically none of our customers in the mall from 9:30 a.m. until noon, and there aren't a lot of customers, period."

BUSINESS BAROMETER: Just how awful business was during 1991 was at least something ICSC speakers could joke about. ICSC executive VP **John Riordan** said he passed up an invitation to a New Year's Eve party in Hawaii because the time-zone difference "would have meant extending 1991 five more hours." ICSC veteran **Jerry O'Connor**, who heads up New York-based **The O'Connor Group**, played to the poor times for real estate when he opened a panel on the future of the shopping center. Calling for a raising of hands to identify types of attendees, he asked, "Are there any developers left?"

BIG-BOX BOYS: More in evidence than at any previous ICSC were the
(Continued on page 48)

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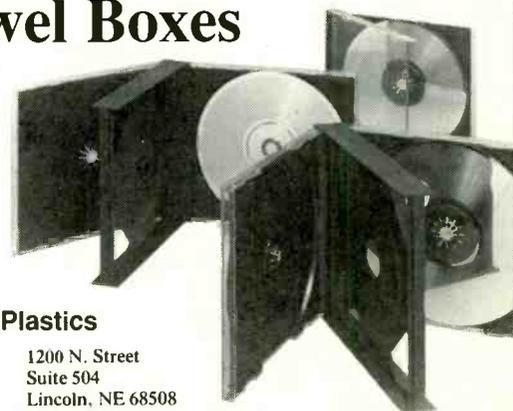
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Retail

Magnolias, King Bub Among Slew Of New Indie Treats

WALL OF SOUND: We dug our way out of a cubicle overrun with CDs recently and came across the following tunes:

The Magnolias, "Off The Hook," Alias, Burbank/San Francisco. Driving, edgy rock'n'roll is rootsy and inspired. What a great discovery!

King Bub, "Hubbub," Plug, Nashville. Acoustic-oriented pop/rock engages the listener with jangly melodies and thought-provoking lyrics.

Stumpy Joe, "One Way Rocket Ride To Kicksville!," Poploma, Seattle. Grungy, good-humored rock is manic and fast, wacky and wonderful.

Bob Weber, "World Set Me Up," Vagrant, L.A. Sophisticated, stripped-down rock is edged with folksy, mellow harmonies.

ON THE INSTRUMENTAL Beat:

David Hewitt, "The Storyteller," Rhythm Safari, Van Nuys, Calif. Optimistic instrumental album melds classical guitar with African rhythms.

Various Artists, "The Village Green," North Star, Providence, R.I. Traditional Irish jigs and reels are upbeat and picturesque.

Jeanne Newhall, "Meeting Places," Marzipan Music, Phoenix. Spiritual and evocative piano compositions are expressive, emotional.

Louis Moreau Gottschalk, "American Piano Music Played By Amiram Rigai," Smithsonian Folkways, Washington, D.C. Exotic, innovative compositions are performed with panache by world-renowned pianist.

LEFT OF CENTER:

False Prophets, "Invisible People," Montreal. Apocalyptic, experimental rock ranges from stripped-

GRASS ROUTE



by Deborah Russell

down poetic folk to hard-driving metal. Swans, "Love Of Life," Young God (c/o Sky), Norcross, Ga. Avant-garde art rock paints an aural landscape edged with oddball influences.

State Of Mind, "State Of Mind," Cerebral, Carlsbad, Calif. "Mind rock" trades on shades of Pink Floyd and features weird sound effects.

Steven Angel, "The Erotic God," Daystar, Marina Del Rey, Calif. Moody and surreal collection of tunes is sensual and somewhat unsettling.

OTHER GEMS:

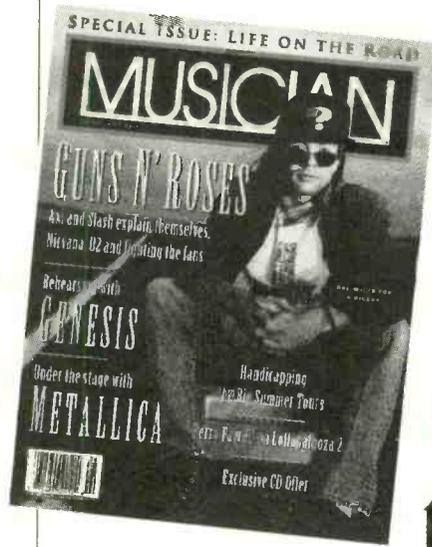
Dave Hole, "Short Fuse Blues," Alligator, Chicago. Raucous, ripping, roadhouse blues tunes are rowdy and rewarding. What fun.

Mary Karlzen, "Mary Karlzen," Y&T, Miami. Karlzen's brand of melodic country folk rocks with good-natured, alternative flair.

Eric Bogle, "Voices In The Wilderness," Alcazar, Waterbury, Vt. Warm and thoughtful acoustic-oriented folk is soothing and intelligent.

Rumplestiltskin, "You And Me," CMS, Akron, Ohio. Radio-friendly mainstream R&B ranges from mid-tempo romantic ballads to hip-hop disco-dance rhythms.

Patricia Skala, (demo tape), Pittsburgh. Sultry piano-driven jazz should appeal to grown-ups with good taste. Skala's vocals are custom-made for classy torch songs.



In the June issue of Musician . . .

John Mellencamp changes

his offstage habits Axl Rose

confronts his anger Slash

confronts his censors U2 bust

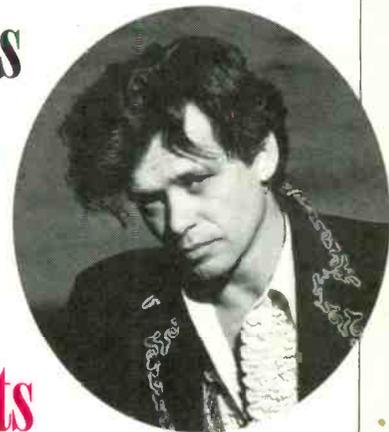
ticket scalpers

Metallica spit on each other

Perry Farrell plans another

Lollapalooza Mitch Ryder gets

stuck in a blizzard Don Law talks about the



crises in concert

promotion We visit

a Genesis rehearsal We make odds on which

summer tours will flop and

which will hit And we learn the

truth about life on the road

from the guitar tech, the sound

engineer, the backup singer, the horn section,

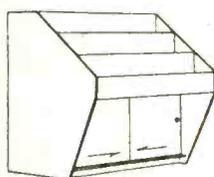
the lighting designer and the T-shirt guy.



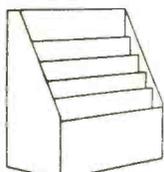
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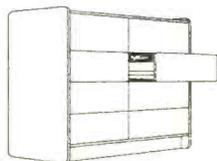
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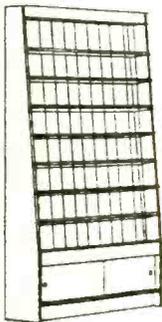
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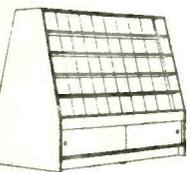
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**'Lyricatures' Series Mends Music And Art
Limited-Edition Prints Are Based On Song Lyrics**

BY TRUDI MILLER

NEW YORK—A series of limited-edition works of art inspired by song lyrics, called "Lyricatures," is being introduced by Renaissance Publications, a Manhattan Beach, Calif., publishing/promotions company.

Artist Nate Giorgio, who designed the tour program and calendar for Michael Jackson's last tour, the logo for Quincy Jones' record label and film company, and artwork for such clients as Madonna, Prince, and Johnny Cash, will create the Lyricatures.

Jones will act as consultant to the project and liaison between Renaissance and the music industry. "I met Nate through Michael Jackson, and I couldn't believe an artist that young could be so talented, devoted, and committed," says Jones.

The first two prints, "Candle In The Wind" and "Love Me Tender," will be available in mid-June, says Renaissance chairman Viet Gragg. Each piece will incorporate a fragment of the song's lyrics, as well as a depiction of the artist or a key image from the song. The art for "Candle In The Wind" includes a hitherto unpublished photo of Marilyn Monroe.

"We're really trying to create art for music lovers," says Gragg. "It's like MTV or VH-1 in print." The project's slogan, "Music Set to Art," is a registered service mark. Lyricatures is a registered trademark.

The limited-edition prints will retail for \$120 unframed or \$195 with a customized frame, says Gragg. Each piece will be signed, titled, and numbered by the artist and will be accom-

panied by a certificate of authenticity, as well as information on the history of the song and its artist. Some pieces may also be reproduced as mass-market posters, which can sell for approximately \$40, Gragg says.

The Lyricatures will initially be available in California through Z Gallery, a chain with 16 stores in California and three in Arizona; they can

tentially successful."

Renaissance has obtained financing for the project from its former clients and from private investors, Gragg says. The company is "in negotiations for additional financing from public sources," he adds.

Renaissance may also create a set of special-edition Lyricatures for a fund-raising event to help rebuild Los Angeles in the wake of the riots there, Gragg says. Other future projects may include greeting cards or music boxes with a Lyricature on the lid corresponding to the song played by the box, he says.

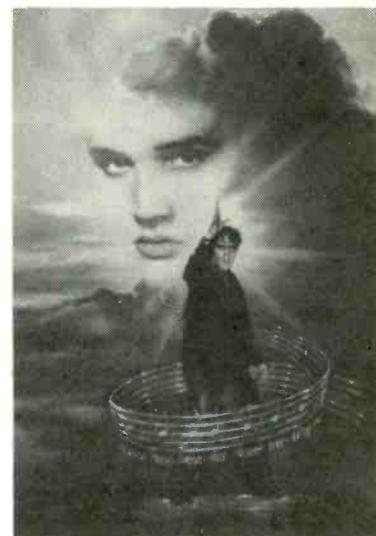
*We're trying to
create art for
music lovers'*

also be ordered directly from Renaissance. Eventually, they will be available in "select retail stores," catalogs, and cable-access shopping networks, says Gragg. He adds that Renaissance has already gotten "thousands of advance orders from distributors," but declines to be specific.

Renaissance currently has licensing agreements with Michael Jackson (for the Beatles catalog), Warner/Chappell, Valando Publishing Group, and Hal Leonard. The licenses are provisional—the publishing companies have the right to approve the final artwork.

Additionally, licenses for the first prints were granted by the estates of Marilyn Monroe and Elvis Presley for the performers' likenesses.

"The estate of Elvis Presley is pleased to become involved with Lyricatures," says Carla Peyton, director of licensing for Elvis Presley Enterprises. "Out of the hundreds of licensing opportunities presented to us annually, we view Lyricatures as one of the most creative, exciting, and po-



"Love Me Tender," one of the Lyricatures designed by Nate Giorgio, will be available in June from Renaissance Publications.

CONVENTION CAPSULES

(Continued from page 44)

Price Club, Costco, and other wholesale membership-type outlets. Steve Karp called them "the next retailing sensation," but also predicted a shakeout in that sector because of all the player's scrambling for market share in it. The music and video industries are already feeling the impact from wholesale membership clubs as they move a lot of hit video and music titles at very low prices. In many cases, video distributors help make quotas by dumping titles with the wholesale clubs. At the ICSC convention, Costco had its own exhibit space so it could put together deals that will fuel expansion of the chain beyond its present store count of 79 units. Meanwhile, in its exhibit space, a Price Club spokeswoman showed off what are now 79 Price Club Plazas, or centers anchored by the chain. She also said there are 32 other Price Clubs around the U.S., for a current total of 111.

Retail Track
is on vacation.
The column will
return
next week.



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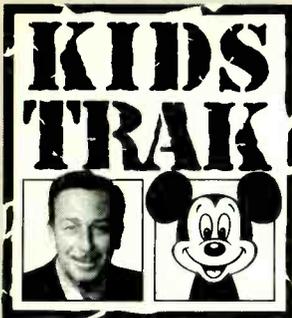
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ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

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CA 62A

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CA 48506

CAGES

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CD Capitol
CA 95530

MARIAH CAREY

Unplugged EP
CD Columbia 52758
CA 52758

COVER GIRLS

Here It Is
CD Epic 47381
CA 47381

EVERYTHING BUT THE GIRL

Acoustic
CD Atlantic 82395
CA 82395

THE LEMONHEADS

It's A Shame About Ray
CD Atlantic 82397
CA 82397

T99

Children Of Chaos
CD Columbia 52769
CA 52769

T-SQUARE

Megalith
CD Columbia 52757
CA 52757

WILSON PHILLIPS

Shadows And Light
CD SBK 98924
CA 98924

R&B

EPHRAIM LEWIS

Skin
CD Elektra 61318
CA 61319

K. SOLO

Time's Up
CD Atlantic 82388
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KWAME & A NEW BEGINNING

Nastee
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CA 82356

MELLOW MAN ACE

The Brother With Two Tongues
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CA 94608

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COUNTRY

MICHAEL JOHNSON

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CA 82304

NEAL MCCOY

Where Forever Begins
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CA 82396

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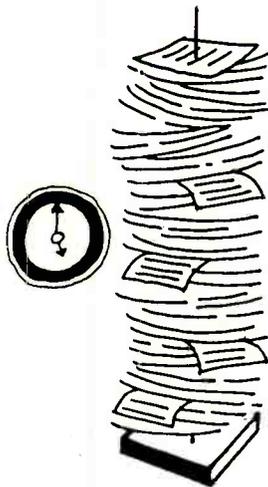
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Higher Octave: New Heights For New Age Indie Is Tapping Fresh Markets And Music Sources

BY DEBORAH RUSSELL

LOS ANGELES—Higher Octave Music is ascending to new heights in the new age genre by dominating the music charts, tapping diverse music sources, and spanning the globe through creative business ventures.

The L.A.-based independent label, which pushed nimble-fingered flamenco guitarist Ottmar Liebert to the

top of Billboard's Top Adult Alternative charts, continues to reap success with the artist's catalog even after his move to Epic Records.

Higher Octave currently has three albums on Billboard's New Age Albums chart, with Ottmar Liebert's "Nouveau Flamenco" logging more than 109 consecutive weeks.

"We see ourselves as a regular label, and we're very aggressive in the mainstream," explains Higher Octave president Matt Marshall.

But this "regular" label espouses the credo "as in music, so in life," which speaks to a higher mission than mere entertainment. "We're targeting the people who look for music to be a serious part of their lives, like food is," Marshall says.

The label targets those people in myriad ways, the most significant being airplay, both on the radio and in stores. Like "regular" label executives, Marshall hires independent promoters to work every title, and he makes sure record retailers are always equipped with promotional copies.

"But we also concentrate heavily on the alternative marketplace at the same time," Marshall says. "We do our best to skate both fences very well."

Higher Octave has been skating those fences since it incorporated in 1986, debuting with the Peter Davison title "Winds Of Space." The label first hit the charts in 1987 with William Aura's "Half Moon Bay" and it hopes to keep its place on the charts with the "Rhythms Of Life" release by Bruce BecVar.

The Higher Octave roster includes some 23 artists and 60 active titles. This month, it ventures into the world-fusion realm with the Gambian music of Abdel Kabirr & the Soto Koto Band. Their Higher Octave debut, "Gumbay Dance!," shipped in mid-May and demonstrates Higher Octave's goal to stretch the traditional definition of "new age" music, Marshall notes.

Additional releases in the African/world music realm are expected from producer Oko Drammeh, who is signed to Higher Octave.

But Marshall is not content merely to stretch Higher Octave's musical boundaries. His creative business vision focuses on unusual alternative markets around the world.

Part of that global vision was realized in April 1991 when Higher Octave formed a joint venture with the Den Group of Japan. The venture links Higher Octave with the Japanese major-label distributor Teichiku Records, which has released about 15 titles in the Higher Octave back catalog under the logo Higher Octave Japan.

Marshall hopes to enhance his label's identity through Higher Octave's new in-house alternative marketing division. In addition, he is exploring the licensing realm, seeking ventures in TV, films, and other commercial avenues.

Meanwhile, Higher Octave is testing the merchandising waters, with a division that sells watches and pins bearing the label's hologram logo. The products are listed in the company's direct-mail catalog, which services some 20,000 customers and accounts for about 5% of the label's total sales, Marshall says.

A 15-person staff, divided between offices in L.A. and Santa Barbara, Calif., oversees this plethora of activity.

The label's sales for 1991 increased by about 50% from 1990, Marshall says, with gross sales totaling about \$4.75 million. He estimates Higher Octave has been profitable on about 90% of its releases.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 5 weeks at No. 1	32
2	2	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	55
3	3	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	44
4	5	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	55
5	4	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	55
6	7	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	55
7	6	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	55
8	10	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	55
9	8	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	49
10	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	55
11	14	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	55
12	11	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	55
13	17	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	55
14	13	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	46
15	12	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	55
16	15	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	44
17	18	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	14
18	19	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	40
19	21	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	54
20	20	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	41
21	16	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	29
22	22	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	55
23	24	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	23
24	26	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	55
25	25	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	55
26	27	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	55
27	23	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	14
28	28	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	55
29	29	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	55
30	30	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	19
31	32	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	48
32	41	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	4
33	31	DEF LEPPARD ▲ ⁸ MERCURY 10308* (9.98/13.98)	PYROMANIA	8
34	34	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	51
35	35	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	13
36	33	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	38
37	37	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	52
38	—	MICHAEL BOLTON ▲ COLUMBIA 40473* (7.98 EQ/11.98)	THE HUNGER	33
39	42	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	11
40	36	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	48
41	39	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	6
42	38	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	34
43	45	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	10
44	44	N.W.A ▲ ² PRIORITY 57102 (9.98/15.98)	STRAIGHT OUTTA COMPTON	4
45	—	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	2
46	49	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	34
47	46	BOSTON ▲ ¹⁰ COLUMBIA 34188 (9.98/13.98)	BOSTON	8
48	—	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	2
49	—	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/13.98)	HITS	7
50	47	GEORGE STRAIT ▲ MCA 42035* (7.98/11.98)	GREATEST HITS VOL. 2	27

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



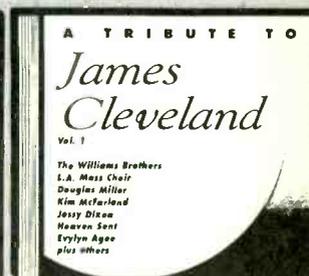
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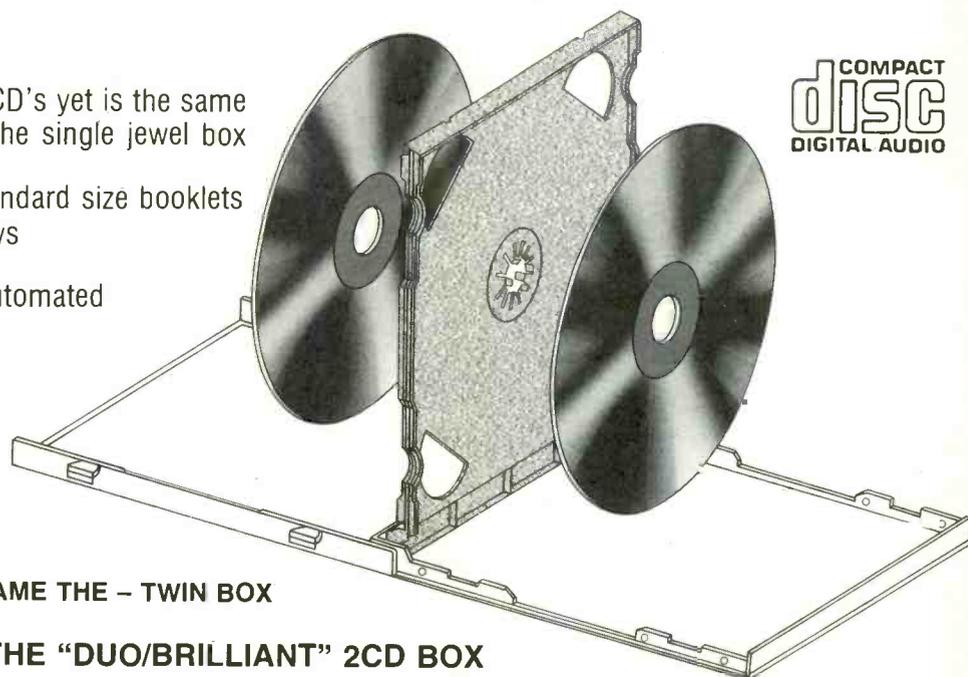


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More Vid Cos. Walking Down Aisle Supermarket Success Bodes Well For Tie-Ins

BY JIM McCULLAUGH

LOS ANGELES—If you're a software supplier with hot summer and fall sell-through or rental titles, chances are you want your cross-promotional partner to be as supermarket friendly as possible, as the alliance between home video and supermarkets continues to grow at a rapid speed.

While studio tie-ins with supermarket or convenience-store-oriented products are not altogether new or unusual, these links are taking on added significance now as supermarkets continue to devote much more real estate to the home video category.

In addition to spreading the word about a cross-promotion to a supermarket, studios and their product partners are also seizing the opportunity to make joint presentations and sales efforts to key buyers.

UNDER ONE ROOF

A recent issue of Supermarket News claims supermarket video was a \$1.35 billion business in 1991 with a projected increase to \$1.5 billion this year. Sell-through volume in supermarkets is expected to increase 25% before the end of the year.

Moreover, supermarkets appear to be catching the promotion bug themselves, and welcome the fact that both sides of a cross-merchandising marriage are increasingly under one roof . . . theirs.

In recent weeks on the sell-through

front, Columbia TriStar Home Video has linked "Hook" with Ocean Spray and MGM/UA Home Video teamed with Taster's Choice coffee for the 50th-anniversary edition of "Casablanca" (Billboard, May 30), while HBO Video partnered with Wisk Laundry Detergent for "Rock-A-Do-dle."

Trade observers say they expect to

*'Grocery stores
are clearly a
key area
of opportunity'*

see more supermarket-friendly links with such upcoming sell-through titles as "The Great Mouse Detective," "Beauty And The Beast," and "FernGully: The Last Rainforest."

And in an unusual link on the rental front, Paramount Home Video is teaming with Kellogg's Frosted Mini-Wheats for a limited-time rebate offer for video rentals of "Star Trek VI" or any other "Star Trek" movie.

Walt Disney Home Video has already announced a co-promotion with Coca-Cola USA for its summer \$12.99 video collection, while having just come off a \$3 mail-in rebate offer with RJR Nabisco for "101 Dalmatians."

Warner Home Video also forged a recent three-way video cross promo-

tion featuring rebates and cents-off coupons with "Tiny Toon Adventures," Real Fruit Snacks, and Dixie Kitchen Cup. Warner advertised the promotion heavily in Supermarket News and other grocery trade papers.

Further evidence of the cozier video/supermarket product relationship is Nabisco gearing up merchandising programs for its snack products aimed at video specialty stores.

Nabisco had a formal presence at the National Assn. of Video Distributors Conference in San Diego recently. The company also plans to co-sponsor with Walt Disney Home Video the opening-night dinner at the upcoming Video Software Dealers Assn. convention, July 26-29 in Las Vegas.

Executives at Columbia TriStar Home Video, MGM/UA Home Video,
(Continued on page 55)

Wood Knapp Keying Into Self-Programmed Fare

BY CHRIS MCGOWAN

LOS ANGELES—Wood Knapp & Co., in the belief that America is shifting more and more to "self-programmed media," has been expanding its special-interest video and spoken-word audio lines, and soon will venture into CD-ROM multimedia programming.

"The public is becoming more comfortable with self-programmed media, with choosing what they want to see and hear, when they want to do it, whether in audio or video," says CEO Betsy Wood Knapp. "They have become comfortable with programs they can acquire themselves, whether they rent or buy. This is where the business is headed."

Knapp also sees evidence of the self-programming trend in both the success of home video and "the increased popularity of audiocassettes. And this is what's going to make multimedia viable, too."

Special-interest videos are an important part of the mix, and last year Wood Knapp acquired S.I. Video, a catalog business. Then in May of this year, Wood Knapp Video obtained distribution rights for Xenejex's "America's Hottest Health Care Videos" catalog, a collection of health and lifestyle videos. The street date for the first eight Xenejex titles (\$19.95 each) is Aug. 27.

Those initial releases are "Say Goodbye To High Blood Pres-
(Continued on next page)

CBS/Fox Newsletter Targets Ad Biz

BY PAUL SWEETING

NEW YORK—CBS/Fox Video has mailed about 25,000 copies of the first issue of Hot Properties, an oversized newsletter targeted at marketing and advertising executives in the packaged goods business, and designed to promote the use of CBS/Fox special-interest videos as promotional tie-ins or premium items.

The four-page first issue is printed in four color, on 18.5-by-12-inch, heavy, coated stock. The newsletter folds in the middle like a broad sheet newspaper and is designed to be self-mailing, according to CBS/Fox director of program promotions Sal Scamardo.

The label plans to publish new issues three or four times a year, Scamardo says. The second issue will be mailed in the fall.

"We've recently hired Steve Heinicke to work as director of new business and to focus full-time on developing promotions," Scamardo says. "And as part of our overall effort to reach out and tie in with someone, we've developed Hot Properties."

Each issue will contain a profile of a recent or upcoming promotion involving CBS/Fox properties. The first issue covers the tie-in with Equal brand artificial sweetener with "CherFitness," a highly successful exercise tape.

The lead editorial feature, headlined "Perception Vs. Reality," makes the case that home video involves more than feature films and more than rentals, and promotes the importance of special-interest titles intended for sale.

Sprinkled throughout are features highlighting a variety of CBS/Fox titles, including its NBA basketball tapes, classic TV shows

such as "Twilight Zone," "The Honeymooners," and "Gunsmoke," and a package of Elvis movies.

According to Scamardo, the label has gotten "a number of faxes and phone calls back from companies wanting to know more. The initial response has been very positive."

While the first issue of Hot Properties promotes the overall benefits of home video as a marketing medium for packaged goods manufacturers, Scamardo stresses that CBS/Fox is not trying to position its products as an alternative to conventional advertising media.

"The focus in the beginning [of the video promotion business] was on slapping a commercial on the tape, but that's not what we do,"

Scamardo says. "There was no commercial on 'Cher.' Nutrasweet got an association with a hot property. It gave them something for their sales people to talk about and they sold a lot of Equal."

"In that respect, I think video will remain a hot item for marketers," Scamardo continues. "I don't think that will ever go away. Just like packaged good companies continue to use celebrities to endorse their products. Entertainment will always be a big attraction. But we're not trying to promote video as a medium, per se. If you look at the first issue, we're positioning video as an option, as part of an overall marketing plan. You can't sell it as a straight [advertising] medium."

FIGURES YOU CAN COUNT ON.



This week, Playboy Home Video has captured positions 8, 9, 10, 12, 13 and 37 on the *Billboard* charts. Week in, week out, we've got figures that speak for themselves!

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Serious Fun. New Line Home Video senior VP of sales and marketing Michael Karaffa, second from left, presents a check for \$50,000 to three stars of HBO's fifth Comic Relief benefit for the homeless. The donation was part of a 900-number promotion for the New Line title "City Slickers," which starred Billy Crystal. Pictured with Karaffa, from left, are Crystal, Robin Williams, and Whoopi Goldberg.

WOOD KNAPP*(Continued from preceding page)*

sure," "Radon Free," "Good Fat, Bad Fat: The No-Nonsense Cholesterol Guide," "Taking Control Of Depression: Mending The Mind," "Feeling Good With Arthritis," "Coping With Allergies," "The Working Mom's Survival Guide," and "Butt Out! The Proven Quit Smoking Plans."

The Xenejenex titles "are oriented toward what we believe is a greater sense of health consciousness among our core market," says Knapp. "I'm quite pleased with the broad spectrum of subjects in the line. They cover fairly typical issues that people confront in their lives."

BEYOND EXERCISE

"We're looking to add health to the health and fitness sections in video stores. Right now almost everything there is exercise," says Harold Weitzberg, Wood Knapp VP of sales. The label will also be selling the Xenejenex titles through direct marketing, mass merchants, bookstores, drugstores, and supermarkets.

In March, Wood Knapp & Co. expanded into audio when it became the exclusive distributor of Audio Renaissance Tapes to video stores. ART has published more than 200 audiocassette adaptations of novels and nonfiction books.

"We see this as an emerging segment of the market," says Knapp. "It is quite large and growing very rapidly. We are already in the special-interest segment of the video business and we feel there's an affinity between the self-help books on tape and the kinds of video we have in our catalog."

Wood Knapp is already distributing its audiocassette line to Warehouse, while Blockbuster and Sound Warehouse are both testing audiobook titles. "There's also a lot of interest from smaller video stores, both in rental and sell-through," notes Weitzberg.

In April, Wood Knapp acquired the entire library of more than 150 video and audio titles in the Children's Circle/CC Studios. Most of the videocassettes and audiocassettes are adaptations of classic children's picture books, with stories such as "Where The Wild Things Are" by Maurice Sendak, the "Madelaine" series by Ludwig Bemelmans, "Make Way For The Ducklings" by Robert McCloskey, and "Curious George Rides A Bike" by H.A. Rey.

Currently, Wood Knapp is "in the early stages" of getting involved in multimedia programming, according to Knapp. "We are an Apple developer, which gives us a tie-in in terms of software development, and access to their technologies and information about what's happening with things like QuickTime [software for full-motion video]."

"We certainly do have access to a lot of interesting footage, and things that can turn into a lot of interesting applications. I wouldn't make a prediction as to what platforms—CD-I or the others—will become popular in multimedia. But I would bet in a heavy way on children's [programming], games, education, and entertainment."

future shock \ˈfyū-cher shāk\ *n.*: the physical and psychological distress suffered by one who is unable to cope with the rapidity of social and technological changes

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FAST FORWARD TO THE FUTURE

You can't get any closer to the people, events, and factors that shape the video industry than VSDA's Annual Convention, July 26-29, in Las Vegas. It's still the best place to find out what's happening in the video industry, who's responsible and how you can advance with strategies that will fortify your business.

You'll see new products before everyone else does, have early access to information that can save you time and money, and make business contacts that count.

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Billboard®

FOR WEEK ENDING JUNE 6, 1992

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
2	3	3	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
3	2	9	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
4	5	7	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R
5	4	4	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
6	8	2	FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
7	NEW ▶		THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
8	6	7	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
9	7	10	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
10	17	2	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
11	10	10	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
12	NEW ▶		HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
13	11	7	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
14	9	4	THE PEOPLE UNDER THE STAIRS◆	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
15	13	8	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
16	14	4	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
17	18	9	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
18	15	8	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
19	12	10	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
20	16	7	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
21	19	6	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
22	23	2	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
23	20	8	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
24	22	6	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991	R
25	24	20	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
26	NEW ▶		HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
27	21	6	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G
28	25	8	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
29	26	4	29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R
30	28	12	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
31	31	2	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
32	NEW ▶		INTO THE SUN	Vidmark Entertainment 5306	Anthony Michael Hall	1992	R
33	30	3	LATE FOR DINNER	New Line Home Video Columbia TriStar Home Video 75443	Brian Wimmer Peter Berg	1991	PG
34	33	5	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
35	32	14	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
36	27	2	YEAR OF THE GUN	Columbia TriStar Home Video 91453	Andrew McCarthy Sharon Stone	1991	R
37	38	5	THE RAPTURE	New Line Cinema Columbia TriStar Home Video 75393	Mimi Rogers	1991	R
38	36	11	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
39	37	3	1000 PIECES OF GOLD	Hemdale Home Video 7064	Rosalind Chao	1991	R
40	34	4	THE TAKING OF BEVERLY HILLS	New Line Home Video Columbia TriStar Home Video 75353	Ken Wahl	1991	R

◆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.

Promo Firm's Budget Vids Hit Grocery Shelves

BY MOIRA McCORMICK

CHICAGO—While the major program suppliers step up their courting of supermarkets, promotion agencies continue to expand the business by selling deeply discounted videos in grocery stores.

Simon Marketing Inc., which offers sales promotions, premiums, and continuity programs to supermarkets, is introducing a new line of recently released home video titles at a retail price of \$6.99. Titles include both feature-film and children's offerings, including "The Terminator," "Mississippi Burning," "Prizzi's Honor," "Teenage Mu-

tant Ninja Turtles: The Movie," and "The Velveteen Rabbit."

Simon Marketing, which exhibited here during the Food Marketing Institute show May 2-6, began offering low-priced sell-through video programs to supermarkets three years ago, according to Greg Ritter, director of sales promotions for the Anaheim, Calif.-based company. This is the fourth Video Theater program; Ritter says 50 supermarket chains around the country use the program.

According to Ritter, Simon Marketing arranges to buy the masters of these movies and secures duplicating rights, which are open for renegotia-

tion. Tapes are duplicated in the EP mode and packaged in the original studio full-color jacket with UPC code. An endcap point-of-purchase display, which features many of the film names and stars in the current title list, is available at no extra charge. "The retailers make a 30% gross margin," Ritter notes.

As Video Theater IV kicks in, and certain titles are found to be moving slowly, they can be replaced by popular titles from Video Theater III, such as "Bull Durham," "No Way Out," and "On Golden Pond," says Ritter. Twenty percent of the product is returnable.

MORE VID COMPANIES WALKING DOWN SUPERMARKET AISLES

(Continued from page 52)

and HBO Video say they plan to make joint sales calls on supermarket buyers for their respective promotions, both to inform buyers of the program as well as in the hopes of selling more video product in supermarkets.

In fact, George Feltenstein, VP of sales and marketing for MGM/UA Home Video, says a key factor in linking with Taster's Choice, a product of the Nestle Beverage Co., was all the supermarket interest and home video real estate the alliance could produce.

Says Feltenstein: "A sales rep representing our product as well as a sales rep from the Nestle Beverage Co. will make a joint call. That's being organized right now. We've been pretty aggressive in supermarkets for the last year or two. That was absolutely one of the major factors in putting this promotion together. It's perfect."

Says Peter Liquori, VP of marketing for HBO Video: "We're planning

on doing joint presentations to grocery and mass-merchant accounts. It was a key consideration in putting the promotion together. We have well over 70 very strong grocery and mass-merchant accounts which are big customers of ours and they are clearly big customers of Wisk. Together, we can go in and get joint displays and promotions. There's a tremendous amount of synergy.

SHOWING THE SYNERGY

"Grocery stores are clearly a key area of opportunity," he continues. "It's also a way to show grocery stores that there is a lot of synergy here and they have yet to scratch the surface on the full profit potential."

According to HBO Video, the Aug. 19, \$24.95 sell-through release of "Rock-A-Doodle" will have Wisk, a Lever Brothers product, offering consumers a \$5 rebate coupon inside each tape. Consumers who purchase Wisk

products have to mail in their Wisk receipt and proof of purchase with the rebate coupon to receive a check. The promotion runs Aug. 19-Dec. 31.

According to Columbia TriStar Home Video, Ocean Spray will offer a \$5 consumer rebate coupon inside each videocassette sleeve for its products and will tag its print ads with the "Hook" promotion. The movie arrives at retail July 24.

Moreover, Bob Fallon, division marketing manager for Ocean Spray Cranberries Inc., says the company will create four-color product display materials and signs that hang from bottles ("neckers") highlighting "Hook" and the video rebate.

In addition, details of how the Ocean Spray and Columbia TriStar Home Video sales forces can work together are being worked out, he says.

According to MGM/UA Home Video, Taster's Choice is advertising its \$5 rebate through retail point-of-purchase materials. Taster's Choice will also announce the cross-promotion through a freestanding insert containing a "cents off" coupon which is expected to reach more than 50 million households in Sunday newspapers. The 50th-anniversary edition of "Casablanca" hits stores Aug. 26.

RENTAL PROMOTION

According to Paramount Home Video, the "Star Trek VI" rebate offer and refund form will be found on the back panel of 5 million-6 million Kellogg's Frosted Mini-Wheats packages being distributed to retail outlets between July and September. Shelf talkers promoting the cross-merchandising rebate will also be made available at video stores.

Trade observers contend that while the \$75 million box-office film, arriving in stores July 1, would do well anyway, this promotion is an effective technique to expand film rentals beyond a "Trekkie" audience.

"We're getting 5 million-6 million impressions with this promotion," says Alan Perper, senior VP of marketing for Paramount Home Video. "It also gives people something extra to talk about. And cereal boxes may be one of the few last frontiers where people sit down at the breakfast table and actually read what's on the box."

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	17	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
2	2	7	DECADE OF DECADENCE '81-'91 Elektra Entertainment 40129	Motley Crue	LF	19.95
3	3	5	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF	19.95
4	4	7	SOUL AND PASSION SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
5	11	3	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98
6	5	87	THE THREE TENORS IN CONCERT ▲³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
7	6	43	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
8	7	25	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
9	8	3	THE WILD LIFE HOME VIDEO Capitol Video 25052	Slaughter	LF	19.98
10	9	5	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF	14.98
11	23	29	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
12	15	5	ROCK VIDEO GIRLS 2 PolyGram Diversified Ent. PolyGram Video 0844933	Various Artists	LF	14.95
13	12	13	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98
14	NEW ▶		DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
15	16	15	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF	19.98
16	14	11	THREE SIDES LIVE Wienerworld Presentation BMG Home Video 80002-3	Genesis	LF	14.98
17	NEW ▶		CHEESY HOME VIDEO A*Vision Entertainment 3-50312	Primus	SF	16.98
18	NEW ▶		SISTERS IN THE NAME OF RAP PolyGram Video 0844953	Various Artists	LF	14.95
19	22	21	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF	24.95
20	27	31	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF	24.98
21	19	5	VIDEO ANTHOLOGY 1978-88 SMV Enterprises 24V-49010	Bruce Springsteen	LF	14.98
22	26	73	THE IMMACULATE COLLECTION ▲⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
23	18	3	THE LOST JAMES BROWN TAPES Warner Reprise Video 3-38295	James Brown	LF	12.98
24	NEW ▶		GREAT VIDEO HITS Warner Reprise Video 3-38260	Hank Williams, Jr.	LF	16.98
25	10	7	MUSIC FOR THE PEOPLE A*Vision Entertainment 50311	Marky Mark & The Funky Bunch	LF	16.98
26	30	37	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF	19.98
27	28	7	JIMI HENDRIX EXPERIENCE Warner Reprise Video 3-38297	Jimi Hendrix	LF	12.98
28	29	3	THE INCOMPARABLE NAT "KING" COLE: VOL. II Warner Reprise Video 3-38292	Nat King Cole	LF	19.98
29	NEW ▶		JUMP SMV Enterprises 2VS-49139	Kris Kross	SF	12.98
30	17	13	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

NEWSLINE

WEA Manufacturing Cites Tight Packaging For 'JFK' Disc Recall

WEA Manufacturing, which presses laserdiscs for Warner Home Video, says in a statement that the recall of all laser copies of "JFK" was precipitated by a defect in the packaging, not in the discs themselves, as reported here last week (Billboard, May 30). According to the statement dated May 21, the problem was caused by a "tightness" in the gatefold jacket in which the two-disc set is packaged. Redesigned jackets are being rush-printed and will be shipped with product to retailers within 10 business days. The repackaged discs will be identified with a distinguishing mark for easy retailers reference.

MPI Rushing Out Ross Perot Title

MPI Home Video is rush-releasing "A Conversation With Ross Perot" in early June at a list price of \$19.98. The 75-minute interview with the would-be presidential candidate was conducted by Sue Ann Taylor, president of Finestkind Film & Video. The title will ship this week (1).

'Red Hot + Dance' Vid Is AIDS Benefit

In a follow-up to the successful AIDS benefit tape "Red Hot + Blue" marketed by Arista's 6 West Home Video label, several dance artists have created "Red Hot + Dance" for Sony Music Video Enterprises. Featured on the tape are performances by EMF, C&C Music Factory, P.M. Dawn, Marky Mark, Lisa Stansfield, and Seal, among others, plus a special bonus video of George Michael's single "Too Funky." The 98-minute video, which will be released simultaneously with the Columbia Records album of the same name, will list for \$17.98 and has a street date of July 7. Proceeds from the sale of the video will go to benefit the Gay Men's Health Crisis, the American Foundations for AIDS Research, and the Physicians Against AIDS Coalition, among other AIDS-related charities.



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Family Matters: Shifts In Demo Signal Mktg. Changes

DEMO DILEMMA: Retail marketing experts in demographics are startled over the shift from traditional families to married couples without children, and single adults living alone. The statistics were reviewed during a panel headed by **Martha Riche** of PRB Inc. at the recent **International Council of Shopping Centers** Spring Convention in Las Vegas.

"When we add all of these things together we see that there is no one dominant type of household anymore. There are several different types and different needs that make up the consumer marketplace," said Riche.

"Starting in 1983, married couples without children became our single most important household type. And that trend is growing. All the projections are that married couples without children, without the traditional family, are going to make up an increasingly large share of consumers.

"Sometime in the next few years that traditional family of mom, pop, and a couple of kids is going to drop into third place. The number of single-person households is also overtaking the number of traditional households. Already one in four households consists of someone living alone.

"When we put this trend together with the aging of America, we find something else is new. The middle age is becoming the largest group of singles. In the past, the singles were either predominantly young before marriage or predominantly old people whose marriage had ended usually because the spouse had died. Well, by the end of the decade, the middle age will account for 43% of all single-person households. It jumped up from just 35% a couple of years ago.

"Older people will account for a smaller share of single-person households and younger people will be substantially smaller. Also, over the decade, households with children will drop to a little more than one-third of all households. More than one-fourth of those households now just have one parent."

ADD AGE DATA: "The popular media haven't grasped this trend to more diversity among households," continued Martha Riche at ICSC. "Certainly all the TV shows are highlighting family life. Feature articles in magazines and newspapers are doing it, and so is the election, our politicians. But the fact is this: Since 1980, in every year but one, the share of nonfamily households grew, and the share of family households de-

clined.

"I think any clear examination of the consumer marketplace has to be started with dividing the consumers up according to their age and where they are in the life cycle, seeing how many there are, where they are, and how much money they have. A person living alone after a marriage is in the prime earning years. He or she has very different needs for one, and very different ability to pay, than a single person just starting out or one going on retirement.



by Earl Paige

"One often overlooked aspect of the middle-aging of America is that a record share of Americans are firmly in the working age, in the workforce, and that record is going to be broken every year throughout this decade. What that means is that more and more consumers are at work."

SHOPPING WITH CAESAR: From its amazingly realistic "talking" Roman statues to a ceiling painted like a sky that seems to have moving clouds, **The Forum Shops at Caesars Palace** in Las Vegas delighted ICSC visitors. Home video and the movie business get a good shot via one of the largest **Warner Bros. Studio Store** outlets, among 70 stores spread over the 8.4-acre center on the grounds of Caesars Palace.

The center is a joint development between **Melvin Simon & Associates** and **The Gordon Co.** The centerpiece is four Roman gods with lifelike features, including moving facial expressions. The show draws awe-struck crowds every 30 minutes. The four gods, statues towering about twice actual human size, are led by **Bacchus**, god of merriment and wine, who is seated and holds a flask. The throne revolves, sometimes rapidly, as Bacchus "talks."

Standing on pedestals and revolving around Bacchus are **Apollo**, **Plutus**, and **Venus**. All the while, laser beams shoot to the ceiling and back into the **Festival Fountain** where the four gods hold forth.

"The merchants near it are complaining. The show stops traffic and afterward, everybody walks off," groused **Joseph Lev**, a retail consultant and president of **International Management Technology Corp.**

Maureen Taylor Crampton, marketing director, disagrees. "There is a captive audience," she says. "It really stops traffic. But there are pluses and minuses and so far the pluses outweigh any negatives. People really pour into the nearby shops after the show."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	7	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	10	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	3	30	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	6	56	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	4	14	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
6	8	10	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
7	7	25	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
8	31	2	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
9	5	14	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
10	10	29	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	9	16	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
12	24	2	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
13	37	2	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
14	12	8	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
15	11	10	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
16	22	39	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
17	13	36	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
18	15	3	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
19	RE-ENTRY		MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
20	19	11	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
21	26	29	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
22	14	29	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
23	28	86	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
24	29	86	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
25	NEW ►		ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
26	21	29	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
27	33	10	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
28	18	86	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	27	13	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
30	17	3	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
31	25	23	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
32	35	39	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
33	34	9	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
34	36	28	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
35	23	6	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
36	20	3	THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video 3359	John Wayne Maureen O'Hara	1952	NR	69.98
37	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
38	32	6	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
39	30	15	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
40	38	6	ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

'Spartacus' Joins Criterion Collection

VOYAGER will release a Criterion Collection laserdisc edition of "Spartacus" (1960, widescreen, extras, price TBA) July 22, according to company spokesman Paul Norman. Actor Peter Ustinov and others talk about the film on the disc's secondary audio track.

The epic tale of a slave revolt in ancient Rome was directed by Stanley Kubrick and stars Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Ustinov, and many others.

Also coming this summer from Voyager: the Japanese adult animated movie "Akira" and the 1929 Alfred Hitchcock thriller "Blackmail," the first talking picture for both the master and the British cinema.

PIONEER ELECTRONICS is launching two new combiplayers this summer. Both the CLD-M301 (due in June) and the CLD-M401 (coming in July) feature 12-inch unified trays that can store up to five CDs (or CDVs) at once, and allow users to play a laserdisc without removing the loaded CDs. The CLD-M301 will retail for \$650, the CLD-M401 for \$760. Previously, Pioneer's only multi-CD combiplayer was the CLD-M90 (\$700 list).

IMAGE will release Jodie Foster's directorial debut, "Little Man Tate" (\$34.95), on disc in June. Foster stars, along with Dianne Wiest and Harry Connick Jr.

"Grand Canyon" (widescreen, side 3 CAV, \$49.98) is directed by Lawrence Kasdan and stars Danny Glover, Kevin Kline, Steve Martin, and Mary McDonnell.

David Cronenberg's hallucinatory "Naked Lunch" (\$39.98) is based on the William Burroughs novel and stars Peter Weller, Judy Davis, Ian Holm, and Julian Sands.

POLYGRAM has just bowed "Tears Roll Down (Greatest Hits '82-'92)," with the rock band Tears For Fears, and "Rush: Chronicles" on disc. Both titles carry a \$29.95 tag.

LASER SCANS

by Chris McGowan

PIONEER ARTISTS will release "Garth Brooks" (\$24.95), "Kiri In Concert" with diva Kiri Te Kanawa (\$34.95), "Anne Murray" (\$24.95), and "Tanya Tucker" (\$24.95) on disc in June, and "Kiri Sings Mozart" (\$29.95) in July.

And, after a long delay, the label will launch the epic Peter Brook film "The Mahabharata" (1989, seven sides, \$129.95) this summer.

LUMIVISION has five music titles set for June release: "Placido Domingo: Gala De Reyes" (\$29.95) and "Placido Domingo And Mstislav Rostropovich" (\$34.95), and the "visual music" discs "French Festival," "Mozart: Violin Sonatas K.378, K.376 & K.296," and "Nature's Serenade" (\$29.95 each).

Lumivision will also offer "A Paper Wedding" with Genevieve Bujold and Manuel Aranguiz (1989, \$34.95) in May and James Ivory's "Autobiography Of A Princess" (\$29.95) in June.

COLLECTOR'S CORNER: MCA's "At Play In The Fields Of The Lord" (three sides, \$44.98) is far and away the best "Amazon" movie yet made. A powerful and tragic tale, "At Play" is visually breathtaking and resonates with an authenticity seldom seen in Hollywood films. The story, based on a Peter Mathiessen novel, concerns a cynical American pilot/adventurer (Tom Berenger) who is half-Indian and seeks his roots by joining the Amazonian Niaruna tribe, and an earnest and naive American missionary (Aidan Quinn) sent to convert that same tribe to Protestant Christianity. Both men inadvertently help to destroy the Niaruna even as they seek to protect it.

"At Play" is brought to life by a stellar multinational crew: French screenwriter Jean-Claude Carriere (who scripted "The Mahabharata" and many Luis Bunuel films), Brazilian cinematographer Lauro Escorel, and director Hector Babenco ("Pixote," "Kiss Of The Spider Woman," "Ironweed"), who was born in Argentina but is now a Brazilian citizen. Tom Waits, John Lithgow, and Kathy Bates contribute some splendid acting, as do Berenger and Quinn. The disc's picture and sound quality are excellent; our only complaint is that a widescreen edition was not also released.

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Billboard

FOR WEEK ENDING JUNE 6, 1992

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	5	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
2	NEW		FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
3	9	3	FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
4	NEW		THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
5	2	23	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
6	5	25	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
7	6	29	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
8	3	7	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
9	21	3	BARTON FINK	FoxVideo Image Entertainment 1905-80	John Turturro John Goodman	1991	R	39.98
10	4	9	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
11	NEW		BLACK ROBE	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5553	Lothaire Bluteau Aden Young	1991	R	34.95
12	20	3	THE DOCTOR	Touchstone Pictures Image Entertainment 1257AS	William Hurt Christine Lahti	1991	PG-13	39.99
13	17	31	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mei Gibson Danny Glover	1987	R	34.98
14	11	23	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12881-2WS	Michael Douglas Glenn Close	1987	R	49.95
15	13	3	THE PEOPLE UNDER THE STAIRS	Universal City Studios MCA/Universal Home Video 41136	Brandon Adams Everett McGill	1992	R	34.98
16	10	21	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
17	7	19	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
18	14	32	STAR TREK IV (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12883-2WS	William Shatner Leonard Nimoy	1986	PG	49.95
19	NEW		THE BUTCHER'S WIFE	Paramount Pictures Pioneer LDCA, Inc. LV32312	Demi Moore Jeff Daniels	1992	R	34.95
20	15	9	POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
21	12	5	THE TIME MACHINE	MGM/UA Home Video Pioneer LDCA, Inc. ML102566	Rod Taylor	1960	G	34.98
22	18	7	SHATTERED	MGM/UA Home Video Pioneer LDCA, Inc. ML102357	Tom Berenger Greta Scacchi	1991	R	24.98
23	NEW		NECESSARY ROUGHNESS	Paramount Pictures Pioneer LDCA, Inc. LV32597	Scott Bakula	1991	R	34.95
24	NEW		CAPER FEAR	Universal City Studios MCA/Universal Home Video 40514	Gregory Peck Robert Mitchum	1962	NR	34.98
25	8	11	THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Lethal Weapon 3 (Warner Bros.)	27,567,462	2,510 10,983	1	70,509,728
2	Alien 3 (20th Century Fox)	23,141,188	2,227 10,391	—	23,141,188
3	Far and Away (Universal)	12,948,940	1,583 8,180	—	12,948,940
4	Encino Man (Buena Vista)	9,866,120	2,050 4,813	—	9,866,120
5	Basic Instinct (TriStar)	3,215,557	1,600 2,010	9	93,223,691
6	Beethoven (Universal)	2,347,785	1,581 1,485	7	43,866,275
7	Beauty and the Beast (Buena Vista)	2,151,630	1,075 2,002	27	135,556,872
8	The Player (Fine Line)	1,966,647	445 4,419	6	12,315,465
9	White Men Can't Jump (Fox)	1,684,468	1,280 1,316	8	67,130,191
10	Wayne's World (Paramount)	1,188,200	927 1,282	14	113,911,075

Pro Audio

DCC: A View From The Front Lines 4 Companies Discuss Manufacturing Plans

This is the second of a two-part article by Susan Nunziata.

ATLANTA—Four companies planning to begin manufacturing prerecorded digital compact cassettes in the U.S. this year discussed their plans during the ITA "How And Why" seminar May 11-14 at the Hotel Nikko here.

The firms—Capitol-EMI Music Inc., WEA Manufacturing, Sonopress, and Cinram—were represented on a panel titled "DCC: The Audio Duplicators."

Capitol-EMI Music Inc. is in the process of setting up DCC manufacturing capacity at its Jacksonville, Ill., facility, according to the company's VP of technology, Ralph Cousino. Ramping up for an annual capacity of 2.2 million units, the plant plans to start full production in September.

The record company plans to release 75 prerecorded titles from its Capitol-EMI artist roster and 25 from its Virgin acts at the time of DCC consumer hardware launch in September.

FIRST DCC ORDER

WEA Manufacturing has received its first prerecorded DCC order for 25 titles at 3,000-5,000 units apiece, according to Carmen Trubia, audio engineer at the company's Specialty Records plant in Olyphant, Pa. Trubia said the company expects to have DCC duplication gear delivered by June 26 and will have a production capacity of 1,500 units per day. Production is expected to begin this summer.

Cinram president Isidore Philosophe said the company's Richmond, Ind., facility will be in full production of prerecorded DCC by year's end, with capacity for 2.5 million units annually. "The forecast for total DCC will be 2.5 million [units] in the first year," said Philosophe, whose company will also manufacture DCC shells and boxes (Billboard, May 30).

Philosophe estimates the initial manufacturing cost for a complete DCC, including package and graphics, will be \$3.50-\$4.50.

Rick Wartzok, manager of electronics development with Sonopress, said the company will be building small DCC manufacturing facilities at its Weaverville, N.C., plant. The facility, which will have a capacity of 900,000 units per year, is slated to be in production mode in late July or early August, said Wartzok.

The duplicators said it was premature for them to provide details on performance of different DCC tapes in manufacturing or give estimates on what initial reject rates might be until actual manufacturing had begun.

DCC DUPE DIFFERENCES

However, they noted that there are particular aspects of DCC duplication that are very different from analog. "There are a few areas that are new to us," said Wartzok. "One of those is the text-generation part of the process, and we will need to identify what that need is, although it could move to another part of the business. The

semi-clean-room requirements is a new part of the process. And, like other digital formats, quality testing will have a different orientation."

Trubia added that WEA feels "the limited head life and critical head-track alignment will be two of the most difficult areas [in manufacturing]."

Cinram's Philosophe estimates that the cost of adding clean-room environments in the duplication, loading, and packaging areas could cost about \$200,000. "The clean room does not have to be very big, and the class of clean room is not as critical as it is in CD," he said.

ITA '92

Philosophe added that another complexity of DCC manufacturing will be the packaging, which would involve inserting the cassette and a booklet of up to 32 pages into the plastic carrier.

A plant considering DCC duplication should budget approximately \$2 million for a full operation, including duplication and packaging, advised Philosophe. Cinram's DCC budget, which also includes molds and supplies for D-0 and box production, is about \$7 million-\$8 million, Philosophe said.

ANALOG CASSETTE LIVES!

In spite of the concentration on new formats, several speakers and attendees noted that the analog cassette is still a strong configuration and is expected to remain so for some time.

In a notable sign of support for the cassette format, Dolby Laboratories announced that BMG Classics will begin releasing cassettes on its RCA Victor label recorded with S-type noise reduction.

Dolby S-Type, a noise-reduction technology for consumer playback based upon the company's Spectral Recording process, was introduced by the company several years ago. A handful of hardware manufacturers have included the circuitry in their decks, but record companies have been slow to adopt the process.

The first RCA Victor release, due out in September, will be Henry Mancini's "Top Hat," music from Fred Astaire/Ginger Rogers films newly recorded by the film composer and the Mancini Pops Orchestra. Releases from flautist James Galway and opera singer Jerry Hadley are additionally slated for release using S-Type.

According to Al Lutz, RCA Victor/BMG Classics product manager, the S-type cassettes will cost no more than a regular analog cassette. The series of releases will also be available on CD.

MASTERING THE MASTERING

The issue of mastering for the cassette, a problem discussed at the 1991 "How And Why" seminar held in San Diego, was addressed by a panel of mastering engineers moderated by

Philip De Lancie, tape and disc editor of Mix Magazine, a pro audio trade publication. The panel included president/owner of Georgetown Masters Denny Purcell, president of Disc Mastering Randy Kling, and Master-Mix studio manager Hank Williams.

The panel also featured Tom Rucktenwald, associate director of Sony Music Technology, who discussed progress on the proposed Mastering Duplication Level Standard now being considered by the Recording Industry Assn. of America. "Our job is to provide what we call a recommendation guideline, a definition, and a piece of equipment that we feel will provide a realistic level of frequency response," said Rucktenwald. Three types of devices will be available from Sony and a fourth from Gotham Audio that are designed to aid engineers in determining the proper maximum levels for masters intended for cassette duplication.

Many masters are now created for the optimum sound quality of CD and, when used for cassette duplication, can cause a variety of audible problems, including distortion and a change in the apparent spectral content of the material.

"Now, more than ever, an audiocassette master that leaves Disc Mastering needs all the care and attention it can get," said Kling. "Today, every master we send out has its own parameter for the duplicator we sent it to. What I have to do now is to find a set of parameters [for] a cassette master so that it's going to come out the same for the consumer."

Williams noted that there are some obstacles in the way of achieving improved cassette masters. "There is a cost involved in taking the time to figure out special EQs for duplication," he said. "Record companies are not asking us to do this and they seem to be satisfied with the results they're getting from the cassette."

However, questions still remain about who in the production chain has the ultimate responsibility for assuring the proper levels on cassette masters.

OTHER TOPICS

Other topics discussed included the new reusable/recyclable packaging method for audio and video bulk tape introduced by BASF, an update on Dolby's activities in the digital and analog arenas, and plastics and the environment.

Manufacturers of blank audiotape discussed the sluggish sales of new cobalt formulations, which they say contributed to record company unwillingness to pay the higher prices the improved formulations demand.

In video, representatives from Otari and Sony discussed improvements to their respective systems. Other video issues covered included real vs. perceived quality in video duplication, interchangeability of EP product, new video test equipment, new videocassette shells, and a primer in video duplication for audio duplicators.



Seeking Asylum. Members of Soul Asylum took a pause during recording sessions for their Columbia debut album at River Sound Studios in New York. The as-yet-untitled album, sixth in the band's career, is slated for late-summer release. From left are Soul Asylum's Daniel Murphy, producer Michael Beinhorn, and band member David Pirner.

DOLBY DIGITAL SOUND

(Continued from page 8)

working closely with Dolby in developing processing and printing for SR•D, is processing the "Batman Returns" SR•D prints.

According to Dolby, 10 theaters in the U.S. and Canada will be equipped to play back the film's digital soundtrack by the June 19 release date. The locations of these theaters were not available by press time.

It costs about \$20,000 to equip a theater with the necessary playback equipment, according to Joe Hull, marketing communications manager for Dolby. "That [cost] can be more depending on whether the rest of the theater needs upgrading," he says. "It's not magic; you've got to have good speakers, amplifiers, and acoustics in order to hear the difference the digital tracks make."

Dolby's is not the only attempt at digital film soundtracks, but it is the first to combine a digital and analog soundtrack on one 35mm print.

Kodak, in conjunction with Optical Radiation Corp., announced a digital soundtrack technology in mid-1990 (Billboard, July 21, 1990). However, it requires movie studios to create two separate sets of prints, one with a digital soundtrack and one for analog. Theaters have to be equipped with

special decoding equipment to enable the digital prints to be played.

Although used on a number of films, including "Terminator 2: Judgment Day," use of the process did not catch on, and Kodak and ORC abandoned the project. However, former ORC employees have reportedly formed their own company, Cinema Digital Sound Inc., to continue marketing the technology.

Earlier this year, Sony announced that it was developing a digital sound-for-film process (Billboard, March 7) and would release further details in October.

In April, an Omaha, Neb.-based company called Ballantyne entered the market with its Digital Laser Sound System (Billboard, April 25). This process uses a separate laserdisc containing the digital soundtrack and a special projector designed to play back the film and laserdisc in sync.

Dolby's Hull says the company anticipates a slow and steady rollout of equipment and films through the rest of this year, with growth coming "fast and furious" in 1993.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.



Session With A Tornado. Hollywood Records artist DD Wood, left, was joined in Milagro Studios, Glendale, Calif., by Flaco Jimenez of the Texas Tornados. The accordion player accompanies Wood on the folk-rock track "Wonder Why" from her untitled album due out later this year.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 30, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	JUMP Kris Kross/ J.Dupri (Ruffhouse/COL.)	COME & TALK TO ME Jodeci/ D.Swing Al B.Sure (Uptown)	ACHY BREAKY HEART Billy Ray Cyrus/ J.Scaife J.Cotton (Mercury)	TENNESSEE Arrested Development/ Speech (Chrysalis)	IN THE CLOSET Michael Jackson/ T.Riley,M.Jackson (Epic)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	QUANTAM (New Jersey) Mark Partis	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	BOSSTOWN (Atlanta) Alvin Speights Matt Still	OCEANWAY/ LARRABEE (Los Angeles) T.Riley,B.Swedien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	SSL 4000 Series G Computer	Focusrite	SSL 4040 E Series G Series Computer	Custom Neve 8078 /SSL 4080 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Mitsubishi X-850	Studer A-827	Mitsubishi X-850 /X-880
STUDIO MONITOR(S)	UREI 813	UREI 813C Yamaha NS10	Big Red	Genelec 1033	Custom Oceanway/ Yamaha NS10 w/ TAD
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456 3M 996
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	CONWAY (Los Angeles) Mick Guzauski	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	BOSSTOWN (Atlanta) Alvin Speights Matt Still	PLATINUM ISLAND (New York) Rob Paustian
CONSOLE(S)	SSL 4000 E Series G Computer	Neve VR	Focusrite	SSL 4040 E Series G Computer	SSL 4000 E Series G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-827	Mitsubishi X-850	Studer A-827	Studer A-800
STUDIO MONITOR(S)	KRK	Custom Conway	Big Red	Genelec 1033	UREI 813B
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	3M 996	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY DMS Chris Gehringer	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	BERNIE GRUNDMAN Bernie Grundman
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	PDO	Capitol Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	HTM	Capitol Manufacturing	Sony Manufacturing

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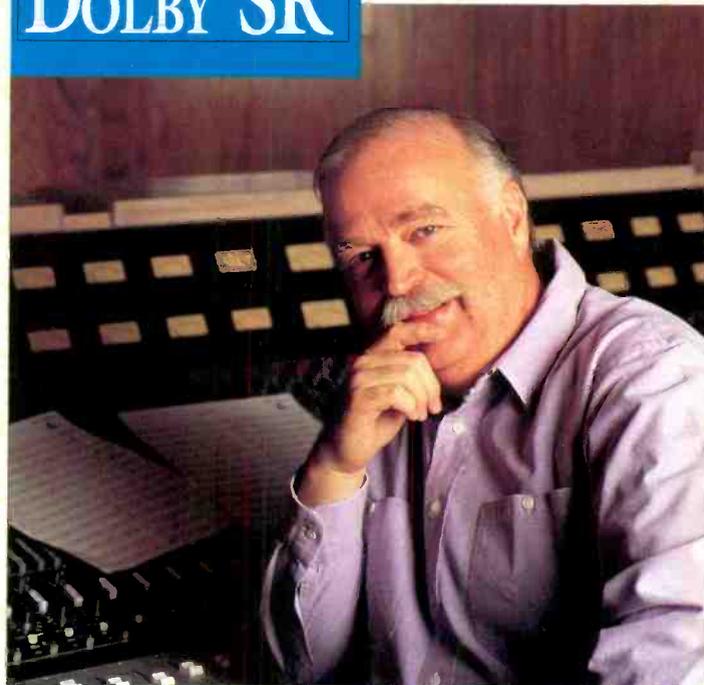
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Alan Siffen

“A little voice inside tells me not to give up my analog machines. There is a refinement and character with analog not available with other mediums.”

Occupation

Producer, engineer, songwriter.

Recent credits

Co-produced 5 and engineered 11 songs on Michael Jackson's "Dangerous." Currently working with Michael Jackson, Sergio Mendes and Rene Moore.

Career credits

At age 19 recorded Tommy Dorsey, and hasn't stopped yet: Quincy Jones, The Chicago Symphony, Duke Ellington, Count Basie, Stan Kenton, Oscar Peterson, Sarah Vaughn, Natalie Cole, Barbra Streisand, Dizzy Gillespie, Diana Ross, Nat 'King' Cole. Awards: 3 Grammy's (8 nominations); TEC Hall of Fame.

Career direction

"I want to do more co-producing and song writing along with engineering."

On his technique

"Lately I have returned to recording directly to analog recorders, later transferring the final elements to digital for editing and storage."

On Dolby SR

"Dolby SR allows the inherent beauty of analog recording to come through without annoying hiss, hum, or print-through. I use Dolby SR on all my projects."



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Producer Barney Robertson's Latest Project Was Child's Play (Almost)

BY GORDON ELY

PRO FILE

RICHMOND, Va.—The idea of an a cappella children's album, performed entirely by children, at first seemed impossible to Alex MacDougall, president of Maranatha! Music's Kids' Praise Co. Veteran children's producer Clifford "Barney" Robertson, whom MacDougall approached with the idea in February 1991, also needed time to think it over.

"We weren't sure it could be done," says MacDougall. "We've been doing kids' albums for years, and it's hard enough to get children to sing correctly, much less a cappella. But Barney slept on it and decided he really wanted to give it a try."

With a budget for a one-song demo, Robertson, 41, who has three young daughters of his own, took a small group of child singers into the studio to cut the children's classic "Jesus Loves Me." As MacDougall remembers the session, "It just had the magic, and right away we knew it would work."

Robertson auditioned children from church choirs and consulted with choir directors in and around the San Fernando Valley area of south-

ern California over a period of six weekends before selecting a total of 25 singers between the ages of 5 and 15.

Going into production, he laid down simple keyboard tracks to serve as guides for the vocals, and an array of pops, slaps, and taps that he says are actual samples of the kids' own "body percussion." Although melodic and harmonic simplicity is the general goal in kids music, Robertson found himself breaking some rules and encountering some unexpected frustrations with "A Cappella Kids."

"Since there were no instruments on this album, we had to really expand into some very dense harmonies," Robertson explains. "There was a period of low morale in the mid-

dle of the project, when we realized just how long it was taking. There was one song called "Thank You" which had 'ooohs' almost from top to bottom, and we literally 'ooohed' four hours a day for a week. That was the only song on the album where I wound up using sampled vocals. I finally got one good complete take, and a double, but it still had to be tripled. I sampled the two we had and put it through the harmonizer and added it to the existing tracks. There was just no way we could have 'ooohed' any longer."

Robertson says he cuts about 70% of any given project in his home studio in Santa Clara, Calif., on an old 3M M-79 24-track recorder. A skilled arranger and keyboardist, he programs most sequencing at home, preferring to cut "very hot and clean, direct to tape with minimal processing," through a modified 16-channel Hill mixer and monitor through a 24-channel Soundworkshop console.

He records all his vocals through a custom-made Beno May preamp, UREI EQ, and a modified UREI 1176 limiter, also directly to tape. While the AKG 414 is his workhorse microphone, he used the Neumann TLM-170 for "A Cappella Kids," finding himself attracted to the warmth the mike added to normally edgy children's vocals.

Most of Robertson's projects are mixed at the Sound Chamber in North Hollywood on a Solid State Logic 4000 console and Studer 24-track recorder, with Lexicon 480L reverb as his principal effect. On samplers and synthesizers he prefers to stick with the tried and true: Roland S-550 and D50, Yamaha DX7 and TX rack modules, and an Oberheim expander.

But more important than gear are the special techniques and touch required to coax good performances out of youngsters in sessions Robertson says rarely exceed four hours.

"The kids who do the nuts and bolts of our singing range from 8 to 12 years old, and most of them understand what sharp and flat means and how to make those corrections," he says. "But with some kids, especially very little children, you have to take a different approach. If they're flat, you might tell them 'Be happy! Smile when you sing this!' or 'Sing it really rowdy.' If you can get the energy behind it, a lot of times the pitch will follow."

"A Cappella Kids," released in September 1991, was awarded a Grammy



Producer Barney Robertson rose to the unique challenge of recording a group of children singing a cappella. The result was the Grammy-winning album "A Cappella Kids."

in February for best album for children. The release won in the category against high-powered competition that included celebrity names like Dom De Luise and Sir John Gielgud.

Kids' Praise has recently signed a general market distribution agreement for "A Cappella Kids" with Silo and, in a genre where 30,000 units is often considered excellent sales, MacDougall now expects the album to ship 100,000 units or better in the next year. He's also hoping it will be the key that opens the door to general market crossover for Kids' Praise and other children's gospel product.

"I really believe that Christian value-based products will enter the children's market if they're done well," says MacDougall. "It's a dream of mine to do Christian children's albums that really affect our whole culture."

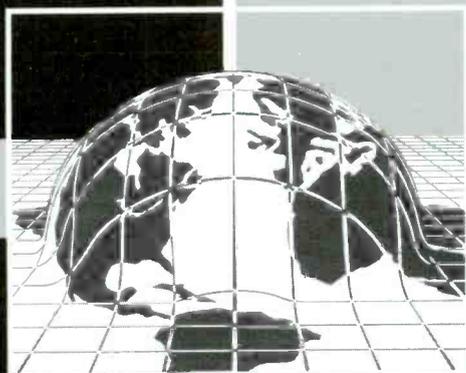
But beyond all discussion of markets, demographics, and product analysis, MacDougall and Robertson also share a common perspective on the real source of success of "A Cappella Kids."

"Although I really think the product was excellent, and believers and nonbelievers voted for it for that reason, I also think its winning the Grammy was a miracle," says MacDougall. "I have been amazed by this whole thing. God has really blessed us."

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Update

GOOD WORKS

ROCKIN' NIGHTS: Rock bands and clubs from the Los Angeles area join together for five nights of rock'n'roll fund-raising activities to benefit the **T.J. Martell Foundation** for leukemia, cancer, and AIDS research. Beginning May 31, rock fans can join the foundation's **Rock 'N Charity Club Night** concerts. They'll take place at **Xposure**, **Riki Rachtman's Cathouse**, **Spice**, and **Club Lingerie**. For more info, contact **Howard Schlossberg** at 818-883-7719, or **Hope Diamond** or **Karin Olsen** at 818-887-2284.

MATERIAL BENEFIT: Mercury label group **Material Issue**, which is touring—in a trek called **Pop Against Recession Tour**—in support of its sophomore effort, "Destination Universe," has arranged tickets for every show on its 15-city tour to cost \$8 or less. The band says that when concert promoters refused the reduced ticket prices, it went to Mercury to help subsidize tour costs. The band has also decided to incorporate live, on-air broadcasts with local radio stations in the majority of the markets. The tour kicked off May 29.

Capitol's 50th To Be Celebration Heard Round L.A.

NEW YORK—Los Angeles will get the point starting Monday (1) that Capitol Records is celebrating its 50th birthday this month.

With help from the city and NARAS, the recording academy, among others, a series of events will signal the anniversary and also serve as a launch of various yearlong activities.

Upcoming is the commercial release of a series of limited-edition CDs featuring hits spanning the label's five decades.

The celebration kicks off Monday, when the spire atop the Capitol Tower will begin broadcasting in Morse code "Capitol 50" for one year. For 36 years, it has blinked-out "Hollywood" for all overflying aircraft.

Then on Wednesday (3), Tower Records' store on Sunset Boulevard will unveil an 18-foot replica of the circular Capitol Tower.

And on Thursday (4), the day Capitol was first incorporated in 1942—dubbed by Major Tom Bradley as "Capitol Records Day"—one of the label's founders, lyricist Buddy DeSylva, will receive posthumously a Hollywood Walk of Fame star. That night, Capitol will host a celebration for past and present artists who have graced the label's roster.



Disney Duo. Walt Disney Records celebrates the songwriting team of Robert and Richard Sherman with the release of "The Sherman Brothers: Walt Disney's Supercalifragilistic Songwriting Team." This greatest-hits compilation documents the Disney career of the duo, which won two Oscars in 1965—best song and best song score—for "Mary Poppins." The Shermans have penned the songs for more than 28 Disney films, 25 Disney TV shows, and music for the theme parks. Shown, from left, are Sherman; Michael Young, field coordinator, Walt Disney Records; actress Annette Funicello; Marla Schwartz, Michael Young's girlfriend; Peter Boucaud, marketing manager, Walt Disney Records; Natalie Barrios, marketing secretary, Walt Disney Records; and Mark Jaffe, VP, Walt Disney Records.

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.

MAY

May 28-31, Summer Consumer Electronics Show, McCormick Center Place, Chicago. 202-457-8700.

May 30, "Little Richard's Rock and Roll Celebration," benefit for the Lupus Foundation of America, featuring Chubby Checker and Cyndi Lauper, Beverly Hilton Hotel, Los Angeles. Lynn Feldman, 310-657-6681.

JUNE

June 3-5, Assn. of Professional Recording Services (APRS) Exhibition, Olympia 2, London. 011-44-734-756-218.

June 4, Radio Creative Fund's Mercury Awards, presented to the creators of the country's best radio advertising, sponsored by the Radio Advertising Bureau, New York Hilton, New York. 212-254-4800.

June 4-6, 1992 North Carolina Music Showcase, sponsored by ASCAP, Mad Monk nightclub, Wilmington/Wrightsville Beach, N.C. 919-990-3299.

June 5, Deliverance Ministries International Gospel Awards, Grosvenor Square Marriott, London. 011-44-81-558-8052.

June 7-14, T.J. Martell 1992 Rock 'n Charity Celebration, various locations, Los Angeles. 818-883-7719.

June 10, "Everything You Ever Wanted to Know About Music Publishing, But Were Afraid to Ask," presented by the Assn. of Independent Music Publishers, Sheraton New York. 212-983-0400.

June 10-13, NAB Radio Montreux, Centre de Congress et d'Exposition, Montreux, Switzerland. 202-775-4972.

June 11-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. Karen Bionda, 213-553-4330.

June 11-14, Sixth Annual Reggae Riddums and International Arts Festival '92, various locations, New Orleans. 504-522-5555.

June 13-14, Playboy Jazz Festival, Hollywood Bowl, Los Angeles. 310-659-4080.

June 14-17, Broadcast Promotion and Marketing Executives Seminar, Seattle. Kelly Grow, 213-465-3777.

June 16, "Who's Hiring? Recording Industry Employment in The '90s," seminar presented by the Los Angeles chapter of NARAS, at A&M Records, Hollywood. Billy James, 818-843-8253.

June 17, Music and Performing Arts Unit of B'nai B'rith Dinner, honoring Gloria Estefan (Humanitarian Award) and Les Paul (Creative Achievement Award), Sheraton New York Hotel and Towers, New York. Al Feilich, 516-374-4298.

June 17-21, New Music Seminar, Marriott Marquis, New York. 212-473-4343.

June 17-21, Rapfest '92 Conference, Sheraton City Centre Hotel, Cleveland. Leslie Webber, 216-292-9492.

June 18, American Latin Music Assn. Annual Membership Meeting, Marriott Marquis Hotel, New York. Bill Velez, 212-830-2573.

June 18-20, Talk Show Hosts Convention, Mayflower Hotel, Washington, D.C.

June 25-27, Bobby Poe Convention, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 25-28, Music Industry Dedicated Assn. of Independent Retailers Conference, Congress Hotel, Chicago. 312-493-8818.

June 25-July 5, Summerfest, Festival Grounds, Milwaukee. 800-837-3378.

JULY

July 14-15, Radio Academy Festival, International Convention Centre, Birmingham, U.K. 011-44-71-839-1461.

July 15, Music Royalties Seminar, presented by Hawksmere Ltd., Hyatt Carlton Hotel, London. 011-44-71-824-8257.

July 16-19, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, Fifth Annual International Teleproduction Society Forum and Exhibition, Beverly Hilton Hotel, Los Angeles. Jessica Josell, 212-877-5560.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center, Las Vegas. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, Third Annual Victory in Praise Music and Arts Seminar, location to be announced, Washington, D.C. Debbie Smith, 317-921-3081.

July 31-Aug. 2, 24th Annual Fujitsu Concord Jazz Festival, Concord Pavilion, Concord, Calif. Brad Schulenberg, 510-672-4396.

LIFELINES

BIRTHS

Girl, Emily Allison, to **Michael W. and Debbie Smith**, May 2 in Nashville. He is a singer/songwriter on the Reunion/Geffen Records label, known for his single "Place in This World."

Girl, Sadie Rose Drucker, to **Lee and Debbie Rocker**, May 6 in Los Angeles. He is the bassist for the Stray Cats.

Girl, Amelia Rae, to **John and Gigi Nommensen**, May 12 in Los Angeles. His professional name is **John Doe**; he was a founding member of the Los Angeles band X, and is currently a solo recording artist and actor.

Girl, Diana Joanne, to **Jeff and Karen Gibson Lampiasi**, May 15 in Manhasset, N.Y. He is an entertainment attorney with Fried, Frank, Harris, Schriver and Jacobson. She is VP of Gibson Productions and sister of Atlantic recording artist Debbie Gibson.

MARRIAGES

Jim Robinson to Teresa Haislip, May 16 in Winston-Salem, N.C. He is a staff songwriter with Warner/Chappell Music in Nashville. She is an administrative assistant for Tom Collins Music in Nashville.

DEATHS

Hank Penny, 73, of heart failure, April 17 in Camarillo, Calif. A pioneering country music singer, bandleader, and comic, Penny scored Top Five jukebox hits in the late '40s with "Steel Guitar Stomp" and "Get Yourself A Redhead" and in 1950 with "Bloodshot Eyes," all on King Records. His signature song, however, was the durable "Won't You Ride In My Little Red Wagon." He worked as a comedian on Spade Cooley's TV series on KTLA-TV and Cliffie Stone's "Hometown Jamboree." In 1949, he established the Palomino Club. By the time he sold the club three years later, it had become a thriving country music venue. Penny was married to singer Sue Thompson from 1953-63. Herbert Clayton Penny was born in Birmingham, Ala. He is survived by his wife, Shari, and five children.

Deirdre Gentry, 38, of complications resulting from a 1991 automobile accident, April 21 in Malibu, Calif. Gentry was an 18-year veteran of radio. She began her career in 1974 as MD of KSFZ San Francisco, where she developed the first crossover soul format in the country. In 1979 she became MC/APD/middays at KSBC-FM San Francisco (now KRQR), where she conceived and developed the country's first classic rock format. In 1983, she became director of marketing and public relations for music venue The Country Club. The following year she returned to radio as PD of KTYD Santa Barbara, which she took from a new

wave format to the first heavy metal format in the country. In 1987 she moved to New York to become an account executive for New Media Services Corp. In 1990 she was named VP of national marketing and sales for the Radio Advertising Bureau, before her most recent position of director of project management for MC2. She was also featured in the Who's Who of Women in the Music Industry. She is survived by two brothers, Robert and John Gentry, and two sisters, Nina Burns and Kym Gentry.

Oscar P. Kusisto, 78, May 2 at his home near Reno, Nev. Kusisto was the founding president and chairman of **ITA (International Tape Assn.)** and a longtime executive with Motorola. Kusisto was president of Motorola's automotive products when RCA launched the Stereo 8 configuration in the mid-'60s and is credited with winning Detroit's early support for car stereo at the OEM level. He later spearheaded the company's drive in Quad-8. More recently, he focused his efforts on establishing Motorola's C-Quam system as the international AM stereo radio standard. He was a Motorola Inc. board member, co-founder of Alpine Electronics and personally led Motorola in opening fully integrated subsidiary firms in Japan, the U.K., France, Canada, and Italy, where he served as co-chairman of its Autovox firm. In 1970, Kusisto joined executive director Larry Finley in organizing ITA. He served at its helm for several terms.

Robert "Jay" Jacobs, 58, of liver disease, May 16 in Atlanta. Jacobs was formerly a senior executive at rackjobber Knox Records and owner of Music Jungle in Knoxville, Tenn. He was also a former executive with IJE/Kid Stuff Records in Ft. Lauderdale, Fla., before leaving the music business to open a party goods store. He is survived by his wife, Betty, and two daughters, Robin and Judi. Donations in his memory may be sent to the American Liver Foundation, 1425 Pompton Ave., Cedar Grove, N.J. 07009.

Joachim Jean Aberbach, 81, May 24 in New York. Aberbach was a major music publisher who operated Hill & Range Songs (see story, page 12).

Eileen Bell, 42, of Hodgkin's disease, May 26 in New York. Bell was circulation promotion account manager for BPI, parent company of Billboard. She joined BPI in May 1978. She is survived by her brother, Barry Bell. Expressions of sympathy may be sent to him at 17 Wood Court, Staten Island, N.Y. 10309.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

the Medialine

IN PRINT

TV Special Reveals All In Jackson Family; 'Tonight' May See Musical Metamorphosis

'DREAM' ON: A May 20 Los Angeles Times story by Bill Steigerwald provided the most in-depth info yet on the forthcoming TV miniseries "An American Dream," the story of the musical Jackson family.

The four-hour docudrama will follow the family's fortunes from the young musicians' rise in Gary, Ind., through the Jacksons' 1984 "Victory" tour. Three sets of actors will be used to portray brothers Michael, Jermaine, Jackie, Tito, Randy, and Marlon (Jermaine's son Jermaine Jr. is one of the trio of actors playing him). Lawrence Hilton-Jacobs will take the role of family patriarch Joseph Jackson, while Angela Bassett will play mother Katherine.

One of the film's co-executive producers will also be seen on screen: Suzanne de Passe, formerly the longtime head of Motown's film operation, was one of the label execs who was instrumental in bringing the Jackson 5 to the label, and is a character in the screenplay.

Happily, the program will use the original hit recordings of the Jackson 5 and the Jacksons in its soundtrack; pre-Motown numbers will be performed by sound-alike singers.

Jackson sisters Janet, La Toya, and Rebbie will be characters in the series, but it's unclear how prominent their roles will be. And, while de Passe maintains that the film has "got teeth in it," we'll just have to wait and see if the highly publicized familial squabbling (and, according to La Toya, downright abuse) that has characterized the Jacksons' relations over the years will see the light of televised day.

"An American Dream" is set for broadcast during the November sweeps.

HIPPER NIGHTS: The May 25 changing of the guard on "The Tonight Show" may ring in some musical changes on the NBC-TV talk warhorse.

Saxophonist and new "Tonight" musical director Branford Marsalis has assembled an octet to replace Doc Severinsen's big band. Like the old band, the new group includes some players with strong jazz credentials: the

terrific pianist Kenny Kirkland (like Branford, a graduate of Wynton Marsalis' combo); bassist Bob Hurst and drummer Jeff (Tain) Watts, both graduates of the Marsalis siblings' groups; and the much-praised guitarist Kevin Eubanks.

Better yet, the musical guests sound highly promising:

The first week brought an appearance by current chart toppers the Black Crowes, and bookings are promised for salsa giant Tito Puente, trumpeter Roy Hargrove, and the Harper Brothers' neo-traditional combo.

Under the aegis of Johnny Carson, "The Tonight Show" continued to lean toward conservatism in its musical content (can anyone imagine the Crowes as guests during the Carson regime?). It sounds like new host Jay Leno and his producers want to give Arsenio Hall, who has counter-punched "Tonight" with a cool selection of musical guests, a run for the talk-show money.

The Blitz



CHRIS MORRIS

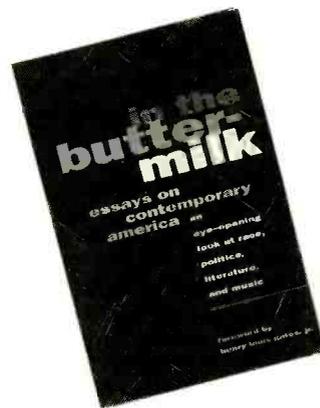
CHEAP PLUGS: Chart junkies will get some kicks out of "The Billboard Book Of Top 40 Hits" by Joel Whitburn (Billboard Books, \$19.95). The book features Hot 100 chart data on top 40 hits from 1955-91, with biographical information on each artist and a wealth of photos and trivia. The Blitz keeps this book within easy reach... Keep your eyes open for the fall release of Whitburn's updated "Top Pop Albums," the indispensable guide to The Billboard 200; Kim Whitburn of Record Research says the publisher is working overtime on the updated edition.

ADDENDA: Timothy White's recent Medialine review of Johnny Rogan's "Starmakers & Svengalis," a study of the English record industry, has sparked inquiries about the book's availability. It may be had from Futura Publications, a subsidiary of Macdonald & Co., Greater London House, Hampstead Road, London, England NW1 7QX.

FLYBOY IN THE BUTTERMILK
Essays On Contemporary America
By Greg Tate
(Fireside, \$10)

To use his own terminology, Greg Tate is one *baad* critic. Tate, who began dropping science in the Village Voice a decade ago under the handle "Iron Man," is a singular African-American writer with an unbelievable reach and a smokin' style; this collection compiles the best of his penetrating, skeptical work about contemporary black music.

Only about half of "Flyboy In The Buttermilk" is music criticism, but it's still essential reading. Tate is equally



comfortable writing about funk (George Clinton & the P-Funk mob), jazz and fusion (Miles Davis, Ornette Coleman, James Blood Ulmer, Wynton Marsalis), rock and pop (Prince, Michael Jackson, Santana), rap (Public Enemy, Ice-T, De La Soul), and even comedy (Eddie Murphy). He's a canny decoder of images, and he's always conscious of political subtexts.

Using a slangy, bomb-dropping style, Tate supplies even-handed views on some much-lionized subjects. He's always willing to take the bitters with the sweets: He can celebrate the musical excitement of Michael Jackson's "Thriller" while castigating the star for his self-deracination, and he can be swept away by the density and complexity of Public Enemy's sound and lyrics while condemning the group's "whack retarded philosophy."

Tate is adept at both short-hit reviews and stretched-out analyses. One of the book's most thoughtful pieces is an extended reconsideration of Miles Davis' frequently maligned fusion work, with a particular emphasis on the importance of guitarist Pete Cosey's underestimated and influential playing.

Tate is also an excellent reporter. His account of a week on the road with King Sunny Adé & His African Beats is a deep and frequently moving account of the collision between African art and African-American sensibilities, which the writer sees as highly divergent. He also offers stunning coverage of the 1989 R&B bash thrown during George Bush's inaugural; while he writes affectionately of the musical stars' performances and even finds nice things to say about the late Lee Atwater's guitar playing, he sees right through the Republican ruse and offers a scathing criticism of the Bush administration's genocidal social policies.

Whether writing about music, literature, or politics, Greg Tate is one of the most alert and astute black critics at work today.

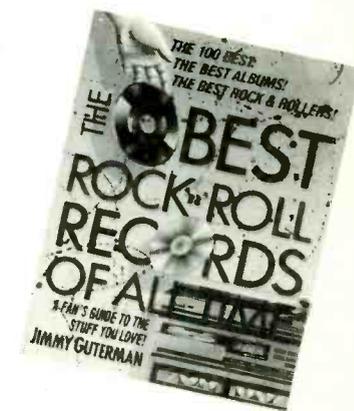
CHRIS MORRIS

THE BEST ROCK 'N' ROLL RECORDS OF ALL TIME
A Fan's Guide To The Stuff You Love
By Jimmy Guterman
(Citadel Press, \$12.95)

A better subtitle for this book might have been "Games Rock Critics Play." After all, music critics are inveterate list-makers, and Guterman's tome is very little more than an exercise in list-making. One winds up suspecting that critics may be the primary audience for this indifferently penned book.

Guterman, who appears to be writing too much lately (this is his fourth book in a year), attempts to have it both ways in this sequel to "The Worst Rock 'N' Roll Records Of All Time": He rejects critical orthodoxy with many of the best-album choices he makes, yet he flirts with that orthodoxy at the same time by cleaving to the usual suspects (i.e., the pantheon of rock greats). As a result, his list of titles is either boringly predictable or wildly off-base.

At times Guterman strains to avoid the obvious choice. Why else would anyone select Bob Dylan and Elvis Presley bootlegs before some obviously worthy official releases, or celebrate live albums by Jerry Lee Lewis, Jimi Hendrix, and Bo Diddley when a single studio disc would do? Is "King Of America" really a better Elvis Costello record than "My Aim Is True," or is "The Clones Of Dr. Funkenstein" a more significant Parliament album than "Mothership



Connection"?

Despite the book's professed musical focus, Guterman wanders far afield of rock'n'roll, citing albums by Patsy Cline, Merle Haggard, Dwight Yoakam, Hank Williams Jr., Robert Cray, Fela Anikulapo Kuti, Burning Spear, Ennio Morricone, and Fire-sign Theater, among others. If you're going to venture outside the boundaries of the genre, where are records by such crucial artists as George Jones, Hank Williams Sr., Howlin' Wolf, and Muddy Waters?

Some of the choices are merely vexing: It's hard to fathom the perspective of someone who writes glowingly of Womack & Womack and Steve Forbert and ignores the Beach Boys and the Byrds (to name two glaring omissions).

All of these critical anomalies might be palatable if Guterman were an interesting or idiosyncratic writer, but his work here displays hurriedness and dispassionate blandness.

Prospective readers are advised to sit down on a quiet evening and make their own lists. It'll be more fun, and it doesn't cost anything.

C.M.

ON SCREEN

TIME WILL TELL
Directed by Declan Lowney
(PolyGram Diversified Entertainment)

The passage of Bob Marley is primarily a tale of personal destiny and the power of faith. Thus, it's only fitting that there finally be a documentary in which Marley is allowed to explain his own creative and spiritual unfolding.

"This is my story," Marley states softly off-camera at the start of this unique audio/visual diary. His spoken account is entwined with a montage of images from his life and times. For the next 90 minutes of "Time Will Tell," Marley becomes the narrator of his own saga; his touchingly ruminant commentary is culled from more than a decade's worth of rare television, radio, and archival interviews.

This self-explanation couldn't come at a better juncture, since there are many who'd like to bend Marley's philosophies to suit the political fashion of the moment. One untruth currently

circulating is that in adulthood Marley denounced the white side of his heritage. Bob himself neatly demolishes that ugly myth in the movie's opening minutes.

"Me don't have no prejudice about myself," he states calmly. "My father's a white and my mother black. Them call me half-caste or whatever. Well, me don't dip on nobody's side; me don't dip on the white man's side nor the black man's side. Me dip on God's side—the man who create me, who cause me to come from black and white."

"Time Will Tell" is most successful in communicating Marley's personal warmth and how it paralleled the passion in his output. In between home movie shots of Bob huddling with soccer buddies or jesting with children, "Time Will Tell" collects a wealth of captivating rehearsal sequences, providing unique access to the private composer as organic new arrangements of Wailers' classics take shape before our eyes.

Happily, many of the choice per-

formance segments ("Jammin'" at the 1978 One Love Peace Concert; "Running Away" at the 1980 Zimbabwe independence celebrations, etc.) are presented at length. And some—like a decade-spanning sequence of live "Get Up, Stand Up" snippets—are ingeniously cross-edited to show the evolving emotional might of a Marley show. Yet it's the autobiographical mood of this unique film journal that makes it so memorable.

The heart-rending highpoint is a 1980 clip of Marley tearing into an acoustic take of "Redemption Song" in a Jamaican TV studio. Taped in the period shortly before Bob became enfeebled by his advancing cancer condition, it captures the fierce, life-affirming essence of his art.

TIMOTHY WHITE

"Time Will Tell" had its premiere May 28 at the NuWiltshire Theater in Los Angeles, and airs July 11 on the Viewer's Choice and Request networks.

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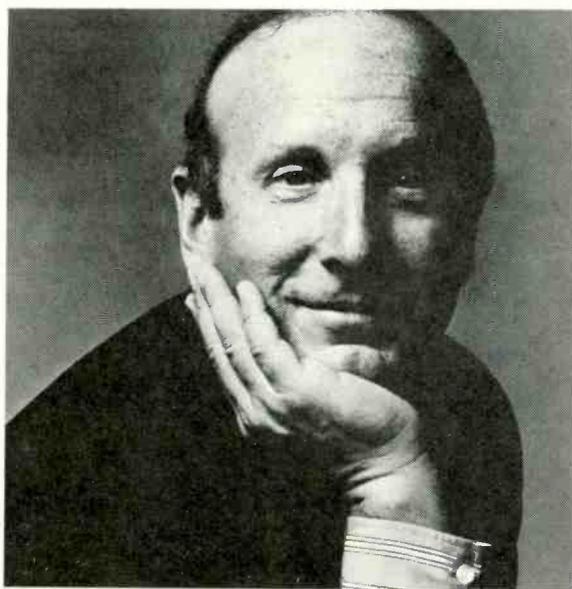
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Radio

MTV Vets: Once VJs, Now DJs Brown, Curry, Others Add Radio Stripes

BY CRAIG ROSEN

LOS ANGELES—Old MTV VJs don't die, they just go to radio.

That statement would sound like a harsh slogan worthy of a bumper-sticker if it weren't true. Downtown Julie Brown, late of "Club MTV," is the new host of Westwood One's "American Dance Traxx." Adam Curry, who once hosted MTV's "Top 20 Video Countdown," now hosts Entertainment's nationally syndicated radio shows "The Top 30 Hitlist With Adam Curry" and "The Buzz," although he is still doing weekends at MTV.

Mark Goodman, one of the original MTV personalities, has returned to his radio roots working weekends for modern rock KROQ Los Angeles. Other members of the original MTV VJ team include radio veteran J.J. Jackson, who recently hosted a special for Global Satellite Network, and Alan Hunter, who sources say is in negotiations with a radio station in Birmingham, Ala.

Why are radio networks and stations turning to these personalities, rather than current home-grown radio talent? "There's an advantage on



JULIE BROWN

Quinn," he says.

The talent also acknowledges a debt to MTV. "Adam Curry is more than just a voice with hair and shampoo products," Curry quips. "A lot of people know me from MTV. That's part of what I am, the MTV guy."

Brown says she probably would have been able to land a job hosting a radio show, even if she were not involved with MTV, yet she acknowledges that "MTV was an excellent vehicle for me, and I was a bloody good driver."

Yet a VJ does not always make an ideal radio personality. "It's real important that you can carry yourself well enough [on the radio] once that big screen isn't available," says Peruzzi.

Whetstone adds that "the biggest star at MTV is the logo." That affiliation gives talent "a leg up because of the recognition factor, but the talent has to be there. I don't think you should hire someone just because they have been on MTV. They have got to be able to work on radio."

Curry, who worked in both radio and TV in Amsterdam prior to joining MTV, suggests that some of the appeal of his former MTV cohort Brown may be lost on radio. "You can't shake your butt on the radio and have people notice it," Curry says. "It's not that I dislike Julie. I just don't think that's her thing."

Brown, whose previous radio experience is limited to a stint as semi-regular on the WHQT (Hot 97) New York morning show back in her MTV days, obviously does not agree with that kind of thinking.

"For me, radio is a new way for me to show off another side of my talent," she says. "I really feel that a lot of my success is my personality, and that still comes across in the show—the cheekiness, the quirky way of getting from one thing to another, and talking a load of rubbish."

Sometimes the former MTV jocks also carry some baggage with them. KROQ's Largent admits that when Goodman first came aboard close to three years ago, listener reaction was split. "It was like we were kind of selling out, but people have gotten used to it," he says. "Everything has been great since then."

(MTV personalities are not just going to radio—it's a two-way street. Former KROQ PD Andy Schuon recently moved to the music video network as VP/promotion.)

Largent is not the only one who claims that bringing a former MTV personality to radio has been a win-

'MTV was an excellent vehicle for me, and I was a bloody good driver'

ning experience. WWI's Whetstone says "American Dance Traxx" has added more than a dozen stations since Brown signed on as host, including WPGC Washington, D.C., and WIOQ (Q102) Philadelphia.

"People on the list before Julie came love it and the people that have added the show after Julie came love it," he says. "Julie has translated very well to radio."

Entertainment has also done well with Curry. "The Buzz," a 60-second gossip feature, is on more than 150 stations, including KIIS Los Angeles and WHTZ (Z100) New York, while "Hitlist" has more than 140 affiliates, a decent showing given the current climate at top 40 and competition from such big guns as "Casey's Top 40," "Rick Dees Weekly Top 40," and "American Top 40 With Shadoe Stevens."

"We needed a Rolls Royce to put this company back on the map with top 40," says Entertainment's Peruzzi. "Adam Curry has been that vehicle and we are lucky to have him."

Meanwhile, Brown is still trying to get accustomed to working on the radio. "It's harder for me, because I don't have that instant gratification," she says. "I haven't got fans there [in the studio]. You have to wait for them to hear you and get back to you."

Goodman, however, says "the transition to radio from TV is easier in my mind. I had to make the transition the other way. It's a lot harder to learn how to relate to a camera than a microphone."



ADAM CURRY

'Adam Curry is more than just a voice with hair and shampoo products'

the radio once you can put a face with the voice," says Andrew Peruzzi, VP/affiliate relations for radio syndicator Entertainment.

WWI VP director/affiliate relations Craig Whetstone says the network went after Brown "because she is a known personality, obviously well connected to dance music. It's very difficult to come up with radio hosts who are known all over the country. [Brown] is one of the few who is. If you go after a radio person, it will be someone that PDs know, but the audience doesn't know. The advantage in having a known TV or movie personality is that PDs know that person and the audience knows that person."

KROQ MD Lewis Largent says Goodman's "recognition factor alone" is a big plus to his success as a jock at KROQ. "Everyone remembers the first round of MTV jocks—J.J. Jackson, Mark, and Martha



Casting A Shadoe. Shadoe Stevens, host of ABC Radio Networks' "American Top 40," poses with the characters from "Beauty And The Beast" at the grand opening of the newest Disneyland attraction, Fantasmic.

FCC Exercises Authority In Fining KIEV L.A., WEGX Philly

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC hasn't been sluggish in wielding its new beefed-up fine authority—just ask Southern California Broadcasting's KIEV Los Angeles and Malrite Communications' WEGX (Eagle 106) Philadelphia.

SCB lost a reconsideration appeal at the commission May 20 and must pay the FCC \$10,000 for "willful and repeated violations" of its sponsorship-identification rules. The commission added that SCB could have been fined more if the infractions hadn't occurred before the FCC got new authority to impose stiffer fines in 1989.

WASHINGTON ROUNDUP

KIEV had broadcast a Monday-through-Friday financial investment program paid for by an investment company but had failed to identify or announce sponsorship.

Malrite's WEGX, according to the FCC, had broadcast a telephone conversation with a listener last year without having first informed the listener the conversation was being recorded for broadcast. The listener complained to the FCC, which socked WEGX with the base fine amount, \$5,000.

NAB GIVES OWNERSHIP SUGGESTIONS

The National Assn. of Broadcasters' Radio Board voted May 20 to support the FCC's March radio-ownership-rule modifications.

It also offered the following tuned-up recommendations: National ownership rules should be set at 25 AMs/25 FMs, with a total of 30 allowed where the additional five are minority-controlled; local ownership should be set at two AMs and two FMs in all markets with 15 or more stations, rather than the multitiered version first circulated.

Further, in markets with fewer than 25 stations, the limit should be three stations, with only two allowed in the same band.

The most divergent suggestion was that the commission should eliminate any use of Arbitron (or any other kind of) share data to determine the number of stations in a market, and should rely instead on its own city contour data.



Oedipus Complex. WBCN Boston PD Oedipus, last heard broadcasting live while skiing and bungee-jumping, recently broadcast from underwater inside the New England Aquarium's 200,000-gallon ocean tank. Listeners who attended the broadcast were given tickets to see the band Phish.

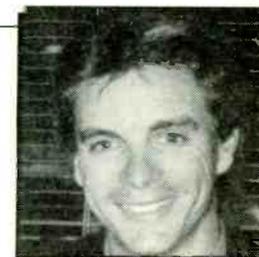
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	1	10	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS 4 weeks at No. 1
2	2	3	8	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
3	4	5	6	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
4	3	2	12	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
5	6	8	5	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
6	5	4	18	HAZARD CAPITOL 44796	◆ RICHARD MARX
7	7	11	8	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
8	8	6	21	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
9	12	17	5	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
10	13	14	8	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
11	10	9	20	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
12	15	18	5	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
13	9	13	13	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
*** POWER PICK ***					
14	17	42	3	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
15	11	7	16	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
16	14	10	18	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
17	16	12	19	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
18	23	45	3	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
19	20	22	8	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
20	21	27	5	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
21	22	19	21	GOOD FOR ME A&M 1573	◆ AMY GRANT
22	19	16	12	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
23	18	15	14	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
24	25	23	20	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
25	31	37	6	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
26	28	33	7	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
27	29	35	4	FALL IN LOVE AGAIN COLUMBIA 74262	EDDIE MONEY
28	24	24	10	ONE ISLAND 866 533/FLG	◆ U2
29	33	38	7	SHE IS HIS ONLY NEED CURB 54320/MCA	WYNONNA
30	26	25	10	HOOKED ON THE MEMORY OF YOU ◆ N. DIAMOND/K. CARNES COLUMBIA ALBUM CUT	
31	37	46	4	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
32	32	29	23	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
33	27	20	9	WILL YOU MARRY ME? CAPTIVE 98584/V/RGIN	◆ PAULA ABDUL
34	35	30	30	BEAUTY AND THE BEAST ◆ CELINE DION/PEABO BRYSON EPIC 74090	
35	30	26	14	MAKE IT HAPPEN COLUMBIA 74235	◆ MARIAH CAREY
36	38	28	17	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
37	36	34	21	WHAT BECOMES OF THE BROKENHEARTED PAUL YOUNG MCA 54331	
38	45	—	2	WHY ARISTA 1-2419	◆ ANNIE LENNOX
39	34	21	12	ALL WOMAN ARISTA 2398	◆ LISA STANSFIELD
40	39	40	6	THOUGHT I'D DIED AND GONE TO HEAVEN ◆ BRYAN ADAMS A&M 1592	
41	46	—	2	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
42	43	47	4	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
43	42	36	13	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
44	41	31	20	TO BE WITH YOU ATLANTIC 87580	◆ MR. BIG
45	40	39	35	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
46	47	44	25	I'LL GET BY COLUMBIA 74109	◆ EDDIE MONEY
47	44	32	9	TOO MUCH PASSION CAPITOL 44784	◆ THE SMITHEREENS
*** HOT SHOT DEBUT ***					
48	NEW ▶	1	1	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
49	NEW ▶	1	1	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
50	50	48	4	ONLY THE WIND SBK 44803/LIBERTY	◆ BILLY DEAN

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Brian Thomas
WEZB New Orleans



BRIAN THOMAS might not see it this way. But his last few stations represent everything that top 40 has been through in the past five years. WBJW (BJ105) Orlando, Fla., was a reaction-record-driven, low-end top 40 that suddenly became adult top 40 WOMX (Mix 105.1).

Now, Thomas' WEZB (B97) New Orleans is "a very balanced, mass-appeal top 40. There are very few stations like it left in America. We're not afraid to play any type of music. We've had a lot of success with the Scorpions and Firehouse, which they never would have thought of playing here before."

Top 40 since 1979, B97 was up 7.4-8.7 12-plus in the winter Arbitron, putting it behind only N/T WWL (9.5) and urban WQUE (8.9). Its growth was almost entirely in time-spent-listening, which went from 7½ hours a week to 8½ hours a week. "Our TSL is 73 minutes a day, which is really high for a top 40. There are some urbans that don't have TSL like that," Thomas says.

When Thomas arrived, B97 already had a morning franchise in local veterans Walton & Johnson, one of the reasons the station's adult numbers had never entirely collapsed, unlike some top 40s. He added more personality during the rest of the day by getting rid of the no-talk four-in-a-row sweeps that had been a station trademark since the early '80s. (Those became "zero stop music sweeps.") He also added the "No. 1 Hit Music Station" slogan, the first time B97 had imaged around the word "hit" instead of quantitative music.

B97 had an unusual amount of on-air contest activity this winter: a song-of-the-day Toyota giveaway for Valentine's Day, trips to Universal Studios Florida as a TV tie-in promotion, and a "Match Game"-style tie-in with Pepsi. Although B97 is giving away \$97 cash prizes in another TV tie-in for the spring, it isn't doing any outside marketing and hasn't since last spring.

Instead, Thomas has relied heavily on street promotions, trying to come up with at least one a month that will get B97 on the TV news. In April, the station was on TV four times, with a gelatin jump, an IRS-man dunk-tank, its stage at the annual jazz festival, and the Kids Fair at the Superdome. Thomas brought in promotion director Ann Rogers from a local ad agency because "we had a lot of good ideas but needed somebody with local contacts who knew who to call."

There were also some outside factors that helped B97 during the winter. The station began overseeing hot AC WMXZ through a local marketing agreement and steered it toward a more mainstream approach, out of B97's territory. Another LMA station, urban/AC KMEZ, debuted strongly and cut the boxcar numbers of WQUE and rival WYLD-FM down by a few shares.

Mostly, Thomas says, "Winter was a great time for

CHR-exclusive hits like Queen or Eric Clapton. In the winter, B97 was playing every record in the national top 25; that rarely happened in the past because the charts were either leaning too urban or too white."

New Orleans has a reputation for not resembling other radio markets at all. While Thomas says the life-style is unlike other markets, the music that works for B97 isn't so different from what he played at BJ105 in the late '80s. Musically, B97 leans adult through middays, then toward pop/dance in afternoons and nights.

This is B97 in middays: Michael Bolton, "Steel Bars"; Paul Young, "What Becomes Of The Brokenhearted"; Bonnie Raitt, "Not The Only One"; En Vogue, "My Lovin'"; Maxi Priest, "Close To You"; Wilson Phillips, "You Won't See Me Cry"; Taylor Dayne, "Every Beat Of My Heart"; Cause & Effect, "You Think You Know Her"; Roxette, "Joyride"; Céline Dion & Peabo Bryson, "Beauty And The Beast"; Mariah Carey, "Someday."

And here's the station at night: Prep MC, "I Just Want To Use Your Love"; Michael Jackson, "Remember The Time"; Timmy T., "Over You"; Paula Abdul, "Will You Marry Me?"; Snap, "The Power"; Bryan Adams, "Thought I Died And Gone To Heaven"; Mariah Carey, "I'll Be There"; and the Cure, "Friday I'm In Love."

Until Mix 105, Thomas had a reputation as one of the most reaction-record-oriented PDs in the country, taking the likes of "We Like Ugly Women" by Bobby Jimmy & the Critters with him from market to market. There are still left-field records on B97—the Prep MC rap, which samples "Your Love" by the Outfield, or "Do It To Me," MVP's dance reworking of "Louie Louie." But looking at B97's pronounced adult lean in middays, you might wonder if Thomas came out of his experience at Mix 105 with different ideas about what a top 40 station could get away with and still get adult numbers.

Thomas denies he's a kinder, gentler PD for having done adult top 40. BJ105 was heavily dayparted, too, he says. B97 will still go late on ballads if there are too many others piled up ahead of them. And while the WOMX experience made him more conscious of artist and genre burnout, B97's rotations haven't slowed down since he got there, he says.

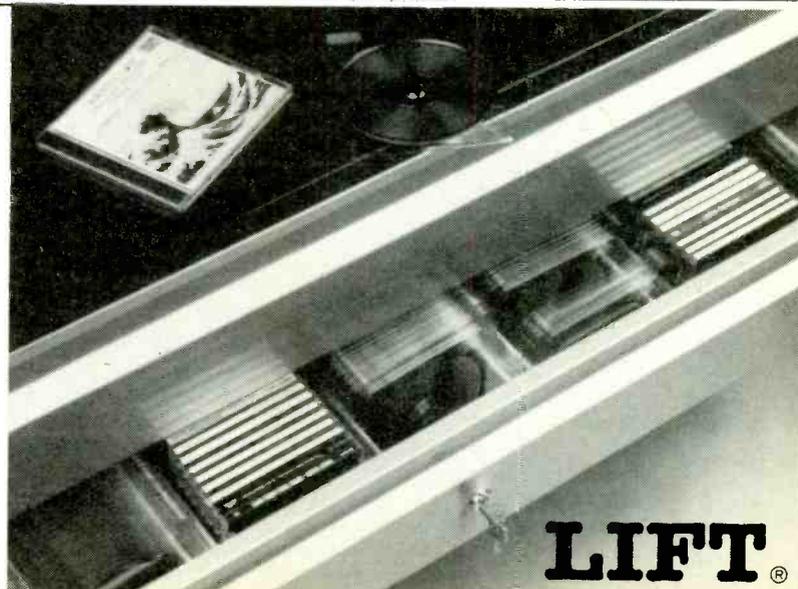
Having improved the TSL, Thomas would like to add some outside marketing and start building the cume again. He's also working to find Walton & Johnson "promotions where they can look like heroes. Whenever they lean too caustic, we try to do something nice, like auctioning off Saints game balls to raise money for Children's Hospital. They still do a lot of their regular bits, but we also try to come up with one- or two-week running bits that force you to follow along and give the station that soap-opera feel."

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	7	REMEDY DEF AMERICAN 18877/REPRISE	◆ THE BLACK CROWES 6 weeks at No. 1
2	2	2	10	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	3	3	13	ONE ISLAND 866 533/PLG	◆ U2
4	4	4	20	COME AS YOU ARE DGC 19120	◆ NIRVANA
5	5	5	10	NOW MORE THAN EVER MERCURY 866 802	◆ JOHN MELLENCAMP
6	7	7	15	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
7	9	15	5	ROAD TO NOWHERE EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
8	14	27	3	MAKE LOVE LIKE A MAN MERCURY ALBUM CUT	◆ DEF LEPPARD
9	6	6	7	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
10	12	10	17	WHAT YOU GIVE Geffen 19117	◆ TESLA
11	11	12	7	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
12	21	23	6	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
13	15	11	26	MAMA, I'M COMING HOME EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
14	8	9	5	GUN LOVE WARNER BROS. ALBUM CUT	ZZ TOP
15	18	19	10	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
16	19	—	2	STING ME DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
17	17	17	6	LIVING IN A DREAM DGC ALBUM CUT	◆ ARC ANGELS
18	22	18	5	TANGLED IN THE WEB ELEKTRA 64749	LYNCH MOB
19	24	48	3	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME HOLLYWOOD ALBUM CUT	◆ V. NEIL
20	13	13	6	TOUCH THE HAND A&M 1603	◆ BRYAN ADAMS
21	10	8	10	LET'S GET ROCKED MERCURY 866 568	◆ DEF LEPPARD
22	20	16	13	NOTHING ELSE MATTERS ELEKTRA 64770	◆ METALLICA
23	16	14	18	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
24	23	21	7	JUST TAKE MY HEART ATLANTIC 87509	◆ MR. BIG
25	30	36	28	MYSTERIOUS WAYS ISLAND 866 189/PLG	◆ U2
26	31	31	5	LITTLE WING EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
				*** POWER TRACK ***	
27	50	—	2	MAN ON A MISSION WARNER BROS. ALBUM CUT	VAN HALEN
28	41	41	4	EVERY TIME I ROLL THE DICE CURB ALBUM CUT	DELBERT MCCLINTON
29	28	33	4	CHURCH OF LOGIC, SIN & LOVE POLYDOR ALBUM CUT/PLG	◆ THE MEN
30	29	26	44	RIGHT NOW WARNER BROS. 19059	◆ VAN HALEN
31	33	32	27	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
				*** FLASHMAKER ***	
32	NEW ▶	1	1	FRIDAY I'M IN LOVE FICTION 64742/ELEKTRA	◆ THE CURE
33	38	37	3	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
34	34	30	19	EVERYTHING ABOUT YOU STARDOG 866 632/MERCURY	◆ UGLY KID JOE
35	40	29	23	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
36	49	—	2	THORN IN MY PRIDE DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
37	25	24	11	BLACK FLAG ATLANTIC 87508	◆ KING'S X
38	36	43	49	TOP OF THE WORLD WARNER BROS. 19151	◆ VAN HALEN
39	27	25	20	EMPTY ARMS EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
40	37	34	10	BOHEMIAN RHAPSODY HOLLYWOOD 64794	◆ QUEEN
41	47	40	32	THE UNFORGIVEN ELEKTRA 64814	◆ METALLICA
42	26	22	10	CHAINED EPIC ALBUM CUT	GIANT
43	39	28	6	THE WILD LIFE CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
44	46	42	4	SOLAR SEX PANEL REPRISE ALBUM CUT	LITTLE VILLAGE
45	43	44	16	THE OREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
46	NEW ▶	1	1	CLOSER TO ME MCA 54378	◆ THE OUTFIELD
47	48	47	20	AGAIN TONIGHT MERCURY 866 414	◆ JOHN MELLENCAMP
48	44	38	17	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
49	NEW ▶	1	1	MARY IN THE MYSTERY WORLD ATCO EASTWEST ALBUM CUT	◆ ELECTRIC BOYS
50	35	39	4	HAMMER TO FALL HOLLYWOOD ALBUM CUT	◆ QUEEN

Radio

New Reporting Stations For 4 Billboard Charts

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100, Hot R&B Singles, Hot Adult Contemporary, and Modern Rock Tracks chart panels.

Stations are divided into two categories, those monitored by Broadcast Data Systems, and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly cume audience in the winter 1992 Arbitrons. Weighting is in the following order: platinum, gold, silver, bronze, and secondary.

Three stations have been added to the Hot 100 panel monitored by BDS for a total of 127 monitored stations. Additions to the panel are WHQT Miami, WLFX Lexington, Ky., and WZPK Portland, Maine.

There were also several weight changes on the Hot 100 panel. KEZY Anaheim, Calif., and WPST Trenton, N.J., have been upped from bronze to silver reporters. KYRK Las Vegas moves from secondary to bronze, and KKXX-FM Bakersfield, Calif. changes from bronze to secondary. The panel now has a total of 93 unmonitored reporting stations.

Four stations were added to the unmonitored Hot R&B Singles radio panel, which now has a total of 101 reporters. WQUE New Orleans has been added as a gold reporter. WROU Dayton, Ohio, is a new bronze reporter. WNOO Chattanooga, Tenn., and WVOI Toledo, Ohio, are new secondary reporters.

Changing weights on the R&B panel, WAMO Pittsburgh, WJHM Orlando, Fla., and WPEG Charlotte, N.C., have been upped from silver to gold. WMYK Norfolk, Va., and XHRM San Diego are upped from bronze to silver. WDAO Dayton, Ohio, and WTMP Tampa, Fla., move from bronze to secondary.

Four stations were added to the unmonitored Hot Adult Contemporary panel, which now has a total of 108 reporters. WJLK-FM Monmouth, N.J., and WKLI Albany, N.Y., are new bronze reporters. KRNO Reno, Nev., and WLMX Chattanooga, Tenn., are new secondary reporters.

Changing weights on the Hot AC panel, KSTP-FM Minneapolis is upped from silver to gold. KSFI Salt Lake City and WMYI Greenville, S.C., are upped from bronze to silver. WENS Indianapolis and WRMF West Palm Beach, Fla., change from silver to bronze. WJDX Jackson, Miss., moves from bronze to secondary.

On the unmonitored Modern Rock Tracks panel, three stations were added, for a total of 37 reporters. New secondary reporters are KKDJ Fresno, Calif., KRZQ Reno, Nev., and KXRK Salt Lake City. Also, KBCO Denver changes weight from silver to bronze, and KJQN-FM Salt Lake City changes from bronze to secondary.

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	6	6	THE BALLAD OF PETER PUMPKINHEAD Geffen 19124	◆ XTC 2 weeks at No. 1
2	2	7	5	FRIDAY I'M IN LOVE FICTION 64742/ELEKTRA	◆ THE CURE
3	3	3	7	DIVINE THING BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
4	7	5	7	FAR GONE AND OUT DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
5	4	1	12	WEIRDO BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
6	5	2	9	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
7	6	4	12	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
8	8	8	8	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
9	9	10	7	LOVER LOVER LOVER SIRE 40435/REPRISE	◆ IAN MCCULLOCH
10	16	—	2	WE HATE IT WHEN OUR FRIENDS BECOME... SIRE 40560/REPRISE	MORRISSEY
11	10	13	6	WE ARE EACH OTHER ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
12	15	16	3	WHAT GIRLS WANT MERCURY ALBUM CUT	◆ MATERIAL ISSUE
13	13	20	4	POPULAR CREEPS SMASH ALBUM CUT/PLG	◆ CHRIS MARS
14	17	17	5	WHY ARISTA 1-2419	◆ ANNIE LENNOX
15	12	11	6	COLD FEELINGS EPIC ALBUM CUT	◆ SOCIAL DISTORTION
16	14	18	4	GALILEO EPIC ALBUM CUT	◆ INDIGO GIRLS
17	19	15	4	TWISTERELLA SIRE 40448/REPRISE	◆ RIDE
18	20	29	3	PRETEND WE'RE DEAD SLASH ALBUM CUT	◆ L7
19	11	9	14	BORN OF FRUSTRATION FONTANA 866 495/MERCURY	◆ JAMES
20	18	12	11	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
21	26	28	4	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
22	29	—	2	SOMETIMES COLUMBIA ALBUM CUT	◆ MIDNIGHT OIL
23	28	—	2	HORROR HEAD CHARISMA ALBUM CUT	◆ CURVE
24	25	—	2	THE SWEATER SIRE ALBUM CUT/REPRISE	◆ MERYN CADELL
25	NEW ▶	1	1	SUNSHINE AND ECSTASY SIRE 40444/REPRISE	◆ TOM TOM CLUB
26	21	14	17	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
27	27	24	23	ONE ISLAND 866 533/PLG	◆ U2
28	24	26	6	PAIN LIES ON THE RIVERSIDE RADIOACTIVE 54387/MCA	◆ LIVE
29	NEW ▶	1	1	STONE ME MCA ALBUM CUT	◆ WIRE TRAIN
30	NEW ▶	1	1	BLACK METALLIC MERCURY ALBUM CUT	◆ CATHERINE WHEEL

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Double Duty: Juggling The Tasks Consolidation Brings

BY PHYLLIS STARK

NEW YORK—Local marketing agreements and the proposed new FCC ownership limits will guarantee plenty more consolidation in the industry, including in promotion departments, which are often among

PROMOTIONS AND MARKETING

the first to be combined. This was the case recently for two industry pros who suddenly found themselves marketing not one, but two stations. Adding to the challenge, the additional stations were in formats completely alien to them.

Julie Wilson had been at top 40 WHYI (Y100) Miami for 11 years before the station's LMA with crosstown WAXY in January. Coinciding with the LMA, WAXY switched format from AC to oldies. The hardest adjustment for Wilson was "taking a me, me attitude and [making it] a we, we attitude," she says. While the two stations are currently in the process of moving in together, they were initially separate, and Wilson says, "I had to play WAXY in my office to keep focus on [it]. It's easy to get taken away by what you've been doing for 11 years."

Despite extensively researching the oldies format, Wilson says marketing a new format is "a constant mind adjustment, because things constantly come to me with a top 40 appeal that wouldn't fit WAXY. I just have to think a little older."

AC WMXC Charlotte, N.C., promotion director Kathy O'Neill says she is probably one of the few promotion directors in the country who has worked at two LMAs. Her current station is involved in an LMA with crosstown top 40/dance WCKZ. Previously, she had been at crosstown oldies WWMG for five years, but left for her current job about two months after WWMG's LMA with crosstown album WXRC.

Asked what it was like to suddenly have a second station to market, O'Neill quips, "Have you ever tried to clone yourself?"

O'Neill says the most difficult part of adding a rock station to her duties was that "I'm an adult contemporary specialist, and I never saw myself doing a rock format. It's not my music... and I'm not familiar with it. It's a real challenge."

In Wilson's case, the consolidation meant a promotion for her from Y100 promotion director to marketing director of the combo. There is also a separate promotion director for each station, a structure that helped ease the difficulty for Wilson of suddenly having twice the workload.

At WMXC, the LMA partners maintain separate promotion departments, which O'Neill says is a much better arrangement because of the time constraints of the job. "It's just physically impossible for one person to guide two stations and do a good job for the clients," she says. O'Neill does have the advantage, however, of tapping WCKZ's manpower if needed and she says on some occasions the two stations have co-promoted events.

In addition to pooling manpower, there are other advantages to marketing LMAs. They include being able to use existing relationships to obtain promotions for both stations, and having two outlets for a new client's promotion.

"When we are going in to steal a promotion [from another station], we have more clout because we can do it on both stations," says Wilson. Y100 has been the official radio station for a March of Dimes event for about 17 years. This year, WAXY was brought in as well, and Wilson says "the charity was thrilled because they got a new, older audience."

Y100, which has successfully used database marketing for years, is now in the process of creating a listener database for WAXY as well.

The WAXY/Y100 merger, which is sold to clients as the Super Combo Radio Network, was kicked off with a teaser campaign to clients, agencies, and the press. The stations mailed out crackers and cheese and salt and pepper with notes that said "great combinations." Finally, the merger was announced with the

mailing of peanut butter and jelly.

Wilson says the combo is marketed two ways. For clients, they created a Super Combo logo and character. For listeners, the two stations are marketed separately, and Wilson says, "They never know we're working together."

IDEA MILL: HAZARDOUS WEEKEND

WZEE (Z104) Madison, Wis., hyped Richard Marx's latest album, "Rush Street," and single, "Hazard," with its hazardous weekend promotion. Listeners qualified to win either a weekend partying on Rush Street in Chicago or a bus trip to Hazard, Neb., where they would camp out in a tent by the river where Marx's latest videos are set.

One hundred and fifty pregnant listeners attended WBMX (Mix 98.5) Boston's Murphy Brown Baby Shower. The event, which included a maternity fashion show and maternity-themed prize giveaways, culminated in the airing of an episode of CBS-TV's "Murphy Brown," which featured a baby shower for the title character.

In WHHH Indianapolis' "\$30,000, hype contest," businesses won free advertising time ranging in value from \$600 to \$5,000 by submitting explanations of how they would creatively use the time. A total of \$30,000 worth of free advertising was awarded... Crosstown WZPL will open the Indianapolis Motor Speedway racing track to rollerbladers July 25 for the "Rollerblades Of Indy" charity race. Proceeds will benefit Easter Seals.

WXKS (Kiss 108) Boston held its annual anniversary concert May 30. Among the more than 30 acts appearing were James Brown, Céline Dion, Color Me Badd, Extreme, RTZ, Tia Carrere, and Kenny G. Actor Woody Harrelson hosted the event, which benefits charity... Oldies WCBS-FM New York's 20th-anniversary concert at Radio City Music Hall featured 20 acts, including Ronnie Spector, Gary U.S. Bonds, and the Dixie Cups.

WJMO Cleveland co-sponsored the local appearance of the country's only black rodeo show and competition, the Thyr Latting Rodeo Spectacular. The rodeo features

the country's top black cowboys and is intended to educate people about the role that African Americans played in settling the Western frontier.

WZZO Allentown, Pa., is soliciting celebrity items from labels and artist managers for a July 19 auction to raise money for the building of "Strawberry Fields," a 17-acre park dedicated to John Lennon. Contact MD Todd Heft... KUSF San Francisco is adopting a different nonprofit organization to support and promote every month. In May, the station supported Rock The Vote.

Turner Entertainment president Scott Sassa will be the keynote speaker at the Broadcast Promotion & Marketing Executives conference, to be held June 14-17 in Seattle.

PRO-MOTIONS

Abbie Siegel has been named director of retail marketing at WRKS New York. She was previously an AE at Interep's promotion marketing division... Longtime WRXQ Washington, D.C., director of advertising and promotion Vivienne Vaughan has resigned. Resumes to PD Lorrin Palagi.

Former KSFM Sacramento, Calif., assistant promotion director Tawni Romosky joins KDON Monterey, Calif., as promotion director... Former KRXQ Sacramento intern Shari Haskell joins as assistant promotion director.

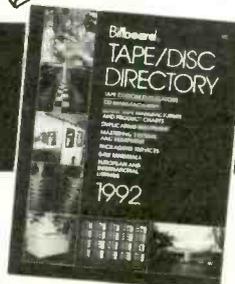
Bonnie Lucas joins WXOK/KQXL Baton Rouge, La., as promotion director, replacing DeWanna McKinley, who moves to sales at WYLD New Orleans. Lucas was previously at WPEG Charlotte, N.C.

Mary Ann McKenzie has been upped from promotion director of CFOX Vancouver to marketing director of CFOX and sister CKLG, replacing Chantell Nicholls, who exits. CKLG promotion director Jody Elle adds those duties at CFOX. Tamara Taggart is upped from CFOX community events reporter/mascot manager to assistant promotion director. CFOX promotions rep Dana Willard is now assistant promotion director at CKLG.

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Hits! in Tokio

Week of May 17, 1992

- 1 Joy Soul II Soul
- 2 My Lovin' En Vogue
- 3 Love You All My Life Time Chaka Khan
- 4 Uh Huh Oh Yeah Paul Weller
- 5 Make It On My Own Alison Limerick
- 6 Don't Talk Just Kiss Right Said Fred
- 7 Why Annie Lennox
- 8 Save The Best For Last Vanessa Williams
- 9 Bang Bang Bang Tracy Chapman
- 10 The Disappointed X.T.C.
- 11 Let's Get Rocked Def Leppard
- 12 Trouble Mind Workshy
- 13 Baby When I Call Your Name Corey Hart
- 14 We Got A Love Thing Ce Ce Peniston
- 15 Am I The Same Girl Swing Out Sister
- 16 It's Not A Love Thing Geoffrey Williams
- 17 If You Asked Me To Celine Dion
- 18 Take Time Chris Walker
- 19 I'm Too Sexy Right Said Fred
- 20 Lift Me Up Howard Jones
- 21 Paradiso Fabian
- 22 Hold On My Heart Genesis
- 23 Human Touch Bruce Springsteen
- 24 Rhythm Is Love Keziah Jones
- 25 Chic Mystique Chic
- 26 Jump Kris Cross
- 27 The Feeling I Get By All Means
- 28 You Won't See Me Cry Wilson Phillips
- 29 High The Cure
- 30 That's Why I Call You My Friend Diana Ross
- 31 Silent All These Years Tori Amos
- 32 Tears In Heaven Eric Clapton
- 33 To Be With You Mr. Big
- 34 Not The Only One Bonnie Raitt
- 35 Love Of My Life Carly Simon
- 36 Don't It Make My Brown Eyes Blue Laura Fygi
- 37 I Can't Do Without You David Linx
- 38 I'm Cryin' Shanice
- 39 I'm The One You Need Jody Watley
- 40 Hold Up Your Head Sha Sha
- 41 Lovin' You Shanice
- 42 Promise Me Sandy Lam
- 43 Live And Learn Joe Public
- 44 Stay Shakespear's Sister
- 45 For Your Babies Simply Red
- 46 This One's For You Joe Public
- 47 Every Kinda People Robert Palmer
- 48 Old Red Eyes Is Back The Beautiful South
- 49 Moon Flower Sandy Lam
- 50 Beauty And The Beast Celine Dion & Peabo Bryson



J-WAVE
81.3FM

Single Reviews

EDITED BY LARRY FLICK

POP

▶ TLC Baby, Baby, Baby (4:19)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHERS: Kearsy/Green Skirt, BMI
LaFace/Arista 4028 (c/o BMG) (cassette single)

Following the massive "Ain't To Proud To Beg" is a tall order, but this charming pop/rap trio proves it is up to the task on this instantly appealing jam. Well-paced rhymes are balanced with impressive singing and glossy jack-swing beats. A warm and summery release that should easily keep the sales and radio momentum building. Look for TLC on tour with Hammer this season.

▶ TROOP Whatever It Takes (To Make You Stay) (3:42)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4589 (cassette single)

Urban act is already striding up the R&B singles chart with this easy-going jack-swing jam. Early pop radio response hints at an equally fast swirl up the Hot 100. All of the attention is well-deserved; cut is empowered with an infectious chorus, warm harmonies, and a charming lead vocal.

★ JODY WATLEY It All Begins With You (4:56)

PRODUCER: Jody Watley
WRITERS: M. O'Hara, D. Rich, G. Lyter
PUBLISHERS: Music Corp. Of America/O'Hara/IDG/By George You've Got It
MCA 11276 (c/o Uni) (cassette single)

Justice prevailing, this third single from Watley's underrated "Affairs Of The Heart" set will catapult her back to the top of the pop diva heap, where she belongs. Her nicely developed alto is put to good use on this sparse and evocative ballad. Backing choir adds a grand, spiritual tone.

▶ MARKY MARK & THE FUNKY BUNCH Peace (4:39)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Interscope 4617 (c/o Atlantic) (cassette single)

One of the leading sex symbols of rap music continues his bid for street credibility with a timely and well-phrased plea for racial unity. Insinuating pop/hip-hop beat is a sturdy foundation for rousing, anthemic chants and understated Philly-style horns. Good to see that Mark is using his mainstream appeal to bring a sharper-edged rap vibe to top 40 radio.

▶ THE STORM Still Loving You (3:43)

PRODUCER: Beau Hill
WRITERS: G. Rolle, A. Pesis
PUBLISHERS: Good Dog, BMI; Endless Frogs/Bob-A-Lew Songs, ASCAP
Interscope 4573 (c/o Atlantic) (cassette single)

Hard-rockin' quintet takes aim at top 40 radio with a shuffling, midtempo pop tune that will remind some of Mr. Mister and John Farnham. Although tune takes a minute to grow on you, it's ultimately an appealing effort that's worth the time.

R & B

▶ HEAVY D. & THE BOYZ Don't Curse (5:43)

PRODUCER: Pete Rock
WRITERS: Heavy D., P. Rock, Big Daddy Kane, Kool G. Rap, Grand Puba, C.L. Smooth, Q-Tip
PUBLISHER: not listed
MCA 54420 (c/o Uni) (cassette single)

Heavy D. & the Boyz are joined by some of rap's heavy hitters (Pete Rock, Big Daddy Kane, Kool G. Rap, Grand Puba, C.L. Smooth, and Q-Tip) for a playful rhyme round-robin. The mike is passed from rapper to rapper, as the group takes on the censors, and

succeeds in cutting a "clean" record. Already clicking with purists, look for urban programmers to follow suit shortly.

★ 4-LOVE Hold Your Head Up High (4:44)

PRODUCERS: Michael Garvin, Nathan Garvin
WRITERS: M. Garvin, E. Owens
REMIXER: Gail "Sky" King
PUBLISHERS: Virgin/Garvin, ASCAP
Cardiac 6030 (cassette single)

Vocal quartet delivers rich and rousing gospel chants within a sparkling R&B/dance environment. A soulful, Vandross-like lead performance has the power to lure urban radio pundits, while a bass-conscious house remix will likely spread the word at club level. A wonderfully uplifting listening experience.

▶ SUE ANN CARWELL 7 Days, 7 Nights (4:14)

PRODUCER: Laney Stewart
WRITERS: P.L. Stewart, T. Haynes, S.A. Carwell
PUBLISHER: (none listed)
MCA 2183 (c/o Uni) (cassette single)

Up-tempo, synth track cuts a new groove in the danceable mainstream. Percussive, bass-driven jack beats jump behind radio-friendly vocals and standard lovesick lyrics.

▶ NAJEE I Adore Mi Amor (4:31)

PRODUCERS: Steven Dubin, Jeffrey Pescetto
WRITERS: Color Me Badd, H. Lee
PUBLISHERS: Me Good/Azmah Eel, ASCAP
EMI/ERG 04882 (c/o CEMA) (cassette single)

Sophisticated sax rendition of Color Me Badd's multiformat hit should strike a sensitive chord with adult audience. Instrumentation is uplifting and optimistic. Cut should see heavy action at Quiet Storm and AC outlets.

NEW & NOTEWORTHY

▶ FLAME Rain (4:48)

PRODUCER: Bill Wray
WRITERS: P. Andrew, B. Harvey
PUBLISHERS: Mob Daz/Virgin, BMI; It Ain't Heavy Songs/Wray, ASCAP
Giant 5423 (c/o Warner Bros.) (cassette single)

Headbanging band is already fast winning fans at album-rock radio with this crisply produced cut. An insinuating rhythm section provides sturdy support for restrained guitar licks, thick harmonies, and lead singer Phillip Andrew Sullivan's charismatic presence. A way-cool pop radio entry.

▶ K.W.S. Please Don't Go (4:15)

PRODUCERS: Chris King, Winston "Winnie" Williams
WRITERS: H. Casey, R. Finch
PUBLISHER: not listed
Next Plateau 50187 (cassette single)

House-induced cover of K.C. & the Sunshine Band's disco-era nugget has already topped international pop and dance charts. Beats are hard enough to fill dancefloors, but are brightened by radio-friendly vocals and slick synths. Has the juice to be a summer top 40 fave. Contact: 212-541-7640.

▶ BASTONE It's Late (6:34)

PRODUCER: Freddy Bastone
WRITER: B. May
PUBLISHER: Beechwood, BMI
REMIXER: Freddy Bastone
Mercury 866833 (c/o PolyGram) (12-inch single)

Producer/remixer makes his singing debut with a pop/house interpretation of a nugget from the Queen catalog. Fans of the original song will surely cringe, while more open-minded types will jam on this track's tough bass line and well-structured arrangement. A shoo-in at club level, and an equally worthy contender for pop play.

COUNTRY

▶ MARK CHESNUTT I'll Think Of Something (3:42)

PRODUCER: Mark Wright
WRITERS: J. Foster, B. Rice
PUBLISHER: PolyGram International, ASCAP
MCA 54395 (c/o Uni) (7-inch single)

Chesnutt offers a quietly impassioned and extremely moving reading of a 1974 hit by Hank Williams Jr.

▶ SAMMY KERSHAW Yard Sale (3:28)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: L. Bastian, D. Blackwell
PUBLISHERS: Major Bob/Jobete, ASCAP
Mercury 866754 (c/o PolyGram) (7-inch single)

This pain-on-a-poster is what country music is all about—and it's Kershaw's best effort to date.

▶ LINDA DAVIS He Isn't My Affair Anymore (3:04)

PRODUCERS: Jimmy Bowen, Linda Davis
WRITER: D. Blackwell
PUBLISHERS: Careers-BMG, BMI
Liberty 79296 (c/o CEMA) (CD promo)

Davis sings her broken heart out and wails with emotion. Accompanying video offers scenic beach footage and steamy, sex-laced snips.

▶ CRYSTAL GAYLE Three Good Reasons (3:42)

PRODUCER: Buzz Stone
WRITERS: D. Schlitz, D. Wingo
PUBLISHERS: Don Schlitz/Hayes Street/Almo, ASCAP
Liberty 79282 (c/o CEMA) (CD promo)

A message of survival, this break-up song might lend strength and motivation to those who find themselves in similar situations. Gayle's delivery encases the number in convincing vocal excellence.

▶ STACY DEAN CAMPBELL Rosalee (3:39)

PRODUCER: Brent Maher
WRITERS: C. Bickhardt, D. Schlitz, B. Maher
PUBLISHERS: Colgems-EMI/Craig Bickhardt/MCA/Don Schlitz/Welbeck/Blue Quill/MCA
Columbia 74357 (c/o Sony) (cassette single; CD version also available, Columbia 74357)

Track is filled with the upbeat, drive-'em-to-the-dance-floor style that country music seems to be showcasing regularly. Young Campbell's vocals are colorfully musical and the mix compels one to tap the dashboard.

▶ CIMMARON What Do You Wear With A Broken Heart (3:18)

PRODUCER: Johnny Rutenschroer
WRITERS: C. Wright, T.J. Knight
PUBLISHERS: David N'Will, ASCAP; Music Of The World/PRI Songs, BMI
Alpine 010 (7-inch single)

Rich male vocal harmonies, a catchy refrain, and an up-tempo, energetic production could turn this into a jukebox favorite. Contact: 800-486-0673

DANCE

▶ DEEE-LITE Runaway (5:40)

PRODUCERS: Deee-Lite
WRITERS: D. Brill, K. Kirby, T. Tei
PUBLISHERS: Delovely/Virgin, ASCAP
REMIXERS: Deee-Lite, Masters At Work
Elektra 5600 (12-inch single)

Trendsetting act previews its upcoming "Infinity Within" album with a slammin' house jam. Lady Miss Kier has evolved into a far more confident diva, while cohorts Super DJ Dmitry and Jungle DJ Towa Towa keep an ear to current sounds while maintaining a reverence for retro funk and disco. With a myriad of mixes to choose from, this delicious track may head straight for No. 1.

▶ FRANKIE KNUCKLES FEATURING LISA

MICHAELS Rainfalls (10:03)
PRODUCERS: Frankie Knuckles, John Poppo, Satoshi Tomei
WRITERS: S. Tomei, L. Michaels, B. Schlosser
PUBLISHERS: Def Mix/Satoshi, ASCAP, BMG

Songs/Tar Beach/Judy & Dave/Careers-BMG, BMI
REMIXERS: David Morales, Roger S.
Virgin 1836 (c/o CEMA) (12-inch single)

Finally, the strongest cut from Knuckles' hit-filled debut "Beyond The Mix" gets a shot as a single. Lush rhythms, sparkling piano lines, and fine vocals by Michaels add up to yet another club staple. Fine remixes by David Morales and Roger S. run the gamut of moods and attitudes, and will work during both peak hours and early-morning sets. With the right label commitment, this could also be the radio hit Knuckles has long deserved.

▶ B.G. THE PRINCE OF RAP The Power Of Rhythm (8:08)

PRODUCER: Jam El Mar
WRITERS: B.G., J. El Mar
PUBLISHER: BMG Songs, ASCAP
REMIXERS: Joey Beltram, Benji Candelario
Epic 74287 (c/o Sony) (12-inch single)

While other artists come on fast and furious, and then burn out just as quickly, this charming rapper has been slowly building a loyal club following by issuing consistently strong singles. This title track to his debut album will send nearly any party into a frenzy with rich house beats, cute rhymes, and lung-bursting diva vamps at the chorus. An instant club fave that deserves attention at pop radio.

▶ INNER CITY Pennies From Heaven (5:43)

PRODUCER: Kevin Saunderson
WRITERS: K. Saunderson, A. Saunderson, P. Grey, V. Whitehead
PUBLISHERS: Virgin Songs/Drive-On, BMI
REMIXERS: Kevin Saunderson, Tony Humphries
Virgin 1810 (c/o CEMA) (12-inch single)

After teasing U.S. club DJs with several tasty imports over the past few months, Detroit duo finally unleashes this slammin' deep houser domestically. Paris Grey is in fine voice, rising above a textured arrangement that's lightly shaded with techno nuances. A major hit in the offing.

★ CALL OF THE WILD Call Of The Wild (6:41)

PRODUCERS: Call Of The Wild
WRITERS: N. Feldman, D. Costin, D. Chandler, R. Elliston
PUBLISHER: not listed
REMIXERS: Benji Candelario, Wayne Rollins
Epic 74302 (c/o Sony) (12-inch single)

Deliciously sexy trinket from Epic's "Take Control Of The Party" compilation has the potential to be a sleeper smash, thanks to a butt-shaking house groove, risqué vocal bits, and an anthemic chorus. Go directly to the "Laid Back" mix.

★ ALY-US Follow Me (6:15)

PRODUCER: Kyle Smith
WRITERS: W.B. Jennings, E.L. Lewis, K. Smith
PUBLISHERS: Strictly Rhythm/True 2 X/TNS
Brigade/Kyle Smith Small Songs, ASCAP
Strictly Rhythm 1288 (12-inch single)

Heavy regional underground buzz surrounding this track has reached a near fever pitch. Raw garage beat is embellished with a smooth, stringlike synth line and soulful male vocals. Song has a brain-embedding melody to boot. An above-ground smash in the making. Contact: 212-246-0026.

AC

▶ JAMES TAYLOR Everybody Loves To Cha Cha Cha (3:52)

PRODUCER: Don Grolnick
WRITER: Sam Cooke
PUBLISHER: ABKCO, BMI
REMIXERS: Rick Chudacoff, Peter Bunetta
Columbia 4499 (c/o Sony) (CD promo)

Taylor dips into Sam Cooke's catalog and pulls out this soft and rhythmic gem. Track has inspired a decidedly light and fun performance from the usually serious singer. An

enhancement to any AC playlist. Don't miss Taylor on his "New Moon Shine" concert tour this summer.

ROCK TRACKS

▶ LINDSEY BUCKINGHAM Wrong (4:00)

PRODUCERS: Lindsey Buckingham, Richard Dashut
WRITERS: L. Buckingham, R. Dashut
PUBLISHERS: Now Sounds/Putzy Tunes, BMI
Reprise 5450 (c/o Warner Bros.) (CD promo)

Former Fleetwood Mac front man has switched labels for his upcoming third album, "Out Of The Cradle." As expected, the track is an odd-but-contagious stew of assorted pop influences. Unique instrumentation and distorted vocal technique are delivered as only Buckingham can. Will breathe fresh air into paint-by-numbers album-rock formats.

▶ SARAH McLACHLAN The Path Of Thorns (Terms) (4:10)

PRODUCER: Pierre Marchand
WRITER: S. McLachlan
PUBLISHERS: Music Corp. Of America/Nettwerkboard, BMI
REMIXER: Brian Malouf
Nettwerk/Arista 2423 (c/o BMG) (cassette single)

Canadian singer/songwriter follows her modern-rock hit "Into The Fire" with an introspective, acoustic-anchored pop/rocker. Remix by Brian Malouf beefs up the beat a bit without infringing on the beauty of McLachlan's voice or the song's intensity. A fine fit for both alternative and AC playlists.

★ BUFFY SAINTE-MARIE The Big Ones Get Away (3:48)

PRODUCERS: Chris Birkett, Buffy Sainte-Marie
WRITER: B. Sainte-Marie
PUBLISHER: Chrysalis
Ensign/Chrysalis/ERG 23816 (c/o CEMA) (CD promo)

Sainte-Marie breaks a 14-year hiatus from the music scene with this haunting, heart-rending ballad that dramatically underscores the ills in current society. The tremolo in her vocal delivery lends poignancy to the orchestral melody.

▶ DEL AMITRI Always The Last To Know (4:18)

PRODUCER: Gil Norton
REMIXER: David Bascombe
WRITER: Currie
PUBLISHER: PolyGram, ASCAP
A&M 75021-7385 (c/o PGD) (CD promo only)

Bittersweet pop/rock track blends the twangy fuzz of alternative guitar with multilayered harmonic vocals and upbeat piano. Optimistic, bouncing melody is juxtaposed with cynical lyrics.

RAP

▶ N2DEEP Back To The Hotel (4:29)

PRODUCER: Johnny Z.
WRITERS: J. Zunino, J. Trujillo, T. Lyon
PUBLISHERS: Promise/Deep Groove/Vouges, BMI
Profile 7367 (12-inch single)

Duo shoots straight from the hip with streetwise rhymes that are delivered in unison. Shuffling, low-key beats are embellished with understated funk guitars and a jazz-inflected sax line. Perfect for purists.

▶ O.C.U. Trigger Happy Police (4:44)

PRODUCER: Peter Black
WRITERS: M. Jones, O.C.U.
PUBLISHERS: Kapone/Machine/O.C.U., BMI
Kapone 10514 (cassette single)

Hardcore rapper expresses brutal rage in this dramatic track about the war between urban youths and a "trigger-happy" police force. O.C.U. is "trigger happy, too," and he's got his scope trained on the suckers in blue. Contact: K-Tel International, 15535 Medina Rd., Plymouth, Minn. 55447.

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.

Modern (Rock) Love: Stations Sign On; An Arbitron Apology; A New Pirate PD

IT'S BEEN A BIG week for modern rock with two new outlets signing on. AC KMMK Las Vegas becomes the latest Jacobs Media client to take on "The Edge" format. New calls are KEDG. PD/afternoons **Rick Bonner**, morning man **John Anderson**, and midday host **Julie Cannon** are out. Former **KBOS** Fresno, Calif., PD **Don Parker** is the new PD. Ex-KBOS morning man **Rik McNeil** is now doing that shift at KMMK. Former **WTIC-FM** Hartford, Conn., swing jock **Lee Cameron** replaces Cannon. **John Griffin** is the new MD/night jock, replacing **Ted Kramer**, who stays on in an unspecified position. Griffin was previously at **KBER** Salt Lake City. GM **Dax Tobin** and overnighter **Alan Roberts** also remain.

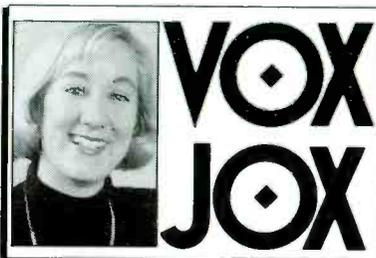
Album **WLAV** Grand Rapids, Mich., is also now modern, although no people changes were involved.

Modern rock **KJQN** Salt Lake City GM **Scott Gilreath**, PD **John McGann**, MD/nights **Jane Ramone**, and overnighter **Justin Case** are out. Owner **Garrett Haston** is handling

GM duties for now. Morning host **Kerry Jackson** adds PD duties. Midday host **Alison Strong** is now MD.

ARBITRON SAYS 'OOPS'

Arbitron has issued a letter of apology to the staff of Diamond Broadcasting's new all-sports outlet, **WSCR** Chicago, for a mistake that led to the station having no ratings in



by Phyllis Stark
with Carrie Borzillo

its first Arbitrend. Arbitron VP/communications **Thom Mocarsky** says the error resulted from the daytime station being listed as full-time. Revised figures show the station debuting with a 0.3 share 12-plus. In a more recent trend issued last week, **WSCR** was up to a 1.1.

In other Arbitron news, the ratings service is testing direct diary mailing to the hard-to-survey male 18-24-year-old demographic. The concept, originally discussed at Arbitron's consultant fly-in last December, calls for diaries to be individually addressed and mailed to men in that demo. Under the current system, all diaries for a selected household are mailed in one envelope, addressed to the person in the household Arbitron initially contacted by phone. Results of the test will be available in July.

BITS & PIECES

WVIC Lansing, Mich.'s **Joe Bahama** is organizing a night-jock network for exchange of ideas, bits, promotions, and requests via fax. While

the concept is great, Bahama's press release announcing the new venture ends with this chilling line: "so what if we're all doing the same bits... the average schmuck listener has no clue!"

WOOD-AM-FM Grand Rapids, Mich., owner **Bruce Holberg** has struck a deal with **LIN** Cellular Holding Communications, owner of cross-town **WOTV-TV**, to allow the television outlet to resume using the **WOOD** call letters. **WOTV** had used the **WOOD** calls until 1972. In exchange, the radio outlets gain access to news stories developed by the TV outlet.

Combined local and national radio advertising was up 3% in April, according to figures compiled by the **Radio Advertising Bureau**. Local advertising was up 6% over the same month in 1991, and national revenue was off 8%. Network revenue was down 20% in April. Combined revenue for the year to date is flat compared with the same period last year.

PROGRAMMING: STEVENS TO KQLZ

KQLZ (Pirate Radio) Los Angeles PD **Carey Curelop** exits. **KIOZ** (Rock 102) San Diego PD/morning man **Greg Stevens** replaces him and will also co-host the morning show with his **KIOZ** partner, **Steven-O**. Current morning man **Jeff Davis** will be moved to another shift. Also, midday host **Suzie Cruz** is out following an incident in which she played Vince Neil's "You're Invited But Your Friend Can't Come" 18 times in a row. Neil reportedly sent Cruz flowers on her last day.

KEGL Dallas GM **Ed Wodka** and PD **Joel Folger** (817-481-3712) are out. GSM **Donna Fadal** is upped to GM. No new PD has been named... **Jessie Bullet** has been named PD at **KJQY** San Diego, replacing **Jere Sullivan**. Bullet was previously OM at **Commonwealth Broadcasting**.

WZTU Orlando, Fla., is now hot AC **WHVE** (The Wave) under new PD **Bill Pasha**, who was most recently PD at **KRSR** Dallas. He replaces **Alan Wilkerson**, who remains PD of sister AM **WWNZ**.

Russ Small has been named sports director at **KTRH** Houston, replacing **John O'Reilly**, who exits. Small previously held those duties at **WXYT** and **WXON-TV** Detroit.

KDKO Denver owner **Jim Walker** assumes PD duties, replacing **Terrin Hutt**... **John Hull**, director of network operations at the Christian K-Love Radio Network, has resigned.

WGH Norfolk, Va., flips from satellite country to Sports Entertainment Network as "Sports Radio 1310." The station will be live in mornings and afternoons... Oldies **WSAI** Cincinnati also flips to all-sports. PD **Jim McKnight** remains.

Crown Broadcasting's **KKIS-AM-FM** Vallejo, Calif., has gone into receivership... **WSNG** Torrington, Conn., president/GM **Michael Collins** and OM/morning man **Jerry Weise** have been named GM and sales manager, respectively, at new AC outlet **WZBG** Litchfield, Conn.,

newsline...

ROLF PEPPE has been named VP/GM of **WLTE** Minneapolis, replacing **Rand Gottlieb**. Pepple was GSM at co-owned **WBBM-FM** Chicago.

BILL BUNGEROTH has been named GM at **WPNT** Chicago, replacing **Jim Haviland**. He previously ran a consulting firm.

CAROLYN BARNABY-MERZ has been named GM of **Hoker Broadcasting's** newly acquired **WOFX** Cincinnati, replacing **Deane Osborne**. She was president/GM of **Hoker's** **WBBF/WBEE** Rochester, N.Y. No replacement has been named there. Also, GM **Bill Newman** has been retained at **Hoker's** other new acquisition, **KCFX** Kansas City, Mo.

RICK JACKSON has been named VP/GM at **WBT-AM-FM** Charlotte, N.C., replacing **Bud Stiker**. Jackson was previously station manager at co-owned **KYGO-AM-FM** Denver. Also, **WBT** GSM **Larry Rideaux** adds corporate VP/sales duties at parent **Jefferson-Pilot Communications**.

MIKE CAMPBELL has been upped from GSM to station manager at **KYYS** Kansas City, Mo.

HAL SMITH, GSM at **KHLT** Little Rock, Ark., adds GM stripes. Those duties were previously handled by owner **Phillip Jonsson**.

which is set to sign on June 15.

Country **WXTA** Erie, Pa., MD **Rick Shigo** adds PD stripes, replacing **Scott Stevens**, who exits. **AE** **Scott Shirey** has been named promotion director, replacing **John Jacobs**, who also exits.

Former **WJIZ** Albany, Ga., PD/morning man **Derek Johnson** (704-754-1062) is looking for a new opportunity. Current PD **Earl Boston** is now doing mornings.

PEOPLE: LOBSTER TAKES ON FOX

Former **KRQR** San Francisco morning man **Paul "Lobster" Wells** is now handling that shift at **KUFX** (the Fox) San Jose, Calif., replacing **Craig Hunt**... **Ed Curran**, who currently co-hosts the 6-9 p.m. shift on **WGN** Chicago with **Al Lerner**, moves to late-nights, replacing **Eddie Schwartz**.

KOAI Dallas PD **LaMonica Logan** adds MD duties, replacing **Ken Jones**... **AC** **KPSN** Phoenix morning man **Steve Goddard** returns to his previous afternoon slot. No replacement has been named.

Cleveland personality **Michael Stanley** joins **WNCX** for afternoons, replacing OM **Doug Podell**, who comes off the air. Stanley had been hosting a one-hour weeknight show on **WNCX**.

KJLH Los Angeles overnighter **J.J. Johnson** exits for **Hits** magazine... **Top 40** **KHOP** Modesto, Calif., APD **Eric Hoffman** is leaving for a family business. No replacement has been named.

Former Metro Traffic reporter **Rita Maloney** joins **WWKS** Pittsburgh as production director/mid-days, replacing **Melissa Fox**. Cross-town **WEZE** midday host **Leah Klocko** joins **WWKS** for nights, replacing **Johnny Hartwell**, who exits.

WWWZ Charleston, S.C., morning man **Stan "The Man" Verrett** (803-556-2184) exits. Former morning host **Patrice Smith** returns to the station to replace him.

WTRY Albany, N.Y., PD **Steve McFarland** adds morning duties. **Tommy Marx** is upped from P/T to nights... **Scott Brady** joins **WMJJ** Birmingham, Ala., for afternoons, replacing **Michael Brooks**. Brady was

last with **WZKS** Louisville, Ky.

Luke Sanders has been upped from weekends to nights at **WSNX** Muskegon, Mich., replacing **Dirk Stamm**, who is now doing weekends at **WLUM** (Hot 102) Milwaukee.

Two former **KSFO/KYA** San Francisco marketing directors, **Dan Acree** and **Gary Fiset**, join the San Francisco-based radio promotion marketing company 20/20. Fiset most recently ran his own advertising agency... **WAZY** Lafayette, Ind., afternoon host **C.J. Ryan** adds P/T duties at **WZPL** Indianapolis.

Sorry to report the deaths of former **WNEW** New York president/GM **John Van Buren Sullivan** and **WCBS** New York anchor **Tom Franklin**. Sullivan died of a heart attack at age 78. Franklin, whose real name is **James Pierce**, died of a self-inflicted gunshot wound to the head. He was 47.

The New York Post reports that Franklin's death was part of a suicide pact with his roommate, **Edward Harmon**, who was unsuccessful in his own suicide attempts. The two allegedly took "large quantities" of sleeping pills before going to the garage, where they left a car's motor running. After returning to the house, Harmon fell asleep, and awoke to find Franklin had shot himself, according to the Post.

Springsteen Show Going Out Live

NEW YORK—SJS Entertainment, The Album Network, and Columbia Records will present a live Bruce Springsteen concert called "The Dress Rehearsal" at 10 p.m. (EDT) Friday (5) for approximately two hours. The non-exclusive show is available via satellite feed.

The concert will take place in an undisclosed 200-seat venue. Fifty radio stations are giving away a total of 120 tickets to the show.

CD Media Founders Dees & Clark Split

NEW YORK—CD Media founders **Rick Dees** and **Wally Clark** have ended their partnership in that company, leaving **Dees** as CEO and sole owner. They will continue to work together on their other joint venture, the **Satellite Comedy Network**, which was launched earlier this year. **SCN** is distributed by **CD Media**.

A spokesperson says **Clark** is stepping down as co-owner of **CD Media** to concentrate on the comedy network, but that he and **Dees** will "probably always be doing joint ventures together."



Stars KIIS And Unite. Richard Marx, left, and Luther Vandross were among the acts on the bill for **KIIS** Los Angeles' "KIIS And Unite" concert, which raised \$235,000 for the **Pediatric AIDS** Foundation. Vandross joined Marx on stage for a rendition of Marx's hit "Keep Coming Back." In photo at right, **KIIS** PD **Bill Richards** poses backstage with **Shanice**.



POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

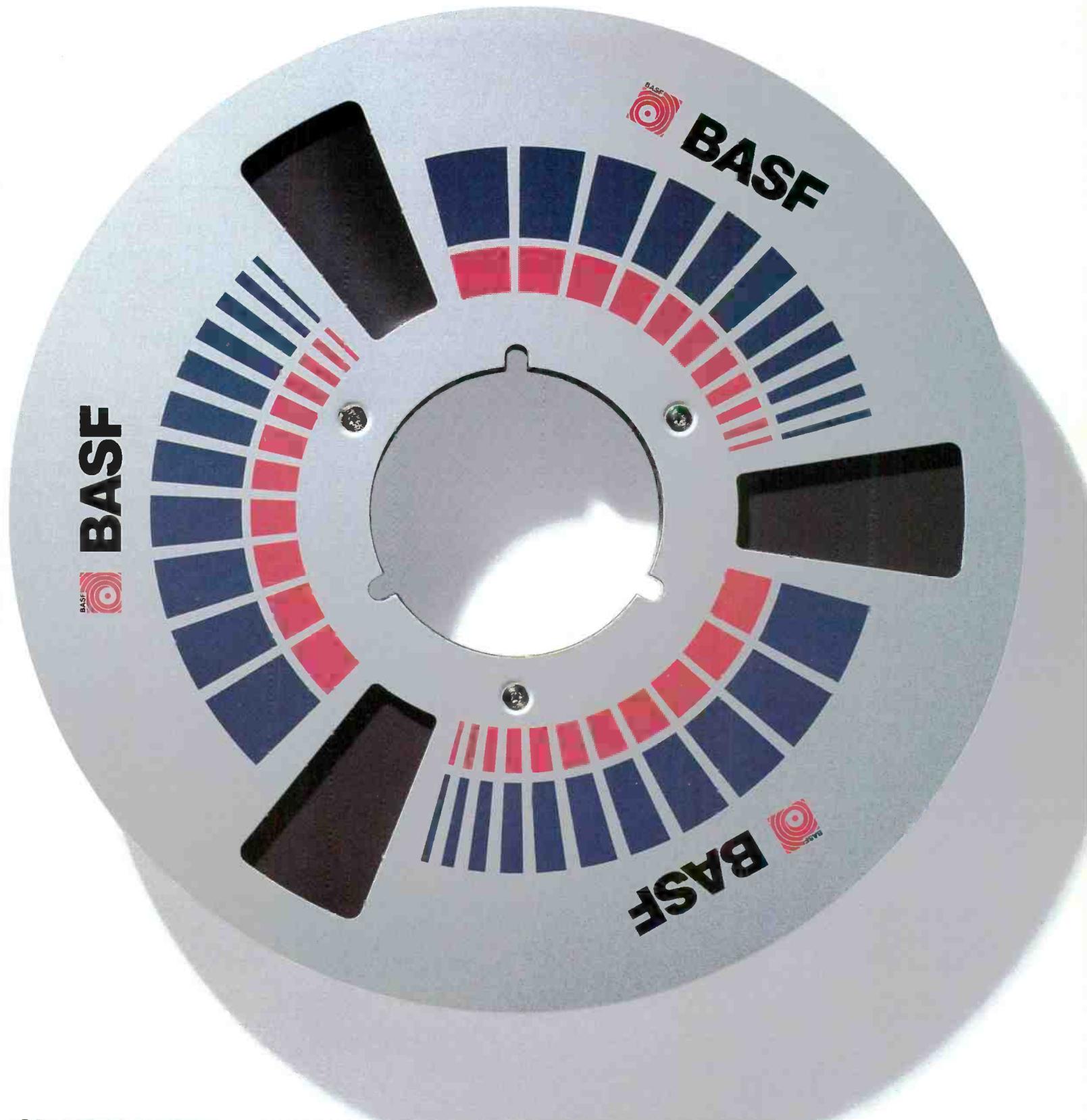
COUNTRY

<p>WZLW 94.5 FM Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none">Luther Vandross & Janet Jackson, The BParis Red, Good FriendRed Hot Chili Peppers, Under The BridEn Vogue, My Lovin' (You're Never Gon2 Unlimited, Iwight ZoneManiah Carey, I'll Be ThereThe Cure, Friday I'm In LoveArrested Development, TennesseeMichael Jackson, In The ClosetTevin Campbell, Strawberry Letter 23Sir Mix-A-Lot, Baby Got BackSophie B. Hawkins, Damn I Wish I WasGiggles, What Goes Around CKris Kross, JumpClubland, Set Me FreeDegrees Of Motion, Shine OnJody Watley, I'm The One You NeedKym Sims, Take My AdviceShanice, Silent PrayerTKA, MariaCollege Boyz, Victim Of The GhettoCeCe Peniston, Keep On Walkin'TLC, Ain't 2 Proud 2 BegKris Kross, Warm It UpChaka Khan, Love You All My LifetimeCeline Dion, If You Asked Me ToRod Stewart, Your SongJoe Public, Live And LearnTLC, Baby-Baby-BabyMC Brains, Everybody's Talking AboutManiah Carey, Make It Happen	<p>POWER 99 FM Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none">Maniah Carey, I'll Be ThereU2, OneRed Hot Chili Peppers, Under The BridTom Cochrane, Life Is A HighwayGenesis, Hold On My HeartAmy Grant, I Will Remember YouMichael Jackson, In The ClosetColor Me Badd, Slow MotionUgly Kid Joe, Everything About YouChaka Khan, Love You All My LifetimeJon Secada, Just Another DayOutfield, Closer To MeThe KLF, Last Train To TrancentralBlue Pearl, (Can You) Feel The PassioLinear, T.L.C.Lightning Seeds, The Life Of RileyCover Girls, Wishing On A StarRT2, All You've GotEphraim Lewis, I Can't Be ForeverSir Mix-A-Lot, Baby Got BackBronx Style Bob, Forbidden LoveCurtis Stigers, Sleeping With The LigRichard Marx, Take This HeartEn Vogue, My Lovin' (You're Never GonBonnie Raitt, Not The Only OneEddie Money, Fall In Love AgainGeorge Michael, Too FunkyJoe Public, Live And LearnPrince & The N.P.G., Money Don't Matt	<p>FOX Detroit P.D.: Chuck Beck</p> <ol style="list-style-type: none">Michael Jackson, In The ClosetManiah Carey, I'll Be ThereEn Vogue, My Lovin' (You're Never GonRed Hot Chili Peppers, Under The BridKris Kross, JumpLinear, T.L.C.Sophie B. Hawkins, Damn I Wish I WasColor Me Badd, Slow MotionBryan Adams, Thought I'd Died And GonLuther Vandross & Janet Jackson, The BJoe Public, Live And LearnUgly Kid Joe, Everything About YouGenesis, Hold On My HeartMichael Bolton, Steel BarsGood 2 Go, Never SatisfiedCeCe Peniston, Keep On Walkin'TLC, Ain't 2 Proud 2 BegTom Cochrane, Life Is A HighwayDef Leppard, Have You Ever Needed SomTevin Campbell, Strawberry Letter 23Celine Dion, If You Asked Me ToKathy Troccoli, Everything ChangesJon Secada, Just Another DayRight Said Fred, I'm Too SexyAmy Grant, I Will Remember YouShanice, I Love Your SmileVanessa Williams, Just For TonightShanice, Silent PrayerArrested Development, TennesseeUgly Kid Joe, Everything About YouSir Mix-A-Lot, Baby Got Back	<p>KIISFM 102.7 Los Angeles P.D.: Bill Richards</p> <ol style="list-style-type: none">Maniah Carey, I'll Be ThereEn Vogue, My Lovin' (You're Never GonJoe Public, Live And LearnRed Hot Chili Peppers, Under The BridMichael Jackson, In The ClosetCeline Dion, If You Asked Me ToRichard Marx, HazardU2, OneSophie B. Hawkins, Damn I Wish I WasVanessa Williams, Save The Best For LBryan Adams, Thought I'd Died And GonMichael Bolton, Steel BarsColor Me Badd, Slow MotionManiah Carey, Make It HappenKris Kross, JumpNirvana, Come As You AreColor Me Badd, Thinkin' BackShanice, I Love Your SmileRedhead Kingpin & The F.B.I., 3-2-1 PThe Cure, Friday I'm In LoveManiah Carey, I'll Be ThereEric Clapton, Tears In HeavenMr. Big, To Be With YouRozalla, Everybody's FreeCeCe Peniston, We Got A Love ThangPaula Abdul, Will You Marry MeLuther Vandross & Janet Jackson, The BA. Style, James Brown Is DeadCeCe Peniston, FinallyCover Girls, Wishing On A Star	<p>COUNTRY 92.5 Hartford P.D.: Johnny Michaels</p> <ol style="list-style-type: none">Billy Ray Cyrus, Achy Breaky HeartMcBride & The Ride, Sacred Ground (McPatty Loveless, Can't Stop Myself FroMatthews, Wright & King, The Power OfGeorge Strait, Gone As A Girl Can GetJoe Diffie, Ships That Don't Come InSuzi Bogguss, AcesMichelle Wright, Take It Like A ManDoug Stone, Come In Out Of The PainTrisha Yearwood, The Woman Before MeWynonna, I Saw The LightAlan Jackson, Midnight In MontgomeryShenandoah, Rock My BabyCleve Francis, You Do My Heart GoodGreat Plains, IolaMartina McBride, The Time Has ComeReba McEntire, The Night The Lights WJohn Anderson, When It Comes To YouLee Roy Parnell, What Kind Of Fool DoClint Black, This NightlifeDiamond Rio, Norma Jean RileyOan Seals, Mason Dixon LineLorrie Morgan, Something In RedRicky Skaggs, From The Word LovePam Tillis, Blue Rose IsMac McAnally, Live And LearnMichael Johnson, One Honest TearMark Chesnut, Old Flames Have New NaAlan Jackson, Midnight In MontgomeryRandy Travis, I'd Surrender AllDavis Daniel, Still Got A Crush On You	<p>FM 100 KILT Houston P.D.: Rick Candea</p> <ol style="list-style-type: none">George Strait, Gone As A Girl Can GetHal Ketchum, Past The Point Of RescueBrooks & Dunn, Neon MoonJohn Anderson, When It Comes To YouRicky Van Shelton, BackroadsBilly Ray Cyrus, Achy Breaky HeartCollin Raye, Every SecondTravis Tritt, Nothing Short Of DyingWynonna, I Saw The LightAlan Jackson, Midnight In MontgomeryMichelle Wright, Take It Like A ManDoug Stone, Come In Out Of The PainMcBride & The Ride, Sacred GroundSuzi Bogguss, AcesAron Tippin, There Ain't Nothin' WroTrisha Yearwood, The Woman Before MeMark Chesnut, Old Flames Have New NaGarth Brooks, Papa Loved MamaGarth Brooks, Better Class Of LosersRodney Crowell, Lovin' All NightTanya Tucker, Some Kind Of TroubleDiamond Rio, Norma Jean RileyAlabama, Born CountryClint Black, Put Yourself In My ShoesJoe Diffie, Ships That Don't Come InGarth Brooks, Papa Loved MamaSteve Warner, The Tips Of My FingersTracy Lawrence, Sticks And Stones
<p>95.5 FM WPGC Washington, D.C. P.D.: Jay Stevens</p> <ol style="list-style-type: none">Arrested Development, TennesseeR. Kelly & Public Announcement, HoneyJodeci, Come & Talk To MeEn Vogue, Giving Him Something He CanCeCe Peniston, Keep On Walkin'En Vogue, My Lovin' (You're Never GonManiah Carey, I'll Be ThereLuther Vandross & Janet Jackson, The BCover Girls, Wishing On A StarKris Kross, JumpDas EFX, They Want EFXTevin Campbell, GoodbyeTLC, Ain't 2 Proud 2 BegBy All Means, The Feeling I GetKris Kross, Warm It UpGeorge Michael, Too FunkyBebe & Cece Winans, It's O.K.TLC, Baby-Baby-BabyTracie Spencer, Love MeLuther Vandross, Sometimes It's OnlyKeith Sweat, Why Me Baby?Michael Jackson, Remember The TimeR. Kelly & Public Announcement, She'sBlack Sheep, The Choice Is YoursAaron Hall, Don't Be AfraidJon Secada, Just Another DayNice & Smooth, Sometimes I Rhyme SlowSir Mix-A-Lot, Baby Got BackShanice, I Love Your SmileTroop, Whatever It Takes (To Make You	<p>97.1 KROL Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none">Joe Public, Live And LearnRed Hot Chili Peppers, Under The BridEn Vogue, My Lovin' (You're Never GonBryan Adams, Thought I'd Died And GonManiah Carey, I'll Be ThereThe Cure, HighLuther Vandross & Janet Jackson, The BMichael Jackson, In The ClosetU2, OneManiah Carey, I'll Be ThereVanessa Williams, Save The Best For LRichard Marx, HazardLudell Townsend, Nu NuMr. Big, To Be With YouGenesis, I Can't DanceColor Me Badd, Slow MotionPrince & The N.P.G., Money Don't MattPaula Abdul, Will You Marry MeThe Cure, Friday I'm In LoveHoward Jones, Lift Me UpKathy Troccoli, Everything ChangesSophie B. Hawkins, Damn I Wish I WasDef Leppard, Let's Get RockedVan Halen, Right NowWilson Phillips, You Won't See Me CryThe Cure, HighOutfield, Closer To MeLinear, T.L.C.Color Me Badd, Make Love Like A ManUgly Kid Joe, Everything About YouJoe Public, Live And LearnOutfield, Closer To Me	<p>KDWB 101.3 Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none">Mr. Big, Just Take My HeartRed Hot Chili Peppers, Under The BridEn Vogue, My Lovin' (You're Never GonBryan Adams, Thought I'd Died And GonCeline Dion, If You Asked Me ToJoe Public, Live And LearnGenesis, Hold On My HeartColourhaus, Innocent ChildMichael Bolton, Steel BarsLuther Vandross & Janet Jackson, The BMichael Jackson, In The ClosetMitch Malloy, Anything At AllManiah Carey, I'll Be ThereHoward Jones, Lift Me UpTom Cochrane, Life Is A HighwayVan Halen, Right NowChris Walken, Take TimeEddie Money, Fall In Love AgainJon Secada, Just Another DayOzzy Osbourne, Mama, I'm Coming HomeCause & Effect, You Think You Know HeColor Me Badd, Slow MotionWilson Phillips, You Won't See Me CryThe Cure, HighOutfield, Closer To MeTesia, What You GiveKathy Troccoli, Everything ChangesUgly Kid Joe, Everything About YouAmy Grant, I Will Remember YouJon Secada, Just Another DayCover Girls, Wishing On A Star	<p>KMEL JAMS San Francisco P.D.: Keith Naftaly</p> <ol style="list-style-type: none">Jodeci, Come & Talk To MeTLC, Baby-Baby-BabyMichael Jackson, In The ClosetTLC, Ain't 2 Proud 2 BegArrested Development, TennesseeManiah Carey, I'll Be ThereMint Condition, Forever In Your EyesTracey Spear, Love MeLuther Vandross & Janet Jackson, The BSir Mix-A-Lot, Baby Got BackHouse Of Pain, Jump AroundKris Kross, Warm It UpDas EFX, They Want EFXColor Me Badd, Slow MotionLatin Side Of Soul, Latino MamboClubland, Set Me FreeTroop, Whatever It Takes (To Make YouEn Vogue, Giving Him Something He CanCollege Boyz, Victim Of The GhettoTevin Campbell, GoodbyeR. Kelly & Public Announcement, HoneyA Tribe Called Quest, ScenarioCover Girls, Wishing On A StarCeCe Peniston, Keep On Walkin'Atlantic Starr, Unconditional LoveRed Hot Chili Peppers, Under The BridGerard Levert, Baby Hold On To MeLinear, T.L.C.Ludell Townsend, Nu NuNice & Smooth, Sometimes I Rhyme SlowBebe & Cece Winans, It's O.K.	<p>WVW Knoxville P.D.: Les Acree</p> <ol style="list-style-type: none">McBride & The Ride, Sacred GroundTravis Tritt, Nothing Short Of DyingBrooks & Dunn, Neon MoonLittle Texas, First Time For EverythRicky Van Shelton, BackroadsDoug Stone, Come In Out Of The PainBilly Ray Cyrus, Achy Breaky HeartRestless Heart, Familiar PainSawyer Brown, Some Girls DoReba McEntire, Is There Life Out TherJohn Anderson, When It Comes To YouAlan Jackson, Midnight In MontgomeryCollin Raye, Every SecondMartina McBride, The Time Has ComePam Tillis, Blue Rose IsConfederate Railroad, She Took It LikJoe Diffie, Ships That Don't Come InGeorge Strait, Gone As A Girl Can GetGarth Brooks, Papa Loved MamaTrisha Yearwood, The Woman Before MeDiamond Rio, Norma Jean RileyShenandoah, Rock My BabyMatthews, Wright & King, The Power OfDiamond Rio, Norma Jean RileyCollin Raye, Every SecondMartina McBride, The Time Has ComePam Tillis, Blue Rose IsConfederate Railroad, She Took It LikJoe Diffie, Ships That Don't Come InGeorge Strait, Gone As A Girl Can GetGarth Brooks, Papa Loved MamaTrisha Yearwood, The Woman Before MeDavis Daniel, Still Got A Crush On YouBilly Dean, Billy The KidWynonna, I Saw The LightTanya Tucker, Today's Lonely FoolHal Ketchum, Five O'Clock WorldMary Chapin Carpenter, I Feel LuckyMarty Stuart & Travis Tritt, This One	<p>WVW Detroit P.D.: Barry Mardit</p> <ol style="list-style-type: none">Little Texas, First Time For EverythHal Ketchum, Past The Point Of RescueBrooks & Dunn, Neon MoonSawyer Brown, Some Girls DoMcBride & The Ride, Sacred GroundBilly Ray Cyrus, Achy Breaky HeartRicky Van Shelton, BackroadsTracy Lawrence, Today's Lonely FoolRandy Travis, Nothing Short Of DyingTravis Tritt, I'd Surrender AllDiamond Rio, Norma Jean RileyShenandoah, Rock My BabyRodney Crowell, Lovin' All NightTrisha Yearwood, The Woman Before MeDoug Stone, Come In Out Of The PainGeorge Strait, Gone As A Girl Can GetSuzi Bogguss, AcesJoe Diffie, Ships That Don't Come InWynonna, I Saw The LightAlan Jackson, Midnight In MontgomerySteve Yoakam, The Heart That You OwnDwight Yoakam, A Woman LovesRonnie Milsap, All Is Fair In Love AnVince Gill, Take Your Memory With YouPam Tillis, Blue Rose IsTanya Tucker, Some Kind Of TroubleReba McEntire, The Night The Lights WDwight Yoakam, It Only Hurts When I CMichelle Wright, Take It Like A Man
<p>MIX 107.3 Washington, D.C. P.D.: Lorrin Palagi</p> <ol style="list-style-type: none">Amy Grant, Good For MeGrace Slick, Human TouchKenny Loggins, Conviction Of The HearCeline Dion & Peabo Bryson, Beauty AnVanessa Williams, Save The Best For LBryan Adams, Do I Have To Say The WorEric Clapton, Tears In HeavenBonnie Raitt, Not The Only OneRobert Palmer, Every Kinda PeopleGenesis, I Can't DanceGenesis, Hold On My HeartAtlantic Starr, MasterpiecePaul Young, What Becomes Of The BrokeEddie Money, I'll Get ByManiah Carey, I'll Be ThereMichael Bolton, Steel BarsWilson Phillips, You Won't See Me CryLionel Richie, Do It To MeJon Secada, Remember The TimeJon Secada, Just Another DayU2, OneKathy Troccoli, Everything ChangesRichard Marx, HazardCeline Dion, If You Asked Me ToAmy Grant, I Will Remember YouHoward Jones, Lift Me UpBonnie Raitt, I Can't Make You Love MShamen, Move Any MountainGloria Estefan, Live For Loving YouMr. Big, To Be With YouRichard Marx, Keep Coming Back	<p>104 KRBE Houston P.D.: Steve Wyrostok</p> <ol style="list-style-type: none">The Cure, Friday I'm In LoveTechnotronic, Move ThisEn Vogue, My Lovin' (You're Never GonRed Hot Chili Peppers, Under The BridTom Cochrane, Life Is A HighwayJon Secada, Just Another DayRichard Marx, HazardManiah Carey, I'll Be ThereGenesis, Hold On My HeartSophie B. Hawkins, Damn I Wish I WasMichael Jackson, In The ClosetSimply Red, StarsPaula Abdul, Will You Marry MeManiah Carey, Make It HappenShanice, I Love Your SmileMidi Maxi & Etti, Bad Bad The BoysHoward Jones, Lift Me UpJon Secada, Just Another DayThe Cure, HighTom Cochrane, Life Is A HighwayLuther Vandross & Janet Jackson, The BColor Me Badd, Slow MotionCause & Effect, You Think You Know HeU2, Mysterious WaysP.M. Dawn, Set Adrift On Memory BlissBoyz II Men, Motown PhillyShamen, Move Any MountainColor Me Badd, All 4 LoveCeCe Peniston, FinallyToi Amos, Silent All These YearsWilson Phillips, You Won't See Me Cry	<p>Power 106 FM Los Angeles P.D.: Rick Cummings</p> <ol style="list-style-type: none">Joe Public, Live And Learn2 Unlimited, Get Ready For ThisRedhead Kingpin & The F.B.I., 3-2-1 PArrested Development, TennesseeCeline Dion, If You Asked Me ToCover Girls, Wishing On A StarKris Kross, JumpEn Vogue, My Lovin' (You're Never GonLuther Vandross & Janet Jackson, The BMichael Jackson, In The ClosetMidi Maxi & Etti, Bad Bad The Boys2nd II None, If You Want ItColor Me Badd, Slow MotionHeavy D & The Boyz, Is It Good To YoTLC, Ain't 2 Proud 2 BegBlack Sheep, The Choice Is YoursColor Me Badd, Thinkin' BackSalt-N-Pepa, You Shoveled MeNaughty By Nature, Everything's GonnaShanice, Silent PrayerArmy Of Lovers, CrucifiedKeith Sweat, Why Me Baby?Michael Jackson, In The ClosetSir Mix-A-Lot, Baby Got BackDel The Funkoo Homopian, MistadobalMarky Mark & The Funky Bunch, Good Vi	<p>KPLZ Seattle P.D.: Casey Keating</p> <ol style="list-style-type: none">En Vogue, My Lovin' (You're Never GonJoe Public, Live And LearnSophie B. Hawkins, Damn I Wish I WasMichael Jackson, In The ClosetBryan Adams, Thought I'd Died And GonRed Hot Chili Peppers, Under The BridRichard Marx, HazardMint Condition, Breakin' My HeartLinear, T.L.C.U2, OneManiah Carey, Make It HappenPaula Abdul, Will You Marry MeMichael Bolton, Steel BarsJon Secada, Just Another DayKris Kross, JumpThe Cure, HighMr. Big, Just Take My HeartAmy Grant, Good For MeDef Leppard, Let's Get RockedJon Secada, Just Another DayKris Kross, JumpVanessa Williams, Save The Best For LTom Cochrane, Life Is A HighwayCause & Effect, You Think You Know HeGeorge Michael, Too FunkyColor Me Badd, Slow MotionNirvana, Come As You AreSir Mix-A-Lot, Baby Got BackTLC, Ain't 2 Proud 2 Beg	<p>96.3 KSCS Dallas P.D.: Ted Stecker</p> <ol style="list-style-type: none">Billy Ray Cyrus, Achy Breaky HeartCollin Raye, Every SecondRodney Crowell, Lovin' All NightDoug Stone, Come In Out Of The PainDiamond Rio, Norma Jean RileyMcBride & The Ride, Sacred GroundTrisha Yearwood, The Woman Before MeSuzi Bogguss, AcesGeorge Strait, Gone As A Girl Can GetMarty Stuart, Burn Me DownWynonna, I Saw The LightTanya Tucker, Some Kind Of TroubleAlan Jackson, Midnight In MontgomeryRandy Travis, I'd Surrender AllJoe Diffie, Ships That Don't Come InGeorge Strait, Gone As A Girl Can GetDiamond Rio, Norma Jean RileyDoug Stone, Come In Out Of The PainReba McEntire, The Night The Lights WTrisha Yearwood, The Woman Before MeAlan Jackson, Midnight In MontgomeryPam Tillis, Blue Rose IsMcBride & The Ride, Sacred GroundShenandoah, Rock My BabyMichelle Wright, Take It Like A ManHal Ketchum, Past The Point Of RescueSuzi Bogguss, AcesSammy Kershaw, Don't Go Near The WateMark Chesnut, Old Flames Have New NaGarth Brooks, Papa Loved MamaBilly Dean, Only The WindMatthews, Wright & King, The Power OfAlabama, Born Country	<p>KZLA 93.9 FM Los Angeles P.D.: Bob Guerra</p> <ol style="list-style-type: none">Collin Raye, Every SecondBilly Ray Cyrus, Achy Breaky HeartRonnie Milsap, All Is Fair In Love AnAlan Jackson, Midnight In MontgomeryJoe Diffie, Ships That Don't Come InRicky Van Shelton, BackroadsTravis Tritt, Nothing Short Of DyingRandy Travis, I'd Surrender AllWynonna, I Saw The LightGeorge Strait, Gone As A Girl Can GetDiamond Rio, Norma Jean RileyDoug Stone, Come In Out Of The PainReba McEntire, The Night The Lights WTrisha Yearwood, The Woman Before MeAlan Jackson, Midnight In MontgomeryPam Tillis, Blue Rose IsMcBride & The Ride, Sacred GroundShenandoah, Rock My BabyMichelle Wright, Take It Like A ManHal Ketchum, Past The Point Of RescueSuzi Bogguss, AcesSammy Kershaw, Don't Go Near The WateMark Chesnut, Old Flames Have New NaGarth Brooks, Papa Loved MamaBilly Dean, Only The WindMatthews, Wright & King, The Power OfAlabama, Born Country
<p>EAGLE 106 Philadelphia P.D.: Brian Philips</p> <ol style="list-style-type: none">En Vogue, My Lovin' (You're Never GonRed Hot Chili Peppers, Under The BridManiah Carey, I'll Be ThereBryan Adams, Thought I'd Died And GonCeline Dion, If You Asked Me ToVanessa Williams, Save The Best For LMr. Big, To Be With YouSophie B. Hawkins, Damn I Wish I WasU2, OneEric Clapton, Tears In HeavenKathy Troccoli, Everything ChangesGiggles, What Goes Around CCeCe Peniston, We Got A Love ThangAmy Grant, Good For MeManiah Carey, Make It HappenRichard Marx, HazardJoe Public, Live And LearnWilson Phillips, You Won't See Me CryMichael Jackson, In The ClosetU2, Mysterious WaysLuther Vandross & Janet Jackson, The BColor Me Badd, All 4 LoveLinear, T.L.C.Michael Bolton, Steel BarsJon Secada, Just Another DayKris Kross, JumpShanice, I Love Your SmileThe Cure, Friday I'm In LoveJesus Jones, Right Here, Right NowGeorge Michael, Too Funky	<p>96.3 FM Detroit P.D.: Rick Gillette</p> <ol style="list-style-type: none">Sir Mix-A-Lot, Baby Got BackKris Kross, JumpKris Kross, Warm It UpArrested Development, TennesseeRed Hot Chili Peppers, Under The BridJoe Public, Live And LearnBlack Sheep, The Choice Is YoursTLC, Baby-Baby-BabyEn Vogue, My Lovin' (You're Never GonCover Girls, Wishing On A StarDas EFX, They Want EFXTKA, MariaLil Suzy, Take Me In Your ArmsTechnotronic, Move ThisTLC, Ain't 2 Proud 2 BegColor Me Badd, Slow MotionThe Boys, The Saga Continues ...Maniah Carey, Make It HappenMarky Mark & The Funky Bunch, Good ViEn Vogue, Giving Him Something He Can2nd II None, If You Want ItCeCe Peniston, FinallyBoyz II Men, Please Don't GoPaula Abdul, Will You Marry MeC+C Music Factory, Gonna Make You SGood 2 Go, Never SatisfiedManiah Carey, I'll Be ThereCorina, TemptationLionel Richie, Do It To MeColor Me Badd, I Wanna Sex You Up				

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"JUMP" BY KRIS KROSS (Ruffhouse/Columbia) holds solidly at the top for an amazing seventh week, tying the longest run at the top (by Michael Jackson's "Black Or White") since the new chart system was introduced last year. "Jump" has a chance to break the record by holding for an eighth week, but the spectacular surge of "I'll Be There" by Mariah Carey (Columbia)—from 56-9 in sales and 4-2 in monitored airplay for an overall 13-4 move—puts "There" within striking range of the top for next week. If it continues gaining at the same pace, "There" will probably pass "Under The Bridge" by the Red Hot Chili Peppers (Warner Bros.) and go to No. 1 next week.

"WISHING ON A STAR" by the Cover Girls (Epic) makes the largest gains in both sales and airplay of any record below the top 20, thus winning the combined Power Pick/Sales & Airplay. This is the first combined winner since the new methodology began. Under the old system, 90% of the combined Power Picks went to No. 1, so this is encouraging for the Cover Girls' single. Early radio strength includes No. 9 in airplay at WPGC Washington, D.C., No. 10 at WYHT Detroit, and No. 6 at Power 106 Los Angeles. The runner-up for the sales pick is "Come & Talk To Me" by Jodeci (Uptown); on the airplay side the runner-up is "Life Is A Highway" by Tom Cochrane (Capitol), which shoots up 67-40 on the Monitor. It's already No. 4 in airplay at Power 99 Atlanta.

THE NEW ENTRIES INCLUDE the first Hot 100 single for rap group A Tribe Called Quest from Queens, N.Y., "Scenario" (Jive). It's breaking out of San Francisco, where it's No. 22 at KMEL. Two other new entries are covers: Tevin Campbell (Qwest) covers the Brothers Johnson's No. 5 hit from 1977, "Strawberry Letter 23," entering the Hot 100 at No. 91. And En Vogue reworks Aretha Franklin's No. 28 hit from 1976, "Something He Can Feel," as "Giving Him Something He Can Feel" (Atco EastWest). It bows at No. 95. "Too Funky" by George Michael (Columbia), from a forthcoming charity album, debuts at No. 51 on the Monitor strictly from leaked airplay before its official release; look for a strong Hot 100 debut next week.

QUICK CUTS: The top 10 is jammed as new records press upward while older records are unwilling to yield. As a result, "Baby Got Back" by Sir Mix-A-Lot (Def American) holds at No. 5 despite a 24% point gain and "Damn I Wish I Was Your Lover" by Sophie B. Hawkins (Columbia) holds at No. 7 despite a 36% sales gain. Even worse, "In The Closet" by Michael Jackson (Epic) gains points overall and earns a bullet but is pushed backward to No. 8 by records gaining more points. "Achy Breaky Heart" by Billy Ray Cyrus (Mercury) is beginning to garner top 40 airplay—23 monitored stations are playing it (about one-fifth of the panel) and 17 out of the 93 small-market stations have added it to their playlists. Now up to No. 12 on the Hot 100, sales still comprise 96% of its point total... "Hold On My Heart" by Genesis (Atlantic) gains points overall and is bulletted at No. 14 on the Hot 100, but it is pushed back with a bullet from 48-50 on the sales chart.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	3	ALL 4 LOVE	COLOR ME BADD (GIANT)
2	—	1	TO BE WITH YOU	MR. BIG (ATLANTIC)
3	—	1	GOOD FOR ME	AMY GRANT (A&M)
4	2	4	FINALLY	CECE PENISTON (A&M)
5	—	1	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)
6	3	3	I LOVE YOUR SMILE	SHANICE (MOTOWN)
7	4	4	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
8	5	6	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
9	6	9	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
10	8	28	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
11	10	9	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
12	7	7	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
13	9	6	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
14	11	7	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
15	14	27	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	12	28	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
17	13	6	UHH AHH	BOYZ II MEN (MOTOWN)
18	16	24	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
19	23	28	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	15	9	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
21	19	8	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
22	24	10	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
23	20	5	I'LL GET BY	EDDIE MONEY (COLUMBIA)
24	18	15	BABY BABY	AMY GRANT (A&M)
25	17	23	ROMANTIC	KARYN WHITE (WARNER BROS.)
26	27	8	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
27	22	19	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
28	26	24	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
29	30	21	EMOTIONS	MARIAH CAREY (COLUMBIA)
30	—	9	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
63 3-2-1 PUMP (Redman, ASCAP/Virgin, ASCAP/Saggfire, ASCAP/Yaougolei, ASCAP) HL	
12 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	
10 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)	
77 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) HL	
97 ALL YOU'VE GOT (Turbo, ASCAP/Key Grip, ASCAP)	
51 ANYTHING AT ALL (Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	
86 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	
5 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	
84 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	
98 BAD BAD BOYS (Stainless, BMI)	
19 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM	
16 BOHEMIAN RHAPSODY (B. Feldman & Co., BMI/EMI, BMI) WBM	
79 BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)	
42 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	
99 CAN'T CRY HARD ENOUGH (PSO, Ascaph/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP) CPP	
73 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL	
55 CLOSER TO ME (Polygram Int'l, ASCAP) HL	
56 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL	
27 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	
7 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	
29 DO IT TO ME (Speeding Bullet, ASCAP) CLM	
74 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)	
17 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)	
41 EVERYTHING CHANGES (Realsongs, ASCAP) WBM	
76 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) HL	
65 FALL IN LOVE AGAIN (WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM	
95 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI)	
85 GOODBYE (A. B. Sure!, ASCAP/Williars, ASCAP/EMI April, ASCAP) HL	
28 HAZARD (Chi-Boy, ASCAP) CLM	
59 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
43 HIGH (Fiction, ASCAP)	
14 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	
72 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	
69 HUMAN TOUCH/BETTER DAYS (Bruce Springsteen, ASCAP) CPP	
46 I CAN'T DANCE (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM	
9 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	
78 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	
4 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	
45 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantiz, ASCAP/EMI April, ASCAP) HL	
50 INNOCENT CHILD (Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM	
8 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP) WBM	
89 I WANNA ROCK (Pac Jam, BMI) WBM	
26 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	
80 JAMES BROWN IS DEAD (Orfa, Saban/BMG, ASCAP) HL	
1 JUMP (So So Def, ASCAP/EMI April, ASCAP)	
24 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP	
49 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)	
21 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Low-Bob, BMI) HL/CLM	
57 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	
22 LET'S GET ROCKED (Zomba, ASCAP) HL	
34 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	
33 LIFT ME UP (Hojo, BMI)	
6 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnet, BMI/Ensign, BMI) CPP	
58 LOVE ME (Modern Science, ASCAP)	
82 LOVE YOU ALL MY LIFETIME (BMG UFA, ASCAP) HL	
30 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civilles, ASCAP/Sony Songs, BMI) HL	
54 MAMA, I'M COMING HOME (Virgin, ASCAP) HL	
93 MARIA (Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)	
39 MASTERPIECE (Kenny Nolan, ASCAP) CPP	
87 MISSING YOU NOW (Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM	
47 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	
3 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff Enuff, BMI/Irving, BMI) CPP	
68 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	
75 NOTHING ELSE MATTERS (Creeping Death, ASCAP) CLM	
37 NOT THE ONLY ONE (Almo, ASCAP) CPP	
32 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	
18 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL	
54 PLEASE DON'T GO (Mike Ten, BMI)	
52 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM	
13 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique,	

Billboard.

FOR WEEK ENDING JUNE 6, 1992

Top POS Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	10	★ ★ NO. 1 ★ ★	
1	1	10	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA) 8 weeks at No. 1
2	3	9	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
3	2	10	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	5	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
5	5	12	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
6	6	10	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (ATCO EASTWEST)
7	10	8	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
8	8	7	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
9	56	2	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
10	7	16	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
11	9	18	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
12	12	5	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
13	11	10	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
14	17	10	COME & TALK TO ME	JODECI (UPTOWN/MCA)
15	15	5	IN THE CLOSET	MICHAEL JACKSON (EPIC)
16	13	9	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
17	18	4	IF YOU ASKED ME TO	CELINE DION (EPIC)
18	14	14	HAZARD	RICHARD MARX (CAPITOL)
19	20	8	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
20	16	7	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
21	19	12	ONE	U2 (ISLAND/PLG)
22	26	4	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
23	32	5	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
24	23	20	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
25	24	11	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
26	21	16	MASTERPIECE	ATLANTIC STARR (REPRISE)
27	28	12	NU NU	LIDELL TOWNSELL (MERCURY)
28	34	6	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
29	22	20	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)
30	25	10	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
31	38	7	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
32	42	4	DO IT TO ME	LIONEL RICHIE (MOTOWN)
33	35	9	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
34	27	12	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
35	31	12	ALL WOMAN	LISA STANSFIELD (ARISTA)
36	29	13	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
37	58	2	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
38	33	20	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
39	36	15	I CAN'T DANCE	GENESIS (ATLANTIC)
40	37	4	SILENT PRAYER	SHANICE (MOTOWN)
41	60	2	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
42	30	17	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
43	43	18	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
44	59	4	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
45	39	27	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
46	50	8	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
47	41	14	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
48	40	18	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
49	49	11	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
50	48	3	HOLD ON MY HEART	GENESIS (ATLANTIC)
51	46	8	IF YOU WANT IT	2ND II NONE (PROFILE)
52	55	3	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
53	57	3	I WILL REMEMBER YOU	AMY GRANT (A&M)
54	44	11	COME AS YOU ARE	NIRVANA (DGC)
55	66	3	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
56	45	11	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
57	—	1	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
58	47	16	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
59	52	8	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
60	51	12	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)
61	—	1	DEEP COVER	DR. DRE (SOLAR/EPIC)
62	63	25	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
63	61	16	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
64	68	6	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
65	65	8	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
66	53	7	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
67	—	1	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
68	70	3	LOVE ME	TRACIE SPENCER (CAPITOL)
69	—	1	MR. LOVERMAN	SHABBA RANKS (EPIC)
70	64	18	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
71	72	5	WHAT YOU GIVE	TESLA (GEFFEN)
72	62	17	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)
73	69	4	MONEY DON'T MATTER 2 NIGHT	PRINCE (PAISLEY PARK/WB)
74	54	6	WHITE MEN CAN'T JUMP	RIF (SBK/ERG)
75	—	1	WISHING ON A STAR	THE COVER GIRLS (EPIC)

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP)	96 THIS IS THE WAY WE ROLL (Bust-It, BMI)
WBM/HL	20 THOUGHT I'D DIED AND GONE TO HEAVEN (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
93 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	35 T.L.C. (Pennachio, BMI/Hagis, BMI/Smokin' Vocals, BMI/SHR, BMI/Tolga Kats, BMI)
90 SET ME FREE (Warner Chappell, ASCAP/WB, ASCAP) WBM	2 UNDER THE BRIDGE (Moebetoblame, BMI) MSC
38 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzalire, ASCAP) HL	81 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP) HL
25 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	92 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP)
61 SMELLS LIKE NIRVANA (Virgin Songs, BMI/End Of Music, BMI) HL	67 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
66 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	71 WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI)
91 STRAWBERRY LETTER 23 (Kidada, BMI/Oh The Wall, BMI)	44 WHY ME BABY? (Keith Sweat, ASCAP/E.A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
100 TAKE MY ADVICE (Last Song, ASCAP/Third Coast, ASCAP)	64 WHY (La Lennoxa, ASCAP/BMG, ASCAP) HL
62 TAKE TIME (CCW, ASCAP/Rogii, ASCAP)	36 WILL YOU MARRY ME? (EMI April, ASCAP/LesSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
15 TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL	31 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
11 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	48 YOUR SONG (Polygram, ASCAP) HL
40 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)	88 YOU SHOWED ME (Tickson, BMI) WBM
83 THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP/Chrysalis, ASCAP) CLM	60 YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)
70 THIS IS THE LAST TIME (Next Plateau, ASCAP/Pantaleo, ASCAP/In House, ASCAP/Fachinni, ASCAP)	23 YOU WON'T SEE ME CRY (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smoochie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL

SOPHIE B. HAWKINS

The Song: Damn I Wish I Was Your Lover

- #7* Billboard Hot 100
- Top-10 BDS
- Video: Stress MTV™, Heavy VH-1™, #41 - 7 CVC Chart
- Top-5 Soundscan (over 30,000 5-day sales) in:
New York (Z100/WDRE), L.A. (KIIS/KROQ),
Philadelphia (WEGX/WXPN), Tampa (POWER PIG/
Q105/WHPT), Pittsburgh (B94/WMXP/WXVH),
and more

The Album: "Tongues And Tails"

- Over 200,000 units
- 40%+ sales gain with over 20,000 5-day sales
- #37-74* Billboard Albums

The Artist:

- "Intriguing...complex...seductive...The arrival of a major talent." —*L.A. Times*
- On tour this summer...don't miss her

DAMN...

COUNTRY MUSIC GOES DANCING, AND NEW NIGHTCLUBS ARISE TO MEET DEMAND

(Continued from page 1)

Walker notes that the increase in the number of clubs using country music is "the natural extension to what is happening with the media. Country music is now hip."

Although there are no reliable data, he calculates that the number of clubs has increased by 50%-60% over the past 18 months to about 1,200. This figure, he says, includes chains and independent clubs and those that use live as well as recorded music.

In addition to the growth of country-only clubs, there has been an increase in the number of clubs that feature country one or two nights a week or show country videos, says Walker. But, amid all the changes, he adds, there is still an element of caution lingering from the "Urban Cowboy" overkill.

Club owners, managers, and DJs, meanwhile, report plans for additional clubs, changes in programming and decor, and more uses of country videos. Some clubs are even dusting off the mechanical bulls that were a craze during the "Urban Cowboy" fury in the early '80s.

There are clubs that play music videos on big-screen TVs. One club in Florida has a camera on its mechanical bull in the "rodeo room" so people in other rooms can watch the bull riders. Most clubs add top 40 into the country mix later in the evenings.

While a number of clubs offer live music, most of those venues feature local bands. At least for now, the circuit for country acts signed to labels is fairly limited. The big thing happening at country-oriented clubs is dancing, and patrons don't seem to mind dancing to records.

FREE DANCE LESSONS

For those just getting into the scene, several clubs offer free dance lessons, including Mr. Lucky's in Phoenix, the Texas-based Midnight Rodeo chain, and Denim & Diamonds in Santa Monica, Calif., which is the big new country nightspot in the Los Angeles area.

There are two other Denim & Diamonds locations in California—the original in Sacramento, which opened in March 1991, and a new one in Huntington Beach, which debuted April 22. Denim & Diamonds are the former Bentley's nightclubs, which played top 40 music. GM Joe Esposito says the chain owners are "looking at three to four more clubs by the end of the year."

Other Los Angeles-area country-music clubs include the Palomino, the Longhorn Saloon, and the Crazy Horse Saloon.

In New York, meanwhile, a new, 15,000-square-foot country dance hall called Do Da's American Country opened May 20. Operated by Ken Cameron and Bonnie Kay Ziegler,

who own the 6-year-old Do Da's in Fort Lauderdale, Fla., Do Da's plans to offer live, name entertainment five nights a week. The programming between sets will be a mix of 90% country and 10% country-flavored rock.

Do Da's subscribes to a video service for the latest and classic country videos, which are shown on a large screen visible from both levels. Often they run with no sound. Do Da's offers dance lessons by professional dancers and is developing a dance team to compete on the national level.

If that sounds like shades of the disco era, it's no surprise. Reg Moreau, a partner in the Hollywood/Fort Lauderdale club Desperado, says the site had been a disco in the '80s until he and his partners "changed it into a country club to fit the country trend."

His club also uses videos, records, and live bands as well as a mechanical bull to lure customers. But Moreau says, "There is more dancing being done to the video and DJs." He says there are other new country clubs in South Miami and West Palm Beach, Fla.

LIVE ENTERTAINMENT

Mark McDevitt, GM of J. David's Mr. Lucky's in Phoenix, says his club features live entertainment on both floors. One floor is top 40 and one is 100% country. "We have a house band Tuesday through Saturday, and we try to book the up-and-coming new acts," he says. DJs play music between live sets. Little video is used.

McDevitt says, "It's obvious country is going back to a younger crowd." He says there are plans to expand the club within the next

month.

Likewise, Roger Gearhart, GM of eight country clubs in the Southwest, says, "I'm definitely seeing an increase in the number of country clubs in every market we're in." Among the venues run by Gearhart are Graham's in Oklahoma City, Okla., Cactus Moon in Abilene, Texas, and Graham Central Station in Phoenix.

Also seeing growth potential in country-music clubs is Mark Easterling, promotions director of Associates Club Management, which works with the Midnight Rodeo chain and also oversees Wild West in Houston and the Dallas club in San Antonio, Texas. "Ideally we'd like to add three to four clubs a year over the next several years," he says. "We hope to stay in the South and Southwest."

Regarding the Midnight Rodeo chain, he adds, "We're one of the originals. We have two [clubs] that have been open for 11 years." The chain has clubs in Amarillo, Lubbock, San Antonio, and Houston, Texas, and is constructing another one in Birmingham, Ala., he says.

Easterling's clubs use live acts an average of twice a month in each property—including some national acts—and also show video sparingly.

NEW MARKET EXPOSURE

Nashville executives note that the new wave of country-oriented clubs offers them a chance to get exposure for their product in markets where their artists might never otherwise be heard.

"If you can't get a record on a radio station in a market, and the video

channels don't penetrate that market," says Walker, "the club may give you an opportunity to play that product in its audio mix."

Alan Butler, VP of promotion and artist development at Arista, says the Brooks & Dunn remix and video came about after he and others from the label visited clubs and noticed that "when the band would take a break, the DJs would throw on these long dance mixes of Madonna, Hammer, and Michael Jackson—and these were country clubs. These are the new discos where all the young people hang out on Friday and Saturday."

Rick Rockhill, national director of country promotion for Capricorn, says a consultant suggested he target clubs for Williams' new release. "We took the idea a step further and remixed four different cuts," he says. "It's turned into a monster." CD-X, a Nashville firm that services CDs to clubs and radio, distributed the Williams sampler to clubs only, while the label serviced it to key radio outlets. He says the added costs of remixing are insignificant "if we see an increase in sales."

Rick Blackburn, VP/GM, Atlantic/Nashville, says he is considering a club mix on some of Confederate Railroad's material. But he adds that Ray Kennedy's next album will probably be the label's first dance remix project.

Eddie Mascolo, VP of national country promotion at RCA Records/Nashville, says he will service clubs with remixed product if he has a record that is "suitable," such as an Aaron Tippin cut. He says he has noticed that some clubs have switched their

programming emphasis to "playing country with some pop music in the mix instead of playing pop music with a country song in the mix."

BOWEN INTERESTED

Jimmy Bowen, president of Liberty, says he has assigned an A&R person to research clubs to see what kind of mixes, if any, need to be done. "There are a half-dozen dances they do in these clubs," Bowen points out. "If your music doesn't fit those dances, why waste your time doing a special mix?" Bowen is looking toward remixes on David Lynn Jones, Jason, Pirates Of The Mississippi, and Garth Brooks "if the music fits."

Mike Martinovich, VP of marketing for Sony Music in Nashville, says his label was the first to release a dance remix on Mary-Chapin Carpenter's "Down At The Twist And Shout" last year. "We've done probably five or six since that time, and we service them ourselves." Martinovich says he has noticed an increase in the number of requests from people "from Connecticut to Arizona" who say they are programming country music: "We certainly consider clubs as part of our marketing mix now."

He says Sony's next club focus will be on Stacy Dean Campbell, a youth-oriented 24-year-old "who will lend himself beautifully to the club strategy," says Martinovich. He says he is working on other club ideas related to some of his artists, "but nothing concrete now."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

BIG TITLES COMING IN SMALLER CD PACKAGES

(Continued from page 1)

by-12-inch and 5-by-5 1/2-inch packages.

The Black Crowes album is being sold in a traditional longbox/jewel box, as well as an eight-panel, 5-by-5 1/2-inch DigiPak that features different artwork.

The U2 title is available in the longbox-sized, foldable DigiTrak, as well as a jewel-box configuration.

In addition, the B-52's album "Good Stuff," set for a June 30 release by Warner Bros., will be offered in both a longbox and jewel-box-only format, as will the CD release of Crosby, Stills, Nash & Young's catalog title, "4 Way Street," set for a June 23 release (Billboard, May 9). The CSN&Y two-CD set will be housed in the Brilliant Box, a plastic package as thin as a normal jewel-box but capable of housing two discs.

While some retailers are unhappy with the smaller packages, in many cases they are begrudgingly carrying them, but only in a limited supply. Other retailers are agitated by the mere thought of having to deal with 5-by-5 1/2-inch packages before the April 1993 deadline.

"They gave retailers a time line and I wish they would f—ing stick to it," says Stan Goman, VP of retail operations for the West Sacramento, Calif.-based Tower Records. "It pisses me off. It's crazy."

Although Goman says Tower prefers to carry "only the 6-by-12 box and try and stay away from the alternative packages," the decision is made on a store-by-store basis. Tower's Sherman Oaks, Calif., location has the smaller Black Crowes pack-

age displayed prominently near the register in a special rack that notes the new "environmentally friendly packaging."

Other chains are also carrying the DigiPak only in a limited supply. "I have no problem with the DigiPak," says Joel Oberstein, director of retail marketing for the 10-store Chatsworth, Calif.-based Tempo Records chain. "But the way our fixtures are set up right now, it's just a lot easier to merchandise the regular longbox."

Although Tempo plans to carry only "a handful" of Black Crowes DigiPaks, it offered both the jewel-box-only and DigiTrak on the U2 title. "A lot of fans seemed to really want the jewel box," Oberstein says. At Tempo's store in Century City, Calif., sales on the U2 title were split evenly between the jewel-box-only and the DigiTrak.

The National Record Mart chain is also carrying a limited number of Black Crowes DigiPaks behind the counter to satisfy customer requests for the package. "As a company we are still in favor of the longbox," says Doug Smith, senior buyer for the 96-unit chain. "We're not really bothering with [jewel box-sized packages]. We're just trying to ignore them."

ALTERNATIVE ARTWORK

According to Smith, the chain did not carry the jewel-box-only version of the U2 album, "and we didn't notice any consumer complaints, so we stuck with the DigiTrak," he says. The chain is carrying a limited number of the Black Crowes DigiPak because of the alternate artwork on the

package. "You really didn't get anything extra with the U2," Smith says.

According to label executives, the decision to use alternative CD packaging usually stems from an artist's request. "Chris Robinson of the Black Crowes really wanted to go with a paper package because it reminded him of a [vinyl] album," says Jeff Gold, senior VP of creative services at Warner Bros. Records, which distributes Def American. "We wanted to certainly accommodate the needs of a band that's so important to us. At the same time, we felt that retailers had voiced their desire loud and clear to have a 6-by-12 package. The band and their management were nice enough to agree to let us do it both ways."

Other acts have approached Warner Bros., requesting that their CDs be packaged in jewel boxes only, Gold adds, but so far Warner Bros. has been able to convince its artists that it's necessary to continue to offer the 6-by-12-inch package until the April 1993 conversion date.

According to Gold, retailers ordered only 39% of the total run of Black Crowes CDs in the DigiPak, which was offered at a 5% discount, vs. a 3% discount for the longbox. "So clearly people are willing to pay the additional cost to have the 6-by-12 packaging," he says.

Island offered a similar discount with the U2 album: 7% off the jewel-box-only version, and 3% off the DigiTrak. On the CSN&Y album, a 10% discount will be offered on the smaller package, while the jewel-box-only version of the B-52's title also will

carry a 5% discount.

At least some retailers are taking advantage of the discounts and learning how to handle the smaller CD packages as well. Although he was not specific, Fran Aliberte, WEA's senior VP/director of national sales, says "a lot" of the reorders for the Crowes album are for the DigiPak.

'LEARNING TO LIVE WITH IT'

In fact, some chains are ordering only the smaller packages. "Whenever the option is available and there is a discount for the [jewel box-sized package], we are opting for the jewel box," says Joe Bressi, senior VP of merchandising and marketing for the 317-store, North Canton, Ohio-based Camelot Music. "We're gearing up to phase [jewel box-sized packages] in anyway, so it gives us a little practice. If something is going to happen we might as well be learning to live with it."

In other CD packaging news, forthcoming releases by Deee-Lite on Elektra and INXS on Atlantic will be housed in the Eco-Pak, the alternative WEA earlier had suggested as a means to quell the packaging debate. The Eco-Pak's dimensions are roughly the same as those of the traditional longbox, so those releases—like such DigiTrak titles as Sting's "The Soul Cages" and Bonnie Raitt's "Luck Of The Draw"—are not likely to create too much of an uproar on the retail front.

Assistance in preparing this story was provided by Paul Verna in New York.

FOR THE RECORD

The producer of the album "GRP All-Star Big Band" on GRP Records is Michael Abene. His name was misspelled in the Album Reviews section in the May 12 issue.

Dave Murray has been with Iron Maiden since 1977 and is not a new member, as was suggested in the album review in the May 30 issue.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 125 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, 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 ★ ★						
1	1	12	MY LOVIN'	EN VOGUE (ATCO EASTWEST)	38	44	3	KEEP ON WALKIN'	CECE PENISTON (A&M)
			4 weeks at No. 1		39	47	14	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
2	4	2	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	40	67	2	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
3	3	13	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	41	48	11	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
4	7	8	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	42	39	13	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
5	2	19	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	43	45	18	I CAN'T DANCE	GENESIS (ATLANTIC)
6	6	8	IN THE CLOSET	MICHAEL JACKSON (EPIC)	44	61	4	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
7	8	3	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	45	49	5	NEVER SATISFIED	GOOD 2 GO (GIANT)
8	5	10	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	46	51	8	HIGH	THE CURE (FICTION/ELEKTRA)
9	13	7	IF YOU ASKED ME TO	CELINE DION (EPIC)	47	—	1	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
10	9	8	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	48	52	10	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
11	10	6	HOLD ON MY HEART	GENESIS (ATLANTIC)	49	55	19	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)
12	15	5	SLOW MOTION	COLOR ME BADD (GIANT)	50	56	19	WE GOT A LOVE THANG	CECE PENISTON (A&M)
13	19	3	WISHING ON A STAR	THE COVER GIRLS (EPIC)	51	—	1	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
14	11	13	ONE	U2 (ISLAND/PLG)	52	58	11	LOVE ME	TRACIE SPENCER (CAPITOL)
15	14	12	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	53	66	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
16	16	13	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	54	57	16	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
17	12	17	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	55	54	10	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
18	22	9	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	56	62	6	SET ME FREE	CLUBLAND (GREAT JONES/PLG)
19	27	4	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	57	63	3	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
20	26	6	T.L.C.	LINEAR (ATLANTIC)	58	53	9	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
21	23	15	NU NU	LIDELL TOWNSELL (MERCURY)	59	70	2	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
22	30	6	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	60	69	3	INNOCENT CHILD	COLOURHAUS (INTERSCOPE)
23	31	7	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	61	43	10	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
24	17	16	HAZARD	RICHARD MARX (CAPITOL)	62	64	9	COME AS YOU ARE	NIRVANA (DGC)
25	18	16	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	63	59	7	YOUR SONG	ROD STEWART (POLYDOR/PLG)
26	21	16	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	64	—	2	CLOSER TO ME	THE OUTFIELD (MCA)
27	34	4	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	65	60	10	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
28	28	9	LIFT ME UP	HOWARD JONES (ELEKTRA)	66	71	2	BAD BAD BOYS	MIDI MAKI & EFTI (COLUMBIA)
29	35	10	SILENT PRAYER	SHANICE (MOTOWN)	67	50	11	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
30	41	7	COME & TALK TO ME	JODECI (UPTOWN/MCA)	68	73	10	3-2-1 PUMP	RED HEAD KINGPIN & THE F.B.I. (VIRGIN)
31	32	7	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	69	—	1	ANYTHING AT ALL	MITCH MALLOY (RCA)
32	33	7	I WILL REMEMBER YOU	AMY GRANT (A&M)	70	75	19	THINKIN' BACK	COLOR ME BADD (GIANT)
33	25	14	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	71	—	1	FALL IN LOVE AGAIN	EDDIE MONEY (COLUMBIA)
34	37	6	DO IT TO ME	LIONEL RICHIE (MOTOWN)	72	—	1	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WARNER BROS.)
35	46	11	MARIA	TKA (TOMMY BOY)	73	—	1	MOVE THIS	TECHNOTRONIC (SBK/ERG)
36	29	11	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)	74	72	12	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)
37	42	8	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)	75	65	9	TAKE MY ADVICE	KYM SIMS (I.D./ATCO EASTWEST)

SOPHOMORE SETS HEAD CLASS OF JUNE RELEASES

(Continued from page 12)

The first single from this follow-up to its platinum 1990 debut will be "Reach To The Sky." Look for the band to tour with Tesla this summer.

Also following a successful debut is Elektra trio Deee-Lite, which issues "Infinity Within" June 23. The trendsetting dance-music act takes a more political direction this time, tackling such issues as the judicial system, the environment, and voter registration. The first single, "Runaway," is already a club hit, with a top 40 push planned for later this month.

Classic rock denizens will likely note the return of Emerson, Lake & Palmer. On June 9, the trio offers "Black Moon" on PLG's Victory Records, its first album in 13 years. The set was produced by Mark Mancina, and will be supported by a U.S. concert tour later this month.

Elton John resurfaces June 23 with "The One" (MCA). The first single will be "Runaway Train," a duet with Eric Clapton, with whom John will tour this summer. Other guests include former Pink Floyd guitarist David Gilmour and Kiki Dee, who last sang with John on their '70s classic "Don't Go Breakin' My Heart."

Former Fleetwood Mac member Buckingham joins the Reprise roster to release his third solo album, "Out Of The Cradle," June 16. The set was co-produced by longtime collaborator Richard Dashut and is bolstered by album-rock radio play already gener-

ated by the first emphasis track, "Wrong." A top 40 push behind "Countdown" is planned for early July.

Ex-Eagle Frey ends a lengthy break from recording June 23 with "Strange Weather" (MCA). He is joined by guest musicians Kenny Aronof, Heartbreaker Benmont Tench, and Robbie Kilgore.

MCA pop/metal act Steelheart has

Wilson Phillips, Carey, B-52's, Firehouse among offerings

teamed with noted producer Tom Werman for "Tangled In Reins," the follow-up to its gold-selling 1991 debut. The album is in stores June 9, and will be preceded by a single titled "Sticky Side Up."

On June 16, Faith No More issues "Angel Dust" on Slash/Reprise, which was produced by Matt Wallace. The band is on the road with Guns N' Roses, and has been tapped to open GN'R's summer jaunt with Metallica.

Movie soundtracks will provide consumers with an opportunity to get new music by some of the leading urban and alternative acts. The album supporting "Mo' Money" (A&M, June 23) features appearances by Janet Jackson, Luther Vandross, Bell Biv DeVoe, Caron Wheeler, Public

Enemy, and MC Lyte.

The set for the film "Boomerang" (Arista, June 23) boasts cuts by Boyz II Men, Johnny Gill, Babyface, Grace Jones, P.M. Dawn, and A Tribe Called Quest.

On June 30, Danny Elfman's "Batman Returns" soundtrack arrives on Warner Bros. Although the musician and composer performs most of the tracks, Siouxsie & the Banshees are featured on one cut, "Face To Face," which is slated as the first single.

Other notable compilations in June include "Red Hot + Dance" (Columbia, June 30), an offshoot of 1989's successful AIDS fund-raiser "Red Hot + Blue." George Michael has contributed three new tracks, including the new single "Too Funky," while Madonna, Seal, Lisa Stansfield, Crystal Waters, and EMF offer previously released material. The album will benefit the Red Hot + Blue foundation.

Also on June 30, Columbia has "Til Their Eyes Shine," a collection of lullabies sung by Rosanne Cash, Gloria Estefan, Carole King, Dionne Warwick, and Emmylou Harris. All artist royalties will benefit Voiceless Victims, an organization devoted to educating children who are victims of wars, poverty, and abuse.

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York.

RED TO DISTRIBUTE METAL BLADE TITLES

(Continued from page 12)

ic's "Decameron," Cannibal Corpse's "Tomb Of The Mutilated," and the re-issue of GWAR's 1988 "Hell-o" album.

Slagel projects Metal Blade will release about six titles through RED in 1992 and about 10 titles in 1993.

The Metal Blade staff will handle the bulk of the publicity, promotion, sales, and marketing functions, while RED will use its expertise at metal retail to create a buzz on the street.

"In the alternative metal game, distribution plays a very important role in developing the awareness of a certain act," says Alan Becker, director of purchasing for RED. The RED account base includes the major one-stops, plus every major and minor retail chain, and a large number of mom-and-pop independent stores.

The fact that RED is half-owned by the Sony Music Corp. and will, in effect, compete with WEA for Metal Blade titles does not concern Slagel or Becker. RED often distributes titles from labels outside the Sony family, most recently enjoying success with the Stardog/Mercury EP "As Ugly As They Wanna Be" by Ugly Kid Joe, says Becker.

"Any good A&R or marketing executive would look at it as 'what is the best way to develop my artist's career?' and then choose WEA or RED," he says. "And in the long run, Warner Bros. will benefit because they'll reap the harvest once a group moves ahead." RED retains the rights to the catalog that launched the band in the first place, Becker notes.

Slagel says he doubts whether WEA or Sony views the situation from a competitive standpoint. "We have major distribution and independent distribution; we'll give quality releases to both," he says.

About a dozen Metal Blade titles,

including releases by Skrew, Ignorance, and Junk Monkeys, will be funneled through WEA in 1992 and 1993, says Slagel.

Metal Blade was founded in 1982 and initially was distributed by RED (then known as Important Record Distribution), through a pressing and distribution deal with Enigma Records.

In 1987, Metal Blade gained a link to the major-label system when Enigma entered a joint venture with Capitol. Metal Blade titles continued to go independently through Enigma's Restless label, while Capitol distributed such titles as Sacred Reich and Fates Warning through the CEMA network.

N.W.A'S DR. DRE ARRESTED IN NEW ORLEANS FIGHT

(Continued from page 10)

the five on charges of criminal damage, resisting arrest, battery of officers, and inciting a riot. Police believe that one of the suspects carried a knife that injured Mills, but no charges connected to the stabbing have been prepared. Police say Mills entered the hotel as a fan, but was not connected with the conference.

Four police officers were injured in the fray. No other injuries were reported. The BRE conference activities, which included late-night artist showcases and label suites May 22 as well as another full day of seminars and special events, continued as scheduled.

According to a statement from Priority Records, N.W.A.'s label, "Dr. Dre was at the convention as a representative of his newly formed Death Row Records, not as a representative of N.W.A. The three other members of N.W.A. were in Los Angeles at the time."

When the Capitol deal expired in 1990, Metal Blade pact for major-label distribution through Warner Bros. and WEA, with Caroline acting as independent distributor. The Caroline deal expired in February 1992. The first option period of the Warner Bros. deal expires in early 1994.

Slagel estimates the Metal Blade-Enigma catalog includes more than 100 titles, the bulk of which are tied up in litigation. The WEA system counts some 35 Metal Blade titles in its pipeline, and Caroline has the rights to about 15 releases. Only new titles will be funneled through RED until the catalog reverts back to Metal Blade, Slagel says.

DEBORAH RUSSELL

Allen and King are artists on the new label; Williams was identified as manager of Death Row Records; and Curry is better known as rapper the D.O.C. Death Row is currently finalizing a major-label distribution pact.

JANINE McADAMS

JOHN LANNERT

(Continued from page 8)

of interest to Billboard's general readership.

Lannert joined Billboard on a free-lance basis as Latin music editor in June 1990. He has been instrumental in the expansion of Billboard's Latin coverage since that time and in the planning of Billboard's annual Latin music conference, which was held last month in Las Vegas.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	TO BE WITH YOU	MR. BIG (ATLANTIC)	14	13	10	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	2	6	I LOVE YOUR SMILE	SHANICE (MOTOWN)	15	9	8	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
3	1	10	FINALLY	CECE PENISTON (A&M)	16	8	10	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)
4	3	10	ALL 4 LOVE	COLOR ME BADD (GIANT)	17	10	43	BABY BABY	AMY GRANT (A&M)
5	—	1	GOOD FOR ME	AMY GRANT (A&M)	18	12	21	ROMANTIC	KARYN WHITE (WARNER BROS.)
6	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	19	14	6	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
7	—	1	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)	20	16	41	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
8	4	2	MASTERPIECE	ATLANTIC STARR (REPRISE)	21	23	27	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	—	1	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	22	—	10	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)
10	7	26	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	23	22	8	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
11	5	29	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	24	17	8	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
12	6	41	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	25	15	29	EVERYTHING I DO I DO IT FOR ...	BRYAN ADAMS (A&M)
13	11	55	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

THE Billboard 200

FOR WEEK ENDING
JUNE 6, 1992

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

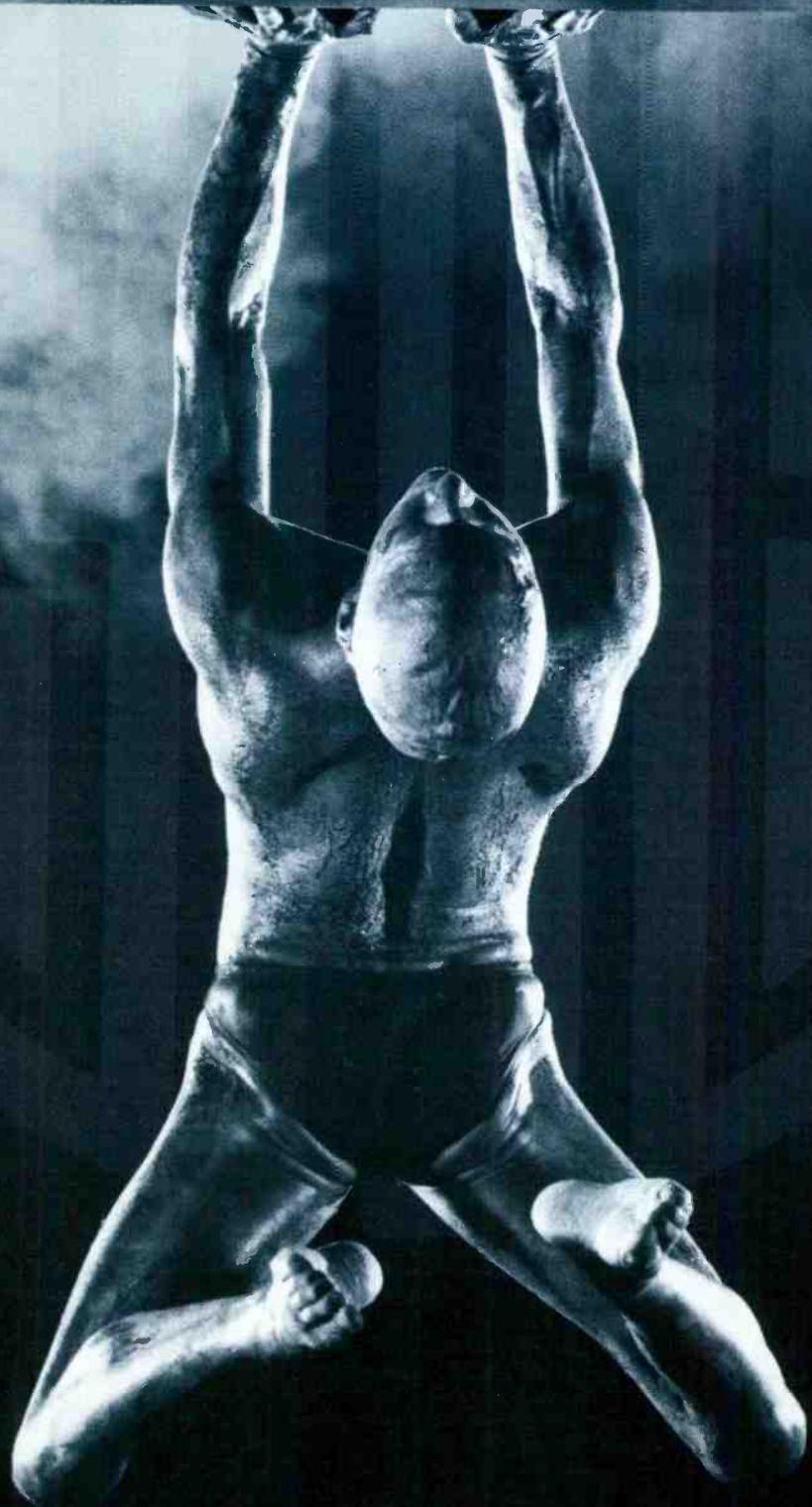


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	1	8	KRIS KROSS	TOTALLY KROSSED OUT	1
2	1	—	2	THE BLACK CROWES	THE SOUTHERN HARMONY AND MUSICAL COMPANION	1
3	4	3	35	RED HOT CHILI PEPPERS	BLOOD SUGAR SEX MAGIK	3
				TOP DEBUT		
4	NEW	—	1	BILLY RAY CYRUS	SOME GAVE ALL	4
5	3	2	8	DEF LEPPARD	ADRENALIZE	1
6	NEW	—	1	KISS	REVENGE	6
7	5	4	37	GARTH BROOKS	ROPIN' THE WIND	1
8	8	16	23	PEARL JAM	TEN	8
9	7	5	11	QUEEN	CLASSIC QUEEN	4
10	6	6	90	GARTH BROOKS	NO FENCES	3
11	9	10	6	ZZ TOP	GREATEST HITS	9
12	13	12	9	EN VOGUE	FUNKY DIVAS	8
13	10	7	5	THE CURE	WISH	2
				TOP 20 SALES MOVER		
14	28	24	57	MICHAEL BOLTON	TIME, LOVE & TENDERNESS	1
15	16	14	28	GENESIS	WE CAN'T DANCE	4
16	18	22	16	SIR MIX-A-LOT	MACK DADDY	16
17	11	11	27	U2	ACHTUNG BABY	1
18	20	21	5	BEASTIE BOYS	CHECK YOUR HEAD	10
19	14	9	8	WYONNNA	WYONNNA	4
20	23	26	3	LIONEL RICHIE	BACK TO FRONT	20
21	15	8	35	NIRVANA	NEVERMIND	1
22	17	17	6	"WEIRD AL" YANKOVIC	OFF THE DEEP END	17
23	22	18	41	METALLICA	METALLICA	1
24	19	13	48	BONNIE RAITT	LUCK OF THE DRAW	2
25	25	19	5	SLAUGHTER	WILD LIFE	8
26	29	29	40	VANESSA WILLIAMS	THE COMFORT ZONE	17
27	31	38	7	DAS EFX	DEAD SERIOUS	27
28	26	23	26	MICHAEL JACKSON	DANGEROUS	1
29	21	—	2	INDIGO GIRLS	RITES OF PASSAGE	21
30	12	—	2	IRON MAIDEN	FEAR OF THE DARK	12
31	NEW	—	1	XCLAN	XODUS	31
32	33	—	2	ANNIE LENNOX	DIVA	32
33	24	15	8	BRUCE SPRINGSTEEN	HUMAN TOUCH	2
34	30	25	44	COLOR ME BADD	C.M.B.	3
35	27	20	14	SOUNDTRACK	WAYNE'S WORLD	1
36	40	43	54	BOYZ II MEN	COOLEYHIGHHARMONY	3
37	34	27	35	BRYAN ADAMS	WAKING UP THE NEIGHBOURS	6
38	35	32	27	ENYA	SHEPHERD MOONS	17
39	32	33	109	GARTH BROOKS	GARTH BROOKS	13
40	39	30	18	UGLY KID JOE	AS UGLY AS THEY WANNA BE	4
41	38	36	30	HAMMER	TOO LEGIT TO QUIT	2
42	45	39	36	MARIAH CAREY	EMOTIONS	4
43	46	48	39	JODECI	FOREVER MY LADY	18
44	37	31	8	BRUCE SPRINGSTEEN	LUCKY TOWN	3
45	43	35	64	AMY GRANT	HEART IN MOTION	10
46	53	47	13	TLC	OOOOOOHHH... ON THE TLC TIP	43
47	36	34	34	REBA MCENTIRE	FOR MY BROKEN HEART	13
48	51	51	8	CELINE DION	CELINE DION	48
49	42	37	54	ALAN JACKSON	DON'T ROCK THE JUKEBOX	17
50	41	28	50	NATALIE COLE	UNFORGETTABLE	1
51	47	41	24	MR. BIG	LEAN INTO IT	15
52	44	44	52	TRAVIS TRITT	IT'S ALL ABOUT TO CHANGE	22
53	56	55	36	OZZY OSBOURNE	NO MORE TEARS	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	50	49	26	BROOKS & DUNN	BRAND NEW MAN	49
55	64	63	17	R. KELLY & PUBLIC ANNOUNCEMENT	BORN INTO THE '90'S	55
56	58	50	23	CYPRESS HILL	CYPRESS HILL	31
57	49	45	8	BODY COUNT	BODY COUNT	32
58	59	54	29	RICHARD MARX	RUSH STREET	35
59	54	60	10	TORI AMOS	LITTLE EARTHQUAKES	54
60	67	71	8	ARRESTED DEVELOPMENT	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	60
61	57	46	27	SOUNDTRACK	BEAUTY & THE BEAST	19
62	52	40	11	YANNI	DARE TO DREAM	32
63	62	52	19	HAL KETCHUM	PAST THE POINT OF RESCUE	45
64	48	42	5	GEORGE STRAIT	HOLDING MY OWN	33
65	68	64	26	BLACK SHEEP	A WOLF IN SHEEP'S CLOTHING	30
66	63	68	55	LORRIE MORGAN	SOMETHING IN RED	63
67	61	61	11	AARON TIPPIN	READ BETWEEN THE LINES	50
68	77	151	38	SOUNDTRACK	THE COMMITMENTS	8
69	65	58	47	TRISHA YEARWOOD	TRISHA YEARWOOD	31
70	74	70	19	SAWYER BROWN	DIRT ROAD	68
71	60	53	4	TRACY CHAPMAN	MATTERS OF THE HEART	53
72	69	59	10	MELISSA ETHERIDGE	NEVER ENOUGH	21
73	55	—	2	TESTAMENT	RITUAL	55
74	87	114	4	SOPHIE B. HAWKINS	TONGUES AND TAILS	74
75	71	69	37	TESLA	PSYCHOTIC SUPPER	13
76	NEW	—	1	JIMMY BUFFETT	BOATS BEACHES BARS & BALLADS	76
77	70	57	10	K.D. LANG	INGENUITY	55
				POWER PICK		
78	125	124	151	MICHAEL BOLTON	SOUL PROVIDER	3
79	66	56	19	SOUNDTRACK	RUSH	24
80	82	77	38	NAUGHTY BY NATURE	NAUGHTY BY NATURE	16
81	76	75	8	LYLE LOVETT	JOSHUA JUDGES RUTH	57
82	78	79	49	VAN HALEN	FOR UNLAWFUL CARNAL KNOWLEDGE	1
83	73	67	34	PRINCE AND THE N.P.G.	DIAMONDS & PEARLS	3
84	80	74	40	DOUG STONE	I THOUGHT IT WAS YOU	74
85	84	76	4	PENTHOUSE PLAYERS CLIQUE	PAID THE COST	76
86	81	73	90	QUEENSRYCHE	EMPIRE	7
87	79	86	116	THE BLACK CROWES	SHAKE YOUR MONEY MAKER	4
88	88	81	12	RIGHT SAID FRED	UP	46
89	92	78	36	GUNS N' ROSES	USE YOUR ILLUSION II	1
90	86	94	15	JOHN ANDERSON	SEMINOLE WIND	64
91	75	62	28	LISA STANSFIELD	REAL LOVE	43
92	83	84	52	DIAMOND RIO	DIAMOND RIO	83
93	85	66	118	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
94	93	99	10	FU-SCHNICKENS	FU-DON'T TAKE IT PERSONAL	93
95	98	103	19	SUZIE BOGGUSS	ACES	95
96	105	109	33	SOUNDGARDEN	BADMOTORFINGER	39
97	91	98	35	A TRIBE CALLED QUEST	LOW END THEORY	45
98	89	85	54	PAULA ABDUL	SPELLBOUND	1
99	112	122	17	CECE PENISTON	FINALLY	70
100	95	90	29	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SKY IS CRYING	10
101	72	65	3	GANG STARR	DAILY OPERATION	65
102	107	115	3	SANTANA	MILAGRO	102
103	109	107	80	MADONNA	THE IMMACULATE COLLECTION	2
104	97	87	37	KENNY LOGGINS	LEAP OF FAITH	71
105	90	80	5	KID FROST	EAST SIDE STORY	73
106	102	89	26	KEITH SWEAT	KEEP IT COMIN'	19
107	103	102	13	PANTERA	VULGAR DISPLAY OF POWER	44
108	99	97	63	R.E.M.	OUT OF TIME	1
109	100	91	47	TANYA TUCKER	WHAT DO I DO WITH ME	48

Albms 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.

BEKKA BRAMLETT MICK FLEETWOOD BILLY THORPE TOM LILLY BRETT TUGGLE GREGG WRIGHT



**THE ZOO
SHAKIN' THE CAGE**
(4/2-42004)

PRODUCED BY BILLY THORPE AND MICK FLEETWOOD ZOOKEEPER: DENNIS DUNSTAN/WELL-DUN MANAGEMENT

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	104	95	27	TEVIN CAMPBELL ● QWEST 26291* (WARNER BROS. 9.98/15.98)	T.E.V.I.N.	38
111	94	72	4	LYNCH MOB ELEKTRA 61322* (10.98/15.98)	LYNCH MOB	56
112	118	111	9	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	111
113	106	88	4	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOL. III JUST RIGHT	88
114	101	108	20	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
115	116	105	74	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
116	115	104	32	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
117	NEW	1	1	NEIL DIAMOND COLUMBIA 52703* (17.98/31.98)	GREATEST HITS 1966-1992	117
118	113	101	28	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
119	124	126	6	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	119
120	96	83	64	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
121	123	134	11	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
122	139	199	3	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
123	121	118	106	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
124	122	112	36	GUNS N' ROSES ▲ 3 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
125	119	—	2	GRATEFUL DEAD GRATEFUL DEAD 4016* (15.98/19.98)	TWO FROM THE VAULT	119
126	117	110	3	THE NEVILLE BROTHERS A&M 5382* (9.98/13.98)	FAMILY GROOVE	110
127	110	100	158	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
128	114	82	35	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
129	155	175	5	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	129
130	148	172	34	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
131	108	96	21	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
132	NEW	1	1	TORA TORA A&M 5371* (9.98/13.98)	WILD AMERICA	132
133	120	93	10	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
134	133	137	102	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
135	143	144	56	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
136	135	132	21	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
137	130	136	33	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
138	145	166	4	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	138
139	111	92	8	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
140	134	119	25	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
141	138	127	10	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
142	131	113	4	XTC GEFEN 24474* (10.98/15.98)	NONSUCH	97
143	129	129	47	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
144	140	148	28	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
145	144	163	4	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND	144
146	127	123	14	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
147	128	152	4	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	128
148	136	120	15	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
149	164	162	15	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	136
150	146	121	4	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	121
151	156	164	44	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
152	RE-ENTRY	5	5	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	152
153	154	153	38	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
154	126	116	6	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	177	—	2	MC BREED WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW	155
156	151	150	57	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
157	147	159	67	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
158	152	157	10	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	141
159	189	158	4	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98/15.98)	NEXT EXIT	158
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162	169	169	77	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
163	141	—	2	MIDNIGHT OIL COLUMBIA 52731* (10.98 EQ/15.98)	SCREAM IN BLUE: LIVE	141
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166	165	139	15	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
167	142	135	31	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
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169	150	149	21	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
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171	173	174	7	SOUNDTRACK BEACON 10506*/MCA (10.98/15.98)	COMMITMENTS-VOL. 2	118
172	167	142	30	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
173	160	128	13	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
174	NEW	1	1	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	174
175	172	176	34	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
176	166	125	17	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98 EQ/15.98)	HUSH	93
177	161	179	53	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
178	162	161	59	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
179	176	180	15	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
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182	163	156	34	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91...ENEMY STRIKES BLACK	4
183	182	183	81	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
184	183	198	50	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
185	158	106	215	ORIGINAL LONDON CAST ▲ POLYDOR 831273*/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
186	NEW	1	1	JULIO IGLESIAS SONY DISCOS 80763* (10.98 EQ/15.98)	CALOR	186
187	195	165	18	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
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189	181	181	66	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
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192	187	188	11	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
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199	190	196	108	WILSON PHILLIPS ▲ 5 SBK 93745*/ERG (9.98/13.98)	WILSON PHILLIPS	2
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SONY MUSIC BECOMING PROFIT CENTER FOR CORP.

(Continued from page 1)

with operating income of Sony's entertainment sector up 14% for the fiscal year ended March 31—while that of its electronics division sank 55%—the importance of music and motion pictures as profit centers has clearly eclipsed their role in supporting new Sony technologies.

"Entertainment will continue to play a significant role in the overall financial picture of Sony Corp.," comments Sony Music Entertainment Inc. chairman Michael Schulhof. "We got into the entertainment business four years ago when we bought CBS Records. We expanded that role two years ago with the purchase of Columbia Pictures Entertainment. During the entire four-year period, we have invested heavily to build and expand all aspects of our entertainment groups. The results of this current fiscal year are the beginnings of the return on those investments."

SMEI, which includes all of Sony's music operations outside of Japan, showed a sales rise of "at least" 11% and increased profits for the fiscal

year ended March 31, according to Schulhof.

Sony did not break out SMEI's revenues in its official financial report, which showed its worldwide music sales declining 7.4% (Billboard, May 30). However, the company estimated that, if calculated on a straight comparative basis (without including the half-divested Columbia House operations from the prior-year figure), its global music sales would have jumped 11% in the 1991 fiscal year. Since revenues of SMEI Japan increased by the same amount, SMEI sales were also up 11% or more, Schulhof confirms. Subtracting Japanese sales from Sony Music's worldwide take of \$3.29 billion indicates SMEI revenues were about \$2.59 billion for the year.

That total does not include Sony's 50% share of revenues from Columbia House, which is now half-owned by Time Warner. Sony estimates that, if its share of club sales were included, its music revenues would approach \$3.8 billion.

While he declines to reveal the profits of the music division, Schulhof notes that Sony's music and filmed entertainment groups together posted earnings before interest, taxes, depreciation, and amortization of \$845 million for fiscal 1991. "That's a very strong performance for our entire entertainment sector," he says. "Sony Music U.S., Sony Music International, and Sony Pictures worldwide all had strong earnings growth during the fiscal year just ended."

EMPHASIZES SYNERGY

Schulhof says he is pleased by the cooperation between Sony's music and film units. "The synergy is working better than I'd hoped," he notes. "There is an atmosphere of cooperation between the record company and the film company that has started to show itself in a variety of ways."

He cites Sony Music's handling of the soundtrack to "My Girl," which appeared several weeks before Sony Pictures released the film. At the same time, Schulhof notes, Sony Music issued a music video of the Temptations' title song with scenes from the movie featuring its child stars, McCauley Culkin and Anna Chlumsky. As a result, he says, "the word of mouth when the film opened was very strong. The film performed better than all of our expectations, and it sold several hundred thousand soundtracks as well. We have been doing the same kind of approach on every film project we can."

Underlining Sony Pictures' close collaboration with its sister company, he adds, "Many times, the film people don't want to allow scenes from the film to be shown in a videoclip prior to the film's release. It's not uncommon to release a soundtrack before the movie, but it's very uncommon to get use of film scenes before a theatrical release."

Schulhof also notes that Sony act Kris Kross, which has the No. 1 single on the Hot 100 and the No. 1 album on The Billboard 200, will appear in "Poetic Justice," the forthcoming Sony film directed by John Singleton, and that its music will also be heard in the movie.

Domestically, Sony Music's overall Billboard chart share for 1991 was almost unchanged at 17%, while those

of market leader WEA and of CEMA, Sony's closest competitor, both diminished.

Sony's Columbia Records was again the top label on The Billboard 200, taking 12.6% of the point total for the year. It also moved from No. 2 to No. 1 on the R&B side, with 10.1% of the total.

Epic Records, Sony's other major imprint, added share on the R&B chart with 5.4%, but slipped a bit to 4.4% on The Billboard 200. Right now, however, Epic is hot with album hits by Michael Jackson, Pearl Jam, Ozzy Osbourne, Luther Vandross, Stevie Ray Vaughan, and Firehouse.

DUAL KNOCKOUTS

Sony Music scored two No. 1 knockouts in fiscal 1991 with Michael Jackson's long-awaited Epic album "Dangerous" and Michael Bolton's Columbia smash "Time, Love And Tenderness." Sony's female stars also delivered in the top five of The Billboard 200: Mariah Carey's triple-platinum sophomore Columbia release "Emotions" followed through on her sextuple-platinum debut, peaking at No. 4, while Gloria Estefan notched a platinum comeback with her No. 5 entry "Into The Light."

Public Enemy's Def Jam/Columbia "Apocalypse 91: The Empire Strikes Black" hit No. 4 on The Billboard 200, and a pair of other Sony releases peaked at No. 7 on the chart: Luther Vandross' Epic album "Power Of Love" and Ozzy Osbourne's Columbia set "No More Tears." Stevie Ray Vaughan's posthumous "Sky Is Crying" climbed to No. 10.

Rounding out Sony's top 20 successes for the fiscal year were Harry Connick Jr.'s "Blue Light, Red Light" (the Columbia release rose to No. 17) and 3rd Base's Def Jam/Columbia album "Derelicts Of Dialect" (which hit No. 19).

The biggest new artist for Sony was undoubtedly C&C Music Factory, whose Columbia debut, "Gonna Make You Sweat," topped out at No. 2 on The Billboard 200 and sold in excess of 3 million units.

On the hard rock side, Sony's new-artist success stories were all long-term development propositions that built up sales with lengthy tours: Firehouse, whose eponymous album

went platinum after nearly a year on the charts (and scored a top five single hit with "Love Of A Lifetime") and two gold entries from the Seattle area, Pearl Jam and Alice In Chains.

While Canadian star Céline Dion's Epic debut, "Unison," peaked at No. 74, it set the stage for her self-titled sophomore album, which is currently climbing The Billboard 200.

While Columbia's Nashville division rode high on the Top Country Albums chart with such established tal-

(Continued on page 83)

Sony Acts Fire Up Hot 100

LOS ANGELES—Sony Music acts light up the Hot 100 Singles chart this week: For the first time since 1984, the company has six of the top 10 singles in the country.

Kris Kross' "Jump" holds at No. 1 for the fourth week; Mariah Carey's "I'll Be There" climbs to No. 4; Joe Public's "Live And Learn" stands at No. 6; Sophie B. Hawkins' "Damn I Wish I Was Your Lover" holds at No. 7; Michael Jackson's "In The Closet" occupies the No. 8 slot; and Céline Dion's "If You Asked Me" enters the top 10 at No. 9.

Joe Public, Hawkins, and Carey are Columbia artists, Jackson and Dion are on Epic, and Kris Kross is with the Columbia-distributed Ruffhouse label.

Comments Sony Music president Tommy Mottola, "The great news is that three of the six Sony Music artists in the top 10 are debut artists and two are just on their second album, Céline Dion and Mariah Carey."

The last time Sony turned the same trick on Billboard's Hot 100 was during the week of June 30, 1984, when the company (as CBS Records) placed top 10 singles by Bruce Springsteen, Huey Lewis & the News, Cyndi Lauper, Billy Idol, Deniece Williams, and Mike Reno & Ann Wilson.

BETWEEN THE BULLETS



by Geoff Mayfield

JUMP BACK: Compared with the tallies on last week's chart, sales declined on both **Kris Kross** and the **Black Crowes**, but when the dust cleared, the young rap act from Atlanta reclaimed the top slot on The Billboard 200. Unit sales on Kris Kross' debut fell by less than 10%, while the Crowes' sales fell by more than 30%. The gap between No. 1 and No. 2 is 14%. Last week, when the Crowes bowed at No. 1, the Georgia rockers led Kris Kross by 16%.

BIG SPLASH: The phones at Billboard have been ringing off the wall since word got out to the consumer media that country rookie **Billy Ray Cyrus** bowed at No. 4 on The Billboard 200 while displacing the venerable **Garth Brooks** atop Top Country Albums (see Country Corner, page 28). At The Musicland Group, the largest U.S. music chain, Cyrus was the week's top seller. With the sales success of his "Achy Breaky Heart" single, plus widespread country radio and video play for the same catchy song, Cyrus built handsome momentum for his album's release. Although top 40 radio resisted Brooks, some of the format's stations are jumping on the Cyrus bandwagon, which could help push the album even higher.

OPRAH STRIKES AGAIN: Oprah Winfrey has landed on prime-time television, and **Michael Bolton** is glad she did. Bolton appeared on the well-publicized inaugural edition of Winfrey's periodic ABC specials, which aired May 19, and enjoyed a huge sales surge that moves "Time, Love And Tenderness" ahead 14 places to No. 14, on a gain of more than 40%, and pushes "Soul Provider," his previous release, up 47 rungs to No. 78 on an increase of more than 55%. This marks the first time one artist has won both the Top 20 Sales Mover and the Power Pick awards in the same week since we introduced those features at the start of this year. At the same time, an earlier Bolton title, "The Hunger," invades the Top Pop Catalog chart at No. 34. Bolton previously got a sales boost from Winfrey's daytime show, as also happened for such artists as **Yanni**, **Oleta Adams**, and **Luther Vandross**.

VIDEO BLAST: The home video release of "The Commitments" continues to churn sales for both volumes of the film's soundtracks, which re-entered The Billboard 200 two weeks ago (Between The Bullets, May 23). Last week, the first soundtrack earned the Power Pick. This week, it sees a gain of almost 15% as it moves 77-68, while "Vol. 2" moves up to No. 171.

DOWN, BUT UP: Sales of titles on The Billboard 200 fell by roughly 2% compared with last week, but sales on the other charts SoundScan provides to Billboard are up slightly. Volume on Heatseekers rose by 2.5%, on Top Pop Catalog by 2%, on Top POS Singles Sales by 1.6%, and on Top Country Albums by 1.5%.

STEADY CLIMBERS: Since the point-of-sale chart system bowed in May 1991, the consumer press—and many industryites—have focused on albums that debut high, and fall from those debut positions. But, it is worthy to note that several artists have been able to build steady sales increases. Current examples of artists who have moved up consistently include **Das EFX** (No. 27), **Céline Dion** (No. 48), **Arrested Development** (No. 60), and **Sophie B. Hawkins** (No. 74).

ROCK THE VOTE ASSISTS PASSAGE OF 'MOTOR' BILL

(Continued from page 8)

renew drivers' licenses.

The bill has already been passed by the House, and the Senate version is expected to win House approval in less than three weeks, according to staffers.

Referring to Rock the Vote, an aide to bill sponsor Sen. Wendell H. Ford, D-Ky., says, "Oh, yeah, they were helpful. Of course, there was a larger coalition of groups active in this effort, from People for the American Way to the NAACP, and they all contributed, but certainly the Rock the Vote effort to get support from young people really worked."

A Senate Rules Committee staffer put the Rock the Vote effort in a similar perspective: "They weren't what you'd call the early heavy-hitters on the bill, you know, like the League of Women Voters, and they didn't take part in the drafting or getting co-sponsorship, but their efforts, especially in demonstrating that voter

registration on college campuses works, and getting young people to write in to their senators, were influential and helpful."

So the "Dear Senator" postcards write-in effort on the back of a number of CD longboxes and the rock and rap artist public service announcements worked?

"Yes, it did," said the staffer. "Along with grass roots lobbying by other groups, too."

A Rock the Vote announcement after the vote said that nearly 50,000 postcards had been mailed to members on Capitol Hill.

The Bush Administration opposes the measure, and several Republicans have said that Bush will veto the measure, although there has been no official word from the White House.

The bill does not yet have enough Senate votes to override a veto, but proponents of the measure are hoping to win more override votes.

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BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Munch, Munch. Aside from a two-week run last July, Nemesis' "Munchies For Your Bass" has been absent from The Billboard 200, and the Dallas-based act never made the Hot Rap Singles chart. But, the album has sold steadily. It is one of only four titles to have appeared on Heatseekers for each of the 33 weeks the chart has been published.



Sassy. Sass Jordan's roots-rock music sounds like an American invention, but the strong-voiced Impact rookie was born in the U.K. and raised, from age 10, in Montreal. "Make You A Believer," her first video, is in rotation on MTV, and she has just started a 29-city tour warming up for new Texas supergroup Arc Angels.



Riding High. A modest increase in sales holds "Sacred Ground," the sophomore album by McBride & the Ride, at No. 3 on Heatseekers and No. 27 on Top Country Albums, but increased radio play on the album's title track yields a bullet, as it moves 8-5 on Hot Country Singles & Tracks. The always-traveling band has been playing dates in California.

STILL THE 1: **Spice 1**, with a 4% gain in unit sales over last week's tally, holds at No. 1 on Heatseekers, while making a 124-119 jump on The Billboard 200.

The West Coast rapper has been the No. 1 Heatseeker in the Pacific region for five of six chart weeks, and has been No. 1 in the Mountain region for all of those six weeks.

BASS BOOMS: Look what Heatseeker graduate **D.J. Magic Mike** started. Of the 40 titles on the current Heatseekers list, four, or 10%, feature either bass or bass-influenced content. Leading the pack is the independently distributed Sarasota, Fla.-based Newtown label, which logs bullets for **Techmaster P.E.B.** at No. 5 and **Bass Boy** at No. 8.

Both Newtown titles turn in good showings on The Billboard 200, too. **Techmaster P.E.B.**, on an 11% increase, moves up 15 places to No. 149. **Bass Boy's** 51% gain pushes his debut onto the big chart at No. 174.

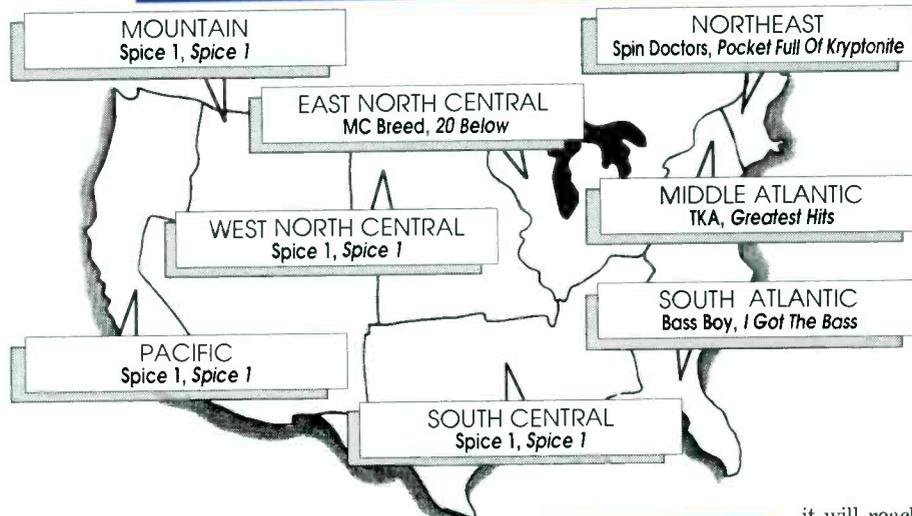
The other bass purveyors on Heatseekers are **Nemesis**, at No. 21, and **Bass Patrol**, which bullets at No. 25. It should be noted that although Nemesis' sound is bass heavy, the Dallas act's sound is not the sort of pure bass that one would associate with the South Florida scene. The Profile act has been a steady seller in such states as Colorado, Nevada, Mississippi, Arkansas, Alabama, and its home state of Texas. Nemesis recently got a lift in Indianapolis when a station there, unsolicited by Profile's promotion department, began spinning "Munchies For Your Bass," the album's title track.

BITS AND PIECES: **Jon Secada** debuts at No. 193 on The Billboard 200, although in the South Atlantic, the Miami-based singer is overtaken by **Bass Boy**. . . Although **Spin Doctors** slide down five places on Heatseekers, they move to No. 1 in the Northeast and hold at No. 2 in the Middle Atlantic. . . Watch out for **Super Cat**. Among Heatseekers, the new Columbia act's "Don Dada" ranks No. 3 in the Middle Atlantic, No. 18 in the

Northeast, and No. 21 in the South Atlantic. He enters Top R&B Albums at No. 98.

DECLARATION OF GWAR: Metal Blade's **GWAR** released "Phallus In Wonderland," its longform video, May 26, an event

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. MC Breed, 20 Below	1. Bass Boy, I Got The Bass
2. Cause & Effect, Another Minute	2. Jon Secada, Jon Secada
3. The College Boyz, Radio Fusion Radio	3. Confederate Railroad, Confederate Railroad
4. Techmaster P.E.B., Bass Computer	4. Techmaster P.E.B., Bass Computer
5. Spice 1, Spice 1	5. Poison Clan, Clan's Rally
6. Chris Bender, Draped	6. Bass Patrol, The Kings Of Bass
7. Cracker, Cracker	7. McBride & The Ride, Sacred Ground
8. McBride & The Ride, Sacred Ground	8. Cause & Effect, Another Minute
9. Bass Boy, I Got The Bass	9. TKA, Greatest Hits
10. Arc Angels, Arc Angels	10. Primus, Sailing The Sea Of Cheese

that may revive interest in "America Must Be Destroyed," which recently had a four-week run on Heatseekers. And, even if you don't buy the video, the in-your-face metal band could still end up on your home screen. Its "GOR-GOR" video has tested well on MTV's Headbangers' Ball, and the cameras from "Entertainment Tonight" were supposedly set to shoot the band's May 29 show in Hollywood for use in an upcoming segment about moshing (unknown is whether "ET" will think to interview Billboard's Ed Christman on that topic).

The band recently showed up on local newscasts in Atlanta, Dallas, and Austin, Texas. Further, **GWAR** manager **Sleazy P. Martini** and lead singer **Oderous Urungus** are slated to be guests on an upcoming edition of "The Wally George Show," which is syndicated in 165 markets. Given George's ultraconservative views, that could shape up to be quite a confrontation.

DEVELOPING: "If I break just one band this year it has to be the Men," says PLG national sales director **Dave Yeskel**. Yeskel reports the Polydor act has gotten play from more than 100 rock stations; it has reached as high as No. 28 on Billboard's Album Rock Tracks chart, and appears as if it will reach even higher. Key airplay markets include Dallas, Houston, Atlanta, San Francisco, Seattle, Pittsburgh, Cleveland, and Phoenix.

Yeskel says that in most of the markets where the Men have been played, he's seen steady sales growth. Robust sales have been reported by the St. Louis-based **Streetside Records** and by **Tower Records** stores in the Northwest and Phoenix. . . **Mitch Malloy** got exposure New York recently when the RCA rookie met an especially devoted Mitch Malloy fan on "Jane," a local TV talk show hosted by Sassy editor Jane Pratt.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fittom and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	6	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1
2	4	7	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
3	3	4	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
4	2	6	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
5	7	23	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
6	9	3	MC BREED WRAP 8109/JCHIBAN (9.98/15.98)	20 BELOW
7	5	15	CAUSE & EFFECT SRC 11019/ZOO (9.98/13.98)	ANOTHER MINUTE
8	15	5	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
9	8	8	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
10	6	33	PRIMUS INTERSCOPE 91659/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
11	12	3	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA
12	18	4	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
13	11	6	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
14	17	4	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED
15	14	15	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
16	10	13	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
17	19	11	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
18	13	10	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
19	20	6	CURVE ANXIOUS 92108*/CHARISMA (9.98/13.98)	DOPPELGANGER
20	16	33	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	25	33	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
22	21	11	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
23	27	9	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
24	30	32	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
25	26	6	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
26	23	6	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
27	22	7	ROXY BLUE GEFFEN 24464* (9.98/13.98)	WANT SOME?
28	24	8	KATHY TROCCOLI REUNION 24453*/GEFFEN (9.98/13.98)	PURE ATTRACTION
29	—	1	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN
30	31	5	OBITUARY R/C 9201*/ROADRUNNER (9.98/13.98)	THE END COMPLETE
31	29	33	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
32	—	1	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG
33	—	1	CHRIS WALKER ELEKTRA 61136* (9.98/15.98)	FIRST TIME
34	35	5	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
35	38	2	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
36	28	8	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
37	36	16	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND
38	33	2	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE
39	32	23	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
40	34	5	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER

Rentrak Cites Guarantees In Reporting Loss; Revenues Up 23% In Yr.

■ BY DON JEFFREY

NEW YORK—Rentrak Corp., the pay-per-transaction home video distributor, says financial guarantees made to video suppliers on a title-by-title basis caused a net loss in the past fiscal year.

For the 12 months that ended March 31, Portland, Ore.-based

Rentrak reports a \$232,721 loss. The year before, it posted a \$1.29 million net profit.

But revenues jumped 23% to \$47.4 million from \$33.9 million a year ago. They were up because Rentrak increased the number of retailers in its PPT system to 2,184 from 1,805. The rate of growth, though, was slower than in previ-

ous years.

Ron Berger, chairman of Rentrak, says the slower rate was due to "consolidation" among video retailers and to "an increase in the number of retailers failing because of economic conditions." He also notes that Rentrak tightened the requirements for joining the PPT system. "We don't accept tiny re-

tailers that we think are high-risk."

Under PPT, retailers return half of the rental fees on leased videos to Rentrak, which shares that revenue with video suppliers.

Rentrak's net loss was the result of a \$1.5 million writeoff to cover title-by-title guarantees made to suppliers. For some titles, actual revenues did not cover the paid-out guarantees.

Berger says, "We never missed on our guarantees until the Gulf war. Then a number of titles didn't earn out."

He adds that because Rentrak will no longer make guarantees on a title-by-title basis, the writeoff will not recur.

However, that new policy does not apply to what Rentrak calls "output agreements." Berger says, "In the last fiscal year we advanced \$10 million to two [suppliers]; in exchange, we got long-term output agreements by which they agree that substantially all product will be on PPT. We expect to continue guarantees for all output."

Berger estimates that about 130

companies provide videos to Rentrak and that half of the 20 biggest suppliers make "substantially all" of their titles available through PPT.

For the fourth quarter of the past fiscal year, Rentrak reports a net profit of \$320,162 on revenues of \$12.5 million, compared with net profit of \$583,031 on revenues of \$10.2 million a year earlier.

Meanwhile, Rentrak's joint venture, Rentrak Japan, in a restatement of earnings, reports net profit of \$21,578 for the fiscal year, compared with a profit of \$9,225 the year before. Revenues climbed to \$23.4 million from \$12.5 million.

The next phase of Rentrak's growth is in Europe. Its principal partner in the expansion is Culture Convenience Club Ltd., the Japanese video retailer with whom Rentrak shares the joint venture in Japan. Berger says the venture is "seeking European partners for individual countries" and that "negotiations are under way."

The company's stock closed at \$6 a share in the over-the-counter market at press time. Its 52-week price high has been \$11.125.

SONY MUSIC BECOMING PROFIT CENTER FOR CORP.

(Continued from page 81)

ents as Dolly Parton (whose "Eagle When She Flies" hit No. 1 and went gold) and Ricky Van Shelton (whose "Backroads" went to No. 3 and went platinum), Sony's country operation had a couple of stars in the making.

Behind her Grammy-winning hit "Down At The Twist And Shout," Mary-Chapin Carpenter went gold with her Columbia album "Shooting Straight In The Dark," while Collin Raye parlayed his No. 1 single "Love, Me" into a No. 7 country album for Epic, "All I Can Be."

Traditional powers Michael Jackson, Public Enemy, Luther Vandross, EPMD, and Peabo Bryson hit No. 1 on the Top R&B Albums chart for Sony labels in 1992. But newcomer Shabba Ranks also hit the peak of the chart with his label debut, "As Raw As Ever," while Ruffhouse/Columbia rap act Cypress Hill also burst into the top 10 of the R&B list with its bow. Alexander O'Neal's Tabu release "All True Man" made a strong showing early in the year, rising to No. 3, while Carey showed her cross-format muscle by attaining No. 6 on the chart.

INTERNATIONAL SUCCESS

Since the industry dollar shipment figures from the Recording Industry Assn. of America were up only 3.9% for last year, and Sony's domestic chart share held steady, it would appear that SMEI's 11% revenue gain received a tremendous boost from Sony Music International.

According to Bob Summer, president of Sony Music International, the division's success "stems from a broad range of product," especially titles by Carey, Bolton, and Jackson.

Following the pattern of his previous releases, Jackson's "Dangerous" has sold 7 million units outside the U.S., compared with 4 million domestically, in its first six months of release. Summer notes that Jackson's album has "strong continuing sales on the eve of his major tour launch in Munich June 27."

In the past year, Summer says, Sony has placed extra emphasis on local repertoire. "Expanded local investment in the U.K. and Europe, the formation of the European Licensed Label Division, and a commitment to pan-European and pan-Latin marketing all contributed to local artist success," he points out. "Additionally, there is a sharp focus on Canadian and Australian repertoire."

In Latin America, he says, "Sony, overall, is the dominant music company. I expect significant growth [there] over the next few years, with the variable being the timetable for Brazil to emerge from its current malaise."

He adds that "we are also seeing dramatic growth in the Pacific Rim" and that Sony has high hopes that China "will be a significant market in the future."

UNIT SALES DECLINE

While international sales volume is continuing to rise industrywide, some observers estimate global unit sales for 1991 were down by 2%-8% (Billboard, May 2). Sony reports its unit volume outside Japan rose 4% last year, but Schulhof is still disturbed by the overall trend.

"It's important for us and our future that we find ways to stimulate consumer demand for music," he says. "It's one of the reasons why Sony believes in and is supporting the introduction of new technologies, particularly the MiniDisc, because it is very important to find ways to motivate people to make music a greater part of their lives. . . ."

"The reason for the [unit sales] decline is entirely traceable to tape cassettes. The CD format is still growing rapidly; LP is already zero; and the tape configuration has declined for the last year and a half. People love random access. They love the features of an optical system. The record industry must find a way to make music an easier part of people's lives, and MiniDisc is one of the ways that happens."

Schulhof predicts that it will take six months to a year before MD becomes an established format. "By the fall of 1993, I'd expect the sales to be meaningful by record-industry standards," he says.

Looking back at 1991, he concludes that it was artistic talent that made the difference for Sony Music. "I give the credit to the people in our company for having a sense of taste and artistic judgment and recognizing talent and working with it. Ultimately that is the measure of success in any creative business."

SONY SETS LAUNCH OF MINIDISC PORTABLE UNITS

(Continued from page 8)

software. The MD format converter and the MD address generator will be on sale to manufacturers from June.

Key MD components went on display May 27 at the Consumer Electronics Show in Chicago, which closes Sunday (31).

Sony will begin manufacturing blank MD discs in June, with initial monthly production set at 300,000 units. A 74-minute blank MiniDisc will sell for about 1,000 yen (\$7.75), according to a Sony spokesman.

Sony president Norio Ohga says he expects prerecorded MDs to sell for about the same price as CDs.

Sony says it expects 500 MD software titles to be available in Japan when the hardware is launched in November, with Sony Music Entertainment (Japan) accounting for about 170 of those. Sony says its pressing facilities in Japan, Austria, and the U.S. will have a total monthly production capacity of 1.5 million discs by the end of this year.

ARISTA PREPS HEAVY RELEASE SCHEDULE

(Continued from page 12)

released no more than two albums for the label, Davis reports domestic or international sales in excess of 500,000 for the KLF, Annie Lennox as a solo artist, Exposé, the Jeff Healey Band, Stansfield, TLC, Jackson, Dayne, Brooks & Dunn, Diamond Rio, Candy Dulfer, Snap, Tillis, and Curtis Stigers.

"We have, in the last two years, developed this aggressive array of new artists across the board," he says.

Although the label has a roster of some four dozen artists, Arista released only 17 albums during its current fiscal year, which concludes June 30. By contrast, it plans to release as many as 40 new albums during its next fiscal year.

"Just by a coincidence of creativity, albums that had been scheduled for this year are now coming in the next fiscal year" beginning in July, says Davis.

Artists on Arista's Nashville division took home five awards from the Academy of Country Music April 29, the largest number garnered by any Nashville label.

Davis notes that several new projects are expected from the LaFace label, in which Arista is partnered with the production team of L.A. Reid & Babyface. The first of these is the soundtrack for Eddie Murphy's film "Boomerang," featuring performances by Babyface, Johnny Gill, Boyz II Men, P.M. Dawn, A Tribe Called Quest, Keith Washington, Grace Jones, and the LaFace cartel of

TLC, Highland Place Mobsters (formed by TLC producer Dallas Austin), Damian Dame, and Toni Braxton. The disc is out June 23.

The soundtrack to the film "Bodyguard," co-starring Whitney Houston and Kevin Costner, will be followed later this year by either another Houston studio album or a greatest-hits set, says Davis.

Davis reports the label has advanced its annual convention from December to September, "to launch all of this product."

DCC To Sell For CD Price Equivalent

NEW YORK—PolyGram Records confirmed last week here that it will sell prerecorded digital compact cassettes to retailers for the same price at which it wholesales front-line CDs (Billboard, May 30). According to a PolyGram representative, all the other labels involved in the launch plan to price their DCCs at the same level, meaning the configuration will initially retail for \$12-\$17 in the U.S.

Within a year, PolyGram intends to sell DCC catalog at budget-line and midline CD prices, which translate into retail prices ranging from \$8-\$12.

As previously reported, PolyGram and Philips plan to have a total of 300-500 titles available from most of the major labels in time for the DCC launch in September.

KEN TERRY

RESTLESS EXPANDS

(Continued from page 10)

are cooperating on deals regarding a number of unsigned acts that may be priced for Interscope by the Restless machine, Regis says.

Restless was reactivated about a year ago following a management buyout from then-owner Enigma Entertainment. The label reports gross sales in excess of \$3.2 million in the first six months of operation since its purchase from Enigma.

The independent label's alternative roster includes the Cramps, the Zeros, and Marvin Etzioni. Distributors include Relativity Entertainment Distribution, Dutch East India Trading, Twin City Import Records Inc., and Navarre Corp.

LIVE SEEKING ADVANCE

(Continued from page 8)

30-day grace period on the payment. It will not be in default on the bonds until June 14.

Analyst Keith Benjamin of Ladenburg, Thalmann & Co., says, "There's no question they need some leeway on this payout. The question is, what will bondholders agree to settle for: a lower interest rate, lower principal, or equity?"

The company's stock has been trading lately at about \$2 a share. Benjamin says that is because "the assumption is that ownership will be transferred from the common holders to the bondholders."

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Boyz II Men Manager Rountree Fatally Shot In Hotel Scuffle

BY JANINE McADAMS

NEW YORK—The road manager for multiplatinum Motown act Boyz II Men was shot and killed May 25 in a posh Chicago hotel during an alleged robbery attempt. Another member of the group's entourage was shot in the knee.

The fatal shooting of Roderick "Khalil" Rountree, 36, occurred at about 5 a.m. at the Guest Quarters Suites Hotel, where Boyz II Men were staying after their appearance at the Rosemont Horizon theater on Hammer's "Too Legit To Quit" Tour. Hammer and members of his performing entourage were also staying at the hotel.

None of the members of either act was involved in the altercation.

According to an account in the Chicago Sun-Times, Chicago police say three young men entered the hotel and were knocking on doors and causing a disturbance on the 27th floor, where the acts and their road crews were quartered. Rountree entered the hallway to find out what was wrong and was assisted by another crew member, Qadree El-Amin, 28, who also came into the hall from another room. The two struggled with the three intruders, forcing them into an elevator in an attempt to escort them to lobby security. Rountree and El-Amin were shot in the elevator.

Both were rushed to Northwestern Memorial Hospital. Rountree was pronounced dead on arrival; El-Amin was listed in fair condition after knee surgery.

Police believe that one of the three suspects was also wounded in the incident. As yet, no arrests have been made. But a spokesman for the Chi-

cago Police Area 6 Crime Unit says several individuals have been taken into custody and some arrests are expected soon.

The "Too Legit To Quit" Tour has continued its scheduled stops without Boyz II Men, playing one date at Minneapolis' Met Center May 26 and the Dane County Coliseum in Madison, Wis., May 27, with other featured acts Doug E. Fresh and Jodeci. Boyz II Men returned to Philadelphia, their hometown, immediately after the shooting; though Motown has not confirmed their schedule, the act is expected to rejoin the tour this week.

Rountree, a native of Canoga Park, Calif., was a 20-year industry veteran who had worked in various managerial and support capacities for a number of groups, including Harold Melvin & the Blue Notes and the Manhattan. In the early '80s, Rountree had been part of the road crew for New Edition, which had included Bobby Brown, who discovered and manages Boyz II Men.

In a statement released through Motown, Boyz II Men said, "Khalil was more than just our tour manager; he was a father figure and friend to us. His death is a tremendous tragedy."

Added Bivins, "Khalil Rountree has been a part of my life since I was 12 years old as a member of New Edition. He was an important part of my management team and his death hurt me deeply."

"The death of Khalil Rountree was a senseless act of violence," said Jheryl Busby, president/CEO of Motown Records. "We have lost one of the true free spirits in our industry and Motown has lost a trusted friend. My heart goes out to his family."

Uni Discounts Midline Product Also Revises Front-Line Returns Policy

BY ED CHRISTMAN

NEW YORK—In separate policy changes, Uni Distribution has initiated a year-round discount for midline product, while revising its returns program for front-line product.

As of Monday (1), Uni will provide a 7% year-round discount for all midline cassettes and CDs. The lines impacted by the change are cassettes carrying the equivalent of \$7.98 list price and CDs with the equivalent list price of \$12.98. Uni already uses a similar policy for its budget lines.

For its ongoing incentive program, Uni is charging a 20% penalty on all returns, with no incentive discounts on purchases. Credits for returns are based on the last-out-first-in system.

To kick off the program, Uni is offering an additional 60 days dating for all orders placed between Monday (1) and June 26.

"The trend in the industry has been to offer discounts on budget and midline titles on a quarterly basis, which is what we have been doing," says Luke Lewis, Uni senior VP of audio sales and distribution. "But that causes accounts to project their needs, which can become risky."

In the past, according to Lewis, some accounts have miscalculated and over-ordered, which created return problems, or underordered and

remained out of stock, waiting for the program to be offered again.

With the new policy, accounts "are afforded the opportunity to buy on a steady basis," he says. "They will be more inclined to stay in an in-stock position and not project and buy too many or too few."

Lewis says Uni will be very aggressive in promoting the program.

As for its return formula, Uni has increased both the incentive credit on purchases and disincentive penalty on returns for CD and cassette albums. For both CDs and cassettes, the new formula, effective Monday (1), applies a 1.7% discount on all purchases and a 10% penalty for all returns for a 17% break-even. Previously, CDs carried a 0.75% discount and a 5% penalty for a 15% break-even, while cassettes carried a 1% discount and 5% penalty for a 20% break-even.

The change in the formula allows those accounts that manage their inventory well to pocket more money, Lewis says. He notes that a lot of accounts return sellable goods and then reorder them at a later date. "What we really want to do is to encourage our customers to recycle product more than they are," he explains.

Uni has also eliminated its oddlot price, replacing it with a 15-cent loose-pick charge on all titles except for those in the single configurations.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

BANNER YEAR FOR EMI MUSIC

EMI Music achieved its highest sales and profits in its 93-year history in the year ended March 31. At \$1.81 to the British pound, the Thorn-EMI group produced revenues of \$2.04 billion and a profit of \$226.43 million. It's the first year in which Thorn-EMI has specifically stated the music unit's figures.

SWINDEL, HEYWARD EXIT VIRGIN

Virgin Records senior VP/GM Jim Swindel resigned from the label May 27. Also leaving their posts at the label are senior VP of black music promotion Sharon Heyward, who exits Monday (1), and senior director of crossover promotion Iris Dillon, who leaves Friday (5). Dillon will join PolyGram Label Group in New York in a similar capacity June 29. Their departures are seen by some as a prelude to the consolidation of Virgin and its sister label Charisma (The Billboard Bulletin, May 23)... Also within the Virgin setup, look for its U.S. music publishing operation to keep its creative departments intact and apart from EMI's music publishing interests in the wake of the expected closing Monday (1) of Virgin's sale to Thorn-EMI, although it will report to EMI publishing chief Marty Bandier.

SEEK JAPAN RENTAL TIME REDUCTION

The Japan Record Rental Commerce Trade Assn. formally asked the government May 28 to revise copyright law such that for-

eign producers' rental-right period be reduced from the 12 months the legislation currently calls for. The group, which didn't specify the length of reduction, accused labels of "abuse" of their right following their insistence on banning rental for the full year after release.

LEEDS LEVY FORMS MAIL-ORDER CO.

Leeds Levy, former president of MCA Music, has launched the direct-marketing mail-order firm *Insomnia Records* with partner *Dave Hansen*, formerly of *Doctor Dream Records*. The alternative rock mail-order catalog features best-sellers from such independents as SST, Triple X, Alias, Twin/Tone, and Doctor Dream, among others. *Insomnia* hits the streets in June.

TOMMY BOY ADDS TO DISTRIB DEALS

Tommy Boy Records and Bill Stephney have entered a joint venture called *Stepsun Music Entertainment*, set to release hip-hop product through Tommy Boy's independent network of distributors. Stephney, producer and co-creator of *Public Enemy*, co-founded *SOUL Records* and is a former VP/GM of *Def Jam*. Tommy Boy, meanwhile, recently inked a pact to distribute the *Livin' Large* rap label, an independent offshoot of *Warner Bros.' Cold Chillin'* imprint. *Livin' Large* 12-inch/maxi-singles by *Roxanne Shante* and *L.B.'s* were released May 26.

AUSSIE WARNER CHIEF LEAVES

Warner Music Australia chairman Paul Turner, who has helmed the firm since 1970, resigned his post, reportedly for health reasons.

BLAYA SHIFTS TO TELEMUNDO

Five days after resigning his post as acting president of rival network *Univision*, *Joaquin Blaya* was named president and CEO of Spanish-language network *Telemundo* May 27. *Univision* is slated to be sold by owner *Hallmark Cards Inc.* to an investor group headed by *A. Jerrold Perenchio*, *Grupo Televisa*, and *Venevisa*. Blaya was reported to be unhappy with the pending sale when it was announced April 8, and failed in a bid with others to buy *Univision*. Complicating things, however, is Blaya's noncompete clause in his contract with *Univision*, a matter he seeks to resolve in a court action filed May 22 in New York.

OK SUPER CLUB SALE TO PHILIPS

The shareholders of *Super Club Holding & Finance* voted 98% in favor of selling the group's assets to *Philips*, which already held 51% of *SCHF* stock. *Philips* will pay minority shareholders \$4.60 in cash for each share.

SAVAGE TO BMG?

Bulletin hears that *Savage Records* is on the verge of switching from the *Uni Distribution* fold to the *BMG Distribution*.

Cyrus' Debut Set Soars Onto Chart

BILLY RAY CYRUS' "Some Gave All" crashes onto The Billboard 200 at No. 4, the highest entry by a debut album since 1963, when Billboard first combined its separate stereo and mono charts. Cyrus' album surpasses the No. 9 debut seven weeks ago of *Kris Kross'* maiden release, "Totally Krossed Out."

Kris Kross' lofty debut was due to its fast-rising single, "Jump," which was No. 3 on that week's Hot 100. Cyrus' hit single, "Achy Breaky Heart," isn't quite that far along: It jumps to No. 12 this week. Still, that's the highest that any country single has climbed on the Hot 100 since "To All The Girls I've Loved Before" by *Willie Nelson & Julio Iglesias* hit No. 5 in 1984.

Garth Brooks' "Ropin' The Wind" and "No Fences" albums, which paved the way for Cyrus' breakout success, remain lodged in the top 10 on The Billboard 200. "Ropin'" is No. 7; "No Fences" is No. 10. And "Wynonna," which opened at No. 4 seven weeks ago, is No. 19.

FAST FACTS: *Kris Kross'* "Totally Krossed Out" reclaims the No. 1 spot on The Billboard 200, dislodging the *Black Crowes'* "The Southern Harmony And Musical Companion." The rap duo's album first hit No. 1 two weeks ago by bumping out *Def Leppard's* "Adrenalize." These kids aren't messing around. In addition, their single, "Jump," holds at No. 1 on the Hot 100 for the seventh straight week, matching the longevity of last year's top hit, *Bryan Adams'* "(Every)thing I Do I Do It For You."

Kiss' "Revenge" enters The Billboard 200 at No. 6. It's already the veteran band's highest-charting album since "Love Gun" in 1977... Another top band

from the '70s, *Queen*, is No. 9 with "Classic Queen."

Industry notes: Mercury has three of the top six albums on The Billboard 200. *Billy Ray Cyrus* is No. 4, *Def Leppard* is No. 5, and *Kiss* is No. 6... And Columbia has four of the top seven singles on the Hot 100, three of them by brand-new artists—*Kris Kross*, *Joe Public*, and *Sophie B. Hawkins*.

Mariah Carey's "I'll Be There" vaults from No. 13 to No. 4 in its second week on the Hot 100. It's the fastest-rising single since *Michael Jackson's* "Black Or White," which was No. 3 after two weeks. Jackson, of course, also sang lead on the original "I'll Be There."

Arrested Development's "Tennessee," a recent No. 1 hit on the Hot Rap Singles chart, vaults from No. 18 to No. 11 on the Hot 100. Two other rap smashes are listed in the top five: *Kris Kross'* "Jump" and *Sir Mix-A-Lot's* "Baby Got Back."

Quincy Jones continues to recycle his old *Brothers Johnson* hits. *Tevin Campbell's* remake of "Strawberry Letter 23" enters the Hot 100 at No. 91, two years after the *Ray Charles/Chaka Khan* update of "I'll Be Good To You" cracked the top 20. Q produced both remakes. Now, who is he going to get to do "Stomp!?"

Iron Maiden's "Fear Of The Dark" falls from No. 12 to No. 30 in its second week on The Billboard 200... *XClan's* second album, "Xodus," debuts at No. 31. The group's first album, "To The East, Blackwards," peaked at No. 97 in 1990.

Jimmy Buffett's four-CD boxed set, "Boats Beaches Bars & Ballads," enters The Billboard 200 at No. 76, a solid debut for a \$58.98-list package. Buffett's loyal legion of parrotheads strikes again.



by Paul Grein

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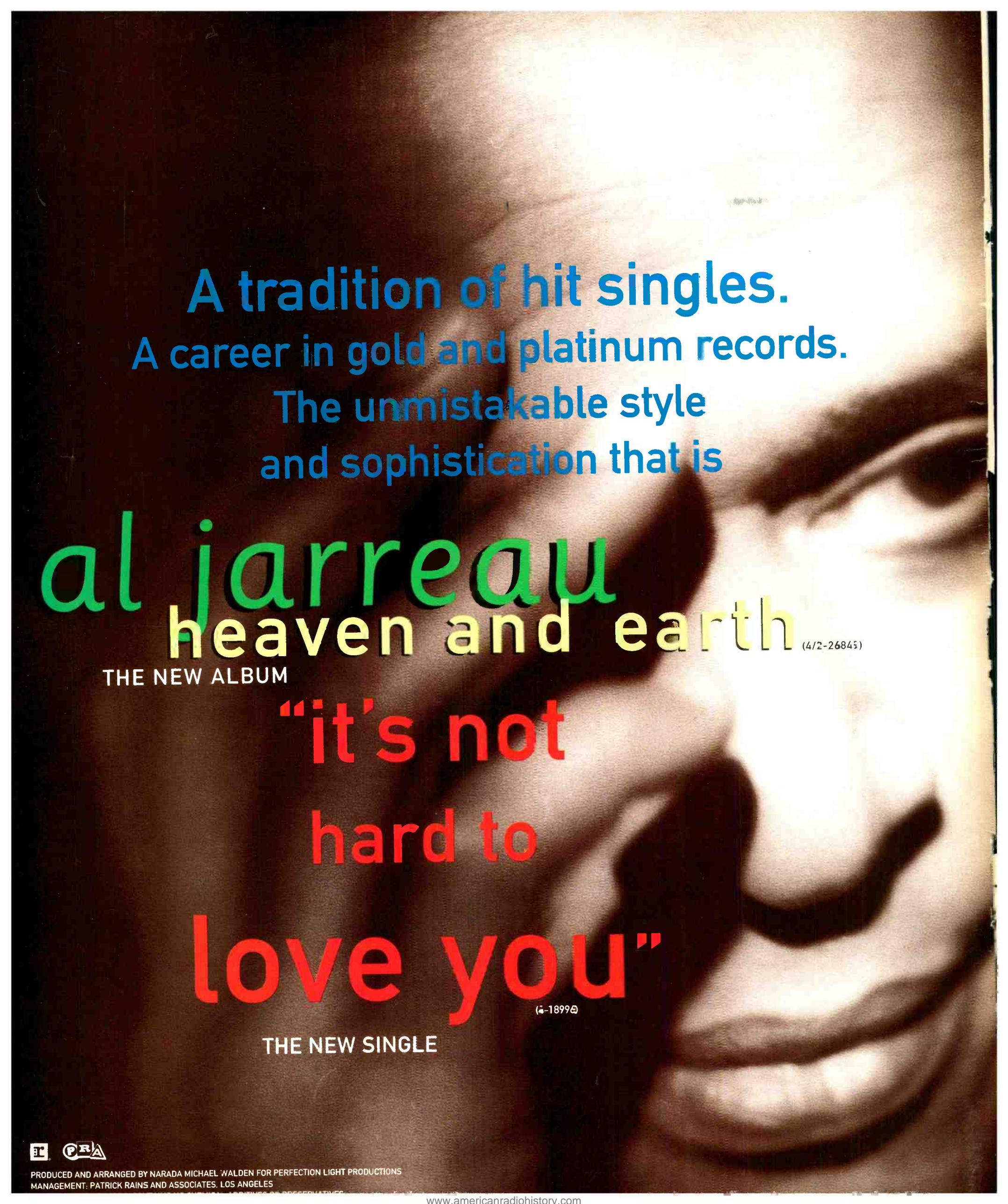
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