

\*\*\*\*\* 3-DIGIT 908  
BI GEE4EM740M099 90 04 0331  
MAR26 94 1 03  
MONTY GREENLY  
APT A  
3740 ELM  
LONG BEACH, CA 90807

**IN THIS ISSUE**

**PREMIO**  
**LO** 1992  
**NUESTRO**

A LA MUSICA LATINA

FOLLOWS PAGE 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 16, 1992

ADVERTISEMENTS



**LIDELL TOWNSELL & M.T.F.**  
HARMONY  
Lidell Townsell and M.T.F. (More Than Friends) turn it out with 12 new songs including the breakthrough smashes "Nu Nu," "Trust Me" and featuring the new single, "Get With U."



a PolyGram company

## L.A. Riots: Assessing The Aftermath Area Retailers, Venues, Labels Feel Impact

This story was prepared by Craig Rosen, Chris Morris, Deborah Russell, Jim McCullaugh, and Earl Paige.

LOS ANGELES—The rioting and arson that destroyed portions of Los Angeles after the April 29 acquittal of four L.A. police officers in the videotaped beating of motorist Rodney King rocked the music and home video industries.

Dozens of record and video retail outlets were burned down, damaged, and/or looted. Most L.A. labels evacuated their headquarters April 30, and many companies remained closed May 1. Most live-music sites in the city shut down as a result of a countywide curfew instituted April 30, and several large-venue shows were postponed or canceled.

Retailers were hit hardest in South Central Los Angeles and the Cren-

shaw district of the city.

Record stores that were completely destroyed included at least two chain outlets, Warehouse Entertainment's store at La Brea Avenue and Rodeo Road and Tempo Records and Tapes' Crenshaw Boulevard store, as

well as five mom-and-pop stores: Delicious Records on Vermont Avenue, Discoteca Bernal on Vermont, a Mid-City Records outlet on Manchester Boulevard, Ruby's Records on Crenshaw, and Just for the Records on

(Continued on page 25)

## Dion's Language Is Universal Artist Has Hits In French, English

BY LARRY LeBLANC  
and SUSAN NUNZIATA

TORONTO—The bilingual Céline Dion has proved that a French-Canadian artist can have international success without abandoning her cultural and linguistic roots.

On March 30, Dion celebrated her 24th birthday by dueting with Peabo

Bryson on the Oscar-nominated theme song "Beauty And The Beast" on the Academy Awards show. The next day, capitalizing on the Oscar television exposure, Epic Records released the Quebecoise singer's second English-language album, "Céline Dion," which this week jumps to No. 58 on The Billboard 200. The leadoff single, Diane Warren's "If You Asked Me," is currently at No. 22 on the Hot 100 Singles chart.

In its first month of release, the album, which was produced by Walter Afanasieff, Humberto Gatica, Ric Wake, and Guy Roche, has sold 257,000 units in the U.S. and about 150,000 in Canada, according to Epic.

Dion's previous English-language album, "Unison," sold 1 million copies worldwide in 1990, largely on the strength of

(Continued on page 40)



CÉLINE DION

## Inside Mosh: Understanding 'America's No. 1 Dance'

BY ED CHRISTMAN

NEW YORK—Now in its second decade of existence, the art of slam-dancing, known as moshing, is breaking into the mainstream even as the very forces that fuel its growth also threaten to dilute its meaning.

But, while veterans of the mosh pit bemoan its growing popularity, they also realize that the kids just discovering the dance and its music need it to vent aggression as much as, if not more than, they once did.

Although primarily associated with slam-dancing, mosh-pit activities also incorporate stage-diving and "body surfing," in which the audience passes one or more of its members overhead. Initially confined to hardcore punk and thrash-metal shows, mosh has now spread to heavy metal and alternative-rock concerts as well. Not all of its proponents are pleased by this development.

"Now that [slam-] dancing has gone to MTV, it takes away the

(Continued on page 22)



**ELECTRIC BOYS**  
The new album  
**GROOVUS  
MAXIMUS**

197431

May 10 The Mystery World.  
AOR-RADIO IS PLUGGED INTO IT  
TO THE MAXIMUS!

Produced, Arranged and Performed by ELECTRIC BOY

**IN THIS ISSUE**

**Global Pub Revenues  
Rose 20% In 1-Yr. Span**

PAGE 3

**No. 1 IN BILLBOARD**

HOT 100 SINGLES	
★ JUMP	KRIS KROSS (RUFFHOUSE)
THE BILLBOARD 200	
★ ADRENALIZE	DEF LEPPARD (MERCURY)
HOT R&B SINGLES	
★ MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE (ATCO EASTWEST)
TOP R&B ALBUMS	
★ FUNKY DIVAS	EN VOGUE (ATCO EASTWEST)
HOT COUNTRY SINGLES	
★ NEON MOON	BROOKS & DUNN (ARISTA)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE (EPIC)
HOT DANCE SALES	
★ IN THE CLOSET	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THE FISHER KING	(COLUMBIA TRISTAR HOME VIDEO)

**Future Focus**  
BILLBOARD SPOTLIGHTS  
**FRANCE**  
MAY 23 ISSUE

2C

0 71486 02552 8

**Midnight Oil**

NOT THEIR GREATEST HITS LIVE... THEIR GREATEST LIVE HITS.

A collection of their legendary live performances including *Sometimes*, *Powderworks*, and *Beds Are Burning*. Also Available: "Black Fella White Fella," the new home video.

Produced by Midnight Oil and Keith Walker. Business: Gary Morris.

52731

\*Columbia Reg. U.S. Pat. & Tm. Off. Marca Registrada. ©1992 Sony Music Entertainment Inc.

COLUMBIA BUZZ BIN S.M.V. ENTERTAINMENT

# IRON MAIDEN

THE NEW ALBUM

## Fear Of The Dark

FEATURING

"BE QUICK OR BE DEAD,"  
"FROM HERE TO ETERNITY,"  
"AFRAID TO SHOOT STRANGERS,"  
"CHAINS OF MISERY,"  
AND "WASTING LOVE."

Produced by  
Martin (The Juggler) Birch  
and Steve Harris

### ON TOUR FROM HERE TO ETERNITY

June 13 Montreal, PQ  
June 14 Quebec City, PQ  
June 17 Toronto, ONT  
June 19 Cuyahoga Falls, OH  
June 20 Detroit/Clarkston, MI  
June 21 Toledo, OH  
June 23 Chicago/Hoffman Estates, IL

June 24 St Paul, MN  
June 27 Denver, CO  
June 28 Salt Lake City, UT  
June 30 Sacramento, CA  
July 1 San Francisco, CA  
July 2 Los Angeles, CA

July 3 Los Angeles, CA  
July 5 Phoenix, AZ  
July 7 El Paso, TX  
July 9 Austin, TX  
July 10 Dallas, TX  
July 11 San Antonio, TX

July 12 Houston, TX  
July 14 Lakeland, FL  
July 15 Atlanta, GA  
July 17 Washington, DC  
July 18 Philadelphia, PA  
July 19 New York, NY

Management: Rod Smallwood and Andy Taylor for Sanctuary Music.  
Associate Manager: Merck Mercuriadis.

"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. Epic is a trademark of Sony Music Entertainment Inc. © 1992 Sony Music Entertainment Inc.



Editor in Chief: TIMOTHY WHITE

■ EDITORIAL

**Managing Editor:** KEN SCHLAGER  
**Deputy Editor:** Irv Lichtman  
**Senior News Editor:** Ken Terry  
**Directors of Special Sections:** Jock Baird, Gene Sculatti  
**Bureau Chiefs:** Craig Rosen (L.A.), Bill Holland (Washington)  
**Art Director:** Jeff Nisbet  
**Senior Copy Editor:** Marilyn Gillen  
**Copy Editor:** Catherine Applefeld  
**Radio:** Sean Ross, Senior Ed. (N.Y.); Phyllis Stark, Assoc. Ed. (N.Y.)  
**Talent:** Thom Duffy, Editor (N.Y.), Chris Morris, Associate Editor (L.A.)  
**R&B Music:** Janine McAdams, Editor (N.Y.)  
**Country Music/Nashville:** Edward Morris, Editor; Debbie Holley, Asst. Editor  
**Dance Music:** Larry Flick, Editor (N.Y.)  
**Home Video:** Paul Sweeting, Editor (N.Y.)  
**Home Entertainment:** Jim McCullaugh, Editor (L.A.)  
**Marketing:** Earl Paige, Editor (L.A.), Paul Verna, Associate Editor (N.Y.)  
**Retail:** Ed Christman, Editor (N.Y.)  
**Music Video:** Melinda Newman, Editor (N.Y.)  
**Technology/Pro Audio:** Susan Nunziata, Editor (N.Y.)  
**Media:** Chris Morris, Editor (L.A.)  
**Latin Music:** John Lannert (Miami)  
**Music Research/Analysis:** Paul Grein, Editor (L.A.)  
**Reporter:** Deborah Russell (L.A.)  
**Editorial Assistants:** Trudi Miller (N.Y.), Barbara Davies (N.Y.)  
**Contributors:** Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick, Havelock Nelson

■ INTERNATIONAL

**International Editor-In-Chief:** ADAM WHITE  
**European News Editor:** Jeff Clark-Meads  
**Chief European Correspondent:** Mike Hennessey  
**Special Issues Editor:** Peter Jones (London)

■ CHARTS & RESEARCH

**Director of Charts:** MICHAEL ELLIS  
**Associate Director/Retail Research:** Geoff Mayfield (L.A.)  
**Research Supervisor:** Roger Fitton  
**Chart Managers:** Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Michael Ellis (Hot 100), Suzanne Baptiste (Rap/Jazz/Gospel), Steven Graybow (Adult Contemporary), John Lannert (Latin), Eric Lowenhar (Adult Alternative/Classical), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video)  
**Chart Production Manager:** Michael Cusson  
**Assistant Chart Production Manager:** Paul Page  
**Assistant Research Supervisor:** Silvio Pietrolungo  
**Administrative Assistant:** Steven Graybow  
**Chart Surveyor:** David Runco

■ MARKETING & SALES

**Associate Publisher/Mktg. & Sales:** GENE SMITH  
**National Advertising Director:** Jim Beloff  
**Promotion Director:** Elissa Tomasetti  
**Promotion Art Director:** Tom Senif  
**Advertising Services Manager:** Michele Jacangelo  
**New York:** Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan  
**Classified (N.Y.):** Jeff Serrette, Roseanne Amorello  
**L.A.:** Jodie LeVitus, Jon Guynn, Gary Nuell, Marv Fisher, Melinda Bell  
**Nashville:** Lee Ann Pack, Desi Smith  
**U.K.:** Patricia A. Rod  
**Europe:** Christine Chinetti  
**Tokyo:** Bill Hersey, Aki Kaneko  
**Milan:** Lidia Bonguardo, 011-0362-58-44-24  
**Sydney:** Mike Lewis, 011-612-319-6995  
**Canada:** Norm Berkowitz, 212-536-5016

■ PRODUCTION

**Director:** MARIE R. GOMBERT  
**Advertising Production Manager:** John Wallace  
**Advertising Production Coordinator:** Lydia Mikulko  
**Systems Manager:** James B. Dellert  
**Composition Technicians:** Marc Giaquinto, Morris Kliegman  
**Editorial Production Manager:** Terrence C. Sanders  
**Assistant Editorial Production Manager:** Drew Wheeler  
**Specials Production Editor:** John Treglia  
**Directories Production Manager:** Len Durham

■ ADMINISTRATION

**Director of Licensing/Special Projects:** Georgina Challis  
**Director of Operations/R&B Music Group:** Terri Rossi (N.Y.)  
**Director of Operations/Country Music:** Lynn Shults (Nashville)  
**VP & Executive Editorial Director:** Lee Zito  
**Directories Publisher:** Ron Willman  
**Director of Database Services:** Raymond H. Heitzman  
**Distribution Director:** Edward Skiba  
**Circulation Manager:** Jeanne Jamin  
**European Circulation Manager:** Sue Dowman (London)  
**Group Sales Administrator:** Carlton Posey  
**Circulation Assistant:** Adam Waldman  
**Special Projects Coordinator:** Melissa Subatch  
**Billing:** Debbie Liptzer  
**Assistant to the Publisher:** Mercy Cintron

**PUBLISHER:** HOWARD LANDER

■ BPI COMMUNICATIONS

**President & Chief Executive Officer:** GERALD S. HOBBS  
**Vice Chairman & Chief Operating Officer:** Arthur F. Kingsbury  
**Executive Vice Presidents:** John Babcock Jr., Martin R. Feely  
**Sr. Vice Presidents:** Paul Curran, Robert J. Dowling, Ann Haire, Howard Lander, Rosalee Lovett  
**Vice Presidents:** Georgina Challis, Glenn Heffernan, Theo Roos  
**Chairman Emeritus:** W.D. Littleford

■ BILLBOARD OFFICES:

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-921-2486	<b>Washington, D.C.</b> 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	<b>Nashville</b> 49 Music Square W. Nash., TN 37203 615-321-4290 fax 615-327-1575
<b>Los Angeles</b> 9107 Wilshire Blvd. Beverly Hills, CA 90210 310-273-7040 telex 66-4969 fax 310-859-5302	<b>Tokyo</b> Hersey-Shiga Int'l. 6-19-16 Jinguamae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 011-81-3-3498-4641 fax 011-81-3-3499-5905	<b>London</b> 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316

# Sony Restores Friday Shipping Privileges But Will Penalize One-Stops That Violate Dates

■ BY PAUL VERNA

NEW YORK—Only two weeks after suspending Friday shipping privileges to all one-stops because of rampant street-date violations on some of its hit releases, Sony Music Distribution has decided to restore those privileges across the board.

One-stops receive merchandise on Friday to allow them to distribute the product to their independent retail accounts in time for the universal Tuesday street date.

Sony's move was announced in a May 5 letter to one-stops in which senior VP of sales and branch distribution Danny Yarbrough states, "From this time forward, to qualify for early delivery, no one-stop is authorized to allow pickup of new release product prior to the Monday before street date nor make shipment of it to arrive at a retail store prior to the Monday before street date."

First-time offenders of the policy will receive shipments Monday instead of Friday for 60 days, according to the letter. Accounts caught violating street date a second time will receive product on Tuesday, also for 60 days.

Sony Music Distribution president Paul Smith notes that violators—which include rackjobbers and chain retailers as well as one-stops—are the exception, not the rule. He says, "There are a few people that want to take advantage and ruin it for everybody. We recognize how important it is for one-stop customers to be competitive and have product at the same time everybody else does."

The National Assn. of Recording Merchandisers, which provided a forum for the one-stops to raise their objections to Sony's earlier suspension, will distribute reporting forms to one-stops and retailers so they can alert NARM to any street-date violations, according to NARM executive VP Pam

Horovitz.

"There has also been talk of posting a reward, financed by the one-stops," to independent retailers who provide information about street-date offenders, says Horovitz.

While Bruce Hoberman, president of Omaha, Neb., one-stop RTI, confirms this idea has been discussed, he says no agreement has been reached on how to implement it.

Smith adds that one-stops will also receive point-of-purchase materials remind-

ing their customers that Tuesday is street date. "The plan is to have a uniform, across-the-board message," he says.

Sony's decision to restore Friday-shipping privileges came after three one-stop representatives—Hoberman, Barney Cohen of Valley Record Distributors, and Alan Meltzer of CD One-Stop—pleaded their case to Smith.

Hoberman says, "I'm very pleased to see Sony take an open-minded position with re-

(Continued on page 15)

## NMPA: Global Pub Revenues Jumped 20% Over 12 Months

■ BY IRV LICHTMAN

NEW YORK—Total music publishing revenues in key world markets zoomed 20% to \$3.6 billion over a 12-month period spanning 1989-90, according to a survey by the National Music Publishers Assn., the U.S. trade group.

The NMPA's report, its first in an ongoing review of music publishing revenues, anticipates further gains in the coming years.

"Sweeping copyright reforms have been introduced or are pending in the Soviet Union and the People's Republic of China," says the report, adding that similar reforms in Eastern Europe, South America, and the Pacific Rim will "provide further growth throughout the decade and into the next century."

The survey, updating an informal 1988-89 NMPA report, puts the U.S. first in total publishing revenues, at \$1.004

billion, or a 28.1% world-market share.

However, the survey notes that the 12 member nations of the European Economic Community showed total revenues in excess of \$1.956 billion, reflecting 55% of the world share.

In country-by-country performance, Germany ran second with a 16.1% market share, derived from revenues of \$574.6 million.

Other market-share leaders were France (11.1%), the U.K. (10.9%), Japan (10.2%), and Italy (6.5%).

Performance royalties were the top source of publishing income, with \$1.697 billion collected worldwide. However, the category grew only 7% over the previous period.

On the other hand, mechanical royalties for the 1989-90 period increased a dramatic 51%, to \$1.279 billion. The NMPA report attributes the strong

(Continued on page 85)

### THIS WEEK IN BILLBOARD

#### ONE II ONE WITH SOUL II SOUL

Jazzie B and his Soul II Soul mates have just released their third Virgin album, which moves the group into a more sophisticated realm of rhythmic pop music. Larry Flick investigates. **Page 10**

#### HOW THE WARNER WESTERN WAS FORMED

Warner Bros. Records is riding into the sunrise of a new subsidiary label, Warner Western, which aims to capture the spirit of the American West. Edward Morris reports. **Page 26**

#### VID WHOLESALEERS BACK WED. STREET DATE

What a difference a day makes. So say video wholesalers, who pushed for a common Wednesday street date for rental titles during the recent National Assn. of Video Distributors confab. Jim McCullaugh notes proponents cited increased efficiencies and an expected boost to midweek business. **Page 52**

#### TWIN CITIES' TWIN RADIO THREATS

To say Minneapolis' rock-radio market heated up when hard-rocking KRXX swept into town to challenge heritage rocker KQRS is to put it mildly. As Sean Ross reports in his station profiles, the new rivals ended up in court—before KRXX even signed on. And then things got interesting. **Page 66**

#### LOEWS MIXES MOVIES & MUSIC

As part of its stepped-up cross-promotions with record companies, the Loews Theatres chain is offering moviegoers a free CD-5. Thom Duffy has a sneak preview. **Page 86**

#### MUSIC

Album Reviews	45
Artists & Music	8
Between The Bullets	85
The Billboard Bulletin	86
Boxscore	12
Canada	40
Chart Beat	86
Classical/Keeping Score	33
Clip List	36
Commentary	6
Country	26
Dance Trax	24
Executive Turntable	9
Global Music Pulse	38
Grass Route	49
Hits Of The World	39
Hot 100 Singles Spotlight	77
International	37
Jazz/Blue Notes	32
Latin Notas	34
Lifelines	44
Medialine	65
Music Video	35
Popular Uprisings	84
Power Playlists	69
Pro Audio	41
R&B	16
Radio	66
Retail	46
Rossi's Rhythm Section	19
Single Reviews	72
Studio Action	43
Update	44
Vox Jox	73

#### HOME VIDEO

Box Office	61
Health And Fitness	61
Top Kid Video	60
Recreational Sports	61
Store Monitor	55
Video Rentals	58
Video Sales	55

#### MUSIC CHARTS

Top Albums	
The Billboard 200	78
Contemporary Christian	32
Country	28
Gospel	33
Heatseekers	84
Latin	34
Modern Rock Tracks	70
New Age	50
R&B	18
Rock Tracks	70
World Music	50
Hot Singles	
Adult Contemporary	67
Country	31
Dance	23
Hot 100	76
R&B	20
R&B Radio Monitor	19
Rap	21
Top 40 Radio Monitor	74
Top POS Singles Sales	74
CLASSIFIED/ REAL ESTATE	63

# Merrill Lynch To Buy Wherehouse Brokerage, Mgmt. Group Paying \$250 Mil

■ BY THOM DUFFY

NEW YORK—Wherehouse Entertainment Inc. will be acquired by a management group backed by Merrill Lynch Capital Partners in a deal valued at nearly \$250 million, including repayment of existing debt estimated at \$131.4 million.

The 301-store music and video retail chain based in Torrance, Calif., has been burdened by interest payments on its high debt since it was taken private in 1988 in a \$143 million leveraged buyout by its management and Adler & Shaykin, a New York-based LBO firm.

Majority ownership of the company will rest with Merrill Lynch Capital Partners which, sources say, may

eventually take the company public.

Under terms of the deal, which has not yet closed, Scott Young, president and CEO of Wherehouse, will assume the title of chairman of the board. No other changes in Wherehouse's management or operations staff are expected.

The total size of the management group involved in the transaction was not available but was described by a Wherehouse spokesman as "a small group of senior [executives]."

Under terms announced May 6 by Wherehouse, bank financing will provide \$45 million in working capital for the retailer. Financing for the acquisition will total \$248.3 million, including an additional \$65 million in bank loans, \$110 million in bonds, and \$73.3

million in equity capital raised by Merrill Lynch Capital Partners.

In addition to a presumed \$116.9 million payout to Adler & Shaykin, the balance of the financing, \$131.4 million, will be used to retire existing Wherehouse debt, other than an unspecified amount of bonds.

## MOTIVE FOR SALE

Adler & Shaykin has had its own difficulties in recent months that may have prompted the Wherehouse divestiture. The LBO firm's largest acquisition, Best Products Inc., filed a Chapter 11 bankruptcy in January 1991. In December, major investors in Adler & Shaykin sought to withdraw their money due to the disappointing performance of its LBO fund.

Merrill Lynch Capital Partners acts as a general partner for two leveraged buyout funds whose limited partners are institutional investors. Its parent company, Merrill Lynch & Co. Inc., may make an investment of up to 20% in those funds.

A source acknowledges that Merrill Lynch Capital Partners eventually would look at taking Wherehouse public. A similar path was followed in recent years by the Musicland Stores Corp., which was acquired in a lever-

(Continued on page 86)



**Dupri 'Jumps' To EMI.** Writer/producer Jermaine Dupri announces his new publishing agreement with EMI Music Publishing. Dupri wrote and produced Kris Kross' album "Totally Krossed Out," which reached No. 2 on The Billboard 200, and its platinum single "Jump," which reached No. 1 on the Hot 100. Shown, from left, are Dupri's managers, Phillip Calloway and Michael Mauldin, both of Entertainment Resources International; Dupri; Martin Bandier, chairman/CEO, EMI Music Publishing; and John Sykes, executive VP of creative operations, EMI Music Publishing.

## Sony Classical Cutting Laserdisc Prices To Gain Competitive Edge

■ BY IS HOROWITZ

NEW YORK—Sony Classical will slash the U.S. prices of its laserdiscs by 33%-46% as part of a major effort to reach a new level of market penetration.

Traditionally at the top of the industry's laserdisc price pyramid, Sony's new prices, beginning in July, will undercut most, if not all, classical competitors and may set the scene for price reductions by other majors.

De-facto list prices for Sony's extensive library of laserdiscs starring Herbert von Karajan will drop from \$54.98 to \$29.98 for a single-sided disc, says Harold Fein, VP/GM of Sony Classical U.S. All other single-sided discs, currently at a level of \$34.98, will drop to \$24.98, says Fein.

All Sony double-sided laserdiscs, other than those featuring Karajan, will carry list-price equivalents of \$29.98. They currently list at \$44.98. Karajan titles now pegged at \$64.98 will go to \$34.98. Sony VHS product remains at \$24.95.

The company expects to release 50 new classical titles this year in both video formats and will kick off a re-

tailer and consumer campaign with some of the label's most likely cross-over contenders.

Sony Classical executives also disclose that the label will contribute 15 classical titles to the formal launch of the mini disc next November. Ten of those will be part of Sony's "Pocket Classics," a new line programmed exclusively for the configuration.

Unlike prior major format introductions, where classics played a dominant early role (such as CD and, before that, LP), the launch of the mini disc will be fueled largely by pop product.

As for CDs, the label will continue to stress new front-line recordings, says Gunther Breest, president of Sony Classical worldwide, even as midlines and budgets carve out an increasing share of the overall classical market.

Fein says that direct-mail houses and other third-party marketers will be used to boost front-line volume. Almost all Sony Classical ads in consumer record publications will be tied to an 800 number. "We won't miss any opportunity," he adds.

(Continued on page 55)

## 'Hook,' 'Wayne's World' Midsummer's Dream Vids?

LOS ANGELES—The box-office blockbusters "Hook" and "Wayne's World" will be midsummer video sell-through releases, according to wholesale and retail sources.

"Hook"—Steven Spielberg's much-ballyhooed twist on the Peter Pan story—has earned \$118 million at the box office. Sources say Columbia TriStar Home Video is aiming at a late-July street date.

These sources also say Paramount Home Video is leaning toward a mid-August street date for the surprise hit "Wayne's World," which has netted \$108 million at the box office.

As recently as the National Assn. of Video Distributors convention April 29-May 3 in San Diego, Paramount was still sampling distributor opinion on whether to release "Wayne" at a rental or sell-through price. The studio is reportedly looking to ship 550,000 units if the title is priced for rental.

Neither Columbia TriStar nor Paramount would comment on the reports.

If the above scenario unfolds, it would be in keeping with last year's pattern of earlier windows for holiday sell-through releases.

It appears the studios want to distance their titles from Walt Disney Home Video's "Beauty And The Beast," which has an Oct. 30 street date. That title, the animated box-office champ at \$132 million, figures to be the largest-selling videocassette of all time. Disney is also releasing "The Great Mouse Detective" July 17 at a sell-through price.

Another reason for the midsummer sell-through timing is the possible fall video release of the much-anticipated "Batman Returns," which is opening this June and is expected to be one of the summer's theatrical smashes.

Sources say Warner Home Video could repeat the strategy used for "Batman" in 1989, when that title went to sell-through on Nov. 15 after a June theatrical opening.

A repriced sell-through version of "Terminator 2: Judgment Day" is also expected to hit dealer shelves during the fourth quarter. That title is the reigning rental champ, having shipped more than 700,000 units last year. "Terminator 2" is considered a candidate to eclipse the 2 million units sold by "Ghost," the repriced-release champ.

## Matsushita Ready To Go With DCC Format Hardware Scheduled To Debut Sept. 21 In Japan

■ BY STEVE McCLURE

TOKYO—Matsushita is set to be the first company in the world to market digital compact cassette hardware. The company unveiled its RS-DC10 deck here May 6.

The home playback/record unit will be available Sept. 21 in Japan at a list price of 135,000 yen (\$1,017). Initial monthly production will be 1,000 units.

Spokesmen for Osaka-based Matsushita Electric Industrial, which has a co-development agreement with DCC developer Philips, say the company plans to export the RS-DC10. However, they were unable to provide details about overseas pricing or launch plans.

Matsushita will first target the upper end of the market—"audio maniacs" in Japanese parlance—with the ultimate aim of making DCC as popular as the analog cassette. The spokesmen say the firm is talking to auto manufacturers about including DCC decks in future models.

Introduced along with the RS-DC10 deck were 45-, 60-, and 90-minute DCC blank tapes. Matsushita says retail prices of the tapes, which will also be manufactured under license by other firms, will be set later. For its part, the company says it plans initial blank-tape production of 100,000 units a month.

The RS-DC10 features a frequency range of 20 Hz-20 kHz and a signal-to-noise ratio of 92 db. The deck uses the Serial Copy Management System to prevent multigeneration digital copying. The product's list price does not include a digital hardware royalty, since the rate at which it will be assessed is still under discussion in Japan.

Other Japanese hardware makers

are expected to follow Matsushita's lead and introduce their own DCC machines in the near future.

The Matsushita spokesmen say they expect 600 DCC software titles to be available worldwide by the end of 1992, including about 150 in Japan. The firm predicts worldwide production of DCC decks, including the RS-DC10, will total 60,000 by the end of 1992, 500,000 in 1993, and 2 million in 1994.

It was earlier thought that Matsushita would put its first DCC deck on the market this spring. However, the

firm still has the jump on archival Sony, which has not yet announced a date for the launch of its competing mini disc, another recordable digital format.

Although official details are unavailable regarding Matsushita's DCC plans in the U.S., sources say that a DCC deck will be unveiled by Technics at the Consumer Electronics Show in Chicago, May 28-31. The company's press conference on DCC, scheduled for May 5 in Los Angeles, was postponed indefinitely due to the civil unrest in that city.

## \$4 Mil Judgment Against AA Closes 20-Yr. Royalty Case

■ BY SUSAN NUNZIATA

NEW YORK—AA Records, a producer of children's albums, and its president, Abraham I. Massler, were ordered by New York State Supreme Court to pay nearly \$4 million in back royalties to three music publishing companies that represent 30-40 songwriters and recording artists.

The ruling closes a 20-year-old case filed against AA Records by Licette Music Corp., Fairyland Music Corp., and Dorton Music Corp. The publishers own the rights to the music produced on AA Records' line of children's titles, including Bing Crosby's "Christmas Story," Danny Kaye's "Fairy Tales," and Jimmy Durante's "I Like People." Other writers involved include Marilyn and Alan Bergman, Sam-

my Cahn, Mary Rodgers, Norman Luboff, and Mitch Miller.

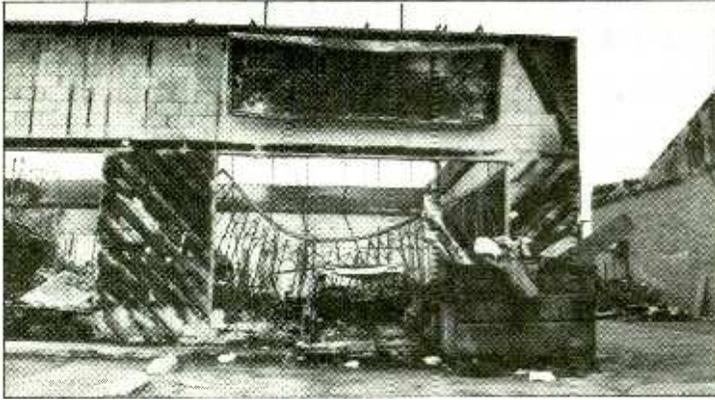
The court held AA Records and Massler jointly and individually liable for \$3.9 million in compensatory damages and \$750,000 in punitive damages for a variety of fraudulent acts. The attorney for AA Records could not be reached for comment by press time.

The lengthy suit cost the publishers, co-owned by children's music producer Arthur Shimkin and Charles Benanty, more than \$500,000 in legal fees.

According to Justice Felice Shea's decision, handed down earlier this month, Massler stopped making royalty payments on the material in 1971, although he continued releasing product and preparing understated and inaccurate

(Continued on page 85)

**On April 29, 1992 a verdict was read that affected the entire world.  
On April 30, 1992 that world came burning and looting down.**



**Mid City Records, April 30**



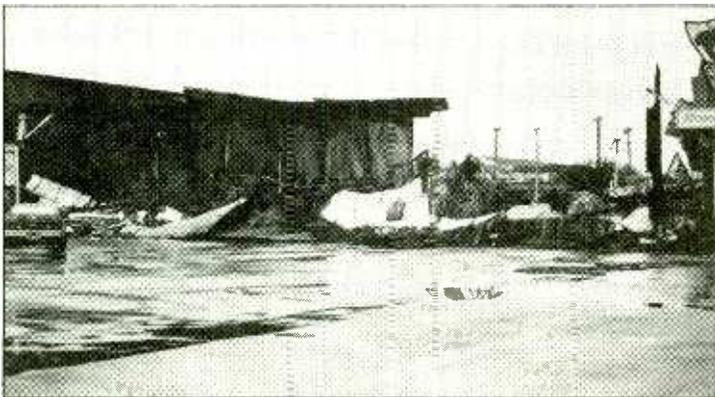
**Ruby's Music, May 1**



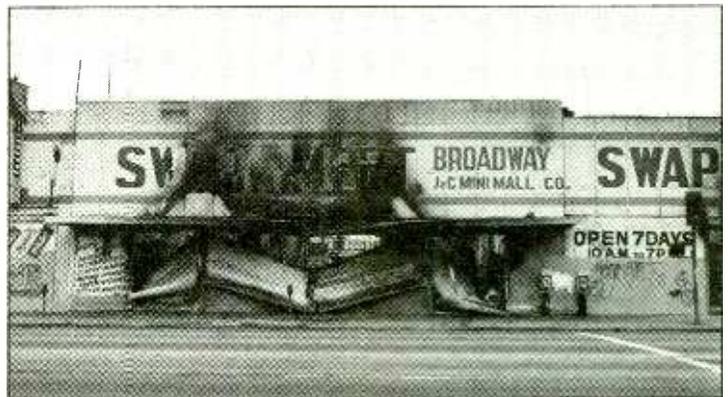
**Delicious Records, April 30**



**Warehouse #502, April 30**



**Sunny's Records, May 1**



**Booming Sounds, May 1**

**Please join us in rebuilding that world.**

# **L. A. Music Relief Fund**

**Make All Checks Payable To:**

**L.A. Music Relief Fund  
2430 E. 11th Street,  
Los Angeles, CA 90021  
(213) 629-5901 Ext. 106**

**A Non-profit Organization**

# Commentary

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

## Understanding Multimedia: A Primer

BY THOMAS F. VILLENEUVE  
and DANIEL M. KAUFMAN

Multimedia—the integration of various visual and/or auditory media in a single product—is one of the hottest “buzzwords” in the computer and entertainment industries. Some of the biggest players in both industries, including Apple, IBM, Microsoft, Sony, Disney, and Time Warner, are spending many millions of dollars to license rights to such “content” as music, film, video, photos, animation, and art for development of multimedia products. They recognize multimedia’s potential to revolutionize the consumer electronic and entertainment industries.

Yet, as the excitement surrounding multimedia grows, so too does the frustration of people in both industries, who find it extremely difficult to interest prospective partners in deals they are certain would be mutually rewarding. One of our computer software clients summed it up when he asked, “How the hell are people making money in this business? I can’t even find the right person to talk with, and when I do, they don’t know anything about my industry.” When we relayed that comment to a friend at one of Hollywood’s largest content owners, he replied, “Ask your computer friends how I am supposed to license content to them for multimedia applications when they give me a new definition of multimedia every week.”

This is an understandable response, especially since multimedia means different things to different people. Sometimes multimedia means computer hardware that provides or emphasizes audio/visual capabilities (for example, IBM’s Ultimedia PC line). It also can refer to software tools for informational or educational software that uses music, video, photos, voice, and text (e.g., Compton’s Multimedia Encyclopedia and Interactive Records’ “So You Want To Be A Rock And Roll Star”); computer games (e.g., Spectrum Holobyte’s forthcoming Cry of the Jaguar); and interactive television (TV Answer). The list goes on.

The diversity of multimedia products makes it difficult for content providers to understand what any particular multimedia company wants to do and what rights it needs. This, in turn, frustrates multimedia companies, which cannot understand what is so confusing about their products. As content providers come to understand a particular multimedia product or market, they often realize they must change the terms of the deal to reflect this new understanding. When this happens, however, multimedia companies often believe that they are being manipulated or gouged.

Compounding this difficulty is the fact that the computer and entertainment industries each have distinctive cultures and customs, which often lead to clashes even where the parties initially appear to agree. On one hand, notions of moral rights, artistic integrity, and fair

use generally are alien to computer companies and, when understood, often are considered relatively unimportant or burdensome. On the other hand, computer-industry notions of interactivity, nonlinearity, scalability, manipulability, and networking often draw blank stares from people in entertainment.

To further complicate matters, each industry has established licensing and pricing norms that are unknown in and, for the most part, inapplicable to the other industry. As a result, many deals either never get done or turn out to be economi-



### ‘The computer and entertainment industries have distinct cultures’

Thomas F. Villeneuve is a partner and Daniel M. Kaufman is an associate in the Palo Alto, Calif., office of Brobeck, Phleger & Harrison. Their practices focus on the worldwide acquisition, protection, and commercialization of technology and intellectual property.



cally unfair. Obviously, this can cause dissatisfaction and hinder future multimedia deals.

One entertainment industry custom that particularly confuses computer companies is the practice of breaking up rights to a particular work into many components that are controlled by different people and licensed and priced in radically different ways. For example, computer companies generally do not know that for a single piece of music, they may need a mechanical license, a synchronization license, a sheet music license, a performance license, a license to a specific recording, and possibly other licenses. They certainly don’t anticipate having to strike separate deals with several organizations and pay multiple royalties.

Nevertheless, in spite of their lack of understanding of the entertainment industry, computer people assume that their entertainment counterparts understand how computers work, why there is no charge for archival copies, why updates of programs often must be sold at significant discounts, why different hardware and different configurations generate different royalty rates, etc.

As a general rule, the less knowledgeable someone is, the more rigid his bargaining position becomes; therefore, negotiations between computer and entertainment companies often reach stalemates. The only way to avoid this is to educate the other side and make few, if any, assumptions about your counterpart’s knowledge of your industry.

In our experience, the best place to start is by demonstrating the proposed product. A good demonstration serves many purposes: It can create interest and enthusiasm for the project; it can assuage fears the other side may have regarding the potential scope of the project; and it may make clear to the entertainment people what licenses the computer people need. It also is useful

for each side to provide the other with good examples of similar products and the revenue numbers associated with those products. Most importantly, each side must take the time to understand—and discuss with the other side—the business realities of the entertainment and computer industries as well as the specific product types being considered.

The necessity of educating the other side was made abundantly clear during a recent negotiation in which we were involved. Our client wanted to produce a multimedia

software package for university art classes that incorporated photographs of artwork. (This would enable a student comparing the styles of Manet and Monet, for example, to call up photographs of their works on the computer.)

At first, the museum turned him down, saying it was not interested. After some probing, it became clear that the museum’s reluctance stemmed from a skewed understanding of multimedia and a bad experience with a different software company. Our client then sent the museum a demonstration copy of its program, along with a brief description of the company. Two weeks later, the museum invited us to discuss our original proposal. Eventually, the museum agreed to license the photographs to our client but insisted that the students using the software not be able to print out the pictures.

Our client felt this restriction would so seriously limit the viability of his product that he was tempted to stop negotiating and find another solution. Instead, he spent time with the museum people exploring why they needed to prohibit printing. Their answer was simple: The museum had entered into several lucrative exclusive arrangements with companies that produce “coffee-table” books, fine-art posters, and postcards. Once our client understood the issue, the solution was obvious. He agreed to modify his product so that it would not print images with resolution high enough to compete with images produced by the museum’s other licensees. Two days later, the parties signed an agreement.

Not all issues can be this easily and quickly resolved, but, with a little flexibility and education, we believe that most of the seemingly insoluble problems of multimedia deals can be overcome and that multimedia will live up to its potential.

## EDITORIAL

In a true democracy, government exists to empower the powerless, lending dignity, hope, and societal clout to the most helpless of its citizens. For those who lack political connections, material might, or a mobilized constituency, our system was intended by the Founding Fathers to serve as an equalizing resource and a fair-minded forum. Unfortunately, we no longer have real democracy in this land, and the 58 dead in last week’s riots in South Central Los Angeles will stand as martyrs to our enduring folly.

The Bush and Reagan administrations have spent the last 12 years reversing four decades of civil rights gains, while implanting the perverse notion in the nation’s psyche that the government is a supercorporation that need make no further investments in the common good. Those minorities suffering long-term poverty and joblessness have been effectively removed from national unemployment figures. None of the leading Presidential aspirants made any substantive mention of the urban poor until the Los Angeles riots dramatized their well-justified anguish.

In times of cynical leadership and societal decay, the arts have historically been the last bastion of reason. Various rap, rock, and pop artists have been attempting in the last decade to express the mounting sense of helplessness and rage within our borders. Many in the media misjudged or belittled the urgent messages of the rap community, in particular. At the same time, it’s been necessary to warn some rap and rock artists against fostering the racial demagoguery that destroys the powerless by pitting them against each other.

There remains a pervasive belief among African Americans that there is some sort of conspiracy against them, an organized attempt to exclude them from the economic and social mainstream. And poor whites have been deceived into thinking their joblessness or lack of advancement is linked to racial hiring quotas.

The time has come to acknowledge that an institutional resolve does exist in our society against those who are increasingly oppressed by class, race, and economic bias. It is a resolve by government and the power elite to misuse public funds for private gain while ignoring any involvement from which they cannot reap immediate material aggrandizement.

Forced to search outside government for some reflection of the national will, America has focused more intently on the arts and entertainment industries. The political system is making it so difficult to learn how this culture feels about its problems that people find themselves turning to films, music videos, records, and commercial

barometers like box-office grosses and the Billboard charts in order to grasp the popular mood.

In the aftermath of the L.A. riots, President Bush blamed the tragedy on the supposedly wasteful ’60s social programs of Lyndon Johnson’s Great Society. Bush’s spokesman assured us that “there will not be big new spending programs by government because we think that approach does not work.” But the same administration has no problem milking tax payers for the savings and loan bailout or maintaining bloated Pentagon budgets—which are essentially welfare for rich defense contractors—at a time when the major military threat to the nation is gone.

We in the entertainment industry are hardly blameless in this corruption of societal values. Los Angeles is the entertainment capital of the world, the romantic model of America’s success ethic, and theoretically one of the most socially aware communities in the nation. Unfortunately, the disparity in L.A. between the glamour industries and the poor is perhaps the most dramatic in the country. Additionally, its highly visible police force stands accused of intolerance and brutality; young black men in the entertainment world regularly tell of being pulled over by the police whenever they approach one of the upscale Los Angeles neighborhoods.

Many record and video retailers suffered greatly from the tragic upheaval of the L.A. riots, with lifelong investments going up in flames. The hardships of rebuilding are considerable, and those affected should be able to count on some financial assistance from the entertainment community. On an artist-by-artist, executive-by-executive basis, the entertainment industry can also help set a new tone of racial tolerance and life-affirming standards in its creative output.

And the structure of the industry must itself reflect the fairness we desire in other facets of our culture, with encouragement and support being given to initiatives like the NAACP’s fair-share principles for minority hiring in the record and music video businesses. For our part, we at Billboard will redouble our resolve in the coming weeks, months, and years to support industry drives for social justice, while battling the racism and inequality that threaten to undermine that goal.

Trite and misleading political labels like “liberal” and “conservative” are outmoded and must be discarded. No one is free and duly enfranchised in America until everyone is free and enfranchised. Whether in our industry or in the society as a whole, the soul-searching challenge for the ’90s is one of social responsibility vs. social betrayal.



We are **THE BOX.**  
 We believe in music.  
 We believe in listening.  
 We are a new form of music television.  
 We stand for change.  
 We like change.  
 We change like the weather.  
 We like the weather.  
 We play rock.  
 We play metal.  
 We play hip hop.  
 We play country.  
 We play alternative.  
 We play grunge.  
 We play rap.  
 We play house.  
 We let our viewers play what they want when they want it.  
 We are them.  
 They are us.  
 We are **THE BOX.**

**T H E**  
**BOX**  
 MUSIC TELEVISION  
 YOU CONTROL

# Artists & Music

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

## Sliding Singles Format Scrutinized Again Retailers Say Quick Discontinuation Is Factor

BY LARRY FLICK

NEW YORK—With the number of gold and platinum sales certifications for singles continuing to slide, major labels and retailers are once again evaluating the future of the format.

According to the Recording Industry Assn. of America, gold sales awards for singles dropped from 90 to 75 in 1991, and platinum certs dropped from 23 to 18. Although this week's Hot 100 includes three recent platinum hits and six gold singles, the overall sales picture for the year to date is spiraling downward.

Some retailers note one of the primary reasons for this is that the majors often discontinue manufacturing a hit single once it has peaked on the

charts.

"[Labels] are doing a terrible disservice to their newer artists by cutting out singles so quickly," says Don Garbret of Mega-Discs in Tulsa, Okla. "They're ignoring the potential for additional sales once a single has peaked. They've lost sight of the fact that a lot of the general public becomes aware of a single once it has gotten saturation play on the radio. In the past, it hasn't been unusual for us to sell a lot of singles as they have begun to come down the charts."

Some label executives disagree. "We don't see enough sales activity for a pop single once its radio life is ending," says Craig Coburn, national director of pop singles sales at Geffen. "And I don't think anyone can

deny that one of the big points of having a successful single is to increase album sales. I think [the idea of] singles as almost exclusively a promotional tool for albums is more pronounced now, but that is the way it has always been."

Traditionally, labels have seen two-song cassette and vinyl singles as promotional items because their profit margin has been small or nonexistent on those lines. In contrast, CD singles—most of which are three-to-seven track CD-5s—can generate healthy profits at \$6.49 list. Instructively, labels rarely pull a CD-5 from the market when the single it contains peaks on the charts.

Available to the public for longer than other singles and usually featuring multiple mixes of the single, CD-5s quintupled in sales last year to 5.7 million units. In contrast, unit sales of cassette singles plummeted 21% to 69 million, and vinyl single sales dropped 20% to 22 million.

### NOT ALL ARE EQUAL

Ironically, not all gold- and platinum-certified singles translate into equally profitable albums. Although top sellers "Remember The Time" by Michael Jackson and "Jump" by Kris Kross are from top-10 sets, the albums featuring "I'm Too Sexy" by Right Said Fred and "Finally" by CeCe Peniston have yet to crack the upper regions of The Billboard 200.

"I think people at major labels are forgetting that the singles market has a heavy youth/teenage demographic, and that they can't always

(Continued on page 86)



**Smells Like Platinum.** Members of DGC/Geffen recording group Nirvana receive platinum plaques from BMG Australia managing director Stuart Rubin, commemorating sales of the band's "Nevermind" album there. "Nevermind" has been on the Australian charts for six months. Shown, from left, are Rubin; Chris Novoselic, Nirvana; MCA/Geffen marketing manager Paul Krige; and Dave Grohl, Nirvana.

## INDI Signs To Buy Bankrupt Indie Schwartz's Inventory

BY BILL HOLLAND

WASHINGTON, D.C.—Schwartz Brothers Inc., the veteran mid-Atlantic record and tape indie now in the midst of Chapter 11 proceedings in U.S. Bankruptcy Court for the District of Maryland, has completed an agreement with Independent National Distributors Inc. to buy its audio inventory in a term payout.

On May 5, SBI filed a court notice seeking authorization of the sale. If the court approves the deal—as Schwartz Brothers' lawyers expect it

will—SBI will use the proceeds to pay off some or all of its debt. Court papers indicate that Schwartz's 20 biggest audio and video creditors are owed more than \$8.8 million (Billboard, April 4).

INDI's purchase price is not available, since it will reflect "the value of inventory, which will go up and down" until the court formally agrees to the deal, according to SBI senior VP Stuart Schwartz.

However, the court ordered Schwartz to publicize other terms of the deal and to give public notice that "competitive bids will be entertained" up to two days prior to the court hearing on the deal. Any new bid must be accompanied by a \$50,000 check.

According to insiders, the notice must be given to make sure all creditors are satisfied and aware of the Schwartz/INDI deal. No alternative bids are expected.

Under the agreement, INDI will take over audio inventory returned after closing, to be bought in three installments by secured notes. INDI will also buy Schwartz equipment worth \$26,416 in book value located at the Lanham, Md., warehouse and will serve as the agent to collect delinquent Schwartz accounts for a fee of \$50,000.

INDI will continue to service Schwartz's accounts, centered in the Baltimore-Washington, D.C., market. It will immediately face competition from Bethel, Conn.-based CD One-Stop, which has announced its plan to become an independent distributor in the region (Billboard, April 18).

Schwartz filed for Chapter 11 reorganization March 23 after months-long negotiations to secure refinancing fell through and its principal lender, Signet Bank of Maryland, cut off further loan extensions.

In February, Schwartz turned over its video accounts to Ingram Video.

(Continued on page 82)

## Cyrus Debut Breaks Country Singles Barrier

BY DEBBIE HOLLEY

NASHVILLE—Who says country singles don't sell? Mercury artist Billy Ray Cyrus appears to have buried the myth with his country single debut, "Achy Breaky Heart." The song entered Billboard's Hot 100 Singles chart last week at No. 83 on the strength of sales alone. The single has been serviced to top 40 radio.

"Achy Breaky Heart" jumps to

No. 47 on the Hot 100 this week and earns the Power Pick/Sales distinction for having the biggest sales gain of any song on the chart. It also moves 31-14 on the Top POS Singles Sales chart and 17-9 on the Hot Country Singles & Tracks chart. All this, and still no pop airplay.

According to Steve Miller, Mercury's national director sales and marketing, "we're up to 290,000 cas-

(Continued on page 15)

## What's New At VJN? Lots, Starting With Its Name . . .

BY MELINDA NEWMAN

NEW YORK—In an effort to increase revenues, widen its audience, and lure new investors, Video Jukebox Network is mounting a \$2 million marketing campaign to tout its new name and revamped pricing and programming policies.

Beginning May 27, the interactive music video channel—which has 170 outlets in 33 states—will simply be called The Box and will feature all-new graphics. That same day, it will add 125 classic videos—promoted by four original MTV VJs—to the 300 more current titles available for request by viewers.

Most importantly, a new pricing structure will be introduced that will encourage passive viewers to become active callers. Although prices differ according to market, the average cost to request one video on the channel is \$2.50. Starting May 27, viewers can request two videos for \$1.98 or three for \$2.97. They will no longer be able to request a single clip.

The new pricing structure will initially be introduced in 35 markets; most of the remaining markets will incorporate it within six months. The

change will be made gradually because, "it would very negatively affect revenues to do it all at once," says Les Garland, VP of programming for the Miami-based channel. "We also have a lot of [markets] that are performing beyond our expectations; the last thing you would want to do is lower the price in a market that sells out every day." Each of the network's outlets—or "boxes"—is computer-programmed based on viewer requests in that market.

"For a long time, we believed that to stay in business we had to charge \$2.50 per video and it became glaring-

ly apparent that that was too much," Garland says. "We weren't losing viewers, but we were losing callers."

The lost revenue was reflected in the company's 1991 financial report, which showed a net loss of \$2.68 million—more than double that of 1990 (Billboard, May 9).

Additionally, the channel did not launch as many new boxes as it had anticipated or increase advertising revenues as it had hoped in 1991.

The design changes and the multimedia marketing campaign will be funded by remaining monies from a multimillion-dollar infusion by cable

## MTV, Fox Link For Entertainment Specials, Talent Development

NEW YORK—MTV is testing the waters as a program supplier under a deal with the Fox Network that will have the two companies working together to present entertainment specials and develop new comedy talent.

The first special, "The Fox/MTV Guide To Summer," will air June 7 on Fox. MTV will then broadcast the special June 21. Although nothing is firm, a music-based special is also being discussed, says MTV senior VP

of programming Doug Herzog. Subsequent specials will be approached on a case-by-case basis.

"We are obviously exploring the ins and outs of the program-supplier business," says Herzog. "We're not quite sure it's the business we want to get into, but we are willing to try it on a one-by-one basis. Last year's MTV 10th-anniversary special on ABC and this first Fox special make sense. Whether we'd get into straight

production for another outlet just for the licensing fee, I don't know."

Fox and MTV recently worked together on "A Concert For Life," the AIDS benefit/Freddie Mercury tribute. Herzog says the fit is perfect for other events as well. "The demographics of the two channels are compatible," he says. "And clearly our approach to programming is similar in that we're willing to break the

(Continued on page 82)

# NARM Drops Opposition To Jewel Box But Solomon Unwavering In His Agenda

■ BY PAUL VERNA

NEW YORK—The National Assn. of Recording Merchandisers has abandoned its previously stated intention to fight the decision by the six majors to implement a standard CD package size of 5-by-5 1/2 inches by April 1993.

Newly elected NARM president Arnie Bernstein, who is also president of the music stores division at The Musicland Group, says in the association's monthly newsletter, "While a lot of energy has been expended in trying to get the 'jewel-box-only' decision reversed, it is the belief of the [NARM] board [of directors] that the decision is irrevocable."

Bernstein adds that the trade group "should turn its attention toward effecting a smooth transition out of the [6-by-12-inch] longbox."

The statement represents a departure from NARM's earlier position, as articulated by outgoing president

Jim Bonk at the trade group's annual convention in March. "It is our hope that the [packaging decision] will be reversed," Bonk told attendees.

However, at the time, sources noted Bonk was bowing to pressure from a small but powerful sector of the NARM membership that felt the decision should be abrogated, but that, on the whole, retailers were disposed to accept it and move forward with plans to refixture their stores accordingly.

One of the most vocal critics of the jewel-box decision is Tower Records president Russ Solomon, who is lobbying for a 5 1/2-by-10-inch cardboard package as a potential industry standard. Commenting on NARM's policy shift, Solomon says, "That may be their agenda. It doesn't have to be my agenda. There's a duality of purpose here."

Solomon admits he is fighting a one-man battle. "As far as I'm con-

cerned, I may be the only one—Don Quixote the Second," he says defiantly. "But if I'm the only one, then I'm the only one and I'll go up in flames."

The conversion to jewel-box-size packaging is to be addressed by the NARM retail advisory committee and the board of directors in meetings with the manufacturers May 9-11 in New York.

NARM's new Presidential Advisory Committee, a blue-ribbon panel of seven top retail and rack CEOs, will not confront the packaging issue, according to Bernstein. He says the panel will address such topics as emerging technologies, changes in copyright legislation, digital broadcasting, and direct marketing of music.

Meanwhile, NARM is tackling the so-far elusive issue of source-tagging, which calls for the insertion of security tags into prerecorded music  
*(Continued on page 85)*

# New PolyGram Latin Head Aims To Develop U.S. Arm

■ BY JOHN LANNERT

MIAMI—Manolo Diaz says his appointment in April to head up PolyGram's Latin division is a match made in heaven for both parties.

Diaz—previously regional VP of Sony Music International Europe, based in London—was looking for a challenging opportunity to run a division, and PolyGram president/CEO Alain Levy was searching for a veteran executive capable of reviving the company's Latin American affiliates.

But does Diaz's new job mean that PolyGram plans to re-form a U.S. Hispanic subsidiary label?

"That is exactly what it means," answers Diaz, whose position as president of Latin America PolyGram International takes effect Friday (15). "[Levy] has given me the mission of opening a headquarter office in Miami, where I'll move at the end of July, and I'll be responsible for all of the PolyGram companies in Latin America, which now includes Chile, Argentina, Brazil, and Mexico.

"My first priority from here to

the end of the year is to evaluate and tune up the countries we have," continues Diaz. "We then have to improve our local rosters in these countries as much as we can because the success of U.S. companies depends on the strength of these local artists."

Diaz notes, as well, that he expects the division to open offices in Colombia and Venezuela. Diaz's appointment comes nearly one-and-a-half years after PolyGram dissolved its U.S. Hispanic affiliate, PolyGram Latino. PolyGram's Latin American product currently is being distributed by Capitol/EMI Latin under a pact that is scheduled to expire in 1993.

A 15-year veteran with Sony, Diaz says, "I am a big admirer of Sony," but he also eagerly looks forward to working once again in the Hispanic arena.

"I am incredibly attracted by the  
*(Continued on page 15)*



DIAZ

# Boyz II Men Set R&B Record, Grant In Motion In April Certs

■ BY PAUL GREIN

LOS ANGELES—Boyz II Men's "Cooleyhighharmony" has become the best-selling album by an R&B group in history. The Grammy-winning album topped the 4-million mark in U.S. sales April 10. It's Motown's first quadruple-platinum album since Lionel Richie's "Dancing On The Ceiling" in 1986.

Also in April, the Recording Industry Assn. of America certified Amy Grant's "Heart In Motion" for U.S. sales of 3 million copies. And the "Wayne's World" soundtrack, which topped The Billboard 200 for two weeks, was certified gold and platinum simultaneously.

Vanessa Williams' second album, "The Comfort Zone," also went platinum in April. In addition, her multi-

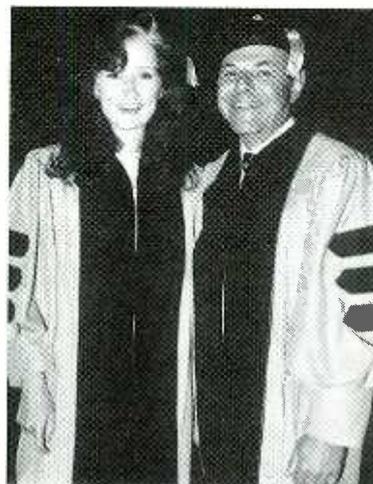
format smash "Save The Best For Last" was certified gold.

Kris Kross' "Jump," which replaced "Save The Best For Last" at No. 1 on the Hot 100, was certified both gold and platinum.

Enya landed her second platinum album in a row with "Shepherd Moons." Enya is the first new-age performer to earn two platinum albums since George Winston topped the 1-million sales mark with three consecutive albums in the early '80s.

Genesis' 1986 album "Invisible Touch" was certified for U.S. sales of 5 million copies. This brings total sales of the group's last four studio albums to 11 million.

Total sales of Metallica's last four albums also topped the 11-million mark, as two of the band's catalog al-  
*(Continued on page 82)*



**Scholarly Duo.** Multi-Grammy award winner Bonnie Raitt and Capitol-EMI Music CEO Joe Smith each receive an Honorary Doctor of Music Degree from Boston's Berklee College of Music at the college's commencement ceremonies May 2, at which Smith was principal speaker.

# Allen, Muller Join PolyGram Will Boost Label's Int'l Pop Mktg.

LONDON—The restructuring of PolyGram International's pop marketing division has been completed with the final two of four senior appointments.

Since becoming senior VP of pop marketing 10 months ago, David Munns has brought in Chris Griffin as director of catalog marketing and Mervyn Lyn as GM for Motown Records. They have now been joined by Mike Allen as director of international marketing and Wolf Muller as jazz marketing director. Allen was previously international director for

Chrysalis Records; Muller was marketing director of PolyGram Austria.

Munns says his new team will help create a sense of unity and coordination in PolyGram's international activities.

Asked whether his efforts will also help break acts from continental Europe internationally, he comments, "I think we've got a pretty good track record there anyway."

"But I'm not fussy. I'll take a good act from wherever I can get them."

JEFF CLARK-MEADS

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Manolo Diaz is appointed president, Latin America PolyGram International, in Miami. He was regional VP at Sony Music International Europe. (See story, this page.)

Ronnie June Dashev is named executive VP of Maverick, the recently formed multimedia partnership between Time Warner Inc. and co-CEOs Madonna and Freddy DeMann, in Los Angeles. She was executive VP and general counsel for DeMann Entertainment.

Annie Roseberry is promoted to senior VP of A&R for Elektra Entertainment in London. She was VP of A&R.

Ken Lane is named VP of promotion for the EMI Records Group North America in New York. He was VP of top 40 promotion for SBK.

Ron Geslin is appointed VP of promotion for Chaos Recordings in New York. He was VP of pop promotion



DASHEV



ROSEBERRY



LANE



GESLIN



MCPARTLAND



SNOW



DENTZER



CORBIN

for EMI Records.

Tom McPartland is promoted to VP and deputy general counsel for Bertelsmann Music Group in New York. He was VP of legal and business affairs.

Don Dentzer is appointed VP of management information services for Warner Bros. Records in Los Angeles. He was VP of information technology for Capitol-EMI Music.

Robbie Snow is named director of marketing for MCA Records in Los Angeles. He was director of marketing for RCA Records.

Michael L. Greenspan is appointed senior director of strategic planning and analysis for the EMI Records Group North America in New York. He was director of financial analysis for EMI Records USA.

Shawn Street is promoted to publicity coordinator at Motown Records in Los Angeles. She was assistant to the VP of publicity.

**DISTRIBUTION.** PolyGram Group Distribution in New York appoints Steve Corbin VP of sales and marketing, black music, and Margaret House-

Williams manager of sales services. They were, respectively, sales manager/branch manager of Sony Music's Boston branch, and executive assistant to the executive VP of PGD.

**PUBLISHING.** Dexter Moore is promoted to senior director of writer/publisher relations at BMI in Los Angeles. He was director of writer/publisher relations.

**RELATED FIELDS.** The Musicland Group in Minneapolis promotes Keith Benson to vice chairman/CFO and mem-

ber of the board of directors, Arnie Bernstein to president of the music stores division, Larry Gaines to senior VP of business development, and Doug Tracey to senior VP of marketing services. They were, respectively, executive VP/CFO, executive VP of operations and marketing, senior VP of the music stores division, and VP of distribution.

Barry Kluger is promoted to senior VP of media and network relations for VH-1 in New York. He was VP of public relations.

## Mendes Offers Carnival Of Sounds On Set

■ BY PAUL VERNA

NEW YORK—If the new Sergio Mendes album, the Tuesday (12) Elektra release "Brasileiro," sounds as if it was recorded on the streets of Rio de Janeiro during Carnival, it's because it was, sort of.

Mendes rounded up 100 of the finest percussionists from the various samba schools in Brazil and assembled them in the parking lot of a recording studio on the outskirts of Rio. His plan was to record a brief interlude that would serve as the opening and closing of the album, but the experiment was so successful he wound up using the rhythm tracks as the backbone to "Fanfarra," one of the most rousing tracks on the record.

"What we wanted to capture is that great street sound that you hear during Carnival in Rio, and

(Continued on page 13)



MENDES

# Jazzie B Bares His Latest Soul II Soul

■ BY LARRY FLICK

NEW YORK—Jazzie B is undaunted by the ghosts that haunt each new Soul II Soul recording.

With the release of the U.K. act's third Virgin Records album, "Volume III Just Right," its mastermind braces for yet another round of critiques and comparisons with the trend-setting 1989 debut disc "Keep On Movin'" with a firm and philosophical smile.

"The idea of retreading the past is unthinkable to me," says Jazzie B. "Why milk something dry? I prefer the challenge of trying to recapture people's attention with a new idea and sound. People who want something that sounds like the first album should just go back and listen to it, and let me get on with the future."

Although the overall tone of "Just Right" does advance Soul II Soul into a more sophisticated and complex realm of rhythmic pop music than on its first two albums, Jazzie (aka Beresford Romeo) says he could not resist playing a brief round of back-to-the-future by reuniting with Caron Wheeler, the voice behind the now-classic hit "Back To Life."

"It was simply a spontaneous vibe between Caron and I," he says of "Take Me Higher," their new collaboration. "Nothing more should be made of it, other than two creative spirits coming together once again for a moment."

One new element in the Soul II Soul sound is the use of male vocalists for the first time. Newcomers Rick Clark, Kofi, and Richie Stephens, who fronts the current single, "Joy," give the album what Jazzie describes as a "an interesting flexibility and a new and refreshing feeling. As soon as people think they have deciphered the entire Soul II Soul vibe, my goal is to add something unexpected."

Another project that should further broaden the scope of Soul II Soul is a world tour, slated to kick off toward the end of the year. Jazzie is currently brainstorming a visual concept that will take the act to another level.

"When we toured last year, it was exhilarating for me to see what form the songs would take in a live environment," he says. "Being on the road helped me better understand certain parameters of music. I think the songs on this album are more dynamic, while extending the thread of positivity and sensitivity that I hope runs through my work."



"I am fortunate to hear so often how the Soul II Soul concept has brought joy and inspiration to people," says Jazzie B, musical mastermind of the U.K. act, which has just released its third Virgin Records album, "Volume III Just Right."

Apparently, his message continues to reach a large audience. Sporting dance remixes by Jazzie, Tony Humphries, and Brand New Heavies, "Joy" has been quickly and warmly embraced by club DJs, as well as ur-

ban radio programmers. A major pop radio push behind the single is about to be launched, while Virgin is already preparing the house-inflected "Move Me No Mountain" as the next single.

Besides recording "Just Right," Jazzie has devoted a large portion of his time this year to formulating franchise plans in the U.S. for his famed clothing and music shop in the Camden section of London. In operation since 1982, the store gave birth to the U.K.'s barrier-shattering "Funkidred" lifestyle, which fuses elements of British, Caribbean, and African cultures. To this day, the Soul II Soul Shop is at the core of the British black music scene.

"I am fortunate to hear so often how the Soul II Soul concept has brought joy and inspiration to people," Jazzie says. "It is an occasionally overwhelming feeling of power that must never be abused. It's meant to be a happiness vibe—and that's how I hope it will stay."

## The Good Times Roll At New Orleans Jazz Festival

■ BY NICK MARINELLO

NEW ORLEANS—The 23rd annual New Orleans Jazz & Heritage Festival, which concluded here May 3, was a celebration of regional music, art, culture, and cuisine, blessed with blue skies and harmonious vibes from the 330,000 people who attended the seven-day event.

Against the backdrop of the turmoil in Los Angeles and elsewhere during the closing days of the event, many fans were particularly aware of Jazz Fest's role in celebrating musical and racial harmony.

The centerpiece of the festival is the mammoth outdoor event staged at the Fair Grounds Race Track over two weekends. Regional artists such as Terrance Simien & the Mallet

Playboys, the Ellis Marsalis Quartet, Nathan & the Zydeco Cha-Chas, and gospel singer Raymond Miles turned in memorable performances. Among the big-name acts from out of town who performed this year, Bobby Womack, Gladys Knight, and OJ Eke-mode & His Nigerian Allstars were standouts. Singer/songwriter Carole King made her New Orleans debut this year and treated the crowd to a little lagniappe as Guns N' Roses guitarist Slash sat in on the set.

At any given time there were 11 stages of simultaneous music, and the crowds that gathered in front of each had little in the way of disappointment. The overall mood was perhaps best embodied in the swaying crowds that massed in front of

(Continued on page 12)

## Days Of Rage: Talkin' Bout A Revolution; Fairfield Four Adds Its Style To Lyle Dates

**MAKE YOU WANNA HOLLER:** The fires were burning long before the TV networks sent up their helicopter cameras, long before anyone in Washington responded to the alarm.

Art is often the first to sound an alarm to society. The fires of rage have been burning in the grooves of a lot of music for years now, if you've been listening.

What happened to Rodney King came as no surprise to the hip-hop community. The alarm wailed in tracks like Public Enemy's "911 Is A Joke," N.W.A.'s "F--- Tha Police," and most recently in Kid Frost's "I Got Pulled Over."

What followed the verdict in King's case was the dark explosion of a vision expressed by artists from Tracy Chapman in "Talkin' Bout A Revolution" to Living Colour's "Time's Up."

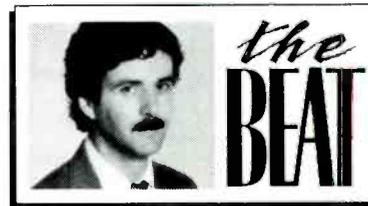
There may be no excuse for the rage that destroys homes, stores, neighborhoods, and lives. But there are explanations aplenty that rappers and other songwriters have been voicing for years.

"I thought, how can I explain this to my grandchildren," said George Bush of the videotaped beating of King after a predominantly white jury declared it lawful. How also might Bush explain giving his first major speech on the crisis in our cities only after L.A. was burning down? Or sending armed troops to a city—but not teachers, housing advocates, or job counselors much earlier?

And how will the music industry now respond, after enriching itself as the artistic channel of this rage? Most important will be the moral leadership that artists can offer. As Garland Jeffreys declares on his current disc, "Lift yourself up and find the answer."

But if a benefit concert were ever called for, involving all corners of the L.A. music community, this is the time. Artists and execs in Los Angeles ought to look around and recognize this is indeed their hometown, every sprawling mile of it, whether chic or impoverished. Sure, money could be raised for the rebuilding effort in South Central L.A. and elsewhere. But as important would be a show of unity by artists from every musical genre, African-Americans, Latinos, Anglos, and more, to prove, as Rodney King said days ago in a wavering voice, "We can get along here. We can all get along."

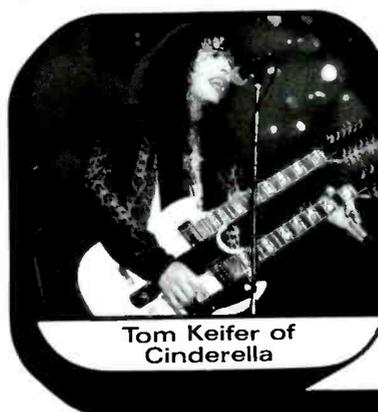
**IF HEALING** harmonies and exuberant musical unity were the need of the hour, you couldn't ask for better than the bill of the Fairfield Four and its African-American cappella gospel, opening for the remarkable Lyle Lovett & His Large Band in a five-night stand at New York's Bottom Line. With roots reaching back to the '20s, the Fairfield Four (all five of them, ages 58 to 76) has a new Warner Bros. disc due later this month. Its participation in Lovett's current club tour acknowledges his careerlong embrace of a rainbow of styles: country, folk, gospel, blues, jazz, western swing, and more, all tapped on his current MCA album, "Joshua Judges Ruth." Lovett's stature these days might be measured by the star power in the audience during the five nights. Among those on the list: director Robert Altman, for whom Lovett performed in his new movie "The Player," Helen Gurley Brown, Rosanne Cash, Marc Cohn, Bob Costas, John F. Kennedy Jr., Matthew Modine, Elizabeth McGovern, Tim Robbins, Susan Sarandon, and G.E. Smith.



by Thom Duffy

**THUNDER FROM DOWN UNDER:** The Wizards Of Oz Tour, boasting nine of the most notable acts from Australia, plays a six-night showcase Sunday-Friday (10-15) at the Palace Theater in Los Angeles in a tour organized by Export-Music Australia. On the bill: the Angels, Beatfish, Kate Ceberano & the Ministry Of Fun, Club Hoy, Deborah Conway, Pearls & Swine, the Poor Boys, Rick Price, and last-minute addition Ada Christensen, replacing the Black Sorrows... Yothu Yindi, the Aboriginal band whose single "Treaty" was a hit in Australia, opened a U.S. tour May 9 in Tampa, Fla., promoting its U.S. debut, "Tribal Voice," on Hollywood Records.

**ON THE BEAT:** "Time Will Tell," a feature film celebrating the life of Bob Marley, to be screened May 9 during the Washington, D.C., film festival, will have its formal premiere May 28 at the Nu Wilshire Theater in Santa Monica, Calif. PolyGram Diversified Entertainment is planning a pay-per-view broadcast of the film in July. Island/PLG Records plans a new Marley boxed set, home video, and tribute tour in September.



Tom Keifer of Cinderella

**SHURE®**

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE

on

**JUNE 8**

**1992**

**THE MUSIC**

**BUSINESS**

**SOUNDS**

**MAJOR**

**NOTE IN**

**THE FIGHT**

**AGAINST**

**AIDS.**

**LIFEBEAT LIVE!**

LIFEBEAT LIVE!, produced by Bob Caviano and Ron Delsener, to be held at Madison Square Garden's Paramount Theatre, will launch LIFEBEAT, the music industry's first national not-for-profit organization to fight AIDS. Proceeds from this event will establish LIFEBEAT, and also be dispersed to existing AIDS service organizations. LIFEBEAT will provide life-saving information and valuable referral services.

**TAKING CARE OF OUR OWN**

To find out how you can join the effort, call: 212-245-2058

DESIGN COURTESY OF QW MAGAZINE

# Learn From Top Professionals in the Music Industry

Whether you are interested in one course or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career and personal goals.

Our courses are continually updated and expanded to keep pace with current trends and events as well as the latest in music technology. And you'll have access to recognized leaders at the forefront of their fields, chosen for both their professional accomplishments and their ability to communicate.

*The following are some of the courses we offer this summer:*

- **The Anatomy of a Record Company,** *Debbie Caponetta*, Director of Artist Development, Charisma Records
- **The Music Video Industry Today: The Process, the Players, the Opportunities,** *Antony Payne*, President and Executive Producer, Gasp! Productions
- **Music Marketing in the '90s: An Integrated Approach,** *Celia Hirschman*, National Director of Product Management, A&M Records
- **Record Sales and Distribution: From the Label to the Consumer,** *Nancy Shamess*, National Accounts Director, IRS Records
- **Legal and Practical Aspects of the Recording and Publishing Industries,** *Richard Schulenberg, JD*, music industry attorney
- **The World of the Agent in the Entertainment Industry,** *Ben Bernstein* and *Rob Heller*, Senior Agents, Triad Artists
- **Personal Management in the Music Industry,** *Laura Engel*, personal manager
- **Music Supervision for Film and Television,** *Gaylon Horton*, music supervisor whose credits include *Postcards from the Edge* and *Ferris Bueller's Day Off*
- **A Musician's Guide to Home Recording,** *Peter McIn*, producer and engineer whose credits include *Mr. Mister*

Join us for this special **FREE** program:  
**Preparing for a Career in the Music Industry**  
Sunday, September 13, 9 am-5 pm  
UCLA: 2160-E Dickson Art Center

Leading professionals answer your questions about career training in their fields. Opportunities for counseling and enrollment at a discount are available.

For more information about these and other courses in recording engineering, electronic music, film scoring, and music history and theory call (310) 825-9064 and ask for your free copy of the *Professions in the Entertainment Industry Summer Quarter catalog*. Outside Southern California, call (800) 388-UCLA. Or fax us at (310) 206-7382. HL B61

**Summer Quarter Begins June 20.**

## Artists & Music

### ARTISTS IN CONCERT

#### THE WINANS

*Northrop Auditorium, Minneapolis*

**T**HE JACKSON family might never get together onstage except, perhaps, as part of TV's "Family Feud." By contrast, the Winans, the first family of gospel, have no problem squeezing five different acts as well as numbers by the full family—Mom & Pop Winans and 10 children—into the Winans One Family World Tour.

On a tour that marks the first

time the entire family has performed together, their concert April 22 at Northrop Auditorium in Minneapolis was seamless but not overly slick, long though smartly paced, and, in short, homey, heavenly, and hip.

The Winans' contemporary gospel sound is as sleek, soulful, sophisticated, and, at times, streetwise as the latest R&B from Mariah Carey, Luther Vandross, and Boyz II Men. That doesn't mean the Winans' 2½-hour performance was as stirring as

gospel queen/evangelist Shirley Caesar had been earlier that week in Minneapolis. The Winans don't have an electrifying female vocalist like Caesar, but those mighty Winans brothers certainly threw down for the Lord in the second half of the concert.

The entire family, dressed in stylish white suits of varying designs, opened the evening with jazzy harmonies on "Brotherly Love," and then the singing children gathered around the piano to hear Mom sing and play an old-time gospel number.

*(Continued on page 14)*

### THE GOOD TIMES ROLL AT NEW ORLEANS JAZZ FEST

*(Continued from page 10)*

the Neville Brothers' stage as Aaron Neville sang "Amazing Grace" in the traditional closing of the festival.

This year the Nevilles also helped kick off the festival with a small party at Tipitina's, hosted by their label, A&M Records. Ostensibly, the party was to honor a contingent of Maori musicians who had befriended the Nevilles in their New Zealand homeland. There was little doubt, however, as CDs of the brothers' brand-new "Family Groove" album were being passed out at the door, that the event also had a certain promotional value.

Later in the week, Domino Records hosted a party at Storyville nightclub in honor of local blues artist John Mooney and Cajun musician Rusty Kershaw, both of whom are making debuts on the label. Producer Rob Fraboni, who is a Domino founder, attended the party along with other label executives.

Blacktop Records, meanwhile, hosted its annual "Bluesarama" at Tipitina's. On tap for the evening were local guitar masters Earl King and Snooks Eaglin, among many others.

Among the nighttime concerts produced by the Jazz Festival itself were several powerful, if at times eclectic, lineups. Rockers Huey Lewis & the News, backed by the Tower Of Power horns, were matched with Fats Domino and Dr. John on one bill. Another night saw Little Feat, Rickie Lee Jones, and Zachary Richard on the same stage (at different times). Other shows included "Dizzy Gillespie & the 75th Birthday Celebration All-Stars," an evening of gospel with Al Green, Clarence Foundation & the Five Blind Boys, and local favorites Joe "Cool" Davis and Sammy Berfect; and an R&B revue with Charles Brown, Dr. John, Gate-mouth Brown, Deacon John, and Oliver Morgan.

Tower Records, located in the French Quarter, has begun a kind of

manifest of its own with its second year of free, live in-store performances scheduled daily during the two weeks of the Jazz Festival. The crowds were generally thick around the makeshift stage, which hosted a variety of acts, including the Dirty Dozen Brass Band, Henry Butler, Lonnie Brooks, and Marcia Ball.

Amid all the fun, however, the New Orleans Jazz & Heritage Festival is big business. Attendance has grown from 500 in 1970 to more than 300,000, with 40% of the attendants arriving from out of town. According to a 1991 study, the festival adds about \$71 million to New Orleans' economy.



#### AMUSEMENT BUSINESS®

#### BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE	Sydney Entertainment Centre Sydney	April 24, 26-27, 29-30, May 1	\$2,185,108 (\$2,901,870 Australian) \$45/	66,222 six sellouts	Paul Dainty Corp.
U2 THE PIXIES	Tacoma Dome Tacoma, Wash.	April 20-21	\$1,099,425 \$25/	43,977 two sellouts	Ivy Presents Bill Graham Presents
ERIC CLAPTON	Charlotte Coliseum Charlotte, N.C.	May 2	\$564,400 \$25/	22,575 sellout	Cellar Door Concerts
ERIC CLAPTON	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	April 28	\$393,250 \$25/	15,730 sellout	New Era Promotions
ERIC CLAPTON	The Pyramid Memphis	April 29	\$387,023 \$32.50/ \$22.50/ \$20	17,110 sellout	Mid-South Concerts
VAN MORRISON	The Paramount New York	April 26	\$340,500 \$35/ \$30	11,008 two sellouts	Ron Delsener Enterprises
BRYAN ADAMS THE STORM	Target Center Minneapolis	May 3	\$272,958 \$21	12,998 sellout	Beaver Prods.
ELLA FITZGERALD	Radio City Music Hall New York	May 2	\$265,950 \$50/ \$40/ \$30	5,760 sellout	Radio City Music Hall Prods.
BRYAN ADAMS THE STORM	Rosemont Horizon Rosemont, Ill.	April 28	\$258,660 \$22.50	11,496 sellout	Beaver Prods.
VAN HALEN THE BABY ANIMALS	Hilton Coliseum Ames, Iowa	April 18	\$242,480 \$20/	12,375 sellout	Contemporary Presentations

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.

#### ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

## ARTIST DEVELOPMENTS

### THE FABULOUS CHI-ALI

The Native Tongues, the New York hip-hop collective that spawned A Tribe Called Quest, De La Soul, Black Sheep, and Queen Latifah, has a new charting member—Chi-Ali, the 15-year-old rapper whose debut on Violator/Relativity, "Fabulous Chi-Ali," has been on the Heatseekers albums chart for the past month and briefly scored on The Billboard 200.

"Coming from the Native Tongues gave me a lot of experience," says Chi-Ali. "It was through them that I met Baby Chris [Lighty, owner of Violator and his manager], who put me in the studio and on record."

The charting of "Fabulous Chi-Ali" was a triumph of focused, grass-roots marketing. Says Relativity product manager Peter Kang, "Chi is young and good-looking. We thought he'd have a base among young listeners and we were right. They identified with him right away." The label released "Age Ain't Nothing But A #," as Chi-Ali's first single "because he was living proof of that," says Kang.

An early marketing tool was a comic book by artist Jock Buckingham detailing Chi-Ali's status. It was serviced to retailers in advance of the album or single. When product became available, the label then made use of the media—print, radio, and especially television. "We want to do as much TV and cable as possible," says Kang. So far, the artist has appeared on BET, MTV, and local outlets. Spots on Fox-TV's "In Living Color" and "Pump It Up" are tenta-

tive and forthcoming.

In April, Chi-Ali embarked on a promotional tour of 10 New York high schools, which made headlines when a melee disrupted his visit to Erasmus Hall High School in Brooklyn. Chi-Ali blamed poor security by school authorities.

"Roadrunner," a second single from "Fabulous Chi-Ali," is being released with a remix by Ali and Shah-eed, from A Tribe Called Quest, and retracked vocals by Chi-Ali. "This single is going to surprise a lot of people," says Kang. "While the first single came off as cute, this one will have more bite; it's a lot harder."

Chi-Ali adds, "People'll see I have the skills. 'Roadrunner' will definitely get me respect as a rapper. It will win."

HAVELOCK NELSON

### MARS' SOLO STRIDE

When Chris Mars was unceremoniously dumped from the Replacements just before the release of 1990's "All Shook Down," few would have guessed the drummer would be the first Replacement to put out a solo disc.

"It does feel good," Mars says of "Horseshoes And Hand Grenades," his Smash/PLG debut. "It's a bit ironic—I didn't expect it, but it worked out real nice."

After being ousted from the 'Mats, Mars chose to focus on his other career—painting. Gradually, Mars, whose sole lead vocal in the 'Mats was a cover of the Sons Of The Pioneers' "Cool Water," released as a B side,

began working on demos on his home four-track machine. His wife, Sally, who is also his manager, sent a few tapes out.

"We were doing it kind of nonchalantly," he says. "Then, to my surprise, Smash called up and was really interested."

The album features 14 originals, with Mars on vocals, drums, guitar, and keyboards. He also did the cover art. Bassist J.D. Foster, whose credits include work with Dwight Yoakam, the Silos, and Green On

Red, played bass on all the tracks, with fellow Minneapolis rockers Dan Murphy and David Pirner of Soul Asylum contributing backing vocals, and lead guitar and trumpet, respectively.

Although Mars' vocals sound distinctly different than Paul Westerberg's, the album does have a 'Mats-like feel. "You know what they say about peas in a pod and birds of a feather," he explains. "That's why we probably got together in the first place, because we sort of thought the

same."

A video, featuring Mars' paintings, for the us-against-the-world anthem "Popular Creeps," is receiving play on MTV's "120 Minutes," but there are no plans for a tour.

"Through the summer I'll be painting," says Mars, who plans to show his work in a Minneapolis gallery. "When I get sick of that, I'll write some more songs. It's kind of nice to have them both to bounce back and forth to."

CRAIG ROSEN

### MENDES OFFERS CARNAVAL OF SOUNDS

(Continued from page 10)

says Mendes.

The album itself is a carnival of sorts—a festive agglomeration of different styles, Brazilian and otherwise, from funk to folk to rap to a samba in three-fourths time written by Hermeto Paschoal.

Most of the backing tracks were recorded in Brazil and later transported to Los Angeles, where Mendes has lived since 1965. There, the enterprising keyboardist/arranger/producer/composer recruited some of his favorite session musicians—drummer Jeffrey Porcaro, bassist Jimmy Johnson, and guitarist Paul Jackson Jr.—to layer their parts on top of the rhythmic foundation.

Notwithstanding the appearance of American musicians on the album, Mendes says "Brasileiro" is his most Brazilian work to date. While Mendes is largely credited with introducing bossa nova to American audiences in the '60s and later bringing other Brazilian forms into the mainstream here via his outfits Brasil '66 and Brasil '77, until now he has never made an album of purely Brazilian music.

As such, the recording of "Brasileiro" took Mendes on a musical journey through his homeland. While in the Northeast, he met a songwriter and guitarist named Guinga whom he describes as a cross between Villa-Lobos, Cole Porter, and Ravel. Guinga contributed two of the compositions on the record, the haunting "Esconjuros" and an acoustic gem called "Chorado."

Then, in the Bahian city of Salvador, Mendes heard a Brazilian woman, Carmen Alice, singing in English and decided he wanted to use her on the album. The result is the lead single and video, "What Is This," an English-language rap with heavy percussion and a contagious chant.

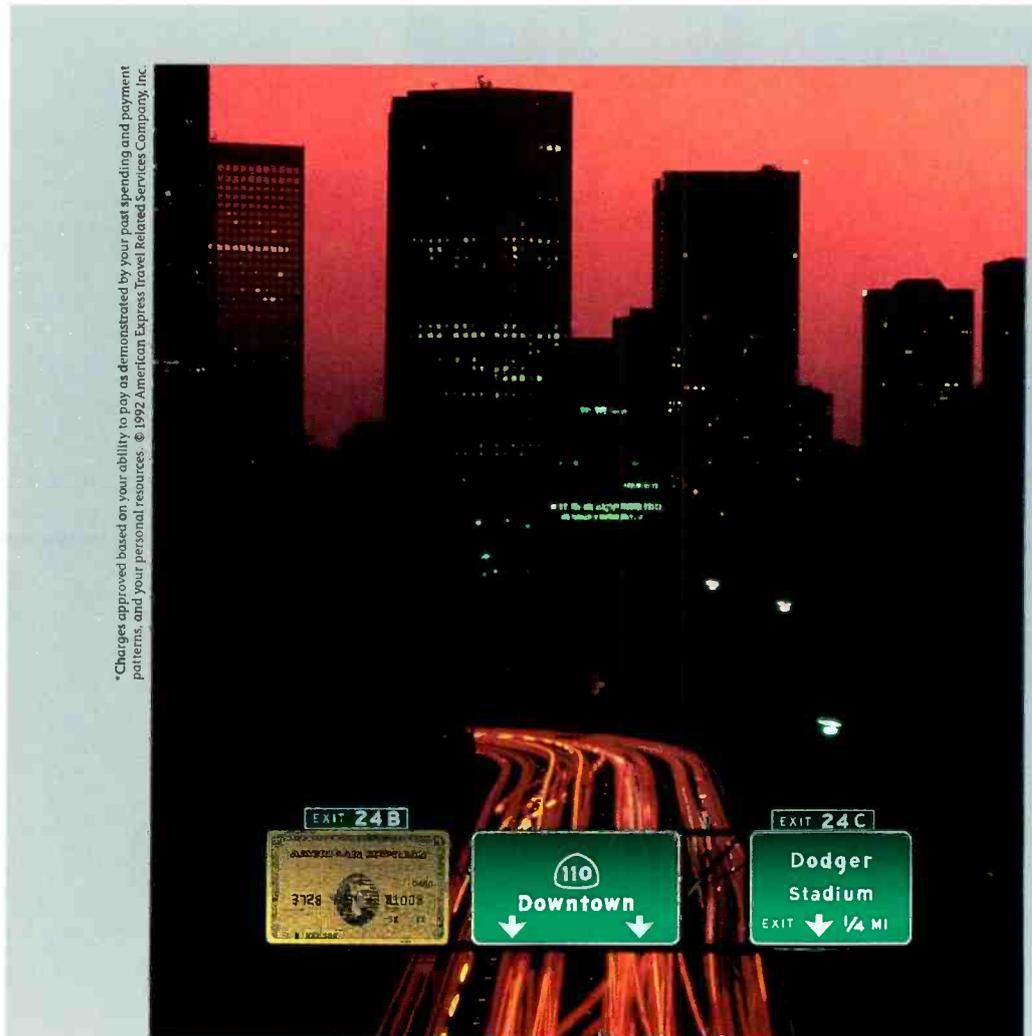
Mendes says he hadn't planned to use a rap on the album until he heard Alice's voice. "When I heard the girl singing in English and she explained to me she's an English teacher in Salvador, I thought it was so pure and very haunting, so we kept it the way it is, in English sung by an English teacher from Bahia who never came to America."

A 12-inch single for "What Is This" has just been serviced to clubs, and a video has been shot for it, says Mendes. In addition, clips to two other tracks, "Indiado" and "Magalenha," will be released to such outlets as VH-1.

"The videos really capture the music, the mood, the sun, the whole thing," says Mendes. "They're very live. We have some scenes in downtown Salvador during Carnaval."

Mendes will also support the album with press interviews, TV performances, talk-show appearances, and possibly a tour, if he can figure out how to render the sound of 100 percussionists in a club or theater setting.

"We'll need a big bus," he quips.



\*Charges approved based on your ability to pay as demonstrated by your past spending and payment patterns, and your personal resources. © 1992 American Express Travel Related Services Company, Inc.

You go where the business is. Stay an extra day. Add a city. You can't be held back by a preset limit on some bankcard.\* You just don't worry about things like that.

THE GOLD CARD.  
THE AMERICAN EXPRESS® GOLD CARD.

Call 1-800-223-2657, to apply.

# Artists & Music

**WE ALWAYS HAVE ROOM FOR TALENT**

Furnished Corporate Suites for half the cost of a Hotel

Stays of 30 days or longer

**Oakwood**<sup>SM</sup>  
Corporate Apartments

(800) 942-2787  
(213) 878-2100

National Reservations  
(800) 888-0808

Los Angeles, Hollywood, San Fernando Valley

## ARTISTS IN CONCERT

(Continued from page 12)

The whole family offered some old-fashioned quartet-style gospel before turning the program over to Debbie and Angie. With their deep voices and jazzy inclinations, they sounded more like backup singers in need of a lead singer (indeed, their forthcoming group, Sisters, will have another singer who is not a Winans). Daniel Winans took over, coming on like a low-key Marvin Gaye without the sexiness. Mom & Pop closed the first half with traditional gospel as he turned the swinging "I Find No Fault" into a jump blues that brought the concertgoers at the half-full hall to their feet.

After intermission, the program was devoted to the best-selling, Grammy-winning acts in the family. BeBe & CeCe's "Celebrate" was joyous funk that begged for a band that played more crisply. "I'm Lost Without You" was a tour de force, as CeCe's high-pitched pleading was contrasted against BeBe's gruff, reassuring crooning. Then the Winans (that's four brothers) took the stage, dazzling with ensemble choreography, smooth harmonies, and tantalizing lead vocals. As a singer, Marvin Winans evoked the sweaty, sanctified side of Marvin Gaye, and he even offered a brief sermon before the entire family reappeared for the Teddy Riley-produced hip-hop hit "It's Time."

JON BREAM

## Preserving A Legacy Thru Copyright Life After Death

**S**OMETHING TO THINK About: One of the luxuries of writing a column is the privilege of getting a subjective word in edgewise, certainly a no-no when doing news reporting. In last week's Billboard Report by this writer on the coming era when the songs of the '20s and '30s, the rightfully regarded golden era of songwriting, will begin to enter the public domain, mention was made of a suggestion that Congress approve continuing copyright life for these songs (and for decades that follow) not as a continuing largesse to music publishers or the writers' estates, but society as a whole.

The idea, advanced by at least one songwriter

known to this column, Ervin Drake, should be considered. But Words & Music would narrow the focus: Let the monies derived from life-after-75-years copyrights be specifically earmarked to preserve the legacy of the pop song, from helping labels to produce archival reissues to scholarly tomes or film or TV documentaries that keep the flame alive.

June 10 at the Sheraton Hotel. There will be a panel discussion called "Everything You Ever Wanted To Know About Music Publishing, But Were Afraid To Ask." Moderated by Maxyne Lang, president of Williamson Music, the panel consists of Martin Bandier of EMI Music Publishing; Del Bryant of BMI; John McKellen of MCA Music; Edward P. Murphy of The National Music Publishers Assn.; and George David Weiss of the Songwriters Guild of America. Costs are \$30 each for members and

one guest; \$40 for non-members. Contact Helene Blue of MPL in New York for more info.



by Irv Lichtman

ELVIS &

Def In Print: Hal Leonard Publishing, in a deal with the Estate of Elvis Presley and Joachim Jean and Julian J. Aberbach, will exclusively represent print songs recorded by Elvis Presley. The agreement, extending longtime Hal Leonard involvement in Presley-associated songs, includes a revision of the two-volume Elvis Anthology songbooks. There will be several other existing publications that will be revised... Also, Zomba Enterprises has made an agreement to publish the print music of "Adrenalize," Def Leppard's first album in more than four years, through Hal Leonard. Initially, Hal Leonard has plans to publish both melody line/chord and guitar transcription folios matching the "Adrenalize" album, as well as sheet music for singles as they are marketed. The music print company also publishes folios of the music from the group's other albums, "Hysteria," "High 'N Dry," and "Pyromania." The folios are primarily guitar transcriptions of the recordings as well as individual sheet music from singles.

**NICE GOING:** CPP-Belwin has been named publisher of the year by the Retail Sheet Music Dealers Assn. A presentation was made April 25 at the closing of the association's national convention in Dallas. Denny Senseney, president of Senseney Music, presented the award to Sandy Feldstein, president/CEO of CPP-Belwin. The award is voted on by the membership of RSMMA, representing print retailers in the U.S. and Canada.

**PRINT ON PRINT:** The following are the best-selling folios from CPP-Belwin:

1. Bryan Adams, Waking Up The Neighbours
2. Eric Clapton, From The Rush Soundtrack
3. Garth Brooks, Ropin' The Wind
4. Dire Straits, On Every Street
5. Extreme II: Pornograffiti.

**NOW YOU CAN ASK:** The New York chapter of the American Assn. of Independent Music Publishers hosts a special luncheon

### ANDY CHAPMAN MUSIC

Publishing &

Administration

(310) 659-6884

8833 Sunset Bl. 5th Fl.  
Los Angeles, CA 90069

NOW ACCEPTING GREAT SONGS!

### PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
**BLACK & WHITE 8x10's**  
500 - \$70.00 1000 - \$95.00  
**COLOR**  
1000 - \$396.00

Above Prices include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters  
Composites - Cards - Other Sizes  
Send For Catalog & Samples

**ABC PICTURES**  
1867 E. Florida, Dept. 88  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

# The Center of Entertainment, Business & Finance

In keeping with the image of prestigious tenants like Viacom, MTV and Billboard

Publications, One Astor Plaza, the Theatre District's premiere address, offers an exceptional environment to distinguished entertainment, financial and corporate institutions. Rising 54 stories and offering incomparable river-to-river views, One Astor Plaza represents the pinnacle of sophistication and elegance in design and construction. Conveniently located on Broadway between 44th & 45th Streets, near all New York City transportation and within steps of Broadway's legendary theatres and restaurants,

One Astor Plaza features:

- \* Completely renovated lobby level and newly renovated elevator cabs and systems
- \* Units from 5,632 sq. ft.
- \* Full floors of 16,800 to 32,700 sq. ft.
- \* A 96,300 sq. ft. contiguous block of space

**ONE ASTOR PLAZA**

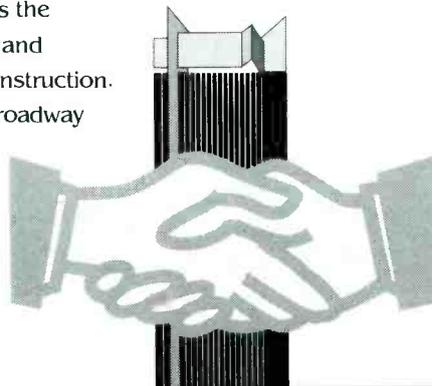
AT 1515 BROADWAY

For further information, call:  
Exclusive Leasing Agent

**KTR**  
KOEPEL  
TENER  
RIGUARDI

Peter Riguardi  
Edward DiTolla  
(212) 935-9191

Managing Agent  
**COMPASS**  
MANAGEMENT AND LEASING, INC.



## CYRUS DEBUT BREAKS COUNTRY SINGLES BARRIER

(Continued from page 8)

ette singles shipped."

Miller says Mercury started releasing commercial cassette singles last June when he joined the label and has "been doing it at least with the first single on all developing acts. On the 'B' side, I try to put a minute's worth of three different songs off the album." Miller would not indicate how many copies the label typically sells on such releases.

A number of factors appear to be responsible for the "Achy Breaky" phenomenon. Mercury set up the release of the song with a dance contest at country dance clubs throughout the U.S. and this seems to have provided tremendous exposure for the artist. Some credit Cyrus' obvious sex appeal for the single's success, while all agree the song itself is something special.

The videoclip for "Achy Breaky" is in heavy rotation at CMT and TNN and Mercury's pop staff is working the clip at MTV and VH-1. So far, Miller says, VH-1 has added it only to its country programming. Label head Paul Lucks is currently constructing a pop market game plan with Mercury's New York staff.

### RETAILERS EAGER FOR ALBUM

Meanwhile, retailers are eager for Cyrus' debut album, "Some Gave All," which is scheduled to hit the stores May 19. Al Wilson at Strawberries reports: "We normally don't carry too much in country cassette singles, but Billy Ray forced us to get into this one, and we're carrying it and doing very well with it."

Though the single is selling, Wilson says the 139-store chain "didn't have as much out there as we needed to have, so it didn't sell as well as it could. We had no way of knowing. We just bought it and out of nowhere this huge tidal wave reaction has started coming out of our stores... The managers have called up saying they need a ton of Billy Ray Cyrus [albums], possibly as many if not

more than they were allocated on Wynonna Judd." Strawberries extends from Maine to the Washington, D.C./Baltimore area.

Bob Morrison, singles buyer for the California-based Warehouse (305 stores), refused to quote sales numbers, but says, "We're expecting great things from [Cyrus]. He's doing very well for us in most of our markets and we're really excited about some country singles finally starting to take some shape."

As of May 4, Miller reports album pre-orders of 360,000 units.

Will the success of Cyrus' cassette single prompt other Nashville labels to begin releasing such singles again? And are other labels willing to go to pop radio with potential crossover acts?

Dave Wheeler, VP of sales and product development, RCA/Nashville says, "If I had a record like that [Cyrus], that is more of a country dance record, I would certainly put it out on cassette single." He says he has no plan for crossing acts to pop. However, "There's a real possibility that we will go to AC radio with Lorie Morgan's 'Something In Red,' and it is possible that some of the Martina McBride material might go to AC radio down the road."

Several label executives believe "Achy Breaky Heart" is an isolated situation and not a gauge for all of country music. Walt Wilson, VP of marketing, MCA/Nashville, says MCA is not going to rush into releasing cassette singles at this point. "We're watching it, and we want to see ultimately how it affects the sell-through of the album."

Wilson says it has been at least a year and a half since MCA/Nashville released a cassette single. "It was hurting album sales," he recalls.

According to Wilson, Wynonna could be MCA's shot at crossover, but whether she will go to pop or not has yet to be determined and is dependent on her success at AC.

According to a source from Arista, after the cassette single release of Alan Jackson's "Here In The Real World," the label ceased putting out singles, because it was losing album sales. There is no plan to begin releasing cassette singles again. The label has, however, delivered a pop remix of the Pam Tillis record "Maybe It Was Memphis" to Arista's New York branch for top 40 release.

Mike Martinovich, VP of marketing, Sony/Nashville, says Sony used

to release "nearly everything in the cassette single format up until about a year and a half ago." At that time, country cassette singles sales were consistently falling. "We were experiencing an extremely high return percentage on them," says Martinovich, "and made the decision not to release country cassette singles."

He says one of the positive things about the Cyrus situation "is that younger people are obviously watching country music videos and listen-

ing to country radio, which was not the case two years ago." He says Sony will evaluate records on a case-by-case basis. "We're also in fear of some album cannibalization. The question is whether the cassette single is an end in itself or is it an enticement or a catalyst to develop an artist and sell an album."

Martinovich reports that Columbia is discussing taking tracks from Rodney Crowell's new album to pop radio.



You want to take your clients to something special. But what about tickets? Easy. You have connections. Gold Card Event connections. They save great seats for theater, concerts and sports events. Just for Gold Card members like you.

**THE GOLD CARD.**  
**THE AMERICAN EXPRESS® GOLD CARD.**

Call 1-800-223-2657, to apply.

## POLYGRAM LATIN HEAD

(Continued from page 9)

Latin American market," says Diaz, "because it is one of the sources of repertoire that has the greatest future. I mean, the world is colonized by the Anglo product and will still be for many years.

"But at the same time, the world needs another source of product, another trend, and I think it's going to be a Latin fusion product coming

from the Anglo pop producers working with Latin artists. In addition, I think the U.S. Latin market is going to play a key role in the future in this respect."

Further, Diaz opines that Latin American artists also could find prosperity in the U.S. and Europe "if the level of production is contemporary enough to make it attractive."

## SONY RESTORES FRIDAY SHIPPING PRIVILEGES

(Continued from page 3)

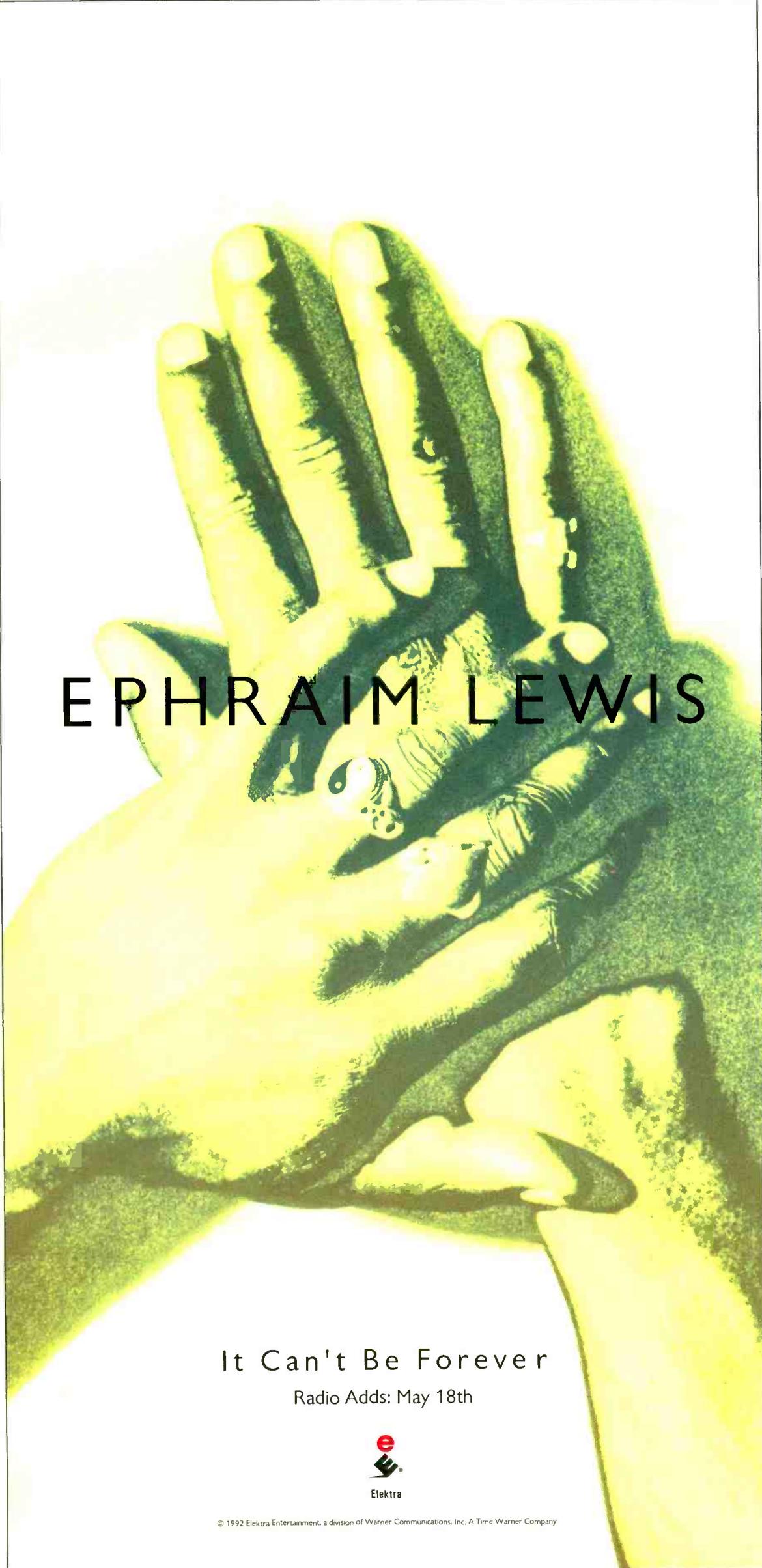
gard to street dates. I'm encouraged by their willingness to work with one-stops to resolve the problem. We went to Sony with a plan in hand in terms of resolving the issue and policing the problem, and Sony listened."

The three one-stop delegates were selected at an April 23 conference call—under the auspices of NARM—at which many options were considered, including filing litigation against Sony.

Sony's change of posture on one-

stop deliveries has not affected PolyGram Group Distribution's suspension of Friday shipping privileges to one-stops in the New York market, according to PGD president Gary Rockhold. "We're still analyzing it," he says of PGD's street-date policy.

Similarly, Uni Distribution penalized two Long Island, N.Y., one-stops for jumping street date on Geffen's Guns N' Roses albums. Officials at Uni were unavailable for comment at press time.



# EPHRAIM LEWIS

It Can't Be Forever

Radio Adds: May 18th



Elektra

© 1992 Elektra Entertainment, a division of Warner Communications, Inc. A Time Warner Company

# R&B

ARTISTS & MUSIC

## We Told You So: Rap Acts Saw Writing On The Wall

**ANGER, DESPAIR, & Sadness:** That's what we are feeling after the acquittal of the four white officers in the Rodney King case. Someone should write a song about it. Or perhaps they already did.

When we heard the verdict, many of us shed tears of pain and anguish. Because in our hearts we knew what would follow: the rage would explode into the streets of Los Angeles. The anger that African Americans feel toward that Simi Valley jury, who felt that beating a black man senseless was legally justified, cannot be measured, though the news media has put a \$550 million price tag on the property damage in the area.

While the media and the government seem more dismayed by the rioting in Los Angeles than by the verdict itself and what it means for African Americans in this country, the response of South Central L.A.'s residents—though not constructive—is no surprise. Hip-hop artists have been recording

expressions of black outrage about racism and oppression in L.A. and the nation and have been condemned, belittled, censored: "F--- Tha Police" by N.W.A.; Ice Cube's "Black Korea," which foretold the vicious burning of Korean markets in South Central L.A.; Public Enemy's "Burn Hollywood Burn" and "911 Is A Joke"; any of Ice-T's tales of urban survival. Instead of listening closely to what rappers explained about the long-suffering and intense nature of African-American frustration at lack of economic opportunities, denial of civil rights, and abuse at the hands of policemen, the media and many conservatives labeled the rappers racist purveyors of violent anarchy. And now many of these same people express surprise at the L.A. riots, although the feelings and conditions described in these records were a clue.

There are some who will try to pin the aftermath on the influence of violent rap lyrics. But the similarly motivated riots of Watts, Detroit, Newark, and other cities throughout the '60s occurred without rap, and were a response to conditions far more concrete, immediate, and oppressive than words on records. The Los Angeles riots were not dictated nor condoned by rappers. And it seems to me now that rap lyrics have provided a useful valve for blowing off the steam that this frustration engenders, for giving voice to years, generations of choked-back rage.

Some members of the hip-hop community have been asked to explain the outrage, to comment upon it for the news now that the crisis is past and their warnings were ig-

nored. Sister Souljah, a member of Public Enemy who has her own album, "360 Degrees Of Power" (which was led by the chilling single "Slavery Is Back In Effect," even more chilling in light of the curfew restrictions and the occupation by government forces established in the days after the first violence), is trying to pull together a meeting of rap artists to decide a plan of action in response to the King verdict and its violent aftermath. We look forward to and support any effort at healing ourselves amid despair.

**REMEMBER THE TIME:** The country's cultural nostalgia seems to stretch back approximately 20 years. Appealing to prime adult consumers with happy memories of their youth, the entertainment and

advertising industries manufacture feel-good sounds that capitalize on that '70s nostalgia. Beer ads, especially, use the formula, blasting Ed-



by Janine McAdams

gar Winter's "Free Ride" and Stephenwolf's "Magic Carpet Ride" while the '70s Preservation Society pitches compilation albums.

So it comes as no surprise that James Brown's music—arguably the most-sampled in hip-hop—also has the power to sell. His "I Got You (I Feel Good)" has been used in a beer commercial for Molson's Foster Lager, and though Brown does not hold the publishing rights, he feels he should have been consulted before his tune was used to hawk an alcoholic beverage. On April 27 he filed a \$10 million suit against Molson Breweries U.S.A. and AC&R Advertising. Brown and his lawyer, Leon Friedman, are hoping to break new ground with this case, going beyond the judgment Bette Midler received. In that case, an advertiser could not gain the rights to an original Midler recording and thus hired a singer to imitate her version of "Do You Wanna Dance," which was ruled a "misappropriation" of her voice. Brown hopes to prove that his voice was similarly misappropriated in endorsing the product. If he wins the case, it would completely alter the process for advertisers seeking to use recordings by established artists for commercial purposes. No word yet on whether this case will go to trial.

**P**OSTPONED due to the recent activity in L.A. are Divas Simply Singing, the all-female-stars benefit concert for the Minority AIDS Research Project that was set for May 2. The event has been rescheduled for May 30 at the Masonic Tem-

(Continued on page 18)

## Capitol Committed To R&B, Rap Presence Label Building Roster, Signing Production Deals

■ BY DAVID NATHAN

LOS ANGELES—With a roster that already includes hit artists Hammer, BeBe & CeCe Winans, Freddie Jackson, and Tracie Spencer, Capitol Records is in the midst of expanding its commitment to R&B and rap via a series of new deals with various key industry figures. According to Scott Folkes, VP of black music A&R, the label is also consolidating its "long-term commitment with our artists."

"Unlike some other companies that may have gone through drastic cuts, we've been constantly re-evaluating the roster since I got here," continues Folkes, who joined the label three years ago from Elektra. "Right now, with the acts that are coming to us through production situations, we probably have 40 acts."

Folkes adds that Capitol has just concluded agreements with Michael Bivins for a new group, the Whyte-gize; with the Whispers for two acts, including H2O, through its Black Tie Entertainment company; with BeBe Winans to produce three acts, sisters Debbie & Angie Winans, gospel legends the Clark Sisters, and Howard Smith; with Al B. Sure! and Kyle West for two artists; and with manager David Lombard, whose clients include En Vogue, Foster McElroy, and By All Means, for two new artists.

Reinforcing the label's presence in the marketplace are several new signings. "We'll have a first album from Full Force, which will surprise a lot of people," says Folkes. "The group is totally committed to working as a band right now, rather than fitting their album in between their production work with others. They're keeping hits for themselves this time rather than giving all the hits to other acts."

Also new to the label is Everett Harp, whose road work as a sax man with Anita Baker helped him create a strong industry word-of-mouth presence and who is due to debut with a George Duke-produced set in June. Other new artists, according to Folkes, are singer/songwriter Rachelle Farrell, who received a standing ovation at this year's National Assn. of Recording Merchandisers convention and whose first album will

be produced by Duke and Barry Eastmond; Portrait, a self-contained Los Angeles-based group; and Tisha Campbell, known for her work in the movies "School Daze," "Another 48 HRS.," and "House Party." Campbell "started out as a singer and went into acting," comments Folkes. "Singing isn't a sideline for her and her first album for us will definitely showcase her talent as a vocalist."

Folkes works with Sam Sapp, senior director of A&R, who recently joined Capitol from Mercury/Wing, as well as with associate director Joy Bailey and New York-based Tita Gray, and executive assistant Shirley Chevalier. The team is busy developing up-and-coming acts like Gary Brown, whose first single, "Don't Make Me Beg Tonight," is garnering attention; bilingual rapper Mellow Man Ace, whose second album, "The Brother With Two Tongues," is due in June; and Little Shawn, whose debut product has been well-received in hip-hop circles.

Surveying the black music department's accomplishments in the past year, Folkes says he is sensitive to comments about superstar Hammer's third set, "Too Legit To Quit," which is currently at the 3-million-unit sales mark domestically. "We didn't sell 18 million copies [worldwide] of 'Please Hammer Don't Hurt 'Em' in two months," he says. "So far we've had two simultaneous top 10 singles from the new album and we're onto our third single. With Hammer out on tour, we're in there for the long haul with the album and as long as there are signals from radio and retail, we'll continue to release singles."

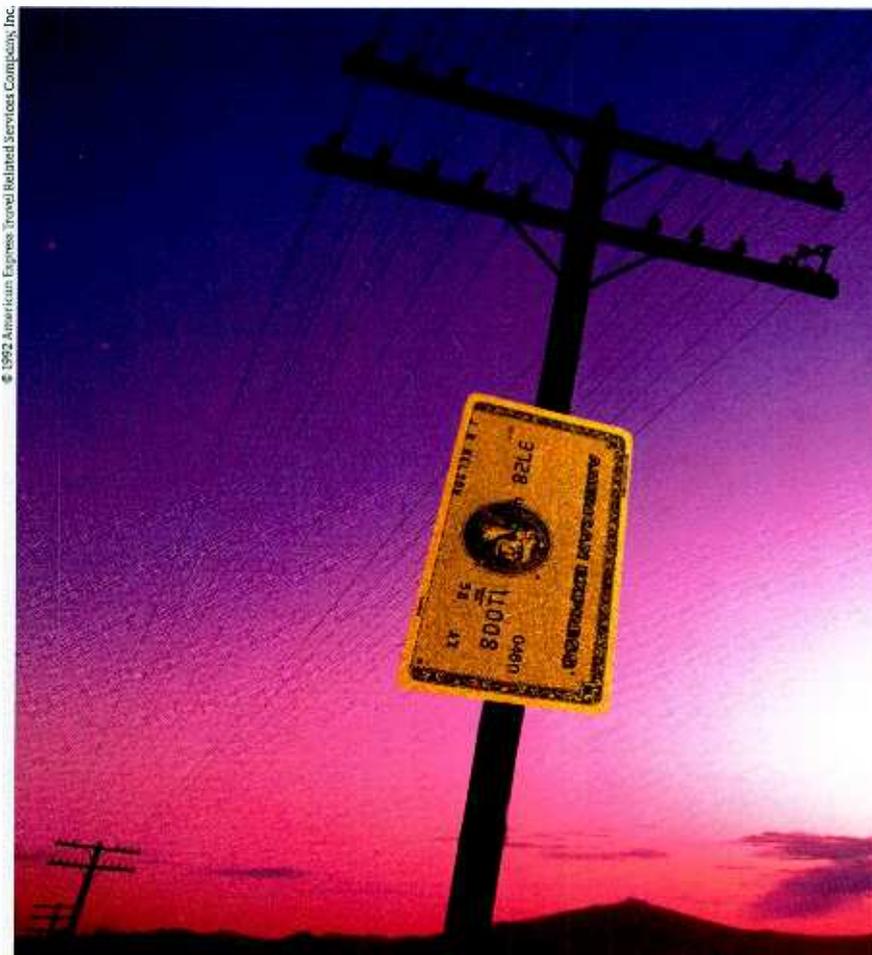
Folkes is excited about response to BeBe & CeCe Winans' "Different Lifestyles," which is close to platinum. "It's been a fight, but their music is constantly breaking barriers," he says. Of Spencer's second album, which has yielded a top five Hot 100 single with "This House," a No. 1 R&B single with "Tender Kisses," and a strong third single, "Love Me," currently climbing the R&B chart, Folkes says, "We're really establishing Tracie's image as a sophisticated young adult and building a solid base for her."

The Capitol executive anticipates strong reaction to the second album

due from vocalist D'Atra Hicks, currently in the studio with Narada Michael Walden, Nick Martinelli, and Barry Eastmond; and the new Freddie Jackson set, due in late July. "The album contains a remake of the Billy Paul hit "Me & Mrs. Jones," which we hope will solidify Freddie's international base," says Folkes. "Freddie has also worked with some new producers [Vincent Herbert & Kiyamma Griffin, Joshua Thompson & Gene Lennon, and Kenni Hairston & Goh Hotoda] on the project, along with Barry Eastmond, who has contributed to his previous hit albums," says Folkes.



**Shomari Shebang.** Mercury recording act Shomari celebrates the release of its first single, "If You Feel The Need," at a press reception for the group. Here, the act celebrates with members of its production team, 3 Boyz From Newark. Shown, from left, are Kiyamma Griffin, producer; Rahsaan Langley, N'namdi Langley, and Troy Frost of Shomari; and Vincent Herbert, producer. The album is called "Everyday Has A Sun."



You've got everything under control. You're ready for anything. You simply called 1-800-223-2657. And applied right over the phone. It's just a hint of the service you can expect.

THE GOLD CARD.  
THE AMERICAN EXPRESS® GOLD CARD.

Call 1-800-223-2657, to apply.



**Divas On Parade.** En Vogue recently celebrated the success of its second album, "Funky Divas" (Atco/EastWest), at a party at San Francisco's Oz club. Shown, from left, are Sylvia Rhone, chairman/CEO, Atco/EastWest; Denzil Foster, co-producer of the album; Dawn Robinson, Terry Ellis, Maxine Jones, and Cindy Herron of En Vogue; and producer Narada Michael Walden.

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAY 16, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	2	6	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	1	
2	2	4	5	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ)	TOTALLY KROSSED OUT	2	
3	3	1	36	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	1	
4	4	3	28	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	1	
5	6	9	14	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	5	
6	5	5	23	MICHAEL JACKSON ▲ 3 EPIC 45400 (10.98 EQ)	DANGEROUS	1	
7	7	10	9	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	7	
8	8	8	47	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1	
9	12	12	24	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	9	
10	10	7	24	TEVIN CAMPBELL ● QWEST 26291* WARNER BROS. (9.98)	T.E.V.I.N.	5	
11	9	6	32	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4	
12	11	11	23	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1	
13	17	30	4	DAS EFX ATCO EASTWEST 91827* (9.98)	DEAD SERIOUS	13	
14	13	13	16	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	13	
15	14	14	30	PATTI LABELLE ● MCA 10439 (9.98)	BURNIN'	9	
16	18	18	24	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13	
17	16	16	17	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13	
18	15	15	50	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1	
19	21	26	9	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	19	
20	20	20	12	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20	
21	19	17	27	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3	
22	22	23	12	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	22	
23	26	27	10	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	23	
24	31	37	5	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	24	
25	23	19	31	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1	
26	25	22	10	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20	
27	29	28	13	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21	
28	28	24	27	BLACK SHEEP ● MERCURY 848368 (9.98 EQ)	A WOLF IN SHEEP'S CLOTHING	15	
29	27	25	32	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6	
30	30	29	43	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1	
31	24	21	18	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3	
32	36	76	3	CHAKA KHAN WARNER BROS. 26296* (10.98)	THE WOMAN I AM	32	
33	32	32	6	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	31	
34	33	31	31	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13	
35	41	65	4	COLLEGE BOYZ VIRGIN 91658* (9.98)	RADIO FUSION RADIO	35	
36	39	36	28	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26	
37	35	35	23	AMG SELECT 21642* (9.98)	BITCH BETTA HAVE MY MONEY	20	
38	38	41	7	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	38	
39	34	34	25	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32	
40	37	39	52	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1	
41	50	66	4	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ)	ALYSON WILLIAMS	41	
42	45	43	8	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98)	A-TOWN HARD HEADS	42	
43	66	—	2	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ)	DEEP COVER	43	
44	48	49	7	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	44	
45	44	42	11	CECE PENISTON A&M 5381* (9.98)	FINALLY	42	
46	40	33	26	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25	
47	43	40	44	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10	
48	57	69	3	SOUNDTRACK EMI 98414*/ERG (10.98)	WHITE MEN CAN'T JUMP	48	
49	42	38	20	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21	

50	54	53	32	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
51	67	—	2	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98)	STILL IN LOVE WITH YOU	51
52	46	44	9	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	43
53	55	58	85	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
54	47	46	28	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
55	51	50	20	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	50
56	88	—	2	RANDY CRAWFORD WARNER BROS. 26736* (10.98)	THROUGH EYES OF LOVE	56
57	49	45	30	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
58	58	61	7	DETROIT'S MOST WANTED BRYANT 3126*/ICHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	58
59	59	57	11	HI-C FEATURING TONY A SKANLESS 61235* (9.98)	SKANLESS	53
60	53	52	10	SOUTH CENTRAL CARTEL G W K 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
61	52	47	48	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
62	56	54	7	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	54
63	64	67	6	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	63
64	NEW ►	1	1	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98)	PAID THE COST	64
65	94	—	2	SPICE 1 JIVE 41481* (9.98)	SPICE 1	65
66	60	48	31	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
67	65	62	5	POISON CLAN EFFECT 3006*/LUKE (9.98)	POISONOUS MENTALITY	62
68	61	55	7	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	52
69	62	63	8	KID SENSATION NASTYMIK 7101*/ICHIBAN (9.98)	THE POWER OF RHYME	62
70	73	80	3	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98)	WE'RE GOIN' OFF	70
71	68	59	26	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
72	70	75	14	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	70
73	69	60	32	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
74	63	56	35	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
75	77	74	19	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
76	72	78	28	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
77	86	92	3	BASS PATROL JOEY BOY 3004 (8.98)	THE KINGS OF BASS	77
78	80	79	4	SISTER SOULJAH EPIC 48713 (9.98 EQ)	360 DEGREES OF POWER	78
79	92	—	2	VARIOUS ARTISTS EMI 99087/ERG (7.98)	WHITE MEN CAN'T RAP (MUSIC FROM "WHITE MEN CAN'T JUMP")	79
80	76	71	40	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98)	C.M.B.	10
81	75	77	43	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98)	PEACEFUL JOURNEY	5
82	84	85	3	BEN E. KING ICHIBAN 1133* (9.98)	WHAT'S IMPORTANT TO ME	82
83	97	96	5	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	83
84	78	68	26	BIG DADDY KANE COLD CHILLIN 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
85	81	94	40	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98)	DAMIAN DAME	21
86	NEW ►	1	1	BEASTIE BOYS CAPITOL 98938 (10.98)	CHECK YOUR HEAD	86
87	79	64	46	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
88	91	97	12	B.B.KING MCA 10295 (9.98)	THERE IS ALWAYS ONE MORE TIME	76
89	87	89	3	MAY MAY SCOTTI BROS 75233 (9.98)	THE INTRODUCTION	87
90	83	84	6	FATHER DOM WRAP 8105*/ICHIBAN (9.98)	FATHER DOM	80
91	71	51	50	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
92	85	86	16	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
93	82	72	25	D.J. MAGIC MIKE & M.C. MADNESS ● CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
94	74	73	68	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
95	NEW ►	1	1	KATHY SLEDGE EPIC 46851* (9.98 EQ)	HEART	95
96	NEW ►	1	1	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98)	BROTHERHOOD CREED	96
97	89	87	47	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
98	NEW ►	1	1	MIKKI BLEU ULTRAX 0302 (9.98)	GIMME THE KEYS	98
99	99	88	35	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
100	90	81	28	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23

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

## THE RHYTHM AND THE BLUES

(Continued from page 16)

ple, with Patti LaBelle added to the bill. Also, "Celebrate The Soul Of American Music," which was to be taped May 5 at the Pantages Theatre, is being taped Tuesday (12) at the same site. The benefit program was to raise money for the Thurgood Marshall Scholarship fund, which benefits students attending any of 35 traditionally black colleges and universities; now the money will be earmarked for both a Marshall scholarship for a student from the Los Angeles area and for rebuilding the South Central

neighborhood.

**WE WERE** saddened to hear of the untimely death of Lancelot Hassan Owens, 24, brother of superstar rapper Queen Latifah. Owens, a member of the East Orange, N.J., police force, died April 26 from injuries sustained in a motorcycle accident. Owens was buried May 2 in Newark, N.J. A scholarship fund has been set up in his honor; donations may be sent to the Lancelot H. Owens Scholarship Fund, c/o Flavor Unit Management, 155

Morgan St., Jersey City, N.J. 07032.

**STUFF:** Thanks to Kevin Fleming, president of Perspective, and to PolyGram staffers for granting me an audience in their suite at the recent Impact confab for a preview of the Janet Jackson/Luther Vandross/BBD track "The Best Things In Life Are Free," which leads off the "Mo Money" soundtrack. This is Vandross like you've never heard him before: fonky, fonky, fonky, against Janet's cool, hip vocals and a rap break from

BBD, with production in the classic Jam & Lewis style. A guaranteed winner, with several mixes to come... April 29 found us sliding on over to Rex in New York for the listening party for the Brand New Heavies' "Heavy Rhyme Experience Vol. 1" album, given by Delicious Vinyl. We only spent a sec at the jam, but the album slams; our four acid-jazzing Brit pals back up Main Source, Gang Starr, Grand Puba, Masta Ace, Jammalski, Kool G. Rap, Black Sheep, Ed O.G., Tiger, 3rd Bass, and Phar-

cyde on this album, and it's quite a project. It's due to hit the streets in July. Can't wait... Pyramid Entertainment Group has recently signed on MC Lyte, Eric B. & Rakim, A.M.G., Chubb Rock, and Lidell Townsell for worldwide bookings... Glen Pinckney, formerly with Ear Candy Records, has started Ill City Entertainment, an independent marketing and promotion company in New York.

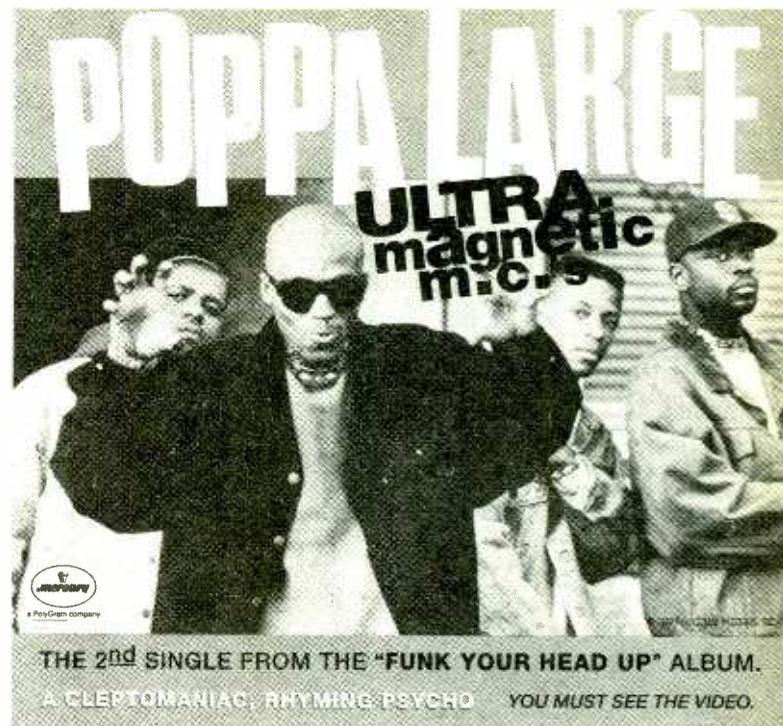
# Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	JUMP	KRIS KROSS	4	1	3	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	1
2	3	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	1	2	2	ALL WOMAN	LISA STANSFIELD	2
3	2	ALL WOMAN	LISA STANSFIELD	2	3	1	WHY ME BABY?	KEITH SWEAT	3
4	4	WHY ME BABY?	KEITH SWEAT	3	4	6	COME & TALK TO ME	JODECI	5
5	9	COME & TALK TO ME	JODECI	5	5	5	LOVE ME	TRACIE SPENCER	6
6	10	LOVE ME	TRACIE SPENCER	6	6	9	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	9
7	6	HELLUVA	BROTHERHOOD CREED	22	7	10	JUMP	KRIS KROSS	4
8	13	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	10	8	11	PLEASE DON'T GO	BOYZ II MEN	11
9	5	LIVE AND LEARN	JOE PUBLIC	18	9	16	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	7
10	14	CAN'T HAVE MY MAN	ALYSON WILLIAMS	8	10	13	CAN'T HAVE MY MAN	ALYSON WILLIAMS	8
11	15	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	7	11	17	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	10
12	8	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	15	12	12	I'M CRYIN'	SHANICE	14
13	18	TENNESSEE	ARRESTED DEVELOPMENT	17	13	18	STILL IN LOVE WITH YOU	MELI'SA MORGAN	13
14	7	GOODBYE	TEVIN CAMPBELL	12	14	19	SCHOOL ME	GERALD LEVERT	16
15	23	THEY WANT EFX	DAS EFX	23	15	4	GOODBYE	TEVIN CAMPBELL	12
16	17	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	9	16	20	IN THE CLOSET	MICHAEL JACKSON	19
17	20	PLEASE DON'T GO	BOYZ II MEN	11	17	21	DON'T MAKE ME BEG TONIGHT	GARY BROWN	21
18	22	STILL IN LOVE WITH YOU	MELI'SA MORGAN	13	18	7	MAKE IT HAPPEN	MARIAH CAREY	20
19	28	SCHOOL ME	GERALD LEVERT	16	19	23	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	25
20	19	BRENDA'S GOT A BABY	2PAC	30	20	24	DO IT TO ME	LIONEL RICHIE	26
21	11	I'M CRYIN'	SHANICE	14	21	8	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	15
22	35	IN THE CLOSET	MICHAEL JACKSON	19	22	25	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	24
23	24	IF YOU WANT IT	2ND II NONE	33	23	29	TENNESSEE	ARRESTED DEVELOPMENT	17
24	21	AIN'T 2 PROUD 2 BEG	TLC	34	24	26	GOTTA LEARN MY RHYTHM	DAMIAN DAME	27
25	12	MAKE IT HAPPEN	MARIAH CAREY	20	25	27	JOY	SOUL II SOUL	31
26	30	VICTIM OF THE GHETTO	COLLEGE BOYZ	35	26	31	THE SAGA CONTINUES...	THE BOYS	37
27	26	DON'T MAKE ME BEG TONIGHT	GARY BROWN	21	27	32	FOREVER IN YOUR EYES	MINT CONDITION	28
28	29	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	24	28	28	WHO'S CRYING NOW	RANDY CRAWFORD	32
29	16	IT'S O.K.	BEBE & CECE WINANS	29	29	14	LIVE AND LEARN	JOE PUBLIC	18
30	31	BABY GOT BACK	SIR MIX-A-LOT	41	30	15	IT'S O.K.	BEBE & CECE WINANS	29
31	37	GOTTA LEARN MY RHYTHM	DAMIAN DAME	27	31	35	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	36
32	39	FOREVER IN YOUR EYES	MINT CONDITION	28	32	39	YOU REMIND ME	MARY J. BLIGE	39
33	25	I'M THE ONE YOU NEED	JODY WATLEY	44	33	37	NEVER SATISFIED	GOOD 2 GO	42
34	—	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	25	34	—	SOMETIMES I RHYME SLOW	NICE & SMOOTH	40
35	38	NU NU	LIDELL TOWNSELL	43	35	38	BUSTIN' OUT (ON FUNK)	DOUG E. FRESH	38
36	—	BUSTIN' OUT (ON FUNK)	DOUG E. FRESH	38	36	—	THIS IS THE WAY WE ROLL	HAMMER	45
37	—	JOY	SOUL II SOUL	31	37	—	SENSITIVE LOVER	THE ISLEY BROTHERS	47
38	—	DO IT TO ME	LIONEL RICHIE	26	38	—	(IF LOVING YOU IS WRONG) I DON'T...	RHONDA CLARK	46
39	—	WHO'S CRYING NOW	RANDY CRAWFORD	32	39	—	IS IT GOOD TO YOU	TEDDY RILEY	50
40	36	I WANNA ROCK	LUKE	52	40	—	THEY WANT EFX	DAS EFX	23

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
34 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	ASCAP/Alex Shantzis, ASCAP/EMI April, ASCAP
2 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	BMI/Donnir, ASCAP/Zomba, ASCAP/WBM
41 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-LOT, BMI)	95 IRRESISTIBLE (Sunshine, BMI)
70 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	50 IS IT GOOD TO YOU (FROM JUICE) (Zomba, ASCAP/Donnir, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)
61 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	84 IT'S GONNA BE ALRIGHT (Zomba, ASCAP)
30 BRENDA'S GOT A BABY (GLG Two, BMI)	86 IT'S NOT A LOVE THING (Copyright Control)
38 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	29 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
8 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	57 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
72 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	52 I WANNA ROCK (Pac Jam, BMI)
5 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)	94 THE JAM (Aunt Hilda, ASCAP/BOP, ASCAP/Pai Joey, ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)
89 CRAZY PICTURES (Virgin, ASCAP)	31 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)
67 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP) WBM	4 JUMP (So So Def, ASCAP/EMI April, ASCAP)
74 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)	96 LAUGHING AT THE YEARS (MCA, ASCAP/Zubaidah, ASCAP/Roydor, BMI)
26 DO IT TO ME (Speeding Bullet, ASCAP) CLM	85 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI)
99 DO NOT PASS ME BY (Bust-It, BMI/SRF, ASCAP)	18 LIVE AND LEARN (Harrindur, BMI/Joey Public, BMI/Noiseta, BMI/Ensign, BMI) CPP
14 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	66 LOVE LIKE THIS (Jobete, ASCAP/Golden Touch, ASCAP)
21 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	6 LOVE ME (Modern Science, Blackson, ASCAP)
97 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	87 LOVE OR THE SINGLE LIFE (Blockson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)
88 EYES ARE THE SOUL (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP/Brooklyn Base, ASCAP)	64 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
48 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	7 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
98 FIRE & EARTH (Not Listed)	20 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI)
28 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	71 MASTERPIECE (Kenny Nolan, ASCAP) CPP
82 FUNKY VIBE (Ruthless Attack, ASCAP/Don Wilson, ASCAP/Underglow, ASCAP)	91 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
12 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	69 A MINUTE TO PRAY AND A SECOND TO DIE (N-The Water, ASCAP)
27 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	25 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)
22 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	68 MR. LOVERMAN (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
56 HERE I GO AGAIN (Luella, ASCAP)	1 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
10 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	42 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
55 HOW ABOUT TONIGHT (Dujan, BMI)	76 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI)
49 HOW DO I LOVE THEE (Tanoca, ASCAP)	44 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
1 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	60 OH HAPPY DAY (EMI U Catalog, ASCAP/Buddah, ASCAP)
46 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	11 PLEASE DON'T GO (Mike Ten, BMI)
93 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	77 REMEMBER THE TIME (Donnir, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
79 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	78 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP)
33 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	37 THE SAGA CONTINUES... (Buff Man, BMI)
15 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	
43 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix,	



# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	9	JUMP ▲ (C) (T) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS 5 weeks at No. 1
2	3	4	7	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
3	2	5	7	THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX
4	7	8	6	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ COLLEGE BOYZ
5	4	2	10	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 74105/COLUMBIA	◆ CYPRESS HILL
6	8	9	10	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088	◆ CHI-ALI
7	5	6	10	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
8	6	3	9	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 96212*/ATLANTIC	◆ 2PAC
9	10	10	6	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
10	13	14	6	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
11	11	11	7	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
12	12	16	5	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
13	14	15	5	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE
14	15	17	7	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
15	20	25	3	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64473	◆ PETE ROCK & C.L. SMOOTH
16	9	7	11	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
17	19	20	4	NIGHT SHIFT (C) (M) (T) 4TH & BROADWAY 447 553	◆ POSITIVE K
18	18	21	4	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 74272/COLUMBIA	◆ PUBLIC ENEMY
19	22	27	3	13 AND GOOD (C) (T) JIVE 6206	◆ BDP
20	16	12	12	I WANNA ROCK (C) (M) (T) LUKE 98619/ATLANTIC	◆ LUKE
21	NEW	1	1	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
22	NEW	1	1	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
23	28	—	2	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
24	26	—	2	SITTING IN THE PARK (C) SKANLESS 18970	◆ HI-C FEATURING TONY A
25	17	13	12	JIGGABLE PIE (C) (M) (T) SELECT 62382	◆ AMG
26	23	23	4	THE HATE THAT HATE PRODUCED (C) (T) EPIC 74206	◆ SISTER SOULJAH
27	21	18	13	THE JAM (C) (T) EPIC 74069	◆ SHABBA RANKS FEATURING KRS-1
28	NEW	1	1	LA SCHMOOV (C) (T) JIVE 42062	◆ FU-SCHNICKENS
29	NEW	1	1	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	◆ THE FUTURE SOUND
30	30	—	2	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	◆ M.C. BRAINS

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.

## DO YOU WANNA DANCE? INSIDE THE MOSH MOVEMENT

(Continued from page 1)

whole underground thing of it," says Evan Seinfeld, lead singer and bass player in Bio-Hazard, a New York-based band. "A lot of the kids dancing today have no idea what it's all about or where it came from. Now you even see people in clubs, with no bands, dancing to a DJ and diving off an empty stage. That's totally fake.

"I think the word 'mosh' is such a trendy suburban word. [Our group] only uses [mosh] in a jesting fashion. We prefer calling it dancing, moving, skanking, or chaos. I like chaos."

Some longtime observers of slam-dancing are amused at how moshing, in the words of Al Flip-

*'A creepy crawlly is you get down low and knock people down and not hurt anyone; that is cool. That gets respect'*

side, who publishes Flipside magazine, "can break out anywhere. I have seen people mosh to the [veteran guitar band] the Ventures. The concert was at Disneyland! People were trying to stage-dive left and right, and [the Ventures] seemed to like it."

But Jimmy Drescher (aka Jimmy Gestapo), lead singer of hardcore band Murphy's Law, frowns upon such activities. "The people who mosh at the Hoodoo Gurus and the Godfathers shows have no clue about moshing, and that is how people get hurt," he says. "To me, the whole hardcore thing was to be different and now it has become a conformist thing."

On the other hand, he points out, "You can still get some vintage [mosh] dancing. We just played an incredible show in Cleveland."

Mike Gitter, who writes about metal and punk for Kerrang!, RIP, and Pulse! among other magazines, agrees that mosh is becoming somewhat of a lost art, but with a life of its own.

"I haven't done it since I was 17, and that was in a whole different time, place, feeling, and vibe," says the 26-year-old Gitter, who printed his own punk/hardcore fanzine, xXx, back in 1982-85. "Hardcore was scary back then, and it disturbed your parents. But now it's become ritualized behavior. The minute it became commonplace, it became very boring. You might as well be doing the samba."

### NO SUMMER OF LOVE

Nevertheless, Gitter argues that the youth of today need the mosh pit more than ever. "When you are 17 years old, you need some form of outlet," he says. "It's not easy being a kid today, which is the most confusing time in years. The youth have rage and can you blame them? What is there to be so happy about? Education is down,

crime is up, and you got guns in your school. This is not the summer of love."

The mosh pit provides a way for kids to release negative energy through a positive outlet, says Bio-Hazard's Seinfeld. "It's a natural occurrence for people to hear the music and go apeshit," he says.

Mosh grew out of a fusion of the way people danced to punk rock and ska music. "As ska music became quicker, people were skanking, while punk had pogo-ing," says Murphy's Law's Gestapo. "And then pogo-ing and skanking were combined and from that you got slam-dancing."

Steve Garvey, bassist for Buzzcocks, a leading U.K. punk band, recalls that stage-diving and the mosh pit (although it wasn't yet called that) were dominating the proceedings at some of the band's shows in the late '70s. "At all our shows, it would be so crowded up front, and you would have no place to move so you would go up and down, and pogo," he explains. "And then because the floor is so crowded, people started banging into one another."

Joe Bruno of Astoria, Queens, who has been slam-dancing since 1984, says mosh had to evolve from pogo-ing because hardcore is harder than punk, and "so the dance definitely had to go to the extreme."

Although Garvey says mosh began in England, other observers say it really originated in New York or Los Angeles, although Washington, D.C., is also credited with playing a major role in its development.

Among the bands whose music helped start slam-dancing or grow more popular in the early years were the Bad Brains, Minor Threat, Black Flag, the Misfits, Suicidal Tendencies, Motorhead, Agnostic Front, Dead Kennedys, Stormtroopers Of Death, Murphy's Law, the Cro-Mags, Anthrax, Megadeth, Slayer, and Metallica.

### METAL GETS INTO THE ACT

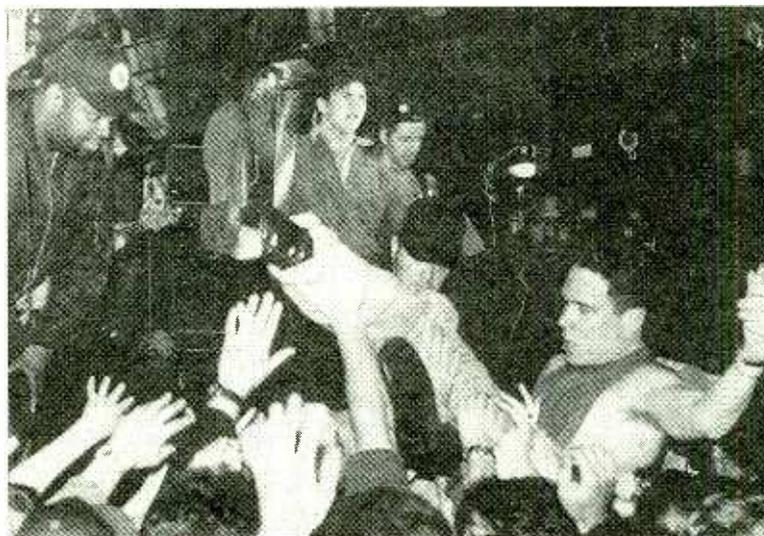
The last four of the above bands are metal, reflecting the fact that, in the early '80s, a lot of metal musicians were attending hardcore shows. Chris Williamson of Rock Hotel Presents, a New York-based concert promotion company, recalls that, around that time, "I started to put metal bands on the same bill as hardcore bands."

Back then, metal fans were into head-banging and didn't know about the mosh pit. Consequently, the metal kids would get stomped on by hardcore kids. "It is supposed to be a buddy thing," explains Mike Schnapp, Epic's director of metal promotion/marketing. "If someone goes down, you help them up. But there was a lot of hypocrisy among skinheads and the next thing you know, they would grab a metal kid by his long hair and bash his head in, because he was at 'their show.'"

Slam-dancing is far more intense



Dancing to rock'n'roll has definitely evolved—only the fittest survive the "mosh pit." Above, one moshers rides a wave of hands in the pit at Fishbone's Academy show in New York, and below, at a Pearl Jam gig, a fan coasts on the crush of people at New York's Limelight. (Photos: Jana/Star File)



and violent at hardcore shows than at metal concerts, observers say. On a geographic basis, Los Angeles gets the nod for having the most violent shows.

There has always been a goon-squad element to the phenomenon. In fact, "in some places, the mosh pit became more like a let's-destroy-somebody-pit," adds Rock Hotel's Williamson.

Gestapo of Murphy's Law blames skinhead Nazis for the infusion of violence in the mosh pit. "The skinhead Nazis are politically confused imbeciles . . . who turned it into a big, barbarian, gladiator thing," he complains.

### EDUCATING SECURITY STAFF

Violence at mosh shows can often be exacerbated by an overreacting security staff. In the early days, security guards thought their job was to keep the audience off stage, even though slam-dancing evolved into an accepted behavior at concerts, and bands encouraged the audience to stage-dive.

"Straight security tried to bruise kids up," says Williamson. "That's why I started hiring people from the scene to work as security. We encouraged people to dance and dive and have a good time at our shows. To me, there is

nothing like seeing somebody dive off stage at the Ritz [in New York] and watch that person be carried by the crowd 100 feet back to the bar."

Today, in most cases, the bands and their management will brief the clubs about the kind of crowd they draw. Also, the band will try to have a meeting with security to cover the ground rules with them so that the audience can have its fun without getting hurt.

Nevertheless, not all mosh events are free of security-related violence. Gestapo recalls that, at a recent Murphy's Law gig in Fort Lauderdale, Fla., the security men began to assault some of the slam-dancers. When Gestapo protested and tried to stop them, he says, he was arrested for inciting a riot.

While a mosh pit can be made safe in a club, arenas are a whole other matter, says the head of security for a major arena. When bands like Metallica play arenas and the crowd wants to slam dance, that is a "dangerous situation," he says. "Personally, as long as nobody gets hurt and they don't wreck the place, I could care less." But since arenas have high insurance costs and are not physically conducive to mosh pits, "my security staff is taught to nip it in the bud."

While that security executive la-

### SAME EVERYWHERE

Other than the intensity level, observers say the mosh pit generally is the same the world over, but with subtle nuances. For instance, in California they all dance in a circle and from the stage it looks like a whirlpool, says Seinfeld. Boston has its "pig pile," reports Gitter, while San Francisco had a thing called "head walking," adds Schnapp. "At some shows there the kids would be packed so damn tight upfront that there was literally no room to fall in between. So I guess some ingenious person decided to walk on people's heads and shoulders."

Bruno, who toured the U.S. working as a roadie for Murphy's Law, says, except for one show he witnessed in Corpus Christi, Texas, there is not really a different type of mosh in different regions. "In Corpus Christi, there were all these Mexicans and when the music started they just began bug-ging," he says. "Who knows what the fuck they are doing? I couldn't even begin to understand it, but they are die-hard into the music."

Today, many of the movement's founders and torch bearers have mixed emotions about the future of mosh. "Although [mosh] has gone completely soft now that it has crossed over into the mainstream and most have no idea why they are doing it, that's no reason for the people who are really into it to stop," says Seinfeld.

## 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
1	2	4	8	<b>★ ★ ★ No. 1 ★ ★ ★</b> TAKE ME BACK TO LOVE AGAIN EPIC 74212 1 week at No. 1	◆ KATHY SLEDGE
2	7	11	5	LOVE YOU ALL MY LIFETIME WARNER BRGS 40377	◆ CHAKA KHAN
3	4	5	8	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	MASS ORDER
4	6	9	6	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/SBK	◆ BLUE PEARL
5	1	1	8	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
6	11	15	6	CLOSER MCA 54363	◆ MR. FINGERS
7	12	16	6	REJOICING (I'LL NEVER FORGET) WARNER BRGS 40368	ULTRA NATE
8	5	6	7	BABY GOT BACK DEF AMERICAN 40233/REPR SE	◆ SIR MIX-A-LOT
9	15	20	6	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
10	18	23	5	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
11	16	18	6	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
12	17	25	5	CRUCIFIED GIANT 40351/WARNER BRGS	◆ ARMY OF LOVERS
13	13	7	10	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
14	3	3	9	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
15	10	2	11	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
16	9	12	8	SCHIZOPHRENIA RCA 62232	QUADROPHONIA
17	23	30	4	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
18	25	37	3	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
19	20	24	6	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
20	8	8	8	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
21	24	34	4	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
22	26	32	4	SURVIVAL GREAT JONES 530 612/ISLAND	MACHINE ORCHESTRA
23	29	38	3	CHIME FFRR 350 001/LONDON	ORBITAL
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
24	37	—	2	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
25	33	45	3	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
26	14	10	12	MAKE IT MINE EPIC 74241	◆ THE SHAMEN
27	35	48	3	ROUGH SEX CAROLINE 2518	LORDS OF ACID
28	30	39	4	NOW THAT YOU'RE GONE CUTTING 259 ATCO EASTWEST	CORINA
29	22	13	10	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
30	19	21	6	VOGUE WAX TRAX 9178	◆ KMFDM
31	21	19	7	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
32	41	—	2	CLUB LONELY EPIC 74282	LIL LOUIS
33	39	50	3	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
34	<b>NEW</b>	1	1	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
35	32	26	8	SUPERFICIAL LOVE ATLANTIC 85903	◆ BAS NOIR
36	27	31	5	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
37	44	—	2	ELEVATION REACT PROMO	G.T.O.
38	<b>NEW</b>	1	1	O FORTUNA RADIKAL 12299	APOTHEOSIS
39	<b>NEW</b>	1	1	TREATY HOLLYWOOD 66451/ELEKTRA	YOTHU YINDI
40	34	28	8	NEVER AGAIN FICTION 85898/ATLANTIC	DIE WARZAU
41	36	44	3	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC
42	43	46	3	INSTRUMENTS OF DARKNESS CHINA IMPORT	◆ THE ART OF NOISE
43	<b>NEW</b>	1	1	SWEAT DANCE WARNER BRGS 40248	◆ KYZE
44	45	—	2	ARACHNOPHOBIA GUERRILLA 13854 I.P.S.	ARAKNOFOBIA
45	<b>NEW</b>	1	1	METHODICAL VIRTUE NETTWERK 13858 I.R.S.	THE FINAL CUT
46	28	14	13	MOIRA JANE'S CAFE CARDIAC 4023	◆ DEFINITION OF SOUND
47	<b>NEW</b>	1	1	DIVINE THING BIG LIFE 865 765 MERCURY	THE SOUP DRAGONS
48	40	33	9	IOU RCA 62207	ARTHUR BAKER FEATURING NIKEETA
49	42	41	9	LOVE STORM STRICTLY RHYTHM B 001	CYNTHIA M.
50	31	22	11	INDEPENDENT WOMAN CAPITOL 15803	ADEVA

## 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
1	1	8	3	<b>★ ★ ★ No. 1 ★ ★ ★</b> IN THE CLOSET EPIC 74267 2 weeks at No. 1	◆ MICHAEL JACKSON
2	2	3	7	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
3	4	6	6	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
4	6	7	7	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
5	7	10	7	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
6	9	12	8	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
7	10	13	7	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
8	3	1	11	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
9	5	4	9	DON'T LOSE THE MAGIC ARISTA 1 2412	SHAWN CHRISTOPHER
10	17	41	3	LOVE YOU ALL MY LIFETIME WARNER BRGS. 40377	◆ CHAKA KHAN
11	12	14	8	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
12	16	24	4	DON'T BE AFRAID SOUL 54384/MCA	◆ AARON HALL
13	15	18	6	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
14	8	2	14	AIN'T 2 PROUD 2 BEG LAFACE 2-4009/ARISTA	◆ TLC
15	24	28	5	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCOLI
16	23	27	5	CLOSER MCA 54363	◆ MR. FINGERS
17	18	25	5	MARIA TOMMY BOY 520	TKA
18	20	19	7	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
19	21	29	6	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
20	32	42	3	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-2399	◆ LISA STANSFIELD
21	26	31	4	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
22	22	23	5	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
23	28	33	4	FAITH HEALER SIRE 40345/WARNER BRGS	◆ RECOIL
24	14	11	10	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
25	11	5	12	MAKE IT MINE EPIC 74241	◆ THE SHAMEN
26	25	21	8	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC
27	29	36	5	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
28	31	39	4	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
29	34	—	2	CRUCIFIED GIANT 40351/WARNER BRGS	◆ ARMY OF LOVERS
30	19	16	10	MOIRA JANE'S CAFE CARDIAC 4023	◆ DEFINITION OF SOUND
31	33	44	3	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	◆ NICE & SMOOTH
32	30	30	9	LOSING YOU SAVAGE 54348	MOCCA SOUL
33	13	9	11	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
34	40	—	2	REJOICING (I'LL NEVER FORGET) WARNER BRGS 40368	ULTRA NATE
35	35	40	3	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
36	39	—	2	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
37	27	17	10	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
38	44	46	3	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
39	38	38	4	PASS THE MIC CAPITOL 15827	◆ BEASTIE BOYS
40	43	—	2	VICTIM OF THE GHETTO VIRGIN 96185	◆ COLLEGE BOYZ
41	42	37	15	WE GOT A LOVE THANG A&M 7328	◆ CECE PENISTON
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
42	<b>NEW</b>	1	1	SCENARIO JIVE 42056	◆ A TRIBE CALLED QUEST
43	<b>NEW</b>	1	1	GOTTA LEARN MY RHYTHM LAFACE 2 4013/ARISTA	◆ DAMIAN DAME
44	<b>NEW</b>	1	1	WHO KILLED JFK? ZYX 6648	MISTERIA
45	37	22	8	SUPERFICIAL LOVE ATLANTIC 85903	◆ BAS NOIR
46	36	26	11	REMEMBER THE TIME EPIC 74201	◆ MICHAEL JACKSON
47	47	45	6	I GOTTA HOLD ON YOU I.D. 1011	MAURICE JOSHUA
48	41	32	11	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 44 74131	MASS ORDER
49	48	34	12	CHIC MYSTIQUE WARNER BRGS 40225	◆ CHIC
50	45	20	9	KILLER SIRE 40230/WARNER BRGS	◆ SEAL

○ 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.

# FEEL THE POWER.

B.G. THE PRINCE OF RAP "THE POWER OF RHYTHM" 49 74287  
REMIXED BY JOEY BELTRAM AND BENJI CANDELARIO  
AVAILABLE ON 12" SINGLE, CD-5 AND ON "THE POWER OF RHYTHM" 48667

# HEED THE CALL.

CALL OF THE WILD "CALL OF THE WILD" 49 74302  
REMIXED BY BENJI CANDELARIO  
AVAILABLE ON 12" SINGLE AND ON "TAKE CONTROL OF THE PARTY...THE 2ND COMPILATION" 52477

## SURRENDER. OUT NOW, ON EPIC.

\*Epic® Reg. U.S. Pat. & Tm. Off. Merca Registrado.™ Is a trademark of Sony Music Entertainment Inc. ©1992 Sony Music Entertainment Inc.



## Baxter's Back; Time Group Clocks In; Dana Delights

**H**OUSECLEANING: Climbing the daunting mountain of new releases, we bring you the cream of this week's crop...

**Blake Baxter**, one of the true pioneers of the techno movement, spins away from Detroit's famed **Underground Resistance** to issue a way-wicked garage trip, "One More Time" (**Logic**, U.K.). Co-produced by Baxter and **Thomas Fehlmann** (the man behind "Movin'" by **Marathon**), the track intermingles R&B influences with light shades of techno. We love Baxter's seductive, **Prince**-like rap. There's a variety of remixes to choose from. Make one (or two).

Upstart Italian label **The Time**

**Group** unleashes two noteworthy discs. First up is "Tribal Underground," a four-song EP by **Basic Ingredients**. Stylistically, the music ranges from NRG-etic house to sultry swing. We're particularly taken with the African-influenced "I Like It" and the sleaze-speed "Noche Caliente."

Next, **Debbe Cole** dons a retro vibe on the fun, disco-splashed houser "Feel Free." You'll be high-steppin' those hustle moves by the time she reaches that flawless chorus. We worship the grand, pseudo-classical piano lines that flesh out the melody. A delicious treat that will work well here when it's released on **Next Plateau**



by Larry Flick

next month.

The groovy dudes at **Emotive Records** (New York) add another deep-house gem to the ever-lengthening list of essential releases on the label's subsidiary, **Clubhouse**. This time, Chicago siren **Dana** returns with "Come Back Home." Savvy DJs will

remember the singer for her 1990 regional hit, "For U." Co-penned by Dana with **Hula & Fingers**, and produced by **Cajmere**, the track jams along nicely with a hard bass line and soulful vocals.

Speaking of underground divas, **Octavia** is deservedly winning new fans with her double-A-side single "I Need You" and "Never Give Up" (**New Image**, Great Neck, N.Y.). Both cuts jam on a raw garage tip, with her soaring, confident delivery adding depth to a pair of well-constructed songs. Our only quibble is with the dense sound quality of the recording. Remaster this one and

watch mainstream jocks go wild.

Belgian hit machine **ARS Records** bows a new subsidiary, **MVT**, and a killer instrumental, "Shut Up," by **Move**. Remixed by **Bruce Forest**, the track is a contradiction of vibes: languid keyboard riffs waft over a rapid-but-restrained house groove. Steer clear of the cliché rap version on the B side.

For a sensual deep-house affair, you can't miss with "Romance" by **Jorio** featuring **Jay Rodriguez** (**Eightball**, New York). This jazzy instrumental interweaves a thick and

(Continued on page 25)

## Army Of Lovers Continues To Conquer

BY LARRY FLICK

**NEW YORK**—Army Of Lovers is not your standard dance music act—and that is exactly its intention. By creating a unique sound that is seasoned with elements of hi-NRG and house, not to mention classical and opera, the Swedish trio has taken Europe by storm with several club and radio hits, and is making inroads in the U.S. at the club level.

"Crucified," the first single from its sophomore effort on **Giant**, "Massive Luxury Overload," has had not one, but two successful lives on U.S. dancefloors. The track saturated the market here last summer on import, and has recaptured DJ attention via new mixes by **DNA**.

In fact, "Crucified" advances to No.

12 on **Billboard's Club Play** chart this week and is also the **Power Pick** on the 12-Inch Singles Sales chart at No. 29.

"That song epitomizes the overall theme of the album: megalomania," says band member **Alexander Bard**. "Think about it, what could be more megalomaniac than the image of people nailing themselves to the cross? I find it fascinating that we wrote that song in about 20 minutes, and it's gotten so much attention that it's the subject of a college student's doctorate in Germany."

With the success of "Crucified," Army Of Lovers has placed itself at the forefront of Europe's high-camp disco revival. Bard says the movement is an "enormously healthy and exciting thing for the dance world to

experience. The disco era had wonderful and flamboyant stars. Right now, dance music needs megastars. Wouldn't it be lovely if Army Of Lovers were it?"

Bard and co-horts **Jean-Pierre Barda** and **Countess De la Cour** have certainly hedged their bets for stardom by designing a highly imaginative visual image. "We like our look to be as vivid and dramatic as we hope our music is. We view it as noble and European, with a distinct Renaissance feel."

Army Of Lovers evolved from the gay cabaret circuit in **Stockholm** roughly two years ago. After quickly rising above the competitive ranks of performers, Bard says the group decided to bring its message and atti-

(Continued on page 25)



**What Lips!** Epic recording artist **Deborah Blando**, right, and **Frank Ceraolo**, the label's associate director of dance music, celebrate the release of "Take Control Of The Party," a compilation of new and previously available tracks. Blando's "Boy" is among the cuts included, as are **Call Of The Wild's** self-titled tune and "Got To Get Away" by **Offshore & Jocelyn Brown**.

### Hot Dance Breakouts

#### CLUB PLAY

1. **KEEP ON WALKIN'** CECE PENISTON A&M
2. **SURRENDER YOURSELF** THE DAOU COLUMBIA
3. **HELPLESS** URBANIZED MAXI
4. **MR. RIGHT** REDD 111 EAST
5. **I KNOW** NEW ATLANTIC BIG BEAT

#### 12" SINGLES SALES

1. **(CAN YOU) FEEL THE PASSION** BLUE PEARL BIG LIFE
2. **BUST YOUR RHYMES** ALL CITY PRODUCTIONS ACP
3. **GET YOUR BODY** ADAMSKI MCA
4. **NOTHING CAN STOP US** ST. ETIENNE WARNER BROS.
5. **TAKE IT PERSONAL** GANG STARR CHRYSALIS

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



**HOLLYWOOD**  
records

and  
present

**ROCKAMERICA**



**MITSOU**

The 'DEEP KISS' Video Tour

Live club appearances in the following cities:

NEW YORK BALTIMORE PITTSBURGH DETROIT CLEVELAND  
PROVIDENCE BOSTON ST. LOUIS MILWAULKEE TAMPA  
CHICAGO DENVER DALLAS HOUSTON MIAMI  
ORLANDO LOS ANGELES SALT LAKE CITY  
PORTLAND SEATTLE SAN FRANCISCO

### VIDEO REMIXES

Kym Sims Too Blind To See It  
Thompson Twins Come Inside  
Chic Chic Mystique  
Lidell Townsell Nu Nu  
Chaka Khan Love You All My Lifetime  
Jody Watley I'm The One You Need  
Joan Jett & The Blackhearts Don't Surrender  
Heavy D & The Boyz Now That We Found Love  
Tracie Spencer This Time Make It Funky Black Box Strike It Up  
Jamie Principle You're All I've Waited For Army Of Lovers Crucified  
Pet Shop Boys Where The Streets Have No Name  
La Tour People Are Still Having Sex Afrika Bambaataa Planet Rock  
Ce Ce Peniston Finally Eurythmics Sweet Dreams '91 Kris Kross Jump

music videos for nightclubs, restaurants, retail stores and public places

call

**ROCKAMERICA**

changing the way you see music

1-800  
666  
rock

## L.A. MUSIC STORES ASSESS RIOT DAMAGE

(Continued from page 1)

Crenshaw.

Most of the mom-and-pop stores did not have adequate insurance to cover the losses.

"I tried to get everything out, but I couldn't get there fast enough," Robert Johnson, owner of Delicious Records, said April 30, the morning after his store burned to the ground. "It's living hell out there."

But the following week, Johnson was optimistic. "I'm going to make it," he says. "I'm going to go around and look for a store to relocate to. I want to show the community I care and I will still be a part of it. Even though I was burned out, I will be back and put people to work."

Edna Boyer-Clardy's Mid-City Records store on Manchester in South Central Los Angeles was also torched. Her other store on Jefferson Boulevard was vandalized and looted. Boyer-Clardy says she, too, will rebuild. "I have to, as soon as possible," she says. "I don't have any other choice. I don't have a job."

The damage was not limited to inner-city areas. Mom-and-pop Starlite Records, located in an indoor swap meet in Panorama City in the San Fernando Valley, was heavily looted. Owner Michael Young lost about a third of his inventory, and his display cases were heavily damaged.

Like many mom-and-pop store

owners, Young did not think his insurance would cover the damage: "People have insurance for robbery, but civil unrest is not covered."

### LONG-TERM IMPACT

Besides the burned-out La Brea Warehouse, another Warehouse outlet on Vermont in South Central L.A. suffered extensive water damage. A third Warehouse store at

Sunset and Western was one of a half-dozen California stores from Long Beach to San Francisco that suffered minor damage and looting.

Warehouse advertising VP Bruce Jesse says the chain is insured for inventory and physical damage, but he could not provide an estimate in terms of actual losses.

"The insurance can't cover lost business and the long-term impact of

this damage," Jesse says.

He says the chain does plan to rebuild the stores in the troubled neighborhoods. He could not estimate when the La Brea and Vermont locations would reopen, noting that decision is up to the individual landlords.

"The La Brea location is a particularly important store for us," Jesse says. "We've used that store to develop a lot of product."

Tempo Records director of retail marketing Joel Oberstein says his chain "is already scouting a new place" in the Crenshaw area to replace the burned-down Tempo location.

"We're not waiting for everything to be rebuilt," Oberstein says. "We'll find something still standing and we are going to go back."

(Continued on page 83)

# Sounds Of Violence Are No Surprise To Rap Acts

NEW YORK—Hard-hitting rap acts such as Public Enemy, N.W.A, Ice Cube, Ice-T, and Boogie Down Productions have long said their often violent lyrics merely describe conditions in America's inner cities. Now, in the wake of the Rodney King verdict and its bloody aftermath, their claims look prophetic, and none of the rappers contacted by Billboard says he/she is surprised.

The artists' responses ranged from anger at the King verdict and social conditions to a commitment to renewed activism. Some of them, barraged by the press for their reactions, offered prepared statements.

"No justice, no peace," stated L.A.-based rapper Ice Cube, whose "Death Certificate" album was the

most controversial indicator of the unrest in Los Angeles neighborhoods. Those words have been the slogan used by protestors of the King verdict.

Ice-T, the L.A.-based rapper who is credited with pioneering the popular gangsta rap genre, pledged \$5,000 to radio station KJLH to help in the cleanup efforts after the rioting. Jorge Hinejosa, Ice-T's manager, says that the rapper—and now thrash metallist—has been "talking about this [alienation and unrest in L.A.'s black neighborhoods] for a long time, just the way he was talking about gangs. . . . If black radio maybe played more records by Public Enemy, Ice Cube, and Ice-T, that would be a way for people to realize

that they're not alone and they have supporters."

The Los Angeles riots were the result of a total suspension of belief in the legal system, Hinejosa says. "Ice says that just the same way little kids will trash their room when they are frustrated, they explode, people are saying, 'OK, there's no fucking justice, then I'm gonna rob and steal.'"

Sister Souljah, the outspoken female member of Public Enemy who calls herself a "raptivist" (rapper and activist), says politically aware rappers should go beyond sloganeering (e.g., "Burn Hollywood Burn," "Fight The Power") and take an active role in organizing political opposition to the existing power structure. "I think there needs to be a meeting

of the hip-hop artists who describe ourselves as being conscious or aware," she says.

Tanisha Michelle, one half of the RAL Records female group Bytches With Problems, said in her statement: "I'm angry as hell. . . . The verdict lets me know that black people don't mean shit in America as far as this so-called justice system."

Luther Campbell, leader of 2 Live Crew and head of Luke Records, issued a statement: "Riots are the voice of the unheard. Black people have been oppressed, ignored, and pushed around for so long that the tension had to be released somehow. The situation was forced in that it had to happen in order for the voices to be heard. . . . It was impossible to look at that tape and not see they abused Rodney King."

In contrast, Q-Tip of the Jive group A Tribe Called Quest stated the King verdict has motivated him to register to vote. Of the L.A. riots, he says, "Destroying our community ain't helping nobody but the white contractors who will make a fortune rebuilding these areas. The main thing the Black Panthers taught us was to vote. We need to vote these guys out of office."

KRS-ONE, leader of Boogie Down Productions, also believes voting can help change the system, which is currently stacked against African Americans. "For some reason everybody thinks that the system is supposed to work for black people," he says. "What made you think the judicial system would serve us? Vote people out."

JANINE McADAMS

## DANCE TRAX

(Continued from page 24)

cushiony bassline with a delicate flute solo. Investigate "Push It To The Limit" on the flipside for a funk-fortified interlude.

Occasional Kon Kan front man Barry Harris continues his journey into the techno realm with "Assaulting My Senses," his first single on Digitalia Records under the name KXXK. The track is a hypnotic rave, replete with spacey keyboard effects and "hoogachukka" sam-

ples from the B.J. Thomas pop classic "Hook On A Feeling."

Need a fix of sugary dance/pop? Have a taste of "Infatuation" by newcomer Jammy (Vibe, Oyster Bay, N.Y.). The track is a chipper ditty that recalls early Madonna and Alisha. A guilty pleasure that some "hipsters" would sooner die than admit they like.

Along a similar tip is Kiki's "One Thing" (TurnStyle/Atlantic),

which pumps a house-flavored freestyle beat and a radio-smart hook under seductive vocals. One problem: We're still trying to discern why the cool, synth version on the B-side is called a "techno" mix. C'mon guys, a couple of harsh keyboard riffs do not add up to a rave. Learn it.

Although Frankie Knuckles' recent No. 1 smash, "Workout," has barely begun to descend the charts, Virgin has already launched a priority promotional push behind his next single, "Rainfalls."

Easily the brightest moment on his fab "Beyond The Mix" album, the R&B-spiced houser has been remixed by Roger S. and David Morales. Roger's lush "Rain Forest" mixes are a romantic after-hours treat, while Morales' 10-minute "Soaking Wet" opus is shaded with retro horns and caressing piano lines (with a prominent passage borrowed from Alison Limerick's "Where Love Lives"). Wisely, Virgin includes Knuckles' own original album mix on the 12-inch single, which comes fairly close to being the definitive version of the song.

**RED-HOT NEWS:** George Michael will have the leadoff single on the upcoming Red Hot + Dance compilation album on Columbia Records. Due out June 1, the cut is called "Too Funky," and it's a downtown urban/dance slammer that has the juice to fill dancefloors upon impact. The set, an AIDS benefit, will have two other original tunes by Michael, as well as his remix of Crystal Waters' "Gypsy Woman." In other Red Hot + Dance album news, look for a Sly & Robbie remix of Madonna's "Supernatural," which was previously available as the flipside to "Cherish" a couple of years ago.

**PARTING GLANCES:** The dance

## ARMY OF LOVERS CONTINUES TO CONQUER

(Continued from page 24)

tude to a higher level.

"Our message is quite simple: Be proud of who you are. We try to promote freedom of expression and personality more than anything else. We're like a club for people who naturally gravitate toward the unique and unusual. It's a form of identification."

And while one may assume the group has suffered at homophobic hands because of its decidedly fey image, Bard says the opposite is true. "I think our brash and confident attitude deflects negativity, on the whole. We don't apologize for

anything we are. And I think it's safe to say that some of the most masculine bands in the world cannot lay such a claim."

Army Of Lovers has just wrapped up an extensive tour of Europe and plans to hit the States for a round of personal appearances later this month. A new single, "Obsession," is being readied for release in June. Additionally, Bard keeps busy with a number of outside production projects. His most prominent to date has been for Columbia act Midi, Maxi & Efti.

**DISCO MAGIC**

- COMING OUT SOON -

**FIDELFATTI**

BACKGROOVE VOL. 2 E. P.

**THE ORIGINAL ITALIAN UNDERGROUND**

78/A MECENATE, MILAN ITALY - ☎ 2.58012071 FAX 2.5064675/55400364

**Audiophile Quality -**

**EUROPADISK LTD.**

**U.S.' Most Complete Facility!**

**SPECIALS - "With This Ad Only"**

**"Maxi-Single" Cassettes**

Complete Package, 500 - \$715

Everything included - Mastering, Test Cassette, Graphics Design, 2-Color O-Card Printing, Label Typesetting/Printing, & Shrink-Wrap.

**12" Vinyl Single**

Complete Package, 500 - \$965

Everything included - DMM Mastering, Test Pressing, Label Typesetting/Printing, Black or White Die-Cut Jacket, & Shrink-Wrap.

• **Compact Disc** - Mastering and Replication - Complete Packages Free Graphics Design!

**EUROPADISK LTD.**

Call for our free Brochure...

75 Varick Street  
New York, NY 10013  
☎ (212) 226-4401  
FAX (212) 966-0456

**DISCO MAGIC**

**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 Debbie 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 Jinny	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

**78/A MECENATE, MILAN ITALY**

☎ 2.58012071 - FAX 2.5064675/55400364

## Warner Goes Western With Label Subsidiary Focuses On Cowboy Lifestyle

BY EDWARD MORRIS

NASHVILLE—Warner Bros. Records is taking aim at a broad regional and lifestyle market by launching a subsidiary label, Warner Western.

The first three albums from the label, which are scheduled for release Tuesday (12), are Don Edwards' "Songs Of The Trail," the Sons Of The San Joaquin's "A Cowboy Has To Sing," and Waddie Mitchell's "Lone Driftin' Rider." The last album cited is a collection of Western-theme poetry.

The albums were created under a production deal between Warner Bros. and Real West Productions. Real West will also act as the alternative marketing arm for the label. Real West's principals are Terry Cline, Bob Burwell, and 'Roundtown Productions, of which Kerry O'Neil is president and Reno Kling GM.

Richard Helm, A&R manager at Warner Bros./Nashville, is the in-house liaison for the new label.

Helm says Warner Bros. began considering the potential of the Western lifestyle market after noticing the success of Michael Martin Murphey's 1989 album, "Cowboy Songs."

The whimsical "Cowboy Logic" was one of the singles from the album. Although it went to only No. 52 on the country chart, Helm says, "Michael will tell you that that record had a big impact on his career—as much of an impact as some of his records that went No. 1."

Helm continues that he and Warner Bros.' Nashville chief, Jim Ed Norman, were further convinced of market possibilities for the music after attending one of Murphey's annual WestFests, events that feature music, poetry readings, danc-

ing, and regional crafts.

Ultimately, Murphey and fellow musician Joey Miskulin were hired to produce the initial Warner Western albums. Murphey also serves as a consultant for Real West. O'Neil confirms that the albums cost less than \$50,000 each to produce, noting that considerable studio time was saved because all three acts are seasoned live performers.

"They're wonderful records," Helm asserts, "and they're very authentic. Waddie and Don are both cowboys, and the Sons are perpetuating the tradition of the Sons Of The Pioneers." Indeed, the performances do exhibit few of the cowboy cliches of contemporary country music. Instead, the acts sing—and versify—of solitude, the splendors of nature, and the rigors of hard work outdoors. Their art is romantic in the broadest sense.

"Our principal audience is going to be the Western lifestyle consumer," Kling says. "We think it's an audience that's not just a segment of the country music consumer. It's much broader than that. So we want to bring the product where they live, eat, and shop."

Toward that end, he continues, Real West will distribute the album to such locations as boot and clothing stores, tack shops, feed stores, and airport and museum gift shops.

"We're also looking at various direct marketing opportunities," Kling adds. He says the company will be doing direct mail tests "very shortly" by tapping into specialized mailing lists.

"A lot of the marketing avenues have been underutilized or not utilized at all," O'Neil observes. He says Real West will work with radio stations to promote its acts—but not by the regular route of pursuing

national chart activity: "We'll promote them the music and special presentations by the artists in a way that fits their marketplace." He adds that the company may produce complete radio shows on the acts eventually and says that it will also look to public radio for additional exposure. Music videos are also under discussion.

O'Neil says Real West is not involved in publishing and booking for the acts.

Helm says Warner Western intends to expand its roster to showcase musical and spoken contributions of others groups that have helped create the culture of the American West, including black and Mexican cowboys, women, and Native Americans.



**What They're Doing Now.** Connie Bradley, ASCAP's Southern executive director, congratulates songwriters Garth Brooks and Pat Alger on their recent No. 1, "What She's Doing Now" (recorded by Brooks), at an ASCAP-hosted reception. Pictured, from left, are Bradley; Bob Doyle of Major Bob Music and Brooks' manager; Brooks; Alger; Allen Reynolds, Brooks' producer; and Jim Rooney of Forerunner Music.

## ACMs Are Vital Showcase, Flaws & All 'Instant Classics' Shine Despite Oft-Silly Settings

**OUR OWN AWARDS:** The Academy Of Country Music's televised awards show frequently incites howls of outrage from country purists, this columnist among them. For one thing, the ACM uses as award presenters movie and TV stars who have nothing to do with the music and no obvious affection for it. Moreover, the producers routinely embarrass news acts by having them perform in wildly inappropriate and wholly distracting stage settings. Can you imagine singing a serious love song with cartoonish figures dancing around you? The academy can.

Even at its worst, though, the network program is such an important showcase that stars at all levels rely on it to spotlight their best new material. Thus, viewers occasionally get to hear for the first time a song that will virtually be-

come a classic on the spot. In 1986, Gary Morris bowed his powerful indictment, "Anything Goes," on the show. Last year, Travis Tritt introduced his appealingly vicious "Here's A Quarter (Call Someone Who Cares)." The most recent ACM show boasted two lyrical high points, both of which promise to endure and affect: Lorrie Morgan's chilling revelation of "Something In Red" and Reba McEntire's softly shattering portrait of "The Greatest Man I Never Knew." For the prospect of being thrilled by the intelligence and depth of songs such as these, you can endure a lot of goofy sets, awkward scripts, and people who still say "country and western."

**MAKING THE ROUNDS:** Several events are being planned to celebrate the 100th anniversary of the Ryman Auditorium this year. The Nashville landmark was the home of the Grand Ole Opry from 1943 through 1974 . . . The Country Music Assn. reports that 64 more radio stations have adopted a full-time country music format so far this year, raising the total to 2,204 such stations in the U.S. and Canada . . . Roy Clark recently hosted a celebrity golf tournament in Palm Beach that raised more than \$80,000 for the St. Jude Children's Hospital in Memphis . . . An-

draws and McMeel has just published a booklet compiled by Paula Schwed that lists some of the more inventive lyrics by country songwriters. It's called, "I've Got Tears In My Ears From Lyin' On My Back In My Bed While I Cry Over You: Country Music's Best (And Funniest) Lines."

**MARK YOUR CALENDAR:** Confederate Railroad's current single, "She Took It Like A Man," will be heard on the Monday (11) episode of "Northern Exposure" . . . Ree Guyer, head of Wrensong Publishing, will critique songs submitted by members of the Songwriters Guild Of America, May 18, at the SGA's Nashville offices . . . The fourth annual Stars For Second Harvest Food Bank concert is set for Tuesday (12) at Nashville's Belle Meade Man-



by Edward Morris



## Nashville Stars Lend Voices To Chieftains' Country Set

BY DEBBIE HOLLEY

NASHVILLE—The Chieftains, internationally recognized for generating traditional Irish music for more than 30 years, were in Nashville last week recording a country album. The RCA/Victor Records act spent several days at Javelina Recording to track the project with a number of country artists and noted Nashville musicians.

The Chieftains (Paddy Moloney, Martin Fay, Sean Keane, Derek Bell, Matt Molloy, and Kevin Conneff) called on artists such as Ricky Skaggs, Emmylou Harris, Chet Atkins, Don Williams, Nitty Gritty Dirt Band, Willie Nelson, Kris Kristofferson, and Colin James to record the project with them. Musicians who perform on the tracks include Jerry Douglas, Mark O'Connor, Bela Fleck, Sam Bush, and Edgar Meyer.

All material was recorded at Javelina, with the exception of Nelson and Kristofferson. Their contribution was recorded at Wind Mill Lane studios in Dublin when the Highwaymen (Nelson, Kristofferson, Johnny Cash, and Waylon Jennings) were touring there.

According to Moloney, the leader of the six-man, Dublin-based group, the concept of recording a country album has been on his mind for several years. He decided to move forward with the idea shortly after the Chieftains performed a March 9 sellout show at Nashville's Tennessee Performing Arts Center.

Following the TPAC date, the group was asked to guest-host on a taping of The Nashville Network's "American Music Shop" with a number of country notables. The show is scheduled to air in June. Several acts that appeared on the

(Continued on next page)

# COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE SECOND** consecutive week on the Hot Country Singles & Tracks chart is "Neon Moon" by **Brooks & Dunn**. The song was written by the duo's Ronnie Dunn and produced by **Scott Hendricks** and **Don Cook**. Hendricks has long been acknowledged as one of Nashville's top engineers, but it was not until **Tim Dubois** was tapped to launch Arista Records' entry into the country market that Hendricks gained recognition as a producer. Dubois teamed Hendricks with writer/producer **Keith Stegall** to produce the label's debut artist, **Alan Jackson**. This team has now produced two platinum albums. Jackson's "Midnight In Montgomery" (33-26) is one of the hottest tracks on the singles chart. Hendricks also produces **Rob Crosby** and co-produced **Steve Wariner's** "I Am Ready" album (48-52) with Dubois. Hendricks and the legendary **Barry Beckett** are co-producers of **Lee Roy Parnell's** newly released "Love Without Mercy" album. The track "What Kind Of Fool Do You Think I Am" shipped to radio this past week. Hendricks and Dubois' friendship goes back 17 years to when both were at Oklahoma State Univ. and Hendricks helped Dubois record his first demos. "Scott has made me look good for a long time," says Dubois. "A lot of the credit I received regarding **Restless Heart** should have been shared by Scott." Hendricks has been nominated for an Emmy as producer of **Hank Williams Jr.'s** "Monday Night Football" jingle.

**NETWORK TV EXPOSURE** has fueled country sales once again. Following the Academy of Country Music Awards, sales skyrocketed for first-time award winner **Billy Dean**. Dean claimed two ACM awards for song of the year and top new male vocalist. Following the show, his debut album, "Young Man," shot from No. 72 to No. 47 on the Top Country Albums chart and the more recent "Billy Dean" jumped from No. 65 to No. 49. Co-host **Lori Morgan's** "Something In Red" (25-19) and **Travis Tritt's** "It's All About To Change" (9-8) also scored well at retail, as did double winner Brooks & Dunn's "Brand New Man" (10-10). Others enjoying the ACM afterglow include Alan Jackson's "Don't Rock The Jukebox" (11-9) and **Garth Brooks' "Ropin' The Wind"** (1-1) and "No Fences" (3-2). It has been almost a year since Billboard committed to using point-of-sale information for several sales charts. During this time, the country chart has captured the strong consumer responses to network TV exposure of country music.

**BILLY RAY CYRUS' CASSETTE SINGLE** "Achy Breaky Heart" explodes from No. 31 to No. 14 on Billboard's Top POS Singles Sales chart. The track is the hottest track on Top Country Singles & Tracks for the fourth consecutive week and moves from No. 17 to No. 9. Cyrus became the first country artist to appear on the Hot 100 in recent memory—an amazing feat considering it has been accomplished by sales alone. Word has it Mercury is attempting to gain some top 40 airplay, but so far "Achy Breaky Heart" is limited to country exposure. All of this excitement has raised the issue of country cassette/CD singles sales. Nashville labels have made a low priority of cassette/CD singles sales. Limited production runs have been made on 7-inch vinyl and occasionally a limited number of cassette or CD singles are manufactured. Many in Nashville partially credit country's rise in album sales to the limited production of singles. But "Achy Breaky Heart" is causing some to question that practice.

## NASHVILLE STARS LEND VOICES TO CHIEFTAINS' COUNTRY SET

(Continued from preceding page)

"American Music Shop" also appear on the upcoming album.

So far, 10 cuts have been completed for the project, scheduled for release in September, but Moloney cautions, "I might as well tell you we are not finished yet." Cuts include "Goodnight Irene" with Nelson and Kristofferson, a version of "Will The Circle Be Unbroken" with Nitty Gritty Dirt Band, "I Can't Stop Loving You" with Don Williams (which the Chieftains had done previously with Van Morrison), and "Cotton-Eyed Joe" with Skaggs.

Al Lutz, product manager, RCA/Victor (part of BMG Classics), says the key to this country project is that it is one in a series of albums the Chieftains have recorded with different artists: "The Bells Of Dublin," a Christmas album that included Jackson Browne, Marianne Faithfull, and Rickie Lee Jones, and "An Irish Evening: Live At Grand Opera House, Belfast" with Nanci Griffith and Roger Daltrey.

Lutz says because a lot of bluegrass' origins come from the old Irish airs and reels, "we thought it would be neat to get the people who now play this music after all these generations with the people who play the original versions of the music which is from Ireland."

Upon the release of the album, Lutz says, he plans to put together a sampler of a couple of cuts for country radio. Though still in the planning stages, he says the label "will assemble the forces needed to put a campaign together." His plans include soliciting assistance from RCA/Nashville.

There is also a show planned to take place in Nashville in December. The concert is to feature most of the people who participated in the album and is to be staged at the Grand Ole Opry House. The evening will be taped, but details of whether it will air PBS, broadcast, or pay-per-view are still being fine-tuned by the Chieftains' manager, Pete Smith.

Lutz says the group has always had a steady international audience, "but suddenly with the kind of acts they've been working with this audi-



**Chieftains Powwow.** RCA/Victor Irish act the Chieftains take a break from recording with the Nitty Gritty Dirt Band at Javelina Studios in Nashville to accept Popular Uprisings T-shirts (recognizing achievement on the Heatseekers chart) from Billboard's assistant country music editor Debbie Holley. The Chieftains' Christmas album, "The Bells Of Dublin," with Jackson Browne, Elvis Costello, Marianne Faithfull, Nanci Griffith, Rickie Lee Jones, Kate & Anna McGarrigle, and Burgess Meredith, held the No. 1 spot on the Heatseekers chart for four weeks. The group's "An Irish Evening: Live At The Grand Opera House, Belfast," with Roger Daltrey and Griffith, peaked at No. 2 on Heatseekers. Pictured, from left, are Kevin Conneff, Matt Molloy, Sean Keane, and Derek Bell, all of the Chieftains; Holley; and Paddy Moloney and Martin Fay of the Chieftains.

ence has expanded way beyond what anybody expected. To support the country album, he says the Chieftains will tour the U.S. and "as the tour progresses, we'll be assembling with different artists from the album for the shows."

Currently, the group is touring in support of the "An Irish Evening" album. The Chieftains are booked for two dates at Universal Amphitheatre in Los Angeles with Griffith and Daltrey.

In addition to the country project, the group was working with the Boston Pops' John Williams on the score of the Universal film "Far And Away," directed by Ron Howard and starring Tom Cruise and Nicole Kidman.

During the past 30 years, the Chieftains have recorded 27 albums, performed around the world, collectively sold millions of records, performed "Sergeant Earley's Dream" with the Cincinnati ballet, and won an Academy Award for the soundtrack of the movie "Barry Lyndon."

The Chieftains are slated to perform the above-named ballet with the Houston ballet company. Most recently, the group topped Billboard's Heatseekers albums chart.

ACTIONMART

For fast action, use  
**ACTIONMART**  
the Billboard  
Classified.  
Call Jeff Serette toll  
free at (600) 223-  
7524 (NY residents  
dial 764-7388).

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
28 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP)	61 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM	42 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP) CPP	PolyGram, BMI) HL
9 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	67 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)	3 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP	30 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM
73 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	13 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP	4 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM	14 THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acutt-Rose, BMI) CPP
22 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	68 FROM THE WORD LOVE (Keith Sewell, BMI)	51 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	62 THIS NIGHTLIFE (Howlin' Hits, ASCAP) CPP
64 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	45 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM	44 THE POWER OF LOVE (Rick Hall, BMI)	24 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP
10 BACKROADS (Corner, SOCAN)	56 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)	65 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)	41 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC)
72 BIBLE BELT (FROM MY COUSIN VINNY) (Sony Tree, BMI/Post Oak, BMI)	60 HONKY TONK MYSELF TO DEATH (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) CPP	23 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM	27 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL
38 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/MS. Ducks Ditties, BMI) HL	49 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM	58 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM	7 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM
35 BORN COUNTRY (Collins Court, ASCAP) CPP	25 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	18 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL	50 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL
19 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM	57 I GOT A LIFE (Almo, ASCAP/Brio Blues, ASCAP/Polygram, ASCAP/Songs De Burgo, ASCAP) HL/PPP	31 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL	75 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP)
46 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	47 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI)	43 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL	37 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/PPP
11 CAME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL		40 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI)	33 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
34 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM		2 SOME GIRLS DO (Zoo II, ASCAP)	54 WHERE FOREVER BEGINS (MCA, ASCAP)
12 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL		16 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP	17 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP)
8 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)		48 SOMETHING IN RED (Coburn, BMI)	66 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)
		55 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM	
		39 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	
		71 NO LOVE HAVE I (Cedarwood, BMI)	
		21 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM	
		6 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL	
		5 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboyz, BMI) HL	
		36 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP	

# Billboard<sup>®</sup> TOP COUNTRY ALBUMS<sup>™</sup>

FOR WEEK ENDING MAY 16, 1992

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	2	34	GARTH BROOKS ▲ <sup>7</sup> LIBERTY 96330* (10.98)	ROPIN' THE WIND	1
2	3	3	86	GARTH BROOKS ▲ <sup>7</sup> LIBERTY 93866* (9.98)	NO FENCES	1
3	2	1	5	WYNONNA CURB 10529*/MCA (10.98)	WYNONNA	1
4	4	4	157	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98)	GARTH BROOKS	2
5	5	—	2	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
6	6	5	31	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
7	7	6	38	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	6
8	9	7	49	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
9	11	12	51	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
10	10	10	38	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	10
11	8	8	8	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6
12	13	11	44	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2
13	12	14	16	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	12
14	17	17	12	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
15	21	21	38	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
16	16	13	60	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
17	14	9	5	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	9
18	20	18	44	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
19	25	25	55	LORRIE MORGAN ● RCA 30210* (9.98)	SOMETHING IN RED	10
20	15	15	23	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
21	24	23	27	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19
22	18	16	32	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
23	22	24	11	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
24	26	28	49	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
25	19	19	25	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
26	23	20	9	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	19
27	36	34	81	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
28	28	27	78	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
29	32	31	78	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
30	30	32	86	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
31	33	33	54	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
32	29	26	18	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
33	31	29	112	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
34	35	30	50	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
35	41	43	109	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
36	34	36	195	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98)	GREATEST HITS	1
37	NEW ►	1	1	MCBRIDE & THE RIDE MCA 10540* (9.98)	SACRED GROUND	37
38	42	40	113	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
39	39	38	56	MARTY STUART MCA 10106* (9.98)	TEMPTED	20

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	35	30	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
41	50	69	88	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
42	27	22	5	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	22
43	38	37	34	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
44	40	39	36	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
45	44	50	4	SHENANDOAH COLUMBIA 48885* (9.98 EQ)	GREATEST HITS	44
46	43	42	59	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
47	72	71	57	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
48	46	47	16	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
49	65	58	32	BILLY DEAN SBK 96728*/LIBERTY (9.98)	BILLY DEAN	34
50	45	44	157	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98)	KILLIN' TIME	1
51	47	46	123	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
52	48	41	28	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
53	49	49	82	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
54	53	54	35	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
55	51	48	25	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
56	57	57	136	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
57	54	51	3	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	51
58	52	45	30	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
59	62	67	58	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
60	55	53	90	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
61	56	52	86	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
62	60	56	131	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
63	RE-ENTRY	99	99	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND	6
64	59	59	120	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
65	58	55	3	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98)	THE BEST OF HANK & HANK	55
66	NEW ►	1	1	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98)	CONFEDERATE RAILROAD	66
67	71	62	5	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
68	61	60	13	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
69	64	61	101	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
70	63	64	102	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
71	66	65	85	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
72	NEW ►	1	1	RONNA REEVES MERCURY 510847 (9.98)	MORE I LEARN	72
73	69	—	151	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
74	67	63	58	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
75	68	74	35	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36

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

# Billboard<sup>®</sup> Top Country Catalog Albums<sup>™</sup>

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan<sup>™</sup> FOR WEEK ENDING MAY 16, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>3</sup> MCA 12 (8.98)	GREATEST HITS	52
2	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	52
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	52
4	4	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058* (7.98)	GREATEST HITS	52
5	6	RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	52
6	5	ALABAMA ▲ <sup>3</sup> RCA 4939 (8.98)	ROLL ON	47
7	13	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	23
8	7	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	21
9	10	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	38
10	14	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	37
11	8	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	45
12	11	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	52
13	9	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	52

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	ALABAMA ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS	51
15	17	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	52
16	18	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	52
17	12	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	32
18	15	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	42
19	21	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	37
20	19	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	50
21	20	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	13
22	23	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	50
23	22	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	31
24	25	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	47
25	24	ALABAMA ▲ <sup>4</sup> RCA 4229 (8.98)	MOUNTAIN MUSIC	33

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

# SHERMAN AND DOAK



*RCA Nashville is proud of the success of our first single*

## ***"Rock My Baby"***

*from our debut RCA Nashville album*

## ***Long Time Comin'***

*Available May 12th on RCA*



© 1992 BMG Music



*Six*

Straight

New Country Artist

Of The Year

Awards

Since January

*Ecstasy*

Thanks

Academy of Country Music,

American Music Awards,

Billboard, Radio & Records,

Performance and Pollstar

*Trisha*  
YEARWOOD

MCA®  
NASHVILLE

# Billboard® HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	13	<b>NEON MOON</b> S.HENDRICKS, D.COOK (R.DUNN)	<b>BROOKS &amp; DUNN</b> (V) ARISTA 1-2409 <b>*** No. 1 ***</b> 2 weeks at No. 1
2	6	9	11	<b>SOME GIRLS DO</b> R.SCRUGGS, M.MILLER (M.MILLER)	<b>SAWYER BROWN</b> CURB ALBUM CUT
3	4	6	14	<b>PAPA LOVED MAMA</b> A.REYNOLDS (K.WILLIAMS, G.BROOKS)	<b>GARTH BROOKS</b> (V) LIBERTY 57734
4	2	5	14	<b>PAST THE POINT OF RESCUE</b> A.REYNOLDS, J.ROONEY (M.HANLY)	<b>HAL KETCHUM</b> CURB ALBUM CUT
5	5	8	12	<b>OLD FLAMES HAVE NEW NAMES</b> M.WRIGHT (B.BRADDOCK, R.VAN HOY)	<b>MARK CHESNUTT</b> (V) MCA 54334
6	9	10	11	<b>NOTHING SHORT OF DYING</b> G.BROWN (T.TRITT)	<b>TRAVIS TRITT</b> (V) WARNER BROS. 18984
7	3	4	15	<b>TODAY'S LONELY FOOL</b> J.STROUD (K.BEARD, S.P.DAVIS)	<b>TRACY LAWRENCE</b> ATLANTIC ALBUM CUT
8	11	12	12	<b>EVERY SECOND</b> J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	<b>COLLIN RAYE</b> (V) EPIC 74242
9	17	28	7	<b>ACHY BREAKY HEART</b> J.SCAIFE, J.COTTON (D.VON TRESS)	<b>BILLY RAY CYRUS</b> (C) (V) MERCURY 866 522
10	13	17	9	<b>BACKROADS</b> S.BUCKINGHAM (C.MAJORS)	<b>RICKY VAN SHELTON</b> (V) COLUMBIA 74258
11	14	16	9	<b>COME IN OUT OF THE RAIN</b> D.JOHNSON (D.DFRIMMER, F.J.MYERS)	<b>DOUG STONE</b> (V) EPIC 74259
12	12	14	15	<b>DON'T GO NEAR THE WATER</b> B.CANNON, N.WILSON (C.HARTFORD, J.FOSTER)	<b>SAMMY KERSHAW</b> (V) MERCURY 866 324
13	15	19	15	<b>FIRST TIME FOR EVERYTHING</b> J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN)	<b>LITTLE TEXAS</b> (V) WARNER BROS. 19024
14	10	1	14	<b>THERE AIN'T NOTHIN' WRONG WITH THE RADIO</b> E.GORDY, JR. (A.TIPPIN, B.BROCK)	<b>AARON TIPPIN</b> (V) RCA 62181
15	16	18	11	<b>LOVIN' ALL NIGHT</b> J.LEVENTHAL, R.CROWELL (R.CROWELL)	<b>RODNEY CROWELL</b> (V) COLUMBIA 74250
16	7	3	14	<b>SOME KIND OF TROUBLE</b> J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	<b>TANYA TUCKER</b> (V) LIBERTY 57703
17	18	20	8	<b>THE WOMAN BEFORE ME</b> G.FUNDIS (J.JOHNSTONE)	<b>TRISHA YEARWOOD</b> (V) MCA 54362
18	20	23	10	<b>SACRED GROUND</b> S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	<b>MCBRIDE &amp; THE RIDE</b> (V) MCA 54356
19	8	7	15	<b>BURN ME DOWN</b> R.BENNETT, T.BROWN (E.MILLER)	<b>MARTY STUART</b> (V) MCA 54253
20	21	32	5	<b>GONE AS A GIRL CAN GET</b> J.BOWEN, G.STRAIT (J.M.LANE)	<b>GEORGE STRAIT</b> (V) MCA 54379
21	24	30	8	<b>NORMA JEAN RILEY</b> M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	<b>DIAMOND RIO</b> (V) ARISTA 1-2407
22	25	27	8	<b>ALL IS FAIR IN LOVE AND WAR</b> R.MILSAP, R.GALBRAITH (T.NICHOLS, R.BYRNE)	<b>RONNIE MILSAP</b> (V) RCA 62217
23	28	33	7	<b>ROCK MY BABY</b> R.BYRNE, K.STEGALL (B.SPENCER, P.WHYTE, C.WRIGHT)	<b>SHENANDOAH</b> (V) RCA 62199
24	23	22	12	<b>TILL I'M HOLDING YOU AGAIN</b> J.BOWEN, R.ALVES (L.GOTTlieb, R.ALVES, B.MCCORVEY)	<b>PIRATES OF THE MISSISSIPPI</b> (V) LIBERTY 57704
25	29	34	7	<b>I'D SURRENDER ALL</b> K.LEHNING (R.TRAVIS, A.JACKSON)	<b>RANDY TRAVIS</b> (V) WARNER BROS. 18943
26	33	45	4	<b>MIDNIGHT IN MONTGOMERY</b> S.HENDRICKS, K.STEGALL (A.JACKSON, D.SAMPSON)	<b>ALAN JACKSON</b> (V) ARISTA 1-2418
27	19	13	15	<b>THE TIPS OF MY FINGERS</b> S.HENDRICKS, T.DUBOIS (B.ANDERSON)	<b>STEVE WARINER</b> (V) ARISTA 1-2393
28	34	42	7	<b>ACES</b> J.BOWEN, S.BOGGUSS (C.WHEELER)	<b>SUZY BOGGUSS</b> LIBERTY ALBUM CUT
29	27	21	17	<b>IS THERE LIFE OUT THERE</b> T.BROWN, R.MCENTIRE (S.LONGACRE, R.GILES)	<b>REBA MCENTIRE</b> (V) MCA 54319
30	22	11	16	<b>TAKE YOUR MEMORY WITH YOU</b> T.BROWN (V.GILL)	<b>VINCE GILL</b> (V) MCA 54282
31	26	15	14	<b>SHE IS HIS ONLY NEED</b> T.BROWN (D.LOGGINS)	<b>WYONNNA</b> (V) CURB 54320/MCA
32	36	43	7	<b>TAKE IT LIKE A MAN</b> S.BOGARD, R.GILES (T.HASELDEN)	<b>MICHELLE WRIGHT</b> (V) ARISTA 1-2406
33	38	49	5	<b>WHEN IT COMES TO YOU</b> J.STROUD, J.ANDERSON (M.KNOPFLER)	<b>JOHN ANDERSON</b> (C) BNA 62235
34	30	24	19	<b>DALLAS</b> S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	<b>ALAN JACKSON</b> (V) ARISTA 1-2385
35	31	26	19	<b>BORN COUNTRY</b> J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	<b>ALABAMA</b> (V) RCA 62168
36	32	31	20	<b>ONLY THE WIND</b> C.HOWARD, T.SAPIRO (T.SAPIRO, C.JONES)	<b>BILLY DEAN</b> (V) SBK 44803/LIBERTY
37	35	36	20	<b>WHAT SHE'S DOING NOW</b> A.REYNOLDS (P.ALGER, G.BROOKS)	<b>GARTH BROOKS</b> (V) LIBERTY 57733
38	41	47	6	<b>BLUE ROSE IS</b> P.WORLEY, E.SEAY (B.DIPIERO, P.TILLIS, J.BUCKINGHAM)	<b>PAM TILLIS</b> (V) ARISTA 1-2408
39	48	72	4	<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> T.BROWN, R.MCENTIRE (B.RUSSELL)	<b>REBA MCENTIRE</b> MCA ALBUM CUT <b>*** POWER PICK/AIRPLAY ***</b>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	44	53	5	<b>SHIPS THAT DON'T COME IN</b> B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	<b>JOE DIFFIE</b> (V) EPIC 74285
41	46	57	3	<b>THE TIME HAS COME</b> P.WORLEY, E.SEAY (L.WILSON, S.LONGACRE)	<b>MARTINA MCBRIDE</b> (V) RCA 62215
42	42	41	20	<b>OUTBOUND PLANE</b> J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	<b>SUZY BOGGUSS</b> LIBERTY ALBUM CUT
43	43	51	7	<b>SHE TOOK IT LIKE A MAN</b> B.BECKETT (P.NELSON, D.MAYO, K.STALEY)	<b>CONFEDERATE RAILROAD</b> ATLANTIC ALBUM CUT
44	45	52	7	<b>THE POWER OF LOVE</b> S.BUCKINGHAM, L.STRICKLAND (W.ALDRIDGE)	<b>MATTHEWS, WRIGHT &amp; KING</b> (V) COLUMBIA 19069
45	50	61	4	<b>THE HEART THAT YOU OWN</b> P.ANDERSON (D.YOAKAM)	<b>DWIGHT YOAKAM</b> (V) REPRISE 18966/WARNER BROS.
46	47	58	4	<b>CAN'T STOP MYSELF FROM LOVING YOU</b> E.GORDY, JR., T.BROWN (KOSTAS, FOLKVORD)	<b>PATTY LOVELESS</b> (V) MCA 54371
47	58	—	2	<b>I SAW THE LIGHT</b> T.BROWN (L.ANGELLE, A.GOLD)	<b>WYONNNA</b> (V) CURB 54407/MCA
48	59	—	2	<b>SOMETHING IN RED</b> R.LANDIS (A.KASET)	<b>LORRIE MORGAN</b> (V) RCA 62219
49	40	35	14	<b>I COULD LOVE YOU (WITH MY EYES CLOSED)</b> L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	<b>THE REMINGTONS</b> (V) BNA 62201
50	39	39	13	<b>WAITIN' FOR THE DEAL TO GO DOWN</b> B.MONTGOMERY (B.FISCHER, C.BLACK, A.ROBERTS)	<b>DIXIANA</b> (CD) (V) EPIC 74221
51	37	25	14	<b>PLAY, RUBY, PLAY</b> R.PENNINGTON (T.BROWN, T.SEALS)	<b>CLINTON GREGORY</b> (C) (V) STEP ONE 437
52	52	62	4	<b>MASON DIXON LINE</b> K.LEHNING (D.SEALS)	<b>DAN SEALS</b> (V) WARNER BROS. 18986
53	51	55	20	<b>JEALOUS BONE</b> E.GORDY, JR., T.BROWN (R.GILES, S.BOGARD)	<b>PATTY LOVELESS</b> (CD) (V) MCA 54271
54	61	—	2	<b>WHERE FOREVER BEGINS</b> J.STROUD (T.BRUCE, T.MCHUGH)	<b>NEAL MCCOY</b> ATLANTIC ALBUM CUT
55	68	—	2	<b>STILL GOT A CRUSH ON YOU</b> R.HAFFKINE (D.DILLON, P.OVERSTREET)	<b>DAVIS DANIEL</b> (V) MERCURY 866 822
56	65	—	2	<b>HOME SWEET HOME</b> R.LANDIS, J.STROUD (D.ROBBINS, J.S.SHERILL, B.DIPIERO)	<b>DENNIS ROBBINS</b> (V) GIANT 18982/WARNER BROS.
57	54	59	5	<b>I GOT A LIFE</b> S.BUCKINGHAM (M.REID, R.BOURKE)	<b>MIKE REID</b> (V) COLUMBIA 74286
58	55	56	13	<b>THE ROCK</b> S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	<b>LEE ROY PARNELL</b> (V) ARISTA 1-2400
59	57	63	18	<b>LOVESICK BLUES</b> J.BOWEN, G.STRAIT (I.MILLS, C.FRIEND)	<b>GEORGE STRAIT</b> (V) MCA 54318
60	60	64	6	<b>HONKY TONK MYSELF TO DEATH</b> K.LEHNING (D.BARNES, M.T.BARNES)	<b>GEORGE JONES</b> (V) MCA 54370
61	53	48	12	<b>FAMILIAR PAIN</b> J.LEO, L.M.LEE (S.LONGACRE, W.ALDRIDGE)	<b>RESTLESS HEART</b> (V) RCA 62054
62	62	67	4	<b>THIS NIGHTLIFE</b> J.STROUD (C.BLACK, H.NICHOLAS)	<b>CLINT BLACK</b> RCA ALBUM CUT
63	49	50	11	<b>THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE)</b> H.SHEDD, C.BROOKS (S.DEAN, K.STALEY)	<b>RONNA REEVES</b> (C) (V) MERCURY 866 380
64	56	60	19	<b>BABY, I'M MISSING YOU</b> P.WORLEY, E.SEAY (S.SESKIN, N.MONTGOMERY)	<b>HIGHWAY 101</b> (V) WARNER BROS. 19043
65	69	73	3	<b>THE RIVER</b> A.REYNOLDS (V.SHAH, G.BROOKS)	<b>GARTH BROOKS</b> LIBERTY ALBUM CUT
66	66	74	3	<b>YOU DO MY HEART GOOD</b> J.BOWEN, C.FRANCIS (T.PADEN, M.LANTRIP)	<b>CLEVE FRANCIS</b> LIBERTY ALBUM CUT
67	70	66	20	<b>FIGHTING FIRE WITH FIRE</b> R.HAFFKINE (M.WHITE, C.R.WHITE)	<b>DAVIS DANIEL</b> (V) MERCURY 866 132
68	NEW	1	1	<b>FROM THE WORD LOVE</b> R.SKAGGS, M.MCANALLY (K.SEWELL)	<b>RICKY SKAGGS</b> (V) EPIC 74311 <b>*** HOT SHOT DEBUT ***</b>
69	71	—	2	<b>LIVE AND LEARN</b> T.BROWN, M.MCANALLY (M.MCANALLY)	<b>MAC MCANALLY</b> (V) MCA 54372
70	63	70	4	<b>JEZEBEL KANE</b> J.STROUD (J.WHITE, J.WHITE, A.PESSIS)	<b>JJ WHITE</b> CURB ALBUM CUT
71	67	69	4	<b>NO LOVE HAVE I</b> P.WORLEY, E.SEAY, H.DUNN (M.TILLIS)	<b>HOLLY DUNN</b> (V) WARNER BROS. 18956
72	75	—	2	<b>BIBLE BELT (FROM "MY COUSIN VINNY")</b> G.BROWN (T.TRITT)	<b>TRAVIS TRITT</b> (C) (V) WARNER BROS. 18965
73	72	68	9	<b>AGAINST THE GRAIN</b> A.REYNOLDS (B.BOUTON, L.CORDLE, C.JACKSON)	<b>GARTH BROOKS</b> LIBERTY ALBUM CUT
74	NEW	1	1	<b>JIMMY MCCARTHY'S TRUCK</b> P.WORLEY, E.SEAY (M.SCHEER, S.HOGIN)	<b>MOLLY &amp; THE HEYMAKERS</b> (V) REPRISE 18944/WARNER BROS.
75	NEW	1	1	<b>WHAT KIND OF FOOL DO YOU THINK I AM</b> S.HENDRICKS, B.BECKETT (A.CARMICHAEL, G.GRIFFIN)	<b>LEE ROY PARNELL</b> ARISTA ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	1	—	2	<b>STRAIGHT TEQUILA NIGHT</b> J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	<b>JOHN ANDERSON</b> BNA
2	2	1	3	<b>EXCEPT FOR MONDAY</b> R.LANDIS (R.NIELSEN)	<b>LORRIE MORGAN</b> RCA
3	3	—	2	<b>BETTER CLASS OF LOSERS</b> K.LEHNING (R.TRAVIS, A.JACKSON)	<b>RANDY TRAVIS</b> WARNER BROS.
4	5	—	2	<b>SAME OL' LOVE</b> R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	<b>RICKY SKAGGS</b> EPIC
5	4	2	3	<b>MAYBE IT WAS MEMPHIS</b> P.WORLEY, E.SEAY (M.ANDERSON)	<b>PAM TILLIS</b> ARISTA
6	7	—	2	<b>IT ONLY HURTS WHEN I CRY</b> P.ANDERSON (D.YOAKAM, R.MILLER)	<b>DWIGHT YOAKAM</b> REPRISE
7	8	4	7	<b>A JUKEBOX WITH A COUNTRY SONG</b> D.JOHNSON (G.NELSON, R.SAMOSSET)	<b>DOUG STONE</b> EPIC
8	9	5	11	<b>LOVE, ME</b> J.FULLER, J.HOBBS (S.EWING, M.T.BARNES)	<b>COLLIN RAYE</b> EPIC
9	12	6	8	<b>STICKS AND STONES</b> J.STROUD (E.WEST, R.DILLON)	<b>TRACY LAWRENCE</b> ATLANTIC
10	6	3	4	<b>IS IT COLD IN HERE</b> B.MONTGOMERY, J.SLATE (D.MORRISON, J.DIFFIE, K.PHILLIPS)	<b>JOE DIFFIE</b> EPIC
11	10	7	12	<b>CADILLAC STYLE</b> B.CANNON, N.WILSON (M.PETERSEN)	<b>SAMMY KERSHAW</b> MERCURY
12	19	19	33	<b>DON'T ROCK THE JUKEBOX</b> S.HENDRICKS, K.STEGALL (A.JACKSON, R.M.JRRAH, K.STEGALL)	<b>ALAN JACKSON</b> ARISTA
13	18	9	12	<b>MY NEXT BROKEN HEART</b> S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	<b>BROOKS &amp; DUNN</b> ARISTA

14	17	17	16	<b>ANYMORE</b> G.BROWN (T.TRITT, J.COLUCCI)	<b>TRAVIS TRITT</b> WARNER BROS.
15	11	8	11	<b>SHAMELESS</b> A.REYNOLDS (B.JOEL)	<b>GARTH BROOKS</b> LIBERTY
16	25	16	30	<b>DOWN AT THE TWIST AND SHOUT</b> M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA
17	20	13	6	<b>THE WHISKEY AIN'T WORKIN'</b> G.BROWN (R.SCAIFE, M.STUART)	<b>TRAVIS TRITT WITH MARTY STUART</b> WARNER BROS.
18	14	11	33	<b>SHE'S IN LOVE WITH THE BOY</b> G.FUNDIS (J.JIMS)	<b>TRISHA YEARWOOD</b> MCA
19	16	10	6	<b>THE DIRT ROAD</b> R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	<b>SAWYER BROWN</b> CURB
20	—	—	36	<b>MEET IN THE MIDDLE</b> M.J.POWELL, T.DUBOIS (C.HARTFORD, J.FOSTER, D.PFRIMMER)	<b>DIAMOND RIO</b> ARISTA
21	24	14	12	<b>FOR MY BROKEN HEART</b> T.BROWN, R.MCENTIRE (L.HENGBER, K.PALMER)	<b>REBA MCENTIRE</b> MCA
22	22	15	11	<b>YOU CAN DEPEND ON ME</b> J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	<b>RESTLESS HEART</b> RCA
23	13	12	4	<b>TURN THAT RADIO ON</b> R.MILSAP, R.GALBRAITH (A.JORDAN, P.DAVIS)	<b>RONNIE MILSAP</b> RCA
24	15	—	2	<b>THAT'S WHAT I LIKE ABOUT YOU</b> G.FUNDIS (J.HADLEY, K.WELCH, W.WILSON)	<b>TRISHA YEARWOOD</b> MCA
25	—	21	67	<b>FRIENDS IN LOW PLACES</b> A.REYNOLDS (D.BLACKWELL, B.LEE)	<b>GARTH BROOKS</b> LIBERTY

♦ 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.

# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★★ NO. 1 ★★	
1	4	81	<b>MICHAEL W. SMITH</b> ● REUNION 0063*/WORD	GO WEST YOUNG MAN 23 weeks at No. 1
2	2	25	<b>CARMAN</b> BENSON 2809*	ADDICTED TO JESUS
3	1	19	<b>PETRA</b> WORD 4885*/EPIC	UNSEEN POWER
4	3	59	<b>AMY GRANT</b> ▲ <sup>3</sup> WORD 6907*	HEART IN MOTION
5	5	29	<b>MICHAEL ENGLISH</b> WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
6	6	69	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1258*	FOR THE SAKE OF THE CALL
7	8	5	<b>FIRST CALL</b> DAYSPRING 6925*/WORD	HUMAN SONG
8	7	29	<b>TWILA PARIS</b> STARSONG 8207*	SANCTUARY
9	9	23	<b>KATHY TROCCOLI</b> REUNION 0725*/WORD	PURE ATTRACTION
10	10	43	<b>BEBE &amp; CECE WINANS</b> ● SPARROW 1257*	DIFFERENT LIFESTYLES
11	13	59	<b>SUSAN ASHTON</b> SPARROW 1259*	WAKENED BY THE WIND
12	12	81	<b>D.C. TALK</b> FOREFRONT 2682*/BENSON	NU THANG
13	11	81	<b>SANDI PATTI</b> WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
14	14	32	<b>MARGARET BECKER</b> SPARROW 1261*	SIMPLE HOUSE
15	17	7	<b>RAY BOLTZ</b> DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
16	20	43	<b>RICH MULLINS</b> REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
17	19	7	<b>LISA BEVILL</b> VIREO 2201*/SPARROW	MY FREEDOM
18	24	299	<b>AMY GRANT</b> ▲ MYRRH 3900*/WORD	THE COLLECTION
19	15	7	<b>MAGDALLAN</b> INTENSE 9098*/FRONTLINE	BIG BANG
20	21	131	<b>CARMAN</b> ● BENSON 2588*	REVIVAL IN THE LAND
21	16	25	<b>SANDI PATTI</b> WORD 48787*/EPIC	OPEN FOR BUSINESS
22	18	17	<b>ACAPPELLA</b> WORD 9299*	WE HAVE SEEN HIS GLORY
23	29	3	<b>STEVE GREEN</b> SPARROW 1315*	HIDE EM' IN YOUR HEART VOL. 2
24	25	3	<b>AL DENSON</b> BENSON 2858*	THE EXTRA MILE
25	34	3	<b>GOADS</b> DIADEM 0903*/SPECTRA	HOLY TERRITORY
26	22	5	<b>CINDY MORGAN</b> WORD 9258*	REAL LIFE
27	28	43	<b>STEVE CAMP</b> SPARROW 1272*	CONSIDER THE COST
28	NEW▶		<b>VIOLET BURNING</b> FRONTLINE 9354*	STRENGTH
29	32	5	<b>KENNY MARKS</b> MYRRH 4216*/WORD	FIRE OF FORGIVENESS
30	23	11	<b>DALLAS HOLM</b> BENSON 2839*	CHAIN OF GRACE
31	37	46	<b>GLAD</b> BENSON 2602	ACAPELLA PROJECT II
32	31	9	<b>RANDY STONEHILL</b> MYRRH 6946*/WORD	WONDERAMA
33	26	95	<b>PETRA</b> WORD 48546*/EPIC	BEYOND BELIEF
34	NEW▶		<b>LOST DOGS</b> GLASS HOUSE 0528*/WORD	SCENIC ROUTES
35	33	25	<b>COMMISSIONED</b> BENSON 2808*	NUMBER 7
36	30	15	<b>CHARLIE PEACOCK</b> SPARROW 1303*	LOVE LIFE
37	40	72	<b>WAYNE WATSON</b> WORD 4192*	HOME FREE
38	35	31	<b>GLEN CAMPBELL</b> NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
39	27	11	<b>HOSANNA! MUSIC</b> INTEGRITY 041*/SPARROW	UP TO ZION
40	38	7	<b>RICKY SKAGGS</b> WORD 9328*	MY FATHER'S SON

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

A V A I L A B L E N O W !

peeps staples

PEACE TO THE NEIGHBORHOOD

DON'T MISS  
POPS STAPLES AND  
THE STAPLE SINGERS  
ON DAVID LETTERMAN  
JUNE 2ND!

peeps staples



PEACE TO THE NEIGHBORHOOD

pointblank



charisma

#92147

MANAGEMENT: THE ROSEBUD AGENCY  
©1992 CHARISMA RECORDS AMERICA, INC.

FOR MORE INFORMATION ON POINTBLANK ARTISTS, WRITE TO:  
POINTBLANK, 1790 BROADWAY, 20th FLOOR, NEW YORK, NY 10019

## Artists & Music



by Bob Darden

IF YOU'RE AT ALL FAMILIAR with the history of contemporary Christian music, you're familiar with the name Tom Stipe. Stipe was a pivotal figure in the explosion of music and ministry that came out of Calvary Chapel in Southern California in the late '60s. As a member of seminal groups like **Country Faith** and **Wing And A Prayer**, Stipe is remembered as a pioneer of what was then called "Jesus Music."

After a too-long absence, Stipe is involved in contemporary Christian music once again, this time as head of the new **Blue Stone** label. Why would someone who is the pastor of a thriving church in Denver re-enter the inspirational music wars at this late a date?

"Because the influence of the early **Maranatha!** Music days are etched in my memory," Stipe says. "Before modern contemporary Christian music was a business, it was just music played by Christians. I was part of a handful of guys there who happened to be doing it."

The new groups and new music centered around Calvary Chapel. "When you've got 10-15 groups out playing three-four times a week, you've got an impact," Stipe says. "When they all played at Calvary Chapel, you've got full-scale evangelism and infiltration. My earliest memories are not of Christian labels or charts, but of a bunch of musicians out there playing, singing their current message—their faith."

After a stint with the **Richie Furay Band**, Stipe left the industry for 10 years and started a church in Denver. Two years ago, he came full circle and founded **Blue Stone Records**—incorporating as much of that early

Maranatha! philosophy as possible.

"I don't want to sound idealistic, but our goal is to develop artists who can, with a little effort, get back into the culture," he says. "I don't approach it like anyone is trying to cross over into the secular charts. I see it as an honest takeover, into the **Michael W. Smith** and **Amy Grant** thing."

"You know, the '80s saw no measureable net growth in the number of Christian believers—as opposed to the '70s, where the net growth was in the tens of thousands. It's a fact that with the same old dead-tired view of evangelism, that trend will continue in the '90s. The one significant signpost of the '70s was the ability of the music to reach people. Amy and Smitty are doing it again."

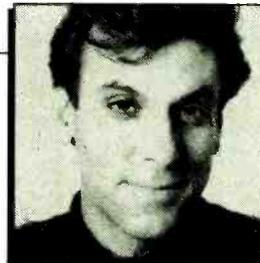
Among the first artists signed to the Denver-based label are **Julie Meyer**, **Danny Daniels**, alternative favorite **Violet Burning**, and **Milton Carroll** (**Bruce Carroll's** older brother).

"Milton's inspirational musical 'The Life Of Christ' is a serious ministry to the Church," Stipe says. "He's got a really evangelistic fervor and he's just a real road hound. We'll also probably do a country record with him and I may do a tour with him down the road."

"We're going to be aggressively moving into the marketplace," Stipe says. "From the Christian bookstore side we've signed a distribution agreement with **Frontline Records**. Now from the mainstream side, we're looking at all options. For instance, we recently had a showcase with **Warner Bros. Records** to see if some of our things are cross-marketable."

"I'd like to see **Blue Stone** have serious secular distribution, particularly in light of what **Epic/Word** have done with **Ricky Skaggs**, **A&M/Myrrh** have done with **Amy Grant**, and **Geffen/Reunion** have done with **Smitty**... I believe it will work because I really believe this music is for the nations."

"At the same time, I also believe it is for the Church. We have two different categories here and **Blue Stone** is going to try to reach them both."



by Jeff Levenson

"I HEARD HER, I FELT LIKE I KNEW HER," says **Johnny Mandel**, speaking with obvious admiration for his album-mate, **Shirley Horn**. "She moved me on an emotional level. When it was time for us to work, we spoke very little, no verbalizing. She just said, 'I trust you—go!'"

Mandel, of course, knows something about artful collaboration. He's been writing and arranging music for cultural institutions with names like **Sinatra**, **Bennett**, and **Torme** for better than four decades. His most recent production, the stringful "Here's To Life," is an intimate dance in the dark with **Horn**, a sensuous pianist/singer who caresses melodies and lyrics the way photographer **Herman Leonard** managed backlighting and cigarette smoke—the mood is everything.

Last year Mandel scored big with his charts for **Natalie Cole's** "Unforgettable." This year he contributed two arrangements to **Diane Schuur's** "In Tribute." His is a craft too often underappreciated by lay listeners. When an arrangement works well it achieves an organic wholeness with both singer and material; it's the setting that highlights the jewel. When it doesn't, it sticks out like a hairball in a punch bowl.

For **Horn**, "Here's To Life," with its 49-piece orchestra, is a dream come true. A number of Mandel's tunes—including "Emily" and "Close Enough For Love"—have become a standard part of her book; she's admired his work for years. For Mandel, the project was an opportunity to work with someone who "hears the

way I do."

"I believe in a simple adage," he says. "If it's not broke, stay the hell out of the way. To be honest, in the years that I've known her work, I've never felt that there's anything broke about **Shirley Horn**."

**MORE: Verve**, underscoring its belief that **Horn's** time is now, has issued a companion "Here's To Life" video containing performances and commentary... **Gitanes**, the French tobacco company that underwrote the recording project (as it has a number of **Verve** releases), has expanded the size and design of its imprint on the front cover art. The new logo contains the words, "Gitanes Jazz Productions."

**FAT-CHANCE DEPARTMENT:** In the mail comes word that although jazz artists are honored in ceremonies such as the **Grammys** and the **American Music Awards**, it's time that "Jazz music deserves an elite ceremony of its own." Hmm, OK...

This form letter ("Dear Colleague...") from the **Production Center for the Arts** goes on to state that the first **American Jazz Awards** will be held May 22 in Miami and that I have been carefully chosen (italics mine) to serve on the nominating committee. Ballots must be completed immediately. Alright...

And, by the way, don't forget to enclose a check for \$100. Something about a Nominating Committee Membership *Fee* [again, italics mine].

# Artists & Music

## In the SPIRIT



by Lisa Collins

**A**LL EYES TURNED last week to the Los Angeles riots in the deadly wake of the verdict in the Rodney King incident. When the smoke had cleared, at least six of the retailers servicing L.A.'s gospel community were among the many that had been burned out. Additional stores were looted.

The six stores that were completely destroyed were **Mid-City, Delicious, Spinoff, D's Cards and Bibles, Tempo,** and the **Warehouse** store on La Brea Avenue. Of the six, D's was the lone retailer to specialize in gospel product; the others carried a variety of music, but each was an important source of gospel titles.

The devastation comes as a major blow to the West Coast gospel community. **Mignon Lewis**, who oversees the marketing of gospel at **Light Records**, says many of the mom-and-pop stores that carry gospel already were having a hard time "because of the economic crunch." Further, she says, "The Warehouse outlet that was burned was the only chain store with a major commitment to gospel in the Los Angeles area. Blacks can't go to Sam Goody's or Music Plus for gospel. And at the moment, I don't think anyone's top priority will be going into the stores that remain open to buy records."

That's more bad news for the mom-and-pops, which, according to **Theresa Hairston**, director of marketing and A&R for **Benson Music Group**, are responsible for about 75% of gospel sales nationwide.

The loss of retail outlets in Los Angeles is expected to have a serious impact on West Coast marketing efforts in the gospel industry. "Out here, it's the direct opposite of how it's done on the East Coast or in the South," states **Vicki Mack**, director of artist development for **Sparrow's**

gospel music division. "To break a record or get any type of exposure, you must do a great deal of promotion through retail, because we have virtually no gospel radio. These retailers had giant speakers outside of their stores that directly exposed the community to the music. The loss of stores like **Mid-City** and **Delicious Records**, which offered big gospel inventories, is a major blow."

Another retailer, **Glenn Anderson** of **Faith Gospel/VIP Records**, anticipated problems upon hearing the verdict. Anderson lost some product to looting before he evacuated the balance of his inventory to avoid being cleaned out. He notes that most of those burned out had little or no insurance. "In this area," Anderson observes, "that type of insurance is very expensive. Most don't have it, particularly contentwise."

Anderson believes the riots have had a sobering effect. "We got several calls while we were closed. People looking for music for funerals. Some of their relatives had been killed in the riot."

Members of L.A.'s gospel community are now mobilizing to aid in the rebuilding process. "People are asking what can be done," **Patrick Henderson** reports. Henderson directs the **West Angeles C.O.G.I.C. Mass Choir**. "Presently, we are trying to help organize some kind of help effort to raise money for some form of disaster relief."

The **United Gospel Industry Council** is also taking a lead role in the rebuilding effort, providing assistance to those retailers who were burned out. If you want to help, donations may be sent to the **United Gospel Industry Council**, P.O. Box 1004, Pasadena, Calif. 91102.

UGIC had already put into motion plans to beef up its presence at the upcoming **Black Radio Exclusive** conference in New Orleans. The group will take its message to the attendees at a luncheon and seminar May 21.

UGIC chair **Frank Wilson** notes, "Our emphasis will be programming gospel into mainstream formats. Gospel music is the forerunner of blues, jazz, and R&B. For some reason, it was put to the side. Now, we aim to get gospel music off the sidelines and propel its excitement and growing popularity into the '90s."

## Classical KEEPING SCORE



by Is Horowitz

**O**UT OF THE PAST: As anticipated, Teldec is stepping up its reissue program even as it pursues one of the more active new recording schedules among the majors.

Five titles in a series of live recordings by the late **Evgeny Mravinsky** and the **Leningrad Philharmonic** have just been released at midprice, with six more to follow in July. The discs, which have already been made available in Europe in a boxed set, offer standard symphonic repertoire recorded between 1964 and 1984.

The label's "Das Alte Werke" series, meanwhile, is being groomed for a fall "relaunch." One of the earliest period-instrument series, it is perhaps best known for its cycle of the Bach cantatas, a project that took decades to complete.

Teldec is now repackaging many of the line's titles to resurface as budget and midline items. The initial release will consist of "several dozen" titles. The series will be ongoing and at a later date will include newly recorded material as well. Latter will be offered at full price.

Also due in the fall are the first 11 entries in a "historic" midline series that will feature recordings by such conductors as **Knappertsbusch, Furtwangler, Erich Kleiber, Mengelberg**, and instrumentalists **Michelangelo and Kulenkampff**.

On the new-product front, Teldec has scheduled August sessions to record an album of operatic duets with tenor **Jerry Hadley** and **Thomas Hampson**.

**RAISING THE ANTE:** The **Blundell Group** of Companies in Coventry, England, makes precision tools and instruments. **European Capital**, in London, is a financial house. Neither is concerned professionally with music. But both have contributed substantially to recording projects undertaken by **Cala Records** in return for logo credit and, in the case of EC, a liner page to plug its service.

This kind of sponsorship has become more common in recent years, particularly in Europe. But **Cala** has also actively pursued club sales here and abroad and now claims a relationship that has returned club selections with surprising frequency for a label that as yet holds no more than 20 titles.

Conductor **Geoffrey Simon**, who helped found **Cala** and serves the label as artistic adviser, says major club selections can return as many as 9,000 sales. Put this together with corporate sponsorship and the label can undertake recording projects that expected retail sales alone could not hope to support.

Not all **Cala** recordings enjoy this backing, **Simon** is quick to point out, but those that do help provide the means for those that don't.

The label, which has recently set up offices in New York to supplement its U.K. base, has devoted itself largely to standard repertoire with such orchestras as the **London Symphony**, the **Philharmonia**, and the **London Philharmonic**. More recently, it has included period instruments in its recording agenda.

Earlier this year **Cala** recorded the **Hanover Band** under **Roy Goodman** in the **Beethoven Violin Concerto**, with **Stephanie Chase** as soloist. This May the same artists are slated to record the **Mozart Violin Concertos Nos. 3 and 5**, and the **Sinfonia Concertante, K.364**.

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	★★ NO. 1 ★★ MY MIND IS MADE UP 3 weeks at No. 1
2	2	19	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
3	3	31	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
4	4	19	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
5	8	9	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
6	9	49	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
7	5	43	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
8	6	43	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
9	7	57	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
10	12	35	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
11	10	39	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
12	15	17	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
13	11	33	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
14	13	15	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
15	16	23	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
16	24	11	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
17	14	19	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
18	18	37	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
19	29	3	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
20	34	3	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
21	20	43	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
22	NEW	▶	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
23	22	3	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
24	17	69	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
25	23	9	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
26	26	29	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
27	21	15	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
28	27	5	ALBERTINA WALKER BENSON 8532*/A&M	LIVE
29	19	85	TRAMAIN HAWKINS SPARROW 1246	LIVE
30	32	7	THE BRIGHT STAR MALE CHORUS SAVOY 4808/MALACO	HE WILL ANSWER PRAYER
31	25	25	COMMISSIONED BENSON 2808*	NUMBER 7
32	NEW	▶	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
33	38	3	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
34	35	3	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
35	28	15	EDWIN HAWKINS FIXIT 9206*	MUSIC & ARTS SEMINAR MASS CHOIR/LOS ANGELES
36	33	77	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
37	NEW	▶	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
38	NEW	▶	INDIANA STATE MASS CHOIR TYSCOT 4027*/SPECTRA	OH, COME LET US SING
39	31	23	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
40	37	3	REV. WILLIAM ABNEY BETHEL PENTECOSTAL CHOIR TM 1004*	LORD USE ME

● 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.

## Our Newest Sounds To Inspire You...

**HEZEKIAH WALKER**

AND THE LOVE FELLOWSHIP CHOIR

FOCUS ON GLORY

**Vernessa mitchell**

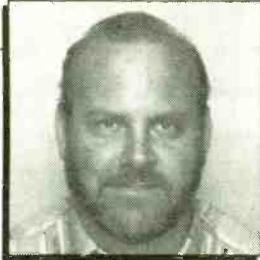
DESTINY

**BENSON**

AM RECORDS

new from A&M Gospel

## Latin Notas



by John Lannert

**JULIO'S CALOR WARMS CHILLY SANTO Domingo:** It was unseasonably cool and rainy in Santo Domingo April 29-30, but it was plenty hot inside the Jaragua Hotel, where more than 200 industryites were on hand to attend a splashy two-day album presentation for **Julio Iglesias'** forthcoming release, "Calor."

Iglesias, ever the insatiable self-promoter, acted as if it were his first record. The Spanish balladeer sandwiched two days of nonstop TV interviews around a lively press conference that found Iglesias to be typically charming, not to mention a tad coquettish.

The album presentation actually came in the form of a seamlessly produced video collage of the 10 tracks that make up "Calor." The superbly paced album boasts a pastiche of notable romantic classics ("Uno," "De Domingo A Domingo"), a Portuguese-language samba/reggae entry ("Me Ama 'Mo"), and two tracks from Mecano's **José María Cano** ("Y Aunque Te Haga Calor," "Lia"). "Calor" hits retail in the U.S. Tuesday (12). Sony executives in attendance were **Tom Tyrrell**, senior VP of Sony International; **Tomás Muñoz**, senior VP of A&R, Sony International; **Akira Tanaka**, associate GM of Epic Japan; **Frank Welzer**, Sony Discos president; and all of the managing directors of Sony's Hispanic affiliates, including **Claudio Conde**, president of Sony Spain.

**CHAYANNE RETURNS:** After taking a 1½-year break,

Sony Discos' Chayanne is cranking his music career back up with a new album, which was being finished last week at Miami's Criteria Studios. The as-yet-untitled record is set to ship in early July. Chayanne's Latin American tour is slated to kick off July 13 in Santo Domingo.

**ARTIST SNAPSHOTS:** WEA Latina's hot Puerto Rican balladeer **Julian** almost signed with a small country music label when he was 9, but the deal was nixed when his military dad was transferred... Look for Unico's romantic pop act **Industria del Amor** to start releasing topical fare in the near future... Despite the success of his eponymous Sony debut album, ex-Menudo member **Ricky Martin** says he will continue his acting career in Mexico. Martin's rap label mate **Lisa M.**—who is amazingly mature for an 18-year-old—is planning to build her own recording studio within the next couple of years.

**LABEL MISCELLANEA:** Veteran conguero **Ray Barretto** has released a salsa album, "Soy Dichoso," on Fania... "Ponte El Sombrero" by the **Miami Band** is a clever single about safe sex just shipped by RTP/Sony... Colombian salsa/merengue outfit **Los Alfa 8** has released "Mas Internacional Que Nunca" on Sonolux... Also out, on ROM, is "Amazonas," the third ethno-fusion album from **Huayucaltia**... Elektra's brilliant Brazilian songsmith **Caetano Veloso** is slated to ship his third U.S. album, "Circulado," sometime in May... **Carlos Guedes'** latest Heads Up album, "Toda América"—due out May 18—features an all-star lineup backing the Venezuelan harpist, including **Ricardo Silveira**, **Jorge Strunz**, **Alex Acuña**, and **Luis Enrique**, who sings the buoyant title cut... His three-year drug sentence behind him, Puerto Rican salsero **Frankie Ruiz** returns to the recording studio for TH-Rodven... "Looking Good" by **Nelson Cordero** and "Mas Terrifica" by **La Terrifica** have both been recently put out on the TTH imprint.

# Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	23	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
2	3	15	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
3	2	55	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
4	4	25	MAGNETO	MAGNETO	SONY 80670
5	8	11	RICKY MARTIN	RICKY MARTIN	SONY 80695
6	5	9	LOS BUKIS	QUIEREME	FONO VISA 9040
7	6	47	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
8	7	15	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
9	13	43	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
10	24	3	PALOMA SAN BASILIO	DE MIL AMORES	CAPITOL-EMI LATIN 42677
11	10	23	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
12	20	46	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONO VISA 9010
13	15	27	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
14	14	7	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
15	—	1	ALEJANDRO JAEN	MAS DE MIL VIDAS	PRODISCO 103
16	9	17	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
17	11	19	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
18	18	58	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
19	12	41	VIKKI CARR	COSAS DEL AMOR	SONY 80635
20	19	39	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
21	—	1	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
22	25	49	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
23	21	57	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
24	16	77	ANA GABRIEL	EN VIVO	SONY 89303
25	—	9	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
1	2	27	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
2	4	11	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
3	1	13	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
4	3	33	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
5	5	13	TITO ROJAS	TITO ROJAS	M.P.I. 6061
6	6	21	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
7	8	9	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
8	7	5	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
9	11	3	ORQUESTA ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
10	17	7	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
11	9	23	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
12	13	9	ALEX BUENO	COMO NADIE	J&N 1991
13	14	3	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
14	21	8	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
15	18	32	EL GENERAL	MUEVELO CON	RCA 3190/BMG
16	15	7	JOHNNY RIVERA	ENCUENDRO CASUAL	SONY 80727
17	10	71	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
18	—	1	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
19	22	3	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
20	16	29	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
21	23	13	JOSSIE ESTEBAN	EL TIGUERON	RITMO 021
22	24	17	VICO C.	HISPANIC SOUL	PRIME 430/J&N
23	20	20	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
24	19	45	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
25	—	25	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
1	1	31	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
2	2	27	BRONCO	SALVAJE Y TIERNO	FONO VISA 3106
3	3	29	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
4	5	13	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
5	4	39	ANA GABRIEL	MI MEXICO	SONY 80605
6	7	19	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
7	6	33	LOS ACUARIO	LA HIELERA	MAR INT'L 291
8	8	9	INDUSTRIA DEL AMOR	PARA TI	UNICO 9037/FONO VISA
9	9	29	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
10	10	11	BANDA MOVIL	LA UNICA	FONO VISA 9033
11	12	11	GRUPO VENUS	Y SI TE QUIERO	MAR INT'L 271
12	11	15	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
13	13	11	EMILIO NAVAIRA	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
14	15	9	LA SOMBRA	INTOCABLE	FONO VISA 3021
15	—	1	LOS CARDENALES DE NUEVO LEON	CARDENALES...	FONO VISA 9035
16	22	3	LUCERO	LUCERO DE MEXICO	FONO VISA 9039
17	18	31	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
18	—	1	LOS TIGRES DEL NORTE	CON SENTIMIENTO Y SABOR	FONO VISA 9044
19	20	39	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
20	14	75	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
21	17	27	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
22	25	6	BANDA R-15	BANDA R-15	DISA 397
23	—	7	LOS TERRIBLES DEL NORTE	CARRERA DE MUERTE	FREDDIE 1582
24	24	5	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
25	—	23	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.

## Best of the Best!



**LOS BUKIS**

"QUIEREME" FPC-9040



**Los Tigres del Norte**

"CON SENTIMIENTO Y SABOR" FPC-9044

NEW RELEASES



FONO VISA EL SONIDO MAGICO DE LOS 90!



**REYES RECORDS INC.**

CD's, RECORDS & TAPES

140 N.W. 22 AVENUE, MIAMI, FLORIDA 33125  
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC

# Music Video

ARTISTS & MUSIC

## High Five Ropes Multigenre Success Brooks Vid Brings Greater Recognition

BY MELINDA NEWMAN

NEW YORK—Director Bud Schaeztle and producer Martin Fischer may be best known for their work on a video that didn't get shown: Garth Brooks' "The Thunder Rolls."

The pair, who run Los Angeles-based High Five Productions, produced the video, which featured a philandering, abusive husband who gets his comeuppance while staring down the wrong end of a gun. Although critically praised, the video was banned by both Country Music Television and The Nashville Network.

Before "The Thunder Rolls," "we were somewhat flailing about in obscurity," jokes Schaeztle. "We'd been doing the same quality of work for other artists who hadn't broken as big as Garth. In the long run, the banning probably helped everybody; often it's better to want something than to get it."

Obscurity may be a bit too strong a word to describe a company that has produced clips for Metallica ("One"), the Judds ("Love Can Build A Bridge"), Dolly Parton & Ricky Van Shelton ("Rockin' Years"), and Jeffrey Osborne ("Stay With Me Tonight"), among others. However, there is no denying that High Five's affiliation with Brooks, including producing his highly rated January NBC special, has helped the company.

Like many other companies, High Five got unintentionally sidetracked by music video on the way to other work. USC film school chums Schaeztle, Fischer, and associate producer Bret Wolcott started the venture in 1982 with "the idea that music video would be a way to get a showreel together to

*'If we hit a home run in one genre, we'd go look for another'*

show that we were film makers," says Fischer.

High Five's first video was Helen Reddy's "Imagination." From there, the team began working with artists from all different genres, ranging from the Manhattan Transfer to Tina Turner. Unlike many companies, High Five has managed to keep from getting pigeonholed as a production firm that specializes in one kind of music. "If we hit a home run with a video in one genre, we'd go look for another genre to tackle," says Schaeztle. "There are some people that stick with their metal guy or rock guy come hell or highwater, but there are also the ones that feel it's time to try something different, and we're always standing there with our showreels under our arms trying to get in."

It was such thinking that led them to Nashville. In the mid-'80s, High Five was ready for a breather from music video. "The business was starting to operate like movie studios with executives who had to be included in every bit of minutiae," says Schaeztle. They headed for Nashville and found "at that point, country was still the poor cousin; their budgets were really low and they weren't attracting the main directorial talent. We thought we'd try it and have some fun."

Their first country clip was "The Weekend" for Steve Wariner. That has been followed by videos for artists such as Sawyer Brown, Nanci Griffith, Joe Diffie, James House, the Judds, Parton, and Brooks. "It's very fun to work with country artists," says Fischer. "I think we've had the most pleasant working atmosphere dealing with the Nashville-based industry, whether

(Continued on next page)



**Jump To It.** The members of Kris Kross, seated in front, seem to have no qualms on the set of their first video, "Jump." Assisting them behind the scenes, standing from left, are Nick Hoffman, director of photography; Fragile Films director Rich Murray; co-manager Bart Phillips; Columbia Records product manager Karen Mason; co-manager Michael Malden; video producer John Speaks; and record producer Jermaine Dupri.

# THE EYE



by Melinda Newman

**W**HILE THE INCONVENIENCE absolutely pales in terms of the greater picture, last week's L.A. riots caused by the verdict in the Rodney King case wreaked havoc on music video production schedules. All film permits were pulled throughout the city, causing several video shoots to be delayed, rescheduled, or indefinitely postponed.

At Nitrate Films, the chaos interrupted two projects by director **Julien Temple**. The first was a video for new RCA artist **Me Phi Me's** debut solo single, "Pu' Sho Hands 2Getha." According to Nitrate producer **Catherine Smith**, plans were to shoot at Watts Towers—obviously not a good place to be. "When we heard the verdict on Wednesday, we were apprehensive," she says. "Then, on Thursday, when everything started breaking out, it was not a happening thing." The shoot has not yet been rescheduled.

The worst part, according to Smith, is that insurance doesn't cover any losses already incurred. "Believe it or not, there's a clause that says they don't cover riots," she notes.

Temple's other project, a new clip for **Lindsey Buckingham**, was halted midshoot. Although the video was being shot on a soundstage in Hollywood, the volatility in the area called for a cessation. Shooting on that video has resumed. Smith notes that other shoots planned for this week are being pushed back because vendors couldn't be reached last Friday.

At **Squeak Pictures**, director **Drew Carolan** got stalled on the clip for "Taking Me Down" by **Hardline**. "We had planned to shoot in downtown L.A. and were going to look at a location one more time on Wednesday when the verdict came down. There was definitely a vibe in the air." By the next day, it was apparent that shooting was impossible. According to Carolan, the revised plan called for shooting on a soundstage May 5, if possible.

While all official shooting may have been curtailed, the cynic in me knows that within weeks a music video using home video footage of the looting and violence will show up.

**U**DATE: We announced last week that **Matt Murray** was leaving his post as VP of video at **EMI Records Group**. According to Murray, after his May 31

departure he plans to focus on three areas. The first is directing music videos, which he will do through **Maddhatter Films**. At EMI, he directed such clips as **Queensryche's** "Anybody Listening" and the **O'Jays'** "I Can Hardly Wait For Christmas." Secondly, he intends to open his own company that will work on documentaries and film development. Thirdly, and perhaps a little tangentially, Murray intends to pursue his saxophone career. He has played the sax for more than 20 years and says he wants to spend some time writing music and work on recording for himself or as a gun for hire.

Murray, who had been at EMI for more than five years, says that after **EMI, SBK, and Chrysalis** merged into EMI Records Group, it became clear that "the new organization wanted a singular VP of video, and they made some structural changes that don't really have room for two heads." The department will now be run solely by VP of video **Jeff Panzer**.

**C**ONGRATULATIONS TO **Barry Kluger**, who has been upped to senior VP, media and network relations, at **VH-1**. His most recent title was VP, public relations. In his new capacity, Kluger will be responsible for promoting the music channel's network talent through new projects. Additionally, he will continue to oversee all public relations for the channel.

**T**HE WINNERS OF THE **American Lung Assn.'s Clean Air Awards**, presented to music videos that promote a healthy environment, were announced at a press conference May 4. Before presenting the awards, officials from the organization gave sobering accounts of just how bad the air we breathe is; more than half of the U.S. population lives in areas that have unsafe levels of ozone air pollution and yet many of us fail to make even the most simple changes that would make the world a cleaner place. Anyway, the purpose of the awards was to honor videos that have tried to change things. The five winners of the **Crystal Blue Sky Award** were "Pass It On Down," **Alabama**; "We Can Run," the **Grateful Dead**; "Saltwater," **Julian Lennon**; "Evergreen, Everblue," **Raffi**, and "Yakety Yak," various artists. Five more videos were honored with **Merit Award Certificates** for providing a good message that may not have directly addressed pollution. Winners were "Channel Z," **B-52's**; "Blue Sky Mine," **Midnight Oil**; "Little Fluffy Clouds," the **Orb**; "Peace On Earth," **Santana**; and "Nothing But Flowers," **Talking Heads**. Organizers say they are contemplating making the awards an annual event. In the meantime, keep buying those Christmas Seals.

## HL DISTRIBUTORS, INC.

6940 S.W. 12 Street  
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

## FIEBRIE LATINA

• Great Selection of Major Brands:  
CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

### LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

• Best Prices Guaranteed

• Personalized Service

• All Merchandise Bar-Coded

• We Accept All Major Credit Cards

PHONE : (619) 695-8863

FAX : (619) 695-3768

TOLL FREE : 1-800-74-LATIN

# Music Video

ARTISTS & MUSIC

## VIDEO TRACK

### LOS ANGELES

**MIDNIGHT FILMS** director Samuel Bayer recently wrapped production on a pair of **Charlatans U.K.** videos for **RCA/Beggars Banquet**. **Chris Sheffield** produced "Weirdo" and "Don't Want To See The Sights," which come from the alternative rockers' new album, "Between 10th & 11th."

**Maddhatter Films** director Paul Rachman is the eye behind **Shotgun Messiah's** latest clip, "Living Without You," and **Testament's** new video, "Electric Crown." **Tima Surmelioglu** produced the shoots for **Relativity** and **Atlantic**, respectively.

### NEW YORK

**UNDERDOG FILMS** director Keith Ward recently lensed "Pass The Vibes" for Latin rap act **Powerule**. Ward, the eye behind **Digital Underground's** "No Nose Job," shot footage on the streets of Manhattan, Brooklyn, and Queens. The clip comes from the group's new **Poetic Groove/Interscope** album.

**Oil Factory** director Frank Sac-

ramento is the eye behind **True Culture's** **Cardiac Records** video "Rude Boys Come To Play." Sacramento mixed black-and-white and color footage with split Dioptrors, slow-motion, soft-focus, and anamorphic devices to blend the group's rap sensibility and street-smarts. **Peter Lawrence** produced the title-track video from the group's latest album.

### OTHER CITIES

**DIRECTOR TIM POPE** is the eye behind the **Cure's** new video, "High," which comes from the **Elektra** album "Wish." Pope, who also directed **Cure** clips "Close To Me" and "Lullaby," created a surreal, compelling dream-world. Pope shot the clip in England.

**Flashframe Films** director Jack Cole directed "Ships That Don't Come In," a new **Joe Diffie** video from the **Epic** album "Regular Joe." **George Wieser** produced the Nashville-based shoot.

**M-Ocean Pictures** director **Ralph Ziman** recently reeled **Iron Maiden's** new video, "From Here To Eternity." **Benjamin Howell** produced the U.K. shoot for **EMI**.

## HIGH FIVE ROPES MULTIGENRE SUCCESS

(Continued from preceding page)

that's because of the access to the record executives, artists, or managers, I don't know, but they don't go with the flavor-of-the-month directors."

Schaetzle and Fischer also add they have experienced no resentment from Nashville-based production companies that might feel High Five is encroaching on their turf. "I think they know we've been working in Nashville for five or six years," says Fischer, "and that we work mainly with locals in terms of crew members. I don't think we're viewed as outsiders."

In fact, there is virtually no area of video or film that is foreign to High Five. High Five has written, directed, and/or produced three feature films and is working on several others. In addition to these ventures, the company is also active in television production. Aside from "This Is Garth Brooks," it also helmed the very successful farewell pay-per-view concert by Griffith and Manhattan Transfer.

The next television project for High Five is a Michael Bolton special that will air on NBC in the fall. It is also in preproduction on a CBS special called "The Women Of Country Music."

Much of High Five's business has also come from producing longforms, among them the Judds' "Love Can Build A Bridge," Bobby McFerrin's "Spontaneous Inventions," and Brooks' longform. Though many production companies are still struggling to get a percentage of longform sales, High Five has insisted on profit sharing from the start. "On music videos, there have been hundreds of projects where we'd take money out of our markup for the needs of the project," says Schaetzle, "but Martin and I decided early on that the artists and distributors should be willing to reciprocate on longforms."

Schaetzle freely admits that such a posture has cost the company jobs.

"It's been tough to walk away sometimes, but at the end of the day if our ideas are valuable enough to help someone sell [thousands of copies], it seems fair that there's some percentage of it for us."

All this activity, as well as producing cable comedy specials, has High Five thinking about expanding its staff. In addition to the three founders, writer/director Michael Salomon and Dean Tschetter joined the company in 1986, and writer/producer Ken Sanders came aboard in 1988.

"We've consciously kept our company small and manageable because we've seen a lot of other companies crash and burn," Schaetzle says. "But it might be a good idea to add some people so we don't have to say no so much."

The idea is to add people who are versatile enough to segue between music videos and television production. In fact, Fischer estimates that as the company expands into more profitable areas, the percentage of its business coming from music videos dropped from one-half to one-third this year. However, he adds that High Five will always maintain a music video presence. Salomon just finished a new Sawyer Brown video, and Schaetzle and Fischer are talking about a new video for Brooks. Initial reports were that the fifth single from "Ropin' The Wind" would be the first from the album to be supported by a music video; however, the singer may now wait until the first single from his next album.

As High Five moves closer to its 10th anniversary in September, the principals are at a loss as to how to celebrate. "We haven't really decided what to do yet," says Fischer. "We'll probably be in a Motel 6 in Oklahoma working on a shoot, which somehow seems very fitting."

AS OF MAY 16, 1992

# Billboard THE CLIP LIST™

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



Continuous programming  
1515 Broadway, New York, NY 10036

### EXCLUSIVE

\***Mariah Carey**, I'll Be There  
**Black Crowes**, Remedy  
**Pearl Jam**, Even Flow  
**Weird Al Yankovic**, Smells Like Nirvana

### HEAVY

The **Cure**, High  
**Def Leppard**, Let's Get Rocked  
**Genesis**, Hold On My Heart  
**Michael Jackson**, In The Closet  
**Kris Kross**, Jump  
**John Mellencamp**, Now More ...  
**Metallica**, Nothing Else Matters  
\***Vince Neil**, You're Invited ...  
**Nirvana**, Come As You Are  
**Red Hot Chili Peppers**, Under ...  
**Bruce Springsteen**, Better Days  
U2, One (Version II)  
**Van Halen**, Right Now  
**Wilson Phillips**, You Won't See Me Cry

### STRESS

**Paula Abdul**, Will You Marry Me?  
**En Vogue**, My Lovin'  
**Hammer**, This Is The Way We Roll  
**Joe Public**, Live And Learn  
**Live**, Pain Lies On The Riverside  
**Richard Marx**, Hazard Chapter Two  
**Ozzy Osbourne**, Road To Nowhere  
**Slaughter**, The Wild Life  
**Social Distortion**, Bad Luck  
**Sting/Eric Clapton**, It's Probably Me

### BUZZ BIN

\***Beastie Boys**, Pass The Mic  
**King's X**, Black Flag  
\***Midnight Oil**, Sometimes (Live)  
**Pearl Jam**, Even Flow  
**Soundgarden**, Rusty Cage

### ACTIVE

**Tori Amos**, Silent All These Years  
**Arc Angels**, Living In A Dream  
**Arrested Development**, Tennessee  
**The Charlatans U.K.**, Weirdo  
**Concrete Blonde**, Someday?  
**Cracker**, Teen Angst  
**EMF**, Getting Through  
**Sophie B. Hawkins**, Damn ...  
**Mr. Big**, Just Take My Heart  
**Prince**, Money Don't Matter 2 Night  
\***Red Hot Chili Peppers**, Give It Away  
**Sir Mix-A-Lot**, Baby Got Back  
\***ZZ Top**, Viva Las Vegas

### ON

**Cause And Effect**, You Think You ...  
\***E**, Hello Cruel World  
**Jeffrey Gaines**, Hero In Me  
**Sass Jordan**, Make You A Believer  
**Rollins Band**, Low Self Opinion  
**Roxy Blue**, Rob The Cradle  
**Tesla**, What You Give  
\***XTC**, The Ballad Of Peter  
Pumpkinhead  
\* **DENOTES ADDS**



Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ  
08043

### CURRENT

**Lionel Richie**, Do It To Me  
**k.d. Lang**, Constant Craving  
**Heavy D. & The Boyz**, Don't Curse  
**Colorhaus**, Innocent Child  
**The Blues Bros. Band**, Red, White ...  
**B.O.S.**, Da Boner  
**Hypnotovewheel**, Bridget Because  
**Lush**, Superblast  
**Ian McCulloch**, Lover, Lover, Lover  
**Ride**, Twisterella  
**Kiki**, One Thing  
**Howard Jones**, Lift Me Up  
**Teddy Riley**, Is It Good To You  
**Jody Watley**, I'm The One You Need  
**Choice**, HIV Positive  
**Northern Pikes**, Girl With A Problem  
**Paula Abdul**, Will You Marry Me?  
**Hard Knocks**, A Dirty Cop Named Harry  
**Amy Grant**, I Will Remember You  
**Mint Condition**, Forever In Your Eyes  
**Soul II Soul**, Joy



Continuous programming  
1515 Broadway, New York, NY 10036

### ADDS

**Bruce Springsteen**, Better Days  
**Michael Bolton**, Steel Bars  
**Everything But The Girl**, Love ...  
**Robert Palmer**, Every Kind Of People

### FIVE STAR VIDEO

**k.d. Lang**, Constant Craving

### ARTIST OF THE MONTH

**Lyle Lovett**, She's Already Made ...

### GREATEST HITS

**Paula Abdul**, Will You Marry Me?  
**Mariah Carey**, Make It Happen  
**Genesis**, Hold On My Heart  
**Michael Jackson**, In The Closet  
**Prince**, Money Don't Matter 2 Night  
**Queen**, Bohemian Rhapsody  
**Bonnie Raitt**, Not The Only One  
U2, One (Version II)

### HEAVY

**Bryan Adams**, Thought I'd Died ...  
**Celine Dion**, If You Asked Me  
**En Vogue**, My Lovin'  
**Amy Grant**, I Will Remember You  
**Sophie B. Hawkins**, Damn ...  
**Howard Jones**, Lift Me Up  
**Wilson Phillips**, You Won't See Me Cry

### WHAT'S NEW

**Tracy Chapman**, Bang Bang Bang  
**Annie Lennox**, Why  
**Leon Russell**, No Man's Land  
**Jon Secada**, Just Another Day  
**Michelle Shocked**, Come A Long Way  
**Simply Red**, For Your Babies

### ADDS

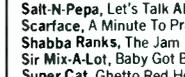
**Big Daddy Kane**, The Lover In You  
**Dr. Dre**, Deep Cover  
**Iron Maiden**, Be Quick Or Be Dead  
**Paula Abdul**, Will You Marry Me?  
**Showbiz & A.G.**, Soul Clap  
**Soul II Soul**, Joy

### HEAVY

**2Pac**, Brenda's Got A Baby  
**2 Hyped Brothers & A Dog**, Doo ...  
**A Tribe Called Quest**, Scenario  
**Aaron Hall**, Don't Be Afraid  
**Black Sheep**, The Choice Is Yours  
**Cypress Hill**, Hand On The Pump  
**Das EFX**, They Want EFX  
**En Vogue**, My Lovin'  
**Gerald Levert**, Baby Hold On To Me  
**Hammer**, This Is The Way We Roll  
**Heavy D. & The Boyz**, Don't Curse  
**Hi-C**, Sittin' In The Park  
**Keith Sweat**, Why Me Baby?  
**Lidell Townsend & M.T.F.**, Nu Nu  
**Lisa Stansfield**, All Woman  
**M.C. Luscious**, Boom! ...  
**MC Brains**, Everybody's Talkin' ...  
**MC Brains**, Oochie Coochie  
**Michael Jackson**, Remember The Time  
**Michael Jackson**, In The Closet  
**Mint Condition**, Breakin' My Heart  
**Queen**, Bohemian Rhapsody  
**R. Kelly**, Honey Love  
**Riff**, White Men Can't Jump  
**Salt-N-Pepa**, Let's Talk About Aids  
**Scarface**, A Minute To Pray ...  
**Shabba Ranks**, The Jam  
**Sir Mix-A-Lot**, Baby Got Back  
**Super Cat**, Ghetto Red Hot  
**Syke Smoov**, Trick Wit A Good Rap  
**Tevin Campbell**, Goodbye  
**TLC**, Ain't 2 Proud 2 Beg  
**Vanessa Williams**, Save The Best ...

### AMERICA'S NO. 1 VIDEO

**Kris Kross**, Jump



1 hour weekly  
888 7th Ave, NY, NY 10106

### CURRENT

**Lionel Richie**, Do It To Me  
**Red Hot Chili Peppers**, Under ...  
**Def Leppard**, Let's Get Rocked  
**Prince**, Money Don't Matter 2 Night  
**Keith Sweat**, Why Me Baby?  
**Michael Jackson**, In The Closet  
**Nice & Smooth**, Sometimes I ...



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

### ADDS

**Arrested Development**, Tennessee  
**Michael Jackson**, In The Closet  
**Shabba Ranks**, Mr. Loverman  
**Heavy D. & The Boyz**, Don't Curse  
**Randy Crawford**, Who's Crying Now?  
**Mint Condition**, Forever In Your Eyes  
**College Boyz**, Victim Of The Ghetto  
**CeCe Peniston**, Keep On Walkin'  
**Angelique Kidjo**, Batonga

### HEAVY

**Tevin Campbell**, Goodbye  
**Keith Sweat**, Why Me Baby?  
**Lisa Stansfield**, All Woman  
**Aaron Hall**, Don't Be Afraid  
**En Vogue**, My Lovin'  
**Joe Public**, Live And Learn  
**Kris Kross**, Jump  
**BeBe & CeCe Winans**, It's Okay  
**Tracie Spencer**, Love Me  
**Mariah Carey**, Make It Happen  
**Brotherhood Creed**, Helluva  
**Shanice**, I'm Crying  
**Alyson Williams**, You Can't Have ...  
**R. Kelly**, Honey Love  
**Chaka Khan**, Love You All My Lifetime  
**Melissa Morgan**, Still In Love With You  
**Jody Watley**, I'm The One You Need  
**2Pac**, Brenda's Got A Baby  
**Gary Brown**, Don't Make Me ...  
**Gerald Levert**, School Me  
**Ho Frat Ho**, Ho Frat Swing  
**Hammer**, This Is The Way We Roll

### MEDIUM

**Damian Dame**, Gotta Learn My Rhythm  
**Big Daddy Kane**, The Lover In You  
**Lionel Richie**, Do It To Me  
**Prince**, Money Don't Matter 2 Night  
**Soul II Soul**, Joy  
**Kathy Sledge**, Take Me Back  
**Jermaine Jackson**, I Dream, I Dream  
**Guy**, Teddy's Jam



Continuous programming  
2806 Opryland Dr, Nashville, TN  
37214

### HEAVY

**Aaron Tippin**, There Ain't ...  
**Alan Jackson**, Midnight In Montgomery  
**Billy Ray Cyrus**, Achy Breaky Heart  
**Hal Ketchum**, Past The Point Of Rescue  
**Joe Diffie**, Ships That Don't Come In  
**John Anderson**, When It Comes To You  
**Little Texas**, First Time For Everything  
**Matthews, Wright & King**, Power ...  
**McBride & The Ride**, Sacred Ground  
**Michelle Wright**, Take It Like A Man  
**Rodney Crowell**, Lovin' All Night  
**Sammy Kershaw**, Don't Go Near ...  
**Sawyer Brown**, Some Girls Do  
**Shenandoah**, Rock My Baby  
**Tracy Lawrence**, Today's Lonely Fool  
**Travis Tritt**, Bible Belt

### HOT SHOTS

**Dennis Robbins**, Home Sweet Home  
**Dwight Yoakam**, The Heart That ...  
**Linda Davis**, He Isn't My ...  
**Martina McBride**, The Time Has Come  
**Reba McEntire**, The Night The ...  
**The Bellamy Brothers**, Cowboy Beat

### MEDIUM

**Anne Murray**, I Can See Arkansas  
**Cleve Francis**, You Do My Heart Good  
**Clinton Gregory**, Play, Ruby, Play  
**Confederate Railroad**, She Took ...  
**Dan Seals**, Mason Dixon Line  
**Oarryl & Oon Ellis**, Goodbye Highway  
**Oaxiana**, Waitin' For ...  
**Dolly Parton**, Straight Talk  
**Glen Campbell**, Rock-A-Doodle  
**Hank Williams, Jr.**, Come On Over ...  
**Jessica Boucher**, What A Friday ...  
**John Prine**, The Picture Show  
**Lionel Cartwright**, Family Tree  
\***Live 'N Kickin'**, You Don't Need ...  
**Marie Osmond**, True Love Never ...  
**Mario Martin**, It Takes A Lotta Heart  
**Martin Delray**, Who, What ...  
**Neal McCoy**, Where Forever Begins  
**Prairie Oyster**, Will I Do ...  
**Ricky Skaggs**, Same Ol' Love  
**Roger Springer**, The Right One Left  
**Rosie Flores**, Blue Highway  
\***Sammy Kershaw**, Yard Sale  
**Six Shooter**, Steppin' Stone  
**Steve Wariner**, The Tips Of My Fingers  
**Tanya Tucker**, Some Kind Of Trouble  
**The Mavericks**, Hey Good Lookin'  
**The Remingtons**, I Could Love You  
\***Tim O'Brien**, One Way Street  
\* **DENOTES ADDS**



30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

### ADDS

**Linda Davis**, He Isn't My ...  
**The Bellamy Brothers**, Cowboy Beat  
**Tim O'Brien**, One Way Street

### HEAVY

**Sammy Kershaw**, Don't Go Near ...  
**Little Texas**, First Time For Everything  
**Aaron Tippin**, There Ain't ...  
**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  
**The Remingtons**, I Could Love You  
**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 ...

### MEDIUM

**Travis Tritt**, Bible Belt  
**Dolly Parton**, Straight Talk  
**Ricky Skaggs**, Same Ol' Love  
**Molly & The Heymakers**, Mountain ...  
**Deanna Cox**, Texas Sidesstep  
**Dennis Robbins**, Home Sweet Home  
**Lionel Cartwright**, Family Tree  
**Marie Osmond**, True Love Never ...  
**Cleve Francis**, You Do My Heart Good  
**John Prine**, The Picture Show  
**Dreamer**, Thunder And Lightning  
**Roger Springer**, The Right One Left  
**Davis Daniel**, Still Got A Crush On You  
**Wayne Newton**, The Letter  
**Hank Williams, Jr.**, Come On Over ...  
**Anne Murray**, I Can See Arkansas  
**Neal McCoy**, Where Forever Begins  
**Darryl & Don Ellis**, Goodbye Highway



1 hour weekly  
1000 Centerville Turnpike, Virginia  
Beach, VA 23463

### CURRENT

**Bryan Adams**, Thought I'd Died ...  
**Eric Clapton**, Tears In Heaven  
**Sounds Of Blackness**, Pressure  
**Sounds Of Blackness**, Testify  
**Tracy Chapman**, Bang Bang Bang  
**Arrested Development**, Tennessee  
**Joe Cocker**, Feel Like Forever  
**Club Nouveau**, Oh, Happy Day  
**Celine Dion**, If You Asked Me



7 hours weekly  
1722 Gower Street, Los Angeles, CA  
90028

### HEAVY

**Red Hot Chili Peppers**, Under ...  
**Social Distortion**, Bad Luck  
**The Sugarcoats**, 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  
**Bea Pearl**, (Can You) Feel The Passion  
**Follow For Now**, Evil Wheels  
**Original Flavor**, You'll Be Proud ...  
**Ned's Atomic Dustbin**, Kill ...

## IFPI Offers Cash Rewards For Pirated Returns, Info

■ BY CHRISTIE LEO

SINGAPORE—In a bid to counter the alarming increase of imported pirated and counterfeit CDs in circulation here, the regional IFPI group is offering cash rewards of up to \$1,500 for handing in illicit product or providing information that leads to raids on sales outlets where fake CDs are being sold.

IFPI has carried out six raids already this year that have led to the confiscation of quantities of 88 different pirate or counterfeit CD titles leading to fines of more than \$170,000. There were 10 similar raids last year, involving 177 different titles.

Says Giouw Jui Chian, IFPI regional director, "We've been battling this problem since 1990. There's been a marked upturn in local trade in counterfeit CDs, especially those coming in from Taiwan. We're planning to hit offenders harder and more often with

these raids."

He says there are at least seven CD plants in Taiwan involved in production of illegal CDs. "We're monitoring their activities. But we're also aware of a couple more in Singapore while another is expected to open up soon in Malaysia. There could come a time when the production capacity for pirate and counterfeit CDs will outstrip the demand from legitimate record companies."

Now IFPI is offering consumers the equivalent of \$60 for turning in a pirated CD and an additional \$300 if it leads to a successful raid on the premises where the record was purchased. There's a \$180 reward for handing in a counterfeit CD, with an additional \$1,500 payable if a successful raid and seizure follows. To qualify for a reward, the informer has to provide proof of purchase.

Says Giouw, "The scheme is already paying dividends. We've had

(Continued on page 40)

## German Group Disputes Chart Mode Claims New Singles Are Forced Off List

■ BY WOLFGANG SPAHR

HAMBURG—A new music industry pressure group has been established in Germany to lobby for changes in the compilation methodology for the country's singles charts.

Its complaint is that the increased importance of radio play, a move introduced in May last year, has led to unadventurous radio programming making it increasingly hard to chart new material.

Previously, all singles placed 51 to 100 had their ranking calculated on a weighting of 75% sales and 25% airplay. The new system introduced in May means the airplay element has been increased by 1%—and the sales figures decreased by the same amount—for each descending position. That means that position 51 is still based on 75% sales and 25% airplay, but 100 has 25% sales and 85% airplay.

The situation has prompted Reinhard Piel, manager of Frankfurt label Mikulski, to set up a broad-based organization of individuals

and groups opposed to the system. According to Piel, members of the group include producers, composers, indie labels, and indie and multiple retailers; branches of national webs WOM and Karstadt are participants, he says. Piel describes the group as "a loose connection of people with common interests."

In an open letter to the German Phono Assn., which oversees chart compilation, Piel's organization says the new system is not fair or economically sound. Piel comments, "This change of system, which is not factually justifiable, constitutes preferential treatment of certain titles offered to the public by radio presenters instead of introducing new styles. Real trends are thereby suppressed, despite the fact that their sales figures enable them to successfully hold their own at the lower end of the chart."

Piel also notes the regular rapid movement of titles up and down the chart without apparent reference to the market—the so-called "jitter effect."

In addition, he questions the accu-

racy of chart compilation, and concludes, "The current system defies investigation, as nearly a fortnight elapses between establishing and announcing the results."

Piel's group is pressing for the compilation of the charts to be turned over to "an established opinion research institute" which would then collate listings based only on sales data.

The German charts are currently compiled under the auspices Phono Assn. using data collated by research organization Media Control.

Association managing director Manfred Zombik argues that the airplay element is essential. Without it, decreasing single sales would make compilation of particularly the lower reaches of the chart completely unviable, he says.

Piel's letter was not well received by the association, which felt it to be merely an annoyance. Zombik says the Phono Assn. has been offering to hold talks with all interested parties since September last year but has not had a response to its invitation.

Zombik contends that the present chart compilation system is the best available, but adds, "Nevertheless, the Phono Assn. always has an open ear for better suggestions."

## Portuguese Indies Form Trade Group

■ BY FERNANDO TENENTE

OPORTO, Portugal—Twenty-four independent labels here have formed their own trade group, AFI. The companies say the new entity's aims will be to defend their rights and interests, and to promote Portuguese-produced music.

AFI is aiming to set up talks with the Portuguese government on a number of issues. Among them will be the plan to introduce a 50% quota of Portuguese music on domestic radio; legislation introducing this has been approved but not yet implemented.

The labels group will also ask the government to back the record companies' plan for compulsory, comprehensive production credits on record sleeves. This, it believes, would help eliminate the problem of consumers unwittingly buying cover versions. In addition, AFI wants to introduce a chart exclusively for Portuguese music.

AFI will exist in tandem with the Portuguese IFPI group, AFP. Asked why there is a need for the new body, AFI president Carlos Lacerda comments, "We have nothing against AFP, but, in reality, the interests of AFI members are not the same as those of the multinational record companies who are in the majority among the AFP members. We, definitively, want to promote Portuguese music."

## Dutch Music Sales Reach Record High

■ BY WILLEM HOOS

AMSTERDAM—Dutch retail sound-carrier sales hit a record 1.275 billion guilders (\$689.1 million at 1.85 guilders to the dollar) last year, up 9% from the 1990's \$632.4 million. In unit terms, 1991's 48.2 million units was up 1.9% on the previous year.

In releasing these encouraging statistics, national IFPI group NVPI strikes a cautious note, predicting the CD sales boom will soon "come to an end as the penetration of CD hardware in Dutch households stabilizes at around 60%."

NVPI says 95% of retail sales last year were from CD albums and singles. For 1992, NVPI anticipates "at best a small overall sales increase," and points to the unpredictability of sales potential of the DCC and MD assessing future prospects.

Total sales of albums (CDs, LPs, cassettes) last year were \$661 million, up 10% over 1990's \$598.4 million. CDs alone grossed \$629.7 million, up 14%. The slump in vinyl LP sales was

dramatic—down to \$10.2 million from \$18.3 million in 1990—giving the format a mere 1.5% share of total consumer spending. Just 10 years ago, vinyl albums had a retail sales gross of \$200 million—and represented 86% of the national total.

Prerecorded cassettes also lost a lot of ground last year, 20% down in monetary terms from \$26.4 million to \$21.1 million.

The three album formats taken together showed a 1991 upturn of 5%, from 41 million to 43.2 million. Vinyl LPs sold 1.3 million units (down from 2.6 million) and cassettes 2.7 million (from 3.4 million).

Vinyl single sales have slumped in the Netherlands. Retail sales gross of 7-inch and 12-inch singles was \$270,000, a mere third of the 1990 total of \$810,000. The various CD singles sold a total \$24.3 million at retail (\$25.9 million in 1990). In unit terms, there was virtually no difference at 3.7 million, but retail prices were slightly reduced.

Holland was one of the European

countries to introduce the cassette single last year. From the official launch early May to year's end, 400,000 units were sold (\$108,000 in value at retail). Sales of all singles (7-inch, 12-inch, CD, cassette) reached 5 million units, down 20% on the 6.3 million of 1990.

International pop accounted for 56% of all Dutch sound-carrier sales last year. National pop had 14%, classical 13%, with compilation albums grabbing the bulk of the remaining 17%. Average retail price of a CD album in Holland has remained constant over the years: \$15.95 in 1988, \$15.50 last year.

A total 14,326 sound-carrier titles were released in Holland last year, up from 13,056 in 1990. CD titles topped the 9,000 mark, compared with 6,850 the previous year.

Despite consumer indifference to the format, there were 1,550 titles released as vinyl singles (1,617 in 1990). The NVPI survey notes the 7-inch vinyl single is significant mainly for professional users, notably radio, TV and disco personnel.

## PolyGram Ups Scandinavian Presence

■ BY JEFF CLARK-MEADS

LONDON—PolyGram is extending its involvement in Scandinavia, building on its purchase of pan-Scandinavian independent label Sonet last year.

From July 1, PolyGram Finland will be the multinational's first wholly owned company in Finland. PolyGram Finland has been established from the base of Sonet's Finnish operation.

It will begin trading at the completion of PolyGram's license deal with

Fazer Music. Pop repertoire will be marketed on the Polydor and Phono-gram labels, and classical product will be issued on Deutsche Grammophon, Decca, and Philips Classics. PolyGram Finland will also handle the company's Motown license; the Sonet label will remain as a separate division.

Separately, PolyGram has been revealed as 50% owner of Stockholm Records, a label that made its debut in Bromma, Sweden, at the beginning of the year. Stockholm Records has the European rights for the next al-

bum from dance act Army Of Lovers (See related story, page 24).

The company is headed by Ola Hakansson, former member of the band Secret Service, who owns the remaining 50% of the label along with former Secret Service colleagues Tim Norell and Anders Hansson, and Alexander Bard and Anders Wollbeck.

The company's A&R policy is not being specified, but is being stated as not to include artists singing in Swedish. PolyGram has first refusal on (Continued on next page)

## Polydor Italy Focusing On Local Acts

■ BY DAVID STANSFIELD

MILAN—Polydor Italy is ready for the talent wars. It is staffing up its A&R department under newly appointed Stefano Zappaterra, and has begun to sign local artists. In so doing, company managing director Adrian Berwick says he is determined to exploit pan-European opportunities for Italian repertoire, in addition to boosting local prospects in a territory where one out of every two recordings sold is of domestic origin.

"Apart from the likes of Roxette," says Berwick, "I think the music industry's only true pan-European successes in the last few years have been Italian. France, Germany, and other mainland European markets can't talk about cross-border success of music sung in their own languages. We can, with Zuccherò, Eros Ramazzotti, Gianni Nannini, and Angelo Branduardi to a certain extent.

"There's an acceptance of Italian-language music. My European affiliates are always interested in our domestic music and, although they won't work every project we have to offer, there is always the possibility of exporting domestic success."

PolyGram Italy split its music ac- (Continued on next page)

## Ross Fans Get 'Dazzling' Hong Kong Show But BMG Exec Claims Promo Had Some Rough Spots

■ BY HANS EBERT

HONG KONG—It was billed as "The Diamond Circle," and the price of entry was \$120. It gave 1,200 people out of 12,000 a chance not only to reach out and touch Diana Ross during her two concerts at the Hong Kong Coliseum, but also to be served champagne and hors d'oeuvres by tuxedo-clad waiters and mingle with the local glitterati.

This was a unique marketing move by promoter Andrew Bull of International Concert Productions, designed to appeal to Hong Kong's rabid image-conscious rich and nouveau-riche market. Tickets for the Diamond Circle ("the place to be seen") were sold out within a matter of days. So was the entire 12,000-capacity Coliseum, which, in recent months, has played host to such artists as Paula Abdul and Paul Simon. Other than the \$120 outlay, the rest of the tickets were priced between \$25 and \$45.

Bull explains, "Diana Ross is one of the few acts in the world where one would be able to create something like [this]. Hers is not an ordinary pop show. It's 'an evening with Diana Ross,' where she performs

nearly all her material, and it's a show that features an intermission. Our research proved, quite correctly, that her audience would lap up the chance not just to see her perform, but also to have an evening out."

According to Bull, there are no immediate plans to repeat the concept, although, as he says, "if we bring in an artist like Neil Diamond or Cher, we will most probably do it again."

Not everyone shares Bull's enthusiasm for this approach. Dwayne Welch, marketing director for BMG International here, wrote to the South China Morning Post about what he thought was disrespect to the singer by the city's hoi polloi. "I admire Andrew Bull for attempting to stage a special event, and for trying to do something different," wrote Welch. "However, in this case, it backfired. And it did badly. The total disrespect for Ms. Ross was visible from the 'special' seats—from the gentleman who was on mobile telephone in the front row when Diana approached him, to those people who obviously thought their glass of champagne was more important than whom they had

come to see. It was the most visible example of the snobbery that exists in the Hong Kong music marketplace and, quite frankly, can do nothing but bring harm to the future possibility of bringing major western artists here and expanding Hong Kong's culture and profile in the international music scene." Bull himself declined to respond in detail.

The Ross visit took her to other Southeast Asian countries, such as Singapore—where she performed at the 12,000-capacity National Indoor Stadium—and to venues in Malaysia, the Philippines, and Indonesia. The tour has helped push regional sales of her current EMI album, "The Force Behind The Power," to about 150,000 units. Lachlan Rutherford, the company's Hong Kong-based regional director, calls that result impressive.

Although he attributes the album's initial success to the strength of the material, he acknowledges the concerts only help. "The shows everywhere have been a success and, in the Philippines, for example, we've gone gold with the album and are looking at platinum."

## MTV Europe Back On Air In Norway

LONDON—MTV Europe is back on the air in Norway. The broadcaster says it has reached an interim agreement with cable operators there along the same lines as its deals in neighboring Sweden and Finland.

The Norwegian cable companies pulled the plug on MTV at midnight March 31 in a dispute over subscription fees and scrambling. MTV announced April 30 it had reached a working arrangement with the Norwegian Cable Assn.

In Sweden, MTV's service has not been affected during the negotiations following the expiry of the old agreement at the end of March. In Finland the station was off the air for a few hours in the early morning April 1.

MTV Europe's director of marketing and network development, Peter Einstein, previously described new provisional agreements as "99% acceptable" to operators in Finland and Sweden (Billboard, April 18).

A statement from MTV Europe says now that negotiations in Norway "have resulted in an interim agreement similar to that reached with the Finnish and Swedish cable associations." That will give all parties at least until the end of June to hammer out individual

long-term fee structures, marketing arrangements, and scrambling plans.

MTV Europe is available in 500,000 homes in Norway, approximately the same number in Finland, and 1.5 million in Sweden.

JEFF CLARK-MEADS

## POLYDOR ITALY FOCUSING ON LOCAL ACTS

(Continued from preceding page)

tivities into the Phonogram and Polydor divisions two years ago, when it was agreed that the latter would concentrate initial efforts of international repertoire, structural consolidation, and staff development. Now Zappaterra has been named to run the A&R department, while also taking charge of promoting newly signed talent (he was previously head of the label's promotion department).

Berwick notes, "Recording an Italian artist costs just as much as in the U.K. or any other major European country. Costs are high in a market which is one-third to one-half the size of other major European territories. We'll work with a handful of artists, taking them through their first and second stages of development before adding new names to the roster."

Ironically, the department's first act, Rockets, includes only one Italian, but Zappaterra says he's treating the group as local. Their album is "Another Future," which contains a 1992 version of "On The Road Again," an Italian hit for the original Rockets in the late '70s. The band sold more than two million albums domestically then.

"It's an unusual situation," Zappaterra concedes. "Rockets are an international act which we're treating locally. Each member has a rich musical background, but it's not easy for an Italian or French firm, for that matter, to launch an act internationally. We want some kind of local success story before going for that."

Polydor has also signed Cyclope Records, an independent company from Catania in southern Italy. It has contracted the indie's newcomer Brando directly to the Polydor label, and will license and market its other acts, which include Flor De Mal and Amerigo Verardi. Owned by Francesco Virlinzi, Cyclope will retain a major role in recording and video production, plus sleeve design and related imaging.

"There's probably more music action coming from Catania than Milan," says Zappaterra. "Unfortunately, there is widespread belief that the world stops at Milan or Rome, but Adrian Berwick has stressed the need to work closely with people from all corners of the country—and we've discovered a great A&R source in Cyclope."

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**EGYPT:** A household name in the south of the country, Ali Hassan Kuban employs about 60 musicians and has appeared annually at an average of 250 weddings and other social engagements for the past 15 years. Adored by a large section of Arab youth, he is also becoming increasingly popular abroad and frequently tops the World Music Euro-Airplay chart published in the U.K. magazine Folk Roots and elsewhere. Kuban's new album, "Walk Like A Nubian" (on the German label, Piranha), reveals another side of the Afro-Arabic style that has become familiar to Western ears through the work of Abdel Aziz El Mubarrac and other Sudanese singers. Employing a large Arabic and Sudanese percussion section (tar, tombana, riq, darbuka, dohollah, bongos), the structure of the songs is held together by electric bass, while saxophones, keyboards, and accordion accompany Kuban's relaxed singing style to create a smooth, cosmopolitan sound. The lyrics, sung in Nubian and Arabic, are less sophisticated and concentrate on the well-worn wedding themes of love and passion that remain at the heart of Nubian culture.

MUHAMMAD HIJAZI

**IRELAND:** After several years of experimentation with folk rock, Stockton's Wing returns to its traditional roots with a new album, "The Crooked Rose" (Tara). Produced by Bill Whelan, it consists of jigs, reels, slides, and airs, some of them old Irish tunes, but mostly original songs reflecting contemporary concerns such as the ecology and drug and alcohol abuse. The Wing, whose name is derived from a Bruce Springsteen song, is celebrating its 15th anniversary. In keeping with the change to a purer, more authentic sound, the band has switched from playing rock venues



to theaters in the U.K. in a bid to reach the kind of audiences that support Irish singers like Mary Black and Christy Moore.

KEN STEWART

**NEW ZEALAND:** With a unique blend of metal, pop, and three-chord thrash, the Auckland five-piece Push Push sat at the top of the chart for six weeks last year with its instant classic "Trippin'," a song that has since entered the repertoires of speed-metal and pub bands alike. The ambitious seven-minute-long follow-up "Song 27," couldn't quite repeat the success of "Trippin'," but helped Push Push to be seen as something more than just another hard, fast, and heavy rock outfit. Voted top group at the New Zealand Music Awards last month, the band's debut album, "A Trillion Shades Of Happy," has crashed onto the chart at No. 4, going gold within the first fortnight. It was held off the top by "Something Beginning With C," the album by Auckland pop-rockers the Exponents. With a blend of slightly ragged pop, catchy choruses, and singer Jordan Luck's throaty vocals, the Exponents have recaptured the old magic of the days in the mid-'80s when, as the Dance Exponents, the group used to play pub venues on grueling national tours. The band's song "Why Does Love Do This To Me" was judged best single at the recent awards presentation, with Luck taking the prize for top male vocal.

GRAHAM REID

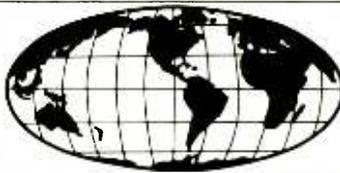
**RUSSIA:** Rap artist Bogdan Titomir and his band Vysokaya Energiya (High Energy) are currently attracting vast audiences of teenagers to shows in sports palaces nationwide. With hits including "A Boy From The Tundra," "Do As Myself," "Nonsense," and "Sex Machine," the Ukrainian-born Titomir, 25, has created a hip-hop show the press has described as "steadily approaching Western standards." A recent series of sell-out concerts in Moscow and St. Petersburg are part of an extended supertour of the Commonwealth of Independent States that will finish back in Moscow in October. Titomir has already received international exposure for his Russian-language rap via a feature on CNN, and future plans include an album of material performed in English. But for the time being, he prefers to be No. 1 at home instead of being No. 100 abroad.

VADIM YURCHENKOV



# HITS OF THE WORLD

© 1992, Billboard/BPI Communications



EUROCHART HOT 100		5/1/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	TO BE WITH YOU MR. BIG ATLANTIC			
2	2	YOU TEN SHARP COLUMBIA			
3	3	DAS BOOT U96 POLYDOR			
4	4	DEEPLY DIPPY RIGHT SAID FRED TUG			
5	6	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC			
6	9	SAVE THE BEST FOR LAST VANESSA WILLIAMS WING			
7	5	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS			
8	7	WHY ANNIE LENNOX RCA			
9	8	STAY SHAKESPEAR'S SISTER LONDON			
10	NEW	ON A RAGGA TIP SL2 XL			
		ALBUMS			
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA			
2	2	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA			
3	6	ANNIE LENNOX DIVA RCA			
4	3	GENESIS WE CAN'T DANCE VIRGIN			
5	5	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA			
6	4	SIMPLY RED STARS EASTWEST			
7	10	QUEEN GREATEST HITS II PARLOPHONE			
8	7	NIRVANA NEVERMIND DGC			
9	NEW	THE CURE WISH FICTION			
10	9	RIGHT SAID FRED UP TUG			

17	17	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA			
18	19	I'M TOO SEXY RIGHT SAID FRED IDEAL			
19	14	I CAN'T GET ENOUGH CHYP-NOTIC BMG/ARIELA			
20	NEW	TWILIGHT ZONE 2 UNLIMITED ZYX			
		ALBUMS			
1	1	WESTERNHAGEN JAJA WARNER BROS.			
2	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA			
3	3	GENESIS WE CAN'T DANCE VIRGIN			
4	6	QUEEN GREATEST HITS II PARLOPHONE			
5	4	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA			
6	NEW	ANNIE LENNOX DIVA RCA			
7	5	CURTIS STIGERS CURTIS STIGERS ARISTA			
8	9	DEF LEPPARD ADRENALIZE MERCURY			
9	7	SIMPLY RED STARS EASTWEST			
10	10	RIGHT SAID FRED UP INTERCORD			
11	13	MR. BIG LEAN INTO IT ATLANTIC			
12	11	NIRVANA NEVERMIND GEFLEN			
13	NEW	PETER HOFMANN LOVE ME TENDER COLUMBIA			
14	NEW	THE CURE WISH FICTION			
15	8	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) MERCURY			
16	19	QUEEN GREATEST HITS PARLOPHONE			
17	12	GARY MOORE AFTER HOURS VIRGIN			
18	18	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.			
19	14	MICHAEL JACKSON DANGEROUS EPIC			
20	15	U96 DAS BOOT POLYDOR			

3	NEW	TAKAHIRO MATSUMOTO WANNA GO HOME BMG/VICTOR			
4	NEW	T-BOLAN BABY BLUE ROCK IT			
5	2	SMILE TUBE SONY			
6	3	NOKKO HALLELUJAH SONY			
7	4	YELL KEIZO NAKANISHI PIONEER			
8	NEW	MR. BIG RAW LIKE SUSHI II MMG			
9	NEW	T-SQUARE IMPRESSIVE SONY			
10	NEW	CHIKAKO SAWADA WOMYN TAURUS			

9	8	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM			
10	13	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY			
11	5	U2 ACHTUNG BABY ISLAND/POLYGRAM			
12	9	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY			
13	10	PATRICK BRUEL SI CE SOIR RCA/BMG			
14	12	SIMPLY RED STARS EASTWEST			
15	14	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM			
16	11	JEAN-JACQUES GOLDMAN FREDERICKS GOLDMAN JONES COLUMBIA/SONY			
17	16	JANE BIRKIN JE SUIS VENUE TE QUE JE M'EN VAIS POLYGRAM/PHONOGRAM			
18	NEW	DEF LEPPARD ADRENALIZE POLYGRAM/PHONOGRAM			
19	17	WILLIAM SELLER EN SOLITAIRE PHONOGRAM/POLYGRAM			
20	NEW	STEPHANE EICHER ENGLEBERG POLYGRAM/BARCLAY			

AUSTRALIA		5/10/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER			
2	3	TO BE WITH YOU MR. BIG WARNER			
3	2	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI			
4	4	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM			
5	5	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY			
6	6	GET READY FOR THIS 2 UNLIMITED FESTIVAL			
7	7	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM			
8	NEW	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM			
9	12	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM			
10	9	ALIVE PEARL JAM EPIC/SONY			
11	10	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM			
12	15	JAMES BROWN IS DEAD L.A. STYLE BMG			
13	19	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL			
14	NEW	THAT WORD (L.O.V.E.) ROCKMELONS MUSHROOM/FESTIVAL			
15	8	MARVELLOUS THE TWELFTH MAN EMI			
16	NEW	ONE IN A MILLION EUPHORIA EMI			
17	NEW	WHY ANNIE LENNOX BMG			
18	17	ONE U2 ISLAND/POLYGRAM			
19	18	MONEY DON'T MATTER 2 NIGHT PRINCE WARNER			
20	NEW	TAKE IT FROM ME GIRLFRIEND BMG			
		ALBUMS			
1	NEW	THE CURE WISH EASTWEST/WARNER			
2	2	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY			
3	1	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER			
4	NEW	JAMES BLUNDELL THIS ROAD EMI			
5	4	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER			
6	NEW	MIDNIGHT OIL SCREAM IN BLUE COLUMBIA/SONY			
7	NEW	ANNIE LENNOX DIVA BMG			
8	3	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM			
9	7	SIMPLY RED STARS EASTWEST/WARNER			
10	6	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL			
11	5	DIESEL HEPPIDELITY CHRYSALIS/EMI			
12	16	ANTHONY WARLOW ON THE BOARDS POLYGRAM			
13	10	NIRVANA NEVERMIND GEFLEN/BMG			
14	13	SOUNDTRACK THE COMMITMENTS MCA/BMG			
15	8	MELISSA ETHERIDGE NEVER ENOUGH ISLAND/POLYGRAM			
16	NEW	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER			
17	11	BABY ANIMALS BABY ANIMALS IMAGO/BMG			
18	14	PEARL JAM TEN EPIC/SONY			
19	9	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY			
20	NEW	SHAKESPEAR'S SISTER HORMONALLY YOURS POLYDOR/POLYGRAM			

JAPAN		5/4/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	NEW	MY REVOLUTION 2 MISATO WATANABE EPIC/SONY			
2	NEW	KOIWO SHIYOYO YEAH! YEAH! LINDBERG TOKUMA JAPAN			
3	NEW	KOINO YUKUE HIDEAKI TOKUNAGA APPOLON			
4	NEW	HANAKARA GYUNYU/KAETEKITA KAEUTA MEDLEY 4 TATSUO KAMON VICTOR			
5	NEW	YOU AND I MARIKO NAGAI FUN HOUSE			
6	5	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR			
7	1	LOVE SONG CHAGE & ASKA PONY CANYON			
8	4	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON			
9	7	NAMIDA NAMIDA BAKUFU-SLUMP SONY			
10	2	WALK CHAGE & ASKA PONY CANYON			
		ALBUMS			
1	NEW	KYOSUKE HIMURO MASTER PIECE TOSHIBA/EMI			
2	1	SUPER BEST II CHAGE & ASKA PONY CANYON			

FRANCE		5/1/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM			
2	2	YOU TEN SHARP COLUMBIA/SONY			
3	4	THE SHOW MUST GO ON QUEEN EMI			
4	5	SUZETTE DANY BRILLANT WEA			
5	3	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC			
6	6	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN			
7	11	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY			
8	12	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM			
9	7	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY			
10	8	1990 JEAN LELOUP WMD			
11	10	I CAN'T DANCE GENESIS VIRGIN			
12	9	JE NE TE SUFFIS PAS FREDERIC FRANCOIS SONY/TREMA			
13	16	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS			
14	14	HIGH THE CURE POLYGRAM/POLYDOR			
15	19	LAID SO LOW TEARS FOR FEARS POLYGRAM/PHONOGRAM			
16	NEW	LA BAC G MICHEL SARCOU SONY/TREMA			
17	13	NIGHT CALLS JOE COCKER EMI			
18	17	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI			
19	15	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR			
20	NEW	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR			
		ALBUMS			
1	1	NIRVANA NEVERMIND GEFLEN/BMG			
2	2	GENESIS WE CAN'T DANCE VIRGIN			
3	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA			
4	3	MICHAEL JACKSON DANGEROUS EPIC/SONY			
5	4	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY			
6	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA			
7	6	SOUNDTRACK DIRTY DANCING RCA/BMG			
8	7	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM			

ITALY		4/27/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	WHY ANNIE LENNOX RCA			
2	4	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA			
3	5	NON AMARMI ALEANDRO BALDI & FRANCESCA ALOTTA RICORDI			
4	2	ONE U2 ISLAND			
5	3	HIGH THE CURE POLYDOR			
6	NEW	LAID SO LOW TEARS FOR FEARS FONTANA			
7	NEW	PIPPERO ELIO E LE STORIA TESE HUKAPAN			
8	9	COME AS YOU ARE NIRVANA DGC			
9	8	LA FORZA DELLA VITA PAOLO VALLESI SUGAR			
10	7	ADDAMS GROOVE HAMMER CAPITOL			
		ALBUMS			
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA			
2	3	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA			
3	2	VARIOUS ARTISTS SUPERSANREMO 1992 RICORDI/FONIT CETRA			
4	NEW	ANNIE LENNOX DIVA RCA			
5	7	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA			
6	4	ALEANDRO BALDI IL SOLE RICORDI			
7	5	PAOLO VALLESI LA FORZA DELLA VITA SUGAR			
8	6	LUCA CARBONI CARBONI RCA			
9	8	NATALIE COLE UNFORGETTABLE ELEKTRA			
10	9	QUEEN GREATEST HITS II PARLOPHONE			

1	NEW	THE CURE WISH EASTWEST/WARNER			
2	2	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY			
3	1	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER			
4	NEW	JAMES BLUNDELL THIS ROAD EMI			
5	4	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER			
6	NEW	MIDNIGHT OIL SCREAM IN BLUE COLUMBIA/SONY			
7	NEW	ANNIE LENNOX DIVA BMG			
8	3	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM			
9	7	SIMPLY RED STARS EASTWEST/WARNER			
10	6	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL			
11	5	DIESEL HEPPIDELITY CHRYSALIS/EMI			
12	16	ANTHONY WARLOW ON THE BOARDS POLYGRAM			
13	10	NIRVANA NEVERMIND GEFLEN/BMG			
14	13	SOUNDTRACK THE COMMITMENTS MCA/BMG			
15	8	MELISSA ETHERIDGE NEVER ENOUGH ISLAND/POLYGRAM			
16	NEW	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER			
17	11	BABY ANIMALS BABY ANIMALS IMAGO/BMG			
18	14	PEARL JAM TEN EPIC/SONY			
19	9	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY			
20	NEW	SHAKESPEAR'S SISTER HORMONALLY YOURS POLYDOR/POLYGRAM			

# HITS OF THE U.K.

© 1992, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup

GERMANY		4/28/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	TO BE WITH YOU MR. BIG ATLANTIC			
2	2	DAS BOOT U96 POLYDOR			
3	3	JIVE CONNIE CONNIE FRANCIS POLYDOR			
4	4	DON'T TALK JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD			
5	5	STAY SHAKESPEAR'S SISTER LONDON			
6	NEW	RHYTHM IS A DANCER SNAP LOGIC			
7	11	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA			
8	8	I WONDER WHY CURTIS STIGERS ARISTA			
9	6	I WANNA BE A KENNEDY U96 POLYDOR			
10	10	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST			
11	7	AMERICA: WHAT TIME IS LOVE? THE KLF INTERCORD			
12	16	WHY ANNIE LENNOX RCA			
13	9	I LOVE YOUR SMILE SHANICE MOTOWN			
14	12	I'M WALKING ANTOINE "FATS" DOMINO EMI			
15	18	HIGH CURE FICTION			
16	13	I CAN'T DANCE GENESIS VIRGIN			
		ALBUMS			
1	9	PLEASE DON'T GO KWS NETWORK			
2	2	ON A RAGGA TIP SL2 XL			
3	1	DEEPLY DIPPY RIGHT SAID FRED TUG			
4	4	THE DAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE			
5	3	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE			
6	12	NOTHING ELSE MATTERS METALLICA VERTIGO			
7	15	HANG ON IN THERE BABY CURIOSITY RCA			
8	6	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA			
9	8	IN THE CLOSET MICHAEL JACKSON & MYSTERY GIRL EPIC			
10	10	YOU TEN SHARP COLUMBIA			
11	5	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR			
12	23	WORKAHOLIC 2 UNLIMITED PWL CONTINENTAL			
13	17	SONG FOR LOVE EXTREME A&M			
14	11	FINER FEELINGS KYLIE MINOQUE PWL INTERNATIONAL			
15	7	THE ONLY LIVING BOY IN NEW CROSS CARTER THE UNSTOPPABLE SEX MACHINE CHRYSALIS			
16	26	LOVE IS HOLY KIM WILDE MCA			
17	NEW	WE HATE IT WHEN OUR FRIENDS BECOME SUCCESSFUL MORRISSEY HMV			
18	18	UNEXPLAINED EP EMF PARLOPHONE			
19	29	TIRED OF BEING ALONE TEXAS MERCURY			
20	35	WEEKENDER FLOWERED UP HEAVENLY			
21	16	VIVA LAS VEGAS ZZ TOP WARNER BROS.			
22	14	TO BE WITH YOU MR. BIG ATLANTIC			
23	21	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR			
24	NEW	ALWAYS THE LAST TO KNOW DEL AMITRI A&M			
25	38	EVERYWHERE I GO ISOTONIK freedom			
26	NEW	UNHOLY KISS VERTIGO			
27	20	SO RIGHT K-KLASS deCONSTRUCTION			
28	NEW	BOY FROM NEW YORK CITY ALISON JORDAN ARISTA			
29	25	ULTIMATE TRUNK FUNK (EP) BRAND NEW HEAVIES LONDON			
30	NEW	MY LOVIN' EN VOGUE EASTWEST			
31	33	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION #BITI mfr			
32	NEW	LOVE MAKES THE WORLD GO ROUND DON-E 4TH & B'WAY			
33	NEW	THRILL ME SIMPLY RED EASTWEST			
34	24	REMEDY BLACK CROWES DEF AMERICAN			
35	28	HOLD ON MY HEART GENESIS VIRGIN			
36	NEW	HAZARD RICHARD MARX CAPITOL			
37	22	EVAPOR 8 ALTERN 8/PP ARNOLD NETWORK			
38	NEW	DO IT TO ME LIONEL RICHIE MOTOWN			
39	NEW	MISSING YOU NOW MICHAEL BOLTON #KENNY G COLUMBIA			
40	13	BE QUICK OR BE DEAD IRON MAIDEN EMI			

CANADA		4/20/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG			
2	2	JUSTIFIED AND ANCIENT THE KLF #TAMMY WYNETTE RCA/BMG			
3	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY			
4	4	NOTHING ELSE MATTERS METALLICA ELEKTRA/WEA			
5	9	HAZARD RICHARD MARX CAPITOL/CAPITOL			
6	6	IF YOU GO AWAY NEW KIDS ON THE BLOCK COLUMBIA/SONY			
7	7	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/A&M			
8	5	ONE U2 ISLAND/GEFFEN			
9	8	WE GOT A LOVE THANG CECE PENISTON A&M/A&M			
10	NEW	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG			
		ALBUMS			
1	1	DEF LEPPARD ADRENALIZE VERTIGO/PLG			
2	2	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA			
3	3	NIRVANA NEVERMIND DGC/DGC			
4	8	U2 ACHTUNG BABY ISLAND/A&M			
5	6	CELINE DION CELINE DION COLUMBIA/SONY			
6	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY			
7	5	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL			
8	7	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY			
9	9	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG			
10	10	SOUNDTRACK WAYNE'S WORLD REPRISE/WEA			

SPAIN		4/25/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	2	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO			
2	1	QUIMICA C.BAYO ARE IMP			
3	5	TWILIGHT ZONE 2 UNLIMITED BLANCO Y NEGRO			
4	3	FINE DAY OPUS 3 WARNER			
5	4	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO			
6	6	SEMILLA NEGRA RADIO FUTURA ARIOLA			
7	7	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO			
8	8	KE PASA VENGADORE'S GINGER MUSIC			
9	NEW	BONITO ES SENCILLOS BMG/ARIELA			
10	NEW	THE RAIN D DRAMA GINGER MUSIC			
		ALBUMS			

# Céline Dion's Career Spells Success, In Any Language

(Continued from page 1)

the singles "(If There Was) Any Other Way" and "Where Does My Heart Beat Now." In Canada, the album sold 400,000 copies and earned Dion Juno Awards for best album and best female artist.

Because of the support her French-Canadian fans gave her with "Unison," Dion next cut a French-language album, "Dion Chante Plamondon," which has sold 125,000 units, principally in Quebec, since its release Nov. 4. This month, Sony is releasing the album in France, Belgium, and Switzerland under the title "Des mots qui sonnent."

"We could have been very happy to wait for the 'Céline Dion' album for the next release," admits Paul Burger, president of Sony Music Canada. "It was Céline's strong desire to maintain that closeness to her [Quebec] market, and we certainly support that."

In December, Sony Music Canada re-signed Dion to a multi-album deal for all languages. "She's the first internationally successful Canadian artist in many years to be [still] signed to a Canadian label," says Burger.

Sony is working both of Dion's current albums outside of North America. Her self-titled effort has been released everywhere in Western Europe except France, where Sony is marketing "Dion Chante Plamondon" first, and the U.K. "Céline Dion" will be released in New Zealand in mid-May, in Japan in late May, and in the U.K. and Australia in June.

## PIONEERING LEAP

While several top Quebec francophone stars have attempted to crack the American market in the past, Dion is the first to successfully make the jump. "How come me?," she ponders. "I don't know why. I believe in hard work and in timing. Talent, forget it, is not enough. You need people behind you."

Among her supporters at Epic Records is John Doelp, the label's VP of marketing and one of her new album's executive producers. Asked whether the label was trying to sidestep Dion's ethnicity by helping her make an adult-contemporary record produced mostly by Afanasieff and featuring songs by such U.S. chart denizens as Prince and Diane Warren, Doelp replies that the album does not represent "any attempt to sidestep her being French. But the American market is less likely to accept a foreign language, especially on the radio, especially for a pop song. There's much more acceptance around the world for English and other languages. We decided she was making an English-speaking record and that was our thrust. But we constantly remind people that she's from Montreal, that's her roots, and she's had much success there. This is her second career, becoming an English-speaking artist."

Before she released "Unison,"

Dion, Quebec's undisputed princess of pop, had recorded eight French-language albums, had sold more than 900,000 albums, and had won 15 Felix Awards, Quebec's equivalent of the Grammys.

One of 14 children, Dion was born into a show-biz family. Her parents were traditional folk musicians who toured with four of the older offspring as the Dion Family. Céline Dion herself first sang in front of an audience at a brother's wedding when she was 5 years old.

## 'This is her second career, becoming an English-speaking artist'

In January 1981, when she was only 12, she met her manager, Rene Angelil. The veteran producer/manager, who had just jumped ship as manager of Quebec's then top star, Ginette Reno, had received a cassette tape of Dion singing "Ce n'était qu'un rêve," which she'd co-written with her mother, Therese, and her brother Jacques. Angelil was so impressed by Dion's performance on the cassette and by meeting her that he mortgaged his house to finance two Dion albums, "La voix du bon dieu" and "Céline Dion chante Noël," which were released simultaneously in 1981 on his independent TBS label.

## INITIALLY TURNED DOWN

Angelil recalls that several Quebec-based companies turned down his protégée. "When I asked companies for \$100,000 [Canadian] in 1981 to produce a 12-year-old kid, people thought I'd gone berserk."

Though Angelil was impressed by Dion's voice, he recognized she needed strong material and contacted France-based composer Eddy Marnay to provide songs for her. Marnay penned the majority of her Quebec French-language hits, including such lush ballads as "La voix du bon dieu," "Tellement j'ai d'amour pour toi," "D'amour d'amitié" (also recorded in German), "Mon ami m'a quitte," "Les chemins de ma maison," "Mon rêve de toujours," "Melanie," and "Fais ce que tu voudrais," until Dion signed with CBS Records Canada in 1987.

At 14, Dion was popular enough to represent France at the 1982 Yamaha World Popular Song Festival in Tokyo, where she won a gold medal for best song after performing the Marnay/Rolland Vincent/Jean-Pierre Lang composition "Tellement j'ai d'amour pour toi." Among the artists Dion bested, ironically, was the Canadian entry, Bryan Adams. "I won this contest and he's the one that became famous," says Dion, laughing. "He didn't even make the finals. Ten years later I'm coming here [to the U.S.] and he's a big star."

## CHANGING GEARS

In 1985, after winning an un-

precedented five Felix Awards, Dion walked away from public appearances for 18 months in order to plan the next step in her career. She came to realize she wanted to distance herself from her wholesome "child of the Quebec people" image and to record more challenging material in both French and English.

While Angelil negotiated a deal for her to record separately in French and English at CBS Records Canada, Dion took two months of intensive English courses at Berlitz and also studied dance. Although CBS could not guarantee record releases outside of Quebec, Angelil jumped at the offer. "CBS, to me, was the biggest record company in the world," he explains. "They had Michael Jackson."

"Incognito," her debut CBS Canada French release in 1987, spawned six top 10 singles; but, despite selling double-platinum (200,000 units), mostly in Quebec, it was not issued by Sony France. However, Dion soundly impressed CBS Canada brass at the company's annual convention that year. Later that year, a performance in English of "Just Have A Heart" earned her a standing ovation at the Juno Awards in Toronto from an Anglo music industry audience that was only vaguely aware of her. In 1988, she won the Eurovision Song Contest in Dublin.

"Everybody at the company realized we were dealing with an artist of world caliber," says Bill Rotari, Sony Music Canada's director, Eastern region. "It had gone beyond [her] being a Quebec artist."

The green light for Dion to record an English album was given by then CBS Canada president Bernie DiMatteo. "Unison," recorded over 18 months in London, Los Angeles, and New York with producers David Foster, Chris Neil, and Andy Goldmark, reputedly cost \$1 million, the largest budget ever afforded a Canadian artist by a Canadian-based label.

Within the album's first two months of release in Canada, the decision to record an English-language release was justified, by its sales. The project also caught the attention of Sony companies in the U.S., and soon Dion was signed to Epic in the States.

## SETUP FOR SUCCESS

Before Dion's new album was released, its chances of success were greatly enhanced when her "Beauty And The Beast" duet with Bryson became a hit. Not only did the song reach No. 9 on the Hot 100, but its inclusion in the popular film and Dion's televised performance at the Academy Awards also helped increase awareness of the artist.

Yet Epic's Doelp notes that the success of "Unison" paved the way for her new album both in the U.S. and English-speaking Canada. "Unison" really was a setup for this record, and I think that 'Unison' was the opportunity to



Sony Music Canada's Céline Dion is the first French-speaking Canadian performer to become a star in the U.S. as well as in Canada. Dion recorded eight French-language albums before releasing the English-language "Unison" and "Céline Dion" and dueting with Peabo Bryson on the top 10 single "Beauty And The Beast." Above, Dion displays her Canadian platinum award for "Céline Dion." Shown, from left, are Sony Music Canada VP of A&R Richard Zuckerman; Sony Music Canada president Paul Burger; Dion; Sony Music Canada senior VP of sales and marketing Don Oates; and Sony Music director of A&R Vito Luprano.

make that crossover. There's a lot of sensitivity in a French-speaking artist making an English-speaking record and releasing it in U.S. You already have the problem between French-speaking and English-speaking Canada, and Céline has been a star up there for 10 years. To make that transition, you don't want to lose your original base. Every step she's made we've been sensitive to her base and wanted to at the same time expand it.

"If you look at the progression she's gone through, each piece has been trying to get people familiar with her voice. 'Unison' had a top-five hit with 'Where Does My Heart Beat Now,' and her voice was prominently featured on 'Voices That Care.' 'Beauty And The Beast' was another step in making people familiar with the sound of her voice."

Doelp notes that Dion's current hit, "If You Asked Me To," was selected as the next single after "Beauty And The Beast" following much agonizing over the choice. "Everybody had their favorite singles, and we went around to all the departments: sales, promotion, marketing, and international. We laid out a progression of singles where we felt one would lead into the other, and as it turned out 'If You Asked Me To' turned out to be the right one."

Two tracks are now being considered as the next single. "We're waiting on remixes," says Doelp. "The next one is either 'Love Can Move Mountains,' with Tommy Musto and Ric Wake each doing remixes, or 'Nothing's Broken But My Heart.' Walter Afanasieff is doing radio remixes on that."

Meanwhile, Dion is set to tour with Michael Bolton from July 11-Aug. 11, hitting mostly sheds in midsize U.S. markets everywhere except the Northeast.

## HOW IT ALL HAPPENED

Looking back on her success in the Anglo market, Dion says, "The

first [English-language] album was a chance. I wanted to make a good album but when I started working on it my English wasn't very good. Also nobody knew me and I had to ask people to write me songs. Many [songwriters] don't want to write for unknown people. Then I was so impressed to work with someone like David Foster that I was afraid to bring in my own ideas. Yet, although I was not really part of the album, I was pretty happy with it because the songs were pretty good.

"With this new album, there's more of my personality," Dion adds. "After the success of the first album, people knew me and they wrote me songs. I'm working really hard right now [promoting] and it's paying off. You dream about these things happening and it's just amazing now."

## IFPI OFFERS REWARDS

(Continued from page 37)

hundreds of phone calls from consumers anxious to know whether they've been sold a fake CD. That means we're increasing public awareness of the piracy problem, and that's a really big chunk of our job. The money we pay out on rewards is worthwhile if it helps beat what is a real menace."

Funding for the reward "pool," which starts at \$30,000, comes from IFPI member companies. "In Singapore, where the legitimate CD trade is worth more than \$48 million annually, sales of illegal records seriously damage us."

He claims Singapore retailers are now more wary about carrying illegal stock. "We know most of the culprits and we're keeping close tabs on their activities."

The Singapore IFPI branch introduced a similar reward scheme for pirate tapes in 1988 that, say officials, led to a "vast reduction" in the sale of illegal cassettes.

# Pro Audio

## Kajem Expands Education Program Pa. Studio Offers Numerous Seminars

BY SUSAN NUNZIATA

NEW YORK—Kajem Victory Recording Studios in Philadelphia is expanding its 15-year-old audio engineering program to offer a wide range of business and technical seminars, including music and the law, history of recording, record production, introduction to MIDI, and home recording.

Kajem, a two-site complex that opened in 1977, has recently been used by a roster of artists that includes Queensryche, Teddy Pendergrass, Patti LaBelle, New Kids On The Block, and Gorky Park. Additionally, a new room has just been completed for artist/producer Jazzy Jeff, of D.J. Jazzy Jeff & the Fresh Prince, which features an extensive MIDI setup and 24-track Otari tape machine.

Courses will be conducted both at Kajem's Victory facility, located in downtown Philadelphia, and the original Kajem in Gladwyne, Pa.

The studio's equipment, which will be used in the courses, includes a Solid State Logic console with G Series computer and Total Recall, Studer A80 MkIII 24-track and Otari MTR 90II 24-track recorders, a Sony 3036 console with automation, a PCM 501 digital recorder, New England Digital Synclavier, and an extensive array of processing gear, equalizers, microphones, and monitors.

In addition to conducting its audio engineering seminars on-site, the studio's personnel have been teaching courses at the nearby Univ. of the Arts for several years. Kajem is in discussion with the director of the university's school of music about fur-

ther expanding the program. Although the Kajem program is not yet accredited, studio partner Mitch Goldfarb says he will have accreditation for the curriculum by year's end.

Kajem engineer John Fairhead conducts the introduction to audio engineering and applied audio engineering courses. Other instructors include producer Kurt Shore teaching record production, producer John Avarese of JAV Productions handling the introduction to MIDI, Larry Gold of Gold Productions on the history of recording, attorney Bernard Resnick teaching music and the law, and independent producer Ric Sandler on home recording.

Classes range in size from eight students for the hands-on seminars, such as engineering, to 15 for the lecture-oriented sessions such as music and the law. All seminars are conducted in the recording studios, with the first sessions slated to be under way sometime in May. Each eight-week course will start up as soon as it reaches maximum enrollment, and classes will be added based on demand.

According to Goldfarb, the greatest interest thus far has been in the engineering, record production, MIDI, and music and the law sessions. All sessions will be conducted in the recording-studio environment.

Goldfarb notes that the expanded curriculum has not been prompted by any decline in recording business at the studios. "It just seemed to be a natural thing to do, and it was just a matter of being able to slow down my schedule enough to put the time into it, line up the instructors, and develop the curriculum."

Goldfarb expects course enrollees to be composed primarily of university students studying music or other related subjects, as well as artists and musicians. Kajem is initially concentrating on attracting students from Pennsylvania, Delaware, and New Jersey.

"I'm not looking to rush into a larger area," says Goldfarb. "I want to make sure new courses are being fine-tuned and people are getting the instruction they need. It's not volume I'm interested in. It's quality. If that's done right, the whole program will be very successful. I'm not interested in setting up a trade school."

Other courses being offered include booking, marketing and promotion, synthesis, Synclavier digital music system, jingle production, and songwriting.

"We have a philosophy here," says Goldfarb. "It's not just 'push up the fader and raise the volume,' it's 'why are you raising that instrument?' It's the type of training needed for people who want to get into the business and really succeed."



**Aaron Neville Brings Gold To Ultrasonic.** Aaron Neville was awarded a gold record by the Recording Industry Assn. of America for sales of his solo release, "Warm Your Heart." The album was produced by Linda Ronstadt and George Massenburg at Ultrasonic Studios, New Orleans. Neville, right, presents studio president Jay Gallagher with the facility's first gold record.

## AUDIO TRACK

### NEW YORK

**T**HE APOLLO THEATRE Recording had Leaders Of The New School (featuring Busta Rhymes, Charlie Brown, Dinco D, and Milo) in tracking a second album for Elektra. Kevin Reynolds handled the Neve VR-60 console and Otari MTR-90 tape machine. Ollie "NECAM 7" Cotton assisted. Backspin "the Mental Vibe Chemist" produced.

Messina Music had producer Bill Wittman in mixing and overdubbing tracks for Too Much Joy's third Giant album. Geoff Daking engineered, assisted by Teddy Trehella.

Peter Schwartz was in Platinum Island remixing Clubland's "Set Me Free" track for Island Records. Hugo Dwyer and Bonzai Jim were at the board.

Prime Cuts had Carl Segal in remixing a techno track of Blue Pearl's "Can You Feel The Passion" for SBK. Tuta Aquino handled drum tracks and the board. Mac Quayle programmed. The trio also remixed Happy Mondays' "Judge Fudge" for Elektra.

### LOS ANGELES

**R**ED ZONE HAD PolyGram act Crash Vegas in with producer John Porter and engineer Kevin Smith. Joe McGrath assisted. South Gang was in overdubbing in Studio B for Charisma. Howard Benson produced. Slaughter was in with producer/engineer/bassist Dana Strum. Jeff Moses assisted.

Wilson Phillips was in Studio D at Westlake Audio mixing its next SBK

release on the studio's Neve VR-72. Francis Buckley engineered, Glen Ballard produced, and Chris Fogel and Steve Harrison assisted. Alanah Myles was in Studio B overdubbing her next Atlantic release. Brian Foraker engineered and Dave Tyson produced. Brad Aldredge assisted. Smokey Robinson was in Studio C remixing his SBK release on the Neve V-60. Dan Bates engineered, assisted by Brian Kinkel. Alan Kaufman and Robinson produced.

Soundcastle had Interscope artist Raydio in mixing three songs for his debut album. Moe Z. produced, Conley Abrams engineered, and Tim Nitz assisted. I.R.S./Pangea artist Vinx mixed his second album with producer Greg Poree. The session required use of a Roland RSS 3D sound processor. Abrams engineered.

Ed Cherney engineered tracks by Ringo Starr at Andora Studios with Don Was producing and mixing. A&M artist Sheryl Crow completed her debut, with Hugh Padgham producing. Kevin Gilbert was at the board.

Aire L.A. had Tisha Campbell in working on her new Capitol release with producer Dave Williams. Craig Burbidge engineered, assisted by Gregg Barrett. Joey Biggs was in mixing for his upcoming Capitol album. Chuckii Booker produced, with Rob Chiarelli at the board. Rusty Richards assisted. Troop was in Studio A mixing songs for its upcoming release. Burbidge engineered, assisted by Mike Scotella.

### NASHVILLE

**T**HE ROBERTS SISTERS WERE in Chelsea with producer Patty Parker to work on tracks for Com-

stock Records. Jim Williamson was at the board.

### OTHER CITIES

**B**ILL JOHNSON WAS IN the Fire Station, San Marcos, Texas, mixing Augie Meyers' new R&B album, "White Boy." Meyers and Lucky Tomblin produced. Johnson also worked on an album project by the Soul Hat. He was assisted on both projects by Ron Stone.

At Paisley Park, Minneapolis, Smash/Island artist Chris Mars was in with producer Tom Herbers completing tracks and overdubs for his new release. They used Studios A and C and worked on an SSL 6000 E/G Series with Studer A-800 and Sony JH-24 tape machines. Herbers and Ray Hahnfeldt assisted. Dave Friedlander produced and engineered 12-inch dance mixes by Peter Kitsch and the Electro-Kitsch Band for Sony Music/France. Programming was handled by Tasti Box.

Acme Recording, Mamaroneck, N.Y., had the Concrete Canyon Cowpersons in recording their debut album with producer Cary Masters. Peter Denenberg and Thom Leinbach engineered.

L.A. Reid, Babyface, and Daryl Simmons were in Studio 4, Philadelphia, cutting tracks with Boyz II Men for the soundtrack to Eddie Murphy's movie "Boomerang." Jim Zumpano and Craig Caruth engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



**Weird Nightmare.** Chuck D of Def Jam/Columbia act Public Enemy, center, adds his rap to "Weird Nightmare," a Charlie Mingus tribute album produced by Hal Willner that is slated for release on Columbia in August. Chuck D joins a number of performers on the project, including Leonard Cohen, Elvis Costello, Bill Frisell, Keith Richards, and Charlie Watts. With Chuck D at Sound Trax in New York are Willner, left, and recording engineer Kirk Yano.

# AfanasiEFF Parlays Writing/Prod Skills Into Sony 'Lucky' Streak

BY SUSAN NUNZIATA

NEW YORK—Producer Walter AfanasiEFF says he just happened to get lucky. In his year and a half as executive staff producer for Sony Music, this lucky streak has included co-writing and producing most of Mariah Carey's "Emotions" album, Michael Bolton's album "Time, Love And Tenderness," Peabo Bryson's single "Can You Stop The Rain?," and

a number of songs on Celine Dion's new album, including her "Beauty And The Beast" duet with Bryson.

"It's nothing different than what anybody else does," says AfanasiEFF. "I just happened to get lucky having a bunch of great artists to work with. And I have some wonderful songwriting partners who come up with some great ideas, and it all falls into place at the right time."

Based in San Francisco, AfanasiEFF

"usually works on anything that comes directly from [Sony Music] president Tommy Mottola's office. He actually is the one that, you might say, discovered me and gave me a chance to start producing on my own."

Prior to his Sony appointment, AfanasiEFF worked with producer Narada Michael Walden for about 10 years, starting as a session keyboard player. He then moved into doing more songwriting for the producer and for artists such as Aretha Franklin, Dionne Warwick, and Lionel Richie.

A self-proclaimed techno-buff, AfanasiEFF's next step was doing arrangements for Walden using the new Macintosh computers and sequencing gear that began to proliferate in the market in the mid-'80s. Soon, AfanasiEFF was helping cut overdubs, basic tracks, and rhythm tracks for Walden, progressing from there into full production.

Sony took notice of AfanasiEFF when he began working with Bolton, with whom he first developed a friendship and songwriting partnership outside of the studio, in January 1990. "That sort of developed into an in-the-studio relationship with Michael," says AfanasiEFF. "That was the very first thing I started to do when Sony took notice of me."

Building a friendship with an artist is an integral part of AfanasiEFF's

style. "Artists really give a lot better performances to a producer when they're very good friends, or they have a very good time, or their respect is mutual," says AfanasiEFF. "I usually give them an opportunity to first get their nervousness out and their intimidation that they're having out, and for us to get to know each other and then to start working."

Working with artists as songwriter, as well as producer, helps AfanasiEFF build friendships. "[Songwriting] is a whole different side of working with somebody, because you get to be on the same side working with them, instead of through the glass [in the studio] or through a microphone," he says. "We get to write, and hang out, and go to dinner, and pal around."

Now at work on Bolton's classics album, at both the artist's studio and The Plant, AfanasiEFF is

also working with Carey on songwriting for her next album, and overseeing the construction of his own studio, which he expects to have completed in about eight months.

He currently does most of his work at The Plant studios in Sausalito, Calif., with his engineer, Dana John Chappell. Chappell, a former Plant employee, has been working exclusively with AfanasiEFF for the last several years.

AfanasiEFF has an extensive array of preproduction equipment, including a 96-voice Synclavier and a Macintosh computer on which he runs Opcode's Vision sequencing software. His gear also includes three racks of samplers and keyboards, including units from Roland, Korg, Ensoniq, Akai, and Yamaha.

With this lineup, "I play everything on a particular song," says AfanasiEFF. "I pretty much do everything on my computers and I put it all together, and I guess you could say I play everything you hear. It usually works out a little bit better for me because if I don't like something, a week later I go back and change it. It just comes out pretty polished."

Although AfanasiEFF creates composite vocals of several vocal performances from the artists he works with, and occasionally doubles tracks, he says he rarely uses products like pitch shifters on their voices.



Producer Walter AfanasiEFF is now at work with Michael Bolton on his upcoming album. His recent credits include work with Bolton, Mariah Carey, New Kids On The Block, Peabo Bryson, and Celine Dion.

"[Using those products] is sort of defeating the purpose right there of what they're trying to achieve with their voices, which is to find themselves up front singing their song," says AfanasiEFF. "We usually put a really nice digital delay effect and a very nice reverb on the voices, and kind of re-EQ the microphone, and the artist does the rest."

His trademark sound is, as he puts it, "kind of an R&B-ish style, yet keeping a little bit of schmaltz, and a little bit of rock." Yet he is interested in branching out and exploring other genres, such as film soundtrack, classical, and rock projects.

"Instead of just being in this one area of producing all the time, this pop, ballad, kind of thing that I've been doing, I want to get out from under the stereotype," says AfanasiEFF. "But I'm not worried about it. I enjoy it a lot, without any reservations."

## FOR THE RECORD

Engineers Richard Joseph, Rob Paustian, and Paul Logus worked on Aaron Hall's single "Don't Be Afraid," which appeared on the Studio Action Chart in the May 2 issue. The single was recorded and mixed at Unique in New York.

Get answers to today's critical manufacturing questions on package design, duplicators, replicators, barcoding, shrinkwrapping equipment and blank tape & jewel box suppliers

## Get Billboard's 1992 TAPE/DISC DIRECTORY

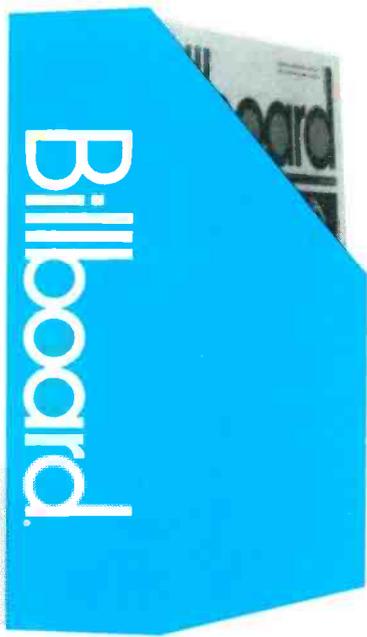
For fastest service call (800) 223-7524, in NY (212) 536-5174 Or (800) 344-7119, in NJ (908) 363-4156 Or send check/money order for \$35 (plus \$3 S&H) w/this ad to: Billboard Directories, PO Box 2016, Lakewood NJ 08701. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC. Please add \$8 per directory for international orders.



BDTD0639

## ALL NEW BILLBOARD MAGAZINE HOLDERS!! SPECIAL OFFER!!

ONLY \$3.95 EACH!



Finally, a magazine holder made exclusively for your Billboard library. Store your issues in these tailored units. Each holds 12-16 issues. To place your order, call (212) 536-5020. For each unit purchased, Billboard donates \$1.00 to the T. J. Martell Foundation.

T.J. MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH  
Founded by the Music Industry

Billboard

## BILLBOARD READERS ARE LOOKING FOR YOUR HOMES

Sell your properties in "REAL ESTATE TO THE STARS" and reach a world of recession-proof talent and entertainment executives.

40% of our readers own 2 homes or more. 25% of these readers' homes are valued at \$500,000 to \$1 million and more.

Reach high-income home buyers on the east and west coasts, in the south, in the mid-west and across the ocean.

Call ROSEANNE AMORELLO at 800-223-7524 NOW!

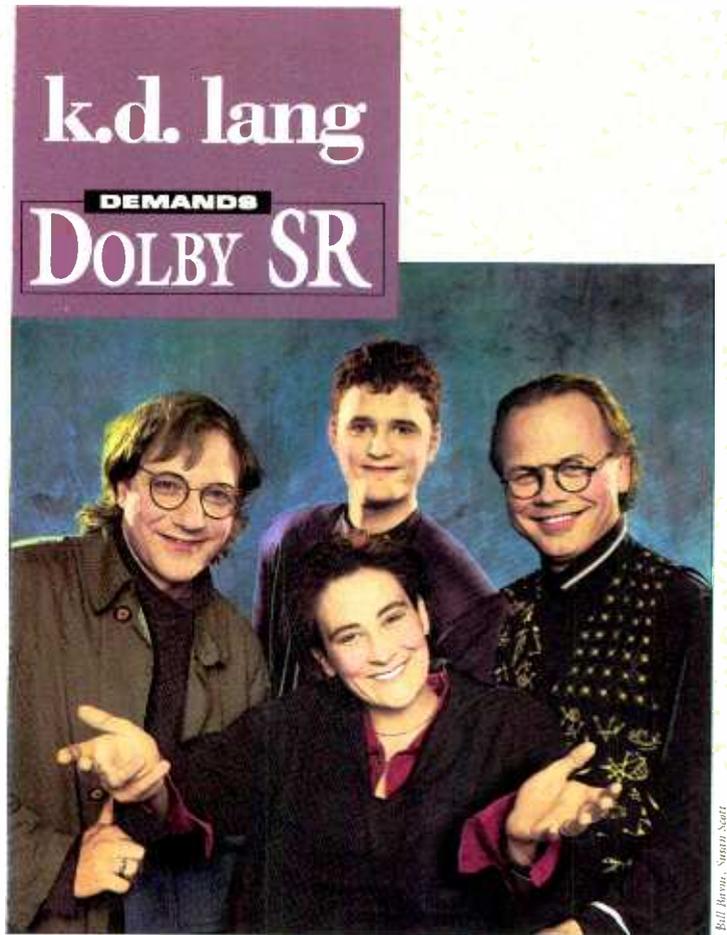
Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 9, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kriss Kross/ J.Dupri (Ruffhouse/COL.)	ALL WOMAN Lisa Stansfield/ I.Devaney, A.Morris (Arista)	NEON MOON Brooks & Dunn/ S.Hendricks (Arista)	IN THE CLOSET Michael Jackson/ T.Riley,M.Jackson (Epic)	REMEDY The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	BLUEZONE (Rochdale, ENGLAND) Bobby Boughton	TREE (Nashville) Mike Bradley	OCEANWAY/ LARRABEE (Los Angeles) Teddy Riley Bruce Swedien	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	Amek Mozart	MCI JH500	Custom Neve 8078/ SSL 4080 G Series	SSL 4000 E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Otari MTR-90	Otari MTR-90	Mitsubishi X-850/ X-880	Sony JH24
STUDIO MONITOR(S)	UREI 813	Yamaha NS10 Tannoy	UREI 813/Yamaha NS10	Custom Oceanway /Yamaha NS10 w/ TAD	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467/ 3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	BLUEZONE (Rochdale, ENGLAND) Bobby Boughton	CASTLE (Nashville) Scott Hendricks	PLATINUM ISLAND (New York) Rob Paustian	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series G Computer	Amek Mozart	SSL 4000 G Series	SSL 4000 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Otari MTR-90	Mitsubishi X-880	Studer A-800	Studer A-800
STUDIO MONITOR(S)	KRK	Yamaha NS10 Tannoy	B&W,UREI 813	UREI 813B	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	TAPE ONE Staurt Hawkes	MASTERMIX Hank Williams	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Disc Manufacturing Inc.	Disc Manufacturing Inc.	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sonopress	Sony Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Ben Mink, k.d. lang, Marc Ramauer, Greg Penny

**D**olby SR reproduces a depth and clarity unlike any other medium. Instruments and vocals maintain their harmonic integrity."

*Marc Ramauer, mixer/recording engineer*

"*Ingénue* represents both a stylistic departure from, and a direct link to, our previous work."

*k.d. lang, Ben Mink*

"The sound of Dolby SR on acoustic instruments is stunning. Silence has never been louder."

*Greg Penny, producer, engineer, songwriter*

"Whether it's k.d.'s voice or the delicacy of acoustic instruments, Dolby SR recordings reproduce with an integrity that lets the listener hear it the way we did."

*Ben Mink, composer, arranger, producer, instrumentalist*



"*Ingénue*" (Warner Bros.) recorded at Vancouver Studios, Vancouver, B.C. and mixed at Saylor Recording, Los Angeles, CA

Dolby SR: over 61,000 tracks worldwide.



Dolby Laboratories Inc. • 100 Potrero Avenue San Francisco, CA 94103 4813 • Telephone 415 558 0200 • Telex 34409 • Facsimile 415 563 1373  
348 C Jermyn Road London SW9 9AP • Telephone 071 20-1111 • Telex 919109 • Facsimile 071 20-4113  
Dolby and the double 'D' symbol are trademarks of Dolby Laboratories Licensing Corporation • 1992 Dolby Laboratories S92 9064

## FUTURE DISC SYSTEMS

**MASTERING STUDIOS**  
 HOLLYWOOD, CA  
 213/876-8733  
 FAX 213/876-8143

HAMMER  
 TOM PETTY  
 GEORGE HARRISON  
 LUTHER VANDROSS  
 BEASTIE BOYS  
 AARON HALL  
 JODY WATLEY  
 C E C E  
 PENISTON  
 M S G  
 UZLY KID JOE  
 BOYZ II MEN  
 QUEEN

## 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 7-10, **NABOB 16th Annual Spring Broadcast Management Conference**, The Hilton Resort Oceanfront at Palmetto Dunes Resort, Hilton Head Island, S.C. 202-463-8970.

May 9-10, **Music Business Forum**, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 11-14, **ITA "How And Why" Audio and Video Seminar**, Nikko Hotel, Atlanta. 212-643-0620.

May 12, **"The Recession: How to Survive It In The Entertainment Industry,"** Ma Maison Sofitel Hotel, Los Angeles. Jefflyn Dangerfield, 213-465-9814.

May 13-14, **Third Annual Billboard Latin Music Conference and Fourth Annual Billboard/Univision Latin Music Awards**, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

May 14, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254-369.

May 14, **Boston Songwriters Showcase**, Club 3, Somerville, Mass. Adam Kibbe, 617-229-5781.

May 14-16, **Music Row Industry Summit '92**, Maxwell House Hotel, Nashville. 615-269-7074.

May 15-16, **Fourth Annual Undercurrents Music Seminar and Showcase**, various locations, Cleveland. John Latimer, 216-241-1902.

May 16, **L.A. Radio Producers' Conference**, hosted by RadioWest, Hollywood Roosevelt Hotel, Hollywood. Kathy Gronau, 213-655-5214.

May 16-17, **SPARS 1992 Los Angeles Business/Technical Conference: "Audio Work Stations: The Audio Solution for Video Post Production,"** Beverly Garland Hotel, Los Angeles. 800-771-7727.

May 19, **BMI Awards Dinner**, honoring the writers and publishers of the most-performed songs of 1991, Beverly Wilshire Hotel, Los Angeles. 213-659-9109.

May 20-24, **BRE Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

May 27, **Songwriters Hall of Fame 23rd Annual Induction Ceremony and Awards Dinner**, Sheraton New York Hotel, New York. 212-206-0621.

May 27-31, **American Women in Radio and Television Conference**, La Posada Resort, Scottsdale, Ariz. Diane Walden, 202-429-5102.

May 28-31, **Summer Consumer Electronics Show**, McCormick Center Place, Chicago. 202-457-8700.

### JUNE

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 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 Riddims 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 17-21, **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-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 26-29, **Video Software Dealers Assn. 11th Annual Convention**, Las Vegas Hilton and Convention Center, Las Vegas. Don Rosenberg, 609-231-7800.

## LIFELINES

### BIRTHS

Girl, Courtney Lynne, to **Steve Quam** and **Julie Daniels**, April 9 in Burlington, Iowa. She is manager of Disc Jockey Records in West Burlington.

Boy, Christopher George, to **Greg Eagle** and **Laurie Bergmann Eagle**, April 10 in Minneapolis. He is director of marketing for Mr. Movies, a video chain. She is Midwest regional sales manager for K-Tel International (USA).

Girl, Nicole Sue, to **Dan** and **Sue Markim**, April 28 in Alexandria, Va. He is VP of business affairs and operations for Time-Life Video and Television.

Girl, Alanna Elizabeth, to **Robert** and **Christina Shuman**, April 18 in Boston. He is an entertainment attorney, studio owner, and former personal manager of John Cafferty & the Beaver Brown Band.

Girl, Meghan Katelynn, to **Martin** and **Michele Mahar**, April 22 in Albany, N.Y. He is manager of Strawberries in Albany and a field marketing rep for Hits magazine. She is accounts payable clerk at Trans World Music.



**Lords And 'Demons.'** Victory Music throws a party to celebrate the April release of "Demons Down," the new album by House Of Lords. Shown, from left, are band members Gregg Giuffria, Sean McNabb, and James Christian; Rick Nielsen of Cheap Trick; Victory president Phil Carson; band member Tommy Aldridge (at whose Palm Desert, Calif., home the party was held); band member Chick; Gene Simmons of Kiss; and Tom Petersson of Cheap Trick.

## NEW COMPANIES

**Tucci & Associates Inc.**, formed by Mike Martucci and Sheila Chlanda. Company provides services in the areas of promotion, marketing, research analysis, sales strategy, and advertising. 17 Tallow Lane, Lake Grove, N.Y. 11755; 516-981-9389.

**M.A.L. Productions Inc.**, formed by Madison Darrough, Chris Kelly, and Anthony Lewis. An independent production company and label with an emphasis on R&B and rap music. Demos are currently being solicited; please enclose photo. 6915 Fond du Lac, Milwaukee, Wis. 53218; 414-464-9182.

**Apersey Records & Artist Management Inc.**, formed by Jan Goldner. Company manages artists whose repertoire includes songs published by Goldner Songs Ltd. Company is also a record label, currently looking for a producer and for major-label distribution for its first national release, a single by Freddie Smith, who was a featured vocalist for the Charles Haynes Singers. The single will feature an R&B dance number and blues ballad. Apersey is also releasing some blues product locally to smaller markets. Suite 259, 335 Grove St., Jersey City, N.J. 07302; 201-451-3973.

Boy, Dakota Powell, to **Rick** and **Suzanne Lovett**, April 29 in Baton Rouge, La. He is music director of WFME Baton Rouge.

Boy, Fire, to **Steve** and **Pia Vai**, March 1 in Los Angeles. He is an award-winning guitarist/producer whose last solo album, "Passion & Warfare," was nominated for a Grammy award.

### MARRIAGES

**Barry Marshall** to **Doreen D'Er-rico**, March 21 in Rome. He is a Boston-based producer/songwriter/musician and musical director for singer LaVern Baker.

**Greg Knowles** to **Katrina Payne**, May 2 in Burbank, Calif. He is a record producer, chairman of Helion Records, and a governor of NARAS, the recording academy.

### DEATHS

**Georgia Twitty Chellman**, 57, after a short illness, April 26 in Nashville. Chellman was long active in country music journalism via her syndicated radio show, "Georgia Twitty, Music City Hotline," and a column in Music City News. Chellman also served as executive director of the Federation of International Country Air Personalities. She is survived by her husband, Chuck Chellman, her mother, two sons, two stepdaugh-

ters, and a brother.

**Toivo Karki**, 76, after a lingering illness, April 30 in Helsinki. Karki was one of the stalwarts of Finnish popular music, composing more than 1,500 songs in his career, including numerous local hits, music for approximately 50 films, and dozens of plays and musicals. He also ran his own firm, X-Savel Publishing. In 1955 Karki was appointed head of domestic production at Fazer Music/Finnlevy, a position he held until 1977. In that post he helped launch the careers of many Finnish stars.

**Marvin Moore**, 72, of cancer, April 26 in Fort Worth, Texas. Moore was a songwriter known for the '50s hits "Green Door" and "Four Walls," both of which went gold. "Green Door," co-written by George Campbell and sung by Jim Reeves, was voted the No. 2 country and western song of all time in a Grand Ole Opry poll. The song was rerecorded in 1981 and hit No. 1 in England. Moore also wrote the lyrics for the song "Was It Worth It," recorded by Joe Stampley, and "I Dreamed," which was recorded by Betty Johnson and hit No. 9 on Billboard's Hot 100 chart in 1956. He is survived by his wife, Laleta, two daughters, Diana Armstrong and Leta Jean Stachura, and four grandsons. Donations in his

## GOOD WORKS

**FOR THE ENVIRONMENT:** Queensryche, Ann and Nancy Wilson of Heart, War Babies, Metal Church, Walkabouts, and Lara Lavi will perform a special "Rock and the Environment '92" concert at the Champs De Bionee Summer Music Theatre in George, Wash., June 6. The concert will coincide with the United Nations' "Earth Summit" being held in Rio de Janeiro June 1-12. For more info, call 206-324-0393.

**FOR THE MUSIC INDUSTRY:** Add Joy To Learning, a program designed to teach urban youth about the music business, has started a free workshop series, "Career Opportunities In The Music Industry," at New York Univ., according to AJL director Audrey Levine. The classes are held on Friday at the Education Building from 3:30 p.m. to 4:45 p.m. For more info, call Levine at 212-807-8344.

**GREAT CHARITY OPENING:** The Hard Rock Cafe Tijuana's opening bash May 2 delivered not just a show of rock talent, but \$10,000 for the T.J. Martell Foundation for AIDS & Leukemia Research. Riki Rachtman, of MTV's "Headbangers Ball," hosted the evening, announcing that the Hard Rock Tijuana would donate the purchase of Rachtman's couch "Jennifer," as well as the purchase of a guitar autographed by Guns N' Roses to the T.J. Martell charity.

memory may be sent to the American Cancer Society.

**Olivier Messiaen**, 82, following surgery, April 28 in Paris. Messiaen was one of France's most respected composers of the century. He founded new musical theories, including the model theory, that later inspired such composers as Pierre Boulez and Karl-Heinz Stockhausen. One of his first major works was "Trois Petites Liturgies de la Presence Divine," which caused controversy in 1945 because of its modernity. In 1949, Leonard Bernstein arranged and participated in a performance of Messiaen's "Symphony Turangalila," offering the composer international recognition. A devout Catholic, Messiaen's works constantly refer to religion and faith. One of his last major works was 1983's "Saint Francois d'Assise. His last work, 1991's "Sourires," was a tribute to Mozart.

**Carl Princi**, 71, of complications from cancer, May 1 in Burbank, Calif. Prince was the host of KKKGO Los Angeles' "Sunday Evening At The Opera" show and a veteran of former Los Angeles classical outlet KFAC. He is survived by his wife, Althea; his daughters, Carla, Elaine, and Valerie; his brother, Eugene; and three grandchildren.

## FOR THE RECORD

Ian Grenfell is marketing manager for Warner Music Europe in London and is responsible for Warner Bros. Records. He does not, however, work for Warner Bros. Records, as stated in the April 25 Executive Turntable.

# MUSIC PUBLISHING



COLLAGE BY AMY WASSERMAN



# Proactive Publishers Eschew "Bank" Role, Dig Into A&R'ing, Artist Development

BY IRV LICHMAN

**N**EW YORK—U.S. music publishers, ever more involved—some might say crucially so—in developing acts who play the music they publish, are likely to consider the past year as one of stable progress and continued well-being in revenue and profit growth.

Although a statistical overview is unavailable at this writing, the music publishing community no doubt benefited, as it has for almost a decade, from new exposure avenues—from the birth of that haven of reissues, the CD, to new broadcast technologies to a boom in oldies pitching brand products (see separate story on ad usage, pg. M-16).

The mighty made their acquisitions among the smaller independents, the most dramatic of which occurred in March of this year with the announced acquisition by Thorn-EMI of Richard Branson's Virgin Music Group, which includes a very active publishing operation, 25,000 copyrights strong.

The arrival of Virgin Music into the Thorn-EMI family—with a revenue stream of around \$75 million worldwide, more than \$20 million in the U.S. alone—brings it into the evergreen copyright-filled EMI Music Publishing orbit, though to what degree in terms of corporate integration is unknown at this writing.

Even in an era of a generally healthy music publishing climate, however, publishers say that they hardly stop at simple exploitation of copyrights. Their role, they insist, parallels a record company's need to fuel itself with new and developing acts, the well-worn theory being that one cannot live on catalog alone.

Indeed, as this survey makes clear, music publishers are more apt today to refer to the source of their copyrights as "artists" rather than "songwriters." It may frustrate those publishers who remember an era when it was the business of publishers to sign songwriters who wrote material for others to sing—and getting it sung was the primary duty of the publisher. It is a time, however, of the total package, when publishers rarely deal with songwriters alone but rather with self-contained artists

## The "Minstrel" Mentality: "Artists" Vs. "Songwriters"

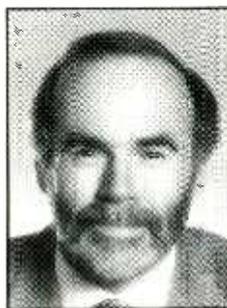
or groups who enter publishing relationships with their own catalogs of songs.

It is this "minstrel" mentality, publishers declare, that offers the best hope of capturing the most performance fees from ASCAP or BMI or mechanical royalties from the Harry Fox Agency. Marvin Cohn, president of Sony Music Publishing, believes that the publisher/A&R role is now critical to a publisher's well-being. "Music publishers, at least those of us without vast catalogs purchased at single-digit multiples, must, of economic necessity, become talent development centers."

But, adds Cohn, "not enough focus has been given to the creative side of publishing—the discovery and development of songwriting talent and the exploitation of their efforts. Are we all to wait until the record company has the talent to make our commitments? Not very exciting."

To Bob Fead, president and CEO of Famous Music, "The days of big multiples for acquisition are behind us. It's time to return to the basics of our industry: aggressive marketing of our music and the artists we represent." Fead holds that new and future artists will, for the most part, be a direct result of publishing company artists and that music publishing will be the "springboard from which new record companies will evolve."

Raising the A&R issue, too, is Nick Firth, president of BMG Music Publishing Worldwide. "We believe that



we are now recognized as an A&R source both within the BMG family of labels and for the other labels in the industry," he says. "We have attempted to balance two approaches simultaneously—both the acquisition of catalogs, which we will continue to do when we can find quality, and the long-term development of talent in each country, with which we are having multinational success. Many of our competitors seem to be buying market share even at a loss."

Earlier this year, Colin Cornish, an Australian who had been operating PolyGram Music in that country for seven years, was named president of the U.S. division of PolyGram/Island Music. "In a world of ever-expanding opportunities for the use of music, tempered by an increased complexity of licensing issues," says Cornish, "the role of the music publisher as both partner and representative of the creator has taken on increased importance."

## CDI's, Karaoke & Societal Change

Since the business of entertainment is truly global in nature, the publisher now expends an increasing amount of its energy on activities that result in worldwide uses of the compositions that it controls."

In business dealings between publishers and labels, "each will have to give a little to gain a lot," says Les Bider, chairman and CEO of Warner/Chappell. "I believe the hot topic of the coming year will be a tie between the proposed performance rights bill for digital subscription narrow casting and the controlled-composition clause. The negotiations on these two will be interrelated, and I hope the record industry and the music publishing community can come [to terms] for everyone's future benefit," he says. "Overall, the music publishing industry worldwide is healthy and still growing."

As the demands and technologies of society change, says Martin Bandier, chairman and CEO of EMI Music Publishing, "it is not uncommon to license music with rights encompassing synchronization, mechanicals, performance and print, as one type of use will result in another."

"For example, securing the use of a song in a film or having a writer compose for a film, as our soundtrack division does, can often lead to a soundtrack use, performance and print uses," says Bandier. "When the music is right, this leads to additional uses, such as commercials." Among the new technologies using music, Bandier sees a "real future" in karaoke, computer games and CDIs, with the latter holding the most promise.

To John McKellen, recently named president of MCA Music, "publishers can no longer sit passively by and hope that the record companies will use all available resources and means to establish new bands, artists and copyrights. The publisher must effect a role other than the so-called 'bank.'"

McKellen feels that new technology and statistics can be a publisher's friends. "We now have available many additional useful tools, such as surveys, statistics and other data via new technologies that we can use to be more influential in the breaking of new releases and new talent," he says. "We are entering a period when the use of new technologies and marketing strategies will afford the publisher the opportunity to be a significant influence in the establishment and development of new creative forms." ■

### From The Top:

- Bob Fead, Famous Music President and CEO;
- Nick Firth, President of BMG Music Publishing Worldwide;
- Marvin Cohn, Sony Music Publishing President;
- Les Bider, Warner/Chappell Chairman and CEO;
- Martin Bandier, Chairman and CEO, EMI Music Publishing.

# The Top Pop Songwriters Of The Year

**T**his is a recap of the top pop songwriters during the eligibility period of March 23, 1991, to March 14, 1992. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 Singles chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is **SONGWRITER**, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

## 1. PETER LORD

- "RUSH RUSH"—Paula Abdul—Captive—(EMI April, ASCAP/LeoSun, ASCAP)
- "BLOWING KISSES IN THE WIND"—Paula Abdul—Captive—(EMI April, ASCAP/LeoSun, ASCAP)
- "THE PROMISE OF A NEW DAY"—Paula Abdul—Captive—(Co-writers S. St. Victor, V. J. Smith, P. Abdul—EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI)
- "VIBEOLOGY"—Paula Abdul—Captive—(Co-writers S. St. Victor, V. J. Smith—EMI April, ASCAP/LeoSun, ASCAP/



Peter Lord

Prince

Maanami, ASCAP/EMI Blackwood, BMI/Vermal, BMI)

## 2. PRINCE & THE NEW POWER GENERATION

- "CREAM"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)
- "DIAMONDS AND PEARLS"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)
- "GETT OFF"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)
- "INSATIABLE"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB ASCAP)

## 3. DIANE WARREN

- "SET THE NIGHT TO MUSIC"—Roberta Flack and Maxi Priest—Atlantic—(Realsongs, ASCAP)
- "TIME, LOVE AND TENDERNESS"—Michael Bolton—Columbia—(Realsongs, ASCAP)
- "LOVE AND UNDERSTANDING"—Cher—Geffen—(Realsongs, ASCAP)
- "LIVE FOR LOVING YOU"—Gloria Estefan—Epic—(Co-writers G. Estefan, E. Estefan, Jr.—Foreign Imported, BMI/Realsongs, ASCAP)
- "SAVE UP ALL YOUR TEARS"—Cher—Geffen—(Co-writer D. Child—Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)
- "MISSING YOU NOW"—Michael Bolton—Columbia—(Co-writers M. Bolton, W. Afanasieff—Warner/Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP)
- "EVERYTHING CHANGES"—Kathy Troccoli—Reunion—(Realsongs, ASCAP)
- "LOVE ON A ROOFTOP"—Desmond Child—Elektra—(Co-writer D. Child—Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)
- "DOES ANYBODY REALLY FALL IN LOVE"—Kane Roberts—DGC—(Co-writers D. Child, J. Bon Jovi, R. Sambora—EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP)
- "TILL SOMEBODY LOVES YOU"—Henry Lee Summer—Epic Associated Labels—(Co-writers M. Bolton, H. Summer—Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane,

(Continued on M-6)



# *Let's Talk.*

---



Get to know a company that does business one to one and face to face.

It's a philosophy based on service and support, and it's brought us a growing roster with some of the biggest names and hottest artists in publishing, like Mariah Carey, John Lennon and Yoko Ono, Michael Kamen, Curtis Stigers, Rodney Crowell, Travis Tritt, Mike Scott, Simon Climie, Bruce Roberts, Ottmar Liebert, Teddy Pendergrass, Taj Majal, and many more.

So let's talk. We bet you'll like what you hear. And you can bet we'll be listening.

---

*S o n y M u s i c P u b l i s h i n g*

Big enough to have the names. Small enough to know yours.

© 1992 Sony Music Entertainment Inc.



**TOP POP**

(Continued from page M-4)

BMI/Realsongs, ASCAP/Virgin, ASCAP/Leesum, BMI)  
 "EVERY ROAD LEADS BACK TO YOU"—Bette Midler—Atlantic—(Realsongs, ASCAP/TCF, ASCAP)  
 "CHASIN' THE WIND"—Chicago—Reprise—(Realsongs, ASCAP)  
 "YOU'RE THE STORY OF MY LIFE"—Desmond Child—Elektra—(Co-writer, D. Child—EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP)  
 "WISHING ON THE SAME STAR"—Keedy—Arista—(Realsongs, ASCAP)

**4. GARY CHERONE & NUNO BETTENCOURT**

"MORE THAN WORDS"—Extreme—A&M—(Funky Metal, ASCAP/Almo, ASCAP)  
 "HOLE HEARTED"—Extreme—A&M—(Funky Metal, ASCAP/Almo, ASCAP)

**5. PER GESSLE**

"JOYRIDE"—Roxette—EMI—(Jimmy Fun, BMI/EMI Black-



Color Me Badd

wood, BMI)  
 "FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)"—Roxette—EMI—(Jimmy Fun, BMI/EMI Blackwood, BMI)  
 "SPENDING MY TIME"—Roxette—EMI—(Co-writer M. Persson—Jimmy Fun, BMI/EMI Blackwood, BMI)  
 "CHURCH OF YOUR HEART"—Roxette—EMI—(Jimmy Fun, BMI/EMI Blackwood, BMI)

**6. MARIAH CAREY**

"CAN'T LET GO"—Mariah Carey—Columbia—(Co-writer W. Afanasieff—M. Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP)  
 "I DON'T WANNA CRY"—Mariah Carey—Columbia—(Co-writer N. M. Walden—Vision of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP)  
 "EMOTIONS"—Mariah Carey—Columbia—(Co-writers R. Clivilles, D. Cole—Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP)  
 "SOMEDAY"—Mariah Carey—Columbia—(Co-writer B. Margulies—Vision of Love, BMI/Been Jammin', BMI/Sony Songs, BMI)  
 "MAKE IT HAPPEN"—Mariah Carey—Columbia—(Co-writers D. Cole, R. Clivilles—M. Carey, BMI/Virgin, ASCAP/Cole-Clivilles, ASCAP/Sony Songs, BMI)

**7. MICHAEL JACKSON**

"BLACK OR WHITE"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP)  
 "REMEMBER THE TIME"—Michael Jackson—Epic—(Co-writers T. Riley, B. Belle—Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B. Funk, ASCAP)

**8. AMY GRANT**

"BABY BABY"—Amy Grant—A&M—(Co-writer K. Thomas—Age to Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)  
 "EVERY HEARTBEAT"—Amy Grant—A&M—(Co-writers W. Kirkpatrick, C. Peacock—Age to Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI)  
 "THAT'S WHAT LOVE IS FOR"—Amy Grant—A&M—(Co-writers M. Omartian, M. Mueller—All Nations, ASCAP/Moo Maison, ASCAP/MCA, ASCAP/Age to Age, ASCAP/Reunion, ASCAP)  
 "PLACE IN THIS WORLD"—Michael W. Smith—Reunion—(Co-writers W. Kirkpatrick, M. W. Smith—Emily Boothe, BMI/Age to Age, ASCAP/O'Ryan, ASCAP)  
 "GOOD FOR ME"—Amy Grant—A&M—(Co-writers T. Snow, J. Gruska, W. Kirkpatrick—J-88, ASCAP/Age to Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP)

**9. ROBERT CLIVILLES**

"HERE WE GO"—C&C Music Factory—Columbia—(Co-writer F. B. Williams—Virgin, ASCAP/Cole-Clivilles, ASCAP/RGB-Dome, ASCAP)  
 "EMOTIONS"—Mariah Carey—Columbia—(Co-writers M. Carey, D. Cole—Mariah Songs, BMI/Sony Songs, BMI/Cole-Clivilles, ASCAP/Virgin, ASCAP)  
 "THINGS THAT MAKE YOU GO HMMMM..."—C&C Music Factory—Columbia—(Co-writer F. B. Williams—Virgin,

ASCAP/Cole-Clivilles, ASCAP/RGB-Dome, ASCAP)  
 "JUST A TOUCH OF LOVE"—C&C Music Factory—Columbia—(Virgin, ASCAP/Cole-Clivilles, ASCAP)  
 "GONNA MAKE YOU SWEAT"—C&C Music Factory—Columbia—(Co-writer F. B. Williams—Virgin, ASCAP/Cole-Clivilles, ASCAP)  
 "LET THE BEAT HIT 'EM"—Lisa Lisa & Cult Jam—Columbia—(Co-writers D. Cole, A. Friedman, D. Ramos—Virgin, ASCAP/Cole-Clivilles, ASCAP)  
 "MAKE IT HAPPEN"—Mariah Carey—Columbia—(Co-writers M. Carey, D. Cole—M. Carey, BMI/Virgin, ASCAP/Cole-Clivilles, ASCAP/Sony Songs, BMI)  
 "A DEEPER LOVE/PRIDE (IN THE NAME OF LOVE)"—Clivilles & Cole—Columbia—(Co-writers D. Cole, U2—Chappell & Co., ASCAP)  
 "LOVE ME FOREVER OR LOVE ME NOT"—Triology—Atco Eastwest—(Co-writer D. Cole—Cole-Clivilles, ASCAP/Virgin, ASCAP)

**10. COLOR ME BADD**

"ALL 4 LOVE"—Color Me Badd—Giant—(Co-writer H. Thompson—Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP)  
 "I ADORE MI AMOR"—Color Me Badd—Giant—(Co-writer H. Lee—Me Good, ASCAP/Azmah Eel, ASCAP)  
 "THINKIN' BACK"—Color Me Badd—Giant—(Co-writers H. Lee, T. Taylor—Me Good, ASCAP/Azmah Eel, ASCAP/Nubian

**The Top R&B Songwriters Of The Year**

This is a recap of the top R&B songwriters during the eligibility period of March 23, 1991, to March 14, 1992. The list was compiled according to chart position and the number of weeks each song spent on the Hot R&B Singles chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is **SONGWRITER**, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

**1. TERRY LEWIS & JIMMY "JAM" HARRIS**

"DO WHAT I GOTTA DO"—Ralph Tresvant—MCA—(Flyte Tyme, ASCAP)  
 "WRAP MY BODY TIGHT"—Johnny Gill—Motown—(Flyte Tyme, ASCAP)  
 "ROMANTIC"—Karyn White—Warner Bros.—(Co-writer K. White—Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP)  
 "OPTIMISTIC"—Sounds of Blackness—Perspective—(Co-writers G. Hines, Prof. T.—Flyte Tyme, ASCAP)  
 "ALL TRUE MAN"—Alexander O'Neal—Tabu—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)  
 "WHAT IS THIS THING CALLED LOVE"—Alexander O'Neal—Tabu—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)  
 "THE PRESSURE PT. 1"—Sounds of Blackness—Perspective—(Co-writer G. Hines—Flyte Tyme, ASCAP)  
 "TESTIFY"—Sounds of Blackness—Perspective—(Co-writer G. Hines—Flyte Tyme, ASCAP)



Jimmy Jam & Terry Lewis

"THE YOKE (G.U.O.T.R.)"—Alexander O'Neal—Tabu—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)

**2. NARADA MICHAEL WALDEN**

"HOW CAN I EASE THE PAIN"—Lisa Fischer—Elektra—(Co-writer L. Fischer—Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP)  
 "TELL ME WHAT YOU WANT ME TO DO"—Tevin Campbell—Quest—(Co-writers T. Campbell, S. Dakota—Gratitude Sky, ASCAP/Tevin Campbell, ASCAP)  
 "I DON'T WANNA CRY"—Mariah Carey—Columbia—(Co-writer M. Carey—Vision of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP)  
 "I LOVE YOUR SMILE"—Shanice—Motown—(Co-writers S. Wilson, S. Jackson, J. Baker—Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)  
 "SAVE ME"—Lisa Fischer—Elektra—(Co-writer L. Fischer—Gratitude Sky, ASCAP/Nkiru, ASCAP/MCA, ASCAP)

(Continued on page M-8)

**Top Pop Songwriters**

To borrow a Diane Warren lyric, female songwriters set the charts to music in the past year.

For the first time in the five years that Billboard has published a recap of top pop songwriters, three women place among the Top 10. Warren—the only writer to have made the list all five years—ranks No. 3, while recording stars Mariah Carey and Amy Grant come in at No. 6 and 8, respectively. Carey rises from No. 10 on the 1991 tally.

Warren has been the hottest female songwriter in the business for the past three years. For two years before that, she was second among women songwriters to Debbie Gibson.

Peter Lord, who wrote and co-produced a series of hits for Paula Abdul, is the No. 1 pop songwriter. Lord wrote "Rush Rush" and "Blowing Kisses In The Wind" and co-wrote "The Promise Of A New Day" and "Vibeology."

Prince & the New Power Generation place No. 2. It's the third time in the past five years that Prince has appeared in the Top 5. He was No. 3 on the 1991 list, due mostly to the success of Sin-ead O'Connor's remake of "Nothing Compares 2 U." His strong showing this year is due solely to his own hits.

Gary Cherone and Nuno Bennencourt of Extreme rank No. 4. Roxette's Per Gessle returns to the Top 10—at No. 5—after a one-year absence. He was No. 7 in 1990.

Michael Jackson treks back to the Top 10—at No. 7—after a two-year gap. Jackson was No. 3 in 1988 and No. 5 in 1989.

Robert Clivilles and Color Me Badd round out the Top 10 at No. 9 and 10, respectively. -PAUL GREIN

**Top R&B Songwriters**

Even without a new album by their top client, Janet Jackson, Jimmy "Jam" Harris and Terry Lewis emerge as the hottest songwriters in R&B on Billboard's 1992 recap.

Jam & Lewis climb to No. 1 after finishing No. 3 last year and No. 9 in 1990. The team's bounty of hits include songs for Ralph Tresvant, Johnny Gill, Karyn White, Sounds of Blackness and Alexander O'Neal.

Jam & Lewis supplant Babyface & L.A. Reid, who held the top two spots, respectively, the past two years. This year, they rank No. 11 and 9.

Narada Michael Walden places No. 2; Stevie Wonder ranks No. 3. Walden masterminded a series of crossover hits by Lisa Fischer, Tevin Campbell, Mariah Carey and Shanice, but Wonder's songs from the "Jungle Fever" soundtrack were hits only at R&B radio.

Prince & the New Power Generation is No. 4, equalling Prince's showing last year. The Paisley Park artist was No. 8 in 1990.

Teddy Riley also makes a repeat performance, coming in at No. 8 (he was No. 6 last year). Riley co-wrote hits during the year for Michael Jackson, Hi-Five and Guy, among others.

Also in the Top 10 are Gerald Levert (No. 5), Eric Foster White (No. 6), DeVente Swing (No. 7) and Paul Laurence (No. 10).

-P.G.

**Top Country Songwriters**

For the second year in a row, six of the Top 10 country songwriters double as recording artists, underscoring the growing impact of self-contained artists in country music.

The tally includes the year's top songwriter, Alan Jackson, who ruled the jukebox with a series of hits including "I'd Love You All Over Again," "Someday," "Dallas" and his anthem "Don't Rock The Jukebox." Jackson climbs to the top spot from No. 6 last year. The Arista star replaces Clint Black, who dips from No. 1 to No. 8 this year.

Four other recording stars appear in the Top 10: Travis Tritt (No. 4), Vince Gill (No. 5), Paul Overstreet (No. 6) and Lionel Cartwright (No. 10). Gill rises from No. 8 on last year's recap; Overstreet appears in the Top 10 for the third straight year. Overstreet, who also wrote hits last year for the Judds and Pam Tillis, was No. 7 last year and No. 2 in 1990.

Pat Alger and Jon Ims rank No. 2 and 3, respectively. Alger co-wrote hits for Don Williams, Garth Brooks and Hal Ketchum; Ims' biggest hit was the Trisha Yearwood smash, "She's In Love With The Boy."

Rounding out the Top 10 are Walt Aldridge (No. 7) and Mark Wright (No. 9). Aldridge, the writer of Ricky Van Shelton's "I Am A Simple Man," placed No. 8 on the 1990 tally. -P.G.



Great music. Great service. Open all night.

Dyner & Partners, NYC

**MCA**  
music publishing  
Blood, sweat and dedication.

MCA Music Publishing is a contributor to the Salvatore T. Chiantia Memorial Fund, a division of the T.J. Martell Foundation. © 1992, MCA Music Publishing, a division of MCA Records.

www.americanradiohistory.com

Photo: Szymon Gajda

**TOP R&B**

*(Continued from page M-6)*

"I'M ON YOUR SIDE"—Jennifer Holliday—Arista—(Co-writers A. Bofill, J. Cohen—Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI/Willesden, BMI)  
 "SO INTENSE"—Lisa Fischer—Elektra—(Co-writers E. Mohawk, R. Cantor, C. Richardson—Bok, BMI/Stone & Muffin, BMI/Geffen Again, BMI/Pure Delight, BMI/Harrinder, BMI/Gratitude Sky, ASCA-P/Ensign, BMI/Randy Michelle, BMI)  
 "NEVER IN MY LIFE"—Cherrelle—Tabu—(Co-writers A. Willis, L. Biancaniello—Gratitude Sky, ASCAP/Streamline Moderne, BMI/Virgin Songs, BMI)  
 "BABY COME TO ME"—George Howard—GRP—(Co-writer J. Cohen—Virgin, ASCAP/Penzafire, ASCAP/Gratitude Sky, ASCAP)  
 "I'M CRYIN'"—Shanice—Motown—(Co-writers S. Wilson, S. Dakota—Gratitude Sky, ASCAP/Shanice 4 U, ASCAP)

**3. STEVIE WONDER**

"GOTTA HAVE YOU" (FROM "JUNGLE FEVER")—Stevie Wonder—Motown—(Stevland Morris, ASCAP)  
 "THESE THREE WORDS"—Stevie Wonder—Motown—(Stevland Morris, ASCAP)  
 "FUN DAY" (FROM "JUNGLE FEVER")—Stevie Wonder—Motown—(Stevland Morris, ASCAP)  
 "FOR THE LOVE OF MONEY"—Troop—Giant—(Co-writers Gamble, Huff, A. Jackson—Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP)

**4. PRINCE & THE NEW POWER GENERATION**

"INSATIABLE"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)  
 "GETT OFF"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)  
 "DIAMONDS AND PEARLS"—Prince & The N.P.G.—Paisley Park—(Controversy, ASCAP/WB, ASCAP)

**5. GERALD LEVERT**

"PRIVATE LINE"—Gerald Levert—Atco Eastwest—(Trycep, BMI/Willesden, BMI)  
 "BABY I'M READY"—Levert—Atlantic—(Co-writer M. Gordon—Trycep, BMI/Willesden, BMI)  
 "BABY HOLD ON TO ME"—Gerald Levert—Atco Eastwest—(Co-writer E. Nicholas—Trycep, BMI/Ramal, BMI/Willesden, BMI)  
 "ALL SEASON"—Levert—Atlantic—(Co-writer M. Gordon—Trycep, BMI/Willesden, BMI)  
 "GIVE A LITTLE LOVE"—Levert—Atlantic—(Co-writer M. Gordon—Trycep, BMI/Willesden, BMI)

**6. ERIC FOSTER WHITE**

"I CAN'T WAIT ANOTHER MINUTE"—Hi-Five—Jive—(Zomba, ASCAP/4MW, ASCAP)  
 "MY NAME IS NOT SUSAN"—Whitney Houston—Arista—(Zomba, ASCAP/4MW, ASCAP)  
 "JUST ANOTHER GIRLFRIEND"—Hi-Five—Jive—(Zomba, ASCAP/4MW, ASCAP)  
**7. DEVENTE SWING**  
 "STAY"—Jodeci—Uptown—(EMI April, ASCAP/DeSwing Mob, ASCAP)  
 "FOREVER MY LADY"—Jodeci—Uptown—(Co-writer Al B. Sure!—EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Al B. Sure!, ASCAP)  
 "HAD ENUF?"—Al B. Sure!—Warner Bros.—(Co-writers Al B. Sure!, C. Rock, K. Dean—Al B. Sure!, ASCAP/DeSwing Mob, ASCA-P/EMI, ASCAP/Across 110th Street, ASCAP/Getaloadoffatso, BMI)  
 "GOTTA LOVE"—Jodeci—Uptown—(Co-writer K-CI—EMI April, ASCAP/Across 110th St., ASCAP/DeSwing Mob, ASCAP/LBN, ASCAP)

**8. TEDDY RILEY**

"IS IT GOOD TO YOU"—Heavy D. & The Boyz—Uptown—(Co-writer Heavy D.—Colgems-EMI, ASCAP/Zomba, ASCAP/Donril, ASCAP)  
 "DO ME RIGHT"—Guy—MCA—(Co-writers D. Way, Heavy D.—Donril, ASCAP/Zomba, ASCAP/Ten Ways to Sundown, ASCA-P/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)  
 "LET'S STAY TOGETHER"—Guy—MCA—(Co-writer A. Hall—Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)  
 "REMEMBER THE TIME"—Michael Jackson—Epic—(Co-writers M. Jackson, B. Belle—Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B. Funk, ASCAP)  
 "I LIKE THE WAY (THE KISSING GAME)"—Hi-Five—Jive—(Co-writers B. Belle, D. Way—Zomba, ASCAP/WB, ASCAP/B. Funk, ASCAP)  
 "LET'S CHILL"—Guy—Uptown—(Co-writers B. Belle, K. Sweat—Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B. Funk, ASCAP)  
 "D-O-G ME OUT"—Guy—MCA—(Co-writers A. Hall, D. Hall, D. Way—Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways to Sundown, ASCAP/MCA, ASCAP)  
 "ALL ABOUT YOU"—Pretty In Pink—Motown—(Co-writers T. Lucas, G. Griffin—Virgin Songs, BMI/G.R., BMI/Zomba, ASCAP)  
 "WHY ME BABY?"—Keith Sweat—Elektra—(Co-writers J. Todd, K. Sweat—Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)

**9. L.A. REID**

"MIRACLE"—Whitney Houston—Arista—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)

"RIGHT DOWN TO IT"—Damian Dame—LaFace—(Co-writers Babyface, D. Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)  
 "EXCLUSIVITY"—Damian Dame—LaFace—(Co-writers Babyface, Damian—Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP)  
 "BACKYARD"—Pebbles (With Salt-N-Pepa)—MCA—(Co-writers Babyface, Salt—Kear, BMI/Sony Epic/Solar, BMI/Bed of Nails, ASCAP)  
 "STONE COLD GENTLEMAN"—Ralph Tresvant—MCA—(Co-writers D. Simmons, K. Roberson, R. Tresvant—Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)  
 "YOU SAID, YOU SAID"—Jermaine Jackson—LaFace—(Co-writers Babyface, D. Simmons, J. Jackson—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/Black Stallion, ASCAP/EMI April, ASCAP)  
 "LOVE MAKES THINGS HAPPEN"—Pebbles—MCA—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)  
 "WORD TO THE BADD!"—Jermaine Jackson—LaFace—(Co-writers Babyface, D. Simmons, J. Jackson, L. Lopes—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI/EMI Blackwood, BMI/Black Stallion, ASCAP/Pebbitone, ASCAP)

**10. PAUL LAURENCE**

"MAIN COURSE"—Freddie Jackson—Capitol—(MCA, ASCAP/Bush Burnin', ASCAP)  
 "CAN'T WAIT TO GET YOU HOME"—Eric Gable—Orpheus—(MCA, ASCAP/Bush Burnin', ASCAP)

**The Top Country Songwriters Of The Year**

This is a recap of the top country songwriters during the eligibility period of March 23, 1991, to March 14, 1992. The list was compiled according to chart position and the number of weeks each song spent on the Hot Country Singles & Tracks chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is **SONGWRITER**, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

**1. ALAN JACKSON**

"I'D LOVE YOU ALL OVER AGAIN"—Alan Jackson—Arista—(Mattie Ruth, ASCAP/Seventh Son, ASCAP)  
 "SOMEDAY"—Alan Jackson—Arista—(Co-writer J. McBride—Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP)  
 "FOREVER TOGETHER"—Randy Travis—Warner Bros.—(Co-writer R. Travis—Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)  
 "DON'T ROCK THE JUKEBOX"—Alan Jackson—Arista—(Co-writers R. Murrah, K. Stegall—Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI)  
 "BETTER CLASS OF LOSERS"—Randy Travis—Warner Bros.—(Co-writer R. Travis—Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)  
 "DALLAS"—Alan Jackson—Arista—(Co-writer K. Stegall—



Travis Tritt

Alan Jackson

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

**2. PAT ALGER**

"TRUE LOVE"—Don Williams—RCA—(Bait and Beer, ASCAP/Forerunner, ASCAP)  
 "THE THUNDER ROLLS"—Garth Brooks—Liberty—(Co-writer G. Brooks—Bait and Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP)  
 "SMALL TOWN SATURDAY NIGHT"—Hal Ketchum—Curb—(Co-writer H. DeVito—Bait and Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP)  
 "LIKE WE NEVER HAD A BROKEN HEART"—Trisha Yearwood—MCA—(Co-writer G. Brooks—Major Bob, ASCAP/Mid-Summer, ASCAP/Bait and Beer, ASCAP/Forerunner, ASCAP)  
 "WHAT SHE'S DOING NOW"—Garth Brooks—Liberty—(Co-writer G. Brooks—Bait and Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)  
 "CALLOUSED HANDS"—Mark Collie—MCA—(Co-writer G. Levine—Bait and Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)  
 "A FEW GOOD THINGS REMAIN"—Kathy Mattea—Mercury—(Co-writer J. Vezner—Shedhouse, ASCAP/Bait and Beer, BMI/Sony Epic/Solar, BMI)

*(Continued on page M-12)*

**Year In Review: Movies, Foreign Deals And Acquisitions Boosted Country's Slice Of Publishing Pie**

BY EDWARD MORRIS

**N**ASHVILLE—These are good days economically for country music publishers. Most report substantial growth in income during the past year over the year before. Because record sales are higher than they've ever been, publishers have noted a corresponding rise in mechanical income.

With more record labels setting up country divisions, there are more artists and producers asking for more songs. Some publishers contacted in this survey say that a wider variety of songs is acceptable now than in the new-traditionalist phase of a few years back. Foreign income is rising rapidly for some publishing houses, and country songs are earning more spots in movies and commercials. Big publishers continue to buy smaller ones, but, as several observers noted, there aren't many large independent catalogs left to buy.

Production deals, through which publishers develop writers as artists and then shop them to record labels, are becoming commonplace.

Celia Froehlig, VP/GM for EMI Music's southern region, reports that income was up from the year before, although she's not certain by how much: "I think [the jump] was due primarily to having mul-



Henry Hurt, BMG Vice President and General Manager

iple songs on gold and platinum albums. So it's due primarily to an increase in mechanical income."

EMI, which recently bought the Filmtrax catalog, has also had substantial growth in commercial, TV and movie uses, Froehlig says, adding that these areas are continuing to expand. The Filmtrax collection includes the Al Gallico catalogs and such country standards as "Stand By Your Man," "Lovesick Blues" and "Almost Persuaded." There are currently 30 EMI country staff writers, a "slight" increase over last year.

In Froehlig's view, the good health of country music is making the market a bit more open to "some great artists and great songs that were maybe a little left of center before."

For BMG Music, country income in 1991 escalated by 40 percent over the 1990 level, according to VP/GM Henry Hurt. Income from new acquisitions and the astonishing success of writer Hugh Prestwood's copyrights figured largely in the jump. BMG's buys included the Southwing collection, with such hits as "Homecoming '63," "It Ain't Cool To Be Crazy About You," "Miami, My Amy" and "Ocean Front Property." BMG also bought all the Kris Kristofferson songs owned by Buckhorn Music (but not Buckhorn, itself). Among the hits here are "For The Good Times" and "If You Don't Like Hank Williams." The publisher also picked up all of Gene Pistilli's catalog and signed him as a staff writer.

Through its co-venture with producers Jim and David Malloy, BMG will benefit from the upcoming Karen Brooks/Randy Sharp album on Mercury, which David Malloy produced.

BMG currently has 15 staff writers, which, Hurt says, "is pretty much where we'd like to keep it." They are served by three songpluggers. Heavy hitters on the writing roster include Hugh Prestwood, Layng Martine, Larry Cordle and Jimmy Griffith (a member of the Remingtons). BMG had parts of both ASCAP's and BMI's most performed songs for last year.

"Our overall income is up 20 percent, our mechanicals are up 30 percent, and our sync *(Continued on M-12)*



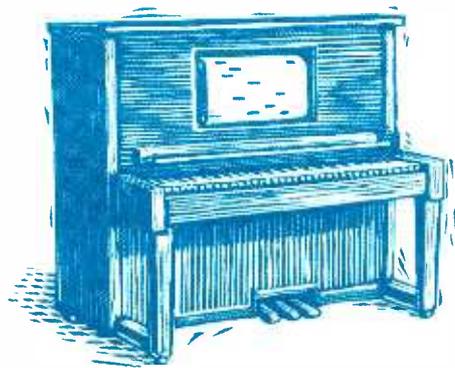


Big enough to matter  
Still small enough to care

## RECENT SUCCESSES

- #1 U.S.**  
Hard Rock Bottom Of Your Heart  
Randy Travis  
(1991 BMI Most Performed  
Country Song Of The Year )  
The Phuncky Feel One  
Cypress Hill  
Change  
Lisa Stansfield
- #1 U.K.**  
Stay  
Shakespear's Sister
- #1 Australia**  
Eurythmics Greatest Hits  
Eurythmics
- #1 France**  
Une Femme Avec Une Femme  
Mecano
- #1 Canada**  
Life Is A Highway  
Tom Cochrane  
(winner of four Juno Awards Including  
Songwriter of the Year)
- #1 Brazil**  
Pedras Que Cantam  
Fagner
- #1 Italy**  
Ci Vuole Un Fisico Bestiale  
Luca Carboni
- #1 The Netherlands**  
Gypsy Woman  
Crystal Waters
- #1 Spain**  
The Bee Gees Story  
The Bee Gees
- #1 Sweden**  
Justified and Ancient  
The KLF
- #1 Mexico**  
Querida  
Juan Gabriel
- #1 Germany**  
Bacardi Feeling  
Kate Yanai
- #1 Argentina**  
Trampa Trampa  
Sebastian
- #1 Belgium**  
A La Folie  
Seydinah
- #1 Greece**  
(Everything I Do) I Do It For You  
Bryan Adams
- #1 Denmark**  
No Love At All  
Hanne Boel
- #1 Hong Kong**  
Any Dream Will Do  
Jason Donovan

**S**INCE EARLY IN THIS CENTURY, NMPA HAS BEEN A



THE PIANO ROLL JOINED



PUBLIC, NMPA WAS THERE TO REPRESENT T

IN 1927, NMPA FORMED THE HARRY FOX AGENCY TO LICEN

HELPING THE MUSIC PUBLISHING INDUSTRY TO FLOURISH

78's, AND LATER



LP RECORDS AND TAPES, I

RIGHTS OF ITS

CONSTITUENTS.

UNPRECEDENTED CHALLENGES, NMPA CONTINUES TO

ECONOMIC GROWTH AND ENCOURAGE THE ART OF MUSIC

CHAMPIONED THE PROTECTION OF AMERICAN MUSIC COI

HOME RECORDING ACT.



WITH THE GLOBALIZ

SUPPORT FOR STRONGER

COPYRIGHT PROTECT

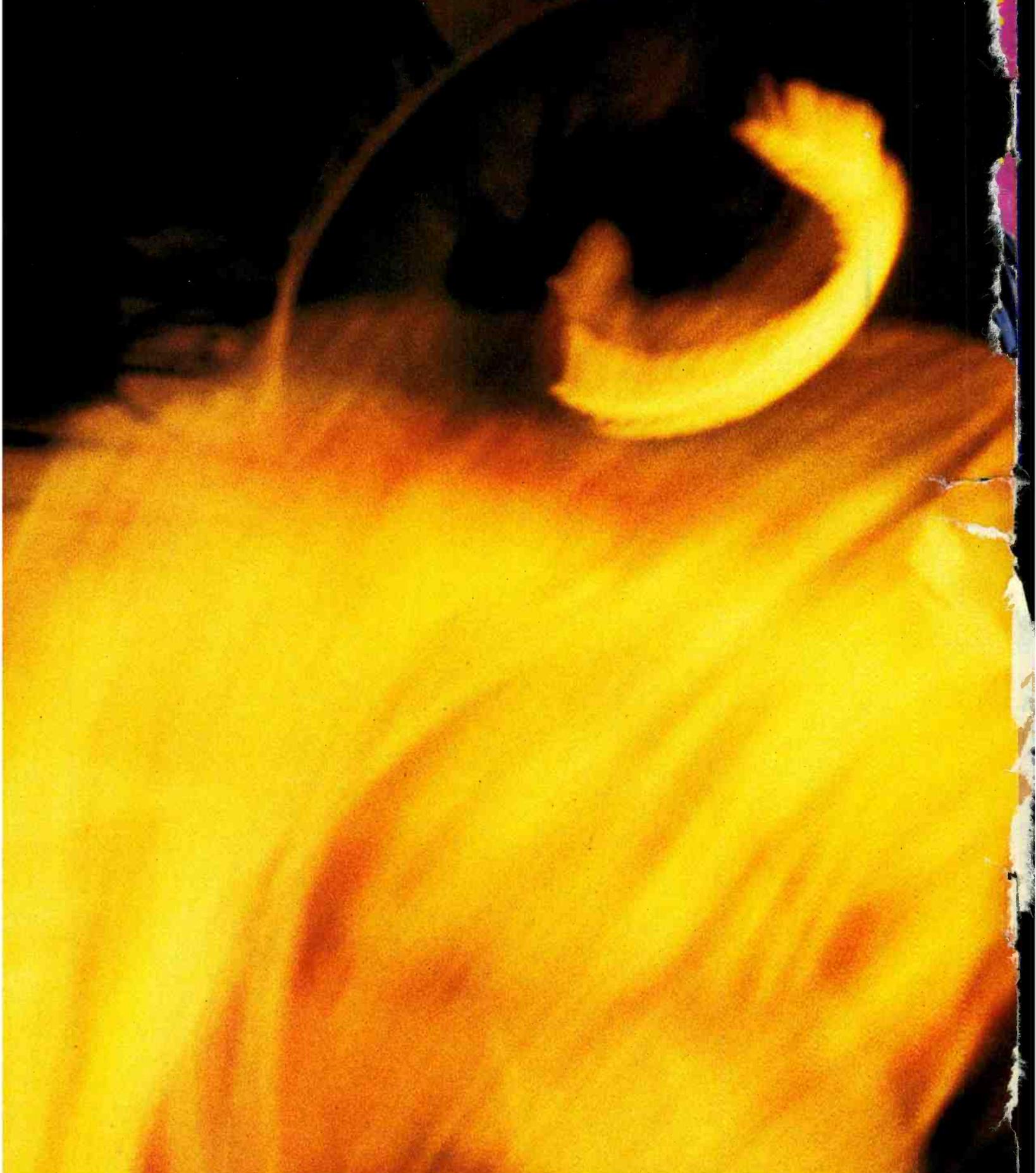


PREMIO  
L 1992  
NUESTRO

*A la Música Latina*

Jueves 14 de mayo de 1992

A CELEBRATION OF PEOPLE AND MUSIC.



## POP / BALADA

(Pop / Ballad)

### ALBUM DEL AÑO / ALBUM OF THE YEAR

ANA GABRIEL, *En Vivo*  
DANIELA ROMO, *Amada Más Que Nunca*  
PANDORA, *Con Amor Eterno*  
RICARDO MONTANER, *En El Último Lugar del Mundo*  
JUAN GABRIEL, *En El Palacio de Bellas Artes*

### ARTISTA MASCULINO DEL AÑO / MALE ARTIST OF THE YEAR

RICARDO MONTANER  
JUAN GABRIEL  
RAUL DI BLASIO  
LUIS MIGUEL

### ARTISTA FEMENINA DEL AÑO / FEMALE ARTIST OF THE YEAR

ANA GABRIEL  
DANIELA ROMO  
GLORIA TREVI  
VIKKI CARR

### GRUPO DEL AÑO / GROUP OF THE YEAR

PANDORA  
LOS BUKIS  
AZUCAR MORENO  
GIPSY KINGS

### REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

MAGNETO  
RICKY MARTIN  
H2-O  
SIMONE

### CANCION DEL AÑO / SONG OF THE YEAR

*TODO TODO TODO*  
*Intérprete/Artist: Daniela Romo*  
*Compositor/Composer: Jorsaci*  
*Productor/Producer: Bebu Silveira / K.C. Porter*

*COSAS DEL AMOR*  
*Intérprete/Artist: Vikki Carr & Ana Gabriel*  
*Compositor/Composer: Roberto Livi/Rudy Pérez*  
*Productor/Producer: Roberto Livi/Carlos Dattoli*

*MI DESEO*  
*Intérprete/Artist: Los Bukis*  
*Compositor/Composer: Marco Antonio Solís*  
*Productor/Producer: Marco Antonio Solís*

### AMOR MIO, ¿QUE ME HAS HECHO?

*Intérprete/Artist: Camilo Sesto*  
*Compositor/Composer: Camilo Blanes*  
*Productor/Producer: Camilo Blanes/Augusto Cesar*

### DEJAME LLORAR

*Intérprete/Artist: Ricardo Montaner*  
*Compositor/Composer: Ricardo Montaner*  
*Productor/Producer: Oscar Gómez*

## TROPICAL / SALSA

(Tropical / Salsa)

### ALBUM DEL AÑO / ALBUM OF THE YEAR

JUAN LUIS GUERRA Y 4.40, *Bachata Rosa*  
JERRY RIVERA, *Abriendo Puertas*  
BANDA BLANCA, *Fiesta Tropical*  
EDDIE SANTIAGO, *Soy El Mismo*  
LUIS ENRIQUE, *Luces del Alma*

### SOLISTA DEL AÑO / SOLO ARTIST OF THE YEAR

JERRY RIVERA  
EDDIE SANTIAGO  
LUIS ENRIQUE  
NINO SEGARRA

### GRUPO DEL AÑO / GROUP OF THE YEAR

JUAN LUIS GUERRA Y 4.40  
BANDA BLANCA  
GRUPO NICHE  
ORQUESTA DE LA LUZ

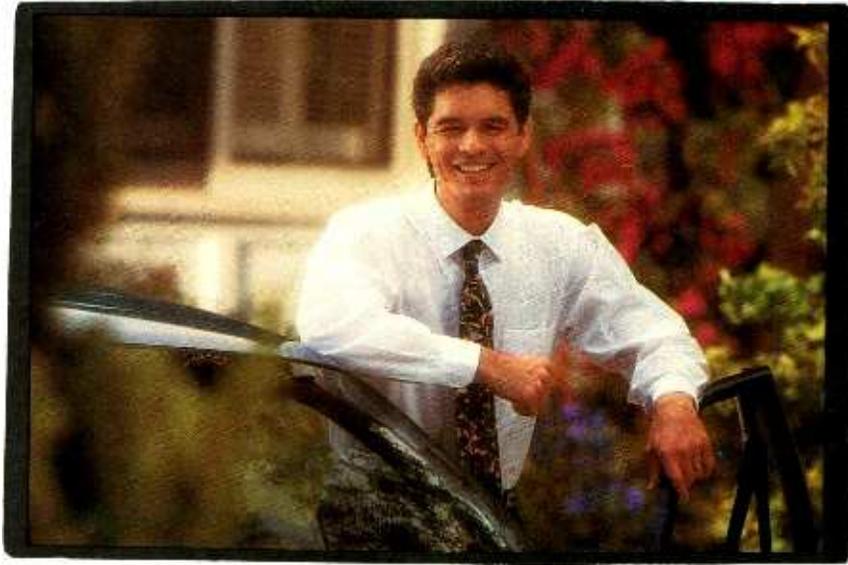
### REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

VICTOR VICTOR  
XAVIER  
ALEX D'CASTRO  
ANTHONY CRUZ

### CANCION DEL AÑO / SONG OF THE YEAR

*FRIO FRIO*  
*Intérprete/Artist: Juan Luis Guerra y 4.40*  
*Compositor/Composer: Juan Luis Guerra*  
*Productor/Producer: Juan Luis Guerra,*

*FIESTA*  
*Intérprete/Artist: Banda Blanca*  
*Compositor/Composer: Juan Pilo Tejeda*  
*Productor/Producer: Banda Blanca*



*Como decía mi Papá...  
el que a buen árbol  
se arrima, buena  
sombra le cobija.*

*Es más que conexiones  
claras y rápidas...*

*Es darle prioridad  
al cliente. Escucharlo  
en su idioma. Tratarlo  
con respeto.*

*Es anticipar sus  
necesidades y ayudarlo  
a obtener el mayor  
provecho de nuestra  
experiencia en  
larga distancia.*

*Servicio AT&T.  
Otro beneficio a su favor.  
1 800 235-0900.*

© AT&T, 1992.

 **AT&T**  
La mejor decisión.



*Simone*

**LA SOMBRA** • En marzo, este grupo tejano, radicado en Chicago, se convirtió en lo que se cree ser el primer conjunto musical hispano que haya aparecido en "SoundScan", un sistema computarizado que observa las ventas de los minoristas americanos. Este año "La Sombra" ha obtenido su primera nominación para el "Premio Lo Nuestro".

**JUAN VALENTIN** • Esta estrella mexicana de la canción vuelve nominada al "Premio Lo Nuestro". Juan Valentín lleva grabado más de 25 álbumes en su carrera.

**TECNOBANDA** • "Techno-tambora" pudiera ser muy bien la mejor manera de describir el éxito sorprendente que tuvo el debut de Tecnobanda, un dúo de estudio, radicado en Los Angeles, formado por el productor mexicano "pop" Rubén Polanco y el veterano vocalista mariachi Juan Angel Salinas.



*Orquesta de La Luz*



*Juan Luis Guerra y 4.40*



*Azúcar Moreno*

## RAP

**EL GENERAL** • El General es el "rapper" panameño que en 1991 le prendió fuego al mundo hispano y no hispano con su hipnótico número de "dancehall" titulado "Pu Tun Tun". Su álbum "Muévelo" estuvo en los primeros lugares entre los de la categoría Tropical/Salsa de Billboard.

**FRANSHESKA** • Francheska, de sólo 18 años, se ha convertido en una de las más conocidas intérpretes de esa combinación de merengue y "rap" a la que llamamos "meren-rap". En 1991, su número "Menéalo", del álbum del mismo título, tuvo una amplia difusión por radio y también fue todo un éxito en presentaciones personales.

**LISA M** • Lisa M. se dió a conocer ampliamente cuando cantó "Pu Tun Tun", un meren-rap en respuesta al "Pu Tun Tun" de El General. Su versión recombinada de "Everybody Dancing Now" tuvo buena audiencia en varias radioemisoras de los Estados Unidos.

**VICO C** • Probablemente sea el primer artista de grabaciones en Puerto Rico que haya combinado el "reggae" con el "rap" hispano. Vico C. ayudó al lanzamiento de las carreras artísticas de Francheska y de Lisa M. Su presente álbum, "Hispanic Soul", ha estado en la lista de los 20 éxitos más populares, en la categoría Tropical/Salsa, desde comienzos de este año.



*Bronco*



*Magneto*



*Los Caminantes*



*Franco De Vita*



*Los Bukis*



*Alex D'Castro*

# JORGE AGUILERA & ASSC.

La compañía Productora de eventos Internacionales  
más importantes del país, presenta a la industria del disco  
de los Estados Unidos, Puerto Rico y Mexico...



**muy pronto contigo!**

"CHICAGO RECORDS" felicita a todos los nominados a los  
premios Billboard "Lo Nuestro A La Música Latina" y también  
a todas las compañías participantes en este fastuoso evento.

---

## CHICAGO RECORDS

Main Office  
3301 North Pulaski Ave.  
Chicago, IL 60641  
Phone: (312) 725-4949  
Fax: (312) 725-4963

---

## CHICAGO RECORDS

Los Angeles  
14449 Victory Blvd.  
Van Nuys, CA 91401  
Phone: (818) 997-1600  
Fax: (818) 997-0023

## REGIONAL MEXICANA

**RAMON AYALA** • Uno de los constantes nominados para los "Premios Lo Nuestro", Ayala, fundador del legendario conjunto norteño Los Bravos del Norte, se ha ganado la fervorosa aclamación del mundo de la música hispana como talentoso acordeonista y vocalista. En sus 22 años de historia, Los Bravos han lanzado casi tres docenas de éxitos, incluyendo "Besos y Caricias", "Dámelo" y "Chito Cano".

**ROCIO BANQUELLS** • Destacada actriz mexicana, Rocío Banquells hace este año su primera aparición en el "Premio Lo Nuestro" con "Mi Viejo", un emocionante álbum de rancheras dedicado a la memoria de su padre, el actor Don Rafael Banquells.

**BRONCO** • Este grupo mexicano, favorito por muchos años en el ámbito norteño, ha alcanzado este año una meta poco común, al colocar tres sencillos simultáneamente en la encuesta "Hot Latin Tracks" de Billboard. Uno de ellos, "Déjame Amarte Otra Vez", está nominado para la Canción del Año.

**LOS CAMINANTES** • Este quinteto mexicano, radicado en Los Angeles, triunfó por todo lo alto hace 10 años con la balada "Supe Perder". Desde entonces, jamás han dado marcha atrás. Este es el tercer año consecutivo que este grupo, de tremendos éxitos en ventas, ha sido nominado en la categoría de la Canción del Año.

**ESMERALDA** • Antaño conocida como Capulina, era una de las integrantes del dúo de vocalistas Viruta y Capulina, triunfador en el ámbito de la música para niños. Esmeralda Jaime es ahora una naciente estrella tejana, que hizo un lindo lanzamiento con "Tu Muñeca", en San Antonio, su ciudad natal.

**VICENTE FERNANDEZ** • Tres veces ganador del "Premio Lo Nuestro" como Artista Masculino del Año, el mexicano Vicente Fernández sigue siendo un intérprete sin paralelo de la canción ranchera. Fernández y Ayala están nominados conjuntamente para el Album del Año.

**ANA GABRIEL** • Su álbum "Mi México" está nominado para Album del Año. Representa el primer ensayo de Ana Gabriel en la grabación de un álbum enraizado en la música mexicana tradicional. Lanzado en el verano de 1991, todavía sigue siendo un "best seller".



*Victor Victor*



*Anna Román*



*Eddie Santiago*



*Vikki Carr*



*Gloria Trevi*

**EL GRUPO MOJADO** • Este conjunto de ocho hombres, de la ciudad mexicana norteña de Matamoros, en Tamaulipas, se ganó un lugar en la lista de los "Top 40", a principios de este año 1992, con "Tonta". El álbum que los lanzó al éxito se titula "Tonta Como Tantas Veces".

**LA MAFIA** • Este grupo tejano, de inmensa popularidad, ya no puede ser más candente de lo que es. El espectáculo que presentó en Houston en febrero con los Texas Tornados, atrajo a 56,000 personas. En abril, el número "Estás Tocando Fuego" de este sexteto se convirtió en uno de los pocos discos tejanos sencillos que han llegado a situarse entre los 10 más populares en la gráfica de los "Hot Latin Tracks" de la revista Billboard.

**MAZZ** • José López y Mazz están clasificados musicalmente como tejanos, pero este grupo de alto voltaje, de Brownsville, Texas, lo mismo toca un mariachi que un número "country" sin hacerse de rogar. Este grupo, por segundo año consecutivo en el "Premio Lo Nuestro", se ha hecho acreedor a nominaciones por partida doble.

**ROBERTO PULIDO** • Por espacio de casi 20 años, Roberto "El Primo" Pulido, nacido en Texas, ha estado combinando ritmos Mexicanos, Tex-Mex y "country western" en un cóctel musical. A esta combinación le llamaron inicialmente "rancheras bebedoras de cervezas" ("beer-drinking rancheras"). "Dame Amor", "Un Rosal" y "La Ronera" figuran entre sus éxitos más famosos.

**ANNA ROMAN** • Surgida en Uvalde, Texas, esta esbelta sirena firmó un contrato para grabar cuando todavía estaba en la secundaria. Actualmente está cosechando éxitos con su grabación sencilla "Dime".

**LINDA RONSTADT** • Tras un intervalo de cuatro años, Linda Ronstadt, la viajera musical, volvió a grabar otro álbum de mariachis en 1991. Se titula "Más Canciones" y sigue manteniéndose cerca del tope en la gráfica de Álbumes de Música Regional Mexicana de la revista Billboard.

**SELENA** • Selena Quintanilla, de 21 años de edad, vive en Corpus Christi, Texas, y ha sido por bastante tiempo una vibrante intérprete de la música tejana, que ahora quiere ganarse un sitio en el terreno de la música "pop", tanto hispana como no hispana.



# **APODACA PROMOTIONS, INC.**

*Presenta A Su Grupo Exclusivo*



## **BRONCO AGRADECE A SU PUBLICO POR TANTAS SATISFACCIONES**

AQUI LES VEMOS RECIBIENDO EL SIMBOLO DE MONTERREY, EL PREMIO "CERRO DE LA SILLA" DE MANOS DEL COMPOSITOR E INTERPRETE JUAN GABRIEL, LOS ACOMPAÑA EL GOBERNADOR DEL ESTADO DE NUEVO LEON, LIC. SOCRATES RIZZO GARCIA.

**"BRONCO" NOMINADO AL PREMIO "LO NUESTRO A LA MUSICA LATINA" EN LA CATEGORIA REGIONAL-MEXICANA**

- GRUPO DEL AÑO
- ALBUM DEL AÑO POR "BRONCO AMIGO"
- DOBLE NOMINACION EN CANCION DEL AÑO "SI TE VUELVES A ENAMORAR" Y "DEJAME AMARTE OTRA VEZ"

**BRONCO ES...**

**BRONCO**

**CAMILO SESTO** • Tras una larga ausencia, el célebre "crooner" español ha vuelto a la escena musical hispana con su sencillo No. 1, "Amor Mío, ¿Qué Me Has Hecho?", nominado para la Mejor Canción del Año.

**SIMONE** • Una superestrella en su Brasil natal, Simone entró en la escena hispana con el álbum que lleva su nombre, que incluye "Procuró Olvidarte", un éxito que conquistó un puesto en la lista de los 40 Más Populares de la Música Latina.

**GLORIA TREVI** • Famosa por sus conciertos, tan cautivadores como impredecibles, que nada tienen que envidiar a los de otras figuras internacionales del "rock", esta cantante "pop-rocker" mexicana ha superado con éxito la imagen tradicional de las vocalistas hispanas como puras baladistas sentimentales.

## TROPICAL/SALSA

**BANDA BLANCA** • Este grupo hondureño, con sus 12 integrantes, cuyo éxito "Sopa de Caracol" fue el primer disco sencillo de categoría tropical en coronar los "Hot Latin Tracks" de *Billboard*, ha demostrado que la punta no fue sólo una moda pasajera. Banda Blanca tiene tres nominaciones para el "Premio Lo Nuestro" de este año.

**ANTHONY CRUZ** • Antes vocalista en compañía de Mario Ortiz, Anthony Cruz, nacido en New Jersey, lanzó su primer álbum en 1991, y terminó convirtiéndose en uno de los protagonistas de discos de salsa con mayor venta en Puerto Rico.

**ALEX D'CASTRO** • Tras ganar experiencia como "frontman" para gigantes de la talla de Raphy Leavitt, Ismael Miranda y Gilberto Santa Rosa, este vocalista puertorriqueño se decidió a iniciar su carrera como solista en 1991, con un álbum al que, muy apropiadamente, le dió el título de "Sólo".

**LUIS ENRIQUE** • Ganador en 1990 de tres "Premios Lo Nuestro", este "Príncipe de la Salsa", de Nicaragua, no cesa de crear álbumes que son "best-sellers", a la vez que expande las dimensiones musicales de ese contagioso y pimentoso ritmo afro-caribeño al que generalmente llamamos salsa.

**GRUPO NICHE** • Favoritos en su patria, estos colombianos entraron por la puerta grande en el mercado hispano de los Estados Unidos en 1991 con su "hit" radial "Una Aventura", incluido en su popular álbum "Cielo De Tambores".

*Nino Segarra*



*Emmanuel*



*Gipsy Kings*



*Anthony Cruz*



*Pandora*



*Xavier*

**JUAN LUIS GUERRA Y 4.40** • Ganadores de dos "Premios Lo Nuestro" en 1991, Juan Luis Guerra y 4.40 han logrado una proyección internacional hasta ahora sin precedentes en el mercado hispano, llevando los acompasados ritmos de la República Dominicana a cumbres altísimas de popularidad. Inclusivamente, este grupo cosechó un Premio Grammy en este año 1992.

**ORQUESTA DE LA LUZ** • Nora, la carismática vocalista principal de la Orquesta de La Luz, marcha al frente de un conjunto japonés de salsa, cuya nominación para el "Premio Lo Nuestro", por segundo año consecutivo, es buena prueba de que el triunfo de esta orquesta no es sólo obra de suerte.

**JERRY RIVERA** • Nominado en 1991 como el Nuevo Artista del Año para el "Premio Lo Nuestro", este magnífico vocalista juvenil de Puerto Rico está muy cerca del tope de la gráfica de álbumes de la revista *Billboard*, con su primer álbum, "Abriendo Puertas".

**EDDIE SANTIAGO** • Puertorriqueño, Eddie Santiago estuvo a fines de la pasada década en la cresta de la ola de la "salsa sensual", que lo impulsó al estrellato no sólo en Puerto Rico, sino también en los Estados Unidos, y sigue ocupando los primeros puestos en las tablas de popularidad con su éxito de 1991 "Soy El Mismo".

**NINO SEGARRA** • Otra de las grandes figuras que año tras año reciben nominaciones para el "Premio Lo Nuestro", Nino Segarra ha vuelto a triunfar con su álbum de "salsa fuerte", lanzado en 1991, "Entre la Espada y la Pared". El número del mismo título, el pasado enero, fue seleccionado en la encuesta para figurar entre los "Hot Latin Tracks".

**VICTOR VICTOR** • Compositor muy solicitado, ha trabajado con un nutrido grupo de los mejores creadores hispanos, como Luis Enrique y Mijares, entre ellos. Nacido en la República Dominicana, Víctor Víctor ha dado pruebas de ser también un brillante solista, como lo evidencian sus éxitos de bachata en sencillos como "Mesita de Noche" y "Ando Buscando Un Amor".

**XAVIER** • Personaje inconfundible con sus largos rizos y su personalidad eléctrica, Xavier Serbiá representa la antítesis del "salsero controlado". Este antiguo vocalista de Menudo ofrece una salsa que enloquece a las multitudes, y que hizo que su debut con "Seré" llegara a los peldaños superiores en la encuesta de *Billboard* para la categoría Tropical/Salsa.

*What do these artists have in common?*

**RAUL DI BLASIO**

**JOSE JOSE**

**ROCIO DURCAL**

**EL GENERAL**

**JUAN GABRIEL**

**ISABEL PANTOJA**

**MECANO**

**CAMILO SESTO**

**WILKINS**

**JUAN LUIS GUERRA**

**EROS RAMAZZOTTI**

**GLORIA TREVI**

**JOAN MANUEL SERRAT**

**VICO C.**

**HERMANOS ROSARIO**

**ALEJANDRO LERNER**

**JOSE AUGUSTO**

**TOÑO ROSARIO**

**MIGUEL MATEOS**

**FRANSHESKA**

**MARISELA**

**GUADALUPE PINEDA**

**LOS DIABLOS**

**BREWLEY MC**

**MAYRA & CELINES**

*- They are all part of the **BMG** family*

**INTERNATIONAL**  
U.S. LATIN



# Los Nominados

Quizás parezca poco original comparar la vasta diversidad de la música latina con la miríada de colores del arco iris. Pero no hay duda de que los nominados de esta noche cubren un amplio espectro de ritmos y melodías que trascienden las categorías de los premios: Pop/Balada, Tropical/Salsa, Música Regional Mexicana, y Rap.

¿Quieren algunos ejemplos? ¿Qué les parece el exuberante estilo baladista-"pop" de Daniela Romo? ¿O el frenesí del compás de punta, en estilo calipso, de Banda Blanca? ¿O tal vez la cumbia sincopada y contagiosa, con repuntes de alta tecnología, de La Mafia?

Para ayudarlos a familiarizarse mejor con algunos de los mejores representantes de la música latina, aquí les tenemos unas minicápsulas que identifican a los nominados al "Premio Lo Nuestro", cuyo talento musical los sitúa entre los mejores, ya sea que hablemos de bachata, de rap o de tambora.

## POP/BALADA

**AZUCAR MORENO** • Encarna y Antonia Salazar aparecieron de súbito, explosivamente en 1990 debutando con su álbum tecno-flamenco, "Bandido". Y este dúo de hermanas españolas siguió con éxito la misma vía en 1991, con una creación aún más lograda: "Mambo," número incluido en el álbum del mismo título, que se situó entre los Diez Más Populares.

**LOS BUKIS** • Año tras año, el supergrupo mexicano Los Bukis, dirigido por el emotivo cantautor Marco Antonio Solís, lanza álbumes de éxitos, uno tras otro. "Mi Deseo", la creación de esta banda nominada para la Canción del Año en 1991, se mantuvo cuatro semanas en el No. 1 en la tabla de los "Hot Latin Tracks" de Billboard.

**RAUL DI BLASIO** • Igual que el pasado año, este apasionado pianista argentino es el único instrumentalista nominado para uno de los "Premios Lo Nuestro". Su último álbum, "Barroco", favorito en la radio hispana, también ha estado triunfando en la radio no hispana.

**VIKKI CARR** • Ganadora en 1992 de uno de los Premios Grammy, esta veterana estilista de la canción, de raíces mexicanas, es la única nominada al "Premio Lo Nuestro" que ha conquistado puestos entre los "Top Ten" de los "Hot 100" de Billboard y en la encuesta "Hot Latin Tracks."

Daniela Romo



Luis Enrique

**ANA GABRIEL** • En 1991 unió fuerzas con Vikki Carr para grabar el clásico "Cosas del Amor", un inmediato triunfo. Este año, la superestrella mexicana está a la vanguardia de las nominaciones con seis de ellas, no sólo en la categoría de Pop/Balada, sino también en el género Regional Mexicano. Ana Gabriel, en 1991, conquistó tres "Premios Lo Nuestro".

**JUAN GABRIEL** • Ganador en 1991, en la ceremonia de premiación de "Lo Nuestro", del Lifetime Achievement Award (Premio Lo Nuestro a la Excelencia), Juan Gabriel (que no está emparentado con Ana) está actualmente en el proceso de grabar su primer álbum de estudio desde que en 1988 produjo "Debo Hacerlo".

**THE GIPSY KINGS** • Cuatro años después de poner en el mapamundi su música flamenca con sabor a "rock", el grupo francés de The Gipsy Kings continúa deleitando a una audiencia de multitudes, desde Bélgica hasta Brasil.



Juan Gabriel



Banda Show

**H2-O** • Uno de los principales cantantes en este quinteto de vocalistas juveniles de Puerto Rico, se llama Elvis, así es que debe de ser bueno. El debut de este grupo, de bien perfilada apariencia, fue con el álbum "pop" "Knock Out", y uno de sus números, "Si esto no es Amor", saltó enseguida a las gráficas de los 40 Más Populares.

**MAGNETO** • Este grupo de vocalistas, bien conocido en México, estuvo a punto de apoderarse de un primer lugar cuando su éxito sencillo, "Vuela Vuela", debutó en Estados Unidos. Este quinteto logró en marzo una segunda entrada con "Para Siempre", en la lista de los "Top Ten".

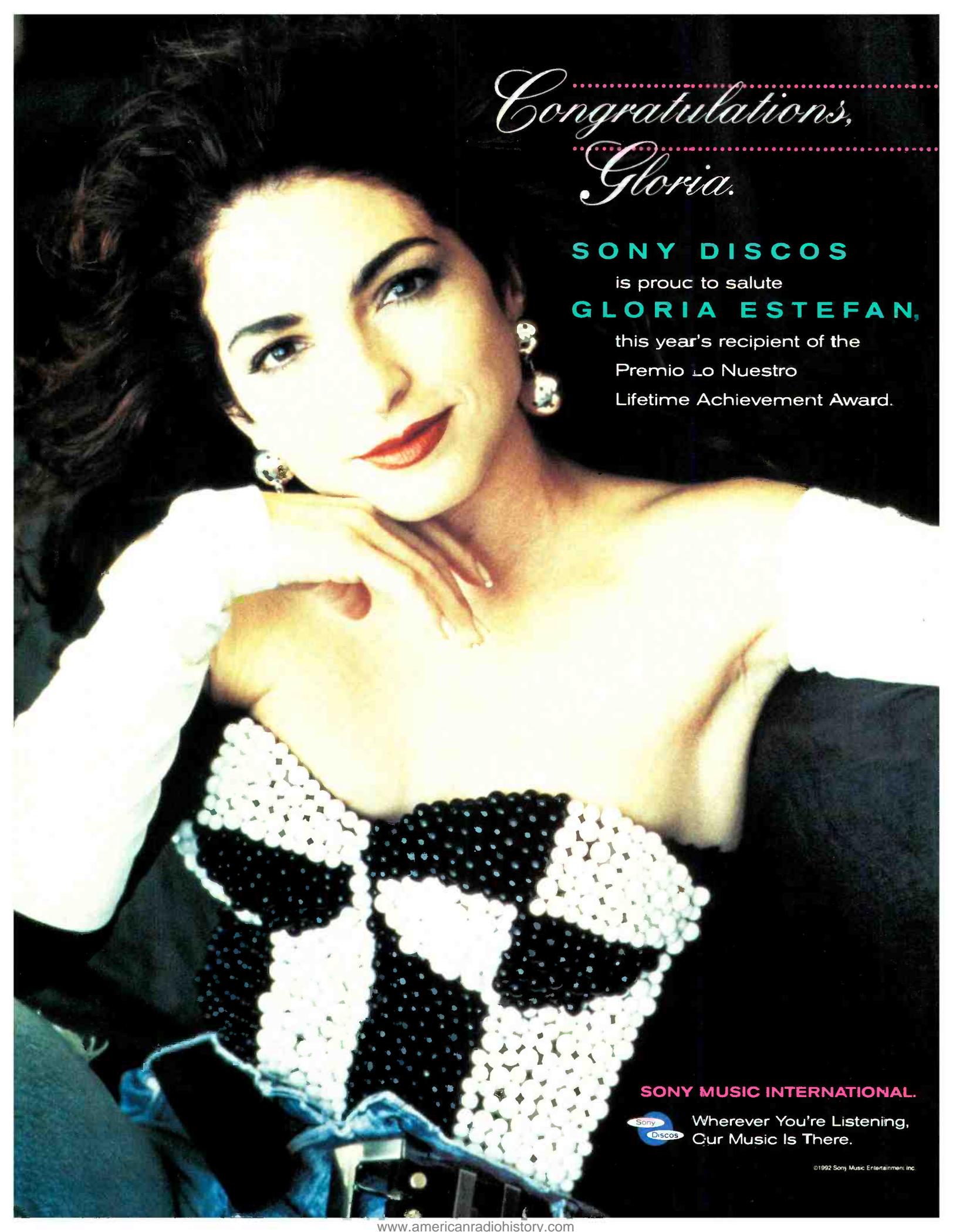
**RICKY MARTIN** • En 1990, Ricky Martin estaba en Nueva York, sopesando su futuro sin su antiguo grupo Menudo. Hoy, apenas dos años después, este ídolo puertorriqueño, con "Fuego Contra Fuego", está en la cresta de la encuesta de los "Hot Latin Tracks" de la revista Billboard. Martin está viviendo actualmente en México, donde también se ha convertido en un actor muy solicitado.

**LUIS MIGUEL** • Con sólo 21 años de edad, Luis Miguel es ya casi una leyenda viviente, ganador en 1991 del Premio Lo Nuestro al Mejor Artista Masculino. El último álbum de este "crooner" mexicano, "Romance", ha encabezado durante los últimos cinco meses la gráfica de los Mejores Álbumes Latinos de la revista Billboard.

**RICARDO MONTANER** • Nacido en Argentina y criado en Venezuela, este talentoso y siempre dinámico cantautor parece haber descubierto el secreto del movimiento perpetuo. Está atincherado en la lista de los primeros lugares, tanto de los sencillos como de los álbumes, alrededor del mundo. Dos de las cinco nominaciones de Montaner caen en la categoría de los Mejores Videos: "Será" y "Déjame Llorar".

**PANDORA** • Este trío femenino, favorito desde hace largo tiempo en México, irrumpió en el mercado hispano internacional en 1991. "Con Amor Eterno" fue el álbum que les abrió la puerta ancha, formado por 11 canciones, todas compuestas por Juan Gabriel.

**DANIELA ROMO** • Esta sensual y voluptuosa cantante y actriz mexicana se anotó un fabuloso éxito en 1990 con su álbum "Quiero Amanecer con Alguien" y, después de ese triunfo, vino "Amada Más Que Nunca", que le ha merecido tres nominaciones para el "Premio Lo Nuestro" en este año.



*Congratulations,  
Gloria.*

**SONY DISCOS**

is proud to salute

**GLORIA ESTEFAN,**

this year's recipient of the

Premio Lo Nuestro

Lifetime Achievement Award.

**SONY MUSIC INTERNATIONAL.**



Wherever You're Listening,  
Our Music Is There.

©1992 Sony Music Entertainment, Inc.

# Lo Nuestro

## ¿COMO SE GANAN LOS PREMIOS "LO NUESTRO"?

La selección de los galardonados con el Premio "Lo Nuestro" es un proceso que consta de dos fases: *a*) se escogen los nominados, basándose en los reportes semanales de difusión que generan la tabla de éxitos de discos sencillos "Hot Latin Tracks" de la revista Billboard, y *b*) las cifras bisemanales de ventas que se usan para compilar, por esa misma revista, la relación de los Mejores Álbumes Latinos.

En una segunda fase, los ganadores se seleccionan mediante una votación en la que participan los programadores de las radioemisoras, los mayoristas y los minoristas, que le reportan directamente a Billboard.

Los artistas, álbumes, canciones y videos nominados se escogen de acuerdo al número de puntos de difusión y de ventas que hayan acumulado, desde el 9 de marzo de 1991 hasta el 7 de marzo de 1992. Las nominaciones se clasifican en tres géneros musicales, que son los que se usan en la tabla de éxitos de los Mejores Álbumes Latinos de Billboard: Pop/Balada, Música Regional Mexicana, y Tropical/Salsa.

Para las nominaciones del Album del Año y de la Canción del Año, se toman en cuenta los totales de puntos acumulados por títulos. Este sistema permite que haya múltiple nominaciones de un mismo artista dentro de una misma categoría. Por ejemplo, Víctor Víctor figura dos veces en la Canción del Año, categoría Tropical/Salsa, porque sus composiciones "Mesita de Noche" y "Ando Buscando Un Amor" ganaron suficientes puntos para hacerlas elegibles a las nominaciones.

Hecha las nominaciones, se envían las boletas a las emisoras, los mayoristas y los minoristas que le reportan a Billboard. Estas boletas son luego tabuladas por la firma de contadores certificados de Deloitte & Touche.



*Vico C*



*Esmeralda*



*Ramón Ayala*



*La Sombra*

## HOW THE "LO NUESTRO" IS WON

The selection of the "Lo Nuestro" honorees is a two-step procedure: First, the nominees are chosen, based on (a) weekly airplay reports that comprise Billboard's Hot Latin Tracks singles chart and (b) bi-weekly sales figures that are used to compile the magazine's Top Latin Albums.

Second, the winners are determined by a ballot vote taken from radio station programmers, wholesalers, and retailers who report to Billboard.

The nominated artists, albums, songs, and videos are selected in accordance with the number of airplay and sales points accumulated from March 9, 1991 to March 7, 1992. The nominations are classified into three musical genres that comprise Billboard's Top Latin Albums chart: Pop/Ballad, Regional/Mexican, Tropical/Salsa.

For Album of the Year and Song of the Year nominations, accumulated point totals by titles are considered, thereby allowing multiple nomination entries from one artist in one particular category. For example, Víctor Víctor appears twice in the Song of the Year, Tropical/Salsa category because his compositions "Mesita de Noche" and "Ando Buscando un Amor" earned sufficient points to gain eligibility as "Lo Nuestro" nominees.

After the nominations are chosen, ballots are sent to Billboard's radio, wholesale, and retail reporters. The ballots are then tabulated and certified by the accounting firm Deloitte & Touche.

*cu gayer*

*uf nicht! Zeit. ist unendlich, nur große Freude*



*en, Spi-*

*himmliche*

*krigge*

*p. senza Cembalo*

# Gloria Estefan

## PREMIO A LA EXCELENCIA

La cobertura de prensa dedicada al proceso de retorno de Gloria Estefan al escenario el pasado año fue intensa, elaborada y casi asfixiante. Durante semanas, los reporteros de televisión, radio y prensa no hacían más que repetir sin cesar una pregunta perfectamente inútil: ¿Podría Gloria regresar después de la grave lesión que sufrió en la espalda en un accidente de tránsito el año anterior?

Estos sabihondos reporteros hubieran hecho mejor en preguntarse serenamente: ¿Cómo va a ser posible, para esta cantante cubana, que es todo un dinamo, no regresar?

Estamos seguros de una cosa: todo el que haya visto a Gloria, haya oído o leído acerca de ella durante sus seis años de éxitos previos al accidente, debía reconocer que había — y que hay — una condición que no cesa de correr por sus venas: determinación.

Considerando esto, su cautivadora presentación de regreso en marzo de 1991 en el Miami Arena no debió realmente sorprender a nadie. Sin embargo, lo que sí cautivó al público fue la clase con que se desplegó Gloria en ese escenario. La diminuta cantante pudo (con sobrada justificación) dejarse llevar por la ola de simpatía que el público, que abarrotaba el estadio, estaba dispuesto a hacerle sentir. Pero Gloria — gloriosamente — dió las gracias con cortesía en dos idiomas, a la enamorada muchedumbre, por las plegarias y el apoyo que recibió durante su recuperación. Y continuó con su espectáculo.

Tal y como siempre ha sido, desde que Gloria Fajardo (como se llamaba entonces) comenzó a cantar a fines de la década de los 70 con los Miami Latin Boys, dirigidos por Emilio Estefan, quien después se casará con ella. Los Miami Latin Boys se convirtieron en Miami Sound Machine, y pasaron a ser de un buen conjunto de música latina popular a un super grupo de renombre internacional, logrando éxitos internacionales como "Conga", "Rhythm Is Gonna Get You" y "1-2-3" que son ya clásicos.

En 1989, respaldada por The Miami Sound Machine, Gloria se lanzó a una exitosa carrera como solista, con discos sencillos como "Don't Want to Lose You" y "Coming Out of the Dark", alcanzando con estos los 10 primeros lugares de popularidad. El pasado marzo se aventuró mas allá de sus fronteras musicales y nos deleitó con un maravilloso concierto benéfico junto con The New World Symphony, combinando lo popular con lo clásico.

Quizás lo más notable en la carrera de Gloria haya sido que, además de su enorme triunfo en la música "pop", ella no ha abandonado musicalmente sus raíces latinas. De hecho, su álbum de 1991, donde canta en español algunos de sus grandes éxitos, ha demostrado ampliamente que la prosperidad discográfica puede alcanzarse en ambos lados de la barrera del idioma. Inclusive, ya está en proceso otro disco de melodías en español.

Para tomar prestado el título de uno de los más grandes éxitos de Gloria, podemos decir que las palabras estorban ("Words Get in the Way") cuando se trata de describir el impacto tan positivo que ella ha logrado en la arena internacional a favor de los artistas de la discografía hispana. Los jóvenes cantantes y compositores que aspiran a llegar lejos tendrán algún día que darle las gracias por haberles preparado el camino ... pero esta noche somos nosotros quienes le damos la gracias.

## LIFETIME ACHIEVEMENT AWARD

The national press coverage leading up to Gloria Estefan's return to the stage last year had been intense, overwrought, and nearly intolerable. For weeks the TV, radio and newspaper reporters relentlessly repeated a perfectly innocuous question: Could Gloria come back from a severe back injury suffered during a bus accident the year before?

Those savvy scribes should have been coolly asking: How could this powerhouse songstress from Cuba not "come back"?

To be sure, anyone who had seen, heard, or read about Gloria during her six previous hit-filled years knew that there was — and is — always one trait forever coursing through her veins: determination.

Thus her captivating comeback performance at the Miami Arena last March really should have been no surprise. What was truly heartwarming, however, was Gloria's perspicacious sense of class. The petite chanteuse could have (deservedly) drowned in the tidal wave of sympathy that the sold-out crowd was all too willing to rain down on her.

Yet Gloria gloriously offered polite bilingual thanks to the enamored audience for their prayers and support during her recovery. And the show was on once more.

Just as it has always been, ever since the then Gloria Fajardo began singing in the late 1970s with the Miami Latin Boys - led by Gloria's future husband Emilio Estefan. "The Boys" later became Miami Sound Machine which evolved from a smart Latin-pop outfit to a universally renowned supergroup that scored a string of international classics such as "Conga," "Rhythm Is Gonna Get You," and "1-2-3."

In 1989, backed by the Sound Machine, Gloria embarked on a smashing solo career that included Top-Ten singles "Don't Want to Lose You" and "Coming Out of the Dark." In March, Gloria stepped beyond her usual musical boundaries and delivered a wonderful pop/classical benefit performance with Miami's New World Symphony.

Perhaps most noteworthy about Gloria's career is that despite her huge pop success, she still has not musically abandoned her Hispanic roots. Indeed, Gloria's 1991 Spanish-language album of her greatest pop hits amply demonstrated that recording prosperity can be realized on both sides of the language border. What's more, another Spanish-language record is in the works. To borrow the song title from one of Gloria's hits, "Words Get in the Way" when describing the positive impact she has achieved for Hispanic recording artists in the international arena. Aspiring young Latin singers and songwriters will thank her one day for paving the way ... we will thank her tonight.

# CONGRATULATIONS

To all our nominees

## ROCIO BANQUELLS

Regional Mexican Female Artist Of The Year

## MAZZ

Mexican Album Of The Year  
"Para Nuestra Gente"  
Mexican Group Of The Year

## PANDORA

Pop Album Of The Year  
"Con Amour Eterno"  
Group Of The Year  
Best Video "Popurri"

## ROBERTO PULIDO

Mexican Male Artist Of The Year

## DANIELA ROMO

Pop Album Of The Year  
"Amada Mas Que Nunca"  
Female Artist Of The Year  
Song Of The Year/Best Video  
"Todo, Todo, Todo"

## EDDIE SANTIAGO

Tropical / Salsa Album Of The Year

## SELENA

Female Artist Of The Year

## JUAN VALENTIN

Regional Mexican Male Artist Of The Year

## XAVIER

Tropical / Salsa New Artist Of The Year

for the  
Billboard /  
Univision  
"Lo Nuestro"  
Awards.

*Cema*  
DISTRIBUTION

  
CAPITOL/EMI  
*Latin*

# Bienvenidos

Ricardo Montaner



Muy Bienvenidos a esta cuarta edición anual del "Premio Lo Nuestro a la Música Latina", presentado por Univisión y la revista **Billboard!**

Esta noche estarán acompañados de una teleaudiencia de 7 millones, mientras nosotros, aquí, rendimos tributo a 60 nominados en casi 20 categorías musicales. Más de 120 jueces, entre los más distinguidos profesionales de la industria de la radio y detallistas del giro de grabaciones musicales, han seleccionado a los ganadores que esta noche recibirán el premio más respetado en el ámbito de la música latina: el "Premio Lo Nuestro".

Como siempre, la música hispana continúa ganando adeptos alrededor del mundo. Por ejemplo, en septiembre de 1991, The Gipsy Kings, Juan Luis Guerra y 4.40 y Julio Iglesias estuvieron en los tres primeros lugares de la gráfica de los mejores álbumes en Holanda. Esto indica que los holandeses están muy al día en materia de música latina. Tanto The Gipsy Kings como 4.40 figuran hoy entre los nominados para el "Premio Lo Nuestro".

La música latina, además, está metida de lleno en un perpetuo y excitante proceso de evolución. Quizás la principal tendencia, entre todas las que han surgido en el último año, haya sido la de producir "reggae" y "dancehall" en español.

El rap en español — una innovación que cada vez se hace más y más popular en la radio hispana — se presentará aquí esta noche, por primera vez, como una de las categorías reconocida para el "Premio Lo Nuestro". Y la otra nueva categoría de premiación que tenemos esta noche, haciendo su debut en el "Premio Lo Nuestro", es la de la Mejor Artista en el género de la Música Regional Mexicana.

No nos engañemos. Al giro de la música latina, que está teniendo un crecimiento tan rápido, aún le aguardan grandes retos, incluyendo el de la piratería crónica y el del proyectado Tratado de Libre Comercio entre México y los Estados Unidos. Pero esta noche vamos a olvidarnos de esos desafíos y a dedicarnos a festejar los logros de muchos de los mejores artistas hispanos que se pueden encontrar en cualquier lugar del mundo. ¡Todos ellos son ganadores!



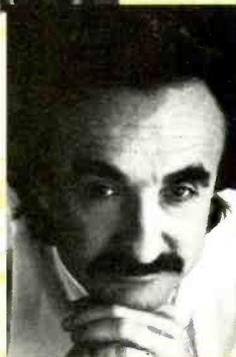
Ana Gabriel



Camilo Sesto



Linda Ronstadt



Raul Di Blasio

A very warm *bienvenidos!* to the fourth annual "Premio Lo Nuestro a la Música Latina," presented by Univision and **Billboard.**

You will be joined tonight by a television audience of millions as we honor 60 nominees in nearly 20 musical categories. More than 120 of the Hispanic music industry's top radio and retail professionals have selected the distinguished honorees, bestowing upon them the most revered award in the Latin music world — "Premio Lo Nuestro."

As always, Hispanic music continues to broaden its appeal around the world. For example, in September 1991 the Gipsy Kings, Juan Luis Guerra y 4.40 and Julio Iglesias all were nestled in the top three slots on Holland's top albums chart. The Dutch must know their Latin music: Both the Gipsy Kings and 4.40 are "Premio Lo Nuestro" nominees.

Moreover, Hispanic music remains ensconced in a perpetual, exhilarating evolution. Perhaps the biggest musical trend to emerge in the past year was Spanish-language reggae and dancelhall.

Spanish-language rap — an increasingly popular Hispanic radio staple — will be introduced for the first time this evening as a "Premio Lo Nuestro" category. The other new awards category making its "Premio Lo Nuestro" debut tonight is the "Best Female Artist" in the Regional Mexican genre.

To be sure, the fast-growing Latin music business faces stiff challenges such as chronic piracy and the Free Trade Agreement between Mexico and the U.S. But for tonight those industry issues will be temporarily set aside as we take time out to celebrate the achievements of some of the finest Hispanic artists to be found anywhere.

All of them are winners.

Joaquín Blaya

Presidente  
Univisión

Timothy White

Editor  
Ediciones Billboard

Joaquín Blaya

Presidente  
Univisión

Timothy White

Editor-in-Chief  
Billboard Publications

# Welcome

**ANA GABRIEL**  
Pop/Ballad Album of the Year  
Pop/Ballad Female Artist of the Year  
Regional Mexican Album of the Year  
Regional Mexican Female Artist of the Year

**VIKKI CARR**  
Pop/Ballad Female Artist of the Year

**VIKKI CARR & ANA GABRIEL**  
Pop/Ballad Song of the Year, "Cosas Del Amor"  
(Roberto Livi/Rudy Pérez)

**AZUCAR MORENO**  
Pop/Ballad Group of the Year

**H<sub>2</sub>O**  
Pop/Ballad New Artist of the Year

**MAGNETO**  
Pop/Ballad New Artist of the Year

**RECKY MARTIN**  
Pop/Ballad New Artist of the Year

**SINDHE**  
Pop/Ballad New Artist of the Year

**JERRY RIVERA**  
Tropical/Salsa Album of the Year  
Tropical/Salsa Solo Artist of the Year

**LUIS ENRIQUE**  
Tropical/Salsa Album of the Year  
Tropical/Salsa Solo Artist of the Year

**GRUPO NICHE**  
Tropical/Salsa Album of the Year

**ORQUESTA DE LA LUZ**  
Tropical/Salsa Group of the Year

**VICENTE FERNANDEZ/RAMON AYALA**  
Regional Mexican Album of the Year

**VIDEO OF THE YEAR:**

**COSAS DEL AMOR**  
Artist: Vikki Carr/Ana Gabriel  
Producer: Pedro Torres

**NO BASTA**  
Artist: Franco De Vita  
Producer: Abraham Pulido

**VUELA VUELA**  
Artist: Magneto  
Producer: Benny Corral

**NO HE PODIDO VERTE**  
Artist: Emmanuel  
Producer: Pedro Torres

**LIFETIME ACHIEVEMENT AWARD:**  
Gloria Estefan

**THE ARTISTS OF "MEXICO VOZ Y SENTIMIENTO"**  
Regional Mexican Album of the Year

**VICENTE FERNANDEZ**  
Regional Mexican Male Artist of the Year  
Regional Mexican Song of the Year, "Que Sepan Todos"  
(Indalecio Ramirez)

**LA MAFIA**  
Regional Mexican Group of the Year  
Regional Mexican Song of the Year, "Como Me Quise  
Amor" (Ricardo Quijano)

**ANNA ROMAN**  
Regional Mexican New Artist of the Year

**LISA M**  
Rap Music Artist of the Year

**CONGRATULATIONS TO THE HEART AND HEAT OF LATIN MUSIC.  
LO NUESTRO NOMINEES ON SONY DISCOS.**

**Sony Music International. Wherever You're Listening, Our Music Is There.**



© 1992 Sony Music Entertainment Inc.

# HOT! HOT! HOT!

# Billboard®

## 1992 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

**FIRST.** As the latin music industry explodes on the scene Billboard is there — giving you the inside information on this electrified marketplace in the brand new 1992 LATIN MUSIC BUYER'S GUIDE!

**FOREMOST.** BILLBOARD's vast reaching network of contacts gives you the only complete directory of latin music available — chock full of exclusive listings not available in any other directory.

**FASCINATING.** The 1992 Billboard Latin Music Buyer's Guide is your key to the latin music industry. Crackling with information, its a veritable "yellow pages" of latin music contacts — listing critical business to business information in the U.S., Mexico, Central America, South America and Europe including:

- **Record labels**
- **Video companies**
- **Spanish language radio stations (U.S.)**
- **Wholesalers**
- **Music publishers**
- **Leading Latin artists**
- **Cross-listings of managers & agents**
- **Complete listing of service organizations including Tape Duplication and CD Manufacturing Plants.**

**BILLBOARD'S 1992 LATIN MUSIC BUYERS GUIDE IS A VITAL BUSINESS TOOL FOR ANYONE AND EVERYONE INVOLVED IN THE LATIN MUSIC INDUSTRY.**

**GET A JUMP ON THE COMPETITION ORDER THE PREMIERE EDITION TODAY!**

YES! I want to order the 1992 LATIN MUSIC BUYER'S GUIDE for \$50 plus \$3 shipping and handling (\$8 for international orders).  
Check enclosed for \$ \_\_\_\_\_ Charge my credit card. American Express \_\_\_\_\_ Visa \_\_\_\_\_ Master Card \_\_\_\_\_ Card # \_\_\_\_\_  
Expiration Date \_\_\_\_\_ Signature (required) \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Cardholder (please print) \_\_\_\_\_  
To order send check with this coupon to : Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701 Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.  
For fastest service call TOLL-FREE: 1-800-223-7524 (outside NY), in NY 212-536-5174 or 1-800-344-7119 (outside NJ), in NJ 908-363-4156  
ORDER MULTIPLE COPIES FOR YOUR ENTIRE STAFF!  
We regret that due to the timeliness of this publication no returns or refund requests can be accepted.





SI MI MUSICA  
NO ES "BALY"  
NO VALE

**BALY**  
MUSIC  
DISTRIBUTORS

**ALL YOUR  
LATIN MUSIC  
NEEDS UNDER  
ONE ROOF™**

P.O. BOX 20832  
L.A. CALIF. 90006  
1492 W. WASHINGTON BLVD.  
LOS ANGELES, CA 90007  
TEL. 213-731-7020  
FAX 213-731-8136

**1-800-345 BALY**

**NO CHARGE TO CALLING PARTY  
1-800-345-2259**

¡DIGALO CON MUSICA!  
SAY IT WITH MUSIC!

**TEDDY SOUND**  
MUSIC PUBLISHERS

Tenemos muy buenas  
canciones para los  
artistas latinos

**¡Contáctenos!**

U.S.A.  
444 BRICKELL AVE.  
SUITE 51-338  
MIAMI, FL. 33131-2492  
FAX (305) 371 45 05

SPAIN  
GENERAL MITRE, 207  
08023 BARCELONA  
FAX 34-3-418 43 66



The Newest Force  
in Management

*Congratulates  
all the nominees  
for*  
**Lo Nuestro  
A La Música  
Latina**

8181 NW 154th St. # 210  
Miami Lakes, FL 33016

Tel. (305) 362-1659  
Fax (305) 362-1689  
1 (800) 362-1668

**ANSWERS TO THE 4  
QUESTIONS MOST  
FREQUENTLY ASKED  
OF FIEBRE LATINA**

- 1. DO YOU PROVIDE CATALOGS OR INFORMATION?**  
Yes, we publish a Catalog every 4 months. We also provide two monthly flyer's. One flyer indicating our Top Selling 50 Cassettes and CDs. The other flyer details the Top 12 sellers by the following categories: Regional, Pop/Balled and Tropical/Salsa.
- 2. CAN YOU HELP WITH MY MUSIC SELECTION?**  
Certainly, we will assign a Sales Representative who can help with your music selection. Our Sales Rep's expertise is their familiarity with all the music we sell.
- 3. WHAT IS YOUR RETURN POLICY?**  
We offer a 100% Return Policy on all merchandise we recommend.
- 4. WHAT TYPE OF ACCOUNTS DO YOU SERVICE?**  
We handle Warehouse, Music Plus, Sound Warehouse, Tower Records, Transworld, Camelot, as well as the smallest Mom and Pop customer.

**FIEBRE  
LATINA**

LATIN MUSIC DISTRIBUTOR  
7626 MIRAMAR ROAD • SUITE 3600  
SAN DIEGO • CALIFORNIA 92126  
PHONE: (619) 695-8863 • FAX: (619) 695-3768  
TOLL FREE: 1-800-74-LATIN

**PARTICIPATING  
RECORD  
COMPANIES**

**Balboa Records**  
Culver City, CA

**Bertelsmann Music  
Group (BMG)**  
Hollywood, CA

**Bronco Records**  
(Distributed by  
Sonotone)  
Santurce, PR

**Cara Records**  
(Distributed by  
Capitol/EMI/Latin)  
San Antonio, TX

**Combo Records**  
New York, NY

**California Sound  
Network**  
Glendale, CA

**Sony Discos, Inc.**  
Miami, FL

**DMY**  
Monterey, Mexico

**Elektra/Asylum  
Records**  
New York, NY

**Capitol/EMI-Latin**  
Hollywood, CA

**Epic Records  
(Sony)**  
New York, NY

**Freddie Records**  
Corpus Christi, TX

**Fonovisa**  
Los Angeles, CA

**Fuentes**  
Colombia

**Garmex**  
Portales, NM

**Gil Records**  
Houston, TX

**Globo Records**  
Los Angeles, CA

**Guia Records**  
Los Angeles, CA

**Hacienda Records**  
(Distributed by Sony)  
Corpus Christi, TX

**Karen Records**  
Miami, FL

**Kubaney Records**  
Miami, FL

**Luna Records**  
Los Angeles, CA

**Mar Internacional**  
Los Angeles, CA

**MCA Records**  
New York, NY

**Melody Records**  
Mexico

**Montuno Records**  
New York, NY

**MPI**  
Miami, FL

**Prime Records**  
San Juan, PR

**RTP**  
Miami, FL

**Ramex Records**  
Houston, TX

**RMM Records**  
New York, NY

**Ringo Records**  
Los Angeles, CA

**Sar Records**  
Miami, FL

**Saturno**  
North Shore, MX

**Sonido Inc.**  
New York, NY

**Sony**  
New York, NY

**Sonotone**  
Opa Locka, FL

**Top Ten Hits  
Records**  
New York, NY

**TH-Rodven**  
Miami, FL

**Velvet**  
Santurce, PR

**WEA Latina**  
Toluca Lake, CA



15959 N.W. 15th Ave., Miami, Florida 33169 • Nationwide Toll Free: 800-329-7664  
 Local: (305) 621-0070 • Fax #'s - Export: 621-0465 • Domestic Sales: 620-2216  
 Distribution: 621-9166 • Accessories: 624-6761 • Accounting: 620-7632

## Bienvenido A Lo Nuestro

It is with much pleasure to the Bassin family to represent and be part of the ever growing Latin Music/ Entertainment industry. Being rated the #1 One-Stop Distributor by Billboard Magazine, for our most complete service, is a proud accomplishment and responsibility. Therefore, we at Bassin Distributors have committed ourselves to dedicate and direct all our available resources towards the Latin Market.

We extend our gratitude to every record label and their artist for supporting and allowing us to present ourselves as your new Latin Music Distributor.

Es un gran placer para la familia Bassin el poder representar y ser parte de la siempre creciente industria de la musica latina. El ser clasificados el Distribuidor One-Stop #1 por la revista Billboard, por nuestro insuperable servicio, es una realizacion de la cual estamos muy orgullosos y la cual lleva una gran responsabilidad. Por lo tanto, nosotros en Bassin Distributors, nos comprometemos a dedicar y dirigir todos nuestros recursos disponibles al mercado latino.

Extendemos nuestra mas sincera gratitud a todos los sellos disqueros y a sus artistas por su gran apoyo y por permitirnos el presentarnos como su nueva distribuidora de musica latina.

Bassin Distributors



# FAMOUS

FAMOUS ARTISTS AGENCY, INC.

## NOW SERVING THE HISPANIC ENTERTAINMENT INDUSTRY



**DAVID BERCUSON**  
**JUAN A. ESTEVEZ, JR.**  
**DAVID ZEDECK**

**FAMOUS**  
 FAMOUS ARTISTS AGENCY, INC.



**NEW YORK** / 1700 BROADWAY • 5TH FLOOR • NEW YORK, N. Y. 10019 • PH (212) 245-3939 • FAX (212) 459-9065  
**MIAMI** / 9130 SOUTH DADELAND BLVD. • SUITE 1704 • MIAMI, FL 33156 • PH (305) 670-0018 • FAX (305) 670-0019



# REYES RECORDS, INC.

SALUDA AFECTUOSAMENTE  
 A LOS ARTISTAS Y A TODOS  
 LOS AMIGOS DE NUESTRA  
 INDUSTRIA QUIENES HACEN  
 POSIBLE EL GRAN EXITO DE LA  
 MUSICA LATINA Y FELICITA A  
 LOS ARTISTAS NOMINADOS  
 EN EL "PREMIO LO NUESTRO"

WHEN YOU THINK OF SPANISH MUSIC . . .  
 YOU THINK OF . . .

**Southwest**  
**Entertainment Inc.**  
 YOUR SPANISH MUSIC AND VIDEO DISTRIBUTOR OF THE 90'S!

- FROM THE HEART OF TEXAS  
 • DISTRIBUTOR • ONE STOP •  
 • CUSTOMIZED SERVICE • COMPETITIVE PRICES •  
 • TOTALLY COMPUTERIZED •

5415 BANDERA ROAD, SUITE 504  
 SAN ANTONIO, TEXAS 78238-1959  
 PHONE (512) 523-2616 FAX (512) 684-6300  
 TOLL FREE 1-800-683-7389

## PARTICIPATING RADIO STATIONS

- |   |  |
|---|--|
| <b>WIND-AM</b><br><i>Chicago, IL</i>        | <b>XLTN-AM</b><br><i>San Diego, CA</i>     |
| <b>WOJO-FM</b><br><i>Chicago, IL</i>        | <b>KPHX-AM</b><br><i>Phoenix, AZ</i>       |
| <b>WTAQ-AM</b><br><i>Chicago, IL</i>        | <b>KQTL-AM</b><br><i>Tucson, AZ</i>        |
| <b>KEYH-AM</b><br><i>Houston, TX</i>        | <b>KVVA-FM</b><br><i>Phoenix, AZ</i>       |
| <b>KGLA-AM</b><br><i>New Orleans, LA</i>    | <b>KIDI-FM</b><br><i>Albuquerque, NM</i>   |
| <b>KQOK-FM</b><br><i>Houston, TX</i>        | <b>KXKS-AM</b><br><i>Albuquerque, NM</i>   |
| <b>WCHQ-FM</b><br><i>Camuy, PR</i>          | <b>KAZA-AM</b><br><i>San Jose, CA</i>      |
| <b>WCMN-FM</b><br><i>Arecibo, PR</i>        | <b>KBRG-FM</b><br><i>San Francisco, CA</i> |
| <b>WIAC-FM</b><br><i>San Juan, PR</i>       | <b>KCTY-AM</b><br><i>Salinas, CA</i>       |
| <b>KXYZ-AM</b><br><i>Houston, TX</i>        | <b>KGST-FM</b><br><i>Fresno, CA</i>        |
| <b>WIOA-FM</b><br><i>San Juan, PR</i>       | <b>KIQI-AM</b><br><i>San Francisco, CA</i> |
| <b>WKJB-AM</b><br><i>Mayaguez, PR</i>       | <b>KLFA-FM</b><br><i>Salinas, CA</i>       |
| <b>WNNW-AM</b><br><i>Methuen, MA</i>        | <b>KLOC-AM</b><br><i>Modesto, CA</i>       |
| <b>WSSH-AM</b><br><i>W. Cummings Pk, MA</i> | <b>KRAY-FM</b><br><i>Salinas, CA</i>       |
| <b>WXYX-FM</b><br><i>San Juan, PR</i>       | <b>KRCX-AM</b><br><i>Sacramento, CA</i>    |
| <b>KAMA-FM</b><br><i>El Paso, TX</i>        | <b>KSTN-FM</b><br><i>Stockton, CA</i>      |
| <b>KBNA-FM</b><br><i>El Paso, TX</i>        | <b>KTGE-AM</b><br><i>Salinas, CA</i>       |
| <b>KCOR-AM</b><br><i>San Antonio, TX</i>    | <b>KRIB-AM</b><br><i>Providence, RI</i>    |
| <b>KESS-AM</b><br><i>Dallas, TX</i>         | <b>WKDM-AM</b><br><i>NY, NY</i>            |
| <b>KGBT-AM</b><br><i>Harlingen, TX</i>      | <b>WSKQ-FM</b><br><i>NY, NY</i>            |
| <b>KQXX-AM</b><br><i>McAllen, TX</i>        | <b>WTEL-AM</b><br><i>Philadelphia, PA</i>  |
| <b>KSAH-AM</b><br><i>San Antonio, TX</i>    | <b>WMDO-AM</b><br><i>Washington, D.C.</i>  |
| <b>KSSA-AM</b><br><i>Dallas, TX</i>         | <b>WBRQ-FM</b><br><i>Caguas, PR</i>        |
| <b>KUNO-AM</b><br><i>Corpus Christi, TX</i> | <b>WCMQ-FM</b><br><i>Miami, FL</i>         |
| <b>KXTN-FM</b><br><i>San Antonio, TX</i>    | <b>WONQ-AM</b><br><i>Orlando, FL</i>       |
| <b>KAFY-AM</b><br><i>Bakersfield, CA</i>    | <b>WOYE-FM</b><br><i>Mayaguez, PR</i>      |
| <b>KALI-AM</b><br><i>Hollywood, CA</i>      | <b>WQBA-FM</b><br><i>Miami, FL</i>         |
| <b>KDIF-AM</b><br><i>Riverside, CA</i>      | <b>WQBN-FM</b><br><i>Tampa, FL</i>         |
| <b>KSKQ-FM</b><br><i>LA, CA</i>             | <b>WRMD-AM</b><br><i>Tampa, FL</i>         |
| <b>KWAC-AM</b><br><i>Bakersfield, CA</i>    | <b>WRTO-FM</b><br><i>Miami, FL</i>         |
|   | <b>WXDJ-FM</b><br><i>Miami, FL</i>         |
|   | <b>WAOS-AM</b><br><i>Atlanta, GA</i>       |

CAESARS PALACE  
SE ENORGULLESE EN PATROCINAR  
LA ENTREGA DE  
PREMIOS LO NUESTRO A LA MUSICA LATINA  
14 MAYO 1992.

◀ CAESARS PALACE ▶  
RELIVE THE LEGEND.

# HL DISTRIBUTORS, INC.

6940 S. W. 12 Street  
Miami, Florida 33145

H.L. DISTRIBUTORS Felicita a todos los artistas nominados en el "Premio Lo Nuestro" Agradecemos todo el apoyo brindado por nuestros clientes y todos nuestros amigos de esta nuestra musica latina.

H.L. DISTRIBUTORS Congratulates all the artists nominated at the "Premio Lo Nuestro" We appreciate all the loyalty given by our customers and we thank the labels for all their support.

NO. 1 IN LATIN MUSIC DISTRIBUTION

Local: 305-262-7711, or Call Toll Free: 1-800-780-7712

Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY



*Premier artists services, inc.*

*Congratulates all of the*

## PREMIO NUESTRO

*Nominees*

*Premier Artists Services is a full-service global entertainment company. Among our clients are:*

**Frank Sinatra**

**Liza Minnelli**

**Steve Lawrence & Eydie Gorme**

Premier Artists Services, Inc. • 305.755.1700 • Fax: 305.755.5478

## RECORD RETAILERS & DISTRIBUTORS

- |   |   |
|---|---|
| <b>Acapulco Records</b><br><i>Hialeah Gardens, FL</i>     | <b>International Distributors</b><br><i>Chicago, IL</i>         |
| <b>Adequi Enterprises</b><br><i>Chicago, IL</i>           | <b>J&amp;N</b><br><i>Corona, NY</i>                             |
| <b>Antilla Record Distributors</b><br><i>New York, NY</i> | <b>Kubaney</b><br><i>New York, NY</i>                           |
| <b>Arizona Records</b><br><i>Tucson, AZ</i>               | <b>La Feria Records</b><br><i>Lubbock, TX</i>                   |
| <b>Baly Music</b><br><i>Los Angeles, CA</i>               | <b>Latin American Record Distributors</b><br><i>Chicago, IL</i> |
| <b>Bates</b><br><i>New York, NY</i>                       | <b>Mas Distributors</b><br><i>Houston, TX</i>                   |
| <b>Casa Amadeo</b><br><i>New York, NY</i>                 | <b>Memo #1</b><br><i>Houston, TX</i>                            |
| <b>Casa de los Tapes</b><br><i>Hato Rey, PR</i>           | <b>Moran Record Distributors</b><br><i>Carolina, PR</i>         |
| <b>Casa Noel</b><br><i>Boston, MA</i>                     | <b>Multinational Records</b><br><i>Chicago, IL</i>              |
| <b>Centro Musical McAllen, TX</b>                         | <b>Music City</b><br><i>Fajardo, PR</i>                         |
| <b>Centro Musical Philadelphia, PA</b>                    | <b>Pentagrama</b><br><i>Mayaguez, PR</i>                        |
| <b>Centro Popular Fort Worth, TX</b>                      | <b>Prajin Records</b><br><i>Huntington Park, CA</i>             |
| <b>Christina's Records</b><br><i>Huntington Park, CA</i>  | <b>Record Mart</b><br><i>New York, NY</i>                       |
| <b>Disco Azteca Distributors</b><br><i>Stockton, CA</i>   | <b>Reyes Records</b><br><i>Miami, FL</i>                        |
| <b>Disco Centro</b><br><i>Houston, TX</i>                 | <b>Ricky Records</b><br><i>Miami, FL</i>                        |
| <b>Casino Records</b><br><i>Miami, FL</i>                 | <b>Southwest Records Distributors</b><br><i>San Antonio, TX</i> |
| <b>Discolandia</b><br><i>San Francisco, CA</i>            | <b>Star Records</b><br><i>El Paso, TX</i>                       |
| <b>Discoteca Gonzalez</b><br><i>Tulsa, CA</i>             | <b>Supermercado de la Música</b><br><i>Union City, NJ</i>       |
| <b>Discoteca Linda</b><br><i>South Gate, CA</i>           | <b>Susy Records</b><br><i>Pomona, CA</i>                        |
| <b>Distribuidora Aponte</b><br><i>Santurce, PR</i>        | <b>Taurus Records</b><br><i>New York, NY</i>                    |
| <b>Distribuidora Nacional</b><br><i>Santurce, PR</i>      | <b>Telestar</b><br><i>Union City, NJ</i>                        |
| <b>Doremi</b>   | <b>Tower (Brea)</b><br><i>Brea, CA</i>                          |
| <b>Distributors</b><br><i>Los Angeles, CA</i>             | <b>Tower (Lincoln Center)</b><br><i>New York, NY</i>            |
| <b>Fami Corporation</b><br><i>Cicero, IL</i>              | <b>Tower (Panarama City)</b><br><i>Panarama City, CA</i>        |
| <b>Fiebre Latina</b><br><i>San Diego, CA</i>              | <b>Tower (Washington D.C.)</b><br><i>Washington, D.C.</i>       |
| <b>Fonocolor Records/Tapes</b><br><i>Brownsville, TX</i>  | <b>Uno Music</b><br><i>Houston, TX</i>                          |
| <b>Galaxy Records</b><br><i>Tampa, FL</i>                 | <b>Wherehouse Entertainment</b><br><i>Canoga Park, CA</i>       |
| <b>G.B. Records</b><br><i>New York, NY</i>                | <b>Zodiac Unlimited</b><br><i>Washington, D.C.</i>              |
| <b>Guiro Records</b><br><i>Los Angeles, CA</i>            |   |
| <b>House of Music</b><br><i>Corpus Christi, TX</i>        |   |
| <b>House of Tapes</b><br><i>San Antonio, TX</i>           |   |

# *Felicidades a RAMON AYALA*

*por ser nominado para el premio "Lo Nuestro"*

*Artista del Año (Masculino)/Male Artist of the Year*

*Disco del Año/Album of the Year*



PARA INFORMACION O PROMOCION:

FREDDIE MARTINEZ, JR.  
JESSE SALCEDO  
512 / 992-8411  
(Texas)

ROBERTO RUIZ  
213 / 466-6252  
(California)

# CORDIALMENTE SALUDAMOS Y FELICITAMOS A

LOS COMPOSITORES • LOS ARTISTAS NOMINADOS • LOS ARTISTAS PARTICIPANTES  
DE  
LO NUESTRO 1992



**peermusic**  
the world's largest Latin publisher

LOS ANGELES (213) 656-0364 NEW YORK (212) 265-3910 PUERTO RICO (809) 723-5704

## CREDITS

**MASTER OF CEREMONIES**  
Antonio Vodánovic

### BILLBOARD

**PUBLISHER**  
Howard Lander

**EDITOR IN CHIEF**  
Timothy White

**ASSOCIATE PUBLISHER**  
Eugene Smith

**DIRECTOR OF LICENSING &  
SPECIAL PROJECTS**  
Georgina Challis

**DIRECTOR OF CHARTS**  
Michael Ellis

**LATIN CHARTS MANAGER**  
**PROGRAM EDITOR LATIN**  
**MUSIC EDITOR/BILLBOARD**  
John Lannert

**LATIN MARKETING & SALES**  
**ASST. LATIN CONFERENCE**  
**COORDINATOR**  
Angela Rodríguez

**LATIN MARKETING & SALES**  
Mary Fisher

**LATIN MUSIC CONFERENCE**  
**DIRECTOR**  
Melissa Stubach

**DIRECTOR PRODUCTION**  
Marie R. Gombert

**PRODUCTION COORDINATOR**  
Lydia Mikulko

### UNIVISION

**EXECUTIVE PRODUCER**  
Omar Marchant

**PRODUCER**  
Mary Black

**CO-PRODUCER**  
Emilce Elgarresta

**TALENT MANAGER**  
Pepe Bermúdez

**HOTEL FACILITIES**  
**COORDINATOR**  
Fanny Albaño

**TALENT COORDINATOR**  
Diana Pascual

**DIRECTOR**  
Art Izquierdo

**TECHNICAL SUPERVISOR**  
Chris Thompson

**ASSOCIATE PRODUCERS**  
Dana L. Perri  
Carmen Fumero

**SCENERY DESIGN/ ART**  
**DIRECTOR**  
Jorge Domínguez

**MUSICAL DIRECTOR**  
William Sánchez

**LIGHTING DIRECTOR**  
Azain Medina

**AUDIO DIRECTOR**  
Eric Schilling

**STAGE MANAGER**  
Tony Parodi

**TECHNICAL DIRECTOR**  
Humberto Delgado

**ASSISTANT DIRECTOR**  
Lourdes Trenzado

**PRODUCTION ASSISTANTS**  
Marcos Fuenmayor  
Alf Vásquez

**GRAPHIC DESIGN**  
Manny Vila

**GRAPHICS**  
Oscar Linares

**PRODUCTION TEAM**  
Karen Arguello  
Damaris Ferrer

**TROFEOS**  
Tony López

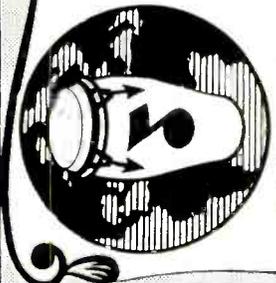
**DIRECTOR OF**  
**COMMUNICATIONS**  
Grace Santana

**ASSISTANT MANAGER,**  
**EVENTS PLANNING**  
Edith Torres

**MANAGER,**  
**MEDIA RELATIONS**  
Carmen Hiers

**MANAGER, BUSINESS**  
**COMMUNICATIONS**  
Mary Padilla

**EVENTS AND PUBLICITY**  
**COORDINATOR**  
Joanna Calvera



THE FAMILY

THE FAMILY

CONGRATULATES

# "ORQUESTA DE LA LUZ"



ON THEIR NOMINATION FOR  
**Group Of The Year**  
in the 3rd Annual  
*"Premio Lo Nuestro"*



THE FAMILY



STAFF & ARTISTS

## La Mafia

Tracks" survey. One of those tracks, "Déjame Amarte Otra Vez," is nominated in the Song of the Year category.

**LOS CAMINANTES** • This Los Angeles-based Mexican quintet caught fire nearly 10 years ago with the ballad "Supe Perder," and have not looked back since. This is the third year in a row that this top-selling group has been nominated for Song of the Year.

**ESMERALDA** • Once known as Capulina, half of a popular children's vocal duo Viruta y Capulina, Esmeralda Jaime is an emerging Tejano star who cut her debut "Tu Muñeca" in her hometown of San Antonio.

**VICENTE FERNANDEZ** • A three-time "Premio Lo Nuestro" Male Artist of the Year, Mexican-born Vicente Fernández remains a non-pareil interpreter of *ranchera* music. Fernández and Ayala are co-nominees in the Album of the Year category.

**ANA GABRIEL** • "Mi México," nominated for album of the year, was Gabriel's first stab at recording an album rooted in traditional Mexican music. Released in the summer of 1991, the album remains a top seller.

**GRUPO MOJADO** • This eight-man outfit from the northern Mexican city of Matamoros, Tamaulipas scored a Top-40 hit early in 1992 with "Tonta." Their leadoff album is entitled "Tonta Como Tantas Veces."

**LA MAFIA** • The hugely popular Tejano outfit La Mafia cannot get any hotter. Their February show in Houston with the Texas Tornados drew 56,000 spectators. In April, the Texas sextet's "Estás Tocando Fuego" became one of the few Tejano singles to reach the Top Ten of *Billboard's* "Hot Latin Tracks" chart.

**MAZZ** • Joe López and Mazz are classified as Tejano, but this high-voltage Brownsville, Texas, band could turn around and play a mariachi or country number on a dime. The group is a "Premio Lo Nuestro" double nominee for the second consecutive year.

**ROBERTO PULIDO** • For nearly 20 years, Texas-born Roberto "El Primo" Pulido has been blending Mexican, Tex-Mex and country-western into a musical cocktail initially known as "beer-drinking rancheras." "Dame Amor" "Un Rosal," and "La Ronera" are among his best-known favorites.



Juan Valentin



Grupo Mojado



El General



Mazz



Banda Blanca

**ANNA ROMAN** • Hailing from Uvalde, Texas, this thin siren signed a record deal while still in high school. Román is currently breaking with the single "Dime."

**LINDA RONSTADT** • After a four-year break, musical voyager Linda Ronstadt cut another Mariachi album in 1991, "Más Canciones," which continues to stay near the top of *Billboard's* Regional Mexican album chart.

**SELENA** • 21 year-old Selena Quintanilla, who lives in Corpus Christi, Texas, has been an exciting veteran Tejano performer who is now looking to cross over into the Hispanic and non-Hispanic pop arena.

**LA SOMBRA** • In March, Chicago-based Tejano group La Sombra became what is believed to be the first Hispanic act to appear on SoundScan, a computer system that monitors sales at American retail outlets. La Sombra is a first-time "Premio Lo Nuestro" nominee.

**JUAN VALENTIN** • Mexico's singing star Juan Valentin once again returns as a "Premio Lo Nuestro" nominee. The noted actor has recorded more than 25 albums in his career.

**TECNOBANDA** • "Techno-tambora" might well be the best way to describe the surprise hit debut of Tecnobanda, a Los Angeles-based studio duo formed by Mexican pop producer Rubén Polanco and veteran mariachi vocalist Juan Angel Salinas.

## RAP

**EL GENERAL** • Panamanian rapper El General set both the Hispanic and non-Hispanic world on fire in 1991 with his mesmerizing dancehall track "Pu Tun Tun." His album "Muévelo" was a top performer on *Billboard's* Tropical/Salsa albums chart.

**FRANSHESKA** • Fransheska, 18, has become one of the best known purveyors of a merengue/rap hybrid called "meren-rap." In 1991 the title track to her hit album "Menéalo" gained considerable radio airplay and was a massive club hit.

**LISA M.** Lisa M. first gained widespread notice when she sang lead on "Pu Tun Tun," a merengue rap answer to El General's "Pu Tun Tun." Her re-mixed version of "Everybody Dancing Now" drew airplay on several U.S. radio stations.

**VICO C** • Perhaps the first recording artist in Puerto Rico to combine reggae with Spanish rap, Vico C helped launch the careers of Lisa M. and Fransheska. His current album, "Hispanic Soul," has been a Top-20 Tropical/Salsa entry since early this year.

## ASCAP Y LO NUESTRO: COMPARTIMOS LAS ESTRELLAS

### ASCAP FELICITA A NUESTROS NOMINADOS POR EL PREMIO LO NUESTRO 1992

Vikki Carr  
Franco De Vita (SACVEN)  
Luis Enrique  
Jose Guadalupe Esparza (SACM)  
Ana Gabriel (SACM)  
Juan Gabriel (SACM)  
El General  
Gipsy Kings (SACEM)  
Jorsaci (SACM)  
Lisa M  
Roberto Livi  
Grupo Mazz  
Ricardo Montaner (SACVEN)  
Orchestra De La Luz (IASRAC)  
Rudy Perez  
K.C. Porter  
Ricardo Quijano  
Indalecio Ramirez (SACM)  
Nino Segarra  
Camilo Sesto (SGAE)  
Bebu Silveti  
Marco Antonio Solis (SACM)  
Vico C  
Victor Victor

### ESTAMOS ORGULLOSOS DE NUESTRAS CANCIONES

Amada Mas Que Nunca  
Amor Mio Que Me Has Hecho  
Ando Buscando Un Amor  
Bachata Rosa  
Como Me Duele Amor  
Cosas Del Amor  
Dejame Amarte Otra Vez  
Dejame Llorar  
En El Ultimo Lugar Del Manto  
Fiesta  
Frio Frio  
Mesita De Noche  
No Basta  
No He Podido Verre  
Popurri  
Que Sepan Todos  
Sera  
Todo, Todo, Todo



**ASCAP LA VOZ DE LA MUSICA**

AMERICAN  
SOCIETY OF  
COMPOSERS  
AUTHORS &  
PUBLISHERS

**GLORIA TREVI** • Renowned for her unpredictable, riveting concerts which rival her international rock counterparts, this Mexican-born pop/rocker has successfully broken the long standing image of a Hispanic female vocalist being merely a demure balladeer.



*Grupo Niche*

## TROPICAL/SALSA

**BANDA BLANCA** • Banda Blanca, the 12-person act from Honduras whose "Sopa de Caracol" became the first tropical single to top Billboard's Hot Latin Tracks, proved that *punta* was no musical fad, notching three "Premio Lo Nuestro" nominations this year.

**ANTHONY CRUZ** • A former vocalist with Mario Ortiz, the New Jersey-born Cruz cut his first album in 1991 and it ended up being one of the top selling salsa discs in Puerto Rico.

**ALEX D'CASTRO** • After performing as a frontman for the likes of such giants as Raphy Leavitt, Ismael Miranda, and Gilberto Santa Rosa, this Puerto Rican vocalist finally launched his career in 1991 with the appropriately titled album "Solo."

**LUIS ENRIQUE** • A three-time "Premio Lo Nuestro" winner in 1990, Nicaragua's "Prince of Salsa," consistently puts out best-selling albums while expanding the musical envelope of the choppy, Afro-Caribbean groove generally known as *salsa*.

**GRUPO NICHE** • Columbia's favorite sons Grupo Niche popped through the U.S. Hispanic market in a big way in 1991 with their radio/club hit "Una Aventura," taken from their hit album "Cielo De Tambores."

**JUAN LUIS GUERRA Y 4.40** • A two-time "Premio Lo Nuestro" awardee in 1991, Juan Luis Guerra y 4.40 have achieved a hitherto unknown crossover within the Hispanic market, thereby catapulting the pulsating rhythms of the Dominican Republic to unprecedented heights of popularity. What's more, the group earned a Grammy at the 1992 awards ceremony.

**ORQUESTA DE LA LUZ** • Nora, Orquesta de la Luz's charismatic lead vocalist, fronts a Japanese salsa outfit whose nomination for a second consecutive "Premio Lo Nuestro" award convincingly demonstrates that they are not a fluke.

*Jerry Rivera*



*Lisa M.*

*Vicente Fernandez*



*Roberto Pulido*

*H2O*



**JERRY RIVERA** • A new Artist of the Year nominee at the 1991 "Premio Lo Nuestro" show, this volcanic teen-aged vocalist from Puerto Rico rode near the top of Billboard's Tropical / Salsa album chart for nearly a year with "Abriendo Puertas."

**EDDIE SANTIAGO** • Puerto Rican native Eddie Santiago, who rode the "sensual salsa" wave in the late 80s to superstardom in the U.S. and Puerto Rico, remains a major chart performer courtesy of his 1991 release "Soy El Mismo."

**NINO SEGARRA** • Another yearly "Premio Lo Nuestro" nominee, Nino Segarra once again came up with a strong salsa release in 1991 entitled "Entre La Espada y La Pared." The title track reached the Hot Latin Tracks survey in January.

**VICTOR VICTOR** • A much sought-after composer who has worked with an assortment of Hispanic notables such as Luis Enrique and Mijares, Dominican-born Victor Victor also has proved to be a capable solo artist, as well, by dint of his *bachata* hit singles "Mesita de Noche" and "Ando Buscando Un Amor."

**XAVIER** • With his long flowing locks and electric stage persona, Xavier Serbia represents the antithesis of the cool *salsero*. But the former Menuendo vocalist lays down mass-appeal salsa that propelled his debut "Seré" to the upper reaches of Billboard's Tropical/Salsa survey.

## REGIONAL MEXICAN

**RAMON AYALA** • A perennial "Premio Lo Nuestro" nominee, Ayala — founder of the legendary *norteño* outfit Los Bravos del Norte — has earned warm acclaim in the Hispanic music world as a talented accordionist and vocalist. In their 22-year history, Los Bravos have landed nearly three dozen hits including "Besos y Caricias," "Dámelo," and "Chito Cano."

**ROCIO BANQUELLS** • Highly-regarded Mexican actress Rocio Banquells makes her "Premio Lo Nuestro" debut on the strength of her "Mi Viejo" — a moving *ranchera* album dedicated to the memory of her father, actor Don Rafael Banquells.

**BRONCO** • Mexico's long-time *norteño* favorites Bronco accomplished a rare feat this year when they placed three singles simultaneously on Billboard's "Hot Latin

# The Nominees

It may sound cliché comparing the wild diversity of Latin music to the myriad of colors comprising a rainbow. But there can be no doubt that tonight's nominees cover a broad spectrum of rhythms and melodies which transcend the awards categories of Pop/Balada, Tropical/Salsa, Regional Mexican and Rap. Want some musical examples? How about the lush pop balladry of Daniela Romo? Or the frantic calypso-style *punta compas* of Banda Blanca? Or perhaps the syncopated, high-tech cumbia groove of La Mafia?

To help you get better acquainted with some of Hispanic music's best artists, here is a capsule look at "Premio Lo Nuestro" nominees who are among the best at their musical craft, be it *bachata*, rap or *tambora*.

## POP/BALADA

**AZUCAR MORENO** • Encarna and Antonia Salazar blasted out of nowhere in 1990 with their irresistible techno-flamenco debut album "Bandido." The Spanish sister duo successfully continued along the same path in 1991 with the sophomore effort "Mambo," which included the titular Top-Ten smash.

**LOS BUKIS** • Year after year the Mexican supergroup Los Bukis — led by their emotive singer/songwriter Marco Antonio Solís — crank out hit album after hit album. The band's nominated Song of the Year, "Mi Deseo," was a No. 1 smash on *Billboard's* "Hot Latin Tracks" chart for four weeks in 1991.

**RAUL DI BLASIO** • Like last year, fiery Argentine pianist Raul Di Blasio is the only instrumentalist nominated for "Premio Lo Nuestro" kudos. His latest album "Barroco" — a Hispanic radio favorite — received airplay on non-Hispanic radio stations as well.

**VIKKI CARR** • A winner at the 1992 Grammy Awards, this veteran song stylist of Mexican heritage is the only "Lo Nuestro" nominee to have charted Top-Ten hits on both *Billboard's* "Hot 100" and "Hot Latin Tracks" survey.

**ANA GABRIEL** • In 1991, Gabriel teamed up with Carr to record the instant torch classic "Cosas Del Amor." This year the Mexican superstar leads all nominees

Luis Miguel



Rocio Banquells



Francheska

with six nominations, not only in the Pop/Ballad category, but also in the Regional Mexican genre. Gabriel was a three-time "Premio Lo Nuestro" winner in 1991.

**JUAN GABRIEL** • A Lifetime Achievement Award recipient at the 1991 "Premio Lo Nuestro" ceremony, Gabriel (no relation to Ana) currently is in the studio recording his first album since 1988's "Debo Hacerlo."

**GIPSY KINGS** • Four years after putting rock-flavored flamenco music on the world map, the French-born Gipsy Kings continue to perform to sell-out crowds from Belgium to Brazil.

**H2-0** • One of the lead singers of Puerto Rican teen vocal quintet H2-0 is named Elvis, so they must be good. The

clean-cut crew's debut pop album "Knock Out" spawned their first Top-40 entry "Si Esto No Es Amor."

**MAGNETO** • A well-known vocal group in Mexico, Magneto nearly nabbed a No. 1 hit with their debut U.S. single "Vuela Vuela." The five-man band scored a second Top-Ten entry in March with "Para Siempre."

**RICKY MARTIN** • In 1990 Ricky Martin was in New York City pondering a career without his old band Menudo. Two years later the Puerto Rican heartthrob is riding high on *Billboard's* "Hot Latin Tracks" survey with "Fuego Contra Fuego." Martin currently resides in Mexico where he also has become an in-demand actor.

**LUIS MIGUEL** • Only 21 years old, Miguel already is a near living legend, who won Best Male Artist of the year at the 1991 "Premio Lo Nuestro." The Mexican crooner's current album "Romance" has topped *Billboard's* "Top Latin Albums" chart for the past five months.

**RICARDO MONTANER** • Born in Argentina and reared in Venezuela, this talented ever-ebullient singer/songwriter seems permanently on the go — and entrenched at the top of the singles and albums charts around the world. Two of Montaner's five nominations are in the Best Video Category for "Será" and "Déjame Llorar."

**PANDORA** • A long-time favorite in Mexico, this female vocal trio finally cracked the international Hispanic market in 1991 with "...Con Amor Entero," an 11-song album whose songs were all composed by Juan Gabriel.

**DANIELA ROMO** • Mexico's sultry, sensuous singer/actress Daniela Romo followed up her breakthrough 1990 album "Quiero Amanecer Con Alguien" with "Amada más que Nunca," which has earned her three nominations for the 1992 "Premio Lo Nuestro."

**CAMILO SESTO** • After a long absence, Spain's renowned crooner Camilo Sesto triumphantly returned to the Hispanic music scene with the No. 1 single "Amor Mio, ¿Qué Me Has Hecho?," nominated as the Best Song of the Year.

**SIMONE** • A superstar in her native Brazil, Simone entered the Hispanic arena with a self-titled debut that yielded a Latin Top-40 hit "Procuro Olvidarte."

Selena



Ricky Martin

# ¡BIENVENIDOS!

## A La Casa de las Estrellas Latinas Desde 1980.

### FESTIVAL MUSICAL BUDWEISER



JUAN LUIS GUERRA Y 4:40  
JULIO 4 Y 5



ANA GABRIEL  
JULIO 18 Y 19

### EL TERCER FESTIVAL DE SALSA EN LOS ANGELES



JUAN GABRIEL  
AGOSTO 14, 15 Y 16

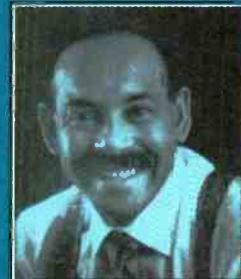


CELIA CRUZ



ORQUESTA DE LA LUZ

OCTUBRE 3



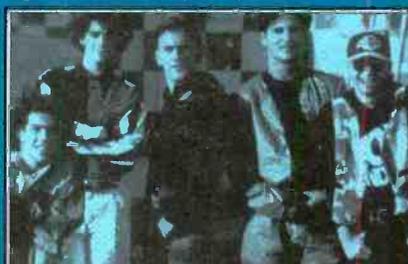
OSCAR D' LEON



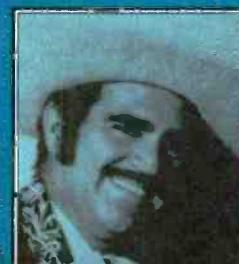
ROCIO DURCAL  
OCTUBRE 18



LUIS MIGUEL  
EN OCTUBRE



MAGNETO  
EN OCTUBRE



VICENTE FERNANDEZ  
DICIEMBRE 5 Y 6



SERIES DE CONCIERTOS EN

**UNIVERSAL AMPHITHEATRE**  
AN MCA COMPANY

Larry Vallon  
818-777-4420

Emily Simonitsch  
818-777-4424

Adelante con Budweiser auténtica como tú.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

**MESITA DE NOCHE**

*Intérprete/Artist: Victor Victor*  
*Compositor/Composer: Victor Victor*  
*Productor/Producer: Manuel Tejada/Victor Victor*

**ANDO BUSCANDO UN AMOR**

*Intérprete/ Artist: Victor Victor*  
*Compositor/ Composer: Victor Victor*  
*Productor/ Producer: Manuel Tejada/Victor Victor*

**ELLA ME VACILA**

*Intérprete/ Artist: La Banda Show*  
*Compositor/ Composer: Alston Becket Cyrus*  
*Productor/ Producer: Ramón Pérez*

**REGIONAL MEXICANA***(Regional Mexican)***ALBUM DEL AÑO / ALBUM OF THE YEAR**

MAZZ, *Para Nuestra Gente*  
 BRONCO, *Amigo*  
 ANA GABRIEL, *Mi México*  
 VICENTE FERNANDEZ/RAMON AYALA,  
*Arriba el Norte, Arriba el Sur*  
 MEXICO VOZ Y SENTIMIENTO, *Varios Artistas*

**ARTISTA MASCULINO DEL AÑO / MALE ARTIST OF THE YEAR**

VICENTE FERNANDEZ  
 JUAN VALENTIN  
 RAMON AYALA  
 ROBERTO PULIDO

**ARTISTA FEMENINA DEL AÑO / FEMALE ARTIST OF THE YEAR**

ROCIO BANQUELLS  
 ANA GABRIEL  
 LINDA RONSTADT  
 SELENA

**GRUPO DEL AÑO / GROUP OF THE YEAR**

MAZZ  
 BRONCO  
 LA MAFIA  
 LA SOMBRA

**REVELACION DEL AÑO / NEW ARTIST OF THE YEAR**

TECNOBANDA  
 GRUPO MOJADO  
 ESMERALDA  
 ANNA ROMAN

**CANCION DEL AÑO / SONG OF THE YEAR****DEJAME AMARTE OTRA VEZ**

*Intérprete/Artist: Bronco*  
*Compositor/ Composer: Jorge Guadalupe Esparza J.*  
*Productor/ Producer: Homero Hernández*

**QUE SEPAN TODOS**

*Intérprete/ Artist: Vicente Fernández*  
*Compositor/ Composer: Indalecio Ramírez*  
*Productor/ Producer: Pedro Ramírez*

**DOS CARTAS Y UNA FLOR**

*Intérprete/Artist: Los Caminantes*  
*Compositor/Composer: Carlos Peña*  
*Productor/Producer: Abel De Luna*

**COMO ME DUELE AMOR**

*Intérprete/Artist: La Mafia*  
*Compositor/Composer: Ricardo Quijano*  
*Productor/Producer: Armando Lichtenberger*

**SI TE VUELVES A ENAMORAR**

*Intérprete/Artist: Bronco*  
*Compositor/Composer: Ramón González*  
*Productor/Producer: Homero Hernández*

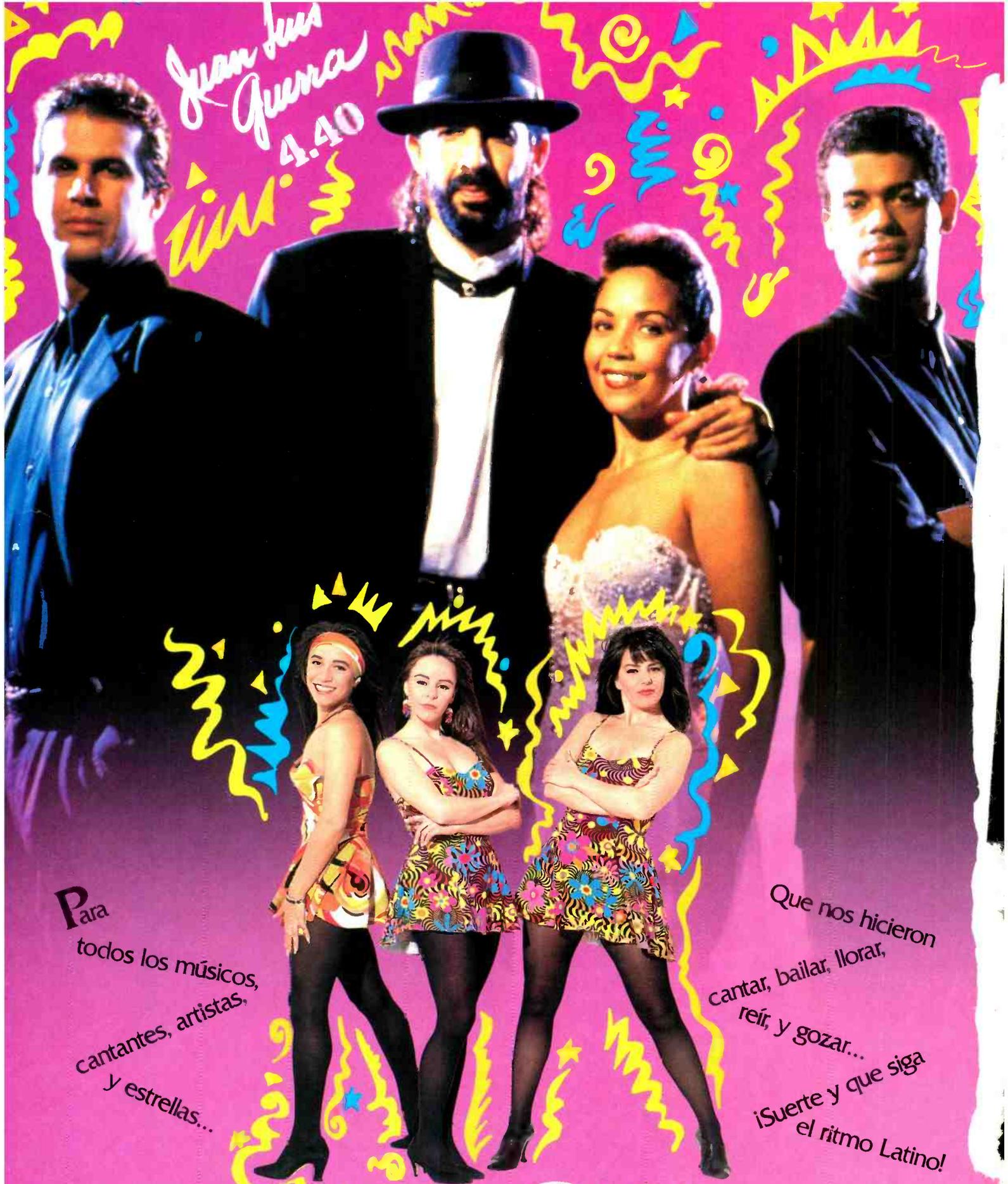
**CATEGORIAS ESPECIALES****MUSICA RAP (Rap Music)****ARTISTA DEL AÑO/ARTIST OF THE YEAR**

EL GENERAL. LISA M  
 VICO C. FRANSHESKA

**VIDEOS MUSICALES***(Music Videos)***VIDEO DEL AÑO/VIDEO OF THE YEAR**

**TODO, TODO, TODO**  
*Intérprete/Artist: Daniela Romo*  
*Productor/Producer: Eduardo Fernández*  
**COSAS DEL AMOR**  
*Intérprete/Artist: Vikki Carr/Ana Gabriel*  
*Productor/Producer: Pedro Torres*  
**AMOR MIO, ¿QUE ME HAS HECHO?**  
*Intérprete/Artist: Camilo Sesto*  
*Productor/Producer: Ignacio Lamas*  
**SERA**  
*Intérprete/Artist: Ricardo Montaner*  
*Productor/Producer: Marlene Rodríguez*  
**DEJAME LLORAR**  
*Intérprete/Artist: Ricardo Montaner*  
*Productor/Producer: Marlene Rodríguez*  
**NO BASTA**  
*Intérprete/Artist: Franco de Vita*  
*Productor/Producer: Abraham Pulido*  
**VUELA VUELA**  
*Intérprete/Artist: Magneto*  
*Productor/Producer: Benay Corral*  
**NO HE PODIDO VERTE**  
*Intérprete/Artist: Emmanuel*  
*Productor/Producer: Pedro Torres*  
**POPURRI**  
*Intérprete/Artist: Pandora*  
*Productor/Producer: Mauricio Catala*  
**FIESTA**  
*Intérprete/Artist: Banda Blanca*  
*Productor/Producer: Chad Dominicus*

Juan Luis Guerra  
4.40



Para  
todos los músicos,  
cantantes, artistas,  
y estrellas...

Que nos hicieron  
cantar, bailar, llorar,  
reír, y gozar...  
¡Suerte y que siga  
el ritmo Latino!

PANDORA

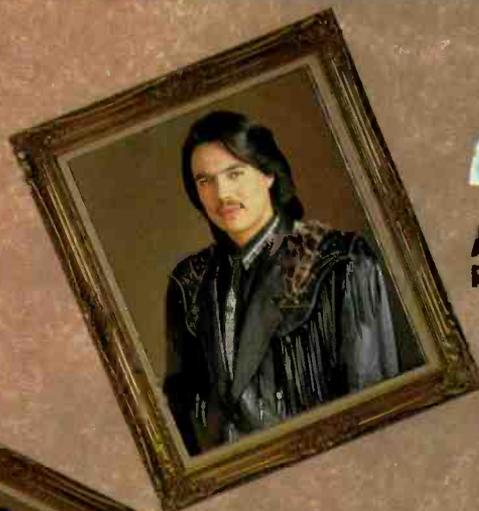


PEPSI, COLA, PEPSI, DIET PEPSI y CAFFEINE FREE DIET PEPSI son marcas registradas de PepsiCo, Inc.

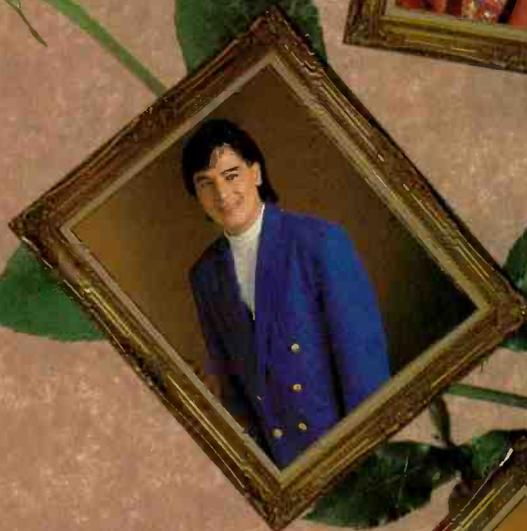
[www.americanradiohistory.com](http://www.americanradiohistory.com)



"CALIDAD"  
AFG SIGMA  
RECORDS



Adolfo Angel  
Gustavo Angel  
Fernando Angel  
Casio Ortiz  
Los Abrego



LOS  
**TEMERARIOS**

SIGMA RECORDS  
1839 SANTA MONICA ST.  
SAN ANTONIO, TX.  
78201  
(512) 734-0860

Member of  
**NAIRD**



## Country Songwriters

(Continued from page M-8)

Beer, ASCAP/Forerunner, ASCAP)

### 3. JON IMS

"SHE'S IN LOVE WITH THE BOY"—Trisha Yearwood—MCA—(Warner-Elektra-Asylum, BMI/Rites of Passage, BMI)  
"FALLIN' OUT OF LOVE"—Reba McEntire—MCA—(Paul Craft, BMI)

### 4. TRAVIS TRITT

"HERE'S A QUARTER (CALL SOMEONE WHO CARES)"—Travis Tritt—Warner Bros.—(Sony Tree, BMI/Post Oak, BMI)

"ANYMORE"—Travis Tritt—Warner Bros.—(Co-writer J. Colucci—Sony Tree, BMI/Post Oak, BMI/EMI April, ASCAP/Heartland Express, ASCAP)

"DRIFT OFF TO DREAM"—Travis Tritt—Warner Bros.—(Co-writer S. Harris—Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI)

"NOTHING SHORT OF DYING"—Travis Tritt—Warner Bros.—(Sony Tree, BMI/Post Oak, BMI)

### 5. VINCE GILL

"HERE WE ARE"—Alabama—RCA—(Co-writer B. N. Chapman—Warner/Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)

"LOOK AT US"—Vince Gill—MCA—(Co-writer M. D. Barnes—Benefit, BMI/Irving, BMI/Hardscratch, BMI)

"LIZA JANE"—Vince Gill—MCA—(Co-writer R. Nielsen—Benefit, BMI/Englishtowne, BMI)

"POCKET FULL OF GOLD"—Vince Gill—MCA—(Co-writer B. Allsmiller—Benefit, BMI)

"TAKE YOUR MEMORY WITH YOU"—Vince Gill—MCA—(Benefit, BMI)

### 6. PAUL OVERSTREET

"HEROES"—Paul Overstreet—RCA—(Co-writer C. Cloninger—Scarlet Moon, BMI/Juniper Landing, ASCAP)

"BALL AND CHAIN"—Paul Overstreet—RCA—(Co-writer D. Schlitz—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)

"ONE OF THOSE THINGS"—Pam Tillis—Arista—(Co-writer P. Tillis—Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI)

"IF I COULD BOTTLE THIS UP"—Paul Overstreet—MCA—(Co-writer D. Dillon—Scarlet Moon, BMI/Nocturnal Eclipse, BMI)

"SOMEBODY'S DOIN' ME RIGHT"—Keith Whitley—RCA—(Co-writers J. F. Knobloch, D. Tyler—Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI/Careers-BMG, BMI)

"DADDY'S COME AROUND"—Paul Overstreet—RCA—(Co-writer D. Schlitz—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)

"LOVE CAN BUILD A BRIDGE"—The Judds—Curb—(Co-writers N. Judd, J. Jarvis—Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP)

"BILLY CAN'T READ"—Paul Overstreet—RCA—(Co-writer J. Michael—Scarlet Moon, BMI/Fifty Grand, BMI)

### 7. WALT ALDRIDGE

"I AM A SIMPLE MAN"—Ricky Van Shelton—Columbia—(Rick Hall, ASCAP)

"LEAVE HIM OUT OF THIS"—Steve Wariner—Arista—(Co-writer S. Longacre—Rick Hall, ASCAP/W.B.M., SESAC/Long Acre, SESAC)

"BORN IN A HIGH WIND"—T.G. Sheppard—Curb—(Co-writers G. Baker, S. Longacre—Rick Hall, ASCAP/W.B.M., SESAC)

"FAMILIAR PAIN"—Restless Heart—RCA—(Co-writer S. Longacre—W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP)

### 8. CLINT BLACK

"LOVING BLIND"—Clint Black—RCA—(Howlin' Hits, ASCAP)

"WHERE ARE YOU NOW"—Clint Black—RCA—(Co-writer H. Nicholas—Howlin' Hits, ASCAP)

"ONE MORE PAYMENT"—Clint Black—RCA—(Co-writers H. Nicholas, S. Russell—Howlin' Hits, ASCAP/Red Brazos, BMI)

"WAITIN' FOR THE DEAL TO GO DOWN"—Dixiana—Epic—(Co-writers B. Fischer, A. Roberts—Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP)

### 9. MARK WRIGHT

"YOUR LOVE IS A MIRACLE"—Mark Chesnutt—MCA—(Co-writer B. Kenner—Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI)

"LUCKY MOON"—The Oak Ridge Boys—RCA—(Co-writer D. Johnson—EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP)

"BLAME IT ON TEXAS"—Mark Chesnutt—MCA—(Co-writer R. Rogers—Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI)

"IF WE CAN'T DO IT RIGHT"—Eddie London—RCA—(Co-writer R. Rogers—Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI)

### 10. LIONEL CARTWRIGHT

"LEAP OF FAITH"—Lionel Cartwright—MCA—(Warner-Tamerlane, BMI/Long Run, BMI)

"WHAT KIND OF FOOL"—Lionel Cartwright—MCA—(Warner-Tamerlane, BMI/Long Run, BMI)

## Country Publishing

(Continued from page M-8)

fees are up 49 percent," reports Donna Hilley, senior VP and COO of Sony Tree, Billboard's country music publisher of the year for the past 19 years.

Sony Tree has not purchased any country catalogs within the past year, but it has acquired several individual songs, including "You Lay So Easy On My Mind," a No. 3 hit for Bobby Rice in 1973; "Boot Scootin' Boogie," the Brooks & Dunn single; and "She Used To Be Mine," which will be on the duo's next album. "We [buy single songs] because there are not that many huge catalogs available to purchase," says Hilley. "I'm interested in purchasing songs instead of catalogs. A lot of time, people only own one or two songs."

Hilley and her staff are tireless in seeking recording contracts for their writers. Of 77 staff writers, 26 are signed to major labels, including Travis Tritt, Carlene Carter, Kevin Welch, Stacy Campbell, Ray Kennedy, Joe Diffie and Joy White.

"Tree was built on controlling and owning 10 songs in an album, with Roger Miller, Joe Tex and people like that," Hilley notes. "We're in the process of developing about six more [writer/artists] right now who we feel will get record deals this year."

To give its writers more room, the company refurbished a nearby fire hall several months back. "That has resulted in a lot more of our writers writing with each other, rather than writing with an outside publisher," Hilley says.

Stephen Day, VP/GM of MCA Music, reports that the company has done well in placing songs in movies and television. MCA owns 50 percent of the song that is the working title for George Strait's upcoming movie, "Unwound."

In recent months, MCA has purchased a catalog from Don Sampson, which includes the new Alan Jackson single, "Midnight In Montgomery." The publisher also bought several Scott Miller compositions from Back Nine Music. Neither acquisition is hit-lad-

**For BMG Music, country income in 1991 escalated by 40 percent over the 1990 level. Income from new acquisitions and the astonishing success of writer Hugh Prestwood's copyrights figured largely in the jump.**

en, Day says, but both, he believes, have great potential. In single-song buys, MCA has also picked up rights to the 1981 Kenny Rogers hit, "I Don't Need You."

MCA has cut back on the size of its writing staff, Day reports: "We started a regrouping effort back toward the end of 1990" to slim its operation. He says that in the late '80s, when MCA earned two separate Publisher Of The Year awards from ASCAP, "both awards were based on the work of about five songwriters." The company has now trimmed its roster to 12 writers.

MCA is pursuing production deals with Austin Cunningham, Gary Burr and Tony Stampley. (Burr is also working as a producer and has his own development deal with a new artist on Warner Bros.) In addition, MCA has the first Wynonna Judd single, "She Is His Only Need," which is also being worked AC.

At PolyGram/Island, creative manager Billy Lynn says that the foreign market has been the fastest-growing sector. "We've also had pretty good luck with movies...and several television things we didn't have the year before."

Among PolyGram/Island's purchases are the Ricky Skaggs catalogs, which include "Cajun Moon," "Highway 40 Blues" and "Turn It On, Turn It Up, Turn Me Loose." Previously, the company had co-published the catalogs. Also acquired was Fruit Music, which, Lynn says, has "a lot of early Marty Stuart material."

PolyGram/Island has about 80 staff writers, Lynn estimates, slightly up from 1990's total. The relatively high number, he explains, is because the company publishes several bands and administers the material of writers in other catalogs.

Recent signees include Grammy-winning Alison Krauss, Rodney Foster, Terry McBride (of McBride & The Ride) and Gene Johnson (of Diamond Rio).

Opryland Music, which owns the revered Acuff-Rose holdings, ended 1991 with a share in the No. 1 Collin Raye hit, "Love, Me." The company has also been steadily expanding its sizable foreign income stream. In records gaining airplay (and the consequent performance income), Opryland was among BMI's five top country publishers for 1991.

Movie and commercial activity has been heavy. Opryland songs are in "The Commitments," "Fried Green Tomatoes," "Hudson Hawke" and "Pretty Woman"—and in commercials for Chrysler, Bell Tel-

ephone, Air Canada, Kraft, Quaker Oats and others.

Jerry Flowers, Opryland Music's executive director, says he has 14 exclusive writers under contract, among them RCA Records' Aaron Tippin and Liberty Records' Skip Ewing.

Says Susan Burns, creative director at Famous Music, a subsidiary of Paramount, "We have seen a lot more of our songs in movies over the last year. And, looking into '92, we've already got songs stacked up for use in movies." She notes that the country division has enjoyed a "20 to 22 percent increase" in income for 1991 over 1990.

Famous has acquired the Kiser Music share of the Bellamy Brothers material, the rest of which it already owned. Among its songs are "If I Said You Had A Beautiful Body Would You Hold It Against Me" and "Sugar Daddy." Also within the past year, Famous struck an administration agreement with Glad Music, Houston, owned by the Pappy Dailey family. "Night Life," "The Race Is On," "White Lightnin'," "If My Heart Had Windows," "She Thinks I Still Care" and "The Party's Over" are among the gems in this collection.

Burns adds that the trend of having such self-contained packages as artist/writers or producer/writers shows no sign of abating. She says Famous has nine staff writers, including Liberty Records' Suzy Bogguss, and that she wants to keep it at that level. "I never want to have one of my writers to have to make an appointment to play me a song," she says.

Reports Almo/Irving's Nashville chief, David Conrad, "Our overall increase in income was something like 47 percent. It was just a series of huge records and the buildup of the catalog. That's been our history—every year has done better.... It was mostly mechanicals...We were on a lot of hot albums."

Almo/Irving bought singer/songwriter Hoyt Axton's Lady Jane Music, which has "Joy To The World," "Bony Fingers" and "Never Been To Spain." The company plans to do a compilation CD to showcase the top copyrights from this collection. "We'll send them to radio to spur on additional performances of his material," Conrad says. Also packages like that are good for pitching to producers, artists and managers."

The company has taken on other catalogs to work and administer, including those of Jimmy Buffett, Waylon Jennings, Jimmy Messina and Stephen Stills.

Almo/Irving has 14 staff writers working through its Nashville office, about the same number as last year, Conrad estimates. He says that newly acquired catalogs have so many songs to work that he doesn't want to sign more writers than he can take care of.

Conrad says he's "placing an emphasis on production deals," in which Almo/Irving pays for the cutting of several songs by writer/artists and then goes shopping for recording contracts. This was the route by which Conrad assisted John Anderson in getting signed to BNA Entertainment. Almo/Irving has a co-publishing arrangement with Anderson.

**Hilley and her Sony Tree staff are tireless in seeking recording contracts for their writers. Of 77 staff writers, 26 are signed to major labels.**

Currently, Conrad is pursuing production deals for the Cactus Brothers and Fred Knobloch, among others.

Kevin Lamb, VP of Maypop Music, one of the town's few remaining major indies, says that the company's overall income for 1991 was up just over 6 percent from the year before. "We had an [20 percent] increase in performance income," he notes, but explains that it was this large because it's being compared against a slow period two years back, when the company gained fewer singles than it had anticipated."

Lamb continues that Maypop, because of its relatively small professional staff, is finding it difficult to get its songs used in commercials but that it's TV syncs were "up tremendously."

Maypop is owned by members of the group Alabama. In addition to its owners, all of whom are also songwriters, Maypop has 10 staff writers. One of Maypop's most active ones is Richard Mainegra, a member of the new BNA group, the Remingtons.

Thanks largely to the platinum output of songwriter Pat Alger, tiny Forerunner Music is also witnessing some sunny days. Alger has co-writing credits on some of Garth Brooks' singles and, before that, supplied Kathy Mattea with such hits as "Going Gone," "She Came From Fort Worth" and "A Few Good Things Remain." He and Brooks also co-wrote Trisha Yearwood's "Like We Never Had A Broken Heart."



**From The Top:**  
Stephen Day, VP & GM,  
MCA Music;  
Celia Froehlig, VP & GM for  
EMI Music's Southern Region;  
Maypop's VP Kevin Lamb;  
Susan Burns, Creative Director  
for Famous Music.





# The NMPA At 75: Licensing, Lobbying And Serving Publishers' Global Interests

BY KEN TERRY



**NMPA Past.** From left: Former NMPA President Leonard Feist; Former HFA President Al Berman; Former Board Chairman Sal Chiantia.

**T**he National Music Publishers' Association, which celebrates its 75th anniversary this month, has long been at the forefront of the continuing battle to protect the rights of composers, songwriters and music publishers. Despite all the technological and legal changes that have occurred in this century, its mission remains the same as when its forerunner, the Music Publishers' Protective Association, was formed by a group of publishers on April 27, 1917.

NMPA's 18-member board of directors represents all of the large music publishers, as well as some small and medium-sized firms. Its chairman is Irwin Z. Robinson, who was until recently the president of EMI Music Publishing.

The organization's current president and CEO is Ed Murphy, who also serves as president of the Harry Fox Agency (HFA), NMPA's licensing arm. He joined NMPA as executive VP in September 1983 and was elected president of HFA in 1984. Prior to assuming his duties with NMPA/HFA, he served as president of G. Schirmer, Inc., a major publishing house with which he had been associated for most of his career.

"NMPA's roles today and yesterday are very similar," notes Murphy. "It has always been at the forefront of issues that were pertinent at the time, and has involved itself both legislatively and technologically. I think what has dramatically changed, though, from then to now is the Fox Agency's growth and involvement in the administrative portion of rights in America and our involvement today internationally. But NMPA's role has continued uninterrupted, from 1917 to today, in the same format."

Back then, he notes, NMPA was licensing music rolls used on player pianos; today, HFA collects mechanical royalties from record companies as well as synchronization fees from film and television producers. The agency, which represents about 10,000 clients in the U.S., also acts non-exclusively on behalf of its publisher principals to license background and foreground music suppliers, the users of music in TV commercials and the importers of foreign recordings that contain songs owned by U.S. firms.

The lion's share of HFA's collections derives from mechanical fees paid quarterly by record companies (although Fox's sync-license billings rose 27 percent last year). Currently, under the compulsory licensing provision of the 1976 copyright act, the statutory royalty is 6.25 cents per track per record shipped or 1.2 cents per minute, whichever is higher; most labels, however, require new and developing artists/songwriters to settle for 75 percent of that.

HFA audits the larger companies five or six times a year, using its own and outside auditors, says Murphy, and smaller labels are visited once every year or two. He cites "economies of scale" as one of the main reasons that most publishers go through Fox to collect these royalties.

When a publisher does not avail itself of Fox's services, Murphy explains, it is usually because some of its compositions are published and recorded by co-owned companies or because of a relationship between an artists' publishing firm and his record label. For instance, he notes, Fox represents Michael Jackson's publishing company, Mijac, but only for cover versions of his songs. "He's very prolific as a writer, and his material is used by other artists," he points out. "So we represent him as a writer in many instances, though we will not represent him on his initial [record] release."

According to Murphy, HFA's yearly billings total approximately \$220 million, nearly three-quarters of the \$300 million that U.S. publishers realize annually from the above-mentioned sources. Most of that comes from U.S. sources, although Fox does collect \$3 million to \$4 million abroad each year on behalf of publishers that do not have sub-publishers in other countries.



**Current NMPA/HFA President and CEO Edward P. Murphy**



**By using the Fox agency as a conduit for mechanical payments, the industry is indirectly funding NMPA's legal and legislative efforts in defense of copyright, which benefit both labels and publishers.**

HFA charges its clients fees of 4.5 percent of

its mechanical royalty billings and 5 percent of revenues from other music uses, including sync licenses, background music and TV commercials (with a cap of \$2,200 per composition). The agency gives half of its commissions to NMPA and keeps the rest for its own administrative expenses.

By using the Fox agency as a conduit for mechanical payments, Murphy says, the industry is indirectly funding NMPA's legal and legislative efforts in defense of copyright, which benefit both labels and publishers. "This is where the industry has found a way, through the agency, to protect itself both administratively and legislatively on a commission basis," he argues. "So to use the agency is to support the industry."

NMPA's lobbying efforts, in conjunction with those of other music-industry organizations, have paid off handsomely in recent years. For example, NMPA supported U.S. adherence to the Berne Copyright Convention, which became a reality in 1989; it helped

bring about the passage of a 1990 amendment to the U.S. copyright law that allows publishers to collect damages from states and state universities for copyright infringement; it helped the performing-rights societies defeat the television industry's attempt to institute "source licensing," which would have had an adverse effect on publishers and songwriters; and it has played a leading role in the current industry-wide effort to have a home-taping royalty bill passed in Congress.

NMPA is also a trade association for the publishers. Its 400 members receive a newsletter that keeps them informed of the latest developments in copyright. In addition, NMPA represents U.S. publishers in their relationship with international rights agencies like BIEM, and it works with foreign publishers and their societies to strengthen worldwide copyright protection.

Murphy feels that NMPA must continue to broaden its international function. "NMPA's role must be defined as global," he says, "because the publishers' interests are global. We see today that the income of a publisher is far greater outside the U.S. than it is from the U.S." Publishers are especially eager to secure their interests in Japan and the Pacific Rim, notes Murphy, adding that NMPA plans to expand its involvement in that area of the world.

Through its membership in the International Intellectual Property Alliance, NMPA seeks passage and enforcement of improved copyright laws in countries where record piracy is rampant. It is also willing to help set up rights societies in nations that lack them.

In the area of new technology, Murphy says, NMPA's biggest concern is the spiraling digitalization of the communications media. Copyright law, he says, has not anticipated "the transmission of music through fiber-optic cable, or over-the-air transmission of music as it might be applied to a "celestial jukebox," where you could call up selections on demand."

Another challenge to be addressed is the licensing of rights in interactive and MIDI applications. "The interactive programs are a multiple-selection process of programming that is already embodied in a carrier, as compared to product that can be remanipulated, as on a MIDI, and come out in a different arrangement," says Murphy. "It can come out in a hard copy, or it can go through a synthesizer and come out as a new sound. The interactives present different types of problems, where you have to license [the music] for a prescribed use, but you have many more different kinds of uses."

Overall, Murphy points out, "the challenges of digitalization vary from country to country. You have to take a look at the law and the speed at which technology is being applied in each location, and that varies." Noting that "digital laws and technology" are moving independently in the U.S., Europe and Japan, he says "the challenge is to understand the timing of each of these things and how they relate to each other."

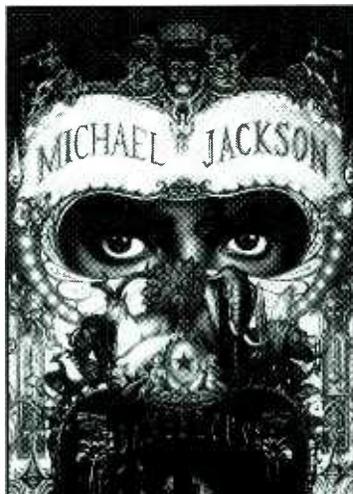
Once NMPA understands a new technology, Murphy says, it will do everything it can to make sure laws are passed so that its members' and clients' rights are protected. But it also has an obligation "to ensure that that technology gets to the public—because [the basis of] our success, both in the U.S. and abroad, has always been to use that technology to our benefit and the consumer's benefit without it being a detriment to the copyright holders."

## After Slow-Growth '91, Print Music Picking Up Speed With New Lines And Increased Interest From Mass Merchants

BY EDWARD MORRIS

**P**rint publishers experienced a slight growth in business last year. In response to the sluggish economy, the majors are introducing new product lines and pushing to enter or expand markets beyond traditional music stores.

Because there was a "singular lack of new, hot product" during the first half of 1991, Michael Lefferts, president of Cherry Lane Music's print division, says his sales were "flat at best" for the period. Compounding this problem, according to Lefferts, was an overall economy that was feeling "the real full effects of this recession." Moreover, he adds, "the war was still on everybody's mind." Because of these factors, he concludes, many print dealers reduced their stock without replenishing it as fully and as quickly as they otherwise might have.



Happily, the second half of the year "was a dramatic turnaround for us," Lefferts reports. "Maybe the real reason [was] the emergence of the hot product we hoped would come out in the early part of the year. We had albums released by Skid Row, Van Halen, Guns N' Roses, Metallica and Tesla." The matching folios to these albums turned Cherry Lane's sales picture around "tremendously" and were instrumental in boosting the whole year "slightly" above the previous one.

### Black Crows, Perfect Weddings

Other best-selling titles carried over from '91 are the Black Crows folio, "The Perfect Wedding Songbook," and "Heavy Metal Guitar Method" (in many formats). This last title was promoted by clinics conducted in 20 states by the method's author, Jon Chappell. Level 2 of the method was rolled out in January with four new

songbooks and will be followed by another clinic tour.

Cherry Lane is also getting involved in movie music and recently signed a deal with composer Leslie Bricusse for all the music he's done.

Lefferts says he hopes to get Cherry Lane items into the mass merchandise market by 1993: "We've held back because we didn't want to get in there with the wrong kind of product."

### Battery-Powered Xylotone

Hal Leonard's Keith Mardak reports a sales increase in 1991 of about 8 percent over the year before. "Our best-selling items for the year were var-



(Continued on M-18)



Still Number One  
Around The World.



**Print Music**

(Continued from page M-14)

ious [note-for-note] Stevie Ray Vaughan folios, then 'Little Mermaid' and 'Beauty And The Beast.' Both were real good products for us. Some of our Broadway stuff is continually selling, like 'Phantom Of The Opera,' 'Les Miserables' and 'Miss Saigon.'"

One of Hal Leonard's new products is a 10-note battery-powered electronic keyboard called the Xylotone, which is packaged with various color-coded Disney-related songbooks. To be delivered to stores this month, each Xylotone pack will retail in the \$9.99 to \$14.99 range.

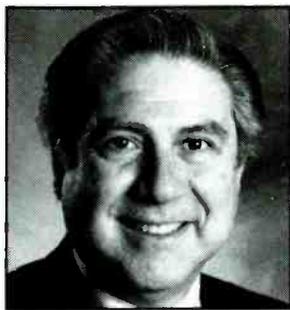
Another new line, "More For Your Method," supplements all of the popular piano methods on the market. "We've taken the 13 most popular piano methods, analyzed each of them, and done books that supplement them," Mardak explains.

Barrie Edwards, president of Music Sales Corpo-

ration, says business was up, but not enough: "Our year ends in June. We increased our business, but not as much as we should have. We didn't meet our projected targets, but we did have an increase on the previous year."

The "Jam Trax" is one of Music Sales' best-selling items. "It's basically backing tapes without the lead guitarist," Edwards says. "We have them in all different styles, from blues to rock to heavy metal to jazz." The sets, which retail for \$9.95 each, come with a cassette and a tablature booklet of songs. Another thriving book/cassette series, he adds, is the "You Can" collection ("You Can Read Music," "You Can Write A Song," "You Can Play The Harmonica," etc.). In addition to being sold in music stores, the series is available in book chains, such as Waldenbooks and B. Dalton.

"Sales increased for us," says Sandy Feldstein, president of CPP/Belwin. "It was not a great percentage, but they did increase. We had a strong year the whole year. It wasn't astronomical, but it



Warner/Chappell's Jay Morgenstern

**The Jingle Jungle**

BY DAVIN SEAY

**Y**ou hear them everywhere: note-perfect renditions of golden oldies, suggestive snippets from current chart-toppers, familiar words and melodies set to a whole new hard-sell beat. Whether it's for toothpaste, toilet paper or the Trinidad Tourist Board, advertisers seem to be relying more than ever on proven hits to make their pitch.

Advertising exploitation of popular titles, from Tin Pan Alley standards to this week's fresh dance craze, is hardly a new phenomenon. Who can forget Ford's furiously frugging go-go girls prancing around a '67 Mustang to the tune of "Light My Fire" or that harried working mom popping aspirin to the strains of "I Haven't Got Time For The Pain"? And whether it's considered borrowing or bastardizing, there's no doubt the practice will endure as long as advertisers look for new ways to tap mass-market tastes and trends.

There's also no doubt that savvy music publishers are actively seeking to accommodate the advertising urge for songs that sell. One revealing indicator of the trend is the fact that, after 60 years, the heirs of songwriters Harburg & Gurney are at last making available for commercial use the Depression-era anthem "Brother Can You Spare A Dime"—the perfect ad-campaign theme for any number of savings and loan associations.

More to the point, however, are the increasing efforts of publishers to expose their catalogs to advertising account executives and commercial production houses. "We're constantly producing CDs, cassettes and catalog listings that we make available on a wide-ranging



Advertising Opens New Avenues For Classic Catalog

A Little Bit Louder Now: Windswept Pacific licensed the Isley Bros.' "Shout" for a detergent spot. Photo: Michael Ochs Archives/Venice CA.

basis," explains Joanne Boris, executive VP of music services for EMI Music Publishing. "The goal is to give advertisers, as well as music supervisors for film and television, fingertip access to our material."

"It's all part of an effort to provide choice in the creative process," concurs Jay Morgenstern, executive VP and general manager of Warner/Chappell Music Publishing. "We want to have as much input into decision-making as possible, which is why we've developed a large number of sales tools targeted to users such as ad agencies."

Among the promotional tools Warner/Chappell utilizes are an ongoing series of CDs, annotated with historical information and chart positions, as well as the complete, 10,000-title W/C catalog, available on request. "We've spent upwards of a million dollars to-date creating and distributing these items," Morgenstern adds. "We also have a budget for placing ads in trade publications such as Ad Age."

Another aspect of this extensive—and expensive—effort to acquaint ad agencies with publishing repertoire is the recent creation of in-house departments dedicated to pitching material for commercial use. EMI's five-person staff (two of whom are assigned to ad agency licensing exclusively) was activated just one year ago, while Allen Tepper, Warner/Chappell's creative manager, special products, has been on the job since August 1991. "We're actively seeking to network with the creative teams at ad agencies," Tepper explains, "and to get them to think of us as part of that team."

Even smaller, relatively young publishers have assigned special agents to cover the jingle beat. Zomba Music, whose 5,000-copyright catalog includes such song-to-spot licenses as Billy Ocean's "When The



Illus: Alex Jones

(Continued on M-18)

**MAYPOP MUSIC GROUP...**



... TAKING YOU  
"WRITE" INTO THE '90,S!

What do  
wolves, lambs and turtles  
all have in common?

**NEXT DECADE ENTERTAINMENT**

ORIGINAL MOTION PICTURE SOUNDTRACK PUBLISHER

DANCES WITH WOLVES  
THE SILENCE OF THE LAMBS  
TEENAGE MUTANT NINJA TURTLES I&II

**STU CANTOR • MURRAY DEUTCH**

TEL 212 333.8689 FAX 212 397.1922  
730 FIFTH AVENUE 9TH FLOOR NEW YORK NY 10019

SINCE THE BEGINNING, FAMOUS MUSIC

HAS BEEN A RESPECTED FORCE IN MUSIC PUBLISHING. WITH

FAMOUS MUSIC CONTINUES TO INSPIRE THE CREATIVE SPIRIT.

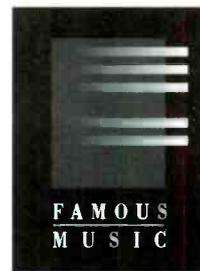


*FAMOUS SONGS*

*FAMOUS WRITERS*

*FAMOUS SCORES*

*FAMOUS MUSIC*



© 1992 Famous Music Publishing Companies



A Paramount Communications Company

ACCOMPLISHMENTS MEMORABLE AND TIMELESS



**CPP/Belwin, Inc.**  
Your Total Music Publisher

**NOW!** introducing  
a new division



*The best in instructional  
music videos*

**WATCH FOR OUR ARTISTS AND TITLES  
IN EVERY MEDIUM OF MUSIC PUBLISHING**

popular and educational  
• print  
• audio • video

Sandy Feldstein, president

PRINT—1-800-327-7643  
MEDIA—1-800-628-1528  
FAX—1-305-621-4869

15800 NW 48th Avenue, Miami, FL 33014

## MUSIC PUBLISHING SOFTWARE



### **On the Right Track™ MUSIC PUBLISHING SOFTWARE**

- Copyright Registration and Renewal
- Co-publishing Agreements
- Writers' Agreements
- ASCAP and BMI Forms
- Mechanical Licenses
- Synchronization Licenses
- Advances and Guarantees
- Master Recordings
- Composer and Publisher Royalties

**For information or a demonstration call**



**818-784-6288 Fax 818-784-4905**  
16133 Ventura Blvd. Suite 1245  
Encino, CA 91436



## Print Music

*(Continued from page M-16)*  
was a nice positive growth."

In the pop music category, Feldstein reports, Garth Brooks print performed very well, as did Extreme. On the educational side, the "Let's Sing, Listen And Learn" series "got off to a great start." Although the series is now sold through music stores only, Feldstein says it's gotten a lot of interest from the mass market, which he'll be exploring this year.

The company has also started a new division, CPP Media Group. "We have purchased two leading music education video companies—DCI, out of New York, and REH, out of Seattle—and have blended them together," says Feldstein. "That's going to be a major thrust of our company over the next few years."

### **Will Rogers & Any Zep**

Jay Morgenstern, of Warner/Chappell, reports that 1991 sales were slightly up from the year before. Leading the sales, he says, were "anything to do with Led Zeppelin" and folios on John Mellencamp, Genesis, the Eagles and "The Will Rogers Follies."

Like the other print chiefs, Morgenstern foresees no sudden price increases: "The sheets are holding steady, but the folios have been going up because of the new off-the-record [note-for-note transcriptions] format, which is much more expensive to arrange and engrave, and the tablature editions, as well."

## Jingles

*(Continued from page M-16)*

Going Gets Tough" (Dodge Trucks) and Teddy Riley's "I Like The Way" (Sprite), has hired a full-time executive, Michael Babcock, to work the field. "Michael is aggressively pursuing jingle, as well as film, TV and soundtrack, opportunities," says Zomba Senior VP David Renzer, noting that the firm regularly produces "samplers of new hits" for prospective commercial clients.

Though meeting agency needs is important, publishers are equally concerned with the requirements of their clients. "We're the first line of defense for our writers," says EMI's Boris Says. "There's a whole chain of approval requirements designed to weed out unsuitable uses. We ask for full descriptions of the proposed ad and look over the storyboards if we can get them. We're sometimes approached with campaign concepts that are not acceptable. For instance, one agency with a deodorant account wanted to use the World War I song 'Over There' but change the lyrics to 'Under There.' That's the kind of thing we guard against."

"Working with advertisers used to be handled just by licensing departments," adds Tepper. "This is a whole new approach, a way to get the best material out there and help spark ideas for the next campaign."

The approach may be new, but is it succeeding? Jim Moreno, Windswept Pacific's director of marketing, isn't so sure. "The fact is," Moreno asserts, "most publishers just don't know that much about the advertising business. Consequently, they aren't making the best use of their copyrights."

For proof, Moreno points to the Los Angeles edition of the Ad Registry. "Here's one of the biggest ad markets in the country," he explains, "and you've got a total of three music publishers taking out ads in it. For the most part, agencies are very secretive about their campaigns, for fear of the competition. Most of the work is done in-house, including the selection of music. You can't force-feed them ideas." As an example, Moreno cites the recent campaign for Shout detergent. "They knew they wanted the [Isley Brothers] song from the beginning—it's the name of the product. Our job was to quote them a price and then negotiate. A publisher's primary role in this area is to keep his catalog alive in the mind of the creative people at the agencies."

Selling a song to sell a product is, finally, the common ground on which both publishers and advertisers can meet. And, increasingly, that ground has proven both creatively and commercially fertile. "Music publishers actively pitching material to ad agencies is a terrific idea," enthuses Richard Villante, vice chairman of Lowe & Partners, the New York-based agency responsible for the highly successful "Stand By Me" Citibank campaign. "While it's difficult to pinpoint the creative inception of any campaign, having musical material readily available, as well as having knowledgeable sources involved, can't help but enhance the whole process. We're all for it."

"When music and advertising come together, the results can be tremendously gratifying," concurs Boris. "When we licensed 'Over The Rainbow' to a campaign for a paint company that was also an Olympic sponsor, the ad—with the color, the music and the message—just gave you goose bumps. We sold the song, they sold more paint, and everyone had a reason to be proud of the result."

**Music Sales**  
is *just* a major print  
publisher. . .

# NOT!

### **Music Sales**

is also a major copyright owner, with over twenty #1 songs in the catalog and hundreds of hit titles from the Big Band Era to Broadway to Heavy Metal...

### **Music Sales**

is also G. Schirmer/AMP, for the very best in Classical music copyrights...

### **Music Sales**

also administrates catalogs for such greats as Louis Armstrong, Larry Carlton, and Leo Robin...

### **Music Sales**

is also an international music publishing group.

**Music Sales**  
is a full-service  
music publisher.



**Music Sales Corporation**  
United States Headquarters  
225 Park Avenue South, New York, NY 10003  
Phone: 212.254.2100, Fax: 212.254.2013



**EMERALD FOREST  
ENTERTAINMENT  
IS "EXPECTING" AGAIN . . .  
ANOTHER FLOURISHING YEAR**

**WE PROUDLY CONGRATULATE  
OUR SPECIAL FAMILY  
OF TALENT**

*Jinda  
&  
Marla*



Our cover collage was created by amy Wasserman. amy has just moved from Framingham, Mass., to Kansas City, Mo., where, she says, her heart will still be close to John Gorka's.

# WE'RE ON THE MARCH

**P O L Y G R A M**  
**I S L A N D**  
**M U S I C**  
**P U B L I S H I N G**  
**G R O U P**  
**I S**  
**C H A R T I N G**  
**N E W**  
**T E R R I T O R Y**

## NEW FACES

**A BRAND NEW TEAM  
HAS JUST JOINED OUR  
RANKS!**

## NEW OFFICES

**WE'VE MOVED!  
NOW YOU'LL FIND US  
AT  
1416 N. LA BREA AVE.  
LOS ANGELES,  
CALIFORNIA 90028  
REACH US BY PHONE:  
(213) 856-2776  
OR BY FAX  
(213) 856-2664**

## NEW SIGNINGS

**INCLUDING  
TEVIN CAMPBELL  
JIMMY WEBB  
THE OUTFIELD  
BEACON MUSIC  
RADNEY FOSTER  
MICHAEL KOPPELMAN  
THURN AND TAXIS  
DOUG SMITH  
DAVE TOWNSEND  
THE MILLIONS  
TOM De LUCA  
D.D.T.  
STEVE FISHELL  
RONNY SCAIFE  
BECKY WILLIAMS  
MARK HOLDEN  
AND  
JOAN ARMATRADING**

**PolyGram/Island**  
Music Publishing Group

T A K I N G   G I A N T  
S T E P S   F O R W A R D

# CHART HITS

* AUTUMN LEAVES	NATALIE COLE
* TENDERLY	NATALIE COLE
* LIVE AND LET DIE	GUNS 'N ROSES
* YOU CALL EVERYBODY DARLIN'	K. T. OSLIN
* BABY, IT'S COLD OUTSIDE	"FOR THE BOYS" SOUNDTRACK
* WHAT WILL I TELL MY HEART	VANESSA WILLIAMS
* RIGHT OR WRONG	GEORGE STRAIT
* UNCHAINED MELODY	RIGHTEOUS BROTHERS & GHOST SOUNDTRACK
* ONCE IN LOVE WITH AMY	BARRY MANILOW
* FUGUE FOR TINHORN	BARRY MANILOW
* LUCK BE A LADY	BARRY MANILOW
* A SLEEPIN' BEE	BARBRA STREISAND
* WHEN THE SUN COMES OUT	BARBRA STREISAND
* HE TOUCHED ME	BARBRA STREISAND
* HELLO DOLLY	BARBRA STREISAND
* WARM ALL OVER	BARBRA STREISAND
* HOUSE OF FLOWERS	BARBRA STREISAND
* A SLEEPIN' BEE	TONY BENNETT
* THE GAL THAT GOT AWAY	TONY BENNETT
* WHAT ARE YOU AFRAID OF?	TONY BENNETT
* I DO NOT KNOW THE DAY I DID NOT LOVE YOU	TONY BENNETT
* WHEN JOANNA LOVED ME	TONY BENNETT
* SKYLARK	TONY BENNETT
* MEREDITH WILLSON'S THE MUSIC MAN	ERICH KUNZEL, CINCINNATI POPS.
* PAUL McCARTNEY'S LIVERPOOL ORATORIO	ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA, CARL DAVIS.
* AUTUMN LEAVES	
* TENDERLY	
* LIVE AND LET	
* YOU CALI	
* BABY	

**ANOTHER BANNER YEAR  
MPL COMMUNICATIONS**

**BROADWAY**

**GUYS AND DOLLS  
JELLY'S LAST JAM**

**THE MOST HAPPY FELLA**

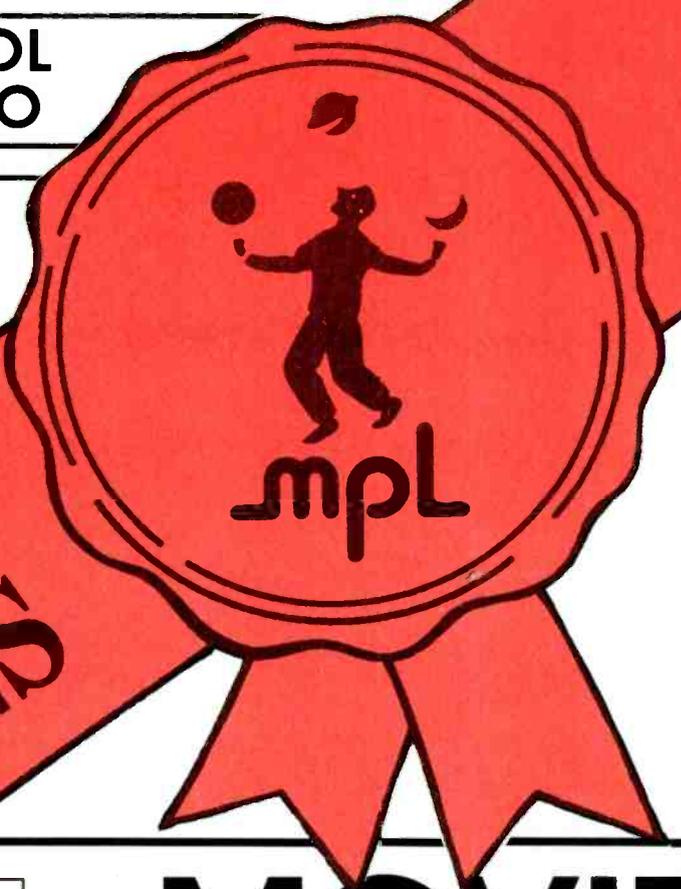
# CONCERT:

**PAUL McCARTNEY**

**LIVERPOOL ORATORIO**

**CONCERT LIVERPOOL ORATORIO**

**CARL DAVIS**



**MOVIE SONGS**

UNCHAINED MELODY	"GHOST" & "MY GIRL"
YOUNG AT HEART	"CITY SLICKERS"
BABY IT'S COLD OUTSIDE	"FOR THE BOYS & ALL I WANT FOR CHRISTMAS"
AC-CENT-TCHU-ATE THE POSITIVE	"BUGSY"
OLE BUTTERMILK SKY	"BUGSY"
ON A SLOW BOAT TO CHINA	"BUGSY"
WHY DON'T YOU DO RIGHT?	"BUGSY"
BEYOND THE SEA	"FATHER OF THE BRIDE"
I AM WHAT I AM	"PARIS IS BURNING"
I LOVE LUCY	"MAMBO KINGS" & "ANOTHER YOU"
THERE WILL NEVER BE ANOTHER YOU	"ANOTHER YOU"
BIG GIRLS DON'T CRY	"HUDSON HAWK" & "THE DOCTOR"
HAPPY FEET	"STEPPING OUT"
IT'S A BIG WIDE WONDERFUL WORLD	"ROVER DANGERFIELD"
MISTER SANTA	"SCENES FROM A MALL"
TENDERLY	"SCENES FROM A MALL"
REAL WILD CHILD	"PROBLEM CHILD II"
ON WISCONSIN	"BINGO"

INCLUDING: ARKO MUSIC CORP. • BARWIN MUSIC CO., INC. • CLARIDGE MUSIC COMPANY • CONLEY MUSIC, INC. • DESILU MUSIC CORP. • EDWIN H. MORRIS & COMPANY • FRANK MUSIC CORP. • FRANK MUSIC CORP. AND MEREDITH WILLSON MUSIC • HARWIN MUSIC CO. • JERRYCO MUSIC CO. • MORLEY MUSIC CO. • REMSEN MUSIC CORP. • WINMOR MUSIC, INC. • WREN MUSIC CO.

39 West 54th Street, New York, NY 10019 (212) 246-5881 • FAX (212) 977-8408

# Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► LIONEL RICHIE

**Back To Front**  
PRODUCERS: Various  
Motown 374636338

Richie's first collection in five years isn't a full-length album of new material—it's a mixture of the pop/R&B singer's Commodores and solo hits (which has some surprising omissions), augmented by three new tracks. But those new tracks stand a good chance of pushing the record on the charts; the typical but stylish ballad "Do It To Me" is already climbing on both the Hot 100 and the R&B singles charts, and the up-tempo "My Destiny" and balladic "Love, Oh Love" can also be profitably worked.

### ► THE NEVILLE BROTHERS

**Family Groove**  
PRODUCERS: The Neville Brothers, Hawk Wolinski & David Leonard  
A&M 53842

After two gauzy but compelling records made with producer Daniel Lanois, New Orleans' premier musical brotherhood returns to the hearty funk that has stoked its cult legend. Leadoff track, a cover of Steve Miller's "Fly Like An Eagle" with guitar work by the Space Cowboy himself, looks like an easy liftoff at album radio; other gutsy tracks could work follow-up magic. Couple this strong effort with Aaron Neville's rising pop profile of late, and it adds up to a winner.

### ► TESTAMENT

**The Ritual**  
PRODUCER: Tony Platt  
Atlantic 82392

Thrash group has developed a strong following over the years, and that fan base will probably respond to this predictable effort, which in the writing and the playing often approaches the generic.

Nonetheless, tracks like "Electric Crown" stand poised to make a mark at harder-edged album outlets.

### LYNCH MOB

PRODUCER: Keith Olsen  
Elektra 61322

Band, led by former Dokken guitarist George Lynch, lets loose on newest release. As usual, Lynch's playing overshadows pretty much everything, but the songwriting and other members' performances show definite improvement. The 10 tunes are all originals, except for a cover of Queen's "Tie Your Mother Down." "Tangled In The Web" is getting album rock radio play, as should "When Darkness Calls."

### SERGIO MENDES

**Brasileiro**  
PRODUCER: Sergio Mendes  
Elektra 61315

Longtime vet Mendes delivers the first genuinely Brazilian album of his career on his Elektra debut. The veteran keyboardist/arranger/producer, who emigrated to L.A. in 1965, takes the listener on a musical journey through his homeland, exploring the various forms indigenous to different regions. The album is not without its American influence, however. Mendes and other L.A. mainstay players lay funk-out tracks over a rhythmic bedrock provided by Rio's top samba-school percussionists. Although this album leans toward world music, English-language rap on the lead single, "What Is This," offers pop and dance possibilities.

### MANIC STREET PREACHERS

**Generation Terrorists**  
PRODUCER: Steve Brown  
Columbia 52474

English quartet stakes out territory as the new Clash with a sometimes caustic brand

## SPOTLIGHT



**GEORGE STRAIT**  
**Holding My Own**  
PRODUCERS: Jimmy Bowen, George Strait  
MCA 10532

Strait's casual approach to a song, his smooth vocal delivery, and the crisp western swing instrumentation make him one of country music's most listenable performers. Thus, even so-so lyrics tend to go down pleasantly when he sings them. But there are more formulaic lyrics in this collection than there should be. Among the exceptions are "Holding My Own," "Here We Go Again," "Trains Make Me Lonesome," and the current single, "Gone As A Girl Can Get."

of guitar-driven rock and politically conscious lyrics. Material here isn't as harshly punk-oriented as early punk material, though, with both producer Brown's commercially oriented work and the slick vocals of James Dean Bradfield lending the music a radio-aware sheen. Numbers like "Slash N' Burn" may heat some modern rock channels.

### DICK HAYMES

**Star Eyes**  
PRODUCER: Howard Melton  
Jazz 633

Dick Haymes was a premier crooner, reaching his heyday in the '40s, when he appeared in several films, most notably Rodgers & Hammerstein's "State Fair" and the Gershwin brothers' "The Shocking Miss Pilgrim." This collection, drawn mostly from radio broadcasts, presents 31 reasons why his smooth baritone gave him stardom.

## R & B

### ► THE BOYS

**The Saga Continues**  
PRODUCER: Hakeem  
Motown 374636

Precocious act that hit gold the last time out delivers another bumpin' outing that swings like a baby Bell Biv DeVoe. Initial single "The Saga Continues..." is already smoking on the R&B charts, while "Happiness" cuts a handsome groove that has follow-up written all over it.

### ★ OTIS CLAY

**I'll Treat You Right**  
PRODUCER: Ron Levy  
Bullseye Blues 9520

### ★ ANN PEEBLES

**Full Time Love**  
PRODUCER: Ron Levy  
Bullseye Blues 9515

These companion pieces, both of which feature the Memphis Horns, the storied Hi Records rhythm section, and guest guitarist Little Jimmy King, reintroduce two great soul stars—the gutsy Chicago-to-Memphis growler Clay and onetime Hi star Peebles. Clay's record is the superior entry, with lots of funky hand-tailored material delivered with old-fashioned soul; Peebles, in her first recording in 20 years, gets her licks in on nifty numbers

originally cut by Robert Cray, Delbert McClinton, and Robert Ward, and recuts her '70s classic "I Can't Stand The Rain." Genre fanatics will have a field day.

### ★ BASEHEAD

**Play With Toys**  
PRODUCER: Michael Ivey  
Imago 21010

Washington, D.C.-based hip-hop unit's debut, first issued on the indie Emigre last year, gets deserved exposure with Imago rerelease. Mastermind Michael Ivey cooks up a fantastic concept album that combines ultra-laid-back grooves, simmering live band work, and minimalist writing that's light years removed from typical genre fare. Organic nature of the album will make radio acceptance a long shot, but press attention and underground word-of-mouth could spark sales for this remarkable work.

### POPS STAPLES

**Peace In The Neighborhood**  
PRODUCERS: Various  
Pointblank/Charisma 92147

Gospel-pop singer/guitarist supreme re-enters the arena with an album boasting assists from heavy friends. Bonnie Raitt and Jackson Browne guest on remake of Browne's "World In Motion," while Ry Cooder flashes his axe on gritty "Down In Mississippi" and "I Shall Not Be Moved." Set's highlight, however, is "Pray On My Child," featuring the reconstituted Staples Singers and piercing lead vocal work by daughter Mavis. A good one for soul connoisseurs.

## DANCE

### ► DEGREES OF MOTION

PRODUCER: Richie Jones  
Esquire 74300

New York quartet has already scored a club and pop radio hit with "Do You Want It Right Now." On its appealing full-length debut, act tries to pack a multifaceted punch by sweetening house and hip-hop beats with slick sing-along hooks. Presence of photogenic and well-studied singers Mariposa and Biti, who alternate on lead vocals, doesn't hurt either. New single, "Shine On," is fast winning fans for its infectious chorus and gospel influences. Among the set's other bright spots are the retro-soulful "So In Like With You" and the NRG-etic "Up All Night."

## JAZZ

### ★ PHAROAH SANDERS

**Journey To The One**  
PRODUCER: Pharoah Sanders  
Evidence 22016

Sanders, an avant-garde master of the '60s, recorded this accessible—but not simplistic—set in the mid-'80s with a variety of ensembles, but most often featuring pianist John Hicks, bassist Ray Drummond, and drummer Idris Muhammad. Highlights include typically lovely Sanders theme "Greetings To Idris," funky vocal track "Think About The One" (which includes Bobby McFerrin in the chorus), as well as sharp covers of Coltrane's "After The Rain" and Rodgers & Hart's "Easy To Remember." Sanders' artful world music explorations employ Japanese instruments for the pretty "Kazuko" and Indian ones on the swinging "Soledad."

### DAVID MURRAY QUARTET

**Black And Black**  
PRODUCER: Bob Thiele  
Red Baron 48852

Tenor giant Murray and pianist Kirk Lightsey play their hearts out on this no-frills, blues-tinged set that leans heavily on extended solos—no cut on the album is shorter than 10 minutes. Top tracks include "Anti-Calypso," which swings in a festive, Rollinsesque manner, as well as a

fine version of "Duke's Place" (aka "C Jam Blues"). Ace trumpeter Marcus Belgrave joins for the swinging, avant-garde anomaly "Head Out."

### MIKE GARSON AND LOS GATOS

**Admiration**  
PRODUCER: Mike Garson  
CGR 1801

Former David Bowie pianist stretches out in an enjoyable traditional trio set that features Stanley Clarke's first acoustic-bass outing in years. Fine Garson originals include the neoclassical "All People" and the savagely swinging "Admiration," as well as covers of Parker's "Confirmation" and Romberg's "Softly, As In A Morning Sunrise." Best of the set include sweet pianistic homages such as the hard-swinging "Tribute To Tristano" and "Blues For Wynton Kelly," as well as the Vince Guaraldi-ish strains of "Gismonti."

### BOBBY SHORT

**Late Night At The Cafe Carlyle**  
PRODUCER: John Snyder  
Telarc Jazz 83311

The singer/pianist, long the epitome of smart cafe/hotel performances, debuts on the Telarc Jazz label with a 17-song bill-of-fare taped at the New York hotel where he's been a standby for decades. His voice may be showing a little wear-and-tear these days, but his exuberance and high regard for a lyric won't let his fans down.

## WORLD MUSIC

### ► HENRY KAISER & DAVID LINDLEY

**A World Out Of Time**  
PRODUCER: Birger Gesthuisen & Henry Kaiser  
Shanachie 64041

American guitar maniacs Kaiser and Lindley went to Madagascar to team up with a diverse group of local musicians and the results are uniformly impressive. In a catchy set dotted with sweet acoustic instrumentals, the strongest offerings come from Tirika Sammy, whose penetrating, gorgeous vocal harmonies mark "Voromby," "Fanaon'ny Ankizy," and "Hana." Some tracks bear a gentle, South African feel, notably Roger Georges' "Aza Mamaraha" and Rossy's "Ambilanao Zaho." (Rossy, Kaiser, and Lindley also give a fine Malagasy treatment of the Bobby Fuller Four's "I Fought The Law.")

## COUNTRY

### ► SHENANDOAH

**Long Time Comin'**  
PRODUCERS: Robert Byrne, Keith Stegall  
RCA 66001

This is this act's first outing on RCA, and it has lost none of its raw vocal appeal in the move from Columbia. Marty Raybon continues to function as one of the most alluring and believable lead singers in the business. Best cuts: "Hey Mister (I Need This Job)," "Same Old Heart," "I Was Young Once Too."

## CLASSICAL

### PROKOFIEV: QUARTETS NOS. 1 & 2; SONATA FOR TWO VIOLINS

**Emerson String Quartet**  
Deutsche Grammophon 431 772

The Emerson's penchant for vigorous, often supercharged performance finds appropriate meat to chew here. The spiky rhythms and sudden shifts in tempo that stud these fascinating but relatively neglected works are tackled with utmost assurance and relish. Nowhere is this more evident than in the duo sonata, commandingly played by the ensemble's violinists. A long shelf life predicted.

## NEW & NOTEWORTHY

### ANNIE LENNOX

**Diva**  
Producer: Stephen Lipson  
Arista 18704

The former voice of Eurythmics commences her solo career in stunning style. This moving, exquisitely beautiful album unfolds with a narrative grit worthy of a great novel, yet also boasts some of the most splendid rock-pop tracks in memory. An uncommonly distinctive vocalist, Lennox brings new fire, subtlety, and power to her singing here. The riveting "Why" is a ripe top 10 candidate, with the sensual "Legend In My Living Room," "Money Can't Buy It," and "Walking On Broken Glass" also radio magnets. CD bonus track, "Keep Young And Beautiful," is a delightful coda to a rich listening experience. Slip this one on the CD player, press the "Repeat" button, and drink it all in.

### SHOOTING GALLERY

PRODUCER: Ric Browde  
Mercury 512184

New outfit consisting of vets from Hanoi Rocks, Lords Of The New Church, Psychedelic Furs, and others is long on attitude, but backs it up with exciting material that borrows a little something from the members' former groups as well as tons of other bands that have come before it. Tunes, which range from metal to pop rock, always have a melodic base that combined with a studied rawness, proves very enticing.

### MARTINA MCBRIDE

**The Time Has Come**  
PRODUCERS: Paul Worley, Ed Seay  
RCA 66002

McBride is essentially a traditional country vocalist, but she brings to that

tradition both an elegance and an intensity that sets her apart from others in the camp. Her material here covers a lot of melodic and thematic ground. All the cuts are strong, but "That's Me," "Losing You Feels Good," "Cheap Whiskey," "A Woman Knows," and "When You Are Old" are excellent. Heightening the buzz, McBride has been selected as the opener for Garth Brooks' upcoming tour.

### LIDELL TOWNSELL & M.T.F.

**Harmony**  
PRODUCERS: Various  
Mercury 512328

Townsell recently rose out of the Chicago club scene with the brain-embedding smash "Nu Nu," and is poised to establish himself as a formidable top 40 entity with this collection of well-crafted pop/dance jams. Several of dance music's top producers participate in dressing Townsell's street-savvy vocal and rap style with thick, rich grooves. Sturdy second single, "Get With U," is a hit-bound, percussive romp, though the silky, flute-lined "Trust Me" and sexy "Touch Me" are even stronger.

### MITCH MALLOY

PRODUCER: Sir Arthur Payson  
RCA 61044

RCA has a great chance here to gain some top 40 and album rock ground with Malloy, who could give Jon Bon Jovi a run for his money in the looks and sound department. The songs are straight-ahead pop rockers that beg for video attention. In addition to first single, "Anything At All," radio contenders are rollicking "Mission Of Love" and "Black Velvet"-sounding "Over The Water."

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.

# Retail

## Lift Makes Play For U.S. Retailers Eyes Mom-&-Pop Stores, Smaller Chains

■ BY PAUL VERNA

NEW YORK—The Lift fixturing system was born of a unique opportunity: the invention of the compact disc and the need to merchandise it effectively. That event allowed the Vienna-based firm to dominate the CD fixture market in 40 countries, grabbing 65%-70% of the market share in Western Europe and establishing a foothold in the U.S. through its subsidiary here, Lift Display Inc. of Edgewater, N.J.

Now, with the recent decision by the U.S. recording industry to phase out the CD longbox, Lift Display's jewel-box-oriented system could experience a dramatic increase in business.

Until now, the reluctance of many U.S. retailers—particularly the large chains—to refixture their stores to accommodate the new standard format has kept Lift from achieving the prominence it enjoys in Europe.

Here, Lift has focused its efforts on the indie-store and small-chain community and on some mass-merchandisers that have championed the company's jewel-box display and storage systems.

Lift's biggest client is Phar-Mor, the mass-merchandise chain based in

Youngstown, Ohio. Approximately 220 of the music departments in Phar-Mor stores are equipped with the full Lift system, whereby discs are kept locked in register cards behind the cash counter and empty jewel boxes are stocked on the floor in flip-through fixtures.

Two other mass-merchandisers use Lift: Fred Meyer of Portland, Ore., which has adopted the systems in three of its more than 100 stores; and RX Place, a division of F.W. Woolworth, which has just equipped 11 of its locations with full Lift systems.

Among the chains on Lift's roster are the nine-store Compact Disc Store chain in Buffalo Grove, Ill., which uses the full Lift system in all locations. In addition, there are about 350 mom-and-pop and small-chain stores in the U.S. that use some form of the Lift system.

"These are the chains we want, the seven-stores, the 10-stores, the 12-stores," says Lift VP Colette Kreins, admitting that large chains are not likely to convert their entire operations to Lift systems.

In order to reach potential customers in the U.S., Kreins has begun to emphasize the company's versatility in providing systems that answer retailers' needs, whether they be total

refixturing, retrofitting, using the full system, or simply keeping the product live in the fixtures.

"The biggest problem we face is people consider us very expensive," says Kreins. "But the whole system does not have to be used. You don't have to take the CD out of the jewel box and stock it behind the counter. Because we've only been in stores that use the full system, that's what people have seen."

Kreins says the cost of equipping a store with Lift products varies with the type of system used. For instance, installing a full system in a 1,500-square-foot location that stocks 3,000 cassettes and 5,000 CDs would cost \$18,000, according to Kreins. However, a 2,000-square-foot store that stocked 8,000 CDs and was retrofitted with Lift fixtures but not the full storage system would cost \$8,000-\$9,000, says Kreins.

Kreins claims the benefits of the Lift formula offset the costs. First of all, she says, the virtual elimination of theft under the full system translates into substantial savings for all retail customers. Also, Lift fixtures, because of their attractive presentation, encourage people to browse and buy more product, Kreins says.

"Lift stores tend to sell, on average, 20%-30% more product than non-Lift stores," she says. "Also, the listening booths are a big selling point."

While Lift concentrates on increasing its representation among small- and medium-size clients, it maintains a core business in such areas as radio stations and radio label offices, which employ Lift storage cabinets, and Christian bookstores, which have been using Lift systems for years.

"We've fixtured about 250 Christian bookstores," says Kreins, explaining that gospel label Word Records was an early proponent of the CD and of jewel-box-only packaging. Word encouraged its bookstore customers to adopt Lift.

Another sizable ancillary business for Lift is its line of accessories, including both large and small home-storage systems.

The company makes systems for video- and audiocassettes as well, and Lift's Austrian parent is developing prototype fixtures for the mini disc and digital compact cassette.



**Adeva In The House.** Capitol recording artist Adeva visits the CEMA Distribution branch in Washington, D.C., in support of her latest release, "Love Or Lust." Shown, from left, are Brenda Jones, national secondary promotion manager, Capitol Records; Adeva; Jeff House, director, Street Team; and Capitol's Jason DeMarco, mid-Atlantic regional marketing manager; Woody Johnson, mid-Atlantic regional promotion manager; and Stacey Murray, associate director, media & artist relations.

## Rose Records Steps Out Opens Store In Chicago's China Club

■ BY TRUDI MILLER

NEW YORK—Chicago's Rose Records chain is going directly to music fans by operating an outlet in China Club, a Chicago nightclub.

The store opened in March but really grew out of a promotion in February, when Rose sold Grammy product at China Club during their co-sponsored party, celebrating the event. At that time China Club management told Rose the club had extra space in its clothing outlet, located downstairs from the main club, and the chain decided to open an outlet there, says Mike Rivers, director of promotions and merchandising for Rose Records.

The new Rose outlet, which brings the chain's total to 36, occupies space inside the club's 1,500-square-foot clothing store. The music outlet carries between 1,500 and 2,000 titles on both CD and cassette, plus approximately 1,000 cutout vinyl LPs. The outlet is advertised by mobiles and stand-up displays in the club. Rivers declines to discuss the financial arrangements between Rose and China Club.

China Club has three rooms for

live shows: the Dragon Room, where rock bands perform; another large room for dance acts; and a smaller VIP lounge. The record/clothing store is located downstairs in an alcove that also houses a restaurant and a game room. "People hang out there to get away from everything else," says Rivers. "We've sold everything from top 40 CDs to catalog CDs to cutout LPs."

The record outlet is also useful for promotions, he says. "Tonight we're co-sponsoring a video party for the Concert For Life [the AIDS benefit in London] with WLUP Radio and Hollywood Records, with a free fish fry and free admission. There'll be five video screens showing the concert, and in addition to our record outlet, we'll be selling Queen product in the Dragon room."

"We want to do a lot of cross-promotions," Rivers continues. "A label has a lot of options here: They can use the VIP lounge to have an invitation-only party for the artist, then have the artist perform for the public in the larger club, then sign autographs in our store. It's killing three birds with one stone."



The Compact Disc Store in Arlington Heights, Ill., uses the full Lift system.



CD'S, CASSINGLES, TAPES, RECORDS, CD'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!  
SAME DAY SERVICE -PERSONALIZED REPS-  
-WEEKLY SPECIALS-LATIN PRODUCT-  
FOR FREE MAILER CALL US & DIAL EXT.423

**SINCE 1980**

**ABBEY ROAD DISTRIBUTORS**

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE  
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL 800/648-0958  
GOPHER PRODUCTS

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.



- Call or write today for FREE sample CD See-Through Browser Pak.
- Perfect for counter or handy wall display.

**Browser**  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822-0822 • Tollfree: 800-822-4410

**We've virtually eliminated hiss, static and bias noise. Still, Fuji audiocassettes produce a constant ringing sound that just won't stop.**



It's the most beautiful sound in the music business. The ring, ring, ring of mounting sales. And it's a sound you'll come to know well once your customers find out you're stocking Fuji audiocassettes.

While Fuji cassettes are known for selling themselves, we do help the process along by providing you with strong marketing support. For instance, we offer distinctive pre-packed displays, innovative promotional programs, as well as comprehensive radio and television advertising.



But even the most eye-catching display, striking advertisement or exciting promotion won't necessarily make the sale. That requires a superior audio product. Something you'll find throughout our complete line of



audiocassettes. From our low noise DRI and technologically advanced high-bias double-coated cassettes, to our quality FR Metal tape, every Fuji audiocassette gives your customers the finest sound available.

We give you something, too. A variety of configurations, including multipacks and brickpacks. Not to mention our exclusive Extraslim case, which recently topped the 250 million mark in worldwide sales. (Hear that ringing sound?)



It all means that when you stock Fuji audiocassettes, they'll perform especially well on the most precise tape recorder of all. Your cash register.



**FUJI.** A new way of seeing things.®

## You Know The Rest, Now Try The Best!

Your full line, full service one-stop with the service and reliability that you deserve.

- 75,000 Titles • Same Day Shipping • P.O.P Material
  - Excellent Pricing • Great Fills!
- Service Is Our #1 Priority**  
Toll Free 800-749-0212  
Ph 713-681-0629

**SOUTHWEST WHOLESALE**

4240 Lockefield Houston, Texas 77092 Fax 681-3037 records & tapes

**In Rhythm With The World™**



## WORLDWIDE SERVICE FOR DEALERS

Order with confidence from our multi-million dollar inventory. Take advantage of our tremendous buying power!

**COMPACT DISCS AND CASSETTES**  
Orders on pre-recorded material for domestic only.

- VHS Movies •Laserdiscs •Audio/Video
- Computers •Fax Machines •Car Stereo
- Telephones •Blank Tapes •Accessories

**J&R Music World • Wholesale Division**  
59-50 Queens Midtown Expressway, Maspeth, New York 11378  
Fax: 1-718-417-3742 • Phone: 1-718-417-3747  
Toll Free 1-800-221-3191

## ONE STOP OF THE YEAR!



At the 1992 NARM Convention, CD One Stop was named one stop of the year in recognition for continued excellence in serving the retail community.

Our customers are the best and get the best:

- The hottest monthly and weekly specials on catalog, hits, and new releases, Top 100 titles are always on sale.
- Overnight shipping from coast to coast-at no extra cost! Place your order today, and it's in your store tomorrow-even delivery on Saturdays!\*
- State-of-the-art computerized order processing-instant stock confirmation as you place your order!
- The largest in-stock inventory in the world. \*Restrictions apply

Our objective is simple-if you're not satisfied, we're not satisfied.



Toll Free 800-388-8889  
FAX 203-798-8852  
New York 212-517-3737  
Los Angeles 213-388-9334  
Connecticut 203-798-6590

13 Francis J. Clarke Circle • Bethel, CT 06801

## Retail

### ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

#### POP/ROCK

##### ALL Perculator

CD Cruz 022  
CA 022  
LP 022

##### ARSON GARDEN Wisteria

CD Vertebrae ASK66013  
CA ASK66013

##### THE BLACK CROWES The Southern Harmony And Musical Companion

CD Def American/Reprise 26916-2  
\$15.98  
CA 26916-4 \$10.98

##### THE BLACK VELVET BAND King Of Myself

CD Elektra 61231  
CA 61231

##### BULLET LAVOLTA The Gun Didn't Know I Was Loaded

CD Ole 029-2  
CA 029-4  
LP 029-1

##### CHEMICAL PEOPLE

CD Cruz 023  
CA 023  
LP 023

##### THE DAOU Head Music

CD Columbia 48683  
CA 48683

##### FLAME

CD Grant/Warner Bros. 24451-2 \$15.98

CA 24451-2 \$10.98

##### COREY HART Attitude & Virtue

CD Warner Bros./Sire 26815-2 \$15.98  
CA 26815-4 \$10.98

##### INDIGO GIRLS Rites Of Passage

CD Epic 48865  
CA CA 48865

##### IRON MAIDEN Fear Of The Dark

CD Epic 48993  
CA 48993

##### ANNIE LENNOX Diva

CD Arista 07822 18704-2 \$15.98  
CA 07822 18704-2 \$10.98

##### JOHN MCVIE John McVie's 'Gotta Band' With Lola Thomas

CD Warner Bros. 26909-2 \$15.98  
CA 26909-4 \$9.98

##### THE BEN SCHULTZ BAND TriAlity

CD TWT 3410  
CA 3410

##### THE STORY Grace In Gravity

CD Elektra 61321  
CA 61321

##### TOILING MIDGETS Son

CD Ole 030-2  
CA 030-4  
LP 030-1

#### R&B

##### BRENDAN CROKER The Great Indoors

CD Silvertone 41471-2  
CA 41471-4

##### THE MAIN ATTRACTION Sweet Harmony

CD Salm 08221-1 204-2 \$14.98  
CA 08221-1 204-4 \$9.98

##### TESTAMENT The Ritual

CD Atlantic 82392  
CA 82392

##### VARIOUS ARTISTS First Note In Black Music

CD RCA 07863 61144-2  
CA 07863 61144-4

#### COUNTRY

##### DON EDWARDS Songs Of The Trail

CD Warner Western 26933-2 \$13.98  
CA 26933-4 \$9.98

##### EVANGELINE

CD MCA 10582  
CA 10582

##### JASON

One Foot In The Honky Tonk  
CD Liberty 96797-2  
CA 96797-4

##### MARTINA MCBRIDE The Time Has Come

CD RCA 07863 66002-2  
CA 07863 66002-4

##### MAVERICKS From Hell To Paradise

CD MCA 10544  
CA 10544

##### WADDIE MITCHELL Lone Driftin' Rider

CD Warner Western 26934-2 \$13.98  
CA 26934-4 \$9.98

##### DAN SEALS Walking The Wire

CD Warner Bros. 26770-2 \$15.98

CA 26770-4 \$9.98

##### SHENANDOAH Long Time Coming

CD RCA 07863 66001-2  
CA 07863 66001-4

##### SONS OF THE SAN JOAQUIN A Cowboy Has To Sing

CD Warner Western 26935-2 \$13.98  
CA 26935-4 \$9.98

#### JAZZ/NEW AGE

##### DAVID ARKENSTONE & KOSTIA The Spirit Of Olympia

CD Narada ND-64006  
CA NC-64006

##### STEVE DOUGLAS Beyond Broadway

CD EssDee Music SC7210  
CA SC7210

#### WORLD/REGGAE

##### SERGIO MENDES Brasileiro

CD Elektra 61315  
CA 61315

##### SUPER CAT Don Dada

CD Columbia 52435  
CA 52435

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include the release date and suggested list price whenever possible. Send to Barbara Davies, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Two Chains Bouncing Back From Chapt. 11 Believe In Music, Music Promotions Reorganize

■ BY PAUL VERNA

NEW YORK—In an encouraging sign for the music retail trade, one regional music chain has recently emerged from Chapter 11 bankruptcy protection and another is on the verge of having its reorganization plan approved by bankruptcy court.

Six-store Believe In Music, headquartered in Grand Rapids, Mich., probably owes its livelihood to its determination to take its own name literally, since the chain's decision to forgo video and concentrate on music was what ultimately allowed it to reorganize.

CEO Russ Stuit explains: "Video was taking up one-third to one-half of our floor space. At its peak, it represented about 40% of our business in volume. When our problems began we had a lot of Blockbusters and Blockbuster clones that basically drove us out of the video business."

Abandoning video inventory opened up enough space to allow the chain to consolidate the music product in all 24 of its stores into the current six locations. Today, Believe In Music's sales volume is nearly 70% of what it was during

the company's heyday, according to a press release.

The chain, which was founded in September 1973 by Stuit and president Maggie McCracken, reached its peak in the late '80s, when it operated 24 stores throughout western Michigan.

The company filed for bankruptcy protection July 25, 1990, and had operated as debtor-in-possession until March 26 of this year, when it announced its successful emergence from Chapter 11 status.

In a statement, Stuit credits First Michigan Bank of Grand Rapids, the six major music distributors, attorney Tom Schouten, adviser Jim Williamson (former VP of finance at Trans World), and accounting firm Beene Garter & Co. for helping Believe In Music weather its troubles.

Stuit also commends his management team for braving the worst of the crisis. "One of the primary reasons we survived is the management stayed with us. I

(Continued on page 50)

**HL DISTRIBUTORS, INC.**  
6940 S.W. 12 Street  
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Retail Track is on vacation. The column will return next week.



## The Music of Disney

WALT DISNEY DIDN'T read or write music. In fact, he never even played an instrument. And yet his influence upon music was and continues to be so profound that the great American composer Jerome Kern was moved to say, "Disney has made use of music as language."



Disney songs represent a style that makes them eminently hummable and totally unforgettable. The music of Disney embraces a wide range of themes and styles, and indicates the breadth and depth of the Disney music library—a library that was only available to the public in bits and pieces. Until now.



### The Music of Disney—A Legacy in Song

- 78 songs
- 3 hours of music
- 60-page, full-color commemorative book

A boxed set of historical significance available for the first time...

THIS FALL



© DISNEY

## Retail

# Rounder, East Side Digital Catch Consolidation Fever

WHICH BASKET? The trend toward consolidation in independent music distribution continued in April, when Rounder Distribution of Cambridge, Mass., and East Side Digital of Minneapolis announced their agreement to form their own distribution joint venture.

Reps from both companies say the first step is to service their labels in some mid-Atlantic, Northeast, and Midwestern territories, but it's likely the regional operation could be a model for a national distribution entity (Billboard, May 9).

The prospect forces independent labels to raise the question once



by Deborah Russell

again: How wise is it to place all one's eggs in a single basket? The answer, of course, depends upon who is being asked.

Rounder Distribution is anchored by the Rounder label; East Side Digital is anchored by Rykodisc of Salem, Mass. Together the labels gross some \$25 million per year, says Rykodisc VP Robert Simonds. Rounder and Rykodisc cater to a rootsy, niche-oriented marketplace that doesn't necessarily rely on hits for survival.

"Any distributor that depends on an outside label is inherently unstable; we've been involved with those types and we're shaky about regional distribution right now," says Simonds. "In this case, we chose to count on the distributors we already have equity in."

Dallas-based Big State Distributing Corp. is one regional player that approaches the business from a different standpoint. "Any outside, third-party label won't get the same attention as the company-owned label," says president Billy Emerson. "And the outside labels are vulnerable as to the financial stability of the company-owned label. If the company label goes cold, the whole network suffers. Our labels don't have to worry about that."

WHEELING & DEALING: New York's Diesel Only Records, a vinyl-only, singles-only label that has

carved its niche among truck-stop owners and jukebox operators with its unique brand of "rig rock," is set to release a CD compilation of 16 singles by the World Famous Bluejays, the Blue Chieftains, Go To Blazes, Courtney & Western, and more. New York-based First Warning will distribute through BMG.

Seattle has spawned yet another new indie label. Ambience Records is set to release "Don't Take My Love For Granted" by pop artist Rue.

Atlanta's Little Fish Platters, founded by Cathy Hendrix (former GM at 688 Records), has just released its first two titles. Reversing Hour's "Riddle Of The Monkeysuit" and Paul Sanchez's "Jet Black And Jealous" are distributed by Atlanta's Sky Records.

Englewood, N.J.'s Bon Ami Records recently acquired the exclusive worldwide distribution rights to the B-Boy/South Bronx Records catalog, which includes hits by Boogie Down Productions, Sparky-D, and D-Nice, among others.

ROLLING Stones drummer Charlie Watts again brings his passion for jazz to life on the new Continuum release "A Tribute To Charlie Parker ... With Strings." The live album was recorded in Birmingham, England, at Ronnie Scott's jazz club, and boasts an impressive lineup, including Peter King on alto sax, Gerard Presencer on trumpet, Brian Lemon on piano, David Green on acoustic bass, and Bernard Fowler on vocals. The Charlie Watts Quintet plans a U.S. tour in July, with stops in New York, Philadelphia, Chicago, and L.A. Continuum is based in Cranford, N.J.

MUSIC AND NATURE: Mannheim Steamroller's Chip Davis made history recently when he contributed \$414,000 to Yellowstone National Park. The donation is the largest individual contribution the park has ever received.

Davis raised the funds through his two-year national tour in 1990-91. The tour, which featured music from Davis' American Gramophone release "Yellowstone: The Music Of Nature," was designed to raise awareness for the park, which was damaged by fire in 1988. The album has sold more than 367,000 copies to date, and donations will continue as long as the album sells. American Gramophone is based in Omaha, Neb.

### BILLBOARD READERS ARE LOOKING FOR YOUR HOMES

Sell your properties in "REAL ESTATE TO THE STARS" and reach a world of recession-proof talent and entertainment executives.

40% of our readers own 2 homes or more. 25% of these readers' homes are valued at \$500,000 to \$1 million and more.

Reach high-income home buyers on the east and west coasts, in the south, in the mid-west and across the ocean.

Call ROSEANNE AMORELLO at 800-223-7524 NOW!

## Them



## Us

7a-7p  
MST

Encore!

Distributors Inc.

1-800-334-3394

Fax 303-292-6969

The best prices The best service The best compact discs Period.

## CD MAKER

SERVICE —  
QUALITY —  
PRICE

Full Integrated Production:  
PRE-MASTERING —  
MASTERING —  
REPLICATION

1,000,000 CD'S  
Per Month  
U.S. Agent wanted

PRODISC  
Technology Inc.  
RMB01, B.F.S. NO. 1, WU-CHUAN 1ST RD.,  
SHAN-CHUANG TAIPEI SEIEN TAIWAN R.O.C.  
T.L. 886-2-2992255 FAX: 886-2-2992366



OVER 1,000,000  
CD'S IN STOCK  
MAJOR AND  
INDEPENDENT

MAKE THE CALL THAT DOES IT ALL!

COMPACT DISCS  
LASER DISCS  
CASSETTES  
ACCESSORIES  
PROF. TAPES  
CASSINGLES  
VIDEOS  
POSTERS  
T-SHIRTS  
& MUCH MORE!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48HRS.  
OR LESS AT NO EXTRA COST  
INCLUDING SATURDAY!  
GUARANTEED!

Specializing In New Store Openings

AWARD WINNING SERVICE

LOCAL: (305) 621-0070 \* FAX: 621-0465 15959 N.W. 15TH AVE. \* MIAMI, FL 33169

## UNIQUE MUSIC

### COMPACT DISCS & CASSETTES

MAJOR & INDEPENDENT SINGLES  
Cass. Singles - CD-5  
Maxi Singles - 12"  
INDEPENDENT & MAJOR SPECIALISTS

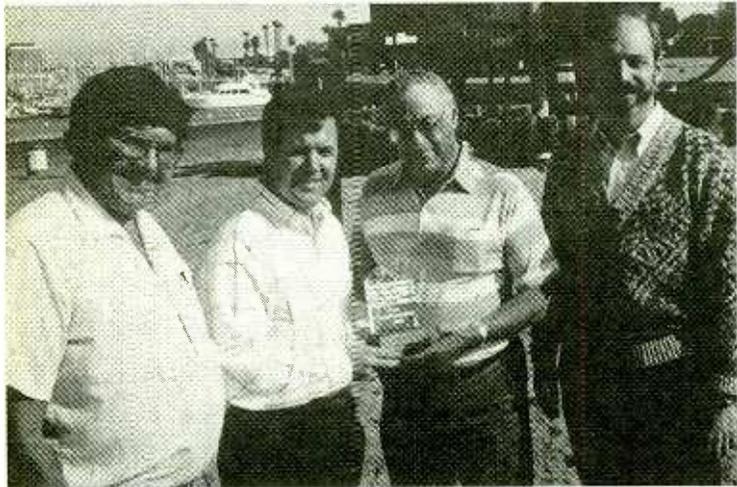
Next Day Service  
and Saturday Delivery  
\*Available at NO EXTRA  
COST - Call for Details  
& Restrictions

SAME DAY SERVICE-  
ORDER BY 3:00 PM - E.S.T.

UNLIKE ANY OTHER ONE-STOP  
NEW STORE OPENINGS - OUR SPECIALTY  
INCREDIBLE WEEKLY SPECIALS  
QUALIFIED SALES STAFF TO SERVE YOU  
UNREAL LOW, LOW PRICES DAILY  
EXTENSIVE INVENTORY AT ALL TIMES

Call for  
FREE  
Monthly Catalog

110 DENTON AVE NEW HYDE PARK, N.Y. 11040  
TEL. (516)294-5900 TEL. (800)992-9011 (outside NYS)  
FAX (516)741-3584



**Terrific Transport.** The Musicland Group presents its 1991 Carrier Achievement Awards. These awards are presented annually to the line haul and distribution carrier whose performance is judged the best among Musicland's nationwide network. In top photo, Record Transport of Vernon, Calif., receives the distribution carrier award. Shown, from left, are Gary Merritt, secretary treasurer, Record Transport; Brian Murphy, GM of traffic, The Musicland Group; Bill Johnston, president, Record Transport; and Doug Tracey, VP of distribution, The Musicland Group. In bottom photo, North Star Transport of Eagan, Minn., receives the line haul carrier award. Shown, from left, are The Musicland Group's Brian Murphy; Dennis McCabe, GM of North Star Transport; Bob Sack, president, North Star Transport; Jack Eugster, CEO, The Musicland Group; and The Musicland Group's Doug Tracey.



## CHAINS BOUNCE BACK

(Continued from page 48)

would have understood if, somewhere along the line, an opportunity came up and they jumped ship, but they stuck it out," he says.

Meanwhile, another record chain, Music Promotions Inc. of Columbus, Ohio, is on the verge of emerging from bankruptcy protection pending approval of a judge in U.S. Bankruptcy Court for the Southern District of Ohio, according to Myron N. Terlecky, attorney for the chain.

The company, which at its peak in August 1988 supplied budget music product to approximately 300 discount stores and operated a 40-store retail chain, filed for Chapter 11 protection in October 1989 after an IRS audit concluded it owed approximately \$28 million in back taxes, penalties, and interest for the period 1981-84.

MPI's reorganization proposal states the company reduced its store count to six outlets, moved from its 33,000-square-foot headquarters facility to a 6,000-square-foot site, and shrunk its wholesale operation to "a limited number of . . . accounts."

Terlecky says, "The confirmation order should be going on very soon."

## REPRINTS

For reprints of advertisements or articles appearing in Billboard

(minimum of 100)

call

Lydia Mikulko  
212-536-5292

# Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>NEW AGE ALBUMS™</b>				
★★ NO. 1 ★★				
1	1	23	<b>SHEPHERD MOONS ▲</b> REPRISE 26775*	ENYA 15 weeks at No. 1
2	4	5	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	2	7	<b>DARE TO DREAM</b> PRIVATE MUSIC 82096*	YANNI
4	3	11	<b>BOOK OF ROSES</b> COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
5	11	3	<b>ROCKOON</b> MIRAMAR MPCD 2802*	TANGERINE DREAM
6	5	25	<b>RETURN TO THE HEART</b> NARADA ND-64005*	DAVID LANZ
7	6	29	<b>SUMMER ●</b> WINDHAM HILL WH-11107	GEORGE WINSTON
8	8	11	<b>AUTUMN DREAMS</b> NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
9	7	154	<b>WATERMARK ▲</b> REPRISE 26774*	ENYA
10	10	11	<b>GUITAR FOR MORTALS</b> RELATIVITY 88561-1078-2*	ADRIAN LEGG
11	9	15	<b>BEGUILED</b> HEARTS OF SPACE HS11027-2*	TIM STORY
12	14	17	<b>SEDONA SUITE</b> SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
13	23	3	<b>MORNING IN MEDONTE</b> NARADA ND-61030*	MICHAEL JONES
14	18	7	<b>KEEPERS OF THE LIGHT</b> ORDER OP3009*/LAURIE	JEFF ORDER
15	15	107	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
16	16	13	<b>IMAGINATIONS</b> GOLDEN GATE 71702*	GARY LAMB
17	19	7	<b>EVERY ACT OF LOVE</b> HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
18	21	3	<b>NIGHT AT THE MUSEUM</b> GREAT NORTHERN ARTS GNA 61010*	CONNIE ELLISOR
19	13	45	<b>BORRASCA</b> HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
20	<b>NEW ▶</b>		<b>OLYMPUS</b> REAL MUSIC RM-0011*	MARS LASAR
21	17	17	<b>SUNDAY MORNING COFFEE</b> AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
22	12	34	<b>CANYON DREAMS</b> MIRAMAR MPCD 2801*	TANGERINE DREAM
23	20	53	<b>FRESH AIRE 7</b> AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
24	25	99	<b>REFLECTIONS OF PASSION ▲</b> PRIVATE MUSIC 2067-2-P*	YANNI
25	<b>NEW ▶</b>		<b>SEA OF GLASS</b> HEARTS OF SPACE HS11030-2*	GILES REAVES
<b>WORLD MUSIC ALBUMS™</b>				
★★ NO. 1 ★★				
1	2	7	<b>PIECES OF AFRICA</b> NONESUCH 79275-2*	KRONOS QUARTET 1 week at No. 1
2	1	31	<b>PLANET DRUM</b> RYKO RCD 10206/RYKODISC	MICKY HART
3	3	7	<b>LOGOZO</b> MANGO 162539918*	ANGELIQUE KIDJO
4	4	13	<b>DANCE THE DEVIL AWAY</b> HANNIBAL HNCD 1369*/RYKODISC	OUTBACK
5	5	11	<b>AN IRISH EVENING</b> RCA 60916-2-RC*	CHIEFTAINS
6	6	9	<b>HOUSE OF EXILE</b> SHANACHIE 43094*	LUCKY DUBE
7	10	3	<b>APOCRYPHA</b> HANNIBAL HNCD 1368*/RYKODISC	MARTA SEBESTYEN
8	7	43	<b>ESTE MUNDO</b> ELEKTRA 61179*	GIPSY KINGS
9	13	3	<b>WELCOME TO THE USA</b> LIBERTY 97457*	ZULU SPEAR
10	<b>NEW ▶</b>		<b>APOCALYPSE ACROSS THE SKY JAJOUKA: MASTER MUSICIANS OF . . .</b> AXIOM 314-510 857*/ISLAND	
11	<b>NEW ▶</b>		<b>RITUAL BEATING SYSTEM</b> AXIOM 314-510 856*/ISLAND	BAHIA BLACK
12	14	3	<b>ISMAEL LO</b> MANGO 162539919*	ISMAEL LO
13	8	11	<b>AFRICAN LITANY</b> RHYTHM SAFARI CDL 57145*	JULUKA
14	11	13	<b>MBAQANGA</b> VERVE 314511780*	MAHLATHINI & THE MAHOTELLA QUEENS
15	12	9	<b>ZRYAB</b> VERVE 314510805*	PACO DE LUCIA

The compelling collaborations between Lindley, Kaiser and scores of Malagasy musicians, from legendary masters of traditional instruments to modern pop stars, are captured on this first U.S. release.



Henry Kaiser & David Lindley

Available on Shanachie Cassettes and CDs.

To Order Contact Your Koch International Representative Today

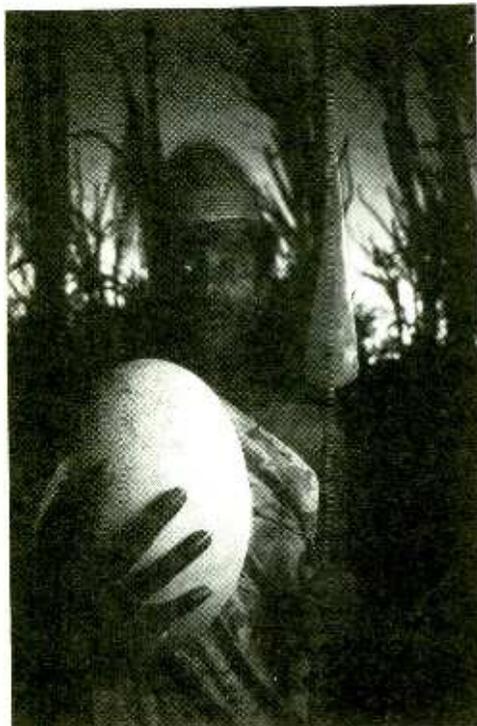
Shanachie

Member of NAIRD

## A World Out Of Time

Henry Kaiser & David Lindley in Madagascar

Shanachie 64041



● 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.

# GAME · SET · MATCH

# LOVE

# JAMES GALWAY

## GREATEST HITS VOL. 2

The follow-up to the incredible Top 200 crossover success of the Grammy Award-winning "The Wind Beneath My Wings"

Greatest Hits, Volume 2 is a guaranteed winner.

*Includes:*

- the official theme of the U.S. Tennis Open & the David Letterman "Viewer Mail Theme" both written by and recorded with the one-and-only Henry Mancini

*Plus:*

- the theme from the hit movie "Beauty and the Beast"
- a truly unforgettable arrangement of the Grammy Award-winning "Unforgettable" and:
- Elton John's "Blue Eyes"



61178-2

**BMG**  
CLASSICS  
A Division of  
Bertelsmann Music Group

Tmk(s) © Registered, Marca(s) Registrada(s) General Electric Company, BSA, except BMG logo © BMG Music © 1992, BMG Music

- Hitting Stores May 12th
- National Radio Push at MOR/EZ-Listening/Full Service/NAC and AC Radio
- National television appearances coinciding with the U.S. Tennis Open in August

## Advantage Galway—

on



**Wilson**  
is the Official  
Ball of the  
U.S. Open

# 30 YEARS LATER THE LEGEND LIVES ON

EACH VIDEO INCLUDES SPECIAL COLLECTOR'S FEATURES  
AVAILABLE FOR THE FIRST TIME:



★ Rare Movietone News footage of Marilyn!



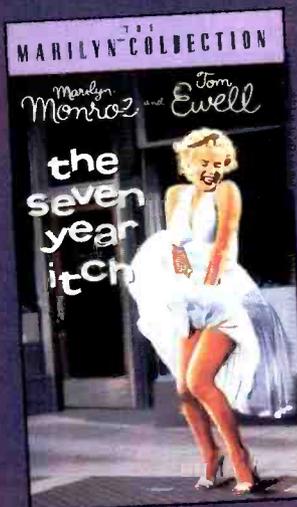
★ Original theatrical trailer.



★ Exclusive mail-in offer for *Something's Got to Give*, with footage from Marilyn's last and unfinished film.



★ A collector card of the original theatrical art with trivia facts.



- NEW PACKAGING · NEW LOW PRICE**
- LOVE NEST #1957 **New On Video**
  - LET'S MAKE IT LEGAL #1950 **New On Video**
  - WE'RE NOT MARRIED #1956 **New On Video**
  - DON'T BOTHER TO KNOCK #1231 **New On Video**
  - MONKEY BUSINESS #5140
  - NIAGARA #5138
  - GENTLEMEN PREFER BLONDES #1019
  - HOW TO MARRY A MILLIONAIRE #1023
  - FIVE OF NO RETURN #5139
  - THE SEVEN YEAR ITCH #1045
  - BUS STOP #1021
  - LET'S MAKE LOVE #1141
  - 12-PACK #1958

Suggested Retail Price:  
**\$14.98**  
EACH

DEALER ORDER DATE: JUNE 2, 1992 - STREET DATE: JUNE 25, 1992

## 2ND FEATURES

(Continued from preceding page)

from a turn-on. I guess it's to Hayne's credit that he makes heterosexual love look just as unappealing as homosexual. In this appalling world, all lovers are losers. Rent it with "The Cook, The Thief, His Wife, And Her Lover."

• "On Robot Wings" (1992), **Holiday Home Video**, available now.

Compilation of computer-generated footage from NASA's Jet Propulsion Laboratory is as close as you can get to a guided tour of the solar system. Every planet mankind has explored is shown with breathtaking detail. A good double bill with "The Big Bang."

• "Waxwork II: Lost In Time" (1992), **LIVE Home Video**, prebooks 5/19.

While trying to solve a murder, our heroes go through a portal of time, ending up in various other old horror films, from "The Haunting" to "Alien." It's not quite as much fun as it could be, but it's a hell of a lot better than it looks. Rent it with "Amazon Women On The Moon." (Ed. note: "Waxwork II" is the subject of a pricing experiment by LIVE. The studio has lowered the price from the standard \$89.95 list to \$49.95 list. LIVE says it needs dealers to order 2.3 copies of the title for every one they would have bought at the regular price for the test to be considered a success.)

• "90 Degrees South" (1912), **Milestone Film and Video**, available now.

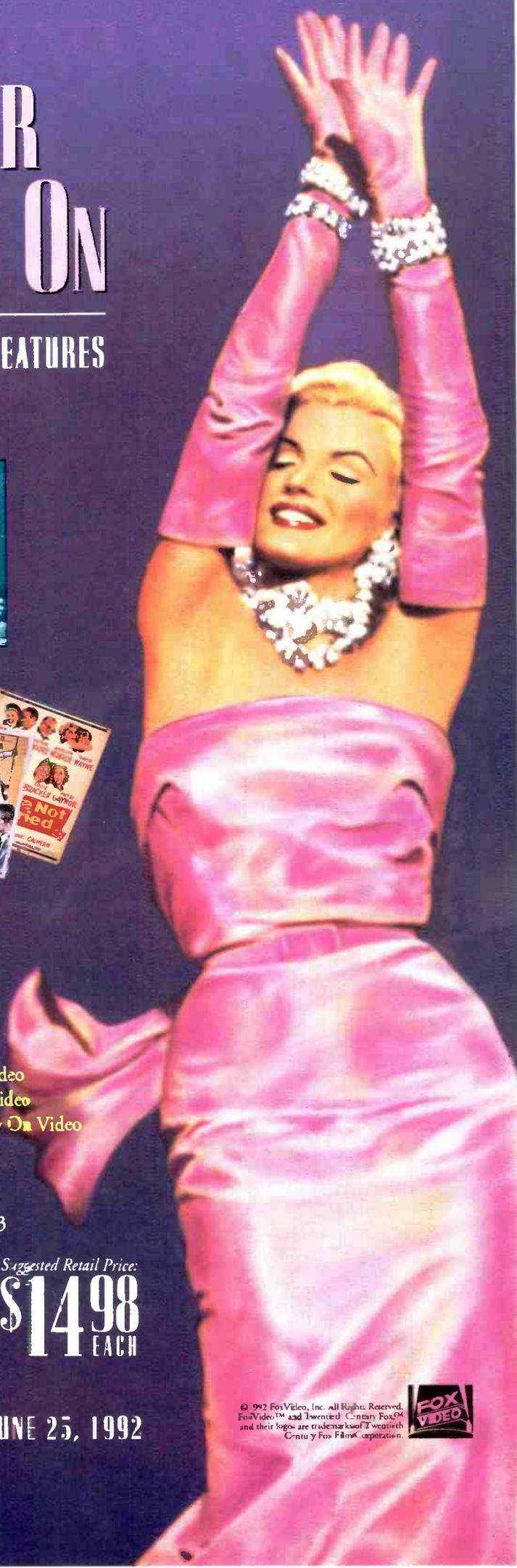
Definitely the oldest film out this week, it chronicles the voyages of Captain Robert Falcon Scott and the members of his expedition across the Antarctic to the South Pole. Actually, this is the 1933 sound version, but if you like, you can turn down the volume, put on some Sibelius, and spend some glorious time in another world. It's a fascinating and perilous journey, captured with awe-inspiring cinematography and enormous pathos. Rent it with John Carpenter's "The Thing."

• "The Casebook Of Sherlock Holmes," **MPI Home Video**, available now.

Jeremy Brett puts all other Sherlocks to shame in this quintessential series from the BBC. The latest releases are "The Creeping Man," "The Illustrious Client," and "The Problem Of Thor Bridge." You can gobble 'em like peanuts.

• **DOUBLE BILL OF THE WEEK** "The Wolves" (1971), **World Artists Home Video**, prebooks Friday (15), and "Heaven & Earth" (1991), **LIVE Home Video**, prebooks 5/19.

These Japanese widescreen epics are both full of overwhelming Oriental imagery combined with solid Western film-making finesse. "The Wolves" is like a good old-fashioned gangster film from the '20s except it's in color and the gangsters are Yakuza. Director Hideo Gosha has been accurately described as the Japanese Sergio Leone, and his film is lurid, excessive, and delightful. "Heaven & Earth," directed by Haruki Kadokawa, could also be called "Ran II." In the 16th century, two warlords get into an argument, and soon there are oodles of intricately choreographed battle scenes right out of "Spartacus." If Goshka is the Japanese Leone, Kadokawa is the Kubrick.



© 1992 Fox Video, Inc. All Rights Reserved. Fox Video™ and Twentieth Century Fox™ and their logos are trademarks of Twentieth Century Fox Film Corporation.



# 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	4	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	7	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	4	27	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	3	53	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	5	11	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	7	13	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
7	6	7	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
8	10	22	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
9	8	7	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
10	12	11	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
11	9	10	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
12	11	26	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
13	16	20	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
14	15	5	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
15	18	26	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
16	13	26	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
17	19	3	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
18	17	8	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
19	21	8	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
20	14	96	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
21	25	33	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
22	22	11	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
23	28	3	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
24	20	3	FRANKENWEENIE	Walt Disney Home Video	Barret Oliver	1984	PG	14.99
25	23	25	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
26	27	12	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
27	RE-ENTRY		SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
28	29	3	ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99
29	24	26	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
30	26	7	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
31	32	83	THREE TENORS IN CONCERT ▲ <sup>3</sup>	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
32	30	83	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
33	NEW ►		WRESTLEMANIA VIII	Titan Sports Inc. Coliseum Video 102	Various Artists	1992	NR	59.95
34	39	8	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
35	40	16	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
36	34	6	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
37	36	36	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
38	38	19	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
39	37	37	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
40	31	83	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95

● 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.

## L.A. Riots Are Top Of Mind At Nearby NAVD Confab

**RIOT REACTION:** The riots in Los Angeles ignited April 29 by the verdict in the Rodney King case were much on the minds of attendees huddling that night in San Diego on the opening day of the **National Assn. of Video Distributors** convention (see separate story, page 52).

"We made the determination to close our Long Beach branch first thing Thursday morning," said **Tim Shannahan**,

president of **Video Products Distributors**, of a facility very near troubled neighborhoods. All day

long as the NAVD event got under way, pay-phone banks were busy outside meeting rooms as NAVD members checked home base.

**AT THE MEETING:** Upcoming **Video Software Dealers Assn.** chapter meetings: May 26, **North Texas**, Dallas Parkway Hilton; May 27, **Chicago Chapter**, Quality Inn; June 2, **Southern California Chapter**, Crown Sterling Suites; June 3, **New Mexico Chapter**, Embassy Suites Hotel, El Paso, Texas; June 10, **Nevada Chapter**, Gold 'N Silver Restaurant, Reno.

**LIMITED-PLAY UPDATE:** Although the limited-play Vutrac videocassette is still scoffed at, it is gradu-

ally catching on (Billboard, May 9).

**Joe Anderson**, president of **Dickson Video Systems**, claims Hollywood studios are increasingly interested and cooperative. He adds that a test of Dickson's Vutrac in Winnipeg, Manitoba, will soon go from 13 to more like 50 titles.

After the test, Vutrac will have movies either free or at the nominal cost of \$5-\$7, close to the present

**Rentrak** price of \$8 on average, says Anderson. Split on the rental revenue would be 60-40, with the smaller portion going to the supplier group, including the studios, distributors, and Dickson.

Conventional distributors will have a role with Vutrac, unlike with Rentrak, which acts as a distributor itself and is viewed bitterly by the regular home video wholesalers. "Large studios may ship directly, but leave service and collection up to the distributors with a fee paid," says Anderson of one scenario. "Distributors will likely purchase product from smaller suppliers and handle things much as they do now."

Dickson has always been viewed as a collection entity, that is "owning the host computer and the computers that are in the stores that unlock the cassettes and tally the transactions," says Anderson.

## STORE MONITOR

by Earl Paige

## SONY CLASSICAL CUTTING LASERDISC PRICES

(Continued from page 4)

Titles by Kathleen Battle and Wyn-ton Marsalis are scheduled to figure prominently in the label's upcoming video drive. They'll be seen together in "Baroque Duet" (recently released on CD) and in "Carnegie Hall Christmas," a live concert taping that also features Frederica Von Stade and Andre Previn. Other video titles due out this fall include 12 featuring Glenn Gould, with another four slated for next spring.

A third prerecorded video configuration, 8mm, remains a later possibility for Sony classics, says Breest, adding, "We're looking at it seriously." He says he is tracking market experience in Japan, where the format has more momentum than it does in the U.S.

In addition to the dedicated Pocket Classics line, Sony's first batch of mini discs in the November product launch will include transfers from CD of the charting Yo-Yo Ma/Bobby McFerrin "Hush" album and a recording by the Boston Pops. A "corporate decision" has been made not to include symphonic and operatic material early on, he says. In general, notes Breest, MD repertoire will be keyed to lighter material, for young people "on the move."

Current planning is to issue new MDs at least quarterly, with a minimum of 10 new titles each release pe-

riod. Price points are still under discussion, says Fein.

### DYNAMIC COMPRESSION?

Some thought has been given to modest dynamic compression on certain MD titles in view of the fact that the format is primarily designed for use outdoors and in cars, concedes Christian Constantinov, VP, Sony Classical Production. If that proves necessary, it will be done in the mixing stage under producer supervision and not on the playback equipment, he says.

Although MD technology incorporates erasable and rerecord features, these elements will not be incorporated in early MD prerecorded software, says Constantinov. They may come later, but at additional cost.

As for CDs, Sony Classical will step up promotion of 20-bit technology as its standard on all new recordings, as well as its use in "important catalog" transfers from analog to digital.

With the use of Sonic Solutions editing equipment, the label claims it is currently the only company able to remain in the 20-bit digital domain from recording studio to CD master. At that time, of course, a return must be made to 16-bit. But Constantinov claims much of the improved 20-bit response is retained in the conversion.

## 'Nudies' Are In Style Again At Something Weird

■ BY TRUDI MILLER

NEW YORK—Something Weird Video lives up to its name.

A glance at the company's catalog reveals such titles as "Alice In Acidland," "The Strange Loves Of Dr. Sex," "Werewolf In A Girls' Dormitory," and "Wrasslin' She-Babes Of The '50s."

Although Something Weird boasts approximately 800-1,000 public-domain science-fiction and horror films, the Seattle-based company has found its true niche in '60s sexploitation films—or "nudies," as they were called.

Made before the Motion Picture Assn. of America developed the X rating, nudies were not allowed to show explicit sex. Instead they titillated the viewer with lurid plots, nudity, and melodramatic depictions of "the seamy side of life."

*'I'm looking to have about 300 by the end of next year'*

Some, referred to as "nude cuties," were campy sex comedies. Others, called "ruffies," focused on violence and rape. By the late '60s, the nudies were incorporating psychedelic drug references. "You couldn't actually *show* anything, but you could take the plot to extremes," says Something Weird founder Mike Vraney.

Vraney sells his videos in a variety of ways. First there is the mail-order catalog, which he advertises in such magazines and fanzines as Fangoria, Psychotronic Video, FilmFax, Movie Collectors World, World Of Fandom, and Video Xcitement. Every video in the catalog costs \$20. He also has a mailing list of 5,000 customers, who receive regular catalog updates.

In addition, he has a few distributors—Movies Unlimited in Philadelphia, Marshall Discount Video in Michigan, and Capitol City Distribution, a comic book distributor, in Madison, Wis. Vraney also takes dealers tables at science fiction, film, and collectors conventions, such as the upcoming Chiller Film Expo in New Jersey, and is planning to set up a booth at Video Software Dealers Assn. convention in July.

Vraney finds that the various anti-porn bills have actually created a market for his videos, which have sexual interest without any explicit sex. "This is soft R material—nothing is shown. Mom-and-pop stores have told me, 'We need soft material that has titillation—something that won't give us legal problems, but will appeal to the older audience.'"

Since most of these films were originally shown at drive-in theaters, many customers in the 30-to-50-year-old age range remember them  
(Continued on next page)

## ONLY THESE PRESTIGIOUS CUSTOM

# Licensed

**RIGHTS OWNERS....** use a JVC licensed duplicator.... Anyone distributing, manufacturing, selling, or lending videocassettes bearing the VHS Logo Trademark **VHS**, or any cassettes with or without the VHS Logo Trademark **VHS** that are manufactured in accordance with JVC patent rights, without the authorization of JVC, is in violation of law and may be liable to JVC for such violations.

Rank Video Services America

Premiere America INC.

WASH

West Coast Video Duplicating, Inc.

VIDEO WEST

DuplicationFactory

Technicolor Videocassette Inc.

EMCProductions

CUSTOM DUPLICATION CORPORATION

CASSETTE DUPLICATORS INCORPORATED

UTAH

COLO

Crest Cassette Corporation

CASSETTE PRODUCTIONS A DIVISION OF THE DUPLICATION GROUP

DENVER DUBBING, Inc.

CALIF

CELEBRITY Duplicating Services, Inc.

DEC DIAMOND ENTERTAINMENT CORPORATION

Locations shown are headquarters of licensed duplicators. Many have facilities and offices throughout the U.S. For an updated list of all locations, addresses, contacts, phone and fax numbers call LFA, (212) 874-5716.

The Symbol of Quality!

# VHS

JVC IS THE OWNER OF THE VHS LOGO TRADEMARK

FOR INFORMATION IN THE U.S. AND CANADA

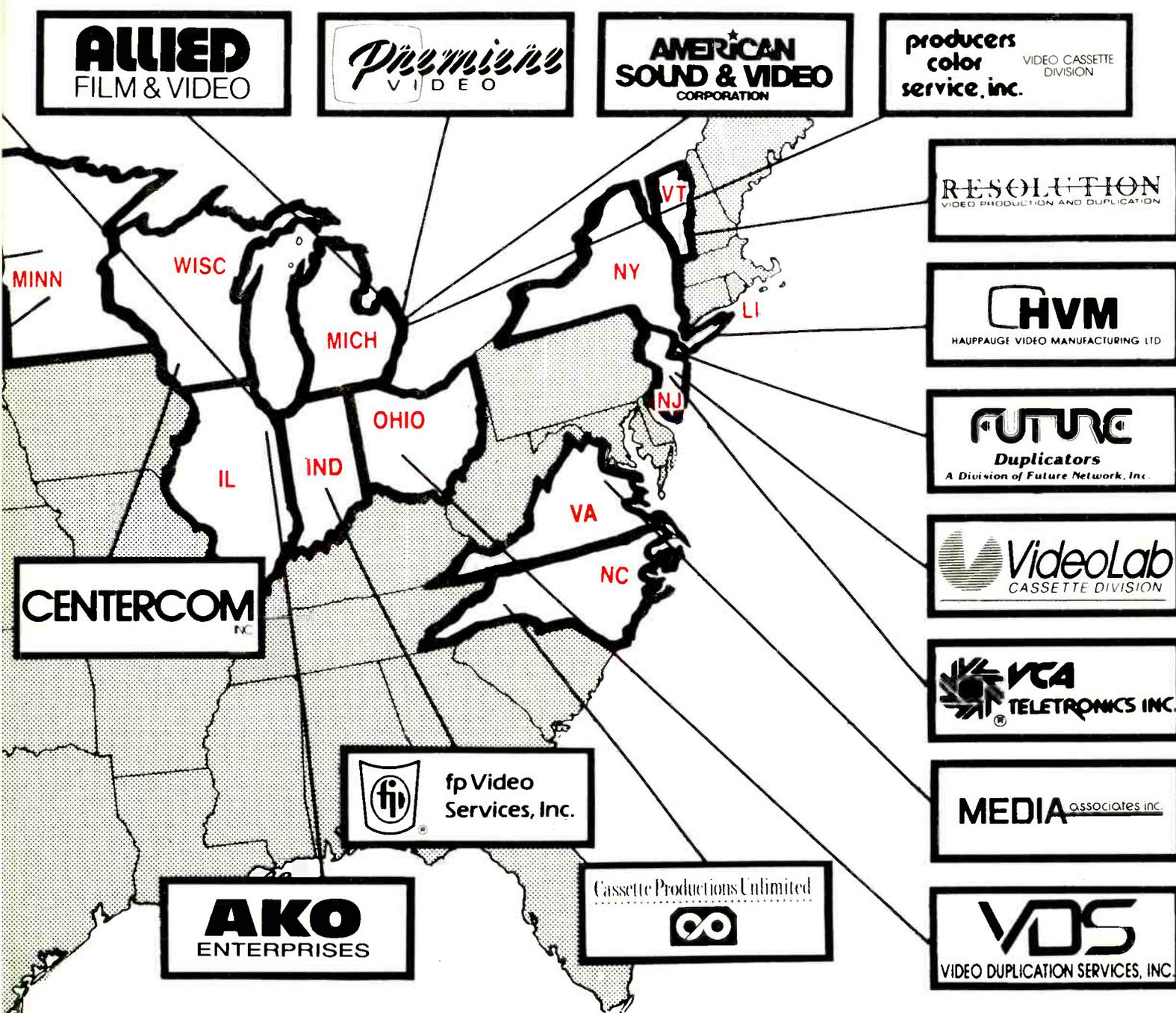
Contact: LFA (Larry Finley Associates)

Phone: (212) 874-5716 Fax: (212) 724-0522 / 595-6062

LOADING DUPLICATORS ARE ....

# By JVC...

UNLICENSED CUSTOM-LOADING DUPLICATORS WHO REPRESENT THEY ARE LICENSED BY JVC ARE IN VIOLATION OF LAW.



**CLIENTS OF  
CUSTOM-LOADING DUPLICATORS  
ARE LEGALLY PERMITTED TO  
USE THE VHS LOGO TRADEMARK  
ON THEIR PACKAGING.**

# JVC®

## SOMETHING WEIRD

(Continued from preceding page)

nostalgically, Vraney says. Older customers might even remember the striptease peep-show reels shown at amusement parks in the '40s, which Vraney has collected in a series of tapes called "Nudie-Cutie Shorts, Loops, And Peeps."

Another advantage of nudies is their plots were more creative than that of the later porno films, in Vraney's opinion. "There are sci-fi nudies, detective nudies, westerns—every kind of film had a mirror image in nudie," he says. "The earliest ones were pseudo-documentaries on nudist colonies—they could get away with nudity because it was an 'educational' film."

Licensing has not been a problem, because most of these low-budget films were not copyrighted. The film maker would produce only 10 to 20 prints and then farm them out to regional agents, who would rent them to drive-ins. When a drive-in was finished with a print, it would go on to the next drive-in.

Because the number of prints was so small, and video did not yet exist, most film makers did not bother getting their films copyrighted. "All I do is buy the print and put it out," says Vraney. "But if anyone ever does come to me and say, 'Hey, that's my movie,' no problem—I'll just drop it from the catalog."

Vraney has, however, made a licensing deal with one director: David Friedman, who, with his partner Herschell Gordon Lewis, made several classic exploitation films (including the seminal "Blood Feast," considered the first "slasher" film), before striking out on his own with such films as "Space Thing," "The Defilers," and "Trader Hornee."

Vraney, a big fan of Friedman's, has exclusive rights to the director's solo projects. He is currently trying to make a deal with Radley Metzger, another cult movie director.

Vraney, former manager of the Dead Kennedys and promoter of such groups as Devo and the Ramones, first got into weird video as a fan in the early '80s. He began collecting 35mm and 16mm films and half-inch video from Sinister Cinema in Medford, Ore., and from private collectors. His reference guides were "The Psychotronic Encyclopedia Of Film" and Rhino Video's three-tape series of trailers, "Sleazemania."

Moving from collecting to selling was an easy step. "I started dealing in the material 2½ years ago. I put an ad in a magazine called FilmFax and got hundreds of responses. I was a quality fanatic—I would not add garbage to my collection. I wanted the actual 35mm films. I package them in full-color boxes, and find the original press books, so all of my artwork incorporates the original newspaper ads."

So far, Something Weird offers about 120 sexploitation videos. This summer Vraney plans to release 25 more, with another 50 following in October.

"I'm looking to have about 300 by the end of next year," Vraney says. He finds that for fans of the genre, any new title is an easy sell. "I'm releasing stuff that I know 99% of my customer's haven't heard of, but it's the genre they're interested in."

# 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	6	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
2	5	2	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
3	2	7	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
4	4	4	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
5	3	4	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R
6	6	4	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
7	7	7	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
8	9	5	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
9	10	7	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
10	<b>NEW ▶</b>		LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
11	8	6	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
12	12	3	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
13	11	4	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
14	13	3	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G
15	15	5	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
16	16	5	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
17	<b>NEW ▶</b>		THE PEOPLE UNDER THE STAIRS	Universal City Studios MCA/Universal Home Video 81136	Everett McGill Wendy Robie	1991	R
18	14	17	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
19	17	5	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
20	23	3	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991	R
21	<b>NEW ▶</b>		MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
22	18	12	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
23	21	11	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
24	25	9	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
25	20	15	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
26	22	22	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
27	<b>NEW ▶</b>		THE TAKING OF BEVERLY HILLS	New Line Home Video Columbia TriStar Home Video 75353	Ken Wahl	1991	R
28	27	6	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
29	26	8	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
30	19	27	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
31	<b>NEW ▶</b>		29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R
32	31	2	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
33	24	6	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
34	28	12	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG
35	30	2	LIEBESTRAUM	MGM/UA Home Video 902498	Kevin Anderson Pamela Gidley	1991	R
36	29	13	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13
37	34	9	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
38	40	15	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
39	39	10	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R
40	32	2	THE RAPTURE	New Line Cinema Columbia TriStar Home Video 75393	Mimi Rogers	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.

## Rabbit Ears Has 2 New Series In The Hopper

**T**HE HABITS OF RABBITS: **Rabbit Ears Productions** is reading two new series for summer kickoffs. The first, **American Heroes And Legends**, debuts July 9, with video distribution through **Uni** and audio through **Kid Rhino**. The second, **The Greatest Stories Ever Told**, will hit "hopefully later this summer," according to spokesperson **Georgia Bushman**. A distributor for **Greatest Stories** will be announced shortly.

The award-winning **Norwalk, Conn.-based** company, a standard-setter for contemporary children's home entertainment, currently offers 18 titles in its original series, **Storybook Classics**, video rights to which were recently transferred



by **Moira McCormick**

from **SVS** to sister Sony label **Columbia TriStar Home Video** (save for several early titles available from **Random House**). Its second series, **We All Have Tales** (13 titles available through **Uni** and **Kid Rhino**), "was created as a 13-part series, but we'll be continuing to add titles while producing **American Heroes And Legends** [also distributed through **Uni** and **Kid Rhino**]," says **Bushman**.

Where the **We All Have Tales** series is a collection of stories from around the world, **American Heroes And Legends** is just what it says. The first pair of releases is "Davy Crockett" (tale told by **Nicolas Cage**, music by **David Bromberg**) and "Brer Rabbit And Boss Lion" (**Danny Glover**, **Dr. John**), both due July 9. Next up is "Rip Van Winkle" (**Anjelica Huston**, **Jay Ungar**, and **Molly Mason**), out Aug. 13. Scheduled for Oct. 15 release are "Stormalong" (**John Candy**, **NRBQ**) and "Annie Oakley" (**Keith Carradine**, **Los Lobos**).

More **Heroes And Legends** due in 1992 include "John Henry" (**Denzel Washington**, **B.B. King**) and "Follow The Drinking Gourd" (**Morgan Freeman**, **Taj Mahal**). Like its **Rabbit Ears** predecessors, **American Heroes And Legends** titles will air on **Showtime**, beginning this fall. Cassettes and CDs are available through **Kid Rhino**, and book/cassette packages through **Simon & Schuster**.

The **Greatest Stories Ever Told** series is composed of 13 stories from the Old and New Testaments. First releases scheduled are "Noah And The Ark" (**Kelly McGillis**, **Paul Winter Consort**) and "The Savior Is Born" (**Morgan Freeman**, **Christ Church Cathedral Choir**). Other titles include "Creation" (**Mel Gibson**, **Branford Marsalis**) and "Jonah And The Whale" (**Jason Robards**, **George Mgrdichian**).

**Bushman** notes that **Rabbit Ears** is working with a multidimensional advisory board on the series, "to ensure faithfulness to the spirit of the stories, without presenting them from a particular religious point of view." Both new series will bow at the **Video Software Dealers Assn.** convention.

**T**O THE THIRD POWER: "Preschool Power 3," third in an acclaimed series of tapes that teach preschoolers confidence-building skills from zipping jackets

to making bread, is available from **Concept Videos** of **Bethesda, Md.** **Ingram, Baker & Taylor, Silo** (**Waterbury, Vt.**), and other distributors are handling the series, which

has won awards from **Parents' Choice** and the **New York Film Festival**, among others, and has sold some 40,000 copies. **Concept Videos** is a family operation, according to marketing manager **Tom Connell**, whose sister **Carey Sutton** is executive producer, chief writer, and lyricist for "Preschool Power." Says **Connell**, "Carey's daughter was in a Montessori school, and **Carey** dreamed up the idea of a video based on Montessori methods." **Sutton** brought the idea to **Concept Videos**, a production company founded by her father and operated by brothers **Tom** and **Vergne**. **Sutton** now works full time producing the "Preschool Power" titles.

The clan marketed the debut "Preschool Power" video first by building a customer base through advertising in **Parents** magazine, then by direct marketing to toy stores and children's bookstores. After garnering much favorable press for the series, **Concept Videos** approached distributors and retailers. "Our next push is domestic mass merchants and discounters," says **Connell**, noting, "We're already in those stores in **Canada**, where we're licensed to **Cineglobe Video**."

**C**IRCLE GAIN: **Children's Circle** of **Weston, Conn.**, has lowered the list price on its entire line of children's literature titles from \$19.95 to \$14.95 (save for "The Snowman," which was already \$14.95). "With video prices dropping, we needed to be more competitive," says marketing assistant **Jill Perlstein**, adding, "The lower price point makes the titles available to more people."

With **Wood Knapp Video** now distributing **Children's Circle**, the sterling 26-title line will be more in the public eye than before, says

(Continued on page 60)

## Music Chains' Dip Aggravates LIVE's Cash-Flow Woes

■ BY DON JEFFREY

NEW YORK—Based in the recession-plagued Northeast, LIVE Entertainment Inc.'s two music retail chains suffered big declines in 1991 store sales that have exacerbated the company's cash-flow problems.

According to LIVE's 10-K filing with the Securities and Exchange Commission, its 108-unit Strawberries chain, based in Milford, Mass., had an 11% decline in same-store sales (for units open at least one year) in 1991. And its 31-unit, Washington, D.C.-based Waxie Maxie chain posted a 14% decrease in same-store sales. By contrast, Musicland Stores recently reported a 2% increase for 1991, while Trans World Music said it had had a 1% gain for the year ended Feb. 1.

Although the 10-K did not break out total sales for LIVE's 139-store Specialty Retail Division, which includes the two chains, it did say that net sales fell 7% at Strawberries and 13% at Waxie Maxie. The two retailers had a combined net decrease of five stores during the year.

LIVE acknowledges that the retail operations are undergoing "liquidity problems." The company has been seeking financing for working capital for its music chains, but the 10-K points out that there is "no assurance such a facility can be obtained."

### VIDEO SALES DOWN

Meanwhile, the LIVE Home Video subsidiary also had a bad year in 1991: Its sales fell 22.8%. According to the SEC document, this was due to the lack of sell-through video hits to match the previous year's "Teenage Mutant Ninja Turtles: The Movie" and "Total Recall," and higher-than-expected returns of sell-through product, much of it from accounts racked by former subsidiary Lieberman Enterprises. Many of LIVE's video titles come from Carolco Pictures, which owns 53% of LIVE and is experiencing severe financial problems of its own (Billboard, May 9).

LIVE sold its rackjobbing unit, Lieberman, to the Handleman Co. in July. Writeoffs and operating losses connected with the sale and disposal of Lieberman amounted to \$77.4 million last year. That was a major contributor to LIVE's huge \$107 million net loss.

But LIVE's profits were also down because of the sales declines. Overall net sales dropped 10.6% to \$361.3 million from \$404.4 million.

The Van Nuys, Calif.-based entertainment company, meanwhile, continues negotiations with banks and other financing groups to raise money for working capital and to replace a bank line of credit that will expire in December. LIVE's 10-K warns that if it is unable to find a replacement for its credit facility, it "may not be in a position to repay the amount due." LIVE is also in preliminary discussions with bankers to restructure \$110 million worth of junk-bond debt.

The company's stock at press time was trading below \$2 a share.



INTRODUCING  
THE NEXT  
GREAT ADVANCE  
IN 6-HOUR VIDEO  
DUPLICATION.

**MASTER  
SHARP™**  
SO EVOLUTIONARY.  
IT'S REVOLUTIONARY.

Master Sharp™ from Rank Video, is the first complete 6-hour duplication program that delivers a consistently high quality EP performance you can see and hear.

Starting with enhanced TMD technology, incorporating 50 improvements made over the last five years, Master Sharp includes the most stringent quality and process control systems ever developed. Every step is controlled and monitored for maximum quality, from the selection of raw materials to the microscopic analysis that ensures optimum performance of each Mirror Mother Master; from the creation of a dedicated TMD duplication Clean Room to the mandatory training programs for all Rank Master Sharp Operators.

The result is a new level of quality that deserves the Master Sharp imprint. Finally, consistently high quality 6-hour video isn't just possible, it's practical. And that's a revolutionary advance your customers will appreciate.



**Rank Video Services America**  
11150 Santa Monica Blvd., Suite 700, Los Angeles, CA 90025  
(310)477-7755 FAX: (310)477-7088

## CHANGES IN DISTRIB LANDSCAPE HAVE PLAYERS SCOUTING CLAIMS

(Continued from page 52)

onto the 32%-34% market share the two companies currently claim. That could open up opportunities for other distributors, they believe, at least in some markets.

Secondly, the expected branch closings or consolidations in markets where the two firms have overlapping facilities, such as Atlanta, Portland, and possibly New York/New Jersey, are likely to put a number of experienced sales and tele-marketing people on the street, providing a ready-made, experienced talent pool from which to staff new facilities.

"If I were a betting man, I'd look at those markets and place my

bets," says one distributor source.

Ray Capp, executive VP/COO of Ingram, disputes those contentions, however. "The reality is, expectations that there will be a talent pool let loose will not be borne out," Capp says. "We've said from the beginning, the merger of these two companies will not result in the reduction of any sales personnel, from either Commtron or Ingram."

As for the merged company's prospects for holding onto its combined market share, Capp notes that every branch involved in Ingram's earlier acquisitions, of Home Entertainment and of Metro, increased its market share after the merger.

"I encourage people who want to compete to go and do it," Capp says. "All I can say is, we're very good at this. We've had a lot of experience in merging companies. And Ingram, in the past, has shown the ability to grow its market share after an acquisition."

"Ingram is here in Jessup [Maryland], Commtron has a branch nearby," Steve Schwartz says, explaining Star's move into SBI's old territory. "Without another distributor being here, those are the only two companies with stocking branches in the Maryland/D.C./Northern Virginia market. And when those two companies merge, there would have been only one stocking branch in the market. That's why Star decided to move in."

Schwartz himself is in the ironic position of having been with SBI when it turned over its video account list to Ingram March 9 as part of the dismantling of SBI (Billboard, March 31). Schwartz says he does not know how many of SBI's accounts were ultimately scooped up by Nashville-based Ingram, but notes several other distributors, including Star, Vermont-based

(Continued on page 62)

Billboard® FOR WEEK ENDING MAY 16, 1992

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	3	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99
2	2	7	<b>FIEVEL GOES WEST</b> Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
3	5	25	<b>FANTASIA</b> Walt Disney Home Video 1132	1940	24.99
4	3	53	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99
5	4	7	<b>TINY TOON ADVENTURES: HOW I SPENT MY VACATION</b> Amblin Entertainment/Warner Home Video 12290	1991	19.98
6	6	33	<b>THE RESCUERS DOWN UNDER</b> Walt Disney Home Video 1142	1991	24.99
7	7	205	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
8	9	127	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
9	11	85	<b>PETER PAN</b> Walt Disney Home Video 960	1953	24.99
10	8	346	<b>DUMBO</b> ◆ Walt Disney Home Video 24	1941	24.99
11	20	87	<b>ALL DOGS GO TO HEAVEN</b> ◊ MGM/UA Home Video M301868	1989	24.98
12	12	291	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video 36	1951	24.99
13	10	194	<b>ROBIN HOOD</b> ◆ Walt Disney Home Video 228	1973	29.95
14	14	135	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
15	13	103	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989	26.99
16	16	190	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
17	15	3	<b>TEX AVERY'S SCREWBALL CARTOONS 4</b> MGM/UA Home Video 202494	1992	12.95
18	18	3	<b>GEORGE OF THE JUNGLE: GULLIBLE TRAVELS</b> FoxVideo (CBS/Fox) 3253	1992	9.98
19	25	5	<b>DROOPY AND COMPANY</b> MGM/UA Home Video 202495	1992	12.95
20	17	3	<b>DANCE! WORKOUT WITH BARBIE</b> Buena Vista Home Video 1361	1991	19.99
21	22	17	<b>SEBASTIAN'S CARIBBEAN JAMBOREE</b> Walt Disney Home Video 1255	1991	12.99
22	19	3	<b>GEORGE OF THE JUNGLE: THE WORLD ACCORDING TO GEORGE</b> FoxVideo (CBS/Fox) 3250	1992	9.98
23	23	3	<b>GEORGE OF THE JUNGLE: THERE'S NO PLACE LIKE JUNGLE</b> FoxVideo (CBS/Fox) 3252	1992	9.98
24	<b>NEW</b> ▶		<b>MADLINE'S RESCUE</b> Western Publishing Co. 14112	1992	12.95
25	<b>NEW</b> ▶		<b>SHARI LEWIS: DON'T WAKE YOUR MOM</b> A&M Video/PolyGram Video 8360384163	1992	14.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## NEWSLINE

### Columbia TriStar Creating Separate Units For Int'l Rental, Sell-Thru

Columbia TriStar Home Video's international division is creating separate sales forces for rental and sell-through product, emulating the system employed by the domestic operation. As a result of the change, Rudolfo Vila, formerly director of Latin America and licensing sales, is promoted to VP of marketing, responsible for all international marketing of theatrical video releases; Janet Almroth, previously director of licensing sales, is appointed executive director of licensing for all territories outside the U.S. and Canada; and Alyssa Padia is named director of retail marketing for the video release of Columbia Pictures Television and TriStar Television productions. Padia was previously director of international sales and marketing for Hanna-Barbera Home Video.

### U.K. Rental Biz Sprang Ahead 17% In April

The U.K. home video trade was brightened by a 17% rise in rentals during mid-to-late April, attributed to a clutch of new releases, including "The Commitments" and "Regarding Henry." Rentals were already up 10% immediately prior to the country's April 9 general election, boosted by a generic advertising drive on radio financed by FoxVideo, Warner Bros., CIC, and First Independent. The April improvement marks the first uptick above 1991 levels observed this year.

### CBS/Fox Bringing Duke Victory To Vid

CBS/Fox Video and CBS Video are celebrating Duke's recent victory in the NCAA basketball tournament by rush-releasing two new programs: "The Official 1992 NCAA Championship Video: Blue Reign," which documents Duke's spectacular trajectory through the tournament; and "Triumph On Tobacco Road," which chronicles the history of four North Carolina schools in the NCAA Tournament: Duke, Univ. of North Carolina, North Carolina State, and Wake Forest. Both titles are available beginning May 7 at \$19.98 each.

### Blockbuster Nabs Video Pipeline For Test

Video Pipeline, the Los Angeles-based distributor of in-store preview videos, has been contracted by Blockbuster Entertainment to produce a series of programs as part of a yearlong interactive test, according to a statement from Video Pipeline. The release says 1,110 previews have already been delivered, with 1,900 more on the way. If the test is successful, Blockbuster would move ahead with the IBM-based system, which would employ custom hardware and software, according to the statement.

### CHILD'S PLAY

(Continued from page 58)

Perlstein, who notes that Wood Knapp also plans a Children's Circle audio line. The latest CC release is the sumptuous collection "Stories From The Black Tradition," including James Earl Jones narrating "Why Mosquitoes Buzz In Peoples' Ears."

**KIDBITS: Bogner Entertainment Inc.** of Sherman Oaks, Calif., is pushing its new release "Workout With Mommy And Me" via a shopping-mall tour. The colorful, thoroughly engaging tape, which uses make-believe as an exercise framework, is available through LIVE Home Video's Family Home Entertainment imprint (30 minutes, \$12.98). The "Mommy And Me" instructor mom, Barbara Peterson Davis, was set to lead two interactive performances May 9 in Riverside, Calif., at the Galleria at Tyler. Marsha Engle of Celebrity Marketing Group of Westlake Village, Calif., which is coordinating the mall tour, says more dates are in the works. . . . All 12 titles in the Warner Bros. Kidsongs video series have been certified gold, platinum, or multiplatinum by the Recording Industry Assn. of America. The 7-year-old series, which mixes classic children's songs with live-action stories, is a joint venture between Warner Bros. and Together Again Productions, with a distribution agreement through Tyco-Viewmaster. A companion audio Kidsongs series will be available this year.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, IL 60626, or call 312-236-9818.

## BILLBOARD'S BIG SIX ESSENTIAL REFERENCE GUIDES

**International Buyer's Guide:** 1992 Edition. The music and video business to business directory. Listings include: record and video companies, music publishers, distributors, manufacturers and suppliers of hardware, software and accessories for CD. \$75.  
**International Talent & Touring Directory:** 1992 Edition. The source for US and Int'l talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent. \$67.  
**Record Retailing Directory:** 1992 Edition. The first and only comprehensive directory of independent music stores and chain operations across the USA. \$99.  
**International Tape/Disc Directory:** 1992 Edition. For the CD, record and Audio/Video Tape Industries. Services and suppliers for manufacturers of record and video, audio and video, audio and video tape, video program suppliers and buyers, video music producers and production facilities. \$35.  
**Country Music Sourcebook:** 1992 Edition. Personal managers, booking agents, performing artists, radio stations, etc. \$40.  
**International Recording Equipment and Studio Directory:** 1992 Edition. All the information you need on professional recording equipment, recording studios and equipment usage. \$37.

\*\*For fastest service call: 800-344-7119, in NJ (201)-363-4156\*\*

Return this coupon to: BILLBOARD Directories, P.O. Box 2016, Lakewood, NJ 08701. (Add \$3 per book for shipping and handling. \$8 for international orders.)

# Copies Amount

\_\_\_\_\_ International Buyer's Guide  
 \_\_\_\_\_ International Talent & Touring Directory  
 \_\_\_\_\_ Record Retailing Directory  
 \_\_\_\_\_ International Tape/Disc Directory  
 \_\_\_\_\_ Country Music Sourcebook  
 \_\_\_\_\_ International Recording Equipment & Studio Dir.

Add sales tax in NY, NJ, CA, TN, MA, IL, DC Payable in US funds only.

Name \_\_\_\_\_ Co. Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 Check or money order enclosed for \$ \_\_\_\_\_ BDWK6666

## CONVENTION CAPSULES

Following is a roundup of events at the National Assn. of Video Distributors convention, April 29-May 2 at the San Diego Marriott Hotel & Marina.

**WHOLESALE HEALTH:** They still joke darkly about all the consolidation shrinking the ranks of wholesalers, but it did not cut attendance that much at the ninth annual National Assn. of Video Distributors confab. Convening this year in San Diego at the Marriott Hotel & Marina, NAVD boasted representation from 18 distribution firms, down just three, with total attendance actually up one person to 302. Biggest dip from the Orlando, Fla., convention a year ago was in affiliate members, down from five to one. Manufacturers were up one from 26 last year in stats reported by **Mark Engle**, executive director.

**RIOT REPORT:** Dozens of attendees reported delays at LAX of up to four hours, as the disturbances in Los Angeles after the verdict in the Rodney King trial caused the big terminal's closing at one point April 30, the second day of NAVD. With civil unrest spreading around the country, most NAVD members were making anxious telephone calls back to headquarters and branches.

**BUSINESS UP, PROFITS DOWN:** **James Warburton**, president of **Baker & Taylor Video** and new NAVD topper, noted the number of wholesalers responding to the annual operating survey remained the same at 14 firms. Net sales were up 18% but operating profits dipped 24%. Pretax profits fell an even steeper 27%.

More ominous, however, is the figure on average pretax profits by members, a mere one-half of 1%, "even though volume is growing," said Warburton. Commenting on the 18% net sales gain, he said, "Our gut feel is that about half of this is price mix, more movies going \$99 instead of the older \$79-\$89 prices. The other half is the increase in sell-through."

As to why operating expenses are up 27%, the big culprit is "the increase in freight we have had for the fourth year in a row. UPS is up from 10%-12%. As a portion of gross volume, these freight increases are not large, but as a percent of gross margin it is a big number," said Warburton. "A couple more years of this and there won't be a distribution business."

**UPS RAPPED:** Freight expenses aren't only a factor for distributors, pointed out **Walt Wiseman**, president of **Major Video Concepts** and a leader behind NAVD's push to have a common street date. Retailers are pressed, too. A survey shows that 68% of accounts are on a C.O.D. basis. "That's not a percent of our business, just the number of customers," explained **Vern Fross**, VP of sales and marketing at what will soon be **Ingram/Commtron Entertainment**. The average videocassette costs \$4 for C.O.D. and from \$3-\$3.30 for freight, explained Wiseman and other directors. Hoping to come up with a way to "keep UPS from getting rich," Wiseman said Airborne is one alternative but it is two-day, not one-day. Roadway is a distant third choice but is not nationwide and is "limited on an intrastate basis."

**BOARD ROOM:** With James Warburton upped to president, the new NAVD VP is **Tony Dalesandro**, MS Distributing, with **Bob McCloskey**, **Video One Video**, now secretary/treasurer. Others are immediate past president **Bill Burton**, **WaxWorks/VideoWorks**; **Walt Wiseman**, **Major Video Concepts**, also a past president; **Jim Pollan**, **Best Video**; and **Vern Fross**, **Ingram/Commtron Entertainment**. In addition to Engle, staffers from Washington, D.C., included **Elizabeth Loudy** and **Chris Murphy**.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Basic Instinct (TriStar)	4,042,740	1,846 2,190	83,605,244
2	White Men Can't Jump (Fox)	2,794,422	1,679 1,664	58,609,871
3	Beethoven (Universal)	2,582,400	1,920 1,270	35,273,965
4	Split Second (Interstar)	2,500,000	1,082 2,310	2,500,000
5	Folks (20th Century Fox)	2,177,518	1,402 1,553	2,177,518
6	The Player (Fine Line)	1,716,586	298 5,760	4,664,815
7	Wayne's World (Paramount)	1,612,350	1,257 1,283	108,592,151
8	Sleepwalkers (Columbia)	1,578,691	1,513 1,043	24,958,587
9	White Sands (Warner Bros.)	1,486,262	1,276 1,165	5,617,068
10	The Babe (Universal)	1,352,860	1,564 865	11,583,365

## WHOLESALE BACK COMMON STREET DATE

(Continued from page 52)

weekend, you look in the paper. But where do you look to see what's available at the local video store. We hope to get some listings in the entertainment sections of newspapers as to what's available in the video stores.

"And we hope," he continues, "that this dovetails into whatever VSDA does on their consumer-awareness program. This is an awareness campaign. We hate to call it that but that's really what it is. If it's a normal two-day rental, the consumer can rent a movie on Wednesday and be back in the store on Friday. That's another quick turn at the beginning of the life cycle on a title."

The genesis of the common-street-date plan, according to Wiseman, began more than a year ago, "when we noticed a lot of our retailers who were saying they only wanted one shipment per week regardless of what the street dates are. The C.O.D. charge for one shipment is \$4. If the average rental rate is \$2,

the dealer has to rent the movie two times to pay the C.O.D. That gets to be quite a burden. And normal freight charge for one cassette is about \$2.30. If a dealer is getting three shipments a week, it's totally out of control."

Wiseman added that NAVD feels the common-street-date plan is a "win-win situation for everyone in the distribution chain. It's a way for the video store to increase revenue. The studios will have an opportunity to sell more product. And UPS won't be getting rich. And if it doesn't work for the retailer then, more than likely, it will go away. If it hasn't increased traffic during the middle of the week, then we have not accomplished anything."

### 100% SUPPORT

Based upon NAVD meetings, Warburton said, there "is 100% support from all the distributors for the program. We've also had some interesting ideas come from

the studios on test marketing and special advertising to see if you can really drive numbers with certain types of advertising.

"There's real interest percolating under the surface. This program won't live or die if one or two of the major studios don't support it. The support right now is more than enough to make the program succeed if we do it right. The key element is going to be the consumer."

NAVD also reiterated that a common street date does work against studios that are constantly jockeying against each other for sales and market share.

"Retailers buy on a prebook date, not whether a release is on a certain day of the week," said Wiseman.

Warburton said, "The campaign will not have an effect on the studios' numbers. It's not a competitive issue among the studios."

## Billboard.

FOR WEEK ENDING MAY 16, 1992

# Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>★★ NO. 1 ★★</b>					<b>★★ NO. 1 ★★</b>				
1	1	27	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	1	1	19	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	2	27	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	2	2	25	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	3	20	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	3	3	89	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
4	9	11	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	4	13	7	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
5	NEW		WRESTLEMANIA VIII Coliseum Video 102	59.95	5	5	15	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
6	8	266	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	6	4	279	CALLANETICS MCA/Universal Home Video 80429	24.95
7	11	7	SPORTS BLOOPER AWARDS 2 ESPN Home Video	9.95	7	10	3	ABS OF STEEL The Maier Group	9.99
8	19	13	LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	8	9	3	ABS OF STEEL 2 The Maier Group	9.99
9	7	132	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	9	7	9	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
10	13	20	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	10	14	168	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
11	6	5	1992 WINTER OLYMPIC FIGURE SKATING FoxVideo (CBS/Fox) 5554	19.98	11	12	27	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
12	16	17	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98	12	11	30	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
13	4	63	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	13	8	174	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98
14	14	9	AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98	14	15	133	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
15	20	3	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98	15	6	55	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
16	10	50	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	16	RE-ENTRY		KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
17	12	19	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	17	16	29	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98
18	17	3	BASEBALL CLASSICS VOLUME 1 BMG Home Video 60045	14.98	18	17	31	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
19	NEW		NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	19	RE-ENTRY		JANE FONDA'S WORKOUT WITH WEIGHTS Warner Home Video 076	29.98
20	5	99	CHAMPIONS FOREVER J2 Communications J2-0047	19.95	20	18	9	BODY BY JAKE: BETTER BACK WORKOUT Hemdale Home Video 7036	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

**I**n a country that values freedom of expression perhaps more than anything else, 70 million eligible citizens are not registered to vote.

Now, you and your store can play a significant role in helping your current and new customers register to vote in time for the fall 1992 elections.

Set to launch this August, VSDA's National Voter Registration Drive is a non-partisan, integrated campaign that will give all citizens an easily accessible location to obtain registration forms or information — your retail store.

Through televised public service announcements and videocassette leaders featuring celebrities, a PBS special broadcast, and national and local news stories, consumers will be directed to "participating video retailers."

You can capture your fair share of these interested consumers simply by signing up now to become a participating retailer. By completing and mailing the form below, VSDA will supply your store with full program details, counter display, poster and your state's registration or information forms.

The first kit ordered is **free** to VSDA members; each additional kit is just \$3.

Now your customers can go home with America's most important title:  
**Registered Voter**

Don't disappoint your customers.  
Sign up today and become a part of the American promise.

**YES!**

### VSDA's National Voter Registration Drive Participation Form

I want to participate in VSDA's National Voter Registration Drive. I agree to place the counter display(s) supplied by VSDA containing registration forms or instructions in a prominent position in my store(s).

Please send me \_\_\_\_\_ display(s). The first one is free of charge\* to VSDA members (non-members: \$5). Enclosed, please find my check in the amount of \$\_\_\_\_\_ for all additional display(s) (VSDA members: \$3 per display; non-members: \$5 per display). Please note: payment must accompany order.

name \_\_\_\_\_ store \_\_\_\_\_

address \_\_\_\_\_

city, state, ZIP \_\_\_\_\_

VSDA member no. (if applicable) \_\_\_\_\_ phone no. \_\_\_\_\_

If shipping to more than one location, attach a list of appropriate addresses. If you intend to display registration information in more than one state, you must tell us which states, as official registration forms vary by state.

Please return this form (with applicable payment) to VSDA, Attn: Voter Registration Drive, 303 Harper Dr., Moorestown, NJ 08057-3229. Questions? Call VSDA's Director of Member Services Meril Weinstein at 609/231-7800. \*A \$3 donation to offset costs of the campaign is appreciated!

Deadline for ordering is June 5. Kits will arrive approximately July 24.

## DISTRIB CHANGES

(Continued from page 60)

Artec, and Indianapolis-based Major Video Concepts, were active in the area after the collapse of SBI, trying to pick off accounts.

"No one I've spoken to in this market has spoken ill of Ingram or Commtron or anyone," Schwartz says. "But I think dealers benefit from competition in a market. Dealers also feel a comfort factor in knowing that stock is coming from not far away. If something goes wrong in a delivery, we can still get the product to them quickly. And you always have cases where a dealer may not want to deal with a particular distributor, for whatever reason. With only one distributor in the area, dealers would have no place else to go."

With Star moving in to counterbalance Ingram/Commtron, the Baltimore/Washington market is likely to become hotly contested, particularly since Baltimore will be the Northeast headquarters for the newly instituted regional sales and marketing structure of the merged Ingram/Commtron (Billboard, May 9).

Schwartz believes there is enough business to go around, despite the competition. "I think we can become the primary distributor for some accounts in the market," he says. "But even if we end up being the secondary distributor, I think there will be enough business because dealers like having more than one place to go."

As for Sight & Sound's new aggressiveness, DeVuono says, "Our market share is up 20% this year at a time when a lot of other people are flat or down. That tells me we're doing something right, and we intend to compete wherever we see an opportunity."

## NABISCO AT NAVD

(Continued from page 52)

that includes 100% returns on product that does not move.

Nabisco is also set up to sell direct to retail accounts, according to Hazlett. "That will basically be an account decision, as to how they want to handle that," he says.

Some aspects of Nabisco's program for video stores are still being worked on, according to Hazlett, such as fixturing requirements in stores and whether Nabisco will be involved in supplying stores with snack food racks.

Full details of Nabisco's video store program will be unveiled at the Video Software Dealers Assn. convention in July, where Nabisco will sponsor a breakfast and will have a booth on the exhibit floor.

PAUL SWEETING

## FOR THE RECORD

In the photo of the "House Party 2" party at Danceteria, which was printed in the May 2 Home Video section, the woman chatting with Kid 'N Play is Corina, a recording artist on Cutting Records/Atco/EastWest Records. She was incorrectly identified.

## Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$4.00 per word. Minimum order \$80.00.
- Display Classified: 1 in./1x \$117.00 - 1 in./4x \$107.00 per in./12x \$102.00 per - 1 in./26x \$95.00 per = 1 in./52x \$79.00 per.
- Reverse Ad \$15.00 additional charge
- Box number/address \$10.00 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$55.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Call Jeff Serrette NY State - 212/536-5174  
Outside NY State - toll free-800/223-7524

**\*\*REAL ESTATE TO THE STARS\*\***

For advertising information call Roseanne Amorello  
1 (800) 223-7524 - In NY (212) 536-5173

In CA - Kimberly Wood  
(213) 963-8320 \* Fax (818) 503-4723

**CALL FOR RATES 800-223-7524**

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

**FAX YOUR AD TODAY! (212)/536-5351**

**Get satisfied through classified!**

### SERVICES

COMPLETE CD AND CASSETTE  
PRODUCTION

**DIGITAL HOUSE**

212-333-5950

MASTERING REPLICATION  
PRINTING TOTAL PACKAGING  
POSTERS GRAPHIC DESIGN STUDIO  
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE  
DIFFERENCE"

### VIDEO HI-FI DUPLICATION

IN WORLDWIDE SYSTEMS  
NTSC • PAL • SECAM

1 TO 1 MILLION  
PACKAGING • FULFILLMENT

1-800-USA-DUB 1  
1-800-872-3821

**USA STUDIOS**

**ALSHIRE**

CUSTOM SERVICE

**BEST PRICE** *or* **QUALITY**

CASSETTES • COMPACT DISCS  
RECORDS

1000 CLEAR CASSETTES  
BASF CHROME OR COBALT - \$999  
500 - \$599

COMPLETE INCLUDING J-CARD FROM YOUR FILM  
TRY COBALT - IT WILL BLOW YOU AWAY!

Fax: (818) 569-3718 - Tel: (800) 423-2936

AUDIOPHILE  
QUALITY...

**EUROPADISK LTD.**  
US' MOST  
COMPLETE FACILITY!

- Cassette Duplication
- Compact Disc Production
- DMM Vinyl Pressing
- Custom Graphics
- Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.

Get THE BEST at no extra cost!

For a Complete Brochure, call or write:

EUROPADISK, LTD.  
75 Varick Street, New York, NY 10013  
(212) 226-4401 FAX (212) 966-0456

### SERVICES

#### ATTORNEYS

**GURSKY & BLAU**  
OFFERING A FULL RANGE OF LEGAL  
SERVICES TO THE ENTERTAINMENT  
INDUSTRY

- \* ALL CONTRACTS
- \* BUSINESS FORMATIONS  
& TRANSACTIONS
- \* COPYRIGHT/TRADEMARK
- \* LITIGATION
- \* ADVICE AND COUNSELING

21 EAST 40TH STREET  
NEW YORK, NY 10016  
PHONE (212) 213-1234  
FAX (212) 213-1245

#### TEAM UNIFORMS/CAPS

SOFTBALL/BASEBALL/FOOTBALL  
BASKETBALL/SOCCER

ONE CALL DOES IT ALL!  
(212) 831-7109

FOR THE WIDEST SELECTION  
OF RECORDING TAPE AND  
ACCESSORIES... Call For Catalog

(800) 523-2472

**ROSENTHAL**  
702 WELSH ROAD HORSNAIL, PA 19044

FOR COMPLETE CASSETTE,  
C.D., RECORD MANUFACTURING  
& PACKAGING SERVICES CALL:

**QCA (513) 681-8400**

2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

#### RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!  
Working All Leading National Charts.

"One Of The Foremost  
Names in Music Promotion"

RCI Records Inc., (615) 833-2052  
P.O. Box 110802 - BB  
Nashville, TN 37222-0802

#### The Professional Edge in Cassette Duplication

Each order  
custom personalized  
to fit your budget  
and your total needs

High speed - Realtime  
& DAT Replication

**LORAN**  
1-800-633-0455

Member of **NAIRID** Call For Free Sample

### SERVICES

#### KLARITY KASSETTE

New! High-Speed Duplication  
500  
CASSETTES For  
Only \$615.00  
1-800-458-6405

#### Custom Loaded Cassette Blanks

utilizing  
MAXELL XLII HIGH BIAS TAPE  
or your choice of  
AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96  
rushed to you in minimum runs  
of 100 cassettes.

**TRUTONE INC.**  
310 Hudson St. Hackensack, NJ 07601  
201-489-9180 Fax: 201-489-1771

#### DISC MAKERS

#### Cassette & CD Manufacturing

- FREE Graphic Design •
- Complete Packages •
- Major Label Quality •
- Money Back Guarantee •

Call Today For Our  
FREE Full Color Catalog:  
1-800-468-9353

500 CDs  
with  
B&W inserts  
in two piece  
jewel box  
only \$1790

1328 N. 4th St., Phila., PA 19122  
215-232-4140 FAX: 215-236-7763

#### If You Don't Sound Good, We Don't Look Good.

State of the art mastering, replication,  
and duplication services for the  
discriminating producer.

**TRUTONE INC.**  
310 Hudson St. Hackensack, NJ 07601  
201-489-9180 Fax: 201-489-1771

### WANTED TO BUY

#### RECORD AWARDS WANTED

RIAA GOLD & PLATINUM  
ALL ARTISTS CONSIDERED  
\$25 TC \$2500

**JIM GREENWOOD**  
818-995-1801

### WANTED TO BUY

SOUL RECORDS WANTED—60's, 70's &  
80's, LP's and singles. Gold and platinum  
record awards (all types). Will travel. Call  
Steve (818) 249-0966.

#### WANTED

CD's and tapes urgently needed. Quality titles  
only at discount prices. We buy bankruptcies,  
overstocks, promotions, etc. Please fax list of ti-  
tles, availability and pricing.

WORLDWIDE FACTORY LIQUIDATORS  
Fax 314-447-9012 Tele: 314-447-9015

#### SMITH/ALSTER & CO. INC.

ENTERTAINMENT  
WHOLESALE  
NEW YORK & DALLAS

(516) 420-8300  
(516) 420-8455  
(214) 915-0054

WE BUY: CD's, Cassettes, Vid-  
eos "New"; "Used", "Non-re-  
turnable"

- BANKRUPTCIES
- DISCONTINUED PRODUCT
- GENERAL OVERSTOCKS

### NOVELTIES

POSTERS • POSTERS • POSTERS  
BUY DIRECT FROM MANUFACTURER  
LARGEST SELECTION IN THE USA  
ROCK 'N' ROLL • PIN-UPS • SPORTS •  
CARS • FLOCKED • DOOR SIZE, MANY MORE!  
FULL COLOR CATALOG AVAILABLE  
CALL Toll Free 1-800-221-6730  
(in N.Y. 718-441-5500)

**Funky ENTERPRISES, INC.**  
132-05 ATLANTIC AVE.,  
RICHMOND HILL, N.Y. 11418  
DEALERS ONLY

### FOR SALE

**DON'T BUY CUTOUTS!**  
Until You See Our Catalog  
Of Great Cassettes and CD's  
**TARGET MUSIC DISTRIBUTORS**  
7925 N.W. 66th St., Miami, FL 33166  
(305) 591-2188 DEALERS ONLY

#### Operating Supplies

Plastic & Paper Sleeves • Cassette Shells  
Jewel Boxes • CD Blisters • Divider Cards

#### Wrapping & Packaging

The Shrinkmaster™ Packaging System  
Retail-level packaging: Does LP's, Videos, CD's,  
Cassettes & more. Easy operation. \$298.95 complete  
The CD Sealer™  
Stop taping! Stop stapling! Seal blister packs  
cleanly and efficiently. Complete system, \$229.95.

#### Music & More...

Indie Labels • Budget & Cut-Out CD's,  
Tapes & LP's • Novelties • Books & Mags

#### Performance Dist.

2 Oak St. POB 0156  
New Brunswick NJ 08903-0156  
Tel: (908) 545-3004 Fax: (908) 545-6054

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B •  
**Campus Records**  
Wholesale Distributor of  
"Deletions/Overstocks" • IMPORT  
874 Albany Shaker Road  
Latham, NY 12110  
(518) 783-6698 EXPORT  
(518) 783-6753 FAX  
For a Unique Blend of Independent and  
Major Label Closeouts and Overstocks  
Thrash • Noise • New Age • Dance • Electronic • Reggae • C&W • Industrial

### FOR SALE

Buy direct and save! While other people are  
raising their prices, we are slashing ours. Major  
label CD's, cassettes and LP's as low as 50¢.  
Your choice from the most extensive listings  
available. For free catalog call (609) 890 6000.  
FAX: (609) 890 0247 or write  
SCORPIO MUSIC, INC.  
P.O. Box A  
Trenton, NJ 08691 0020

### FIXTURES

**FACTORY DIRECT**  
• JEWELBOX OR LONG BOX  
COMPACT DISC DISPLAYERS  
• AUDIO CASSETTE DISPLAYERS  
• LASER DISC DISPLAYERS  
• VIDEO CASSETTE DISPLAYERS  
Architectural Merchandising Floor Plans at no  
cost or obligation.

Free 40 Page Color Catalog

1-800-433-3543

Ask for Ken Cohen

Stocked in Chicago, Baltimore, Los Angeles

#### CHASE LIGHTS NEON

SIGNS - FIXTURES  
POSTER HOLDERS  
FACTORY DIRECT

1-800-228-5768

Ask for Rich Life

### COMPUTERS

**Music Software Inc**

\*Cost effective POS solutions  
for your retail stores  
Single-User and Multi-user systems  
Extensive ABBEY ROAD Database  
\* WEEKLY UPDATE service  
One-Stop/Distributor software  
\* SOUNDSCAN reporting available

Music Software Inc.

151 Mineola Avenue,  
Roslyn Heights, N.Y. 11577

(516) 625-6660 (516) 625-6693 FAX

### YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeni-  
ably the leader in computer systems for  
music and video retailers and wholesalers.  
We built 20+ years of music and video in-  
dustry experience into our computer systems  
to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338  
Fax (404) 840-9723  
Australia: (08) 338-2477

6753 B Jones Mill Court, Norcross, Ga 30092

#### Come to the professionals at Musicware.

Complete POS and Inventory  
Control Systems for the  
Record Retailer.

The million-plus, song-title Phonolog  
Select database & SoundScan  
reporting now available.

Musicware USA  
5611 Creedmoor Rd.  
Suite 245  
Raleigh, NC 27612  
(919) 833-5533  
Fax (919) 833-5528

Musicware Europe  
Saxony House  
Easthampton, Chichester  
Sussex, England  
PO18 0JY  
(0243) 775419  
Fax (0243) 776327

(Continued on page 64)

**COMPUTERS**



Advanced inventory control systems for record stores.

**RecordTrak**  
800-942-3008

Trak Systems  
Wallingford, CT  
203-265-3440  
Fax 203-269-3930  
(Canada) 604-564-4118

**HELP WANTED**

**PROMOTIONS POSITION**  
with the nation's fastest growing indie distributor; Media, copywriting, organized, connected, cool, energetic, contest, advertising. If the above applies to you send resume to: Box 7971, Billboard Magazine, 1515 Broadway, New York, NY 10036.

**Editor-in-Chief**  
CD Review has dominated the consumer quality music marketplace for a number of years. We are seeking to appoint a new Editor-in-Chief who will have full responsibility for the editorial direction and staff of this premier title in the consumer music publishing business.  
Applicants must be able to demonstrate a successful career in journalism within a consumer environment and have a sound knowledge of the music and entertainment industry.  
CD Review is established and has a current paid circulation in excess of 100,000 copies. The successful candidate will be fundamentally involved in its future growth and that of additional publications in the marketplace.  
Send your resume to:  
**T. James Connell, Publisher**  
Music Publishing, Inc.  
86 Elm Street  
Peterborough, NH 03458  
603-924-7271

**EXPERIENCED PROFESSIONALS**  
NY based label seeks experienced professionals (only) for responsible positions in Promotion, Marketing, Publicity & Sales. Send your resume to:  
Box # 7966 • Billboard Magazine  
1515 Broadway • New York, NY 10036

**NATIONAL PROMOTION**  
Independent label requires experienced energetic enthusiastic National Promotion Manager. Self-starter with experience in Alternative Rock and Dance. Computers a plus. Write to:  
Box # 7967 • Billboard Magazine  
1515 Broadway • New York, NY 10036

**TALENT**

**GOT IT GOIN' ON ENTERPRISES**  
Now seeking songwriters, artists, engineers, and producers for R&B, Dance, and Hip-Hop. Send demo/resume/photos/press kit to: G.I.G. Enterprises, 111-36 212th Street, Queens Village, NY 11429.

**TAPES**

**SONOCRAFT**  
575 Eighth Ave., New York, NY 10018  
(212) 760-9300 / FAX (212) 564-9488  
MAXELL XL II CUSTOM LOADED BULK CHROME CASSETTE  
PREMIUM QUALITY, HIGH BIAS CASSETTE TAPE FOR MASTERING AND/OR ORIGINAL RECORDING.

Quantity	C10	C20	C30	C45	C60	C90
100	55	63	69	81	94	1.33
500	53	57	62	73	85	1.10

• LENCOR CLEAR QUALITY 5 SCREW SHELLS  
• 100 PIECE MINIMUM ORDER  
• 500 CASSETTES PER MASTER CARTON  
• CUSTOM LENGTHS AVAILABLE UPON REQUEST  
• BOXES, LABELS & J CARDS SOLD SEPARATELY  
Call or Write for our A/V Catalog  
**1-800-274-7666**

**PROFESSIONAL RECORDING SUPPLIES  
CUSTOM AUDIO/VIDEO CASSETTES**

\* TDK VIDEO CASSETTES \* DATS \* AMPEX MASTERING TAPE \* SPLICING TAPE \* EMPTY REELS & BOXES  
\* INSERT CARDS \* NORESCO & SOFT POLY BOXES  
\* AUDIO/VIDEO ALBUMS \* CASSETTE LABELS  
\* ENDLESS CASSETTES \* C-O's \* BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES)  
\* CELEBRATING OUR 25TH YEAR  
DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!!

**ANDOL AUDIO PROD., INC.**  
4212 14th AVENUE • BROOKLYN, NY 11219  
1-800-221-6578 FAX (718) 853-2589  
516-212 CALL 718-435-7322  
VISA/MASTERCARD ACCEPTED

**REAL ESTATE  
TO THE STARS**

\*\*\*\*\*  
\* **ISLAND PARADISE** \*  
\* **CONNECTICUT** \*  
\* Rogers Island - 75 miles to New York, 12.5 acre park-like grounds, 16,000 sq. ft. Mansion and Guest House. Accessible by boat or helicopter. Terms negotiable. Summer lease available. \$4.7M.  
\* **Joe Piscitelli - Coldwell Banker** \*  
\* (203) 878-7424 \*  
\*\*\*\*\*



**Hotel de Ville**

No wonder we named it "The Dream".

This charming 80 split-level suite hotel offers all the comforts and personal attention you would find in a traditional country inn.

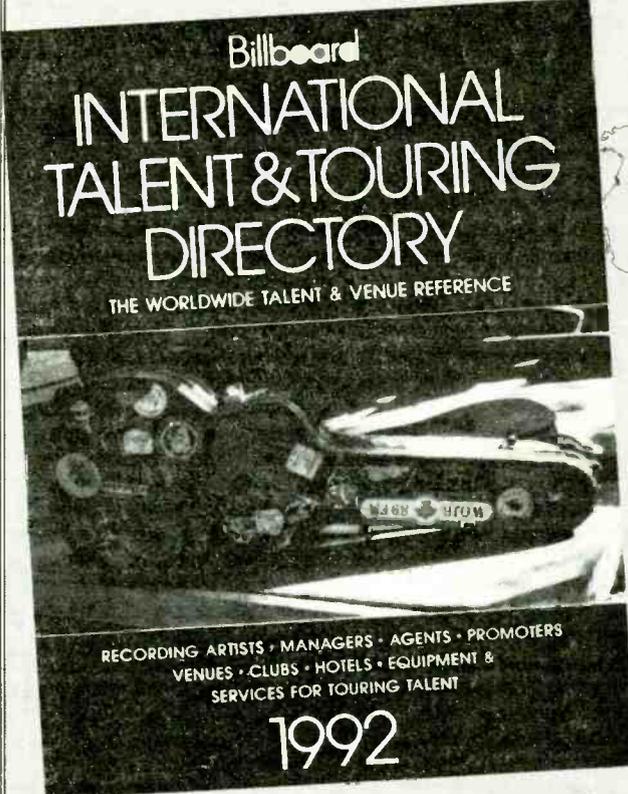
**Amenities:**

- Remote control television
- Fireplace
- Multi-line telephone
- swimming pool
- mineral water spa
- indoor parking
- Kitchenettes
- in-suite dining and poolside dining
- complementary fresh fruit & beverage upon arrival

8822 Cynthia Street  
West Hollywood, CA 90069  
(310) 854-1114  
(800) 424-4443  
FAX (310) 657-2623

**NEW FOR '92!**

**10,000 WORLDWIDE TALENT AND TOURING PROFESSIONALS IN THE PALM OF YOUR HAND!**



**Billboard**  
**INTERNATIONAL TALENT & TOURING DIRECTORY**  
THE WORLDWIDE TALENT & VENUE REFERENCE

RECORDING ARTISTS • MANAGERS • AGENTS • PROMOTERS  
VENUES • CLUBS • HOTELS • EQUIPMENT & SERVICES FOR TOURING TALENT

**1992**

Need a concert promoter in Philadelphia?



...sound & lighting services in Sweden?

...charter services in London?

...limousine services in Des Moines?

**Don't sweat it... Billboard's 1992 Talent & Touring Directory gives you all this plus comprehensive information on recording artists, agents and managers worldwide.**

**ORDER YOUR COPY TODAY!  
ORDER MULTIPLE COPIES FOR YOUR ENTIRE STAFF!**

Yes! Please send me Billboard's 1992 Talent & Touring Directory. I am enclosing \$67 per copy plus \$3 shipping & handling (\$8 for international orders. NY, NJ, CA, TM, MA, IL, & DC residents please add applicable sales tax).

# of copies \_\_\_\_\_  Check enclosed for \$ \_\_\_\_\_

Please charge \$ \_\_\_\_\_ to my:  American Express  Mastercard  Visa

Credit card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone ( ) \_\_\_\_\_

**Please note: Orders are payable in U.S. funds drawn on a U.S. bank only!**  
Mail coupon to:  
**BILLBOARD DIRECTORIES**  
P.O. Box 2016, Lakewood, NJ 08701 For faster service call toll-free:  
1-800-223-7524 (outside NY), in NY 212-536-5174  
Or 1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

BDTT5276

## TV A Platform For Rappers' Reactions To Riot As Ice-T, Chuck D, MC Ren, Others Speak Out

**H**OUSE BURNING DOWN: Sometimes we witness human events that make the normal course of affairs seem trivial, even meaningless.

On the evening of April 29, I was supposed to go to a rock concert. Instead, I chose to stay at home and watch eight hours of live television coverage of people burning my city to the ground.

The destruction of South Central Los Angeles, which followed the stunning acquittal of four white police officers charged with the videotaped beating of black motorist Rodney King, turned into a full-blown media event on local TV that first night. It's difficult to describe the enormity of the chaos, witnessed as it happened by L.A. viewers, to anyone who didn't watch the coverage through the night. You could only stare in horror as motorists were dragged from their cars and beaten at the intersection of Normandie and Florence . . . police cars were overturned and set afire in downtown L.A. . . . countless buildings, including a Warehouse store on La Brea Avenue, were brazenly looted as neighboring stores erupted in flames . . . and entire city blocks, captured by cameras in circling helicopters, blazed unattended and burned to glowing rubble.

In the midst of this insanity, local news anchors turned everywhere with questions—to the governor, the mayor, the chief of police, fire department captains, city councilmen, clergymen, even youths in the street. On Channel 11, Fox Broadcasting's local outlet, anchors **Chris Harris** and **Patti Suarez** turned to rapper Ice-T, who was interviewed live in the studio at the height of the first night's violence.

Like many of those who were interviewed after the riots broke out, Ice-T seemed at a loss for words, and displayed wildly mixed emotions. He said, "People want me to tell people to be peaceful, but after watching that videotape [of the King beating] . . . I wish people weren't out here burning this down, but, from my heart, it makes me want to go hurt somebody, too."

Watching live coverage of looting, the rapper added, quite eloquently, "This is not right . . . but it's like, if you put somebody in a jail cell and they can't get out, they're going to set fire to their own cell."

### The Blitz



CHRIS MORRIS

**O**THER TV NEWS OUTLETS sought out rappers to make sense out of the chaos in the streets. On April 30, MTV's "The Day In Rock" returned to Ice-T. He explained that his incendiary new song "Cop Killer," cut with his thrash band **Body Count**, is "a shot at the cops who are basically out of control."

Other rappers also held forth. **Chuck D of Public Enemy** (whose "Fight The Power" was used as incidental music in the MTV report) said, "The verdict was like throwing a match on a pool of gasoline." **KRS-ONE of Boogie Down Productions** noted, "Nothing that has happened to Rodney King is new," saying that he himself had been the target of police harassment in the past. The most dismaying point of view was offered by N.W.A.'s **MC Ren**, who said that traditional nonviolent strategies in the black community had failed. "The only way you can do it is with violence," Ren said, as band mate **Eazy-E** looked on silently. "You gotta do the same thing that they doin' to you."

Oddly enough, the usually outspoken **Ice Cube** was seen only in old footage; it might have been interesting to hear his comments on the widespread burning and looting of Korean-owned stores in South Central L.A.—a plan of action he endorsed on his album "Death Certificate." But Cube never came to the mike with his views.

Throughout this coverage (and in CNN's similarly rap-oriented treatment of the riots, seen May 2), mixed signals abounded, and analysis was infrequent. But it was striking that, as the media sought answers in the ruins, they turned with increasing frequency to the rap community to shed light on an eruption of violence that seemed, and still seems, beyond rational explanation.

**SIMMONS BAILS: Russell Simmons** of Rush Communications has announced that he has pulled out of his joint venture with Time Warner and **Quincy Jones** in the magazine project *Volume* (*The Blitz*, April 18).

In a prepared statement, Simmons says, "I envisioned a magazine for the hip-hop generation. *Volume* has developed more into a publication for a generation that has been influenced by hip-hop. This critical difference led to my decision."

### IN PRINT

#### WOMAN WITH GUITAR: MEMPHIS MINNIE'S BLUES

By Paul & Beth Garon  
(Da Capo Press, \$14.95)

It was an inspired idea to build a book around the underestimated achievements of the great country blues singer Minnie. But the finished work, by blues scholar Garon and his wife, is an uneasy mixture of expert historical research and unbearably labored textual analysis.

The first 90 or so pages of this 332-page paperback original will be of great value to the aficionado. The Garons carefully trace the history of Lizzie "Memphis Minnie" Johnson, the Louisiana-born performer who established herself as a nonpareil country blues artist in Memphis and, in the latter stages of her career, Chicago.

Minnie was not one of the so-called "classic blues" vocalists, such as Ma Rainey or Bessie Smith, whose work has dominated blues studies of female

artists in the genre. Instead, Minnie was a formidable country blues vocalist and guitarist who could hold her own with the best-known male singer/instrumentalists. Beyond her unique status in that regard, she spanned much of the blues' creative history, from the country blues' heyday in the '20s and '30s through the advent of the Chicago blues in the '50s.

The biographical portion of the Garons' book makes an excellent case for Minnie's importance as a songwriter (unlike the "classic" singers, she penned most of her own material) and an instrumental innovator (she was among the first performers to utilize both a steel-body National guitar and an electric guitar). Using a chorus of voices, the biography also offers a fascinating depiction of her as a hard-nosed, independent, combative woman—the type of woman who would have been called "one tough broad" in other, less liberal times.

Unfortunately, the vast majority of

the book—more than 160 pages—is devoted to an excruciating song-by-song analysis of Minnie's lyrics, organized (somewhat haphazardly) by subject matter.

This section bears a wearying resemblance to Paul Garon's earlier work "Blues And The Poetic Spirit," which attempted a somewhat mystifying critical rapprochement between the work of the French surrealists and country blues singers. One can only wince when, in typical fashion, the Garons describe the multiple versions of Minnie's classic song "Bumble Bee" as "bold celebrations of eros in its inevitable conflict with the frustration inherent in the repressive dynamics of advanced capitalist society." Ouch.

Clearly, "Woman With Guitar" will be of greater value to postgraduate blues students than to casual fans of such timeless Memphis Minnie works as "Me And My Chauffeur" and "When The Levee Breaks."

CHRIS MORRIS

**JELLY'S LAST JAM**  
Book by George C. Wolfe  
Music by Jelly Roll Morton  
Lyrics by Susan Birkenhead  
(Virginia Theater, New York)

The jam that "Jelly's Last Jam" finds itself in is not the kind of theatrical morass that spells disaster. On the contrary, this Broadway treatment of Jelly Roll Morton's final days has all the elements necessary for a long and successful run—glitz, glamour, star power, boffo dance numbers, and can't-miss music. And when you've got Gregory Hines on your side, you're taking into box-office battle a performer who dares you to not love him.

The problem is that this play, just nominated for 11 Tony Awards, promises far more than it can deliver. It attempts to tell the story of the birth of jazz and the story of the racial climate that incubated it and the story of one man who could not come to grips with his African-American heritage and the tumult inherent in the modern-day assimilation of black culture and . . . and . . . Whew! By evening's end one is certain that a less ambitious approach would have yielded more pointed results.

On the eve of Morton's death we see him engaged in a Judgment Day inquisition, in which he is forced to review his life, contributions, and morality by a raffish agent of the mysterious called the Chimney Man (Keith David). Thus, Morton, a light-skinned Creole from New Orleans, faces himself—especially, his conceits and the denials of the very blackness that gave his music its identity.

It's a role well-suited to Hines. For as much as he and director/librettist George C. Wolfe present Morton through the dramatic prism of tap-dancing (a bold theatrical device, to be sure), Hines flaunts Morton's various defenses and ambivalences like an animated peacock wearing costumed layers of dress.

At the moments he duets with Savion Glover, the extraordinary tap star who plays Morton as a young man, we see Hines reconciling himself with his memories of youth, as if he's looking in a fun-house mirror, not sure if the image he sees fits.

Interestingly, I suspect the tap numbers serve the production in another important way. When the pit musicians occasionally lose their rhythmic bearing, attempting to follow the difficult, syncopated funk of Morton's early jazz, they realign to the rails of the stars' metal taps. Both Hines and Glover time true.

Ultimately, what "Jelly's Last Jam" has to offer is exuberance, energy, and breath-catching choreography that doesn't know it's compensating for an overreaching narrative. Those are reasons enough to see it.

Mercury is planning to release a cast album later this year.

JEFF LEVENSON

#### THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB

Conceived by Judy Gordon  
Musical direction by Allen Toussaint  
(Helen Hayes Theatre, New York)

This musical revue, set in a fictitious New Orleans watering hole during Mardi Gras, offered ultraprofessional performances by its troupe of actors, dancers, and musicians under the tutelage of venerated Crescent City

songster and piano man Allen Toussaint.

The costumes, the set designs, and the choreography were splendid, capturing the spirit, the color, the atmosphere, and the energy of the bayou. The music (selected in consultation with Atlantic Records' fabled producer Jerry Wexler and Neville Brother Charles) provided the audience with a sampling plate of the best of New Orleans' rich heritage, from Toussaint's own classics "Working In A Coalmine" and "Mr. Mardi Gras" to traditional numbers like "When The Saints Go Marchin' In" to the Nevilles' "Fiyou On The Bayou."

However, the production would have been better suited for some sultry downtown nightclub than for the Helen Hayes Theatre in the heart of Broadway, where it ran for less than two weeks before closing May 2.

Perhaps the formality of the setting accounted for the somewhat muted crowd response. Also, the pacing of the show—37 songs delivered in rapid succession over the course of less than two hours—proved taxing on an audience that was obligated to applaud every couple of minutes.

Toussaint and company would have been better served had they provided smoother segues between some of the numbers. For instance, having established a shadowy mood with the voodoo-infused "Walk On Gilded Splinters" and "Black Widow Spider," the troupe shifted abruptly into an uproarious medley of "Tell It Like It Is" and "You're The One." Whatever contrast was intended seemed to be lost on the audience.

Nevertheless, whatever the High Rollers lacked in pacing they made up for with the energy they emitted. Prodigious tap dancer Tarik Winston all but stole the show, much as he did when he appeared in the Tony Award-winning "Black & Blue" some years ago.

Also, the costumes, designed by Theoni V. Aldredge, rendered the color and texture of New Orleans phenomenally well, especially during a closing sequence in which the cast donned hats that rose at least two feet over their heads. PAUL VERNA



GREGORY HINES

## Between Hard Rock And The Classics In Minneapolis

### Hard Rock Invades Twin Cities, But Can 93X Avoid Fate Of KJJO?

■ BY SEAN ROSS

NEW YORK—How fierce is the war between heritage rocker KQRS Minneapolis and hard-rocking challenger KRXX (93X)? Well, it did end up in court before 93X even signed on.

Last December, Entercom's classic rock KLXK launched a TV campaign on behalf of its Z-Rock AM, KMZZ, claiming that KQRS "said no" to artists like Guns N' Roses or Def Leppard. Its apparent aim was to force KQRS away from its long-standing classic rock lean, thus giving KLXK room to maneuver. KQRS promptly sought to have the spots yanked, claiming it did, in fact, play the acts cited. The ads were pulled, then recut. KQRS continued to lean classic.

Convinced that KQRS would not fight for its younger-end audience, KLXK then became "Pure Rock" 93X in late January. In the winter Arbitron, KRXX was up 3.0-6.4 12-plus while KQRS fell 9.7-8.4. In 18-34, it went 5.4-10.9 while KQRS was off 19.9-13.4. Even in 25-54, 93X rose 3.5-5.6 as KQRS went 10.5-9.8.

All this may remind you of another Twin Cities classic rock outlet that decided to go at KQRS from the young end. KJJO (Hot Rockin' 104) also made it to the mid-sixes and became, for awhile, the flag bearer for the hard rock format. But KJJO's numbers tapered off, its sales remained problematic, and it eventually ended up as a modern rock station.

Entercom VP of research and programming Joel Reish, who has been handling the day-to-day programming duties at 93X, points out that "KJJO came on with an inferior signal and little if any marketing. They were much more current-driven . . . and they still came very close to KQRS 12-plus in those first couple of books. It certainly indicated that there was a desire for this music."

"Our strategy from the very start was to be library-driven as opposed to current-driven, but with a different library than KQRS is playing. It's not fair to say our music is [always] newer because we play Led Zeppelin and early Rush and early Aerosmith, and you might flip to KQRS and hear them playing Don Henley. It's usually newer. It's certainly an overall newer feel and blend," he says.

"What we didn't want to do was become known as the station that plays all the new music with KQRS being the station that plays everything else, including the Def Leppard and Van Halen library cuts. We needed to split the rock spectrum in half, not 90/10," Reish says. "Because KQRS had not been playing this music, a lot of it was unfamiliar. So even the library had to come on tight to build familiarity."

93X has also displayed more promotional muscle than KJJO, at least initially. Entercom kicked off the station with a four weeks of TV at 400-450 points a week. Since then, howev-

er, 93X hasn't done any major marketing or promotion. Its focus has been on street promotions, like a T-shirt contest it did at last month's Van Halen concert. "We knew the format would either catch on or wouldn't," Reish says. "It just needed one good shove as a guarantee and from there word of mouth and instant loyalty took over."

93X ran jockless for 30 days, using a lot of recorded liners, many of them attacking KQRS. The idea, Reish says, was to stop the KQRS-bashing before the new staff went on. But there have still been skirmishes. KQRS added a sweeper that told listeners they didn't "have to sit through *this*," then going to a sample of screechy guitar, "to hear *this*," before launching into a more mass-appeal record of the AC/DC/Van Halen variety. 93X responded with a similarly worded promo, segued into the same sort of records, telling listeners they didn't have to sit through Badfinger or Three Dog Night. KQRS is currently running a TV spot that alludes to "heavy metal top 40 stations," which has prompted another 93X promo.

Although KQRS PD Dave Hamilton claims his station has made minimal changes (see story, this page), Reish claims KQRS went through "several changes" after 93X signed on, primarily at night. "It reached a point about six weeks [in] where they started to sound very schizophrenic. Not James Taylor into Metallica, but not too far off," he claims. "I think they've backed off a little bit and they sound like the radio station they always should have been. They're addressing a little new music, as opposed to only being classic rock. And that's probably the healthiest for both of us in the long term."

Asked about the potential of sales problems down the road, Reish says, "The sales staff here is extremely supportive . . . They're not coming in and moaning, 'Couldn't we get more 25-54s?' And taking a library approach allows us to be a mainstream station instead of the niche, extremist station for people who want head-banging."

The listeners who grew up with KJJO, Reish says, "have aged and mellowed. The music has become much more palatable . . . [Such artists as] Metallica and Ozzy Osbourne were a little more heavy metal a few years ago. Now they're good, accessible rock 'n' roll."

"One of the great things about this book is that it doesn't reflect our new morning team [KZAP Sacramento, Calif.'s the O'Brothers]. This is a market that's used to morning teams, [WCCO's] Boone & Erickson, [KSTP-FM's] Knapp & Donuts, [former WLOL team] Hines & Bergland, [former KDWB team] Buck & O'Conner. Now most of those shows are gone except for Knapp & Donuts, which isn't what it used to be."

### MUSIC MONITORS



KQRS (7 p.m.)

Rockets, "Oh Well"; Joe Walsh, "Life's Been Good"; John Mellencamp, "Now More Than Ever"; Nazareth, "Hair Of The Dog"; Cars, "Just What I Needed"; Thin Lizzy, "The Boys Are Back In Town"; Queensryche, "Silent Lucidity"; Bob Seger, "Feel Like A Number"; Judas Priest, "Livin' After Midnight"; Rolling Stones, "You Can't Always Get What You Want"; Ozzy Osbourne, "Road To Nowhere."



KRXX (6:30 p.m.)

Queensryche, "Another Rainy Night"; Led Zeppelin, "Ramble On"; Scorpions, "Don't Believe Her"; Ozzy Osbourne, "Mama I'm Comin' Home"; Black Crowes, "Jealous Again"; Whitesnake, "Here I Go Again"; Kiss, "Rock & Roll All Night"; Giant, "Chained"; Red Rider, "Lunatic Fringe"; Dio, "Rainbow In The Dark"; Def Leppard, "Tear It Down."

### PD Hamilton: KQRS Remains 'Adult,' Classic, With Few Changes

NEW YORK—Even with KRXX having charged into contention, KQRS Minneapolis PD Dave Hamilton claims his station "has changed very little at this point . . . We didn't want to give our audience the bends [by] changing too quickly and sounding like a different station."

Hamilton says he "made a conscious decision a year ago to own 25-plus and allow someone else to take the low end. We want to make sure that we don't allow room for a rock/AC or another classic rock station to put us in a sandwich. We're more than happy to take the adults."

"We understand that we can't have it all, and eventually [KRXX owner] Entercom was going to stumble on to a format that worked for them. We prefer they have a niche that's much tougher to sell. We were not going to concede the classic position."

What KQRS has done is gone from a policy of virtually no currents during the day and only one or two at night a year ago to two currents or recurrences an hour during the day and about four at night. Hamilton has eliminated "some of the wimpy AC songs we played," i.e., "Sister Golden Hair" or "Right Down The Line," but he *won't* drop some of KQRS' more controversial '60s titles (e.g., "Good Lovin'"), which, he says, "are rock'n'roll songs." It has also backed down,

but not eliminated, the use of "classic rock" as a positioner.

One of the surprises of KRXX's debut was that its 25-54 numbers went up, instead of disappearing as you'd expect in a classic-to-hard-rock segue. Entercom VP of research and programming Joel Reish insists "that can't be from just three weeks of classic rock and some curious onlookers." But Hamilton insists 93X's adult numbers mean "they got the benefit of some classic residue. They beat us in 35-44 women and that won't happen again."

Is it possible that adult tastes are harder in Minneapolis than other places? "I don't think we're unlike most major markets," Hamilton says. "They'll have some 25-34 men, but it will be a secondary demo." He also says that KQRS' in-house research shows his station "looking great" in that demo, and that the station's TV spot—using the "our playlist vs. their playlist" concept—is doing its job by repositioning 93X as loud and repetitious.

During the winter book, KQRS was giving away trips to warm-weather destinations and running a "very small TV schedule" against 93X's barrage. Besides its spring TV campaign, KQRS is now doing a "cars and cash" contest, where \$92 winners qualify for the key to one of several classic cars. SEAN ROSS

## L.A. Outlets, Personnel Unharmed By Violence Stations Canning Promos, Aiding Relief Campaign

■ BY PHYLLIS STARK

NEW YORK—The wave of violence and vandalism that followed the Rodney King verdict in Los Angeles devastated the city, but the radio community escaped relatively unharmed. While there were no reports of stations sustaining physical damage or injuries to radio personnel, there were plenty of close calls.

"At one time you could go outside and if you turned around in a circle in the parking lot, there were fires surrounding us," says Pat Duffy, GM of KRTH, located at the gateway to South Central Los Angeles.

Karen Slade, GM of KJLH, in the heart of South Central, says, "We watched a place across the street being looted on Wednesday and burned on Thursday." Slade says several of her staffers came to the rescue of an Asian man who had returned to his store to reclaim merchandise and was subsequently attacked. "Before I knew it my folks ran across the street to save this guy and he was able to drive off in his van," says Slade. "I was very proud of them."

In two separate incidents, N/T KNX's reporters were attacked as

they drove through the riot areas in mobile units. Reporter Tom Vacar had a metal dolly thrown through his windshield. Another reporter had his back windows smashed with bricks and beer bottles. Neither was hurt. Another KNX reporter rescued a TV colleague who was being beaten.

Once the only station allowed to cover the 1965 Watts riots firsthand, R&B/oldies KGFJ was forced to write "black-owned" on its windows to prevent damage. It was KGFJ jock the Magnificent Montague whose on-air trademark, "Burn, baby, burn," became, according to legend, the rallying cry for the Watts riots.

KFI/KOST, located in the particularly hard-hit Koreatown area, broadcast from an engineer's home for several days during the worst of the violence. KLSX, also located in Koreatown, moved to its AM transmitter site for one night.

Several stations, including KRTH and urban KKBT, added extra security. That precaution may have prevented damage to KKBT when a guard stopped someone from pulling down a fence around the station.

Even when things seemed to be returning to normal, there were flare-

ups. While not injured, KOST PD Jhani Kaye found himself in between two groups of youths brandishing guns as he left the station at lunchtime May 4.

As for programming, fewer stations went to an all news/talk format as did at the start of the Persian Gulf war, but most added extra news and information elements into the mix and temporarily deleted the more upbeat songs from their playlists. Urban stations saw themselves as a forum for listeners to vent their rage and fear. Most opened the airwaves to callers who wanted to sound off.

"We were trying to give our listeners an opportunity to vent their frustrations and anger," says Slade. KJLH also registered more than 2,000 people to vote in four days.

Urban/AC KACE opted against letting listeners vent and, instead, put community leaders with "a positive message" on the air, according to VP/GM Ricky Tatum. "We tried to act as a calming and positive influence among all this madness rather than having people vent feelings on the air," he says.

Two Korean-language stations be-

(Continued on page 71)

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	5	9	7	<b>HOLD ON MY HEART</b> ATLANTIC 87481	GENESIS 1 week at No. 1
2	1	2	15	<b>HAZARD</b> CAPITOL 44796	◆ RICHARD MARX
3	4	7	9	<b>NOT THE ONLY ONE</b> CAPITOL 44764	◆ BONNIE RAITT
4	2	1	18	<b>TEARS IN HEAVEN</b> REPRISE 19038	◆ ERIC CLAPTON
5	9	10	5	<b>IF YOU ASKED ME TO</b> EPIC 74277	◆ CELINE DION
6	8	6	13	<b>EVERYTHING CHANGES</b> REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
7	3	3	15	<b>MASTERPIECE</b> REPRISE 19076	◆ ATLANTIC STARR
8	6	4	17	<b>SAVE THE BEST FOR LAST</b> MERCURY 865 136	◆ VANESSA WILLIAMS
9	12	23	3	<b>DO IT TO ME</b> MOTOWN 2160	LIONEL RICHIE
10	7	5	16	<b>THE REAL THING</b> COLUMBIA 74186	◆ KENNY LOGGINS
11	10	8	9	<b>HUMAN TOUCH</b> COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
12	13	16	10	<b>SOMETIMES IT'S ONLY LOVE</b> EPIC 74226	LUTHER VANDROSS
13	11	14	11	<b>CAN'T CRY HARD ENOUGH</b> WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
*** POWER PICK ***					
14	23	—	2	<b>YOU WON'T SEE ME CRY</b> SBK 07385/ERG	◆ WILSON PHILLIPS
15	19	25	5	<b>I WILL REMEMBER YOU</b> A&M 1600	◆ AMY GRANT
16	18	19	5	<b>LIFT ME UP</b> ELEKTRA 64779	◆ HOWARD JONES
17	20	21	6	<b>WILL YOU MARRY ME?</b> CAPTIVE 98584/VRGIN	◆ PAULA ABDUL
18	16	13	18	<b>GOOD FOR ME</b> A&M 1573	◆ AMY GRANT
19	32	—	2	<b>STEEL BARS</b> COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
20	15	15	11	<b>MAKE IT HAPPEN</b> COLUMBIA 74239	◆ MARIAH CAREY
21	14	11	17	<b>MISSING YOU NOW</b> COLUMBIA 74184	◆ MICHAEL BOLTON
22	21	24	9	<b>ALL WOMAN</b> ARISTA 2398	◆ LISA STANSFIELD
23	28	27	7	<b>HOOKED ON THE MEMORY OF YOU</b> ◆ N.DIAMOND/K.CARNES COLUMBIA ALBUM CUT	
24	26	31	7	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
25	22	17	27	<b>BEAUTY AND THE BEAST</b> ◆ CELINE DION/PEABO BRYSON EPIC 74090	
26	29	33	5	<b>LOVE OF MY LIFE</b> QWEST ALBUM CUT/REPRISE	CARLY SIMON
27	17	12	14	<b>EVER CHANGING TIMES</b> ARISTA 1-2394	◆ ARETHA FRANKLIN
28	38	—	2	<b>EVERY KINDA PEOPLE</b> ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
29	25	22	17	<b>TO BE WITH YOU</b> ATLANTIC 87580	◆ MR. BIG
30	30	30	20	<b>STARS</b> ATCO EASTWEST 98636	◆ SIMPLY RED
31	27	18	18	<b>WHAT BECOMES OF THE BROKENHEARTED</b> MCA 54331	PAUL YOUNG
32	24	20	12	<b>IN MY LIFE</b> ATLANTIC 87525	◆ BETTE MIDLER
33	31	26	22	<b>I'LL GET BY</b> COLUMBIA 74109	◆ EDDIE MONEY
34	34	36	6	<b>TOO MUCH PASSION</b> CAPITOL 44784	◆ THE SMITHEREENS
35	42	—	2	<b>BE YOUNG, BE FOOLISH, BE HAPPY</b> RCA 62246	◆ SONIA
36	33	32	10	<b>I CAN'T DANCE</b> ATLANTIC 87532	◆ GENESIS
37	39	39	4	<b>TAKE TIME</b> PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
38	41	41	4	<b>SHE IS HIS ONLY NEED</b> CURB 54320/MCA	WYNONNA
39	46	44	3	<b>THOUGHT I'D DIED AND GONE TO HEAVEN</b> ◆ BRYAN ADAMS A&M 1592	
40	43	37	27	<b>CAN'T LET GO</b> COLUMBIA 74088	◆ MARIAH CAREY
*** HOT SHOT DEBUT ***					
41	NEW ▶	1	1	<b>FALL IN LOVE AGAIN</b> COLUMBIA 74262	EDDIE MONEY
42	40	34	32	<b>I CAN'T MAKE YOU LOVE ME</b> CAPITOL 44729	◆ BONNIE RAITT
43	44	47	3	<b>JUST ANOTHER DAY</b> SBK 07383/ERG	◆ JON SECADA
44	35	28	9	<b>CHURCH OF YOUR HEART</b> EMI 50380/ERG	◆ ROXETTE
45	36	29	15	<b>YOU'RE ALL THAT MATTERS TO ME</b> ARISTA 1-2391	◆ CURTIS STIGERS
46	37	35	13	<b>OBSESSION</b> ELEKTRA 64799	DESMOND CHILD
47	NEW ▶	1	1	<b>WHEN LOVERS BECOME STRANGERS</b> GEFFEN ALBUM CUT	CHER
48	47	42	26	<b>I FALL ALL OVER AGAIN</b> QUALITY 15180	◆ DAN HILL
49	NEW ▶	1	1	<b>ONLY THE WIND</b> SBK 44803/ERG	◆ BILLY DEAN
50	NEW ▶	1	1	<b>FOR YOUR BABIES</b> ATCO EASTWEST ALBUM CUT	◆ SIMPLY RED

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## PD

of the week

**Marv Hankston**  
WROU Dayton, Ohio



WHEN RoNita Hawes-Saunders, owner/GM of WROU (U92) Dayton, Ohio, decided in the early '80s that she wanted to own a radio station, there wasn't a hole for urban on FM yet. But a local seminar panelist had told her that Dayton was an undermedia'ed market, which meant there was an opportunity to do something.

But in 1984 the owners of WDAO, the station where Hawes-Saunders had been a talk host, decided that even ratings dominance wouldn't allow them to make money being urban. WDAO-FM became AC WWSN; its urban format was exiled to an AM daytime, which was eventually sold off. For seven years, that and WBLZ Cincinnati (now oldies WGRR) were the only urban radio Dayton had, despite the fact that the city was 40% black.

Hawes-Saunders went to work for a public TV station, then became the spokesperson for the Univ. of Dayton and launched a communications department for the local schools. She was awarded an FM license through Docket 80-90 in 1988 but went through several years of appeals, finally getting a construction permit in late 1990. Last November, U92 signed on as the market's first urban FM in eight years and had a 1.2 share 12-plus in the fall Arbitron, despite being on the air for only a month of that book. In the winter, it was third in the market with a 7.2.

WROU PD Marv Hankston started in radio while in college doing part-time at album WRNO New Orleans, then urban rival WYLD-FM, where he worked his way up to afternoons before being transferred to his first PD job at WIZF Cincinnati. From WIZF, he went to afternoons, then the APD slot at urban WWDM Columbia, S.C. Former WYLD-FM PD Del Spencer, whose current GM at WGZB Cincinnati, Rod Burbridge, is an investor in WROU, was his connection to Hawes-Saunders, and he joined the station last September.

Like Hankston, the other air staffers have some Ohio connection. Morning man Bob Summers worked at WBLZ, then WWHT Columbus. His co-host Pleze Moore went to Dayton's Wright State Univ. Newscaster Jennifer Davis had done local TV. Midday host Marco and night jock Theresa Terry both worked at WDAO at one time. Overnighter Phil Cleveland came from suburban WIZE.

Musically, WROU leans adult. It's possible to hear back-to-back ballads during the day and even the hit rap records don't start until about 6 p.m. While most urban FMs haven't played jazz in regular programming since the mid-'80s, WROU, like WTLC Indianapolis, has a "jazz on the half hour" feature during middays; it's probably one of the few urbans currently giving away Yanni tickets. "Dayton is a jazz town," Hankston says. "We try to provide as much as we possibly can without coming

across as a jazz station."

U92 plays 40-45 currents, which, Hankston says, is more than he'd play if he had direct FM competition. The station came on tighter musically, Hankston adds, but things opened up after he began getting complaints about repetition.

Here's WROU in middays: Tracie Spencer, "Love Me"; Mint Condition, "Forever In Your Eyes"; Aaron Hall, "Don't Be Afraid"; Alexander O'Neal, "(What Can I Say) To Make You Love Me"; Paul Jackson Jr., "My Love Is For Real"; Mariah Carey, "Make It Happen"; Vanessa Williams, "Save The Best For Last"; Howard Hewett, "Show Me"; Michael Jackson, "Remember The Time"; Tevin Campbell, "Goodbye"; and Gerald Levert, "Private Line."

Hankston also makes a point of featuring local artists in regular rotation. Dayton is home to the Ohio Players, Roger Troutman, Shirley Murdock, and Steve Arrington, and new local talent is featured on Thursday night's "top eight at eight" countdown and at a Wednesday club night. Hankston says retailers are creating special local-artist sections because of the station; he showed up at the recent Impact convention with tapes of local artists like Poetic Justice, Envy II, "and a great gospel female named Mamie Jackson" for the assembled label people.

Because of Hawes-Saunders' marketing background, U92 was launched with extensive TV and billboard campaigns. The latter began with a two-week teaser campaign in which only the station's slogan, "Dayton's New Choice," was displayed. On-air contesting, thus far, has been mostly music giveaways or sponsor tie-ins, although several of those have had interesting public-service angles. In U92's first contest, the listener who could guess that McDonald's would be the first sponsor won a full, two-year scholarship to a local community college.

Promotions of that sort, or a subsequent \$1,000 scholarship in conjunction with White Castle, reflect Hawes-Saunders' background and her desire to "develop strong partnerships with educational institutions." The first sponsor contest was also GSM Joe Woodward's way of proving that U92 could attract the advertising that WDAO-FM allegedly could not.

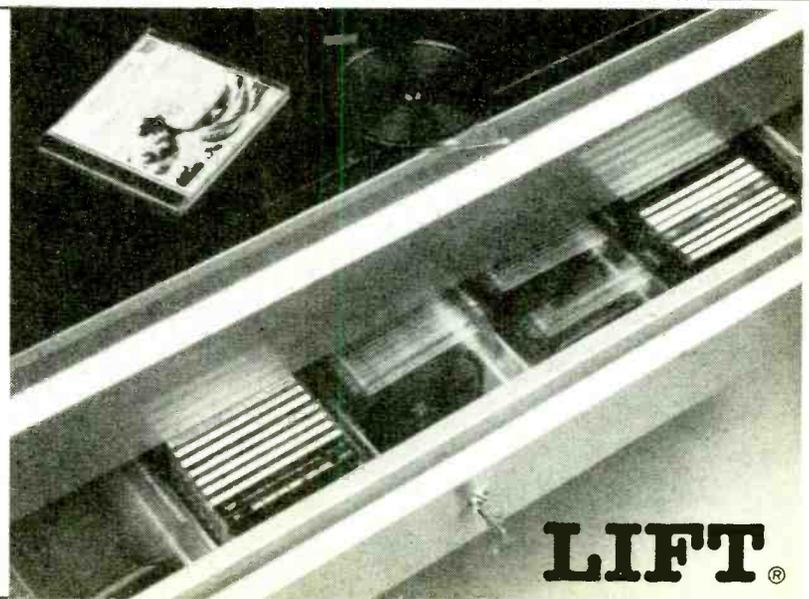
Although Hawes-Saunders says her salespeople still have to "educate this community on what urban music is all about," she also says that U92 is ahead of its projections. "We have a very aggressive GSM and sales team. They understand how to sell urban radio, which I think is one of the problems [for other stations]. The philosophy is to teach clients not only what urban radio is, but what radio can do for them [in general]."

SEAN ROSS

## CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.  
ph. 201-945-8700 • Fax 201-945-9548



**LIFT®**

WINTER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table of radio station ratings for Phoenix, West Palm Beach, Sacramento, Jacksonville, Norfolk, Oklahoma City, Birmingham, Salt Lake City, Orlando, Greensboro, and other cities. Columns include Call, Format, and ratings for '91, '91, '91, '91, '92.

Table of radio station ratings for Austin, Knoxville, McAllen, Toledo, Raleigh/Durham, Wilkes-Barre, Tulsa, Grand Rapids, Albuquerque, Coastal N.C., Fresno, Little Rock, Baton Rouge, Charleston, Youngstown, Wichita, and other cities. Columns include Call, Format, and ratings for '91, '91, '91, '91, '92.

# POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' RadioTrack 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

HOT 100		COUNTRY																					
<p><b>WZLW 94.5 FM</b> Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Joe Public, Live And Learn</li> <li>3 TLC, Ain't 2 Proud 2 Beg</li> <li>4 Giggles, What Goes Around C</li> <li>5 Kris Kross, Jump</li> <li>6 Joe Public, Live And Learn</li> <li>7 Clubland, Set Me Free</li> <li>8 U2, One</li> <li>9 Kym Sims, Take My Advice</li> <li>10 Genesis, I Can't Dance</li> <li>11 Black Sheep, The Choice Is Yours</li> <li>12 Queen, Bohemian Rhapsody</li> <li>13 Paris Red, Good Friend</li> <li>14 Sir Mix-A-Lot, Baby Got Back</li> <li>15 Mariah Carey, Make It Happen</li> <li>16 Michael Jackson, In The Closet</li> <li>17 Chaka Khan, Love You All My Lifetime</li> <li>18 Tevin Campbell, Strawberry Letter 23</li> <li>19 Sophie B. Hawkins, Damn I Wish I Was</li> <li>20 2 Unlimited, Twilight Zone</li> <li>21 Ugly Kid Joe, Everything About You</li> <li>22 College Boyz, Victim Of The Ghetto</li> <li>23 Rod Stewart, Your Song</li> <li>24 Kathy Troccoli, Everything Changes</li> <li>25 Red Hot Chili Peppers, Under The Bridge</li> <li>26 TKA, Maria</li> <li>27 Vanessa Williams, Save The Best For Last</li> <li>28 Right Said Fred, Don't Talk Just Kiss</li> <li>29 Color Me Badd, Slow Motion</li> <li>30 Naughty By Nature, Everything's Gonna</li> </ol>	<p><b>POWER 99 FM</b> Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Red Hot Chili Peppers, Under The Bridge</li> <li>3 L.A. Guns, It's Over Now</li> <li>4 Prince &amp; The N.P.G., Money Don't Matter</li> <li>5 Bryan Adams, Thought I'd Died And Gone</li> <li>6 Storm, Show Me The Way</li> <li>7 Van Halen, Right Now</li> <li>8 Michael Jackson, In The Closet</li> <li>9 Jon Secada, Just Another Day</li> <li>10 Kym Sims, Take My Advice</li> <li>11 R. Kelly &amp; Public Announcement, She's So Close</li> <li>12 Cure, High</li> <li>13 Outfield, Closer To Me</li> <li>14 Ugly Kid Joe, Everything About You</li> <li>15 Lightning Seeds, The Life Of Riley</li> <li>16 Right Said Fred, Don't Talk Just Kiss</li> <li>17 ZZ Top, Viva Las Vegas</li> <li>18 Howard Jones, Lift Me Up</li> <li>19 Corina, Now That You're Gone</li> <li>20 Sugarcube, Hit</li> <li>21 John Mellencamp, Again Tonight</li> <li>22 Color Me Badd, Slow Motion</li> <li>23 Blue Pearl, (Can You) Feel The Passion</li> <li>24 Michael Jackson, In The Closet</li> <li>25 Amy Grant, I Will Remember You</li> <li>26 Giggles, What Goes Around C</li> <li>27 Genesis, Hold On My Heart</li> <li>28 Sophie B. Hawkins, Damn I Wish I Was</li> <li>29 Chris Walker, Take Time</li> <li>30 Cause &amp; Effect, You Think You Know Me</li> </ol>	<p><b>KDWB 101.3</b> Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Bryan Adams, Thought I'd Died And Gone</li> <li>3 Vanessa Williams, Save The Best For Last</li> <li>4 Van Halen, Right Now</li> <li>5 Celine Dion, If You Asked Me To</li> <li>6 Richard Marx, Hazard</li> <li>7 Boyz II Men, Uhh Ahh</li> <li>8 Keedy, Wishing On The Same Star</li> <li>9 Jody Watley, I'm The One You Need</li> <li>10 Michael Jackson, In The Closet</li> <li>11 Cause &amp; Effect, You Think You Know Me</li> <li>12 Joe Public, Live And Learn</li> <li>13 Colourhaus, Innocent Child</li> <li>14 Kathy Troccoli, Everything Changes</li> <li>15 Ozzy Osbourne, Mama, I'm Coming Home</li> <li>16 Lightning Seeds, The Life Of Riley</li> <li>17 Mitch Malloy, Anything At All</li> <li>18 U2, One</li> <li>19 Chris Walker, Take Time</li> <li>20 Red Hot Chili Peppers, Under The Bridge</li> <li>21 Genesis, Hold On My Heart</li> <li>22 Jon Secada, Just Another Day</li> <li>23 Richie Sambora, One Light Burning</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Mariah Carey, Make It Happen</li> <li>26 Bonnie Raitt, Not The Only One</li> <li>27 Michael Bolton, Steel Bars</li> <li>28 Prince &amp; The N.P.G., Money Don't Matter</li> <li>29 Geoffrey Williams, It's Not A Love Thing</li> <li>30 Bruce Springsteen, Human Touch</li> </ol>	<p><b>KMEL JAMS</b> San Francisco P.D.: Keith Nafaily</p> <ol style="list-style-type: none"> <li>1 Jodeci, Come &amp; Talk To Me</li> <li>2 TLC, Ain't 2 Proud 2 Beg</li> <li>3 Arrested Development, Tennessee</li> <li>4 Gerard Levert, Baby Hold On To Me</li> <li>5 Joe Public, Live And Learn</li> <li>6 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>7 TLC, Baby-Baby-Baby</li> <li>8 En Vogue, Giving Him Something He Can</li> <li>9 Bebe &amp; Cece Winans, It's O.K.</li> <li>10 R. Kelly &amp; Public Announcement, She's So Close</li> <li>11 Tracie Spencer, Love Me</li> <li>12 Shance, Silent Prayer</li> <li>13 Michael Jackson, In The Closet</li> <li>14 Prince &amp; The N.P.G., Money Don't Matter</li> <li>15 Clubland, Set Me Free</li> <li>16 Mint Condition, Forever In Your Eyes</li> <li>17 Ruff, White Men Can't Jump</li> <li>18 Color Me Badd, Slow Motion</li> <li>19 Vanessa Williams, Save The Best For Last</li> <li>20 Das EFX, They Want EFX</li> <li>21 Sir Mix-A-Lot, Baby Got Back</li> <li>22 Mucca Soul, Losing You</li> <li>23 Luther Vandross, Sometimes It's Only</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Tony Terry, Hold On Tight</li> <li>26 Chaka Khan, Love You All My Lifetime</li> <li>27 House Of Pain, Jump Around</li> <li>28 Aaron Hall, Don't Be Afraid</li> <li>29 Soul II Soul, Joy</li> <li>30 Kris Kross, Jump</li> </ol>	<p><b>KPLX 93.5</b> Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> <li>1 Garth Brooks, Papa Loved Mama</li> <li>2 George Strait, Gone As A Girl Can Get</li> <li>3 Brooks &amp; Dunn, Neon Moon</li> <li>4 Mark Chesnut, Old Flames Have New Na</li> <li>5 Steve Wariner, The Tops Of My Fingers</li> <li>6 Keith Whitley, Somebody's Don't Me Ri</li> <li>7 Alan Jackson, Midnight In Montgomery</li> <li>8 Shenandoah, Rock My Baby</li> <li>9 Vince Gill, Take Your Memory With You</li> <li>10 Billy Ray Cyrus, Achy Breaky Heart</li> <li>11 Doug Stone, Come In Out Of The Pain</li> <li>12 Sawyer Brown, Some Girls Do</li> <li>13 Little Texas, First Time For Everything</li> <li>14 John Anderson, When It Comes To You</li> <li>15 McBride &amp; The Ride, Sacred Ground</li> <li>16 Ricky Van Shelton, Backroads</li> <li>17 Michelle Wright, Take It Like A Man</li> <li>18 Trisha Yearwood, The Woman Before Me</li> <li>19 Sammy Kershaw, Don't Go Near The Gate</li> <li>20 Collin Raye, Every Second</li> <li>21 Diamond Rio, Norma Jean Rhey</li> <li>22 Hal Ketchum, Past The Point Of Rescue</li> <li>23 Suzy Bogguss, Aces</li> <li>24 Rodney Crowell, Lovin' All Night</li> <li>25 Randy Travis, I'd Surrender All</li> <li>26 Reba McEntire, The Night The Lights W</li> <li>27 Pam Tillis, Blue Rose Is</li> <li>28 Martina McBride, The Time Has Come</li> <li>29 Ronnie Milsap, All Is Fair In Love An</li> <li>30 Davis Danel, Still Got A Crush On Yo</li> </ol>	<p><b>WZLW 94.5 FM</b> Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Joe Public, Live And Learn</li> <li>3 TLC, Ain't 2 Proud 2 Beg</li> <li>4 Giggles, What Goes Around C</li> <li>5 Kris Kross, Jump</li> <li>6 Joe Public, Live And Learn</li> <li>7 Clubland, Set Me Free</li> <li>8 U2, One</li> <li>9 Kym Sims, Take My Advice</li> <li>10 Genesis, I Can't Dance</li> <li>11 Black Sheep, The Choice Is Yours</li> <li>12 Queen, Bohemian Rhapsody</li> <li>13 Paris Red, Good Friend</li> <li>14 Sir Mix-A-Lot, Baby Got Back</li> <li>15 Mariah Carey, Make It Happen</li> <li>16 Michael Jackson, In The Closet</li> <li>17 Chaka Khan, Love You All My Lifetime</li> <li>18 Tevin Campbell, Strawberry Letter 23</li> <li>19 Sophie B. Hawkins, Damn I Wish I Was</li> <li>20 2 Unlimited, Twilight Zone</li> <li>21 Ugly Kid Joe, Everything About You</li> <li>22 College Boyz, Victim Of The Ghetto</li> <li>23 Rod Stewart, Your Song</li> <li>24 Kathy Troccoli, Everything Changes</li> <li>25 Red Hot Chili Peppers, Under The Bridge</li> <li>26 TKA, Maria</li> <li>27 Vanessa Williams, Save The Best For Last</li> <li>28 Right Said Fred, Don't Talk Just Kiss</li> <li>29 Color Me Badd, Slow Motion</li> <li>30 Naughty By Nature, Everything's Gonna</li> </ol>	<p><b>POWER 99 FM</b> Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Red Hot Chili Peppers, Under The Bridge</li> <li>3 L.A. Guns, It's Over Now</li> <li>4 Prince &amp; The N.P.G., Money Don't Matter</li> <li>5 Bryan Adams, Thought I'd Died And Gone</li> <li>6 Storm, Show Me The Way</li> <li>7 Van Halen, Right Now</li> <li>8 Michael Jackson, In The Closet</li> <li>9 Jon Secada, Just Another Day</li> <li>10 Kym Sims, Take My Advice</li> <li>11 R. Kelly &amp; Public Announcement, She's So Close</li> <li>12 Cure, High</li> <li>13 Outfield, Closer To Me</li> <li>14 Ugly Kid Joe, Everything About You</li> <li>15 Lightning Seeds, The Life Of Riley</li> <li>16 Right Said Fred, Don't Talk Just Kiss</li> <li>17 ZZ Top, Viva Las Vegas</li> <li>18 Howard Jones, Lift Me Up</li> <li>19 Corina, Now That You're Gone</li> <li>20 Sugarcube, Hit</li> <li>21 John Mellencamp, Again Tonight</li> <li>22 Color Me Badd, Slow Motion</li> <li>23 Blue Pearl, (Can You) Feel The Passion</li> <li>24 Michael Jackson, In The Closet</li> <li>25 Amy Grant, I Will Remember You</li> <li>26 Giggles, What Goes Around C</li> <li>27 Genesis, Hold On My Heart</li> <li>28 Sophie B. Hawkins, Damn I Wish I Was</li> <li>29 Chris Walker, Take Time</li> <li>30 Cause &amp; Effect, You Think You Know Me</li> </ol>	<p><b>KDWB 101.3</b> Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Bryan Adams, Thought I'd Died And Gone</li> <li>3 Vanessa Williams, Save The Best For Last</li> <li>4 Van Halen, Right Now</li> <li>5 Celine Dion, If You Asked Me To</li> <li>6 Richard Marx, Hazard</li> <li>7 Boyz II Men, Uhh Ahh</li> <li>8 Keedy, Wishing On The Same Star</li> <li>9 Jody Watley, I'm The One You Need</li> <li>10 Michael Jackson, In The Closet</li> <li>11 Cause &amp; Effect, You Think You Know Me</li> <li>12 Joe Public, Live And Learn</li> <li>13 Colourhaus, Innocent Child</li> <li>14 Kathy Troccoli, Everything Changes</li> <li>15 Ozzy Osbourne, Mama, I'm Coming Home</li> <li>16 Lightning Seeds, The Life Of Riley</li> <li>17 Mitch Malloy, Anything At All</li> <li>18 U2, One</li> <li>19 Chris Walker, Take Time</li> <li>20 Red Hot Chili Peppers, Under The Bridge</li> <li>21 Genesis, Hold On My Heart</li> <li>22 Jon Secada, Just Another Day</li> <li>23 Richie Sambora, One Light Burning</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Mariah Carey, Make It Happen</li> <li>26 Bonnie Raitt, Not The Only One</li> <li>27 Michael Bolton, Steel Bars</li> <li>28 Prince &amp; The N.P.G., Money Don't Matter</li> <li>29 Geoffrey Williams, It's Not A Love Thing</li> <li>30 Bruce Springsteen, Human Touch</li> </ol>	<p><b>KMEL JAMS</b> San Francisco P.D.: Keith Nafaily</p> <ol style="list-style-type: none"> <li>1 Jodeci, Come &amp; Talk To Me</li> <li>2 TLC, Ain't 2 Proud 2 Beg</li> <li>3 Arrested Development, Tennessee</li> <li>4 Gerard Levert, Baby Hold On To Me</li> <li>5 Joe Public, Live And Learn</li> <li>6 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>7 TLC, Baby-Baby-Baby</li> <li>8 En Vogue, Giving Him Something He Can</li> <li>9 Bebe &amp; Cece Winans, It's O.K.</li> <li>10 R. Kelly &amp; Public Announcement, She's So Close</li> <li>11 Tracie Spencer, Love Me</li> <li>12 Shance, Silent Prayer</li> <li>13 Michael Jackson, In The Closet</li> <li>14 Prince &amp; The N.P.G., Money Don't Matter</li> <li>15 Clubland, Set Me Free</li> <li>16 Mint Condition, Forever In Your Eyes</li> <li>17 Ruff, White Men Can't Jump</li> <li>18 Color Me Badd, Slow Motion</li> <li>19 Vanessa Williams, Save The Best For Last</li> <li>20 Das EFX, They Want EFX</li> <li>21 Sir Mix-A-Lot, Baby Got Back</li> <li>22 Mucca Soul, Losing You</li> <li>23 Luther Vandross, Sometimes It's Only</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Tony Terry, Hold On Tight</li> <li>26 Chaka Khan, Love You All My Lifetime</li> <li>27 House Of Pain, Jump Around</li> <li>28 Aaron Hall, Don't Be Afraid</li> <li>29 Soul II Soul, Joy</li> <li>30 Kris Kross, Jump</li> </ol>	<p><b>KPLX 93.5</b> Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> <li>1 Garth Brooks, Papa Loved Mama</li> <li>2 George Strait, Gone As A Girl Can Get</li> <li>3 Brooks &amp; Dunn, Neon Moon</li> <li>4 Mark Chesnut, Old Flames Have New Na</li> <li>5 Steve Wariner, The Tops Of My Fingers</li> <li>6 Keith Whitley, Somebody's Don't Me Ri</li> <li>7 Alan Jackson, Midnight In Montgomery</li> <li>8 Shenandoah, Rock My Baby</li> <li>9 Vince Gill, Take Your Memory With You</li> <li>10 Billy Ray Cyrus, Achy Breaky Heart</li> <li>11 Doug Stone, Come In Out Of The Pain</li> <li>12 Sawyer Brown, Some Girls Do</li> <li>13 Little Texas, First Time For Everything</li> <li>14 John Anderson, When It Comes To You</li> <li>15 McBride &amp; The Ride, Sacred Ground</li> <li>16 Ricky Van Shelton, Backroads</li> <li>17 Michelle Wright, Take It Like A Man</li> <li>18 Trisha Yearwood, The Woman Before Me</li> <li>19 Sammy Kershaw, Don't Go Near The Gate</li> <li>20 Collin Raye, Every Second</li> <li>21 Diamond Rio, Norma Jean Rhey</li> <li>22 Hal Ketchum, Past The Point Of Rescue</li> <li>23 Suzy Bogguss, Aces</li> <li>24 Rodney Crowell, Lovin' All Night</li> <li>25 Randy Travis, I'd Surrender All</li> <li>26 Reba McEntire, The Night The Lights W</li> <li>27 Pam Tillis, Blue Rose Is</li> <li>28 Martina McBride, The Time Has Come</li> <li>29 Ronnie Milsap, All Is Fair In Love An</li> <li>30 Davis Danel, Still Got A Crush On Yo</li> </ol>	<p><b>WZLW 94.5 FM</b> Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Joe Public, Live And Learn</li> <li>3 TLC, Ain't 2 Proud 2 Beg</li> <li>4 Giggles, What Goes Around C</li> <li>5 Kris Kross, Jump</li> <li>6 Joe Public, Live And Learn</li> <li>7 Clubland, Set Me Free</li> <li>8 U2, One</li> <li>9 Kym Sims, Take My Advice</li> <li>10 Genesis, I Can't Dance</li> <li>11 Black Sheep, The Choice Is Yours</li> <li>12 Queen, Bohemian Rhapsody</li> <li>13 Paris Red, Good Friend</li> <li>14 Sir Mix-A-Lot, Baby Got Back</li> <li>15 Mariah Carey, Make It Happen</li> <li>16 Michael Jackson, In The Closet</li> <li>17 Chaka Khan, Love You All My Lifetime</li> <li>18 Tevin Campbell, Strawberry Letter 23</li> <li>19 Sophie B. Hawkins, Damn I Wish I Was</li> <li>20 2 Unlimited, Twilight Zone</li> <li>21 Ugly Kid Joe, Everything About You</li> <li>22 College Boyz, Victim Of The Ghetto</li> <li>23 Rod Stewart, Your Song</li> <li>24 Kathy Troccoli, Everything Changes</li> <li>25 Red Hot Chili Peppers, Under The Bridge</li> <li>26 TKA, Maria</li> <li>27 Vanessa Williams, Save The Best For Last</li> <li>28 Right Said Fred, Don't Talk Just Kiss</li> <li>29 Color Me Badd, Slow Motion</li> <li>30 Naughty By Nature, Everything's Gonna</li> </ol>	<p><b>POWER 99 FM</b> Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Red Hot Chili Peppers, Under The Bridge</li> <li>3 L.A. Guns, It's Over Now</li> <li>4 Prince &amp; The N.P.G., Money Don't Matter</li> <li>5 Bryan Adams, Thought I'd Died And Gone</li> <li>6 Storm, Show Me The Way</li> <li>7 Van Halen, Right Now</li> <li>8 Michael Jackson, In The Closet</li> <li>9 Jon Secada, Just Another Day</li> <li>10 Kym Sims, Take My Advice</li> <li>11 R. Kelly &amp; Public Announcement, She's So Close</li> <li>12 Cure, High</li> <li>13 Outfield, Closer To Me</li> <li>14 Ugly Kid Joe, Everything About You</li> <li>15 Lightning Seeds, The Life Of Riley</li> <li>16 Right Said Fred, Don't Talk Just Kiss</li> <li>17 ZZ Top, Viva Las Vegas</li> <li>18 Howard Jones, Lift Me Up</li> <li>19 Corina, Now That You're Gone</li> <li>20 Sugarcube, Hit</li> <li>21 John Mellencamp, Again Tonight</li> <li>22 Color Me Badd, Slow Motion</li> <li>23 Blue Pearl, (Can You) Feel The Passion</li> <li>24 Michael Jackson, In The Closet</li> <li>25 Amy Grant, I Will Remember You</li> <li>26 Giggles, What Goes Around C</li> <li>27 Genesis, Hold On My Heart</li> <li>28 Sophie B. Hawkins, Damn I Wish I Was</li> <li>29 Chris Walker, Take Time</li> <li>30 Cause &amp; Effect, You Think You Know Me</li> </ol>	<p><b>KDWB 101.3</b> Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Bryan Adams, Thought I'd Died And Gone</li> <li>3 Vanessa Williams, Save The Best For Last</li> <li>4 Van Halen, Right Now</li> <li>5 Celine Dion, If You Asked Me To</li> <li>6 Richard Marx, Hazard</li> <li>7 Boyz II Men, Uhh Ahh</li> <li>8 Keedy, Wishing On The Same Star</li> <li>9 Jody Watley, I'm The One You Need</li> <li>10 Michael Jackson, In The Closet</li> <li>11 Cause &amp; Effect, You Think You Know Me</li> <li>12 Joe Public, Live And Learn</li> <li>13 Colourhaus, Innocent Child</li> <li>14 Kathy Troccoli, Everything Changes</li> <li>15 Ozzy Osbourne, Mama, I'm Coming Home</li> <li>16 Lightning Seeds, The Life Of Riley</li> <li>17 Mitch Malloy, Anything At All</li> <li>18 U2, One</li> <li>19 Chris Walker, Take Time</li> <li>20 Red Hot Chili Peppers, Under The Bridge</li> <li>21 Genesis, Hold On My Heart</li> <li>22 Jon Secada, Just Another Day</li> <li>23 Richie Sambora, One Light Burning</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Mariah Carey, Make It Happen</li> <li>26 Bonnie Raitt, Not The Only One</li> <li>27 Michael Bolton, Steel Bars</li> <li>28 Prince &amp; The N.P.G., Money Don't Matter</li> <li>29 Geoffrey Williams, It's Not A Love Thing</li> <li>30 Bruce Springsteen, Human Touch</li> </ol>	<p><b>KMEL JAMS</b> San Francisco P.D.: Keith Nafaily</p> <ol style="list-style-type: none"> <li>1 Jodeci, Come &amp; Talk To Me</li> <li>2 TLC, Ain't 2 Proud 2 Beg</li> <li>3 Arrested Development, Tennessee</li> <li>4 Gerard Levert, Baby Hold On To Me</li> <li>5 Joe Public, Live And Learn</li> <li>6 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>7 TLC, Baby-Baby-Baby</li> <li>8 En Vogue, Giving Him Something He Can</li> <li>9 Bebe &amp; Cece Winans, It's O.K.</li> <li>10 R. Kelly &amp; Public Announcement, She's So Close</li> <li>11 Tracie Spencer, Love Me</li> <li>12 Shance, Silent Prayer</li> <li>13 Michael Jackson, In The Closet</li> <li>14 Prince &amp; The N.P.G., Money Don't Matter</li> <li>15 Clubland, Set Me Free</li> <li>16 Mint Condition, Forever In Your Eyes</li> <li>17 Ruff, White Men Can't Jump</li> <li>18 Color Me Badd, Slow Motion</li> <li>19 Vanessa Williams, Save The Best For Last</li> <li>20 Das EFX, They Want EFX</li> <li>21 Sir Mix-A-Lot, Baby Got Back</li> <li>22 Mucca Soul, Losing You</li> <li>23 Luther Vandross, Sometimes It's Only</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Tony Terry, Hold On Tight</li> <li>26 Chaka Khan, Love You All My Lifetime</li> <li>27 House Of Pain, Jump Around</li> <li>28 Aaron Hall, Don't Be Afraid</li> <li>29 Soul II Soul, Joy</li> <li>30 Kris Kross, Jump</li> </ol>	<p><b>KPLX 93.5</b> Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> <li>1 Garth Brooks, Papa Loved Mama</li> <li>2 George Strait, Gone As A Girl Can Get</li> <li>3 Brooks &amp; Dunn, Neon Moon</li> <li>4 Mark Chesnut, Old Flames Have New Na</li> <li>5 Steve Wariner, The Tops Of My Fingers</li> <li>6 Keith Whitley, Somebody's Don't Me Ri</li> <li>7 Alan Jackson, Midnight In Montgomery</li> <li>8 Shenandoah, Rock My Baby</li> <li>9 Vince Gill, Take Your Memory With You</li> <li>10 Billy Ray Cyrus, Achy Breaky Heart</li> <li>11 Doug Stone, Come In Out Of The Pain</li> <li>12 Sawyer Brown, Some Girls Do</li> <li>13 Little Texas, First Time For Everything</li> <li>14 John Anderson, When It Comes To You</li> <li>15 McBride &amp; The Ride, Sacred Ground</li> <li>16 Ricky Van Shelton, Backroads</li> <li>17 Michelle Wright, Take It Like A Man</li> <li>18 Trisha Yearwood, The Woman Before Me</li> <li>19 Sammy Kershaw, Don't Go Near The Gate</li> <li>20 Collin Raye, Every Second</li> <li>21 Diamond Rio, Norma Jean Rhey</li> <li>22 Hal Ketchum, Past The Point Of Rescue</li> <li>23 Suzy Bogguss, Aces</li> <li>24 Rodney Crowell, Lovin' All Night</li> <li>25 Randy Travis, I'd Surrender All</li> <li>26 Reba McEntire, The Night The Lights W</li> <li>27 Pam Tillis, Blue Rose Is</li> <li>28 Martina McBride, The Time Has Come</li> <li>29 Ronnie Milsap, All Is Fair In Love An</li> <li>30 Davis Danel, Still Got A Crush On Yo</li> </ol>	<p><b>WZLW 94.5 FM</b> Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Joe Public, Live And Learn</li> <li>3 TLC, Ain't 2 Proud 2 Beg</li> <li>4 Giggles, What Goes Around C</li> <li>5 Kris Kross, Jump</li> <li>6 Joe Public, Live And Learn</li> <li>7 Clubland, Set Me Free</li> <li>8 U2, One</li> <li>9 Kym Sims, Take My Advice</li> <li>10 Genesis, I Can't Dance</li> <li>11 Black Sheep, The Choice Is Yours</li> <li>12 Queen, Bohemian Rhapsody</li> <li>13 Paris Red, Good Friend</li> <li>14 Sir Mix-A-Lot, Baby Got Back</li> <li>15 Mariah Carey, Make It Happen</li> <li>16 Michael Jackson, In The Closet</li> <li>17 Chaka Khan, Love You All My Lifetime</li> <li>18 Tevin Campbell, Strawberry Letter 23</li> <li>19 Sophie B. Hawkins, Damn I Wish I Was</li> <li>20 2 Unlimited, Twilight Zone</li> <li>21 Ugly Kid Joe, Everything About You</li> <li>22 College Boyz, Victim Of The Ghetto</li> <li>23 Rod Stewart, Your Song</li> <li>24 Kathy Troccoli, Everything Changes</li> <li>25 Red Hot Chili Peppers, Under The Bridge</li> <li>26 TKA, Maria</li> <li>27 Vanessa Williams, Save The Best For Last</li> <li>28 Right Said Fred, Don't Talk Just Kiss</li> <li>29 Color Me Badd, Slow Motion</li> <li>30 Naughty By Nature, Everything's Gonna</li> </ol>	<p><b>POWER 99 FM</b> Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Red Hot Chili Peppers, Under The Bridge</li> <li>3 L.A. Guns, It's Over Now</li> <li>4 Prince &amp; The N.P.G., Money Don't Matter</li> <li>5 Bryan Adams, Thought I'd Died And Gone</li> <li>6 Storm, Show Me The Way</li> <li>7 Van Halen, Right Now</li> <li>8 Michael Jackson, In The Closet</li> <li>9 Jon Secada, Just Another Day</li> <li>10 Kym Sims, Take My Advice</li> <li>11 R. Kelly &amp; Public Announcement, She's So Close</li> <li>12 Cure, High</li> <li>13 Outfield, Closer To Me</li> <li>14 Ugly Kid Joe, Everything About You</li> <li>15 Lightning Seeds, The Life Of Riley</li> <li>16 Right Said Fred, Don't Talk Just Kiss</li> <li>17 ZZ Top, Viva Las Vegas</li> <li>18 Howard Jones, Lift Me Up</li> <li>19 Corina, Now That You're Gone</li> <li>20 Sugarcube, Hit</li> <li>21 John Mellencamp, Again Tonight</li> <li>22 Color Me Badd, Slow Motion</li> <li>23 Blue Pearl, (Can You) Feel The Passion</li> <li>24 Michael Jackson, In The Closet</li> <li>25 Amy Grant, I Will Remember You</li> <li>26 Giggles, What Goes Around C</li> <li>27 Genesis, Hold On My Heart</li> <li>28 Sophie B. Hawkins, Damn I Wish I Was</li> <li>29 Chris Walker, Take Time</li> <li>30 Cause &amp; Effect, You Think You Know Me</li> </ol>	<p><b>KDWB 101.3</b> Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Bryan Adams, Thought I'd Died And Gone</li> <li>3 Vanessa Williams, Save The Best For Last</li> <li>4 Van Halen, Right Now</li> <li>5 Celine Dion, If You Asked Me To</li> <li>6 Richard Marx, Hazard</li> <li>7 Boyz II Men, Uhh Ahh</li> <li>8 Keedy, Wishing On The Same Star</li> <li>9 Jody Watley, I'm The One You Need</li> <li>10 Michael Jackson, In The Closet</li> <li>11 Cause &amp; Effect, You Think You Know Me</li> <li>12 Joe Public, Live And Learn</li> <li>13 Colourhaus, Innocent Child</li> <li>14 Kathy Troccoli, Everything Changes</li> <li>15 Ozzy Osbourne, Mama, I'm Coming Home</li> <li>16 Lightning Seeds, The Life Of Riley</li> <li>17 Mitch Malloy, Anything At All</li> <li>18 U2, One</li> <li>19 Chris Walker, Take Time</li> <li>20 Red Hot Chili Peppers, Under The Bridge</li> <li>21 Genesis, Hold On My Heart</li> <li>22 Jon Secada, Just Another Day</li> <li>23 Richie Sambora, One Light Burning</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Mariah Carey, Make It Happen</li> <li>26 Bonnie Raitt, Not The Only One</li> <li>27 Michael Bolton, Steel Bars</li> <li>28 Prince &amp; The N.P.G., Money Don't Matter</li> <li>29 Geoffrey Williams, It's Not A Love Thing</li> <li>30 Bruce Springsteen, Human Touch</li> </ol>	<p><b>KMEL JAMS</b> San Francisco P.D.: Keith Nafaily</p> <ol style="list-style-type: none"> <li>1 Jodeci, Come &amp; Talk To Me</li> <li>2 TLC, Ain't 2 Proud 2 Beg</li> <li>3 Arrested Development, Tennessee</li> <li>4 Gerard Levert, Baby Hold On To Me</li> <li>5 Joe Public, Live And Learn</li> <li>6 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>7 TLC, Baby-Baby-Baby</li> <li>8 En Vogue, Giving Him Something He Can</li> <li>9 Bebe &amp; Cece Winans, It's O.K.</li> <li>10 R. Kelly &amp; Public Announcement, She's So Close</li> <li>11 Tracie Spencer, Love Me</li> <li>12 Shance, Silent Prayer</li> <li>13 Michael Jackson, In The Closet</li> <li>14 Prince &amp; The N.P.G., Money Don't Matter</li> <li>15 Clubland, Set Me Free</li> <li>16 Mint Condition, Forever In Your Eyes</li> <li>17 Ruff, White Men Can't Jump</li> <li>18 Color Me Badd, Slow Motion</li> <li>19 Vanessa Williams, Save The Best For Last</li> <li>20 Das EFX, They Want EFX</li> <li>21 Sir Mix-A-Lot, Baby Got Back</li> <li>22 Mucca Soul, Losing You</li> <li>23 Luther Vandross, Sometimes It's Only</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Tony Terry, Hold On Tight</li> <li>26 Chaka Khan, Love You All My Lifetime</li> <li>27 House Of Pain, Jump Around</li> <li>28 Aaron Hall, Don't Be Afraid</li> <li>29 Soul II Soul, Joy</li> <li>30 Kris Kross, Jump</li> </ol>	<p><b>KPLX 93.5</b> Dallas P.D.: Bobby Kraig</p> <ol style="list-style-type: none"> <li>1 Garth Brooks, Papa Loved Mama</li> <li>2 George Strait, Gone As A Girl Can Get</li> <li>3 Brooks &amp; Dunn, Neon Moon</li> <li>4 Mark Chesnut, Old Flames Have New Na</li> <li>5 Steve Wariner, The Tops Of My Fingers</li> <li>6 Keith Whitley, Somebody's Don't Me Ri</li> <li>7 Alan Jackson, Midnight In Montgomery</li> <li>8 Shenandoah, Rock My Baby</li> <li>9 Vince Gill, Take Your Memory With You</li> <li>10 Billy Ray Cyrus, Achy Breaky Heart</li> <li>11 Doug Stone, Come In Out Of The Pain</li> <li>12 Sawyer Brown, Some Girls Do</li> <li>13 Little Texas, First Time For Everything</li> <li>14 John Anderson, When It Comes To You</li> <li>15 McBride &amp; The Ride, Sacred Ground</li> <li>16 Ricky Van Shelton, Backroads</li> <li>17 Michelle Wright, Take It Like A Man</li> <li>18 Trisha Yearwood, The Woman Before Me</li> <li>19 Sammy Kershaw, Don't Go Near The Gate</li> <li>20 Collin Raye, Every Second</li> <li>21 Diamond Rio, Norma Jean Rhey</li> <li>22 Hal Ketchum, Past The Point Of Rescue</li> <li>23 Suzy Bogguss, Aces</li> <li>24 Rodney Crowell, Lovin' All Night</li> <li>25 Randy Travis, I'd Surrender All</li> <li>26 Reba McEntire, The Night The Lights W</li> <li>27 Pam Tillis, Blue Rose Is</li> <li>28 Martina McBride, The Time Has Come</li> <li>29 Ronnie Milsap, All Is Fair In Love An</li> <li>30 Davis Danel, Still Got A Crush On Yo</li> </ol>	<p><b>WZLW 94.5 FM</b> Boston P.D.: Sunny Joe White</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Joe Public, Live And Learn</li> <li>3 TLC, Ain't 2 Proud 2 Beg</li> <li>4 Giggles, What Goes Around C</li> <li>5 Kris Kross, Jump</li> <li>6 Joe Public, Live And Learn</li> <li>7 Clubland, Set Me Free</li> <li>8 U2, One</li> <li>9 Kym Sims, Take My Advice</li> <li>10 Genesis, I Can't Dance</li> <li>11 Black Sheep, The Choice Is Yours</li> <li>12 Queen, Bohemian Rhapsody</li> <li>13 Paris Red, Good Friend</li> <li>14 Sir Mix-A-Lot, Baby Got Back</li> <li>15 Mariah Carey, Make It Happen</li> <li>16 Michael Jackson, In The Closet</li> <li>17 Chaka Khan, Love You All My Lifetime</li> <li>18 Tevin Campbell, Strawberry Letter 23</li> <li>19 Sophie B. Hawkins, Damn I Wish I Was</li> <li>20 2 Unlimited, Twilight Zone</li> <li>21 Ugly Kid Joe, Everything About You</li> <li>22 College Boyz, Victim Of The Ghetto</li> <li>23 Rod Stewart, Your Song</li> <li>24 Kathy Troccoli, Everything Changes</li> <li>25 Red Hot Chili Peppers, Under The Bridge</li> <li>26 TKA, Maria</li> <li>27 Vanessa Williams, Save The Best For Last</li> <li>28 Right Said Fred, Don't Talk Just Kiss</li> <li>29 Color Me Badd, Slow Motion</li> <li>30 Naughty By Nature, Everything's Gonna</li> </ol>	<p><b>POWER 99 FM</b> Atlanta P.D.: Rick Stacy</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Red Hot Chili Peppers, Under The Bridge</li> <li>3 L.A. Guns, It's Over Now</li> <li>4 Prince &amp; The N.P.G., Money Don't Matter</li> <li>5 Bryan Adams, Thought I'd Died And Gone</li> <li>6 Storm, Show Me The Way</li> <li>7 Van Halen, Right Now</li> <li>8 Michael Jackson, In The Closet</li> <li>9 Jon Secada, Just Another Day</li> <li>10 Kym Sims, Take My Advice</li> <li>11 R. Kelly &amp; Public Announcement, She's So Close</li> <li>12 Cure, High</li> <li>13 Outfield, Closer To Me</li> <li>14 Ugly Kid Joe, Everything About You</li> <li>15 Lightning Seeds, The Life Of Riley</li> <li>16 Right Said Fred, Don't Talk Just Kiss</li> <li>17 ZZ Top, Viva Las Vegas</li> <li>18 Howard Jones, Lift Me Up</li> <li>19 Corina, Now That You're Gone</li> <li>20 Sugarcube, Hit</li> <li>21 John Mellencamp, Again Tonight</li> <li>22 Color Me Badd, Slow Motion</li> <li>23 Blue Pearl, (Can You) Feel The Passion</li> <li>24 Michael Jackson, In The Closet</li> <li>25 Amy Grant, I Will Remember You</li> <li>26 Giggles, What Goes Around C</li> <li>27 Genesis, Hold On My Heart</li> <li>28 Sophie B. Hawkins, Damn I Wish I Was</li> <li>29 Chris Walker, Take Time</li> <li>30 Cause &amp; Effect, You Think You Know Me</li> </ol>	<p><b>KDWB 101.3</b> Minneapolis/St. Paul P.D.: Mark Bolke</p> <ol style="list-style-type: none"> <li>1 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>2 Bryan Adams, Thought I'd Died And Gone</li> <li>3 Vanessa Williams, Save The Best For Last</li> <li>4 Van Halen, Right Now</li> <li>5 Celine Dion, If You Asked Me To</li> <li>6 Richard Marx, Hazard</li> <li>7 Boyz II Men, Uhh Ahh</li> <li>8 Keedy, Wishing On The Same Star</li> <li>9 Jody Watley, I'm The One You Need</li> <li>10 Michael Jackson, In The Closet</li> <li>11 Cause &amp; Effect, You Think You Know Me</li> <li>12 Joe Public, Live And Learn</li> <li>13 Colourhaus, Innocent Child</li> <li>14 Kathy Troccoli, Everything Changes</li> <li>15 Ozzy Osbourne, Mama, I'm Coming Home</li> <li>16 Lightning Seeds, The Life Of Riley</li> <li>17 Mitch Malloy, Anything At All</li> <li>18 U2, One</li> <li>19 Chris Walker, Take Time</li> <li>20 Red Hot Chili Peppers, Under The Bridge</li> <li>21 Genesis, Hold On My Heart</li> <li>22 Jon Secada, Just Another Day</li> <li>23 Richie Sambora, One Light Burning</li> <li>24 Eric Clapton, Tears In Heaven</li> <li>25 Mariah Carey, Make It Happen</li> <li>26 Bonnie Raitt, Not The Only One</li> <li>27 Michael Bolton, Steel Bars</li> <li>28 Prince &amp; The N.P.G., Money Don't Matter</li> <li>29 Geoffrey Williams, It's Not A Love Thing</li> <li>30 Bruce Springsteen, Human Touch</li> </ol>	<p><b>KMEL JAMS</b> San Francisco P.D.: Keith Nafaily</p> <ol style="list-style-type: none"> <li>1 Jodeci, Come &amp; Talk To Me</li> <li>2 TLC, Ain't 2 Proud 2 Beg</li> <li>3 Arrested Development, Tennessee</li> <li>4 Gerard Levert, Baby Hold On To Me</li> <li>5 Joe Public, Live And Learn</li> <li>6 En Vogue, My Lovin' (You're Never Gonna Get This)</li> <li>7 TLC, Baby-Baby-Baby</li> <li>8 En Vogue, Giving Him Something He Can</li> <li>9 Bebe &amp; Cece Winans, It's O.K.</li> <li>10 R. Kelly &amp; Public Announcement, She's So Close</li> <li>11 Tracie</li></ol>

# Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 91 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	*** No. 1 *** <b>REMEDY</b> DEF AMERICAN ALBUM CUT/REPRISE	◆ THE BLACK CROWES 3 weeks at No. 1
2	5	5	7	<b>UNDER THE BRIDGE</b> WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	2	2	10	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
4	3	4	17	<b>COME AS YOU ARE</b> DGC 19120	◆ NIRVANA
5	6	9	7	<b>NOW MORE THAN EVER</b> MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
6	4	3	7	<b>LET'S GET ROCKED</b> MERCURY 866 568	◆ DEF LEPPARD
7	7	10	12	<b>LIFE IS A HIGHWAY</b> CAPITOL 44815	◆ TOM COCHRANE
8	11	23	4	<b>ROLL OF THE DICE</b> COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
9	8	7	14	<b>WHAT YOU GIVE</b> Geffen 19117	◆ TESLA
10	9	8	23	<b>MAMA, I'M COMING HOME</b> EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
11	14	—	2	<b>GUN LOVE</b> WARNER BROS. ALBUM CUT	ZZ TOP
12	10	6	15	<b>HELP ME UP</b> REPRISE ALBUM CUT	◆ ERIC CLAPTON
13	15	14	8	<b>BRAVADO</b> ATLANTIC ALBUM CUT	RUSH
14	12	12	10	<b>NOTHING ELSE MATTERS</b> ELEKTRA 64770	◆ METALLICA
15	31	32	4	*** POWER TRACK *** <b>MAKE YOU A BELIEVER</b> IMPACT 54347/MCA	◆ SASS JORDAN
16	18	19	7	<b>CHAINED</b> EPIC ALBUM CUT	GIANT
17	22	43	3	<b>TOUCH THE HAND</b> A&M 1603	◆ BRYAN ADAMS
18	20	25	4	<b>JUST TAKE MY HEART</b> ATLANTIC 87509	◆ MR. BIG
19	26	29	7	<b>GIRLFRIEND</b> ZOO 14043	◆ MATTHEW SWEET
20	28	—	2	<b>ROAD TO NOWHERE</b> EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
21	13	13	16	<b>EVERYTHING ABOUT YOU</b> STARDOG 866 632/MERCURY	◆ UGLY KID JOE
22	34	42	3	<b>LIVING IN A DREAM</b> DGC ALBUM CUT	◆ ARC ANGELS
23	19	28	25	<b>MYSTERIOUS WAYS</b> ISLAND 866 189/PLG	◆ U2
24	16	18	17	<b>EMPTY ARMS</b> EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
25	41	—	2	<b>TANGLED IN THE WEB</b> ELEKTRA 64749	LYNCH MOB
26	25	24	41	<b>RIGHT NOW</b> WARNER BROS. 19059	◆ VAN HALEN
27	17	21	8	<b>BLACK FLAG</b> ATLANTIC 87508	◆ KING'S X
28	35	47	3	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
29	30	36	3	<b>THE WILD LIFE</b> CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
30	42	26	17	<b>AGAIN TONIGHT</b> MERCURY 866 414	◆ JOHN MELLENCAMP
31	37	30	24	<b>I CAN'T DANCE</b> ATLANTIC 87532	◆ GENESIS
32	38	37	20	<b>ALIVE</b> EPIC ALBUM CUT	◆ PEARL JAM
33	40	34	46	<b>TOP OF THE WORLD</b> WARNER BROS. 19151	◆ VAN HALEN
34	36	39	14	<b>ANYBODY LISTENING?</b> EMI 50388/ERG	◆ QUEENSRYCHE
35	27	16	7	<b>BOHEMIAN RHAPSODY</b> HOLLYWOOD 64794	◆ QUEEN
36	43	—	2	<b>LITTLE WING</b> EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
37	39	35	25	<b>GHOST OF A CHANCE</b> ATLANTIC 87498	RUSH
38	29	33	29	<b>THE UNFORGIVEN</b> ELEKTRA 64814	◆ METALLICA
39	21	11	9	<b>HUMAN TOUCH</b> COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
40	23	17	13	<b>THE DREAM IS OVER</b> WARNER BROS. ALBUM CUT	VAN HALEN
41	24	22	11	<b>COLD DAY IN HELL</b> CHARISMA 96199	◆ GARY MOORE
42	44	48	3	<b>HIGH</b> FICTION 64766/ELEKTRA	◆ THE CURE
43	47	40	5	<b>STAND UP (KICK LOVE INTO MOTION)</b> MERCURY ALBUM CUT	DEF LEPPARD
44	NEW ▶	1	1	*** FLASHMAKER *** <b>EVERY TIME I ROLL THE DICE</b> CURB ALBUM CUT	DELBERT MCCLINTON
45	NEW ▶	1	1	<b>HAMMER TO FALL</b> HOLLYWOOD ALBUM CUT	◆ QUEEN
46	NEW ▶	1	1	<b>CHURCH OF LOGIC, SIN &amp; LOVE</b> POLYDOR ALBUM CUT/PLG	◆ THE MEN
47	NEW ▶	1	1	<b>NO MAN'S LAND</b> VIRGIN ALBUM CUT	◆ LEON RUSSELL
48	NEW ▶	1	1	<b>SOLAR SEX PANEL</b> REPRISE ALBUM CUT	LITTLE VILLAGE
49	32	15	10	<b>AIN'T IT HEAVY</b> ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
50	33	20	11	<b>WHEN I'M GONE</b> IMPACT 54239/MCA	◆ MSG

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

# Radio

## New Direct-Mail Gimmick Takes 'Can'-Do Approach

NEW YORK—While popular with radio stations, direct mail is not always as effective as marketers would like. Recent statistics have shown that conventional direct mail has an 11% opening rate, which means that roughly one in nine people ever get past the envelope.

But the latest direct-mail gimmick, AdCan, boasts a much higher response rate. AdCan is essentially a pull-top can containing the station mailer. It has a 90% opening rate, making it about eight times more effective than conventional direct mail, according to Mark Lipsky of Bala



by Phyllis Stark

Cynwyd, Pa.-based The Radio Agency. Lipsky is the exclusive North American rep for the Atlanta-based AdCan, which is sold on a market-exclusive basis.

The can is available in 4-inch, 6-inch, and 8-inch sizes, and can hold not only a flier from the station, but also a small premium item or client product. The outside of the can is covered with a four-color customized wrapper. Instead of a mailing label, the can is sent with a separate four-color post card, which Lipsky says gives the station the opportunity to make two impressions in the mailbox.

While AdCan has been working for several years with other businesses, KFOG San Francisco was its first radio client and used AdCan as its first-quarter promotion. Former KFOG promotion director Phayne Sherwood, now with crosstown KSFO/KYA, says she knew the AdCan mailer was a success when she heard the rival morning show talking about it on the air.

As for why it works, Sherwood says, "It was so irresistible. There is no way one of those cans would land in your mailbox and you wouldn't open it. It sets itself apart from the clutter. It definitely got the attention of the market."

KFOG sent out two fliers in the can. One was a promotional piece for the station. The second contained client ads and a sweepstakes offer.

"You can approach advertisers with this and get them very, very excited about it," says Lipsky. "A moderately talented sales force can easily liquidate the entire cost."

Cost ranges from 87 cents to \$1.16 per piece depending on number and size of cans. AdCan insists on a minimum of 50,000 pieces. There is also a \$300 setup charge. Cost includes the can, customized wrapper, postcard, insertion, and mailing charges. The station supplies the insert and camera-ready artwork.

Lipsky offers several ideas on ways to creatively use the cans. For example, he suggests mailing them

(Continued on next page)

Need the latest info on country music radio stations performing artists booking agents personal managers or anyone involved in Country Music in 1992?

Get Billboard's 1992 COUNTRY MUSIC SOURCEBOOK

For fastest service call (800) 223-7524, in NY (212) 536-5174 Or (800) 344-7119, in NJ (908) 363-4156 Or send check/money order for \$40 (plus \$3 S&H) w/this ad to: Billboard Directories, PO Box 2016, Lakewood NJ 08701. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC. Please add \$8 per directory for international orders.

BDKJ7399

# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	9	*** No. 1 *** <b>TEEN ANGST (WHAT THE WORLD NEEDS NOW)</b> VIRGIN 98551	◆ CRACKER 2 weeks at No. 1
2	2	2	9	<b>WEIRDO</b> BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
3	3	4	6	<b>THE SWEETEST DROP</b> BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
4	5	7	4	<b>DIVINE THING</b> BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
5	8	13	4	<b>FAR GONE AND OUT</b> DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
6	10	26	3	<b>THE BALLAD OF PETER PUMPKINHEAD</b> Geffen ALBUM CUT	◆ XTC
7	6	5	11	<b>BORN OF FRUSTRATION</b> FONTANA 866 495/MERCURY	◆ JAMES
8	4	1	8	<b>HIGH</b> FICTION 64766/ELEKTRA	◆ THE CURE
9	9	11	5	<b>SOMEDAY</b> I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
10	11	14	4	<b>LOVER LOVER LOVER</b> SIRE 40435/REPRISE	◆ IAN MCCULLOCH
11	13	—	2	<b>FRIDAY I'M IN LOVE</b> FICTION ALBUM CUT/ELEKTRA	◆ THE CURE
12	17	30	3	<b>COLD FEELINGS</b> EPIC ALBUM CUT	◆ SOCIAL DISTORTION
13	7	6	14	<b>UNDER THE BRIDGE</b> WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
14	14	10	8	<b>VISIONS OF YOU</b> ATLANTIC ALBUM CUT	◆ JAH WOBBLER'S INVADERS OF THE HEART
15	20	24	3	<b>WE ARE EACH OTHER</b> ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
16	19	20	5	<b>WALKABOUT</b> ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
17	15	9	20	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
18	16	18	7	<b>DREAM ABOUT YOU</b> Geffen ALBUM CUT	PETER CASE
19	NEW ▶	1	1	<b>GALILEO</b> EPIC ALBUM CUT	◆ INDIGO GIRLS
20	12	8	9	<b>HELLO CRUEL WORLD</b> POLYDOR ALBUM CUT/PLG	◆ E
21	23	—	2	<b>WHY</b> ARISTA 1-2419	◆ ANNIE LENNOX
22	25	—	2	<b>WHAT YOU DO TO ME</b> DGC 21708	◆ TEENAGE FANCLUB
23	NEW ▶	1	1	<b>POPULAR CREEPS</b> SMASH ALBUM CUT/PLG	◆ CHRIS MARS
24	21	16	14	<b>INTO THE FIRE</b> NETTWERK 1-2390/ARISTA	◆ SARAH MCLACHLAN
25	NEW ▶	1	1	<b>TWISTERELLA</b> SIRE 40448/REPRISE	RIDE
26	18	12	11	<b>SHE'S MAD</b> SIRE ALBUM CUT/WARNER BROS.	◆ DAVID BYRNE
27	30	29	3	<b>PAIN LIES ON THE RIVERSIDE</b> RADIOACTIVE 54387/MCA	◆ LIVE
28	24	23	18	<b>COME AS YOU ARE</b> DGC 19120	◆ NIRVANA
29	NEW ▶	1	1	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
30	29	—	2	<b>ACID DROPS</b> VIRGIN ALBUM CUT	PUBLIC IMAGE LTD.

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## PROMOTIONS AND MARKETING

(Continued from preceding page)

to offices with the message "congratulations, you just got canned at work. So the least we can do is send you on a vacation, pay your mortgage, etc." Another idea is giving away "canned laughter," i.e., trips to Hollywood to attend television-show tapings, movie screenings, or comedy clubs.

### IDEA MILL: FISHED IN

The Rowlett, Texas-based Big Bass Radio Promotions is marketing a bass-fishing tournament promotion for radio. Big Bass provides stations with all the tools needed for the promotion, including artwork, rules and regulations, and sample legal documents. Big Bass staffers also run a one-day tournament training seminar for station personnel and assist the station sales department in selling the promotion to clients. Listeners

pay an entry fee of about \$50, and can win hourly cash prizes for catching the largest fish. Seventy-five percent of the total gross from entry fees pays for contestant prizes, and the station and Big Bass each take 12.5%. Among the stations that have scheduled tournaments for the summer are WUMG Chattahoochee, Fla., and KCAR Clarksville, Texas. Interested stations can contact tournament director **Jay Durkin**.

**WJBT** Jacksonville, Fla., gave away copies of the new **Shanice** album "Inner Child" and a 10-pound box of Vidalia onions to listeners who called in when they heard Shanice's single, "I'm Cryin'."

### PRO-MOTIONS

**KYW** Philadelphia marketing/promotion manager **Lauren Kates** exits.

She will not be replaced... **WO-KY/WMIL** Milwaukee promotion director **Rosemary Sinclair** exits. Send resumés to PD **Kerry Wolfe**... **John Nelson** has been upped from assis-

tant promotion director to promotion director at **KRXQ** Sacramento, Calif., replacing **Randy Scovil**.

## L.A. OUTLETS UNHARMED BY VIOLENCE

(Continued from page 66)

came "command centers," taking calls from merchants whose property, and sometimes lives, were in danger, according to the Los Angeles Times. The stations broadcast distress calls and asked other listeners to rescue the callers.

From 3,000 miles away in New York, syndicated morning man **Howard Stern**, who is heard on L.A.'s **KLSX**, took a pro-police stance and supported the unpopular jury verdict.

**Stern** also played a recorded message from a Ku Klux Klan representative, a regular feature on his show.

The N/T stations found the story particularly difficult to cover, according to **KNX** ND **Bob Sims**. "You can't send your people in too close because it's just too dangerous," he says. "The police and fire people were so far behind and so overwhelmed that they were not of great help. A lot of the city was without power, so we were left with very little information and no way to get it."

On May 1, churban **KPWR** (Power 106) brought **Arsenio Hall** in for a hastily organized two-hour live broadcast that was picked up by 12 other stations in Los Angeles and 11 stations nationwide. ABC Radio Network carried the show on a spare satellite channel. Hall's guests included the Rev. **Jesse Jackson**, **Bill Cosby**, and **Edward James Olmos**.

A week before the riots, **KPWR** completed a stop-the-violence job-athon campaign that raised \$80,000. But PD **Rick Cummings** says that now seems "like a drop in the ocean [when] you see the following week a half-billion dollars go up in flames."

Several stations are dropping scheduled promotional events in favor of relief efforts. Top 40 **KIIS** planned a food drive with remote broadcasts from **KNBC-TV**'s parking lot the weekend of May 9-10. **KKBT** also collected food and clothing. **KACE** will donate the proceeds from its second **GRP Records**-backed sampler CD to rebuilding efforts and has a benefit concert planned.

## ARBITRON RATINGS

(Continued from page 68)

Call	Format	'91	'91	'91	'91	'92
WROV-FM	album	8.1	10.6	7.7	8.5	8.0
WJJS	urban	3.1	3.4	2.4	2.1	5.9
WFIR	N/T	5.1	4.3	5.9	5.4	5.1
WJLM	country	3.9	4.3	3.4	5.9	5.1
WSLC	country	3.9	4.0	2.4	2.9	2.6
WGOL	oldies	1.9	2.7	2.6	3.6	2.3
WTOY	urban	1.9	1.9	1.3	1.2	1.9
WJMH	urban	1.9	2.3	2.0	1.2	1.1
<b>CHATTANOOGA, TENN.—(97)</b>						
WUSY	country	19.8	20.4	18.0	23.9	23.7
WDEF-FM	easy	11.0	10.7	8.7	8.6	10.1
WLMX-FM	AC	6.2	8.5	6.8	6.4	8.6
WJTT	urban	9.2	9.7	12.1	10.0	8.4
WDOO-FM	country	6.7	3.8	8.2	4.7	6.6
WSKZ	album	9.6	7.5	9.2	5.9	5.6
WFXS	album	3.0	3.7	4.7	5.4	5.3
WGOW	N/T	3.3	1.3	2.5	3.0	3.0
WNOO	urban	2.6	4.2	3.3	2.4	2.8
WDEF	AC	2.5	2.8	1.3	1.5	2.0
WJRX	religious	3.4	2.5	3.0	1.9	2.0
WQCH	country	.9	.3	1.8	.8	2.0
WBDX	N/T	1.4	1.8	1.7	1.9	1.8
WKXJ	top 40	.8	3.5	.8	2.2	1.7
WSGC	oldies	3.3	3.3	2.0	3.7	1.5
WFLI	religious	1.1	1.3	1.7	.7	1.0
<b>LANSING, MICH.—(98)</b>						
WITL-FM	country	13.4	17.6	14.4	15.1	18.9
WVIC-AM-FM	top 40	14.6	13.2	9.6	10.4	12.2
WJXQ	album	7.6	10.1	10.3	9.7	10.7
WJIM-FM	AC	8.1	7.0	8.5	5.8	6.4
WFMK	AC	8.5	5.1	5.4	8.8	5.6
WJR	AC	4.6	5.7	4.3	5.1	5.6
WIBM-AM-FM	oldies	5.9	4.6	5.1	5.5	5.1
WMMQ	cls rock	4.9	3.1	2.7	3.7	3.6
WJIM	N/T	2.2	1.0	1.4	1.9	2.5
WQHH	urban	—	—	1.4	2.5	2.1
WQHX	adult alt	3.7	4.7	4.5	4.2	2.1
WLS-FM	country	1.5	1.6	1.3	1.6	1.5
WCUZ-FM	country	.3	.3	—	—	1.3
WILS	urban	1.5	1.8	1.8	.9	1.0

# HIP-HOT!!!

# R&B

## A BILLBOARD SPOTLIGHT

Live bands, doo-wop  
hip-hop, tight  
harmonies, tradition  
with a twist...R&B takes  
a tip from the past and  
sends it off with a blast!

In conjunction with Black  
Music Month, Billboard  
celebrates the success of  
R&B music - the talent,  
the labels and the  
cross-over trends.

Make your mark in  
Billboard's R&B spotlight.

ISSUE DATE: JUNE 27  
AD CLOSE: JUNE 6

... NY: Andy Myers (212) 536-5272  
Ken Karp (212) 536-5017  
Perry Cassidy (212) 536-5223

... LA: Jon Guynn (310) 859-5344  
... Nashville: Lee Ann Pack (615) 321-4294  
... Europe: Christine Chinetti -44-71-323-6686



# Hits! in Tokio

Week of April 26, 1992

- 1 Human Touch Bruce Springsteen
- 2 Trouble Mind Workshy
- 3 Joy Soul II Soul
- 4 We Got A Love Thing Ce Ce Peniston
- 5 My Lovin' En Vogue
- 6 Save The Best For Last Vanessa Williams
- 7 The Disappointed X.T.C.
- 8 I'm Too Sexy Right Said Fred
- 9 Let's Get Rocked Del Leppard
- 10 Better Days Bruce Springsteen
- 11 I Love Your Smile Shanice
- 12 Remember The Time Michael Jackson
- 13 Make It On My Own Alison Limerick
- 14 Chic Mystique Chic
- 15 That's Why I Call You My Friend Diana Ross
- 16 Why Annie Lennox
- 17 Paradiso Fabian
- 18 Romeo & Juliet Stacy Earl
- 19 I Fall All Over Again Dan Hill
- 20 Rhythm Is Love Keziah Jones
- 21 Beauty And The Beast Celine Dion & Peabo Bryson
- 22 Masterpiece Atlantic Starr
- 23 In My Life Bette Midler
- 24 Old Red Eyes Is Back The Beautiful South
- 25 Lift Me Up Howard Jones
- 26 I'm The One You Need Jody Watley
- 27 Am I The Same Girl Swing Out Sister
- 28 Silent All These Years Tori Amos
- 29 Tears In Heaven Eric Clapton
- 30 Hold Up Your Head Sha Sha
- 31 Who's Crying Now Randy Crawford
- 32 Take Time Chris Walker
- 33 Love You All My Life Time Chaka Khan
- 34 Change Manu Katche
- 35 I Can't Do Without You David Linx
- 36 Finally Ce Ce Peniston
- 37 For Your Babies Simply Red
- 38 Daw Da Hiya Ofra Haza
- 39 Bohemian Rhapsody Queen
- 40 One U2
- 41 The Wisdom Behind The Smile Keziah Jones
- 42 Feel So High Des'ree
- 43 Here I Go Again Glenn Jones
- 44 Make It Happen Mariah Carey
- 45 So What! Rony Jordan
- 46 To Be With You Mr. Big
- 47 Don't Talk Just Kiss Right Said Fred
- 48 Time After Time Everything But The Girl
- 49 Every Kinda People Robert Palmer
- 50 Emotional Violence Cameo

Selections can be heard on "Pioneer Tokio Hit 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



## J-WAVE 81.3FM

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **THE NEVILLE BROTHERS** *Fly Like An Eagle* (4:04)  
PRODUCERS: The Neville Brothers, Hawk Wolinski, David Leonard  
WRITER: S. Miller  
PUBLISHER: Saitor, ASCAP  
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
A&M 7349 (c/o PGD) (cassette single)

First peek into the fraternal act's new "Family Groove" album injects a slinky funk/swing groove into the Steve Miller classic rock hit. Simmering Hammond organ and the Nevilles' signature harmonies render track a formidable contender at several formats. Reconstructive house mixes by Louie Vega and Kenny Gonzalez provide proper club appeal.

★ **CECE PENISTON** *Keep On Walkin'* (3:58)  
PRODUCER: Steve "Silk" Hurley  
WRITER: S. Hurley, M. Williams, K. Sims  
PUBLISHERS: Last Song/Third Coast, ASCAP  
REMIXERS: Steve "Silk" Hurley, Maurice Joshua, E. Smoove, Ike Lee, Aaron Lyles  
A&M 7337 (c/o PGD) (cassette single)

Though "We Got A Love Thang" fell somewhat short of A&M's pop expectations, this easy-going jack/funk affair from Peniston's excellent debut album, "Finally," proves that the game is far from over. She delivers an assertive vocal that recalls early Teena Marie, while producer Steve "Silk" Hurley tempers the beats with a memorable melody and a fluid sax solo. Way cool for several formats.

★ **CLUBLAND FEATURING ZEMYA HAMILTON** *Set Me Free* (3:47)

PRODUCERS: Clubland  
WRITERS: M. Walsh, A. Cross  
PUBLISHERS: Warner-Chappell/WB, ASCAP  
REMIXERS: Peter "Ski" Schwartz, Eric Kupper  
Great Jones/4th & Bway 615 (c/o Island) (cassette single)

After flirting with pop radio success with "Hold On (Tighter To Love)," Swedish dance act appears to have a bona fide pop smash on its hands. An unforgettable chorus seeps into a string-lined pop/disco instrumental base, and is enlivened by Hamilton's diva-style vocals. One of nine delicious treats on the group's new eponymous album.

**DEGREES OF MOTION** *Shine On* (3:57)

PRODUCER: Richie Jones  
WRITERS: G. Lewis, M. Mangini, S. Faber, A. Curless  
PUBLISHERS: Chalante/Famous/Dusty Jam/Warner-Tamerlane/Now & Then/Waking Giant, BMI  
Esquire 74328 (c/o BMG) (cassette single)

Follow-up to breakthrough hit "Do You Want It Right Now" is a rousing, gospel-flavored pop/houser. Anthem chorus is empowered by Biti's inspiring lead vocal and a rush of choral chants. Fast picking up club adds, this contagious ditty is a worthy addition to pop and urban radio formats. Be sure to check out the band's self-titled debut album.

**LINEAR T.L.C.** (3:57)

PRODUCER: David Frank  
WRITERS: C. Pennachio, W. Pauley, C. Christopher, T. Katas  
PUBLISHERS: Pennachio/Hagis/Smokin' Vocals/SHR/Tolga Katas, BMI  
Atlantic 4555 (cassette single)

Photogenic male trio is making fast inroads at top 40 radio with this glossy midtempo tune that is somewhat reminiscent of New Kids On The Block. Hip-hop-derived beats support fine harmonizing, and should strengthen their status as up-and-coming teen idols.

**SASS JORDAN** *Make You A Believer* (4:16)

PRODUCER: Rick Niegher  
WRITERS: S. Jordan, R. Niegher  
PUBLISHER: not listed  
Impact 2193 (c/o Uni) (cassette single)

Canadian rockstress takes a shot at transferring growing fan base at

album-rock radio to top 40 with this bluesy, guitar-anchored jam. Comparisons to Bonnie Raitt and Kim Carnes are inevitable, though Jordan will prove over time that she has her own unique edge. Sounds great when cranked to peak volume.

## R & B

► **MASS ORDER** *I Wanna Be Your Love* (4:28)  
PRODUCERS: The Basement Boys  
WRITERS: M. Valentine, E. Hanes, L. Hill  
PUBLISHERS: Basement Boys/Shoe Soul, ASCAP  
Columbia 74315 (c/o Sony) (cassette single)

Baltimore male duo follows its smash, "Lift Every Voice," with a soft and seductive '70s-style soul ballad. Rich harmonies and a muscular rhythm section support an evocative lead vocal and a jazz-spiced guitar solo. An essential urban add that deserves pop and AC play, too.

**GLENN JONES** *I've Been Searchin' (Nobody Like You)* (3:49)

PRODUCER: Bernard Belle  
WRITERS: G. Jones, B. Belle  
PUBLISHERS: LuElla/Warner-Chappell/Mom & Dad, ASCAP  
Atlantic 4467 (cassette single)

Jones continues to show his strength as a romantic crooner on par with Freddie Jackson on this rhythmic ballad. Textured production serves his lovely voice quite well, not to mention the song's well-crafted structure. Consider this one hitbound in urban radio circles.

## COUNTRY

► **LORRIE MORGAN** *Something In Red* (4:19)

PRODUCER: Richard Landis  
WRITER: A. Kaset  
PUBLISHER: Coburn, BMI  
RCA 62219 (c/o BMG) (7-inch single)

Towering and majestic in sound, desperate in emotion, this song has the potential to be among Morgan's biggest hits. It has the oratorical sweep of a show tune and could well cross over to other formats.

## NEW & NOTEWORTHY

**VINCE NEIL** *You're Invited (But Your Friend Can't Come)* (4:33)

PRODUCER: Ron Nevison  
WRITERS: T. Shaw, J. Blades, V. Neil  
PUBLISHERS: Hollywood Pictures/Blondberry/Tranquility Ace Songs, ASCAP; Holpic/Ranch Rock, BMI  
Hollywood 10164 (CD promo)

Former Motley Crue frontman takes his first solo steps with a track featured on the soundtrack to the movie "Encino Man." Hard-driving rocker, co-penned by Neil with Tommy Shaw and Jack Blades, melts an infectious pop hook into scolding metallic guitars. A fine fit for both album-rock and pop stations.

**MOZART** *Japan Is Calling* (3:56)

PRODUCERS: Mozart  
WRITER: Adam  
PUBLISHERS: EMI-Blackwood/Dorian & Juliet, BMI  
SBK/ERG 05450 (c/o CEMA) (CD promo)

Hard-rockin' Los Angeles-bred quartet proves that the influence of classic rock bands like Journey, Queen, and Kiss will be felt for some time to come. Highly contagious anthem is embellished with layers of neo-operatic harmonies, crunchy guitar chords, and a star-worthy lead performance by Adam. First fans will be at album-rock radio, though top 40 pundits should not be very far behind.

► **HANK WILLIAMS JR.** *Come On Over To The Country* (3:03)

PRODUCERS: Barry Beckett, Hank Williams Jr., James Stroud  
WRITER: H. Williams Jr.  
PUBLISHER: Bocephus, BMI  
Capricorn/Curb 5434 (CD promo)

Williams' undying affection for country music—and all it entails—shines through on this buoyant piece of lyrical cheerleading.

► **EARL THOMAS CONLEY** *If Only Your Eyes Could Lie* (3:24)

PRODUCER: Richard Landis  
WRITERS: B. McDill, J. Jarrard  
PUBLISHERS: PolyGram/Ranger Bob/Alabama Band/Wildcountry, ASCAP  
RCA 62252 (c/o BMG) (7-inch single)

This track is empowered with strong lyrics about a love affair headed toward the rocks, as well as a finely shaded vocal by Conley.

**GREAT PLAINS** *Iola* (3:48)

PRODUCERS: Brent Maher, Don Potter  
WRITERS: J. Sundrud, S. Braswell, K. Miles  
PUBLISHERS: Red Quill, BMI/Moraine/Average Angel/House of Trout, ASCAP  
Columbia 74310 (c/o Sony) (7-inch single)

There's something uniquely appealing about this tune. Perhaps it's the combination of aggressive production, coupled with an insistent melody and hauntingly memorable delivery. Vocal affectation in several places that would typically make one shutter (as in "brang" instead of "bring") seem to work here.

**DARRYL & DON ELLIS** *Goodbye Highway* (2:48)

PRODUCER: James Stroud  
WRITERS: J. Photoglo, B. DiPiero  
PUBLISHERS: WB/Patrix Janus/After Berger, ASCAP/Little Big Town/American Made, BMI  
Epic 74325 (c/o Sony) (7-inch single)

Excellent production and vocal talent that is uninhibited cloak material that gets off to a rousing start, but loses momentum when the hook rolls by. Certainly a duo to keep an ear pinned toward, if only because harmonies simply don't come tighter than when sung by siblings.

**JAMES BECKWITH WITH SIERRA** *The Only Woman* (3:51)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Bogart 30818 (7-inch single)

Vocals that soothe the senses and charm the ears in a George Strait-like fashion. Though not without flaw, the record generates positive listener response. Beckwith's potential is evident. Contact: P.O. Box 63302, Phoenix. 85082-3302.

## DANCE

★ **ABSOLUTE** *Introduce Me Love* (no timing listed)

PRODUCERS: Absolute  
WRITERS: A. Watkins, P. Wilson, J.P. Barrett  
PUBLISHER: JSE  
Fourth Floor 1133 (c/o Northcott) (12-inch single)

U.K. underground club smash finally finds its way to the U.S. on a domestic pressing. Invigorating deep-house foundation is augmented by lush strings and soulful lead vocals. Fresh remixes would have been nice, though original versions slam hard enough to spark well-deserved mainstream play. Contact: 212-472-7975.

**KIM BEACHAM** *Trouble* (4:38)

PRODUCERS: James Bratton, Chris Payne  
WRITERS: J. Bratton, C. Payne, G. Johnson  
PUBLISHER: not listed  
111 East 0012 (12-inch single)

Beacham steps in and fronts a track first recorded by Sabrina Carroll. Thick, R&B-fueled bassline is complemented by a catchy chorus and Beacham's enigmatic performance. A

peak-hour treat that has strong crossover radio potential. Contact: 212-431-1114.

**ERASURE** *Breath Of Life* (6:40)

PRODUCER: Martyn Phillips  
WRITERS: A. Bell, V. Clarke  
PUBLISHERS: Musical Moments/Andy Bell/Sony  
REMIXERS: Phil Kelsey, Joey Beltram, Dave Bascombe, Erasure, Robin Hancock, Daniel Miller  
Sire/Reprise 40344 (c/o Warner Bros.) (12-inch single)

It's a pity that more club and radio programmers haven't taken note of the U.K. duo's cool recent project, "Chorus." Perhaps this pulsating techno/NRG workout will bring more folks to the fold. As usual, Andy Bell's vocals are on target, giving depth to the song's clever wordplay. Give it a shot.

## A C

► **DAN HILL FEATURING RIQUE FRANKS** *Hold Me Now* (3:32)

PRODUCERS: John Sheard, Dan Hill  
WRITERS: D. Hill, J. Sheard, L. Branigan  
PUBLISHERS: EMI-April/If Dreams Had Wings/A Question Of Material/Boop Boop/Diverse, ASCAP  
Quality 19107 (CD single)

Hill follows his recent top five hit, "I Fall All Over Again," with an engaging, yet formulaic, power ballad. Franks' lilting vocal is a fine counterpart to Hill's more brusque delivery. An instant AC hit that has the legs to cross into the top 40 territory. Contact: 213-658-6796.

**TRUTH INC.** *The Very Best Of Me* (4:29)

PRODUCERS: Jon Nettlesbey, Terry Coffey  
WRITERS: J. Nettlesbey, T. Coffey  
PUBLISHERS: Chicago Bros./Warner Tamerlane, BMI  
Interscope 4565 (c/o Atlantic) (cassette single)

Mainstream, midtempo ballad is lush and highly-produced, while tending a bit toward the melodramatic. Instrumentation leans toward the cool and synthetic. AC-leaning track seems tailored for a nonexistent film sequence, as lyrical imagery is clearly and vividly defined.

**THE AFRIGO BAND** *Mundeke* (3:30)

PRODUCER: not listed  
WRITERS: The Afrigo Band  
PUBLISHERS: not listed  
JRS 809 (c/o BMG) (CD promo)

Uptempo tropical track is taken from the soundtrack to the film "Mississippi Masala," and blends world-beat rhythms with brassy horns and spicy, Caribbean flair.

## ROCK TRACKS

★ **INDIGO GIRLS** *Galileo* (4:12)

PRODUCER: Peter Collins  
WRITER: E. Saliers  
PUBLISHERS: Virgin Songs/Godhapp, BMI  
Epic 4434 (c/o Sony) (CD promo)

Acoustic-rock duo previews its upcoming "Rites Of Passage" set with a spirited yet pensive, tune that is etched with its distinctive harmonies. Added pleasure is derived from subtle guest appearances by Jackson Browne and David Crosby. A fine choice for alternative, AC, and album-rock playlists.

**LIVE** *Pain Lies On The Riverside* (4:26)

PRODUCER: Jerry Harrison  
WRITERS: E. Kowalczyk, C. Taylor, P. Dahlheimer, C. Gracey  
PUBLISHER: (none listed)  
Radioactive 2089 (c/o Uni) (CD promo)

Bass-driven and percussively mod track effectively mixes dynamics and dramatics. Accessible rock hook anchors explosive chorus. Vocals are passionate and fiery. Cut could very well see crossover from the college and alternative set to mainstream rock programmers.

**ROBBIE ROBERTSON** *Breakin' The Rules* (4:08)

PRODUCERS: Robbie Robertson, Stephen Hague, Gary Gersh  
WRITER: R. Robertson  
PUBLISHER: Medicine Hat, ASCAP  
Geffen 4415 (c/o Uni) (CD promo)

Poignantly understated, thought-provoking track pulsates with throbbing bass and percussion. Plaintive guitar line weaves in and out of heartfelt vocals. This is mellow rock for upper-demo listeners, and is expressive and fulfilling.

**ARCHIE ROACH** *Down City Streets* (4:05)

PRODUCERS: Paul Kelly, Steve Connolly  
WRITER: R. Hunter  
PUBLISHER: not listed  
Hightone 3004 (CD single)

Australian singer/songwriter explores the misery and injustice he's faced as an aborigine in this powerful and evocative folk song. Roach gently juxtaposes despairing lyrics with a lilting melody that speaks to the promise of a brighter tomorrow. Contact: 220 4th St., #101, Oakland, Calif. 94607

**THE BEYOND** *Great Indifference* (3:00)

PRODUCER: Ralph Jezzard  
WRITERS: Cooper, Gattford  
PUBLISHER: not listed  
Continuum 19204 (CD single)

Driving thrash-funk offers an alternative to standard metal stereotypes. Experimental and quirky track spontaneously combusts through tempo changes and weird instrumental interludes. Contact: 908-709-00011.

**THE YELL LEADERS** *I'm Troubled* (3:06)

PRODUCERS: not listed  
WRITERS: J. Vent, B. Wooldridge  
PUBLISHER: not listed  
Don't 1 (7-inch single)

Spare, no-frills alternative rocker effectively evokes angst, remorse, anxiety. Deft guitar work carves a heartbreaking melody via basic, straightforward licks. Singer's quirky vocals should strike a chord with troubled listeners and radio programmers. Contact: P.O. Box 11513, Milwaukee. 53211.

## RAP

► **SHANTE** *Big Mama* (5:15)

PRODUCER: Grand Daddy I.U.  
WRITER: A. Cave  
PUBLISHERS: Cold Chillin'/WB/I.U., ASCAP  
Livin' Large 102 (c/o Tommy Boy) (maxi-cassette single)

Rap diva switches labels and drops the "Roxanne" from her name for this shuffling hip-hopper. Here she clocks her competition with a snap of the finger and a sassy turn-of-a-phrase. Can't wait for her next album!

**HI-C** *Sitting In The Park* (3:30)

PRODUCER: Tony A  
WRITER: B. Stewart, C. Wilkerson  
PUBLISHERS: Chevix, BMI, Onay, ASCAP  
Skiless 10133 (cassette single)

Mellow, easy-going melody grooves along smoothly until rapper starts rhyming about his big-breasted date and the "boogers" in his nose. Lyrically shallow—but musically engaging—track has potential to fare well in rap and urban radio circles.

**MC NAS-D & DJ FRED** *It's My Cadillac (Got That Bass)* (3:58)

PRODUCER: Edward Meriwether  
WRITER: D. Williams  
PUBLISHERS: Whooping Crane/Meriwar, BMI  
Pandisc 079 (cassette single)

Percussive, instrumentally spare rap cut jumps with simple, but very effective drum beats. DJ Fred tackles the turntable with a vengeance. Lyrics are shallow and silly, documenting MC Nas-D's expertise with the ladies, thanks to the bass booming from his Caddy's trunk. Contact: 305-948-6466.

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.

# Indecency On The FCC? Ex-Commish Charged; Jacor Slagged Off By Its Own Auditors

FORMER FCC general counsel and commissioner **Stephen Sharp** was indicted May 4 on charges of performing oral sodomy on three boys, one of whom became his legal ward two years ago, according to the Washington Post. The boys were 12, 14, and 16 when the alleged assaults, which also are said to include fondling in one case, took place in 1982-85. Sharp was connected with two of his alleged victims by his work in a local youth soccer league.

In other police blotter news, 19-year-old Shawn Fajoni has been charged with first-degree murder and armed robbery in the stabbing death of WTKL Baton Rouge, La., owner **Louis Bathen**. Bathen, who was in the process of bringing the long-dark WTKL back on the air, was killed May 1. Kevin Cavell of the Baton Rouge police says there is no motive yet other than the possibility of robbery since Fajoni was in possession of Bathen's car when he turned himself in that night in Slidell, La.

## STATIC: JOYNER STAYS GOLD

Oldies WTRG Raleigh, N.C., now says it will stay oldies after an on-air campaign to solicit names and addresses of 150,000 listeners got its desired results. WTRG owner/GM **Tom Joyner** announced on the air last week that he was upset about seasonal ratings wobbles in which WTRG lost as much as 50% of its audience. Without the names, Joyner says, he would have changed formats.

Joyner says WTRG wasn't trying to get flagged by Arbitron—which it never referred to by name—for its actions. KWKH-FM Shreveport, La., however, has been flagged with a page 5b notice by the ratings agency after conducting a "campaign for higher ratings." The stunt, which actually took place between the fall and winter books, was discontinued Dec. 30 at Arbitron's request.

Some interesting reading in Jacor's annual report this year. In the usual routine letter from the auditor, Coopers & Lybrand says Jacor's

longstanding efforts to restructure and pay off debts "raise substantial doubt about the company's ability to continue as a going concern."

## PROGRAMMING: WCHB TALKS

Pioneering R&B outlet WCHB Detroit has switched from its previous blues/oldies/talk mix to a black N/T format under WCHB/WJZZ programmer **Terry Arnold**. Promotion director **Carmen Garcia** is upped to



by Sean Ross with  
Phyllis Stark

APD for the AM. WJZZ morning man **O'Neil Stevens** adds APD duties for that station.

Former WMAL Washington, D.C., PD **Michael Neff**, most recently the OM for Metro Traffic, is the new operations director for all-sports WTEM. Executive producer **Rich Bond** is now program manager.

At top 40 KQKS (KS104) Denver, APD/MD **Stacy Cantrell** is the new PD, replacing **Dave Van Stone**, who goes to the Pollack Media Group consultancy as director of contemporary formats. He will oversee the launch of PMG's top 40 "Total Hit" format.

At urban WCKX (Power 106) Columbus, Ohio, morning man **Frank Kelly** is now PD, replacing **Phil Allen**. Reporter **Kim Jones** is named ND ... Former N/T WSB Atlanta night host **Wes Minter** transfers to the PD slot at similarly formatted WHIO Dayton, Ohio, replacing **Keith Wright** ... Former KRVK Kansas City PD **Steve McFarland** is the new PD at oldies WTRY Albany, N.Y., replacing **Walt Adams**, now promotion

director/p.m. driver at crosstown WKLI. **Susan Price** goes from nights to middays at WTRY, replacing **John Gabriel**.

Portland, Ore., will get its first easy listening FM in several years this July when KMUZ-FM signs on. KMUZ-AM, the former N/T KKGR, returns to the air as AC. KKGR's **Marshall Moss** is PD for both.

Soft AC KPSN (Sunny 97) Phoenix goes oldies but keeps its calls and nickname. **Joel Grey** remains PD. **Steve Goddard** goes from afternoons to mornings, replacing **Jay Scott**. **Glenn Boychuck** from WXXX Burlington, Vt., is his new sidekick. **Jon Brooks** from WWBB Providence, R.I., is WXXX's new morning man; **L.A. Reid** returns to nights.

AC WWMM (Magic 107.3) Greenville, S.C., better known to most of you as the late top 40 outlet WANS-FM, returns to the format, picking up Satellite Music Network top 40. Office manager **Rainy Jackson** is now station manager.

At urban/AC WVYV (Wavy 99) Coastal N.C., **Jerry Fox** from crosstown AC WCZI (Classy 98) is the new PD, replacing **Anthony McSwain**. At nearby urban WZFX Fayetteville, N.C., former WBLK Buffalo, N.Y., midday host **Frank Dawkins** is the new PD, replacing **Phil Allen**.

SMN Z-Rock affiliate WLPZ Portland, Maine, switches to Business Radio Network N/T ... Former KVFX Modesto, Calif., PD **Mark Savage** is the new PD at album WZZQ Terre Haute, Ind., replacing **Michael McMillions** ... KSNi Santa Maria, Calif., PD **Rick Young** is the new PD of crosstown KSTT-FM, replacing **Tony Florentino**.

Top 40 WZPL Indianapolis APD/RD **Chris Davis** is the new PD at top 40 WKHQ Charlevoix, Mich., replacing **Dave Scott**, who'll stay on for p.m. drive ... Top 40 WKSF Asheville, N.C., PD **Brian Maloney** heads to the PD/mornings post at top 40 WIRX St. Joseph, Mich. ... Album WPCN Mount Pocono, Pa., changes calls to WPMR ... Top 40 KMGZ Lawton, Okla., MD **Scott Stalker** adds PD duties as **Bob Kelly** goes to AC rival KBZQ as OM/PD.

## PEOPLE: ALL THOSE CHANGES

Lots of changes at adult alternative WJZE (Jazzy 100) Washington, D.C. Morning host **Jennifer Steele**, newsman **David Jennings**, night jock **Kevin Gee**, and production director **Dan O'Neil** (410-760-1634) exit. **Steve Williams** from WAMX (Mix 107) Ann Arbor, Mich., is the new MD/midday host. **Keith Lowe** (KLOS Los Angeles) and **Sandy Palmer** (KKVU Omaha, Neb.) are the new morning team. Midday host **John Horan** goes to nights.

WGN Chicago late-night talker **Edie Schwartz** defects to rival WLUP for the same shift. The jump is noteworthy because the portly Schwartz has long been the subject of on-air imitations by the WLUP crew, including midday host **Kevin Matthews**, who actually appeared in concert as overweight rock star "Ed Zeppelin."

At top 40 KEGL Dallas, MD **Jim-**

# newsline..

**ERNIE FEARS**, last a professor of communications at Howard Univ., but previously GM of WRQX Washington, D.C., is the new GM at XHRM San Diego. Former GM **Darryl Cox** stays on in an unspecified position. Both **Alan Burns** and **Harry Lyles** now consult XHRM.

**RAND GOTTLEIB**, VP/GM of WLTE Minneapolis, is transferred to VP/GM at AM sister station WCCO.

**SHIRLEY WALKER-CARTER** is upped from sales manager to GM at WWDJ New York, replacing **Ed Abels**.

**DENNIS LOGSDON** is upped from station manager to GM at WKRC Cincinnati. Those duties had been handled by WKRQ GM **Jim Bryant**.

**KWOD** Sacramento, Calif., station manager **Gerry Cagle** adds VP stripes.

**LUZ ERDMAN** is named GM of KOCM/KSRF (Mars 103) Los Angeles, replacing **John McLaughlan**. She was GSM at crosstown KFI/KOST.

**FROM HERTZ TO INFINITY**: Ex-football star **O.J. Simpson** and [Henry] Kissinger Associates vice chairman **Alan Batkin** are elected to Infinity Broadcasting's board of directors.

**WOKV/WKQL** Jacksonville, Fla., goes from EZ Communications to Pacific Radio Partners for \$3.75 million.

**VIC KASPAR** is the new GM of WZZU Raleigh, N.C., replacing **Vic DeButts**. He was with FirstCom.

**my Steal** returns to the air for p.m. drive. Midday host **Jay Stewart** (214-721-1787) is out. **Fast Eddie Coyle** moves from afternoons to middays ... Former KHYI Dallas MD **Mike Easterlin** resurfaces as MD of WAQQ Charlotte, N.C.; **Anne Kelly** becomes production director ... RD **Tracy Cloherty** is now assistant MD at WQHT (Hot 97) New York.

Twenty years after they did mornings at KOL Seattle, **Lan Roberts** (last at ICRT Taipei, Taiwan) and **KXRK** Seattle's **Terry McManus** are back together. They'll replace **Lobster** in mornings at album KRQR San Francisco.

P.M. driver **Smokin' Tony Richards** adds MD stripes at urban KMJQ (Magic 102) Houston ... Urban WXYV (V103) Baltimore morning producer **Stan Jacobs** adds MD duties, replacing **Mar Lear Alston**. Midday jock **Sandy Mallory** and over-nighter **Pam Jones** swap shifts.

At WJMO-FM (Jammin' 92) Cleveland, midday host **Don "Action" Jackson** adds MD stripes. Night jock **Johnny D.** becomes music assistant. At top 40 rival WPHR (Power 108), MD/midday jock **Downtown Eddie Brown** (216-226-0064) is out ... Churban **WERQ** (92Q) Baltimore night jock **Mark "Mojo" Allen** exits.

Former KXXR Kansas City APD **Downtown Jimmy Brown**, aka **Jimmy Allen**, goes to new album rival KRQC for middays. At KXXR, music coordinator **Ben Jammin'** becomes APD. P/T **Brad Michaels** replaces him and adds late-nights. Morning sidekick **Kevin Dailey** becomes morning anchor, joined by **Robyn Evans** from KRQC.

**KKLQ** (Q106) San Diego part-timer **Cha-Cha Cortez** goes to middays at top 40/dance KHQT (Hot 97.7) San Jose, Calif., replacing **Shelly Morgan** ... Former KRXY Denver production director **Greg Fadick** joins album WAAF Boston in that capacity; he replaces **Mitch Todd**, who goes to production at WKSZ Philadelphia ... **Doug Miller**, PD of KFIN Jonesboro,

Ark., is the new production director at KOY-FM (Y95) Phoenix, replacing **Jeff Stewart**.

Onetime WGTZ (Z93) Dayton, Ohio, morning team **Dr. Dave & Wild Bill** are reunited at top 40 WDJB (B106) Fort Wayne, Ind. PD **John O'Rourke** comes off the air ... Former **KCAQ** (Q105) Oxnard, Calif., morning co-host **Mandy Thomas** goes to the same duties at top 40 KIOC (K106) Beaumont, Texas.

P/T **Luke Sanders** is upped to nights at top 40 WSNX Muskegon, Mich. ... WSUB Groton, Conn., sports announcer **Chuck Potter** goes to nights at co-owned WQGN (Q105) as **David Roberts** goes to middays/promotion director ... Former **WKDD** Akron, Ohio, midday host **Jonathan Dahlen** goes to mornings at WPXR Daytonport, Iowa, replacing **Eric Ferguson**. Also, former **WXLC** Waukegon, Ill., APD **Jym Geraci** joins WPXR for swing.

## DCR Gets New Equity Partner

NEW YORK—Times Mirror Cable is now an equity partner in the Hatboro, Pa.-based Digital Cable Radio audio service. Times Mirror will make a cash investment in DCR, and will also purchase \$1.3 million worth of equipment from DCR parent Jerrold Communications over the next 18 months.

In addition, DCR has announced plans to add 10 new music channels to its lineup by the end of 1992, bringing its total to 38 program channels. The new entries are rap, dance, show tunes, traditional country, regional Mexican, new age/world fusion, American roots/blues, tropical rhythms, adult alternative, and contemporary classical.

## LMA'ction: Two-For-One In Texas?

Why did country **KYKR** Beaumont, Texas, enter into a local marketing agreement with an option to buy crosstown **KZZB**? Apparently because **KYKR** itself is about to be LMA'ed (or sold) to Tichenor Media, owner of Spanish **KLAT** Houston. **KYKR**, which has a Houston signal, would go to a separately programmed Spanish format. Tichenor hasn't confirmed this, but has apparently put a memo to this effect around to its GMs and is said to be running a "name the station" contest throughout the company.

Suburban D.C. outlet **WMET**, which had been partially simulcasting N/T **WPGC-AM**, is back on the air with a full-time **WPGC** simulcast after the Montgomery County, Md., sheriff's office showed up to seize its equipment. The Washing-

ton Times says the Satellite Music Network initiated the action against **WMET** because it was owed \$460,650.

**AC KEZA** Fayetteville, Ark., has flipped crosstown easy-listening outlet **KCIZ** to country as "Beaver 105" under consultant **Moon Mullins** ... The sales and programming LMA between **KLAU/KMBY** Monterey, Calif., and crosstown **KHKN** has dissolved. Instead, **KLAU/KMBY** enters into a sales-only LMA with adult alternative combo **KXDC-AM-FM** ... Top 40 **WHTK** Hilton Head, S.C., is now being LMA'ed by album rival **WFXH**. GM/PD **Beau Sanders** is out. **John McFadden**, PD of **WFXH**'s sister station, **WKEE-FM** Huntington, W.Va., is now consulting **WHTK**.

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	2	9	MY LOVIN' (YOU'RE NEVER...)	EN VOUGUE (ATCO EASTWEST)
2	1	16	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
3	3	10	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
4	5	7	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
5	4	14	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
6	6	5	IN THE CLOSET	MICHAEL JACKSON (EPIC)
7	8	10	ONE	U2 (ISLAND/PLG)
8	7	13	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
9	18	5	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
10	12	9	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
11	9	13	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
12	10	19	TO BE WITH YOU	MR. BIG (ATLANTIC)
13	11	13	HAZARD	RICHARD MARX (CAPITOL)
14	22	5	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
15	15	11	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
16	20	10	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
17	29	3	HOLD ON MY HEART	GENESIS (ATLANTIC)
18	14	19	MASTERPIECE	ATLANTIC STARR (REPRISE)
19	13	8	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
20	21	12	NU NU	LIDELL TOWNSELL (MERCURY)
21	17	18	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
22	64	2	SLOW MOTION	COLOR ME BADD (GIANT)
23	16	18	GOOD FOR ME	AMY GRANT (A&M)
24	34	4	IF YOU ASKED ME TO	CELINE DION (EPIC)
25	19	8	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
26	25	18	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
27	26	7	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
28	24	15	I CAN'T DANCE	GENESIS (ATLANTIC)
29	32	10	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
30	31	18	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)
31	40	7	SILENT PRAYER	SHANICE (MOTOWN)
32	55	3	T.L.C.	LINEAR (ATLANTIC)
33	27	14	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)
34	30	9	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)
35	33	8	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
36	28	16	THINKIN' BACK	COLOR ME BADD (GIANT)
37	35	16	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)
38	23	16	WE GOT A LOVE THANG	CECE PENISTON (A&M)
39	38	6	LIFT ME UP	HOWARD JONES (ELEKTRA)
40	41	6	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)
41	44	3	DO IT TO ME	LIONEL RICHIE (MOTOWN)
42	36	8	LOVE ME	TRACIE SPENCER (CAPITOL)
43	37	7	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
44	43	5	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
45	39	13	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
46	48	4	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
47	57	4	I WILL REMEMBER YOU	AMY GRANT (A&M)
48	—	1	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
49	42	11	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
50	51	4	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
51	45	4	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
52	—	1	STEEL BARS	MICHAEL BOLTON (COLUMBIA)
53	46	6	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
54	52	6	TAKE MY ADVICE	KYM SIMS (I.D./ATCO EASTWEST)
55	58	3	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
56	60	5	HIGH	THE CURE (FICTION/ELEKTRA)
57	49	8	MARIA	TKA (TOMMY BOY)
58	54	4	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
59	61	2	NEVER SATISFIED	GOOD 2 GO (GIANT)
60	53	16	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
61	47	7	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
62	62	20	UHH AHH	BOYZ II MEN (MOTOWN)
63	68	3	LOSING YOU	MOCCA SOUL (SAVAGE)
64	59	7	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
65	71	4	YOUR SONG	ROD STEWART (POLYDOR/PLG)
66	50	7	3-2-1 PUMP	RED-HEAD KINGPIN & THE F.B.I. (VIRGIN)
67	69	20	I'LL GET BY	EDDIE MONEY (COLUMBIA)
68	56	5	DON'T TALK JUST KISS	RIGHT SAID FRED (CHARISMA)
69	67	4	COME & TALK TO ME	JODECI (UPTOWN/MCA)
70	63	8	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
71	65	6	COME AS YOU ARE	NIRVANA (DGC)
72	73	3	SET ME FREE	CLUBLAND (GREAT JONES/PLG)
73	72	2	NOW THAT YOU'RE GONE	CORINA (CUTTING/ATCO EASTWEST)
74	—	1	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
75	75	2	IF YOU WANT IT	2ND II NONE (PROFILE)

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

## TOP 40 RADIO RECURRENT MONITOR

1	1	3	I LOVE YOUR SMILE	SHANICE (MOTOWN)
2	2	7	FINALLY	CECE PENISTON (A&M)
3	3	7	ALL 4 LOVE	COLOR ME BADD (GIANT)
4	4	7	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
5	10	23	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
6	9	3	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
7	5	5	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
8	8	26	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	6	38	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
10	7	3	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
11	15	52	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
12	13	18	ROMANTIC	KARYN WHITE (WARNER BROS.)
13	11	40	BABY BABY	AMY GRANT (A&M)
14	18	18	EMOTIONS	MARIAH CAREY (COLUMBIA)
15	17	32	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
16	12	7	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
17	14	26	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
18	16	5	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
19	20	38	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
20	21	24	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
21	22	13	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
22	—	15	EVERY HEARTBEAT	AMY GRANT (A&M)
23	23	10	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
24	25	46	SOMEDAY	MARIAH CAREY (COLUMBIA)
25	24	3	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## HOT 100 A-Z

63	3-2-1 PUMP	(Redmann, ASCAP/Virgin, ASCAP/Saggfire, ASCAP/Yougoulei, ASCAP) HL
47	ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL
8	AIN'T 2 PROUD 2 BEG	(D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
48	ALL 4 LOVE	(Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP
59	ALL WOMAN	(Big Life, BMI/Careers-BMG, BMI) HL
71	ANYTHING AT ALL	(Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)
17	BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
76	BABY HOLD ON TO ME	(Trycep, BMI/Ramla, BMI/Willesden, BMI)
25	BEAUTY AND THE BEAST	(Walt Disney, ASCAP/Wonderland, BMI) HL
3	BOHEMIAN RHAPSODY	(B. Feldman & Co., BMI/EMI, BMI) WBM
80	BOOM! I GOT YOUR BOYFRIEND	(Malasongs, BMI/Heatwave, BMI/Music West, BMI)
24	BREAKIN' MY HEART	(PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM
91	CAN'T CRY HARD ENOUGH	(PSO, Ascaph/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP) CPP
64	THE CHOICE IS YOURS	(Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL
84	CLOSER TO ME	(Polygram Int'l, ASCAP)
37	COME AS YOU ARE	(Virgin Songs, BMI/End Of Music, BMI) HL
44	COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
16	DAMN I WISH I WAS YOUR LOVER	(Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
41	DO IT TO ME	(Speeding Bullet, ASCAP) CLM
58	DON'T BE AFRAID	(Shocklee, BMI/Nasty Man, ASCAP)
78	DON'T TALK JUST KISS	(Hit & Run, ASCAP) WBM
9	EVERYTHING ABOUT YOU	(Sloppy Slouch, ASCAP)
21	EVERYTHING CHANGES	(Realsongs, ASCAP) WBM
62	EVERYTHING'S GONNA BE ALRIGHT	(Naughty, ASCAP/Island, BMI) HL
93	FALL IN LOVE AGAIN	(WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI)
85	GOODBYE	(Al B. Sure!, ASCAP/Willarie, ASCAP) HL
39	GOOD FOR ME	(J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL
14	HAZARD	(Chi-Boy, ASCAP) CLM
74	HELLUVA	(Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
49	HIGH	(Fiction, ASCAP)
31	HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
30	HUMAN TOUCH/BETTER DAYS	(Bruce Springsteen, ASCAP) CPP
32	I CAN'T DANCE	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM
22	IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
94	IF YOU GO AWAY	(WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP/Smitty's Son, BMI) WBM
66	IF YOU WANT IT	(Protoons, ASCAP/Greedy Greg, ASCAP)
50	I LOVE YOUR SMILE	(Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) CPP
19	I'M THE ONE YOU NEED	(Rightsong, BMI/Def Mix, ASCAP/Alec Shantzi, ASCAP/EMI April, ASCAP) HL
79	INNOCENT CHILD	(Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM
12	IN THE CLOSET	(Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
96	IT'S NOT A LOVE THING	(Hidden Pun, BMI/Virgin, ASCAP) HL
81	IT'S OVER NOW	(Pri, BMI/Al Snug, BMI/Almo, ASCAP/Testatyme, ASCAP) CPP/HL
82	I WANNA ROCK	(Pac Jam, BMI) WBM
36	I WILL REMEMBER YOU	(Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
88	JAMES BROWN IS DEAD	(Orla, Saban/BMG, ASCAP)
1	JUMP	(So So Def, ASCAP/EMI April, ASCAP)
52	JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP
75	JUSTIFIED AND ANCIENT	(E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM
27	JUST TAKE MY HEART	(EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Alex Call, ASCAP) HL/CLM
15	LET'S GET ROCKED	(Zomba, ASCAP) HL
83	LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP)
42	LIFT ME UP	(Hojo, BMI)
5	LIVE AND LEARN	(Harrindur, BMI/Jo Public, BMI/Noiseta, BMI/Ensign, BMI) CPP
99	LOSING YOU	(Wild UK, BMI/Pillage, BMI)
56	LOVE ME	(Modern Science, ASCAP)
72	LOVE YOU ALL MY LIFETIME	(BMG UFA, ASCAP) HL
11	MAKE IT HAPPEN	(M Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI) HL
68	MAMA, I'M COMING HOME	(Virgin, ASCAP) HL
92	MARIA	(Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
18	MASTERPIECE	(Kenny Nolan, ASCAP) CPP
69	MISSING YOU NOW	(Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
23	MONEY DON'T MATTER 2 NIGHT	(Controversy, ASCAP/WB, ASCAP) WBM
2	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
86	NEVER SATISFIED	(4 Tammy, ASCAP/S.A. Brown, ASCAP)
53	NOTHING ELSE MATTERS	(Creeping Death, ASCAP) CLM
43	NOT THE ONLY ONE	(Almo, ASCAP) CPP
28	NU NU	(Sanitar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
10	ONE	(U2, ASCAP/Chappell & Co., ASCAP) HL
98	OOCHIE COOCHIE	(Mike Ten, BMI/Biv Ten, BMI/Music Corp. Of America, BMI) HL
61	PLEASE DON'T GO	(Mike Ten, BMI)
34	REMEMBER THE TIME	(Donril, ASCAP/Zomba, ASCAP)
4	SAVE THE BEST FOR LAST	(Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL
70	SHE'S GOT THAT VIBE	(Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjoshia, BMI)
40	SILENT PRAYER	(Gratitude Sky, ASCAP/Virgin, ASCAP/Penzalire, ASCAP) HL
51	SLOW MOTION	(Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP
35	SMELLS LIKE NIRVANA	(Virgin Songs, BMI/End Of Music, BMI) HL
97	SOMETIMES I RHYME SLOW	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
87	TAKE MY ADVICE	(Last Song, ASCAP/Third Coast, ASCAP)
29	TAKE TIME	(CCW, ASCAP/Rogli, ASCAP)
7	TEARS IN HEAVEN	(United Lion, BMI/Drumlin, PRS) HL
26	TENNESSEE	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
77	THEY WANT EFX	(Straight Out Da Sewer, ASCAP)
55	THINKIN' BACK	(Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP/Chrysalis, ASCAP) CLM
73	THIS IS THE LAST TIME	(Next Plateau, ASCAP/Lentle, ASCAP/Smoochie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
13	THOUGHT I'D DIED AND GONE TO HEAVEN	(Badams,

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	7	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
2	2	9	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
3	3	15	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
4	6	7	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	4	13	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
6	5	4	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
7	8	7	MY LOVIN' (YOU'RE NEVER...)	EN VOUGUE (ATCO EASTWEST)
8	12	6	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
9	9	7	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
10	11	6	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
11	10	11	HAZARD	RICHARD MARX (CAPITOL)
12	14	4	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
13	7	14	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
14	31	2	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
15	20	5	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)
16	15	13	MASTERPIECE	ATLANTIC STARR (REPRISE)
17	13	17	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
18	17	9	ONE	U2 (ISLAND/PLG)
19	16	17	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
20	24	7	COME & TALK TO ME	JODECI (UPTOWN/MCA)
21	18	7	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
22	36	2	IN THE CLOSET	MICHAEL JACKSON (EPIC)
23	23	9	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
24	21	17	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
25	19	12	I CAN'T DANCE	GENESIS (ATLANTIC)
26	25	8	THO	

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**KRIS KROSS** HOLDS AT No. 1 on the Hot 100 for a fourth week with "Jump" (Ruffhouse/Columbia). Its lead is almost 2:1 over "My Lovin' (You're Never Gonna Get It)" by **En Vogue** (Atco EastWest), which is bulleted at No. 2. "Lovin'" goes to No. 1 in airplay on the Top 40 Radio Monitor but "Jump" still has more than twice the sales of all competitors—and "Jump" has four times the sales of "Lovin'." No record is likely to close this sales gap soon, so "Jump" is assured of at least two more weeks at No. 1, and probably will hold for three or four weeks. "Bohemian Rhapsody" by **Queen** (Hollywood) is still No. 2 in sales and is certified gold, but overall it's declining in points and it slips to No. 3 on the Hot 100. "Under The Bridge" by the **Red Hot Chili Peppers** (Warner Bros.), bulleted at No. 6, has No. 1 potential—it's No. 1 in airplay at KIIIS-FM Los Angeles—but it's still far behind "Jump."

**SINGLES SALES ARE DOWN** again, with riot-torn Los Angeles especially suffering. As a result, strong L.A. records like "If You Want It" by **2nd II None** (Profile), which is No. 2 in airplay at Power 106, are negatively affected on the Hot 100. The strongest sales gain on the entire chart is scored by the country sensation "Achy Breaky Heart" by **Billy Ray Cyrus** (Mercury). It goes 31-14 on the Top POS Singles Sales chart, and 83-47 on the Hot 100, totally from sales. It still has no airplay from our top 40 radio panel. It's been clear for a long time that R&B radio sells singles without top 40 airplay; now the potential for country radio to do the same thing is proven. (For more on Cyrus' country-single success, see page 8.)

**"ACHY BREAKY HEART'S"** SALES gain is almost twice as much as that of the runner-up for the Power Pick/Sales, "You Won't See Me Cry" by **Wilson Phillips** (SBK). "Cry" is also the runner-up for the Power Pick/Airplay, which goes to "Slow Motion" by **Color Me Badd** (Giant). "Slow" is moving fast, leaping halfway up the chart in one week, 100-51. This disproves the industry fear that entering the chart with a low debut cripples a record's chances of ultimate success. Getting back to "Cry," the Wilson Phillips single is the biggest overall point gainer on the entire Hot 100, shooting up 51 places to No. 45.

**QUICK CUTS:** "High" by the **Cure** (Fiction) is still gaining in radio airplay (up 60-56 on the Monitor and No. 3 at KEGL Dallas), but its sales are still dropping after an early surge caused by the group's fans. Overall, it slips back three places to No. 49. . . Canadian rocker **Tom Cochrane** of **Red Rider** makes his first solo appearance on the Hot 100 with "Life Is A Highway" (Capitol), the Hot Shot Debut at No. 83. . . U.K. duo **Mo'Nique** makes its Hot 100 bow with "Losing You" (Savage) at No. 99. The single is breaking out of Chicago, where it's already No. 5 in airplay at B96. "Losing" may not reach its full chart potential on the Hot 100 because its label is in the middle of a distribution switch from Uni to BMG, hampering efforts to get the single in all stores. . . "Steel Bars" by **Michael Bolton** (Columbia) debuts at No. 52 on the Monitor but is ineligible to chart on the Hot 100, no matter how high it goes on the Monitor. It will not be commercially released as a single.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
2	—	1	FINALLY	CECE PENISTON (A&M)
3	1	3	TELL ME WHAT YOU WANT ME . . .	TEVIN CAMPBELL (QWEST/WB)
4	5	3	UHH AHH	BOYZ II MEN (MOTOWN)
5	6	3	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
6	3	6	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
7	4	6	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
8	2	4	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
9	7	4	DON'T LET THE SUN GO DOWN . . .	GEORGE MICHAEL/E. JOHN (COLUMBIA)
10	8	2	I'LL GET BY	EDDIE MONEY (COLUMBIA)
11	10	25	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
12	9	6	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
13	18	24	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
14	12	5	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
15	11	25	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
16	22	21	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
17	13	7	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
18	19	20	ROMANTIC	KARYN WHITE (WARNER BROS.)
19	20	25	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
20	25	18	EMOTIONS	MARIAH CAREY (COLUMBIA)
21	16	5	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
22	24	5	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
23	21	25	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
24	15	12	BABY BABY	AMY GRANT (A&M)
25	17	19	LET'S TALK ABOUT SEX	SALT N-PEPA (NEXT PLATEAU)
26	23	16	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
27	26	24	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
28	14	8	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
29	—	22	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
30	29	11	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

JUST  
GIMME  
SOME  
"T.L.C." (4-87484)

From the new album

CAUGHT  
IN THE MIDDLE. (82382)

Produced by: David Frank. Management: Brian E. Kushner for Power Star Management. © 1992 Atlantic Recording Corp. A Time Warner Company

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

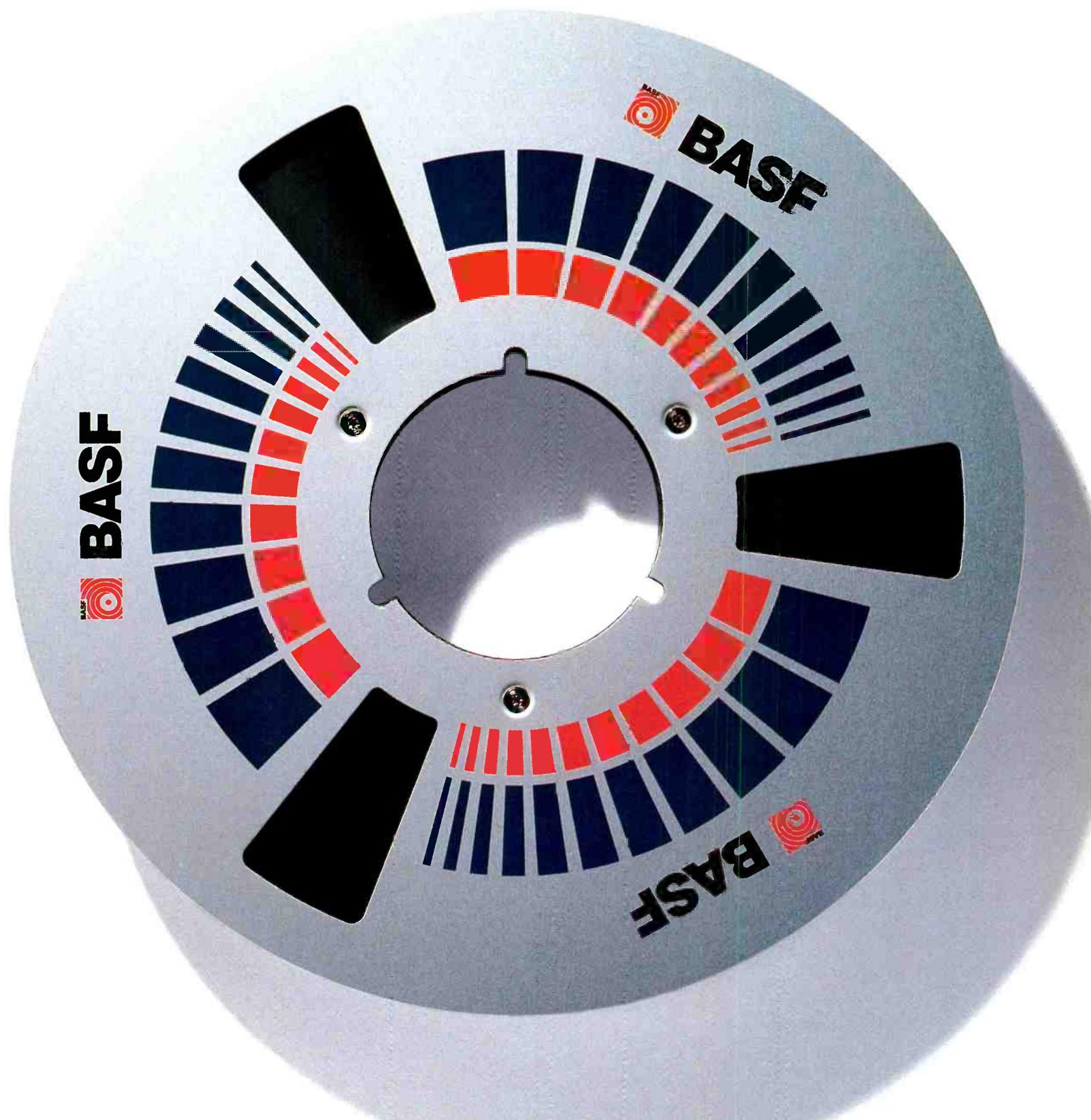


FOR WEEK ENDING  
MAY 16, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	5	<b>DEF LEPPARD</b> MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
2	3	2	5	<b>KRIS KROSS</b> RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	2
3	5	5	32	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
4	4	13	8	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
				<b>***TOP 20 SALES MOVER***</b>		
5	7	8	34	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
6	2	—	2	<b>THE CURE</b> FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
7	15	14	87	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
8	9	7	32	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
9	11	6	5	<b>WYNONNA</b> CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
10	6	4	11	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
11	13	10	24	<b>U2</b> ▲ <sup>3</sup> ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
12	18	21	3	<b>ZZ TOP</b> WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	12
13	8	—	2	<b>SLAUGHTER</b> CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
14	17	12	6	<b>EN VOGUE</b> ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
15	16	15	38	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
16	12	3	5	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
17	22	24	3	<b>"WEIRD AL" YANKOVIC</b> SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
18	10	—	2	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
19	19	18	20	<b>PEARL JAM</b> ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	18
20	21	17	45	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
21	20	16	25	<b>GENESIS</b> ▲ <sup>2</sup> ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
22	24	31	41	<b>COLOR ME BADD</b> ▲ <sup>2</sup> GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
23	14	9	15	<b>UGLY KID JOE</b> ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
24	26	22	23	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
25	28	23	32	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
26	25	19	54	<b>MICHAEL BOLTON</b> ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
27	27	20	37	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
28	23	11	5	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
29	32	30	13	<b>SIR MIX-A-LOT</b> ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	29
30	37	32	24	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
31	35	38	106	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
32	30	27	27	<b>HAMMER</b> ▲ <sup>3</sup> CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
				<b>***POWER PICK***</b>		
33	43	—	2	<b>GEORGE STRAIT</b> MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
34	29	25	51	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
35	31	28	21	<b>MR. BIG</b> ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
36	33	29	33	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
37	40	34	61	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
38	38	33	47	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
39	48	48	31	<b>REBA MCENTIRE</b> ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
40	44	42	5	<b>BODY COUNT</b> SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
41	53	60	4	<b>DAS EFX</b> ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	41
42	34	26	24	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
43	57	44	8	<b>YANNI</b> PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
44	36	37	20	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
45	49	49	16	<b>HAL KETCHUM</b> CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
46	47	43	10	<b>TLC</b> LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	43
47	56	51	49	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
48	68	79	51	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
49	41	35	26	<b>RICHARD MARX</b> ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
50	66	70	23	<b>BROOKS &amp; DUNN</b> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	50
51	42	36	16	<b>SOUNDTRACK</b> ● REPRISE 26794* (10.98/15.98)	RUSH	24
52	45	41	33	<b>OZZY OSBOURNE</b> ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
53	50	54	8	<b>AARON TIPPIN</b> RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
54	46	40	36	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	39	39	23	<b>BLACK SHEEP</b> ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
				<b>***TOP DEBUT***</b>		
56	NEW		1	<b>LYNCH MOB</b> ELEKTRA 61322* (10.98/15.98)	LYNCH MOB	56
57	NEW		1	<b>TRACY CHAPMAN</b> ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	57
58	67	72	5	<b>CELINE DION</b> EPIC 52473* (10.98 EQ/15.98)	CELINE DION	58
59	54	45	7	<b>MELISSA ETHERIDGE</b> ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
60	75	77	44	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
61	58	50	31	<b>PRINCE AND THE N.P.G.</b> ▲ <sup>2</sup> PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
62	64	61	7	<b>K.D. LANG</b> SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
63	51	46	87	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	7
64	69	85	7	<b>TORI AMOS</b> ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	64
65	59	53	34	<b>TESLA</b> ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
66	61	58	25	<b>LISA STANSFIELD</b> ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
67	76	83	14	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	67
68	72	82	16	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	68
69	52	47	35	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
70	55	52	9	<b>RIGHT SAID FRED</b> CHARISMA 92107* (9.98/13.98)	UP	46
71	60	55	33	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
72	62	56	46	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
73	81	—	2	<b>KID FROST</b> VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	73
74	114	129	5	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	74
75	65	59	5	<b>LYLE LOVETT</b> CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
76	73	65	51	<b>PAULA ABDUL</b> ▲ <sup>3</sup> CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
77	63	57	7	<b>M.C. BRAINS</b> MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
78	70	69	10	<b>PANTERA</b> ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
79	91	102	12	<b>JOHN ANDERSON</b> BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
80	106	124	37	<b>DOUG STONE</b> EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	80
81	82	67	115	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
82	78	66	71	<b>C+C MUSIC FACTORY</b> ▲ <sup>3</sup> COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
83	83	75	26	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
84	89	81	61	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
85	80	68	5	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
86	71	74	30	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
87	79	62	24	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
88	102	104	44	<b>TANYA TUCKER</b> ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
89	151	155	52	<b>LORRIE MORGAN</b> ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	71
90	86	84	23	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
91	77	64	60	<b>R.E.M.</b> ▲ <sup>3</sup> WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
92	74	63	33	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
93	88	86	18	<b>TRACY LAWRENCE</b> ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
94	99	90	34	<b>KENNY LOGGINS</b> COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
95	90	93	113	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
96	122	140	16	<b>SUZY BOGDUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	96
97	NEW		1	<b>XTC</b> GEFFEN 24474* (10.98/15.98)	NONSUCH	97
98	112	118	7	<b>FU-SCHNICKENS</b> JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	98
99	93	96	25	<b>COLLIN RAYE</b> EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
100	87	80	12	<b>2PAC</b> INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
101	101	94	29	<b>GERALD LEVERT</b> ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
102	111	141	11	<b>HANK WILLIAMS, JR.</b> CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
103	103	116	44	<b>SEAL</b> ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
104	95	98	77	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
105	152	171	49	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
106	107	88	32	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
107	97	109	17	<b>SAMMY KERSHAW</b> MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
108	94	101	32	<b>A TRIBE CALLED QUEST</b> ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. 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.



**GUARANTEEING MASTERING TAPE FOR 10 YEARS  
IS OUR IDEA OF SOUND ENGINEERING.**



Since its introduction in Europe almost a decade ago, BASF 911 studio mastering tape has gained a reputation for outstanding reliability and storage stability. Professionals have come to recognize BASF's unique double-coated product as one they can count on for performance, and performance that stands up to time.

*"I love it. Lowest print-through. Sounds transparent. It's my new favorite tape."*—  
Shelly Yakus, Vice President, A&M Recording Studios, Hollywood, CA.

In fact, we're so confident that BASF 911 will go the distance that we bet you'll never have to replace it. And our guaranteed replacement policy is proof of this reliability.

Guaranteed, because no other mastering tape can come through over time like BASF 911. So for all of your mastering projects, back them up on the tape that you can rely on. BASF 911. Your music is safe with us.

*We work for you*



FULL 10 YEAR GUARANTY. BASF guarantees that this BASF brand mastering tape is free from defects in workmanship and material for 10 years. If this product is found to be defective, BASF's only obligation and your exclusive remedy is replacement of the tape with another one at no charge to you, provided the tape has not been damaged through mis-use, abuse, accident, neglect or mishandling. For details regarding proper handling, storage and transportation, please contact BASF. For further information or in case of complaint, please contact BASF Corporation Information Systems, Crosby Drive, Bedford, MA 01730, Customer Service: 800-225-4350, Customer Service Fax: 800-446-BASF. BASF SHALL NOT BE LIABLE FOR ANY DIRECT, CONSEQUENTIAL, OR INCIDENTAL LOSS OR DAMAGE. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	92	95	6	SOUNDTRACK	WHITE MEN CAN'T JUMP	92
110	84	76	12	SOCIAL DISTORTION	SOMEWHERE BETWEEN HEAVEN & HELL	76
111	113	113	155	BONNIE RAITT ▲ <sup>3</sup>	NICK OF TIME	1
112	85	73	7	TEARS FOR FEARS	TEARS ROLL DOWN-HITS 1982-92	53
113	NEW	1	1	SOUL II SOUL	VOL. III JUST RIGHT	113
114	117	107	103	VAN MORRISON ▲	THE BEST OF VAN MORRISON	41
115	115	122	6	JOE PUBLIC	JOE PUBLIC	115
116	104	91	12	LUKE LUKE	I GOT SHIT ON MY MIND	52
117	116	103	30	JOHN MELLENCAMP ▲	WHENEVER WE WANTED	17
118	109	99	22	AMG SELECT	BITCH BETTA HAVE MY MONEY	63
119	100	92	3	CHAKA KHAN	THE WOMAN I AM	92
120	96	89	41	MARKY MARK & THE FUNKY BUNCH ▲	MUSIC FOR THE PEOPLE	21
121	108	78	10	SOUNDTRACK	THE MAMBO KINGS	50
122	134	123	6	OTTMAR LIEBERT + LUNA NEGRA	SOLO PARA TI	122
123	NEW	1	1	PENTHOUSE PLAYERS CLIQUE	PAID THE COST	123
124	135	142	18	SHANICE	INNER CHILD	83
125	120	119	9	LITTLE TEXAS	FIRST TIME FOR EVERYTHING	99
126	142	161	3	SPICE 1	SPICE 1	126
127	105	87	27	2ND II NONE	2ND II NONE	83
128	131	135	44	BEBE & CECE WINANS ●	DIFFERENT LIFESTYLES	74
129	121	114	14	CECE PENISTON	FINALLY	70
130	119	115	99	MARIAH CAREY ▲ <sup>6</sup>	MARIAH CAREY	1
131	137	137	4	TKA	GREATEST HITS	131
132	98	71	11	LITTLE VILLAGE	LITTLE VILLAGE	66
133	129	125	148	MICHAEL BOLTON ▲ <sup>4</sup>	SOUL PROVIDER	3
134	123	139	29	PRIMUS	SAILING THE SEA OF CHEESE	116
135	124	105	28	VARIOUS ARTISTS ▲	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
136	188	195	48	MARY-CHAPIN CARPENTER ●	SHOOTING STRAIGHT IN THE DARK	70
137	130	111	27	ICE CUBE ▲	DEATH CERTIFICATE	2
138	126	97	15	MINT CONDITION	MEANT TO BE MINT	63
139	110	106	18	SOUNDTRACK ●	JUICE	17
140	133	136	31	MOTLEY CRUE ▲	DECADE OF DECADENCE	2
141	136	121	56	MARC COHN ●	MARC COHN	38
142	139	127	35	RUSH ●	ROLL THE BONES	3
143	125	110	31	PUBLIC ENEMY ▲	APOCALYPSE 91... ENEMY STRIKES BLACK	4
144	161	170	54	DWIGHT YOAKAM ●	IF THERE WAS A WAY	96
145	138	145	12	TECHMASTER P.E.B.	BASS COMPUTER	136
146	143	128	31	SIMPLY RED	STARS	76
147	118	100	8	CONCRETE BLONDE	WALKING IN LONDON	73
148	NEW	1	1	DAVID SANBORN	UPFRONT	148
149	150	133	8	LED ZEPPELIN	REMASTERS	47
150	128	117	12	COWBOY JUNKIES	BLACK-EYED MAN	76
151	146	144	53	LUTHER VANDROSS ▲	POWER OF LOVE	7
152	132	130	18	LIVE	MENTAL JEWELRY	73
153	NEW	1	1	SOPHIE B. HAWKINS	TONGUES AND TAILS	153
154	147	148	63	FIREHOUSE ▲	FIREHOUSE	21
155	154	151	74	NINE INCH NAILS ●	PRETTY HATE MACHINE	75

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	172	179	78	CLINT BLACK ▲ <sup>2</sup>	PUT YOURSELF IN MY SHOES	18
157	127	120	71	SALT-N-PEPA ▲	BLACK'S MAGIC	38
158	141	154	7	CAUSE & EFFECT	ANOTHER MINUTE	141
159	165	181	87	REBA MCENTIRE ▲	RUMOR HAS IT	39
160	174	184	17	PAM TILLIS	PUT YOURSELF IN MY PLACE	69
161	162	165	18	GEORGE STRAIT	TEN STRAIT HITS	46
162	156	153	64	ENIGMA ▲	MCMXC A.D.	6
163	145	134	47	THE KLF ●	WHITE ROOM	39
164	157	146	58	ROD STEWART ▲	VAGABOND HEART	10
165	140	132	11	THE SUGARCUBES	STICK AROUND FOR JOY	95
166	168	173	92	TRAVIS TRITT ▲	COUNTRY CLUB	70
167	169	200	3	GEORGE HOWARD	DO I EVER CROSS YOUR MIND	167
168	163	156	41	SHABBA RANKS ●	AS RAW AS EVER	89
169	159	147	31	PATTI LABELLE ●	BURNIN'	71
170	RE-ENTRY	86	86	YANNI ▲	REFLECTIONS OF PASSION	29
171	NEW	1	1	GROVER WASHINGTON, JR.	NEXT EXIT	171
172	155	131	31	JAMES TAYLOR ●	NEW MOON SHINE	37
173	167	150	212	ORIGINAL LONDON CAST ▲ <sup>2</sup>	PHANTOM OF THE OPERA	68
174	183	175	50	RICKY VAN SHELTON ▲	BACKROADS	23
175	158	143	12	MATTHEW SWEET	GIRLFRIEND	100
176	RE-ENTRY	25	25	DOUG STONE ●	DOUG STONE	97
177	180	—	93	THE JUDDS ▲ <sup>2</sup>	GREATEST HITS	76
178	NEW	1	1	MCBRIDE & THE RIDE	SACRED GROUND	178
179	199	—	2	TOM COCHRANE	MAD MAD WORLD	179
180	153	126	14	YO-YO MA/BOBBY MCFERRIN	HUSH	93
181	182	194	75	EXTREME ▲	EXTREME II PORNOGRAFFITTI	10
182	NEW	1	1	ARC ANGELS	ARC ANGELS	182
183	190	178	4	SARAH MCLACHLAN	SOLACE	167
184	170	157	32	FOURPLAY	FOURPLAY	97
185	164	160	8	GARY MOORE	AFTER HOURS	145
186	144	186	3	ANDREW DICE CLAY	40 TOO LONG	144
187	RE-ENTRY	105	105	WILSON PHILLIPS ▲ <sup>5</sup>	WILSON PHILLIPS	2
188	148	112	6	THEY MIGHT BE GIANTS	APOLLO 18	99
189	171	163	4	ROLLINS BAND	END OF SILENCE	160
190	149	108	3	PETER MURPHY	HOLY SMOKE	108
191	RE-ENTRY	108	108	ALAN JACKSON ▲	HERE IN THE REAL WORLD	57
192	177	169	78	PHIL COLLINS ▲	SERIOUS HITS...LIVE!	11
193	NEW	1	1	MARTY STUART	TEMPTED	193
194	RE-ENTRY	34	34	KATHY MATTEA ●	A COLLECTION OF HITS	80
195	195	197	30	ALABAMA ●	GREATEST HITS, VOL. 2	72
196	189	—	10	NICE & SMOOTH	AIN'T A DAMN THING CHANGED	141
197	166	152	20	NIRVANA	BLEACH	89
198	178	174	30	THE 2 LIVE CREW ●	SPORTS WEEKEND	22
199	175	162	66	GLORIA ESTEFAN ▲	INTO THE LIGHT	5
200	181	188	148	DON HENLEY ▲ <sup>3</sup>	THE END OF THE INNOCENCE	8

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 198	C+C Music Factory 82	Fu-Schnickens 98	k.d. lang 62	Lorrie Morgan 89	Bonnie Raitt 20, 111	Spice 1 126	Van Halen 72
2nd II None 127	Tracy Chapman 87	Genesis 21	Tracy Lawrence 93	Van Morrison 114	Collin Raye 99	Bruce Springsteen 16, 28	Ricky Van Shelton 174
2Pac 100	Mark Chesnut 55	Vince Gill 84	Led Zeppelin 149	Motley Crue 140	Red Hot Chili Peppers 3	Lisa Stansfield 66	Luther Vandross 151
Paula Abdul 76	Andrew Dice Clay 186	Amy Grant 37	Gerald Levert 101	Mr. Big 35	Right Said Fred 70	Rod Stewart 164	VARIOUS ARTISTS
Bryan Adams 25	Tom Cochrane 179	Ottmar Liebert + Luna Negra 122	Ottmar Liebert + Luna Negra 122	Peter Murphy 190	Rollins Band 189	Doug Stone 80, 176	Two Rooms: Songs Of E. John & B.
Alabama 195	Marc Cohn 141	Little Texas 125	Little Texas 125	Naughty By Nature 69	Rush 142	George Strait 33, 161	Taupin 135
AMG 118	Natalie Cole 38	Little Village 132	Little Village 132	Nice & Smooth 196	Salt-N-Pepa 157	Marty Stuart 193	Stevie Ray Vaughan & Double
Tori Amos 64	Phil Collins 192	Live 152	Live 152	Nine Inch Nails 155	David Sanborn 148	The Sugarcubes 165	Trouble 83
John Anderson 79	Color Me Badd 22	Kenny Loggins 94	Kenny Loggins 94	Nirvana 8, 197	Sawyer Brown 68	Keith Sweat 90	Grover Washington, Jr. 171
Arc Angels 182	Concrete Blonde 147	Lyle Lovett 75	Lyle Lovett 75	ORIGINAL LONDON CAST	Seal 103	Matthew Sweet 175	Hank Williams, Jr. 102
Arrested Development 74	Harry Connick, Jr. 106	Luke 116	Luke 116	Phantom Of The Opera 173	Shabba Ranks 168	James Taylor 172	Vanessa Williams 27
Beastie Boys 18	Cowboy Junkies 150	Lynch Mob 56	Lynch Mob 56	Phantom Of The Opera	Shanice 124	Tears For Fears 112	Wilson Phillips 187
The Black Crowes 95	The Cure 6	Michael Jackson 24	Michael Jackson 24	Highlights 81	Simply Red 146	Techmaster P.E.B. 145	BeBe & CeCe Winans 128
Black Sheep 55	Cypress Hill 44	Alan Jackson 48, 191	Alan Jackson 48, 191	Ozzy Osbourne 52	Sir Mix-A-Lot 29	Tesla 65	Wynonna 9
Clint Black 156	Das EFX 41	Jodeci 54	Jodeci 54	Pantera 78	Slaughter 13	They Might Be Giants 188	XTC 97
Body Count 40	Def Leppard 1	Joe Public 115	Joe Public 115	Pearl Jam 19	Social Distortion 110	Pam Tillis 160	"Weird Al" Yankovic 17
Suzy Bogguss 96	Diamond Rio 105	Richard Marx 49	Richard Marx 49	CeCe Peniston 129	Soul II Soul 113	Aaron Tippin 53	Yanni 43, 170
Michael Bolton 26, 133	Celine Dion 58	Kathy Mattea 194	Kathy Mattea 194	Penthouse Players Clique 123	Soundgarden 86	TKA 131	Trisha Yearwood 60
Boyz II Men 34	En Vogue 14	M.C. Brains 77	M.C. Brains 77	Primus 134	SOUNDTRACK	TLC 46	Dwight Yoakam 144
Brooks & Dunn 50	Enigma 162	McBride & The Ride 178	McBride & The Ride 178	Prince And The N.P.G. 61	Beauty & The Beast 42	A Tribe Called Quest 108	ZZ Top 12
Garth Brooks 5, 7, 31	Enya 30	Reba McEntire 39, 159	Reba McEntire 39, 159	Public Enemy 143	Juice 139	Travis Tritt 47, 166	
Tevin Campbell 87	Gloria Estefan 199	Sarah McLachlan 183	Sarah McLachlan 183	Queen 4	The Mambo Kings 121	Tanya Tucker 88	
Mariah Carey 36, 130	Melissa Etheridge 59	John Mellencamp 117	John Mellencamp 117	Queensryche 63	Rush 51	U2 11	
Mary-Chapin Carpenter 136	Extreme 181	The KLF 163	The KLF 163	R.E.M. 91	Ugly Kid Joe 23		
Cause & Effect 158	Firehouse 154	Kris Kross 2	Kris Kross 2				
	Fourplay 184	Patti LaBelle 169	Patti LaBelle 169				



•LIVING PROOF•

DREAMS

into

REALITY

*"The emotions you feel when you see your first No. 1 single in the Billboard charts are overwhelming. The recognition you receive from the international press, as well as from the Latin audience throughout the U.S., is confirmed when your song is No. 1 in Billboard.*

*'Ay Amor' was my first No. 1 record on Billboard's Hot Latin Tracks chart. This song is very special to me. The fact that I also wrote it made this No. 1 record doubly satisfying."*

Ana Gabriel

Ana Gabriel, 1992

It's not a hit until it's a hit in

Billboard

## VIDEO BUYING GROUPS, DISTRIBUTORS BUTTING HEADS IN TENSE TIMES

(Continued from page 1)

The buying groups, each of which claims thousands of members, have historically relied on the power of their numbers and on intense competition between distributors to extract improved pricing and other terms for their members. As the distributor ranks consolidate, however, reducing competition in some markets and tilting negotiating power in favor of the wholesalers, the buying groups are groping for ways to maintain leverage in the marketplace. But their leverage is rapidly declining as the larger national distributors find ways to pass their economies of scale directly on to the groups' members.

At the same time, the buying groups find themselves locked in increasingly fierce competition with each other as they expand geographically. As a result, some have begun to cut membership fees as they struggle to maintain and add members.

For example, Taunton, Mass.-based Flagship Entertainment Centers recently cut its membership fee from \$1,200 a year to \$50 a year. And Minneapolis-based Video Buyers Group is cutting its membership dues from \$300 to \$200 a year.

Defending the price cut, Flagship Entertainment president Frank Lucca says, "We don't want to give anyone any reason not to join us."

But VBG head Ted Engen ties the moves to the "tremendously unset-

tled situation" in the marketplace.

One of the messiest factors currently plaguing the buying groups is their crazy quilt of alliances with distributors, which has made it difficult for them to differentiate themselves.

Video Buyers Group, for example, has a distribution agreement with Nashville-based Ingram Entertainment that both sides describe as positive. Ingram's impending acquisition of Des Moines, Iowa-based Commtron Corp., however, could create a conflict of interest for the distributor, since it would inherit Commtron's distribution deal with the Indio, Calif.-based Independent Video Retailers Assn., a competitor of VBG.

Ironically, IVRA also finds itself with potentially conflicting distribution deals, since it inherited an agreement with Morton Grove, Ill.-based Baker & Taylor when it acquired the American Video Assn. last year.

That deal recently erupted into liti-

gation and an exchange of nasty allegations between the parties after B&T tried to cancel the agreement with IVRA/AVA. The distributor subsequently rescinded the cancellation, but IVRA/AVA is still pursuing the suit it had previously filed in federal district court here.

### OPPOSES MERGER

In another set-to with distributors, Flagship Entertainment Centers, which has a distribution deal with Baker & Taylor, recently circulated an advisory, asking its members not to buy from Ingram or Commtron, now that those two distributors are planning to merge. Frank Lucca, president of Taunton, Mass.-based Flagship, says such consolidation among distributors "is not in the best interests of independent retailers."

Lucca admits, however, that in January, before Ingram's acquisition of Commtron was announced, he at-

tempted to negotiate an agreement with Commtron to complement Flagship's deal with Baker & Taylor.

"We flew out to Des Moines Jan. 30 and talked to Commtron," he says. "IVRA/AVA had programs with Baker & Taylor and Commtron in order to service certain markets. We were thinking along those lines."

However, after the Ingram acquisition of Commtron was announced, Flagship dropped its attempt to sign up a second distributor. Subsequently, it issued an advisory that the merger—and the resulting reduction in competition among distributors—threatened independent dealers.

Industry sources, however, suggest Flagship was rebuffed in its effort to lure Commtron into an agreement, prompting the buyers group to issue its warning.

### MAJORS LOCK HORNS

While buying groups are wary

about distributors selling direct to their members, they continue to form new associations with wholesalers. Recently, for example, the Scottsdale, Ariz.-based Video Alliance Group inked a deal with ETD, drawing that firm into the fray for the first time.

This means that, of the four national distributors surviving the recent wave of consolidation—the Ingram/Commtron entity, B&T, ETD, and Major Video Concepts, which acquired Video Trend—only Major has no tie to a large buyer group.

According to VAG executive VP Ron Friedman, "In changing from smaller regional distributors to the national distribution of ETD, we can offer greater services, including a more uniform program of pricing, special buys and on-time shipments."

### ACTIVE LAWSUIT

Meanwhile, both sides in the suit brought by IVRA/AVA against Baker & Taylor have gone mum, citing a hearing scheduled for Wednesday (13) in the federal court action here.

In its original filing, IVRA/AVA charged that Baker & Taylor attempted to "undermine and destroy" IVRA/AVA's business before an agreement between the two parties officially was to have been canceled by Baker & Taylor.

Citing an April 30 letter from Baker & Taylor that notified IVRA/AVA it would not renew the agreement when it expires May 27, the plaintiff contends Baker & Taylor's reason was "that competitive pricing pressures made it impractical for Baker & Taylor to continue paying [IVRA/AVA] its commission rebate."

Under the original deal between Baker & Taylor and AVA, the buying group was to assume much of the telemarketing functions for its members that a distributor would typically provide. In exchange, AVA was to receive a commission from Baker & Taylor based on the size of the orders it placed for its members.

However, that deal quickly ran into trouble, as the two parties disagreed over how much of the telemarketing AVA was obliged to assume.

For its part, Baker & Taylor takes a shot at IVRA/AVA in a recent news release. "We do not believe that video retailers should be held hostage and told where to take their business," states the distributor.

## WHAT'S NEW AT THE VIDEO JUKEBOX NETWORK? PLENTY.

(Continued from page 8)

Though the percentages vary from box to box since each is individually programmed, according to Garland, roughly 45% of the songs available on the network are urban or rap; rock accounts for 30% and pop for 15%. The remaining 10% is country, Latin, or other genres. The average viewer age is 19.7 years old.

"What gets requested is another matter," he says. "Typically, what you see is 50% of the requests being for rap videos, 15% for urban, 20% for rock, and 15% for pop." The average age of a caller is 20.2 years old.

And while blacks make up 26.8% of the network's viewers, research shows that 40% of the paid requests come from blacks.

When asked if these changes were being done to alter the image of the channel from urban to more main-

stream in an effort to attract more advertisers, Garland says, "It's not being done specifically for that reason, but I think it will. We're not really at that point, though. Right now, we're a transaction business; that's our biggest source of revenues. In cable, you can't really generate significant advertising unless you're in 20 million homes; we're in 13 million right now, so I don't see advertising revenues taking over transactions for at least 18 months to two years."

Garland adds that the audience for The Box will also change as it continues to expand. "As you see us launch into new markets, you'll probably see us having less ethnic-oriented systems where rock might perform better. That's because there aren't that many ethnic markets left that we haven't penetrated." Garland says he would even like to try an all-rock outlet within the year.

The introduction of 125 classic videos to each system might further affect change. However, Garland stresses that the classic clips will not take the place of any existing videos on the channel. Currently, viewers choose from a menu of 300 videos that is periodically scrolled across their television screens. Of that 300, half are less than 18 weeks old, an-

other 50 are less than 6 months old, and the remaining 100 are less than 2 years old.

The classic videos will not be included in the general menu; instead, a separate one-minute promo set to run each hour will plug 12-16 clips. Former MTV VJs Nina Blackwood, Mark Goodman, Alan Hunter, and J.J. Jackson appear in the spots.

"These clips really did pioneer the industry and many of them can't be seen anymore," Garland says. "It's difficult to say how this will affect the demographics, but I felt that if we put them in the mix, we would have a chance of attracting a much wider range of viewers. More importantly, we might have a chance of turning passive viewers into active ones who call and request these clips."

However, he stresses that steps will be taken to keep the channel from becoming an oldies outlet.

"There aren't so many of them in the menu to skew us that way, but if there are any indications that that is happening, we'll take measures to correct that," he says. Classic videos, he adds, will not be programmed by the network during the approximately 20% of the air time when requested clips are not being played.

## FOR THE RECORD

Island Records and Essex Entertainment Inc., the parties in a copyright-infringement suit over a Bob Marley recording that was detailed in a May 9 story, agreed to settle the matter before a court-supervised consent decree was filed here in federal court.

Essex discontinued manufacture and distribution of a disputed Bob Marley recording in 1990, after Island's initial claim of copyright infringement. The consent decree ensures Island's right to recourse should any further dispute arise.

## MTV VENTURES WITH FOX

(Continued from page 8)

rules and be leaders instead of followers."

In the case of the upcoming "Summer Guide" special, Fox will pay for the programming that MTV produces. "It's great imaging for MTV with our name on the special; we get licensing fees, and the show looks, feels, and smells like MTV with our hosts," Herzog says.

On the comedy front, Fox and MTV will share development costs in finding new comedy talent to appear on both networks. At MTV, the comics could appear on "The Half Hour Comedy Hour," as well as serve as VJs, Herzog says. Fox airs two comedy programs. Herzog says the two networks have come up with a "hit list" of comics they want to approach who could have new programming developed specifically for them.

At this point, Herzog says that neither channel has plans to air the other's current programming, but that possibility could be examined down the road.

While Herzog says the deal with Fox is exclusive in terms of talent development, MTV's role as a program supplier is a little less clear. "Right now, we're only talking to Fox and we're not going to do anything to put those projects in jeopardy. But if the phone rings, we'll figure out how to handle it."

MELINDA NEWMAN

## BOYZ II MEN TOP R&B RECORD IN APRIL CERTS

(Continued from page 9)

bums were certified multiplatinum.

The Indigo Girls' 1989 debut album was certified platinum; their 1990 follow-up "Nomads Indians Saints" went gold.

Capitol Records submitted more catalog albums for certification in preparation for the company's 50th-anniversary celebration. Among them: the "Oklahoma!" soundtrack from 1955, which was certified double-platinum.

Here's the complete list of April certifications:

### MULTIPLATINUM ALBUMS

Genesis, "Invisible Touch," Atlantic, 5 million.  
Boyz II Men, "Cooleyhighharmony," Motown, 4 million.  
Amy Grant, "Heart In Motion," A&M, 3 million.  
Metallica, "... And Justice For All," Elektra, 3 million.  
Metallica, "Ride The Lightning," Megaforce/Elektra, 2 million.  
Bruce Springsteen, "Greetings From Asbury Park, N.J.," Columbia, 2 million.  
Cat Stevens, "Greatest Hits," A&M, 2 million.

"Oklahoma!" soundtrack, Capitol, 2 million.

### PLATINUM ALBUMS

Rush, "Chronicles," Mercury, its ninth.  
Nat King Cole, "Unforgettable," Capitol, his fourth.  
Nat King Cole, "Love Is The Thing," Capitol, his third.  
Enya, "Shepherd Moons," Reprise, her second.  
Tennessee Ernie Ford, "The Star Carol," Capitol, his second.  
Sammy Hagar, "Standing Hampton," Geffen, his second.  
Patti LaBelle, "Burnin'," MCA, her second.  
Salt N' Pepa, "Blacks' Magic," Next Plateau, their second.  
"Indigo Girls," Epic, their first.  
Mr. Big, "Lean Into It," Atlantic, its first.  
Nazareth, "Hair Of The Dog," A&M, its first.  
Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., its first.  
Cat Stevens, "Greatest Hits," A&M, his first.  
Vanessa Williams, "The Comfort Zone," Wing/PolyGram, her first.  
"Carousel" soundtrack, Capitol.  
"The Music Man" original cast album, Capitol.  
"Oklahoma!" soundtrack, Capitol.  
"Wayne's World" soundtrack, Reprise.

### GOLD ALBUMS

Rush, "Chronicles," Mercury, its 15th.  
Eric Clapton, "24 Nights," Reprise, his 13th.  
2 Live Crew, "Sports Weekend (As Nasty As They Wanna Be II)," Luke, its fifth.  
Digital Underground, "Sons Of The P," Tommy Boy, its third.  
DJ Magic Mike & MC Madness, "Ain't No Doubt About It," Cheatah, their second.  
Indigo Girls, "Nomads Indians Saints," Epic, their second.  
Black Sheep, "A Wolf In Sheep's Clothing," Mercury, its first.  
Mary-Chapin Carpenter, "Shooting Straight In The Dark," Columbia, her first.  
Collin Raye, "All I Can Be," Epic, his first.  
"Wayne's World" soundtrack, Reprise.  
PLATINUM SINGLES  
Eric Clapton, "Tears In Heaven," Reprise, his first.  
Kris Kross, "Jump," Ruffhouse/Columbia, its first.  
Nirvana, "Smells Like Teen Spirit," DGC/Geffen, its first.  
GOLD SINGLES  
Kris Kross, "Jump," Ruffhouse/Columbia, its first.  
M.C. Brains, "Oochie Coochie," Motown, his first.  
Vanessa Williams, "Save The Best For Last," Wing/Mercury, her first.

## DISC MAKERS

### CD Replication

Fast Delivery  
•  
Small Quantities  
•  
Full Color



500 CDs & 500 HX Pro Cassettes \$2990  
Complete Package Price! Includes design & typesetting.

Call Today For Complete Details and Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, New York 10019  
In NYC call: 212-265-6662 • FAX: 212-262-0798

## L.A. RIOTS ROCK MUSIC, VIDEO INDUSTRIES

(Continued from page 25)

According to Oberstein, Tempo employees—one armed with a shotgun—packed up the Hollywood store's inventory at 6 a.m. May 1 and moved it to the company's main office in Chatsworth, Calif. Oberstein was hopeful that the store would be back to normal by May 8.

Tower Records/Video escaped nearly unscathed, save for some looting at its Sherman Oaks and Panorama City, Calif., stores and broken windows at several outlets. At the Sherman Oaks store, all the in-store CD players and a TV monitor were taken, while CDs and two cash registers were taken from its Panorama City location.

"Nothing burned down," says Tower senior VP of retail operations Stan Goman. "We were quite lucky and quite grateful."

Still, Tower closed several of its stores early over the May 2-3 weekend, including locations in New York, Philadelphia, Seattle, San Francisco, and Sacramento, Calif.

Music Plus president Lou Fogelman declined to discuss how the rioting affected his chain, but trade sources report two Music Plus outlets, one at 2nd Street and Vermont, and another at 18th Street and La Cienega, experienced looting of both video and audio product.

Besides the harm to retailers, Disco Azteca, a leading Latin distributor in L.A., suffered severe damage to its warehouse on Pico Boulevard. A company spokesman said 70%-80% of the depot's inventory was lost.

### VIDEO RETAIL TOLL

On the home video side, Linda Plaks, president of the Video Software Dealers Assn.'s L.A. chapter, reports that 47 retail accounts supplied by Ingram Entertainment were either damaged or destroyed; of these, 43 were independent dealers.

Plaks also identifies another 14 Baker & Taylor Video accounts and four corporate Blockbuster Video stores among "those either damaged or looted to the point where they have to start over."

Just how many video stores were victimized in the riots is hard to determine, say representatives of several local distributor branches, since many outlets are single-store operations scattered through mini-malls in South Central L.A. and adjacent areas.

One gauge of the extent of the destruction would be the number of independent retailers who stop at will-call distribution outlets to pick up product. At press time, Tim Shannahan, president of VPD in Sacramento, Calif., notes that May 6 was to be

# Help On The Way From Music, Video Communities

LOS ANGELES—As an uneasy calm settled over riot-ravaged areas here, the music and video communities scrambled to organize relief efforts. Aid ranged from a newly created industry fund for retailers to benefit singles and plans for concerts to support relief efforts.

Santa Ana, Calif.-based Abbey Road Distributors has started the nonprofit Los Angeles Music Relief Fund, designed to help mom-and-pop stores that were damaged. The fund was founded with a \$20,000 donation from Abbey Road president Bruce Ogilvie. Sam Ginsburg, GM of Abbey L.A., will chair the committee, which will include representatives from WEA, PGD, Motown, Uni, Sony, CEMA, BMG, Geffen, and MCA. The group, which was set to meet May 6, also plans to solicit retail chains to donate old fixtures.

Ginsburg said the relief effort will

go beyond helping rebuild stores. "Some of these people will need help to pay the rent and help to put food on the table," he says. "We have to help them live for a while."

One of the first to comment on the riots was Tom Petty, who wrote "Peace In L.A." April 29 and rushed into the studio the next day to record the song. The track hit local airwaves via satellite May 1, and the accompanying video is receiving MTV play. MCA plans to release the single commercially, with all proceeds going to riot victims.

The Petty song was debuted at a May 1 event called "The Walls Of Justice" at the Warner Bros. studios in Burbank, where industryites gathered to appeal for an end to the violence. Attendees included producer Bob Ezrin, MC Ren and Eazy-E of N.W.A., Richard Marx, Johnny Gill, Melissa Etheridge, Christopher Wil-

liams, and Giant Records chairman Irving Azoff.

A May 6 session was set for the recording of the single "City Of Fallen Angels," which will benefit the newly established South Los Angeles Relief Fund. Co-produced by Larry Handelman, Kid Frost, and Hen-Gee and Evil-E of Rhyme Syndicate, the single will feature appearances by the Boys, Rick James, Young M.C., Gerardo, the Beach Boys, Jesse Jackson, and Arsenio Hall.

Priority Records said it would donate all the proceeds from the sale of the Mod Squad's single "The Word" to the Rebuild L.A. Fund.

According to a spokesman for Quincy Jones, proceeds from a May 12 People for the American Way dinner honoring the musician will now go to the group's newly formed Race Relations Project.

Barbra Streisand has made

\$100,000 in contributions for relief to the strife-torn community.

The second annual "Celebrate The Soul Of American Music" awards taping was rescheduled for May 11 at Hollywood's Pantages Theatre. Sony Music Entertainment sent a request to patrons asking that contributions be made to the Rebuild L.A. Fund.

L.A.-area concert promoters met May 4 to discuss mounting a series of benefit concerts for the riot relief effort. The promoters group, known as "Bandwagon," includes Avalon Attractions, Goldenvoice, Bill Graham Presents, Alan Haymon Concerts, Andrew Hewitt with Bill Silva Presents, MCA Concerts Inc., and Nederlander Concerts.

The L.A. chapter of the VSDA says it is attempting to assist home video dealers who were victimized by the looting by replenishing stock.

the first Wednesday on which distributors would ship a majority of their new video releases on the same day. "That's the first chance we will have to know how bad the situation is," he said, since most independents do business on a cash basis and make will-call visits.

If there was any positive news, it was that some home video stores reported a slight uptick in rental business, as many residents stocked up on titles in anticipation of a dusk-to-dawn curfew that eventually lasted four days.

"Thursday and Friday were flat with rentals," says Terrel Frey, video buyer for the 92-unit Music Plus chain. "But there was an increase in rentals on Saturday and Sunday. That was because of the curfew." However, the increase in business was offset by the fact that stores had to close their doors early.

### LABELS CLOSE DOWN

As the violence exploded out of South Central Los Angeles north into Hollywood April 30, L.A.-based label personnel fled their offices; most companies shuttered for the day by 2 or 3 p.m. at the latest, and the majority of offices remained closed May 1.

In some cases, the disturbances came perilously close to the doors of some labels: A strip center containing the Tempo Records Hollywood site and a Silo electronics store was looted next door to the A&M Records

lot on LaBrea Avenue, while stores burned on Hollywood Boulevard only two blocks from the Capitol Records tower, in close proximity to BMG's Sunset Boulevard building and Motown's offices at Sunset and Vine Street.

The closures were not restricted to the Hollywood area, however: Sony Music in Century City, PolyGram's new offices in West L.A., and Warner Bros.' complex in Burbank were all shuttered.

A number of weekend concerts were postponed, including Harry Connick Jr.'s four-night stand at the Universal Amphitheatre; Phyllis Hyman's and George Howard's dates at the Wilmet Theater, close to the ravaged Koreatown area; and Van Halen's shows at the Great Western Forum in Inglewood.

But on April 29, the evening the violence broke out, several events went on as scheduled, including Lou Reed's date at the Greek Theatre and Sarah McLachlan's at the Variety Arts Theatre. The Academy of Country Music Awards at the Universal Amphitheatre also went on, although the televised awards show was preempted in L.A. by riot coverage and did not air until Saturday afternoon.

Ticket sales for upcoming concerts were postponed, including the Cure's Rose Bowl show, Michael Bolton's Hollywood Bowl date, and James Taylor's five-night stand at the Universal Amphitheatre.

Live-music events ground to a complete halt on the Sunset Strip in West Hollywood during the April 30-May 3 curfew. The Roxy, the Whisky A Go-Go, and Gazzarri's on the Strip closed and, near the epicenter of looting and burning in Hollywood, Club Lingerie also closed.

However, some clubs did remain open: FM Station and the Palomino in outlying North Hollywood were open for business May 1.

Postriot jitters were still in effect

the week of May 4. A May 5 MCA Inc. press conference introducing new digital audio technology was postponed and will be rescheduled for a later date. A May 4 Elektra Entertainment listening party for new artist Ephraim Lewis, which was to be attended by label CEO Bob Krasnow, was canceled.

For more news and commentary about the unrest in Los Angeles, see pages 6, 10, 16, 55, and 66.

PLEASE TAKE NOTICE that Schwartz Brothers, Inc. (the "Company") filed a Motion with the United States Bankruptcy Court for the District of Maryland, Rockville Division, seeking an Order authorizing the sale by it of its returnable audio inventory, consisting of records, tapes, compact discs, and other prerecorded inventory (the "Audio Inventory") and certain furniture, equipment and fixtures located at its leasehold facility in Atlanta, Georgia (the "Equipment") and the collection of its audio receivables for a fee. The proposed buyer is Independent National Distributors, Inc. ("INDI").

The audio inventory, including audio inventory returned after Closing, is to be purchased by INDI at the price for which it could be returned to audio vendors. The purchase price is payable 30% in cash at closing and the balance pursuant to a Promissory Note (the "Note") payable in three equal installments, 90, 180, and 270 days after the Closing. The Note is to be secured by all of INDI's assets. The Company's security interest if Fantasy Records, junior and subordinate to the blanket security interest of INDI's lender and on a parity with another lender of INDI. The Equipment is to be purchased for net book value (\$26,416) payable in cash at Closing. An additional term of the sale is INDI's assistance in the collection of audio accounts receivables for a fee of \$50,000. INDI will use commercially reasonable methods, including refusal to sell products to accounts who are 90 days delinquent in payments to the Company, to collect the audio receivables. The sale and assignment would be free and clear of liens, claims, interests and encumbrances.

PLEASE TAKE FURTHER NOTICE that competitive bids will be entertained if (a) made in writing and in the form of a markup of the Purchase Agreement referred to below, (b) filed with the United States Bankruptcy Court, 451 Hungerford Drive, Rockville, Maryland 20850 and served upon and received by the undersigned counsel for the Debtor, Michael Bloom, Esq., Morgan Lewis & Bockius, 2000 One Logan Square, Philadelphia, Pennsylvania 19103, (counsel to the Creditors Committee) and Matthew Feldman, Esq., Willkie Farr & Gallagher, One Citicorp Center, 153 East 53rd Street, New York, New York 10022-4669 (counsel for INDI) at least two business days prior to the hearing on the Motion and (c) a certified check in the amount of \$50,000 payable to Arent Fox Kintner Plotkin & Kahn, Escrow Agent, accompanies the bid.

The Asset Purchase Agreement dated April 8, 1992 and the Amended Asset Purchase Agreement dated April 24, 1992, together with the schedules and exhibits attached thereto, and copies of the Motions are on file with the United States Bankruptcy Court, 451 Hungerford Drive, Rockville, Maryland 20850 and may be inspected during normal business hours. Copies of these documents may also be obtained from counsel for the Company, Arent Fox Kintner Plotkin & Kahn, 1050 Connecticut Avenue, N.W., Washington, D.C. 20036-5339, Attention: Arnold R. Westerman.



The recent Los Angeles riots affected the music industry in several communities. In the photo right, a broken window indicates the looting of Tempo Records and Tapes in the Crenshaw section of L.A. Above, Wherehouse Records, at the corner of LaBrea Avenue and Rodeo Road, lies in ruin after it was burned down. (Photos: Arnold Turner)



**Deadly Aim.** A slew of recent articles in Kerrang!, Metal Maniacs, Metal Hammer, Metal Forces, RIP, and Tower Records' Pulse! created awareness for Obituary's third release, "The End Complete." The death-metal band is knocking off sales in Middle Atlantic, East North Central, South Central, West North Central, and Mountain stores.



**Top Floor.** With the name Penthouse Players Clique, it is only appropriate that the new rap act debuts at the top spot on the Heatseekers list. Guest appearances by three well-known rap stars—DJ Quik, who produced the title, Eazy-E, the album's executive producer, and AMG—give the Restless/Priority release added appeal.



**Heart Of Texas.** Arc Angels ruled the South Central region when the Texas-bred quartet first entered Heatseekers two weeks ago, but the band's influence is now spreading to other territories. Sales gains in the Northeast, Middle Atlantic, West North Central, Mountain, and Pacific regions boost the group's self-titled debut on The Billboard 200.

**ONWARD AND UPWARD:** This week's graduating class consists of two groups with catchy names. **Arrested Development** is removed from the Heatseekers chart with a soaring 114-74 jump on The Billboard 200, while **Joe Public** graduates with a 26-23 move on Top R&B Albums.

Artists are removed from Heatseekers when a title hits the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the top five on one of our other popular album charts... Arsenio Hall devoted his April 30 and May 1 shows to the civil unrest that broke out in Los Angeles. This resulted in a programming shuffle, which moved Arrested Development's appearance on "The Arsenio Hall Show" from May 8 to Friday (15). In an otherwise soft sales week, the act scores a 34% increase in sales over the prior week.

**PENTHOUSE TREATMENT:** The new No. 1 on Heatseekers is "Paid The Cost," the debut of **Penthouse Players Clique**, which enters The Billboard 200 at No. 123. The out-of-the-box success further establishes the muscle that Priority, the album's distributing label, commands in the rap field. The much-anticipated title features guest shots by **DJ Quik**, N.W.A.'s **Eazy E**, and **AMG**.

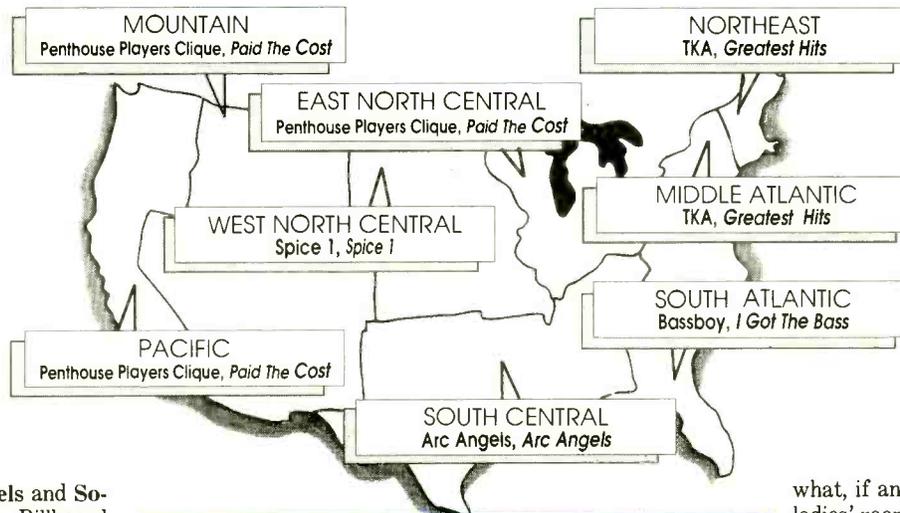
**SEEKING HEAT:** Impressive gains by **Arc Angels** and **Sophie B. Hawkins** place both Heatseekers on The Billboard 200. Arc Angels—the group that is two-parts **Double Trouble**, one part **Fabulous Thunderbirds**, and one part **Charlie Sexton**—see a whopping 47% increase in sales over the previous week, which puts the quartet at No. 182 on the big chart. And, on a 34% gain, Hawkins enters The Billboard 200 at No. 153. These gains are impressive in light of the fact that sales were down significantly during the reporting week; volume of titles on The Billboard 200 is down about 12%, compared with last week's chart.

Meanwhile, country act **McBride & the Ride**, in its first week on the streets, rides onto The Billboard 200 at No. 178.

The top 11 Heatseeker titles all appear on the big chart.

**UPROARS:** Slash—the label, not the **Guns N' Roses** guitarist—is excited about how strong **L7** has shown up in certain markets. Roughly 10,000 units of "Bricks Are Heavy" have

## REGIONAL HEATSEEKERS # 1's



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Penthouse Players Clique, Paid The Cost	1. Arc Angels, Arc Angels
2. Spice 1, Spice 1	2. Spice 1, Spice 1
3. Pooh-Man (MC Pooh), Funky As I Wanna...	3. McBride & The Ride, Sacred Ground
4. Sarah McLachlan, Solace	4. Techmaster P.E.B., Bass Computer
5. Primus, Sailing The Sea Of Cheese	5. Sophie B. Hawkins, Tongues And Tails
6. Hi-C Featuring Tony A, Skanless	6. Cause & Effect, Another Minute
7. Kid Sensation, Power Of Rhyme	7. Emilio Navaira, Unsung Highways
8. College Boyz, Radio Fusion Radio	8. Bust Down, Nasty Bitch (Chapter 1)
9. South Central Cartel, South Central...	9. Mazz, Live
10. A Lighter Shade Of Brown, Brown & Proud	10. Penthouse Players Clique, Paid The Cost

been shipped to Los Angeles-area accounts, a market in which Slash expected big numbers. But in the Northeast, where Slash also had big expectations, orders are 81% over projections. The bigger surprises, though, were in the greater Kansas City, Mo., and Atlanta markets, where shipments exceeded the label's expectations by 132% and 144%, respectively... In-store play has been the key for sales on Canadian singer/songwriter **Loreena McKennitt**, throughout her native country. Warner Bros. product manager Peter Standish hopes to see the same pattern develop in the U.S. for McKennitt's "The Visit" and reports that one Berkeley, Calif., store, Mod Lang Records, sold through its stock when it gave her album a spin for its customers.

**ATTENTION-GETTERS:** Prior to a May 6 showcase at the Whisky in Los Angeles, Columbia printed napkins bearing the name of **Manic Street Preachers** for a party at the Rainbow Grill, but the label also went one step further. In the men's room, the band's name was stamped on the plastic splash guards that were in the urinals. We're not sure

what, if anything, was done to give the band visibility in the ladies' room... **James** continues to garner ink. The band was the subject of a feature in The Chicago Flame and a review in The Boston Phoenix... On April 29, Metal Blade's home office was flooded with phone calls regarding **Haunted Garage**. Seems that on the previous day, the splatter core band appeared on syndicated talk show "Montel Williams," which generated calls from complaining mothers—and from kids who were eager to learn more about the band's discography.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.*

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.*

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	—	1	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST
2	7	3	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1
3	4	5	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
4	3	30	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
5	5	20	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
6	13	4	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS
7	6	12	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
8	—	1	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
9	17	3	ARC ANGELS DGC 24465*/Geffen (9.98/13.98)	ARC ANGELS
10	10	12	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
11	8	10	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
12	12	4	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
13	14	8	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
14	9	3	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
15	11	5	KATHY TROCCOLI REUNION 24453*/Geffen (9.98/13.98)	PURE ATTRACTION
16	27	2	OBITUARY R/C 9201*/ROADRUNNER (9.98/13.98)	THE END COMPLETE
17	25	2	BASSBOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
18	18	7	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
19	29	3	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
20	20	5	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY

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	28	30	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
22	26	30	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
23	23	8	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
24	—	3	CURVE ANXIOUS 92108*/CHARISMA (9.98/13.98)	DOPPELGANGER
25	19	30	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
26	—	1	BROTHERHOOD CREED MCA 10574* (9.98/15.98)	BROTHERHOOD CREED
27	15	6	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
28	22	20	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
29	21	29	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
30	34	3	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
31	24	4	ROXY BLUE GEFEN 24464* (9.98/13.98)	WANT SOME?
32	30	6	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
33	31	16	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
34	32	8	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
35	—	1	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
36	33	7	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
37	—	3	CLEVE FRANCIS LIBERTY 96498*/CAPITOL (9.98/13.98)	TOURIST IN PARADISE
38	—	9	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
39	35	30	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
40	40	4	U.M.C.'S WILD PITCH 97544*/ERG (9.98/15.98)	FRUITS OF NATURE

## LENGTHY ROYALTY CASE CLOSED

(Continued from page 4)

ty statements until 1986. According to the suit, Massler changed the names of song and album titles, changed record jackets, removed original credits, changed the names of arrangers, altered copyright ownership, record identification, and catalog numbers, falsely listed a company employee as producer, and renamed original orchestras.

"We hope that the decision in this lawsuit will encourage other writers and independent producers to pursue the royalties that are due them from record companies and large publishers, some of whom are not quite as scrupulous as they should be," says Shimkin. "At least it will give the courts and the people a little more precedence. It's really quite a victory."

The case's history dates back to the late '40s, when Shimkin founded and directed Simon & Schuster's Golden Records children's label. The label released a series of records based on the book publisher's "Little Golden Book" series and other popu-

lar children's characters.

In 1947, Shimkin met Massler, and the following year they arranged for Massler's firm to manufacture Golden Records product.

In the mid-'50s, Shimkin formed several publishing companies to which Simon & Schuster transferred the copyrights for the Golden Records material. Shimkin also formed Hudson Productions in 1957 to assume the production responsibilities formerly handled by Simon & Schuster.

At that time, the book publisher also transferred the masters of its children's recordings to AA Records, which began paying royalties to the publishing companies. AA also took over Hudson's contract with Simon & Schuster, while Hudson continued doing the actual production.

Shimkin moved from Simon & Schuster to AA Records and continued working with Golden Records and Hudson. In 1963-64, Simon & Schuster ceased doing business with AA Records. Massler then purchased

the masters and inventory of Golden Records.

Longstanding disagreements about the payment of royalties by AA Records to Shimkin's publishing firms and other issues resulted in his departure from AA in June 1966.

In 1971, after Shimkin won a lawsuit against Massler over AA's breach of its service contract, AA Records ceased making royalty payments. However, according to the decision, Massler continued to fraudulently release the copyrighted material held by Shimkin's firms.

## NARM DROPS FIGHT

(Continued from page 9)

and video product at the point of manufacture.

Because the various EAS systems operate on different wave types, it has so far been impossible to encode merchandise with a single tag that would work for all systems (Billboard, April 25).

NARM executive VP Pam Horvitz says the major music manufacturers, the leading EAS vendors, and the members of NARM's loss-prevention committee will meet May 19 in Dallas to "identify what issues need to be resolved. It's highly unlikely that any of us expect to walk out of that meeting with any sort of decision being made," she notes.

## GLOBAL PUB REVENUES

(Continued from page 3)

gains to a number of positive factors, including higher negotiated royalty rates, effective abolition of statutory royalty rates in certain key territories, and greater availability of source information itself. An arm of NMPA, The Harry Fox Agency is the major U.S. mechanical royalties collection group.

The U.S. led the world parade in performance and mechanical income. Performance revenues in the U.S. represented a 32.9% world market share on revenues of \$558 million. Mechanicals held a 20.5% market share on revenues of \$261.9 million.

Among other revenue sources, music print sales amounted to a flat \$391 million, with the U.S. reporting a world-leading market share of 39.4% at \$153.8 million. Revenues from synchronization fees, rental fees, and home-taping royalties produced \$202 million worldwide.

## Top 15 Publishing Markets, 1989-90

Market	Total Revenues (\$ millions)
1. USA . . . . .	\$1,004.3
2. West Germany . . . . .	\$574.6
3. France . . . . .	\$396.7
4. UK . . . . .	\$388.7
5. Japan . . . . .	\$365.7
6. Italy . . . . .	\$232.3
7. Netherlands . . . . .	\$149.6
8. Spain . . . . .	\$103.1
9. Australia . . . . .	\$86.0
10. Canada . . . . .	\$84.8
11. Belgium . . . . .	\$74.3
12. Switzerland . . . . .	\$48.5
13. Nordics . . . . .	\$30.4
14. Austria . . . . .	\$13.8
15. Israel . . . . .	\$7.4

## BETWEEN THE BULLETS



by Geoff Mayfield

**COUNTRY ROADS:** Compared to their counterparts from other genres, country artists have an advantage. Pop and rock artists get major TV exposure from the American Music Awards, the Grammys, the MTV Awards, and, yes, the Billboard Music Awards; R&B acts can count on the Soul Train Awards, in addition to the AMAs and Grammys. But country artists, in addition to the Grammys, the AMAs, and the Billboard awards, can also look forward to sales increases in the wake of two annual awards shows—the Academy of Country Music broadcast in the spring, and the Country Music Assn. telecast in the fall. Thus it follows that this week, the biggest story on The Billboard 200 is the impact of the ACM's April 29 show.

**ALTHOUGH** the ACMs were staged at the Universal Amphitheatre in the Los Angeles market, that program was pre-empted in populous L.A. for coverage of the outbreak of riots (see story, page 1). But, it is apparent that plenty of folks in the rest of the country tuned in. The show ranked 14th out of 83 programs in the week's ratings, and obviously motivated sales activity. Multi-award winner Garth Brooks, for example, whose NBC special was repeated April 28, wins this week's Top 20 Sales Mover award with "Ropin' The Wind," while his "No Fences" moves back into the top 10 for the first time in five weeks.

**AMONG THE OTHER** artists who benefited from exposure on the show: Reba McEntire (48-39 and 165-159), Alan Jackson (68-48 and a re-entry at No. 191), Brooks & Dunn (66-50), Trisha Yearwood (75-60), Suzy Bogguss (102-111), and Diamond Rio (152-105). Co-hosts Travis Tritt, Lorrie Morgan, and Clint Black also have big weeks, landing, respectively, at Nos. 47, 89, and 156. But, country artists did not have to be a part of the awards show to reap sales increases, as many stores held extensive country sales to tie in with the program. Thus, artists like George Strait, Hal Ketchum, Sawyer Brown, John Anderson, Mary-Chapin Carpenter, and Dwight Yoakam have strong weeks, despite being absent from the telecast.

**MORE:** Two more country artists to mention before we move to other topics. Hank Williams Jr. is on tour, and it's boosting his latest on The Billboard 200, 111-102. Doug Stone had the warmup slot on that bill until he had to undergo heart surgery (Billboard, May 9). Exposure from the Williams tour, publicity surrounding his health problems, and a tribute on the ACMs move his latest 106-80, while his self-titled debut re-enters at No. 176.

**FUTURES:** Last week and the week prior, the Black Crowes' first album made upward moves after "Remedy," the lead single from their next album, hit radio. That bodes well for the new set, which ships Tuesday (12). Similarly, Wilson Phillips' first album re-enters in the wake of its new single from the new album, which ships in June.

**RAP IMPACT:** During television coverage of the disturbance in Los Angeles, a man who said he participated in looting at Long Beach opined that the episode had "been prophesized" by rappers like Ice T and N.W.A. Without drawing any conclusions, we notice that Ice T's Body Count has its first upward week since it debuted five weeks ago, while N.W.A.'s "Straight Outta Compton" enters this week's unpublished Top Pop Catalog chart.

## DISC MAKERS

### Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH  
"Thanks for the great design!"

Chuck Block, Washington, DC  
"More affordable than I thought"

Greg Disotell, New Orleans, LA  
"Your excellent service is much appreciated."



Also Available: Complete CD and LP Manufacturing  
Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

## SALSOUL RECORDS

### LEGAL NOTICE

Salsoul Records for many years has been the victim of wanton sampling of all of its catalog. Now that the law has finally been clarified that it is illegal to sample songs without the owner's written consent, Salsoul is vigorously pursuing its rights against producers, mixers, record companies or anyone else involved or benefiting from these illegal acts.

We have commenced lawsuits and have retained a law firm with six full-time attorney litigators to prosecute all those who have illegally sampled our music.

This is the beginning of a program to stop sampling Salsoul Records once and for all. In the Interest of Industry harmony, we are attempting to resolve as many of these sampling cases amicably with cooperating companies.

We urge all of those parties who have sampled our music to step forward and contact our in-house attorney, Ms. Karen Gross at 212-889-0044. All parties who contact us before we contact them will not be prosecuted criminally by us. Starting June 1, 1992, we will prosecute to the maximum permitted by law all illegal samplers of our material. We urge any samplers of our product to step forward now and settle.

We would like to take this opportunity to thank all of our friends, DJ's and record shops who have helped us protect our music by identifying and sending us copies of many illegal samplers.

## SALSOUL RECORDS

For info regarding sampling or International Licensing contact Ken Cayre, Salsoul Records, Fax 212-679-1458.

# Republic Pictures Proposes Merger With Bankrupt Orion

BY DON JEFFREY

NEW YORK—Republic Pictures Corp., a movie and home video company, has proposed a merger with Orion Pictures Corp. This is the second offer on the table for the bankrupt film and video firm.

Under the Republic proposal, which was announced May 7, Orion's creditors would receive about \$400 million in cash and Orion receivables, a secured interest-bearing note worth \$150 million, and 10% of the common stock in the newly merged company. Republic had been rumored as a bidder for Orion.

At press time Orion said its board and advisers were reviewing the bid and would "discuss it with the company's various creditors."

The only other offer now for Ori-

on is from the movie-production company Savoy Pictures Entertainment. Details of the bid have not been made public.

New Line Cinema Corp. withdrew its offer last month after talks with Orion creditors failed.

In a statement, Los Angeles-based Republic's chairman, Russell Goldsmith, said his company's "largely debt-free assets would improve the credit profile" of Orion.

He also said the merger would "create a company with a library of films and television series spanning from 1935 to the present." Republic's 1,400-film library includes such films as "High Noon" and "The Quiet Man." Orion's library includes "The Silence Of The Lambs" and "Dances With Wolves."

# Songwriter Schuyler Seen As Likely RCA Nashville Head

NASHVILLE—Although none of those involved will confirm it, it appears all but certain that songwriter Thom Schuyler has been picked to head RCA Records' Nashville office.

The label has functioned without a country chief in residence since Joe Galante left that post nearly two years ago to preside over the label's entire U.S. operation.

Since Galante's departure from Nashville, Jack Weston has served as VP/GM and Josh Leo as VP and head of A&R. The speculation is that both offices will report directly to Schuyler.

If Schuyler does assume the job, it will be the first time he has held a staff position at a label—much less run one. He is not, however, without executive experience in the music business. Schuyler is currently board

chairman of the Country Music Assn. and before that was CMA president. He has also served as president of the Nashville Songwriters Assn. and is on the board of directors of Leadership Music.

Between 1986 and 1988, Schuyler was a member of the trio recording acts SKO and SKB on MTM Records, and in 1983 he recorded a solo album for Capitol Records. But Schuyler is best known for having written such country standards as "16th Avenue," "I Don't Know Where To Start," "My Old Yellow Car," "Love Out Loud," "A Long Line Of Love," and "Years After You."

Officials at RCA refused to confirm or deny the rumor of Schuyler's appointment, and Schuyler has not returned Billboard's phone calls.

EDWARD MORRIS

## SLIDING SINGLES FORMAT SCRUTINIZED AGAIN

(Continued from page 8)

afford to buy albums," says Fred Lumocca of Discorama in Milwaukee. "So the idea of singles begetting album sales is certainly fallible."

When it comes to high-volume sales, few genres can match pop ballads and urban or dance tracks. Retailers note that pop ballads have across-the-board appeal, and that urban and dance singles are often commercially available for four to eight weeks longer than pop or rock releases.

"A track like 'Finally' was in the market and selling well for almost two months before our local top 40 and crossover stations started playing it," says Garbret. "Dance records, in particular, have a great head start on sales that pop and rock releases can't match."

Some major labels have been working toward making singles more attractive to consumers by adding previously unavailable tracks to them. While this is not a new practice, it is becoming more frequent—and elaborate. A prime example is Epic's plan to remix classics from Michael Jackson's catalog for inclusion on future maxi-cassette and CD-5 versions of singles from "Dangerous." Tenta-

tively, the first in this series will be a new dance mix of "Don't Stop 'Til You Get Enough" on the B side of "Jam."

"The idea is to create a package that will entice people to buy a single as a collector's item," says Frank Ceraolo, associate director of dance music at Epic. "These days, it's important for a single to have a slightly different image for the album it comes from. It will ultimately help keep the single alive."

## WHEREHOUSE DEAL

(Continued from page 4)

aged buyout in 1986 and taken public again in a stock offering in February.

At a Wherehouse conference held last September in Los Angeles, Young acknowledged that a downturn in the economy, especially in California where the majority of its stores are located, had created a "very difficult" business climate. But it was reported at that time that Wherehouse had reached \$500 million in annual gross sales, and Young said the company was on schedule with a five-year plan launched in 1988.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## COURT SAYS 'NASTY' IS NOT OBSCENE

At deadline, Bulletin learned that on May 7 the U.S. appeals court for the 11th district in Florida reversed a lower-court ruling in 1990 that the 2 Live Crew album on Luke Records, "As Nasty As They Wanna Be," was obscene. The lower court ruling followed a two-day trial in Broward County. "This preserves the historical record that a sound recording has never been found to be obscene," said Recording Industry Assn. of America president Jay Berman.

## U.K. NEARS RADICAL NEW SINGLES LIST

A radical restructure of the U.K. singles chart was being discussed as Bulletin went to press. The U.K.'s Chart Supervisory Committee, a policy-making body composed of labels and retailers, was looking at the feasibility of reducing the current top-75 list to a top 40 list and issuing a complementary 20-title "Breakers Chart." Bulletin understands the move has the backing of both sides of the committee and is seen as a way of assisting the emergence of new talent.

## UPTOWN MOVES UP WITH MCA

New York-based Uptown Records has completed a multimillion-dollar co-venture deal with the MCA Music Entertainment Group as well as the film and TV divisions of MCA Inc. The deal, reportedly a seven-year commitment, will involve the development of film and television projects as well as record

production. Uptown, the 6-year-old label headed by Andre Harrell, was being pressed, marketed, and distributed by MCA; under the new agreement, Uptown will become a freestanding operation with an expanded staff, including its own marketing and regional promotion people.

## BERNIKER HEADS REVAMPED ANGEL A&R

As a prelude to an official split in musical direction between Angel Records and EMI Classics, Mike Berniker, the Grammy-winning Broadway and pop recording producer, is now VP of A&R at Angel, which will be a nonclassical entity, while EMI Classical retains its classical bent. Vet Angel exec Tony Corona, VP of artist relations, also assumes responsibility for A&R at EMI Classics. In addition to producing new cast albums and other projects, Berniker will supervise the reissue of 34 cast and soundtrack albums originally marketed by sister company Capitol Records.

## ARISTA REGIONAL STAFF CUTBACKS

Arista Records was expected to make a staff cutback May 8, dismissing about 15 staffers drawn mostly from regional assistants. It would bring the total number of Arista employees to about 185.

## RKO WARNER NAMES NEW PRESIDENT

Michael Dougherty, director of store operations at RKO Warner Video, has been named president of the beleaguered New York-based

retail chain, which filed for Chapter 11 protection in January. Dougherty, 32, replaces longtime RKO president/COO Steve Berns, who has left the company.

## SANJEK TO EXIT BMI FOR NEW TIES

Rick Sanjek, one of BMI's most visible staffers, will exit his post as VP of writer-publisher relations in New York, effective July 1, to return to Nashville, where he'll join Jay Barron of Inter-Nash Productions in the field of international music business consultation. He'll also be involved in artist management and publishing. Sanjek joined BMI six years ago. His father, the late, Russ Sanjek, was also a key executive at BMI.

## ORCH. SEEKS 'FANTASIA' VID BUCKS

The Philadelphia Orchestra says it is entitled to \$60 million, about half the profits from Walt Disney's 14-million-plus video sales of its 1940 classic "Fantasia," which featured Leopold Stokowski conducting the orchestra. In an action in U.S. district court in Philadelphia, the orchestra claims that, as a co-creator of the animated film, Disney was obligated to seek its approval for the home video version and pay it accordingly. Disney, which doesn't comment on legal actions, is appealing a recent decision that awarded singer/songwriter Peggy Lee \$2.3 million for her work as a writer and voice-over in the video release of another venerable Disney film, 1955's "Lady & The Tramp."

# 'Adrenalize' Pumped Up; Country Kudos

DEF LEPPARD's "Adrenalize" holds at No. 1 on The Billboard 200 for the fifth straight week. That's the longest run at No. 1 for a hard-rock album since 1988, when Def Leppard's last album, "Hysteria," held on to the top spot for six weeks and Guns N' Roses' debut, "Appetite For Destruction," reigned for five.

The two Bruce Springsteen albums continue to slip in their fifth week on the chart. "Human Touch" dips from No. 12 to No. 16; "Lucky Town" drops from No. 23 to No. 28. By way of comparison, Guns N' Roses' twin "Use Your Illusion" albums were Nos. 2 and 8 at the five-week mark.

Why such divergent results for two superstar attractions? For one thing, Guns N' Roses have a younger, more active core audience; some of Springsteen's fans may have simply aged out of the prime record-buying demographic. It may take seeing the Boss on "Saturday Night Live"—where Springsteen was scheduled to appear May 9—to get these cocooning fans back into record stores.

Another reason for the disparity: Guns N' Roses were coming off a bigger album. "Appetite For Destruction," GN'R's only previous studio album, sold 8 million copies in the U.S.; "Tunnel Of Love," Springsteen's last album, sold 3 million copies.

ANOTHER COUNTRY milestone is set this week: This is the first time that three country albums have appeared in the top 10 on The Billboard 200. Garth Brooks' "Ropin' The Wind" rebounds from No. 7 to No. 5, his "No Fences" leaps from No. 15 to No. 7, and "Wynonna" jumps from No. 11 to No. 9. Brooks' resurgence comes in the wake of his strong showing on

last week's Academy of Country Music Awards telecast, where he was named entertainer of the year for the second year in a row.

Another country superstar, George Strait, lands the highest-charting album of his career as "Holding My Own" vaults from No. 43 to No. 33 in its second week.

And Billy Ray Cyrus' "Achy Breaky Heart"—a top 10 country hit—vaults from No. 83 to No. 47 in its second week on the Hot 100. It's the first top 10 country hit to penetrate the upper half of the Hot 100 since Willie Nelson & Julio Iglesias' 1984 hit "To All The Girls I've Loved Before."

FAST FACTS: "Weird Al" Yankovic's "Off The Deep End" becomes the first comedy album to reach the top 20 on The Billboard 200 since Yankovic's 1984 breakthrough, "In 3-D." The new album jumps from No. 22 to No. 17

in its third week, already matching the peak position of "In 3-D."

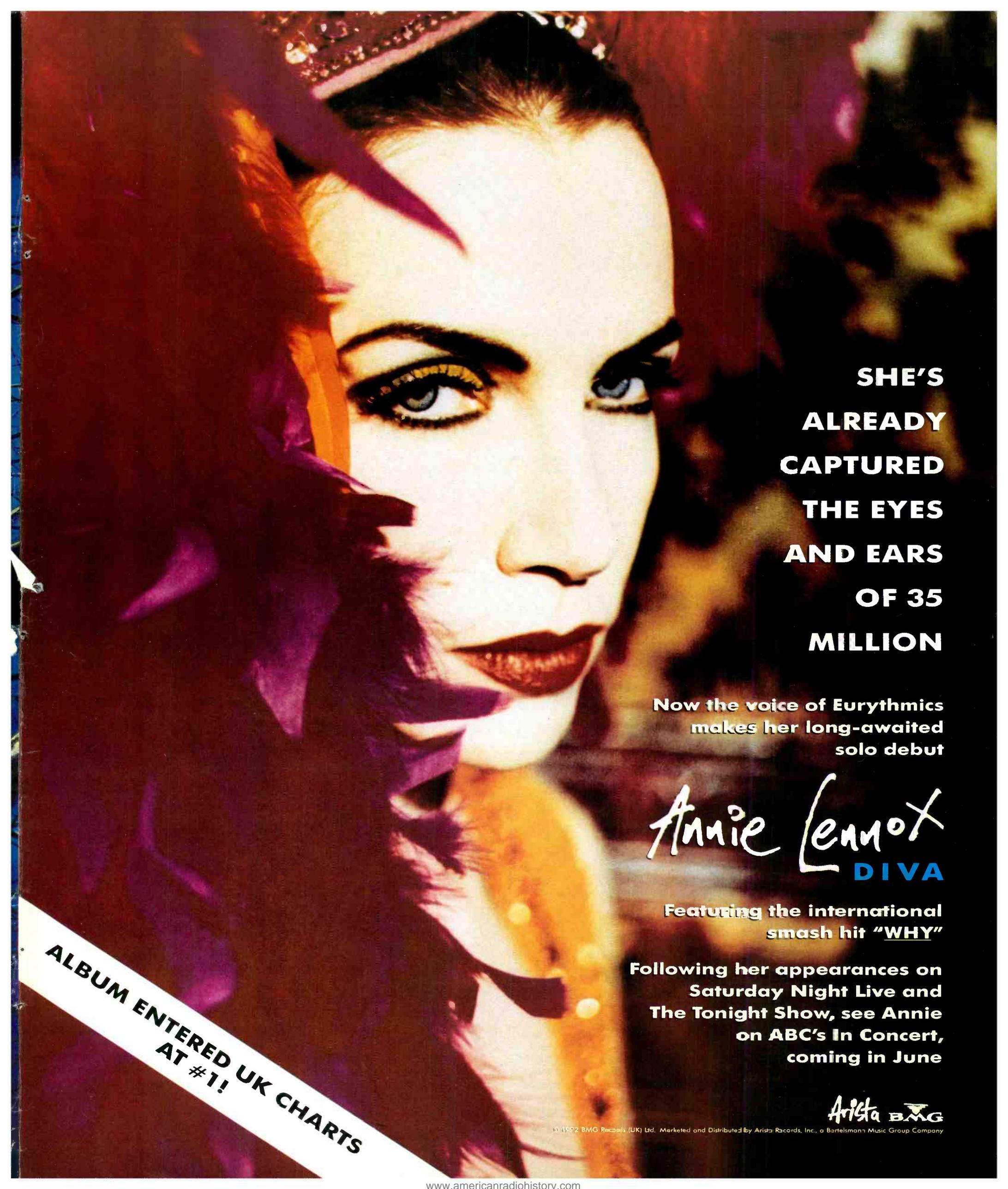
Elektra has both of the top new entries on The Billboard 200: "Lynch Mob" at No. 56 and Tracy Chapman's "Matters Of The Heart" at No. 57. Chapman's eponymous debut album hit No. 1 in 1988; her follow-up, "Crossroads," went top 10 the following year.

En Vogue lands its fourth No. 1 R&B hit in less than two years with "My Lovin' (You're Never Gonna Get It)." The single also climbs to No. 2 on the Hot 100, matching the peak position of the quartet's 1990 breakthrough smash, "Hold On."

U2's "One" jumps to No. 10 on the Hot 100, becoming the second top 10 hit from the triple-platinum "Achtung Baby." This is the band's second studio album in a row to spawn back-to-back top 10 hits.



by Paul Grein



**SHE'S  
ALREADY  
CAPTURED  
THE EYES  
AND EARS  
OF 35  
MILLION**

Now the voice of Eurythmics  
makes her long-awaited  
solo debut

*Annie Lennox*  
**DIVA**

Featuring the international  
smash hit "WHY"

Following her appearances on  
Saturday Night Live and  
The Tonight Show, see Annie  
on ABC's In Concert,  
coming in June

**ALBUM ENTERED UK CHARTS  
AT #1!**

**Arista** 

© 1992 BMG Records (UK) Ltd. Marketed and Distributed by Arista Records, Inc., a Bertelsmann Music Group Company

# Everywhere.

**The Black Crowes The Southern Harmony and Musical Companion**

Produced by The Black Crowes and George Drakoulias. On Del American Compact Discs (2-26926, 976) and Cassettes (2-26916).  
Management: Atlantic Entertainment. ©1992 Del American Records, Inc.